

Reflection Of Lucknow Culture And Society In Short Stories Of Nayer Masood

Dr. Fouzia Sahar Malik¹, Kamran Joyia², Dr. Rabia Sarfraz³, Dr. Aasma Rani⁴, Haleema Bibi Qureshi⁵, Dr. Mutahir Shah⁶

Abstract

Nayer Masood is not only one of the few important Persian intellectuals in the subcontinent, but he himself is the most modern Urdu fiction writer in this era. He was the son of Masood Hassan Rizvi Adeb.

Lucknow is a city of arches. When we say arch, an entire civilization is summed up in this word. Nayer Masood said in an interview that "the atmosphere in which (my) fictions are set is the atmosphere of this city, and I am also attracted to this city, apart from the fact that it is my homeland. A strange city, still I am very fascinated by it and I have seen many spectacles here, ¹fall etc. When I was born (here), the society here had already declined, and after that there was even more decline in it. From the arch it seems to me that there is some personal strangeness that I find very imaginative. I will not call it a symbol, because a symbol is not a condemnation of something, but a greater state in it. Many stories are hidden in each arch. Nayer Masood was born in Lucknow, so he expresses the civilization, society and culture of this city in his stories. His collections of stories i.e. "Taos Chaman ki Meena", "Ganjifa", "Attar Kafoor" and "Semia" contains all aspects of Lucknow as well

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Whatever kind of literature is being created; it cannot escape from life. Literature represents many aspects of life, so it can be said that it is also criticizing life. The relationship between literature, culture and society is not a superficial relationship, but it is a very essential and deep relationship. Man needs collectivity at some level for his social existence and this collectivity is the reason for the existence of society. In this society, literature is a valid and enlightening aspect of expressing all aspects of human life.

A society creates a tradition based on its continuous actions, from the actions of two individuals to the collective actions of many individuals. All members of the society participate in the formation of culture and the common cultural heritage of all those

¹Visiting Professor Department of Urdu Zuban-O-adab Fatima Jinnah Women University Rawalpindi.

²M.Phil (Urdu) Lahore Leads University Lahore.

³Chairperson Department of Urdu Government College University Faisalabad.

⁴Assistant Professor Department of Urdu Government Sadiq College Women University Bahawalpur.

⁵PhD Scholar Department of Urdu Zuban-O-adab Fatima Jinnah Women University Rawalpindi.

⁶Assistant Professor, Department of Urdu Hazara University Mansehra.

Corresponding Author

Kamran Joyia, abnerjoyia@gmail.com

members is called culture, society is necessary for the existence of culture and culture cannot exist without society. Literature is the best and most effective means of expressing society and culture.

Society of Oudh founded by Nawab Muhammad Amin Saadat. Wajid Ali Shah was the last king of Oudh kingdom. The empire lasted until 1856. The first center of cultural life in Oudh was Faizabad and later Lucknow. Asif-ud-Daula made Lucknow Dar-ul-Sultant. Asif-ud-Daula not only valued art in this city, but he also played a major role in making this city green. Planted many gardens due to which tourists from all over the world were attracted to it, the city was called "city of gardens" and "sea of green". This is the reason why the people of Lucknow named their neighborhoods after these gardens in love with these gardens. Among these gardens was a garden "Qaisar Bagh", which is also mentioned in Niz's epic "Taos Chaman ki Meena". Nayer Masood wrote an article "Qaisar Bagh: From Before Slavery to After Freedom" under the name of this garden. It was published in the year Niadour No. 5, Volume 53 (Lucknow 1997). Among the books he used about this historical garden, the Iranian traveler Mir Abdul Latif Shostri's Travel Nama, Risala Al-Nazir, Lucknow, September 1926, and Mataba Nool. Kishore Lucknow 1894. Nir Masood also used Amir Minai's prose and ghazal in praise of Qaiser Bagh has presented

Qaisar Bagh was basically a garden that was mentioned in some Masnavis, travelogues, historical books or ghazals, but it was not fully introduced, due to which Nir Masood gave importance to this historical place, some of Wajid Ali Shah. Tried to make an impression. The reflection in the background of the Meena of Taos Chaman is of this Kaiser Bagh. Nir Masood says about this building.

