

## CULTURAL PRESENTATION OF PRESENT ERA IN MODERN NOVEL WRITINGS: A DETAILED DESCRIPTIVE STUDY BY INTAZAR HUSSAIN AND HIS NOVELS

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### Abstract:

*Intizar Hussain was an outstanding literary figure in Urdu Literature having various characteristics and was recognized in fiction and non-fiction writings. His works echo past and through it he, primarily, traces civilization to dig out the buried Islamic culture. He was emotionally attached with religious festivals and, hence, most of his writings revolve around them. Highly deep reverence for saints brought him closer to mysticism. This article reviews the non-fictional works of Intizar Hussain and reflects that religious and mystic colors are dominant in his authorships..*

**key the words:** Religious, Sufi, Waiting for Hussain, Non-Fictional Prose, Islamic Festivals

Intar Hussain was a famous Urdu writer. He has established his position in the field of fictional and non-fictional prose. The legendary journey of his creation spans novels, fables and plays. While non-fictional prose includes poetry, biographies, travelogues, column writing, historiography, translation, epistle writing, criticism, editing and essay writing. Intar Hussain was born in Dubai, a town in India. His boyhood was spent in the streets of Dubai. He did M. from Meerut College. After obtaining a degree in Urdu, his creative journey began from the same college.

During the partition of India, he came to Pakistan and settled in Lahore. Intar Hussain belonged to a religious family. His father was committed to fasting and salat and used to propagate it at home as well. For this reason, the religious color was embedded in Intar Hussain's nature at an early age. Later in his non-fictional prose, this color became muted. The characteristic of Intar Hussain's writings is that they echo the past. From the past they actually trace the civilization in which an entire Islamic civilization is buried. Some effects of this civilization are still present in the form of Islamic festivals, but mostly this civilization has declined. If Intar Hussain's non-fictional prose is examined, it is revealed that his writings are filled with religious and mystical color. Miraj Sharif, Shab Barat, Eid-e-Din, Tej Festival, Hazrat Ghous-ul-Azam's eleventh Sharif, Hazrat Nizamuddin Auliya, Khawaja Bakhtiar Kaki, Hazrat Sheikh Naseeruddin Mehmood Dehlavi, Hazrat Shah Turkman, Deen Ali Shah, Mir Ahmad, Baba Abu Bakr Tusi, Sheikh Nooruddin, Syed Hasan Rasool, Mir Qutbi, Shah Abdul Nabi and Syed Askari are mentioned in their non-fictional prose with a religious and mystical color. The evidence speaks for itself. Thus, in every religion, different festivals come every year, which are celebrated with great fanfare. But Intizar Hussain's emotional attachment to religious festivals has become so strong that he bases his writings on them. The tradition of Shab-e-Barat and its colors give them oral pleasure. See example:

"On the occasion of Shab-e-Barat, mini-sized Nashpals used to show their spring. We used to call them spring. With this harmless fireworks, children's Eid was celebrated and Shab-e-Barat became a festival of colors and lights. Please ask, on what side was this spring of color and light un-Islamic and on

what account was it counted as blood and blood and yes, the halwa of Shab Barat, the fatiha of men on halwa and bread, but why halwa with customization? Our Aya Amma told that in the battle of Uhud, the blessed tooth of the Holy Prophet was martyred, so Bibi Fatima had cooked halwa for him. So it was like that Halwa of Shab-e-Barat is Sunnah. So till now, with what taste and passion are halwa prepared on this auspicious day

There are many festivals of Muslims, among them the joy of Eid is more than all other festivals. Intar Hussain lived a part of his life in India and there the Indo-Islamic civilization was a jam of festivals. So how is this possible? Intizar Hussain could have stayed away from these festivals. In his writings, glimpses of Hindi and English festivals can also be seen, but when it comes to Islamic festivals, Intizar Hussain's raw detail starts flying. In other words, it can be said that the writer is also made of the climate in which he resides. So why can he cut off from his surroundings? Intar Hussain gives importance to the joy of festivals in India also because they were associated with Qila Maala. Although Tyoharuhi is still in the present, his mind is stuck in the creation of the past. On the occasion of Eid-ul-Fitr, the enthusiasm of every special and ordinary person is spectacular. Intar Hussain

"Let's take the camel rider who went to Chandni to get the news and has returned with good news. Now this night is moon night. The cannons started firing. The turn began to ring. When the moon fell on the 29th, according to the people of Delhi, this was Jawan Eid. If there is a moon of 30, it will be called the old Eid. Whether you are old or young, Eid is still Eid. The old, the young, the children, some in the palanquin, some in the nalaki, some in the bath, some in the chariot, all are facing the Eid-gah. King Salamat also arrived on an elephant. Prayers were offered. The salami cannons started firing. It was a festival of joy

