

A Research: Masnavi Frayad-E-Dagh (Dagh Dehlavi) Is A Poetic Travelogue

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Abstract

Dagh Dehlvi found his unique position among the ghazal poets of the 19th century. His poetry became popular in every class during this period. In this era, the social and social system was molded by hedonism. Dagh also represents a luxurious, happy, and nobleman. The characteristics that are seen separately in other poets are seen together in Dagh. His imagination is very strong. He was in the eyes of knowledge. Where Ghazal expanded in his poetry, qasida and masnaviat also have special importance. In terms of subject matter, the color of love and love is prominent in the poetry of Dagh Dehlavi in "Masnavi Frayad Dagh" as well. They express their love.

Mirza Dagh's Masnavi "Frayad Dagh" is a travelogue, which according to "Jaluh-i-Dagh" this Masnavi is only two days' worth. Its first edition was published from Moradabad on April 31, 1885. There are 1827 poems in this Masnavi. Dagh gained exceptional fame during his stay at Rampur or Mustafapur. He had made the area there Ishrat Kada, so after the death of Kalb Ali Khan, he went to Hyderabad from there. In 1888, Dagh first migrated to Hyderabad.

Key word: Masnavi Frayad-e-Dagh (Dagh Dehlavi) is a poetic travelogue.

Introduction

In the Indian subcontinent, two different dastans have a unique position in Urdu literature. Dastan Delhi and Dastan Lucknow not only had different thinking, but also different lifestyles, socio-social needs, and priorities of the people living in this place. The mood of one Dagestan was luxury, while the mood of the other Dagestan highlighted qanotiyat. The path taken by the poets of Dastan Lucknow was completely different from the ancient poetry of the subcontinent. In Lucknow, wealth was a railroad of money, which is why excellent scholars came here from far and wide. These were India's sub-continent, two-different status in Urdu literature. The

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School of Thought Delhi and the School of Thought Luck now not only limit different thinking, but also different destinations, socio-social needs, and priorities. People living in this place. The nature of the School of Thought was Luxori, and the School of Thought Heights. There were muscles b. pots of dastan lucknow v. completely different from frooms were encent potre oof were subcontinent. In Lucknow, Wealth and Reeler -In such a situation, whoever came to Lucknow, skilled and unemployed, did not go back. During this period, feminist literature gained special importance. This continued until the end of the 19th century. The atmosphere of freedom created an atmosphere of arrogance in Lucknow. In poetry and literature, he became a part of many unique conversations and poems regarding Taklf. All the hobbies and manners of the stain are the same as those of the person created in the culture. There were great differences in food and drink. There were guests at the stain. The way new innovations came in food Similarly, the dress also wore churidar pajamas of precious clothes like red and green atlas. Daag Tehzeeb was a poet in Lucknow. Dagh Dehlvi found his unique place among the ghazal poets of the 19th century. His poetry became popular in every section during this period. In this era, the social system was molded into pleasureism. The stains also represent luxury, cheerfulness, and a nobleman. -The characteristics that appeared to be different in other poets appeared to be united in the stain. His imagination was very strong at that time. Due to the fame of intelligence, stains were present in the eyes of every wise person. In his poetry, where ghazal has expanded, qasida and masnaviyat also have special importance. In terms of subject matter, the color of love is prominent in Daag Dehlvi's poetry; in "Masnavi Faryad Daag," he also presents the story of his love. Mirza Dagh's masnavi, "Faryad Daag," is a travelogue, and according to "Jalwa Daag," this masnavi is only a miracle of two days. Its first edition was published in Moradabad on April 31, 1885. There are 1827 poems in this masnavi. Daag gained extraordinary fame during his stay in Rampur, or Mustafapur. After the death of Chancha Club Ali Khan, he went to Hyderabad. From there, in 1888, Dagh first migrated to Hyderabad. Where his fame was dashed-

”شہر میں یہ دھوم مچی کہ داغ آیا
داغ آیا کہ تو باغ باغ آیا“
03

But after staying here for some time, the stains panicked. Dagh had no idea of an area like Hyderabad, but after some time, he got a job as a teacher for the Sultan. Here, Dagh's first salary was fixed at four and a half hundred and then went up to fifteen hundred rupees a month.

