

## **Presentation of Lucknow Culture and Society in Anees Ashfaq's Novel "Dokhyaray"**

1. **Dr. Farzana Riaz**, Assistant Professor, Department of Urdu G.C University Lahore
2. **Dr. Sadaf Fatima**, Assistant Professor, Department of Urdu University of Karachi
3. **Dr. Sadaf Naqvi** Chairperson Urdu Department Government College Woman University, Faisalabad
4. **Dr. Aqsa Naseem Sindhu**, Assistant Professor, Department of Urdu Government Sadiq College Women University Bahawalpur
5. **Ms. Ruqia Shabbeer**, Lecturer Department of Urdu University of Lahore (Sargodha Campus)

### **Corresponding Authors**

1. Dr. Farzana Riaz, [dr.farzanariaz@gcu.edu.pk](mailto:dr.farzanariaz@gcu.edu.pk)
2. Dr. Sadaf Naqvi, [sadafnaqvi@gcwuf.edu.pk](mailto:sadafnaqvi@gcwuf.edu.pk)
3. Dr. Aqsa Naseem Sindhu, [aqsanaseemsindhu@gmail.com](mailto:aqsanaseemsindhu@gmail.com)

### **Abstract**

Anees Ashfaq belongs to Urdu school in Lucknow. The role of this school in the promotion of Urdu language and literature is significant and unique. Anees Ashfaq has been associated with teaching for a long time. He has the honor of working as the head of the Urdu department at Lucknow University. As a critic, Urdu Ghazal has been an important subject of his study. Along with teaching activities, his writings and services have been the field of criticism and research. For the past few years, he has made fiction his subject and has established his status in the field of novel writing. Thus, his three important novels "Dokhyaray", "Pari Naz" and "Parinday aur Khwab Sarab" have brought Anees Ashfaq to the ranks of the most important novelists due to their themes, artistic and intellectual trends. "Dokhyaray" is the first novel of the famous novelist, critic and poet Anees Ashfaq, which was published in 2014. Due to its size, it would be more appropriate to call it a novella. This novel consisting of 154 pages has been published by various publishing houses. The main motivation for the creation of this novel was the disappearance of a beautiful, rich and luxurious civilization and the emergence of a miserable, dying society on its ruins. Lucknow civilization was a center of cultural, civilized and social activities during its heyday. It was a period of prosperity and leisure. This society was a haven of luxury and color in every respect. Literature, culture, architecture, music, fairs, competitions, etc. were different forms of social manifestations.

### **Key Words:**

Anees Ashfaq, "Dokhyaray", Lucknow, Critic, Urdu Ghazal, "Dokhiyaray", "Pari Naz", "Parinday aur Khwab Sarab", Literature, Culture, Architecture, Music, Fairs, Competitions, Social Manifestations.

"Dokhyaray" is the story of a poor family in Lucknow consisting of three brothers. The mother of these three brothers is no longer in this world. The elder brother is mentally disturbed. Due to this disturbance, he does not settle in any one place. He keeps changing his places of residence. He is not even sure that his mother is dead. The younger brother is very bored and worried due to the elder brother's mental disorder and frequent changes of places. He wants to keep the elder brother with him, but the elder does not agree to stay with him due to his temperament. He stays with him for a couple of days on the younger brother's insistence, but then he leaves for a small place and the younger one sets out to find her. Knowing that the elder brother is alive, whenever the younger brother asks about her, the younger one assures him that the mother is no longer in this world. The scope of "Dokhyaray" is something like this.

After the death of his mother, the elder brother changes his places like a nomad, the younger brother finds out about these places to keep her with him, and the two repeatedly remember their dead mother, which is the central point of this story. The younger brother remembers his mother as dead, while the elder brother considers her alive and sometimes finds her present in front of him. In the process of changing places and finding these places, the neighborhoods, alleys, mosques, imams, shrines and karbalas of Lucknow keep coming before us in the story, and in the process of remembering the past, a character also comes to the fore. This character comes to the fore only as a memory for a short while. But the reader remembers it. This is a little girl studying in the school of the younger brother's mother, with whom the younger brother had developed an unspeakable attachment. The elder brother's last place is now a Karbala located in a remote area, in whose manchi another impoverished family of Lucknow lives. The gambler earns his living by carving chicken carcasses. In this family, there is a young boy named Shamama who starts to feel infatuated with the younger brother when he comes to Karbala and in that very moment she sews a beautifully embroidered kurta for the younger brother. But the younger brother gets this kurta from someone living in Karbala when he goes to Karbala to give Shamama the rak'ah for his deceased elder brother's gathering. Shamama has left that Karbala. The younger brother searches for Shamama in different Karbalas and Imam Barges but she is nowhere to be found. One day, while sitting at his place, when he remembers that someone in Karbala had given him something wrapped in a newspaper saying, "This Shamama has given it to you," he takes out the thing wrapped in the newspaper. It is a beautiful kurta that Shamama had sewn for the younger brother. The younger brother (the narrator) looked at it for a long time and then put it on a hanger and hung it on the wall in front of him. Every visitor's

eyes fall on this saree and he asks about its fine embroidery, but the narrator does not tell anyone whose fingers are the artistry of this beautiful work of chicken.