Yah imarat Wajid Ali Shah ne 1850 mein banwai.
Is imarat mein nihayat khubsurat makan aur
imaraten shamil hain 1000 se zyada Shahi Mahallat
ke qayam ke liye makan bane hue the, Qaisar Bagh
majmoi halat mein ek Benazir imarat hai aur Wajid
Ali Shah ke salasat zoq aur nudrat khyal ka sabot.
Yeh aakhri badshah Avadh ka ishrat khana tha
yahan hamesha din Eid aur Raat shabrat raha karti
thi.(1)

All the features of this historical building, twelve windows, arches and other details have been described with complete skill by Nair Masood. Such a style makes the presence of characters in the building feel very close to reason. In the same building there is a part called "Badshah Manzil" and it was here that the King used to meet the Resident. In this part, General Outram also announced the decision to the British Government that Oudh had been annexed. That is why native people used to call this part of the building "Gharat Manzil". Nir Masood has described the map of Qaisar Bagh with great skill. The names of other buildings inside this building are Sardar Mahal, Yasman Mahal, Firdous Manzil, Mashuq Mahal and Nawab Mahal etc. So many lakhs of rupees were spent on the cost of this historic building and its area was four miles. He has described all the characters associated with this building including begums, maids, ministers, their affairs and life with great detail.

What can be a better example of Nir Masood's attachment to Lucknow than the fact that he was sympathetic to the buildings and gardens of the city apart from the people and wrote scholarly articles on them. The tragedy happened with Qaiser Bagh that the British captured it and spoiled its beauty. The palaces of the Begums within the garden were handed over to the relatives of the Rajas of Oudh who had pledged

allegiance to the British. Nayer Masood did not like the rule of the British in Lucknow or even in the subcontinent.

In the fictions of Nayer Masood or in other works we can see a glimpse of the Lucknow that Asif-ud-Daula settled. If the era of Nir Masood is a later era when the civilization of Lucknow was declining, but we can see in his works the development of the Iranian influence on Lucknow's society, economic conditions, industry and craftsmanship, military system, and the culture of Oudh. Agrarian condition, decline of political power, assembly life, types of war equipment, old accounts of food prices, customs of different tribes in Lucknow, other occupations including animal fighting, types of animals, names of birds and birds types, kite flying, Lucknowi costumes, Lucknow buildings, doorhis, premises, mihrabs, imam bars, havelis, style of speech, marriage rituals, different types of well-known characters who were known for their specific characteristics during that time. were Names of wrestlers, names of martial arts and marksmanship, names of soap makers, minjan makers, glass makers, copy makers, potters, poets, lamenters, famous sages, scholars, Jafar and scholars. Gemologists, different lithologists who can be seen in Haris.

In the fictions of Nir Masood, this attempt is seen consciously that he has hidden the name identity of the place, time and characters in the creative text, but somehow in the mind of the readers about the background of the creative text of Nir Masood. The characteristics of the Heula that is formed in Lucknow are very similar to the towns, settlements, neighborhoods, roads of the Lucknow civilization.

Nayer Masood's father, Masood Hasan Rizvi Adeeb, was also arrested by the Sehar of the same city and he left his native Newtown and moved to Lucknow. Nir Masood opened his eyes in this city and found dual love for this city. Even during the partition of India, he stayed in the same city and did not want to migrate. He did not separate from this city for any purpose. He stayed away from home for a few days during HD, but returned very soon. Nir Masood did not make any long journeys in his life. Going to Iran is the trip of his life outside of India, where he stayed for eighteen days. He spent all his life surrounded by the warmth of this city. Nair Masood used to spend most of his time in his ancestral home "Adbistan" in Mohalla Ashraf in Lucknow city.