Intizar Hussain belonged to the Shia religion. But his heart was free from any religious bias. When the month of Muharram comes in the Islamic calendar, every heart becomes sad. But if we talk about the Shia religion, then the swamp procession and the procession of tazizis are important for them. Salam is offered in the service of Imam Mazloun. Funerals and gatherings continued in abundance in funeral homes. With the arrival of Muharram in the town of Intar Hussain, the caravans of mourners used to come in droves to Imam Barad. After that, 9th of Muharram When great knowledge came out, mourning would start everywhere. Intar Hussain's writings highlight every festival of his religion. What is their quest? I have many examples in this regard. Every hour of Muharram adds to the grief of the bereaved. Studying the writings of Intar Hussain shows that he had established a true relationship with his religion. His memory regarding Muharram has to be praised that he did not forget the meetings and celebrations that he had until the last days of his life. Held in his childhood. Here is an example of this.

"Lo, this reminded me of Muharrams of Dubai." It is evening. The boys of the neighborhood have left their homes. Someone is wearing a black kurta. Someone has started playing green, tasha in the throat, small whips in the hands, tasha. It is Tasha playing or the wind of grief has blown. Just along with this sound, the news reached every house that the moon of Muharram has set and the moon has set at night. A mourning group of elders used to appear." 3

Eid Milad-ul-Nabi (peace be upon him) is also an important festival among Muslim festivals, which is celebrated every year with great pomp and ceremony. As soon as the month of Rabi-ul-Awwal begins, every heart swells with joy. Milad parties are organized in every corner of the country, in which the lovers of the Prophet (peace and blessings of Allah be upon him) actively participate. Not only this, Niaz is also distributed throughout the month and it is important to note that processions take place on the twelve days of Rabi'ul Awwal. Eid Milad-ul-Nabi is mentioned prominently in the non-fictional prose of Intar Hussain along with other Islamic festivals. After the rainy season, when the month of Rabi-ul-Awwal comes, the days of every religion go again. Intar Hussain, in celebrating this festival, takes a look back at the past. The reason for this may be that the present does not seem to match their past. They trace the origin of festivals to the lost civilization of the past. Everything from the past is like a thorn in their heart. And Islamic Festivals are the main unit of this decadent civilization. So they cannot forget them. The days and nights spent in Dubai are his precious assets. Every year when different festivals come, they start thinking of Basti. Because the memories of their settlement are connected with Islamic festivals. He writes in this regard:

"The month of Rabi'ul Awwal comes and the ride of twelve deaths arrives. The season of Majlis is over, now the season of Mawlad Sharif begins. Hey Milad-ul-Nabi ﷺ have now started saying and with it Milad Sharif. In Dubai, we used to know this season as the blessed name of Twelve Deaths and the name of Mahfil Milad was heard from the mouth of a trusted saint. We all used to remember these auspicious gatherings in the name of Mawlad Sharif and Majlis Iza and Mawlad Sharif had at least one thing in common. That was blessing. And what more could we want hair like this? Today Aligarh biscuits are distributed in Mawlad Sharif, tomorrow Naan Khatais will be distributed. The day after yesterday Balo Shahiyan. The pain of longing." 4

Intar Hussain describes each festival of his religion one after the other. But when they mention the festival of Kondas, they also bring forward the tradition attributed to them. This festival of Kondas was previously held in other Masalik apart from the Shia religion, but now it has been stopped in most of the Masalik. Only the Shia religion has developed a relationship with this traditional festival. The said festival is associated with Imam Jafar Sadiq. In this festival, children usually get silver. They are explained by halwa and puri. Niaz of chickens is specially prepared at night, but when it is Suhri, the feeding of this niaz is started. The old ladies of the house spend the whole night in this process. Intar Hussain also works in detail in mentioning this need of widows. Maybe it is because they want to revive the dying festival through it. Because if this festival is mentioned If it was done in veiled words, the readers would not be familiar with its tradition. Describing the tradition of this festival, Intar Hussain writes:

"What is the noise of roosters in the month of Rajab before Shab-e-Barat, and how joyfully the roosters are crying and with what arrangement, the preparations for it started in our house a week and a half before. The large hall in which two equal posts were joined and a white sheet was spread over them. This floor was first covered and then the door was covered. Then on the 21st of Rajab, the dishes were washed from dawn to dusk. Need for the name of Hazrat Imam Jafar Sadiq. But in what

happiness is not known. There was a story that an old man cried to the Imam about his poverty. He said that after cooking puri, listen and tell the story of so-and-so woodcutter and then give niaz, the meaning will be fulfilled.