”بیرون شہر افضل گنج حیدر آباد کامشہور محلہ ہے اس میں ایک خاص حصہ محبوب
گنج کے نام سے موسوم ہے یہاں اجناس وغیرہ کی دکانیں ہیں۔ عام طور پر یہاں لوگ
سکونت پذیر نہیں ہیں۔ لیکن داغ ۱۹۸۱ء تک یہیں جو بظاہر وسیع اور شاندار نہ تھا یہیں
رہے“ 04

The establishment of Hyderabad and good relations added to Dagh's fame. After the death of Dream Club Ali Khan, he had to leave Rampur and come to Delhi, and after staying for a few days, he traveled to Lahore, Amritsar, Kishankot, Agra, Aligarh, Jaipur, and other parts of India.

But he has specifically decided his journey to Calcutta. The title of this poem is "کلکتہ جانا". "Masnavi Faryad Daag Mein", "عشق کی تعریف", "ساقی نامہ", "عشق کی ابتدا", "پہلا اُمنّا سامنا", "عشق کی ابتدا", "عشق کی تعریف", "کی تعریف", "عشق کی روانگی", "The Address of the Lover from the Picture of The Separation Lover", "عشق کی آمد", "عشق کا خط", "واپسی کا بلاوہ واپسی", "عشق کی آمد", "کلکتہ جانا" the subject of his fiction. "کلکتہ جانا" is an l Along with information about the areas; the travel correspondent also describes his observations and experiences. . His approach to the surrounding environment is according to his intention. He examines the external scenery on the basis of internal observations while traveling. In the poem "1251", "کلکتہ جانا" poems express

the quality of the journey. one more poem than all others. The ups and downs of any area, mountains, and rivers become the focus of the travel correspondent. He finds pleasure in discovering new landscapes in nature. A good literary style is the hallmark of a good travelogue. In the travelogue, the travel correspondent passes by looking at the outside scene and thinking about the area. The angle of view has special importance in the travelogue. Dagh also could not see the areas that she was fond of seeing leisurely and reached Azimabad with a cursory glance. His poetry was widely discussed in Azimabad. Mirza Shaghal and Mirza Baqir took the stain in their hands, and ceremonies were held in their honor. Meetings were also held with important personalities of Dagh in the great abad. When a traveler starts being honored before reaching the destination on the way, his fame starts ringing, and then that place becomes memorable for the traveler. Daag's lovers were also present in Azimabad, but the intensity of the heat prevented Dagh from going to Calcutta. They stayed back in Azimabad, waiting for the rainy season.

"کوئی چھینٹا پڑے تو داغ کلکتہ چلا جائے
عظیم آباد میں ہم منتظر ساون کے بیٹھے ہیں"

05

The tourist's stay at any place depends on his observations. Staying in an area not only makes you aware of the situation there but also reveals the secrets hidden through your experiences in it. A traveler wants to spend harsh weather and difficult times in the same place where he gets maximum facilities, which is why Daag waited for the rain to come in Azimabad. - The tourist goes from one population to another, from one place to another, looking at the settlements. I went on to meet people of every class and temperament. When they turned this observation into an itinerary, So his feelings get translated into language. He continues to portray inanimate things through words. Daag was caught in love with a woman from a market. He has had such an environment since childhood. Dagh's mother and aunt were also from Bazaar Hasan. Dagh's life and his poetry had nothing but the concept of a woman, luxury, and beauty, which he included in the "Faryad Dagh" travelogue. There was no new experience of love in the travelogue. Even before the stain, there is beauty and love in the myths written, and there is also a description of the imaginary journey.