In the writer's creative text, the society, civilization, and society of Lucknow are described with the same love and affection that Neer Masood has carried forward with the same love and affection. The characters that Nair Masood has created are completely emblematic of the Lucknow society and its rise and fall. The mannerisms and attitudes of these characters show that they are characters who have escaped from a strong culture. These characters, possessing many creative abilities and always suffering from some kind of dreamy torment, were found in their surroundings, with whom Nir Masood used to meet every day, clinging to one or the other memory. The names, actions, occupations, hobbies, skills, achievements, art, language, civilization, of these characters are completely successful in reminding us of the civilization of Lucknow. These characters have reflected the effects of the civilization of the same city even after losing their memory.

Nayer Masood had immense love for this city, he himself appeared in literature as a true representative of this civilization. Their creative language, dress, mood, conversation, literary activities all reflect the culture of this city. The intellectual themes of the writer have a great hand in fostering his devotion to Lucknow and then P. HD's essay "Rajb Ali Beg Sarwar : Life and Achievements" is also included. When Nir Masood worked on this topic, he considered it necessary to look into his time period to understand Sarwar's creations, because it is very important to see the creative factors of the creator and the social context is somewhat unusual. It doesn't

happen. Sarwar himself had immense devotion to Lucknow. He used to miss Lucknow while living in Kanpur and would return to this city again and again. has been described.

There is no precedent for this. The arguments that Nir Masood discovers about Sarwar's love for Lucknow also bear witness to his extensive study and knowledge of Lucknow. Among the books from which he got guidance on Lucknow civilization, many books were obtained from the collection of "Adabastan". For this reason, in Neer Masood's love of Lucknow, we cannot make the writer disappear from the scene.

Nayer Masood's fiction is also a narrative of the search for cultural existence in which Lucknow's civilization is at the fore. He has presented the civilization of Lucknow from the perspective of a common man. The common man who is now seen as marginal rather than at the center of Lucknow's decaying civilisation. The culture of Lucknow is a burning secret in their chest, in revealing which they are freed from the confinement of time and place and also freed from their identity. They make up for the loss of a common civilization by losing themselves. Being a researcher, he has also tried to hide the nominal identity of the city, but the picture that is created in the reader's mind by the system he brings out in his vocabulary is definitely Lucknow. The values, culture, character, language, sports, hobbies, rituals that have been mentioned only give a glimpse of the old Lucknow. It feels that we are roaming in Lucknow or if we go further away, they roam around in its surroundings. Nearby cities are also mentioned, including Khaliqabad, Faizabad, Allahabad, Calcutta or There are cities like Azimabad. Nir Masood in his life did not go far, nor did he strain his imagination enough to portray distant settlements, cities and countries, but rather a successful picture of the fading light he had seen. has tried to show in his fictions. Even with the slightest sign, they are experts in reviving the past and the splendors associated with the past. His legends are reliable witnesses of the civilization of Lucknow, in his texts there are medicine makers, attars, families of sages, kite makers, glass makers, soap makers, chemists, unemployed people, various festivals, prostitutes, historical buildings, For example Zainul Abedin's Kothi, Katoria Ganj, Aghamir's Sarai, Nawab Sohrab's Haveli, Kazakir are also found. In his fiction "Ban Bast" he mentions some gates of Lucknow. Akbari Darwaza, Rumi Darwaza, Gol Darwaza, Saddar Darwaza, etc. are mentioned in "Ban Bast" as such places which are clearly known to exist in the city of Lucknow. For example we see that;

Dopahar tak Shish mahal Husain Abad Mufti Manij
se le kar Thakur Manbaj choke, Sadat Munbaj sik ka
chakkar laga leta tha.(2)

Taos Chaman ki Meena is also a reflection of Lucknow civilization. Various places are mentioned throughout the story.

Among them, Qaisar Bagh, Gomti Ka Kanara, Hussainabad, Mubarak, Imam Barde, Chidia Bazar, Badshah Manzil, Asad Chaman, Hussainabad Ghat, Lakhi Darwaza, Naseeruddin Hyder Badshah English Hospital, Asif ud Daulah Bahadur Imam Bara, .Bande Ali, Muhammad Ali Shahi Makan, etc. are mentioned. See also some quotes.