Intar Hussain also discusses these Islamic festivals, which were considered part of Iranian civilization, but as soon as they are applied in India, the culture here is colored and the idea of originality is lost in this culture. One of these festivals is known as Nowruz. The Shia school of thought believes that Hazrat Ali was born on this day. According to Intar Hussain, this festival in India owes its existence to the Mughals. When the Mughal emperors entered India, they brought their civilization with them. Earlier, this festival was limited to nobles and chiefs, but later it started to be celebrated in public. Intar Hussain describes the tradition of this festival as follows:

But the Nowruz festival was probably brought by Emperor Humayun from Iran. By the way, it was Iran's own seasonal festival. But when Iran's civilization was painted in Islamic color, it hurt Nowruz as well. The belief was that the day Hazrat Ali was born on the day of Nawroz and the day on which the Caliphate was received was also the day of Nowruz and in Iran it is Whatever festival was celebrated in Red Fort, it was celebrated with its own color

In the non-fictional prose of Intizar Hussain, the mention of the eleventh Sharif of Hazrat Ghous-ul-Azam can be read. Because the chain of Niaz was common in the Qila Maula, but the most famous among them was the eleventh Sharif. This series of Niaz was not limited to the Qila Maula, but the common people also gave priority to the eleventh Sharif and in this regard every month. Niaz used to share. But there was also a firework display in Qila Maala on this occasion. Intar Hussain sums it up like this:

"Fireworks burst on the 11th Sharif. Set the table. Hazrat Ghous-ul-Azam was needed. Sweets were distributed." 7

Intar Hussain has penned two travelogues "Zamin Aur Falak Aur" and "Naye Shahr Purani Bastiyan". The first travel book is his journey to India, while the second travel book is related to London, Moscow, Iran, Nepal and India. In these two travelogues, he has provided information about visiting the shrines of Auliya Allah buried in India and Iran. Whenever he traveled to India, he made sure to visit the Dargah of Saints, from which one can clearly imagine how much he was attracted to the Sufis. Millions of people converted to Islam in India thanks to these Sufis. When Intar Hussain visited the Dargah of Hazrat Nizamuddin Auliya during his stay in Delhi, he was very impressed by the atmosphere there. It is said that Intar Hussain was already giving importance to Islamic festivals, but his attendance at the shrines of saints increased his devotion and this devotion took him closer to Sufism.

The elements of Sufism are scattered in the works of Intar Hussain, both fictional and non-fictional genres. Fateh Muhammad Malik expresses his opinion in this regard and writes:

"Intar Hussain had also deeply studied all aspects of Sufism and continued to enjoy insights from the source of wisdom that he saw. While reading his travelogues, I was reminded of the concept of Khulot Dur Anjuman in Naqshbandi Sufism. 8

Intizar Hussain was skilled in calligraphy. But when Nizamuddin Auliya's Urs was mentioned, his pen used to take a turn. In this regard, he draws a detailed picture of each scene, which convinces the readers of his devotion. The description of Hazrat Nizamuddin Auliya's Urs can be seen in his own words:

"While returning to the camp late at night, I thought that it is a pity for me that I am meeting with writers and from the creation of the heart that in those nights I am gathering at the dargah of the Beloved of God and that I am reaping the blessings of the Beloved of God." Access is not only achieved by reciting Fatiha and offering flowers, it is done through the same creation. Wow, what a scholar. I was shocked to see the opening ceremony that Urs and so cold. Now I realized that the tourists of Delhi travel with Bhagati Raat and the devotees wake up after 12 o'clock. The congregation was special and ordinary. There were heaps of roses at the flower shop. A scent of rose, a scent of agar, above all a scent of devotion." 9

Intizar Hussain's journey, which Shawq was indecisive to see. It will not be out of place if it is called a pilgrimage to the shrines and shrines of the Sufis. During the journey to Iran, when he visits the markets of Iran, he also steps towards the tombs of the elders for whom he had a love in his heart. The tombs of Shah Abd al-Azeem and Sahar Bano in Iran quench their thirst for devotion. Shah Abd al-Azeem is a famous saint of Iran, whose tomb is always covered with silk. When Intizar Hussain mentions this saint, he also describes his genealogy. In this regard he writes:

This was the tomb of Shah Abdul Azim. Shah Abdul Azim Ibn Abdullah Ibn Ali Ibn Hasan Ibn Ali al-Murtaza. This is the genealogy of this elder. Born in the time of Hazrat Imam Musa Kazim. The shrine is magnificent and prosperous. Saw pilgrims come row after row, cry and pray and leave." 10

In his writings, Intizar Hussain not only mentions the tombs of saints and Urs ceremonies, but also gives a prominent place to the deeds of these saints. The city of Delhi is known as the cradle of the Left. Elders of every clan used to camp here. But when a helpless person went to him, he would get a wish. Among the saints of Delhi, Shah Bolabhi was an important name, who usually used to lie under a tree, but when someone passed by, he would be beaten. When Intar Hussain made the history of the city of Delhi, he also considered it necessary to mention this saint. When he read about the deeds of this saint, he recorded it in his book. He writes:

Once upon a time a prince fell ill. The sages answered. Then the prince was brought to Shah Bola. Shah Bola filled the bowl with oil, said to the prince. Look at your face in the bowl. The prince saw his image in the bowl. Then Shah Bola drank a lot of oil and lay down in the shade of a tree. The prince became good and the king became dear to Allah." 11

When the devotion of saints is embedded in people, they turn to the shrines of these saints to express their wishes. And when someone's vow is fulfilled, he offers whatever he has thought in his mind. The shrine of Auliya Allah in Delhi near Intar Hussain provides a practical illustration of this example. They do not forget the tradition related to the tomb of Abu Bakr Tusi, after which they are called Hande Wale. Apart from this, due to the fame of the elders of Delhi, there was a great influence of devotees. Because when one of the vows was fulfilled, he would explain his condition to the other. Similarly, the number of devotees of this saint was numerous. Intar Hussain Baba records a tradition related to Abu Bakr Tusi as follows:

"And there was one Baba Abu Bakr Tusi who went on to be called Baba Handewale. Due to the fact that an elderly man



came to his shrine and vowed that if my intention is bad, he will offer a silver matka on his shrine. The intention was fulfilled. He offered a silver matka. The line of devotees was closed. Praying and vowing to offer Matka. Matka was offered at the shrine. In front of the shrine, innumerable matkas started to be seen. It was given the name of Hande Wali Dargah

Where Intar Hussain mentions the foot paupers of Delhi in his writings, he also describes their deeds. Who used to explain the solution of people's problems in just one point. Such babies did not live in a magnificent building. Instead, they used to stay in the same place where they found shelter. In Sufism, the Sufis put an end to all their desires, their goal is only enlightenment. A seeker finds his destination only by giving up worldly greed and greed. There was one such Allahwali in the city of Delhi, whose name was Baiji. All the time she was engaged in doing stipend. When people went to him, they returned successful. Intar Hussain describes him as follows:

"There was one bye ji." Whatever the name, she was popularly known by that name. She used to live under a shelter outside the city. Anna kept reciting Atinik al-Kawsar. People with wishes would come to her in droves. In response, they used to say that the person asking for the meaning would separate seventeen coins from the property and put it on the ground. Seventeen times, every time Anna Atina reads. Then she would tell the questioner what came into her mouth. The questioner would extract the meaning from the same sentence. And he would have returned home happy." 13

Intizar Hussain's vision is not limited to the saints of Delhi. Even in Pakistan, he was always willing to join the Urs celebrations of the elders because the love he had for the Sufis had to be expressed in every situation. In our country, when Baba Farid's Urs is held, a large number of pilgrims from all over the country reach Multan. Meanwhile, a celebration takes place in Multan and Intizar Hussain also visits the land of Multan as a true devotee. Each and every scene of the celebration is imprinted in his eyes and he expresses it through a column like this:

"Jishan Fareed also came in this confusion. In Lahore, this celebration was limited to newspaper articles. We reached Multan smelling this celebration. There saw a special and general assembly in Qasim Bagh. Saw a sea of heads. In this celebration, homage was paid to Hazrat Khwaja Ghulam Fareed. Their coffees were sung. Musicians came from near and far

On the whole, the images of religious and mystical color that appear in the non-fictional prose of Intizar Hussain are the manifestation of the true love in his personality that requires religion and mystical color. Apart from this, Intizar Hussain's home environment also proved to be conducive in this regard. The Islamic and Sufi influences in his childhood influenced his personality. Later the same gradually His writings became an identity. Summing up, it can be said that the religious and mystical colors are prominent in the non-fictional prose of Intar Hussain.

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