Masnavi, "Gulzar Naseem," and "Masnavi Sahar al-Bayan" are such myths in which there is an imaginary journey. Daag has done reality in his masnavi; his beauty and love are also based on reality. And the "go to Calcutta" journey is also realistic. Therefore, Dagh has described the real journey by picking up the leaven of "Cry Dagh" from the imaginary incident and the imaginary journey. Dagh did not try to distort the events by sculpting. The continuity and flow of the masnavi add to the beauty of Dagh's travelogue. Due to the simplicity of language and the use of idioms, this poem is of unique importance in travelogues. This journey, with the request to seek the comforts of love and affection, further accelerates the observation of the path, the details, and the establishment of the stain. They have been able to present their observations and experiences by photographing the areas and natural landscapes. He was born in Delhi and then moved to Rampur with his sister, Umma Begum, due to his family's adverse circumstances. Dagh remained in Lahore from the years 25 to 56; his popularity was at its peak among the mushairas of Lahore. He was a contemporary of Zauq and Amir Menai. Mirza Dagh's masnavi, "Faryad Daag," is a monument to the period when mushairas were common practice in royal courts. The poets who participated in these mushairas were rewarded with prizes and gifts. - In addition to the treatment, stipends were also prescribed. In order to teach the members of the royal family knowledge and literature, especially poets, they were employed in the court. Similarly, music was also specially organized in the monasteries of kings and nawabs.

The court was appointed only after special training. Etiquette was learned in the upper houses; prostitutes and dancers had special arrangements in the palace. Prostitutes, more than sexual devices, were as essential to adorning the living room as chandni, gau pillow, khasdan, and agal dan. Whenever the Nawab or minister left for the journey, along with the royal and nawabi tents, the tents of these prostitutes also used to leave in a royal manner. Annual fairs were organized. Nawab Kalbe Ali Khan, Bahadur, when Wali Rampur came, decided to decorate Rampur. They spent generously on the decoration, industry, and trade of the city. Nawab Kalbe Ali Khan Bahadur was an innovator. An example of this is the garden named "Benazir," which was built three kilometers away from Rampur. It is a magnificent place where he built a kothi around which this garden was built. Keeping in mind trade, transactions, and sero-entertainment, the fair was often organized here in March and April. According to tradition, when the Benazir Mela started in March 1866, the fair continued for 10–15 days. Apart from Delhi, Lucknow, Calcutta, and Bombay, traders from other major cities came to introduce their goods trade and the products and culture of their respective areas. The fair also took into account sero-entertainment for businessmen and businessmen who had come from far away. Skilled artists, dancers, and prostitutes from all over India were also invited to the festival, and all of them were arranged in Benazir Bagh. On this occasion, a canal flowed in the middle of the garden, on either side of which high platforms were built. A mosque was built on a mahtabi where prayers could be offered, and dance and server gatherings were organized at all times on the other side of the canal. During the prayer time, the dance and server were stopped. There was a fan procession from the kothi, in which the soldiers, the ostrich, the horse rider, and the infantry used to pass with the boat and the naqara. Dances and servers were lit with fireworks and water. Another feature of the festival was that there was no gambling or drinking. Mirza Ghalib also wanted to participate in the Benazir Fair, but he could not, which he regretted. Mirza Dagh participated in this festival in 1881. Manibai Hijab was colored by the nature of the love of the prostitute; the last effects of Lucknowi poetry were gathered in herself, as if there were a mixture of Delhi and Lucknow in Dagh's poetry. Love and affection is not a serious attitude or decent behavior for them, but a thing of playing games and taste. According to some, the stain appears in the form of lustful but randybaaz. The environment in which the stain opened its eyes and the conditions in which life flourished To him, the woman was just a toy. The impact of the social scene of that period on Dagh's life was significant. "Going to Calcutta" is a travelogue starting with the story of love, in which he appears to be fully connected to his era and social traditions. He draws attention to the architecture and economic conditions of the areas he passes through.