Daroga Nabi Bakhsh ne mujh ko Qaisar Bagh ke
taos- e - Chaman mein mulazmat dilai thi, isase
pahle main gomti ke kinare janvaron ke ramno ke
aas paas awara gardi kiya karta.(3)

.In "Ganjafa" see how the places of Lucknow city are mentioned

Phir kya Allah ke bande ne himmat nahin hari.
Pahle to Rustam Nagar aur Shah Ganj wale makan
beche.(4)

Yah kagaz hai manzanib Ali Mohammed urf ladle
veld Ali Hussain urf Dulare Nawab Sakin shahar
Lucknow mohalla choke pipal wala makan.(5)

And then the funerals, the majlis, the houses, the douris, the premises, the mihrabs, the inns, the palace inns, these are all the signs in which they are able to show the image of the city of Lucknow. Literature is the medium of expression of people in society. In this regard, De-Bonad, a thinker of the 18th century, says, "Literature is the expression of society." The intervention of society in the creation of literature has to be recognized in any case because the intervention of language in it is to a great extent. Language is a creation of culture. Then the mood which the literature chooses for its expressive purpose is also developed with the help of social factors.

Nayer Masood belongs to a city whose name is a symbol of civilization and preservation. The lamp of civilization and preservation secretly lights up in the mind of the city located on the banks of the Gomti river in Oudh province. There is art. There are many landmarks in this city from which one can see the splendor of the past of the city which includes gardens, palaces, streets, compounds, bazaars, temples, imams, mosques, tombs, mausoleums, inns, all of Lucknow. Memories of the past are mentioned in some fictions in a very clear way, the nominal identity is made clear and in some places the gods and goddesses of the city move along in the background of the story with the help of narration and the reader definitely feels that We are breathing in the atmosphere of characters and stories rising from the civilization of the city of Lucknow and these colors are intense.

This legend of Lucknow civilization has a different style from Sarshar, Rajab Ali Beg Soroor and Mirza Hadi Roswa. In Nir Masood, one can see an attempt to understand the whole scene from a single sign. In such a situation, his being a researcher proved to be very good for him because he does not seem to flow in the flow of emotions in retrieving the past, but every step. It has been kept under wraps, it is a severe test of observation, it has to bring out the serious skills of narration and unless the mercy of the text is shown on such occasions, the story will not be heard, but he used the power of prose. Nair Masood's consciousness seems to be confused by the search for existence and non-existence. Intar Hussain and Nir Masood have a common value of recovery of collective memory and there is also a difference in it to some extent.

Nayer Masood ke afsana ke tahzebi manzar ki tashkeel un anasir se H hui hai jo Lucknow ki moashrat se ibarat hai, Baaz jagah to unho ne insani kirdaron ke sath sath afsane mein makan ko bhi benam rakha hai jis afsane mein ammiat ka asar zyada gehra ho jata hai, lekin Jahan Jahan unki tahsil mausa aur shahar Kisi Naam ka hamil dikhai deta hai to Lucknow hi hai yahan hamen is tahzeeb ka uruj dikhai deta hai Jo rafta rafta zawal se do char ho rahi hai aur jiske zawal aamada naksh Naya masud ke afsana mein ja baja bikhre dikhai dete Hain tahzeb alim per yah zor unhein dosre jadeed aur alamat pasand afsana nigaron se juda karta he aur ek khas had tak Intezar Husain ke kareeb le aata hai, lekin yad rahe keh Intezar aur Nayar key mizaj

aur chijon ko dekhne ke andaaz mein buniyadi Fark hai yah Fark dono ki tajarbat ki badaulat paida hua he. Intezar Hussain ek Jami Jamai tehzeeb apne piche chhor aaye the, jiski yad hamesha unki takhlifki rangat numayan karti hai aur mazi ki taraf bar bar palatne ka rawaya un ke afsane mein voh kashish paida karta hai, jise badnami ke mehwar pr nostalgia kha jata hai, jab ki Nayar Masood apni tahjeb mein jame rahe unhone apni aankhon se is tehzeb ko ujarty aur mittay dekha.(6)

In the culture of Lucknow, the splendor of the streets, the traffic of people in the bazaars, poets, intellectuals, scholars, masters of excellence, people of talent, all kinds of people who were related to art used to come to Lucknow. Palaces, royal buildings, monasteries, madras, havelis, compounds were being built, but unfortunately the beauty of this city began to decline due to the looting of the motives. Celebrations and parties began to fade. Nir Masood made fading identities a part of his concern. There is a lot of mention of Deorhis in their legends and if we want to see why the use of this word is so much among them, Deorhis have a special importance in Lucknow culture. Mahal, mahal sara and deodhi these three words are generally taken in almost the same meaning because they are related to the building, but there is also a difference between them. Mahal refers to a high and magnificent building in which a rich person resides, but palaces were generally one-story. It was reserved for the residences of princes, heirs of Nawabs, relatives or pure elders, where people were cared for and brought up. But now these duos are only a part of history, their names and marks have been erased. These duos of Lucknow are the pioneers of literature, mushairas, majalis, their disappearance is a great loss of Lucknow civilization. See a poem by Sheikh Naskh

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Saving life on two-wheelers is futile. Death goes away again. Some quotes show the importance of two-wheelers.

Lekin itna andaza hota tha keh sahan ke teen taraf dalan hain. Upar ki manzil nahin hai aur devhri se muttasil bawarchi khana, ghusal khana, murghi khana vagaira. Dalano ke piche kothriyan thin aur sab bahar se band maloom hoti thin.(7)

Sadar darwaza khula hua tha kareeb se dekhne per pata chala keh us ke donon part zameen per jum chuke hain devri bari thi, diwaron se chona aur plaster jhar raha tha lekin farsh saaf tha.(8)

Similarly, few inns and premises were also famous in Lucknow during their time. Nir Masood has also mentioned him many times in his legends. A study of the history of Lucknow also mentions a few inns and premises including Mughal Sarai, Haranwali Sarai, Maywewali Sarai, Banaswali Sarai, Sarai Tahsin Ali Khan, Sarai Maali Khan, Sarai Makdarzi, Sarai Dar Bhim Singh. Sarai Mandu Khan, and similarly some premises were also very famous and they have mentioned the word premises a lot, hiding their nominal identity. Some of the famous premises are Sayyed Ka Cover, Ram Das Cover, Kamal Jamal Cover, Sulaiman Qadr Cover, Tulsi Ram Cover, Ramzan Ali Khan Cover, whose detailed introduction is not required here. Nir Masood had a great love for this city and wherever he went, he came back to this city, he did not travel so much in his life, but he stayed in his ancestral home

"Adbastan". In an interview with Asif Farrokhi, he says about devotion to Lucknow civilization.

" But it is also true that the atmosphere of my stories is none other than the atmosphere of this city. A city which concerns me a great deal. Not only because it is my birth place. But also because it is in reality a wondrous city. I have witnessed a lot here including decay. The society was well along in its decline. It only got worse with time you mentioned arches (mihrab) let me tell you something. Arches affect me personally .The mere sight of an arch touches off a whole train of thought in me (9) ".

Among the critics who talk about the presence of Lucknow civilization in Nayer Masood. Examples include Masood, Khalid Javed, Nasir Abbas Nair, Skand Rahmad Khan, Amjad Tufail, Imtiaz Aham, Professor Qazi Afzal Hussain, Shafi Qadwai, Dr. Noor Fatima, Dr. Sohail Ahmad Khan. Nasir Abbas Nayer wrote his article. In a note on the stories of Nayer Masood, it can be said.

Khas baat yeh hai ki vah apni avadh ki gumshuda saqafat ka bayania, us aam aadami ki zabani karte hain jo use waqt ashrafia saqafat ke hashiy per tha.(10)

Regarding Taos Chaman ki Meena, he has expressed his opinion in which the narrator is singled out as a member of the marginal class, Kale Khan's daughter Fulk Ara as Meena Falk Ara Kamil Jana of public and marginal culture from the mainstream elite culture. Identification is an effective sign of recognition.