"بہت اُجڑے ہوئے مکان دیکھے
مٹنے والوں کے کچھ نشان دیکھے"
06

Let's mention the areas affected by the riots where there are no traces of these residents anymore. They pass by, gazing at the cities, deserts, mountains, rivers, and valleys along the way.

"راہ میں کان پور وآلہ آباد
میں نے دیکھے نہ حسب مراد"
07

When a traveler travels, on the one hand, he visits the areas that have passed through his eyes; on the other hand, he is also eager to fulfill his own self and desires within himself. Dagh's desire to see these areas could not be fulfilled; he takes a cursory look at them and describes

the buildings of Calcutta and its culture in his poems with great sound. Check out some of his poems in this regard:

"سربازار وہ مکان بلند
جس کو کہیے اک آسمان بلند
چرخ کو رہ اس مکان سے کہاں
دور بھاگا ہے یہ کہاں سے کہاں
شرم و غیر سے چھپ گئی جنت
ورنہ یہ قصر دیکھتی جنت"

08

In his poems, Dagh explained the principles of construction, especially high-rise buildings, houses, and people's ways of living:

"یاد ہے ایک رشک گل کی سیر
چاندنی کے تمام شب جلسے
دلکش عجب سقف پر جلوے
چودھویں رات کو وہ پل کی سیر"

09

In Kolkata, when he goes on a tour of the bridge, there is also a sign of a bridge in this area. Dagh mentioned the weather in Calcutta, one of the hottest regions, in his travelogue:

"کیا قیامت تھی شہر کی گرمی
کاش گنگا میں ڈوبتی گرمی
آگ کی طرح آب میں گرمی
مثل اخگر حباب میں گرمی
طبع گرمی سے کیوں نہ عاری ہو
جائے نوری وہاں تو ناری ہو
شعلہ زن ہو تنور طوفان بھی
کانپتا ہے یہاں زمستان بھی"

10

The climate also sets the rules of living for the residents of the area. The feeling of extreme climate affects those who come from another area more than those living in these areas. Dagh also felt the weather effects of Calcutta, but he explains the intensity of the effects with his poems. These effects were for him before Wasalyar, and after Wasal, the weather effects are described differently.

"کالی کالی گھٹائیں آتی تھیں
ٹھنڈی ٹھنڈی ہوائیں آتی تھیں
ہم تپش حسن یار کی گرمی
بزم میں اک بہار کی گرمی
گرچہ اکثر ہوا جنوبی تھی
پر وہ معطر حنا میں ڈوبی تھی"

11

The travel reporter also highlights the poet's inner feelings along with the description of the observed events; his feelings run according to his inner feelings, and he starts to feel the external scenes, which are sometimes intensely painful, and sometimes these moments are considered to be satisfying. In "Going to Calcutta," Dagh also made the subject of the faith and religion of the inhabitants of these areas.

"متقی پارسا بہت دیکھے
خوش بیان خوش ادا بہت دیکھے"

12

After traveling to Calcutta, Dagh also travelled to Haj Baitullah in 1872, in which Nawab Rampur accompanied him. He expressed his intention with joy and sat in the Ka'bah and sang the ghazal:

میرا منہ ناقابلِ لیبیک کعبہ مجھ کو دیکھا دیا تونے
خوب رستے لگادیا تونے
تو جہنم کو کیا دیا تونے
ہے یہی راہ منزل مقصود
مجھ گنہگار کو جو بخش دیا

13

In view of this, Dagh used to meet thousands of people in Azimabad every day, including pious and pious. He also mentioned the mosque in Calcutta:

"مظہر نور ہے یہی مسجد
بہت معمور ہے یہی مسجد
اثر سرمہ اس کی خاک کرے
جلوہ اس کا نظر کو پاک کرے"

14

Every religion teaches devotion. Dagh's idea of his words and feelings about the mosque reflects his religious faith. Dagh followed Islamic traditions:

"مذہب انسان کا ایک مخصوص تصور لے کر آتا ہے اور تہذیب کے ذریعے فرد کی مختلف تہوں کو ایک تاریخی اور معاشرتی عمل سے گزارنے کے بعد ایک طرف تو اس کے روحانی اور جسمانی امکانات کو حقیقت میں تبدیل کرتا ہے، دوسری طرف وسیع تر تہذیبی سفر میں افراد کو اپنی تدبیر منزل کے وسیلے کے طور پر استعمال کرتا ہے تہذیب کے نظام میں طریقہ کار استعاروں کا ایسا خزانہ موجود ہوتا ہے جس سے افراد کی مختلف انسانی سطحوں کو گزارا جاتا ہے اور اس عمل کے ذریعے فرد کے امکانات اور استعداد کے لحاظ سے اس کے قلب مابیت کی جاتی ہے" 15

Dagh also took into account Islamic culture, historical aspects, and social aspects from a religious point of view, which is why his poems are clear with the suburban and metaphorical system. Every civilization in the world is based on religion, and civilization travels through a coherent continuum of tradition over time. Dagh lived according to Islam or not, but he thought of respecting Sahar, Iftar, and Ramadan, which he expressed in his poems. - Dagh also describes social and moral values. Nawabs' love for prostitutes and entertaining was part of society, and in love, the traditions of love were followed, keeping in mind the generosity and delicate nature of the beloved. Daag also mentioned his beloved's delicate role in his travelogue.

"مسکراتے تھے لب جو دہر کے
کھلے جاتے تھے پھول بستر کے
پھول بھی ناگوار تھے اس کو
بار پھولوں کے بار تھے اس کو"

(16)

Dagh narrates here the tradition of garlanding Mehbooba in love. In this era, most of the lovers used to wear flowers and meet their lovers. Dagh praised his beloved and described her as more delicate than flowers. When Dagh had to go through hijra and faraq, he also had to listen to taunts from friends around him. Dagh also clarifies the moral values that, in society, one person are not one, but all the people associated with him share sorrow and happiness.

"بددعا دیتے ہیں بشیر مجھ کو
کھاگئے کوس کوس کر مجھ کو
پندگو اپنی اپنی بکتے ہیں
زخم دل پر نمک چھڑکتے ہیں
طعنے دے کر لوگ ہنستے ہیں
روز تیروں کے مینہ برستے ہیں"

17

With these poems, he describes the background of his era. When a person does something objectionable, all those who associate with him forbid him from doing the work that hurts him, and the elders of the area give advice. Some friends laugh sarcastically at the failure of love and shoot arrows of sarcasm. Daag has mapped the lavish life of the subcontinent in the society in which he lived and also described the socio-moral traditions. Daag did not ignore religion in this travelogue. He described social and economic problems. Dagh's travelogue Lucknow highlights the blend of Delhi and Calcutta culture.

”روایتی تہذیبوں میں باہمی اثر و تاثر کا بھی ایک نظام کار فرما ہوتا ہے اور اپنے طور پر بہت سے نازک اور پیچیدہ نظام ہیں بعض تہذیبیں ایسی ہوتی ہیں کہ اپنے امکانات کو دریافت کرتے ہوئے ایک خاص سطح پر پہنچ جاتی ہیں تو کسی دوسری سے کچھ عناصر مستعار لیتی ہیں اور اپنے مخصوص تصور حقیقت اور تصور انسان کے تابع پورے نظام میں اسے جذب کر لیتی ہیں“

18

Dagh formed the unit of three civilizations, combined the customs of Delhi, Lucknow, and Calcutta, and expressed his observations by absorbing the elements within him. "The analytical mind of man harmonizes his goals by distinguishing between circumstances and events, accidents, events, experiences, and principles. - Dagh Dehlvi, in his observations, has described the conditions associated with society and all traditions in mind. His travelogue is a great example of Urdu literature and Lucknowi culture.

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