Postilah, Jirga, Janos, Dast-e-Shafa, Taos Chaman Ki Meena, Ganjafa, Waqfah, Ban Bast, and Khana Wazir are such fictions, in which a glimpse of Lucknow civilization can be clearly seen. Here are some excerpts from his creative writings. Kuchh der bad mera mohalla piche rah gaya, Ghale ki mandi aai aur nikal gai. phir davaon aur masalon ki mandi aai aur piche reh gai. In mandiyon ke dahiny baen dor dor tak pukhta sarken thin jin per khane peene ki arzi dukaane bhi lagi hui thi lekin main jis sarak per sidha aage barh raha tha us per ja baja gadhe nazar a rahe the. (11)

Aakhir ashraf Abad ke ek raees Mirza Jani ki navasi per nazar thehre larke ke baap Mohammed Taki Sahab Nan Para mein rahte the lekin Baki khandan Lucknow mein mukim tha.(12)

The cultural symbol of Lucknow city is on one level the houses of this city, with the help of which also the outline of Lucknow city comes out in our mind. See an excerpt.

Naya banaa hua makan tha lekin bahut chhota tha chhoti si devori chhota sa dalan choti choti kothriyan aur tang sa sehn jis mein amrud aur

anjeer ke darakht bhi the, akele zaat ke liye bahut
kafi tha.(13)

In the legends of Nayer Masood, not only the civilization of Lucknow is mentioned, but in a way one feels the state of intimacy with this civilization, for example.

Saat baras waheen raha lekin huzoor doctor sahab
Lucknow wale ka aur kahin dil bhi to nahin lagta
(14)

Sab se patty ki baat Afzal Khan Sahab ne kahi thi ki
Lucknow mein reh ke aadami banna chahe to bahut
kuchh ban sakta hai aur bigarna chahe to ji khol kar
bigar sakta hai. Mujhko sirf ek baat se matlab tha ki
yahan Ulama aur atba bahut hai aur dusron ko ilm
sikhane main daregh nahin karte.(15)

In some legends, they negate their own principle of not revealing the nominal identities of places, cities and towns, but Lucknow is so loved that it is mentioned again and again.

Unki maan ki wafat Lucknow mein hui thi unhen
cancer ho gaya tha.(16)

Us ne kaha Lucknow ponchty hi doctor sahib ko
paisy dy daina.(17)

While expressing the civilization of Lucknow, he did not forget the luxury and comfort of this city along with all its other aspects.

Isliye unhone mujhko Aage parhne ke liye apni ek
munh boli behan ke yahan Allahabad bhej diya
mujhko yakin hai ki voh un behan ko har mahine
mere kharch ke ilava upar se bhi kuchh bhejti thi,
mere Allah Abad jaane ke dusre teesre sal Abba ki
wafat ho gai thi lekin Meri talim Allahabad hi mein
puri Hui jiske bad mein Lucknow wapas a gaya tha
aur ab kai sal se hamara galti kar raha tha aur apne
marhum baap ki tarah apni maan ki kamai kha raha
tha. (18)

Neer Masood has mentioned all the possible possibilities in the description of the civilization of Lucknow city, which makes the outline of this city seem very beautiful. Various things are also mentioned in relation to constructions, for example, see the mention of mihrab in this quote.

Ab is phatak ki jagah lohe ka katehraydar phatak
tha, jiske piche asali imarat mein dakhle wali onchi
mehrab nazar a rahi thi, mehrab ke piche log chal
phir rahe the, halanke voh chhutti ka din tha yeh
soch kar keh shayad inhe logon mein koi meri jaan
pahchan wala mil jaaye, main phatak se guzar kar
mehrab ki taraf barha. qarib pahunch kar maine
dekha ki mehrab ki peshani per bilkul vaise hi do
machhliyan ubhari Hui hai jaise mere makan mein
ustad wale kamre ke darvaze per thin.Mujh ko
hairat hui ki is darsghah mein itne din tak aane jaane

ke bavjud in machhliyon per kabhi meri najar nahin pari. Ab maine unhen ghaur se dekha. Mehrab ki shikista peshani ki marmmat ki ja chuki thi machhliyan bhi jagah jagah se tuti hui thin.(19)

Also see mention of premises.

Voh zyadatar khali hi para rehta tha. Is ahate mein hamare makan ke alava vohi ek makan tha uska sadar darvaza bahar sarak per khulata tha lekin uske bare se akbi sahan ka chhota darvaza ahate mein hamare sadar darvaze ke samne tha.(20)

Then the rak rakao and taklf in the language of Lucknow are also included in the style of Nayer Masood, see.

“Huzoor kutte ko rok lein to main chala jaaun.”
“Abhi aandhi tez hai kuchh der baith jao.” Maine sofe ki taraf ishara kiya. “Huzoor ko zehamat ho rahi hogi.”(21)

Regarding Lucknow studies, Nayer Masood's scope is not only limited to describing the literary aspects, but he has used very good references in describing the sociology of Lucknow. In the culture of Lucknow, recitations, funerals and congregations, imam bars and tombs are very important. In the era of Shahi, every kind of art was patronized by the king, the king was a Shiite regarding the Oudh religion, due to which the gatherings and funerals were organized in a very grand manner, the ten days of Muharram lasted for forty days. Nair Masood himself is a resident of Lucknow and he was a Shiite religiously, so he wrote articles like "Imam of Lucknow, tombs of Lucknow, Lucknow of the past and Muharram nights, and memorial gatherings of Lucknow". It is very clear. "Memorable Majlis of Lucknow" published in "Risalah", "Nyadur", No. 12, 11, Volume 48 (Lucknow, February, March 1994). Among them are the majlis of Hussainiya Ghafran Tab, Madrasa Nazimiya, Qasr Hussaini, Hussainiya Syed Naqi Sahib Some time before the partition, nobles and nawabs used to spend money generously in the assembly The adornment of the Wazibaish is a testimony to this.

Shahi aukat aur bare raeson ke yahan ki majlisson ka tabraruk asal majlis se bahut pahle daavati ruko ke sath taksim hona shuru ho jata tha aur ismein zyadatar khastagi khano ke pore pore khwan hote the aur yah shehr ke khas khas logon ke ghar bheja jata tha asal majlis mein alag se tabarruk ki aam taksim hoti thi.(22)

Nayer Masood did not publish any regular book about Lucknow, but the number of his articles is such that if they are combined, an important book can come out in relation to Lucknow. From the number of these articles and thematic diversity, we can count Nir Masood as one of the noble people of Lucknow civilization. They have preserved the culture, society, society and every image of this city which was ready to be erased, it was decaying. He had these characteristics of this city. Nir Masood had to sit and stand with the rich people of this city. In the articles that Neer Masood wrote about Lucknow, the rise and fall of Lucknow, Qaiser Bagh, Qaiser Bagh before slavery. After Independence, Lucknow's Imam Barade, Lucknow Tombs, Anna Lucknow, marriages of caste nobles in Lucknow during the Shahi period, glimpses of old Lucknow, Lucknow of the past and Muharram nights, memorable gatherings of Lucknow, Oudh. The art of soldiering, the literary services of the rulers of Oudh, the old office system, the kites of Lucknow, the demolition operations in Lucknow after 1857, art and the artist were highly valued in the entire culture of Lucknow.

Only the culture of Lucknow was known as the culture of the entire province of Oudh, the dedication and seriousness shown by the kings here in the patronage of knowledge and literature is unparalleled, due to this the literature created here is among the world literature due to its distinctive features. Considered to be a great genius working writers are associated with this city. Nir Masood took care of the Lucknow tradition in every genre of fiction, research, criticism, sketching, translation, commentaries, letters with great responsibility and integrity.

In many books of Nair Masood, the effects of Lucknow culture are indirectly present, for example, Rajab Ali Beg Sarwar Hayat and Karnama, Maraka Anis and Debar, Adbastan, Art of Murtiya Khwani Ka, Yegana Akhwal and Athar, Bizm Anis, Anis Sahaw, etc. Nir Masood has written Rajab Ali Beg Sarwar Hayat and Karnama Chapter 1 "Introduction Political and Cultural Background Sarwar's Environment" with reference to Lucknow.

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