The first manifestation of Lucknow civilization was at the hands of the Iranian-born Nawabs of Awadh. Eleven Nawabs put this region on the path of development in such a way that it became famous throughout India. If Lucknow is called the last example of oriental civilization in India, it would not be out of place. From the time of Nawab Wajid Ali Shah, this civilization took a new turn. Art, poetry, music, dance and entertainment gatherings took place from time to time. The canvas of language and literature expanded and a blend of Hindu and Muslim society emerged. A society emerged there whose color and style made it unique. This society is known as Lucknowi society or Lucknowi civilization.

The special type of society of Lucknow had left its mark on everything here. This particular society flourished in the state of Awadh over a period of more than a hundred years. When the claws of British power gradually began to strengthen on the kingdom of Awadh, the ruler of the state of Awadh, Shuja-ud-Daulah, took refuge under the bayonets of the British army and immersed himself in music.

The most prominent elements of Lucknow civilization were art, fabrication and craftsmanship. Along with hunting, animal fighting competitions, cockfighting, beer-fighting, kite-flying, pigeon-flying, etc. were also important pastimes of Lucknow society. The educated people of Lucknow society had a warm style in their interaction with each other. Lucknow society was touching the limits in respect and honor, humility and humility, but sincerity and truth were missing in this warmth, respect and humility.

Economically, Lucknow's prosperity and economic development were apparently satisfactory, but the domestic economy was in a state of disarray. The wasteful spending and luxury of the sultans and princes had ruined the economy. Politically, the state was also in decline after the company's rule. The imperialists were plundering the resources of the state and exploitation was at its peak. Since the Battle of Buksar, the state was heading towards increasing decline. Along with the sultans and princes, the common people were also aware of this decline, but they did not want to face the consequences of this decline. It was as if turning a blind eye to reality had become the habit of the wealthy people of this society. This was in a way due to the abundance of luxury. This environment of luxury had made them unfamiliar with the cold and heat of life.

In short, the society of Lucknow was apparently a prosperous society in which luxury, color, festivals, dance and entertainment were of primary importance and the rulers and subjects of this civilization were all victims of this luxury, but this atmosphere of luxury, prosperity and leisure was completely hollow and weak. Such an atmosphere could not be maintained for long because life is constantly undergoing changes. A society in which the elements of preparation and

preparation for all the possibilities of life are not found in its foundations cannot maintain itself for long. The same happened with the Lucknow society and after a while the foundations of this society started to shake and this seemingly beautiful building of civilization and civilization started to turn into rubble. The signs of the decline of this society were included in the very foundations of this society. Therefore, instead of any external force, it was the manifestations of this civilization itself that brought it to the ground.

The East India Company's tyrannical grip on the state of Awadh began to grow stronger. Thus, the decline of Lucknow civilization began to reach its peak. The worrying thing was that the rulers of Awadh were not regretful or depressed over the loss of political power and authority, but rather they felt a sense of freedom from the burden of responsibility. They had started to consider weakness and powerlessness as talents rather than flaws. In literature, the entire chapter of Lucknow civilization and culture flourished during this period of decline and decline. The Nawabs of Lucknow and the common people remained immersed in this state of intoxication and enjoyment and finally their fortunes were turned upside down. This civilizational structure, which had a hollow and spiritual character, collapsed to the ground and a new civilization emerged from its ruins. This is the reason why important novels were also written about this civilization, of which Mirza Hadi Roswa's "Omrao Jan Ada" and Nayar Masood's "Taus Chaman Ki Meena" are the most prominent. Anees Ashfaq has also made this civilization his subject in his novel.

"Dokhyaray" is one of the best novels of Anees Ashfaq. The main theme of this novel is the narration of the social aspects of a dying civilization against the backdrop of the glory and splendor of Lucknowi civilization. Anis Ashfaq has successfully depicted the scene of this dying civilization in the background of which the colors of the glory and splendor of the Awadh Sultanate and Lucknowi society and the colors of the emergence of a new society from its ruins can be clearly seen. Intikhab Hameed writes about the subject of the aforementioned novel "Dakhiyare" by Anis Ashfaq:

" Yeh mukhtasir novel zahiri satah par aik madoom hoti tahazeeb ka alamnaak bayaniya hai lekin tehat almatan aik aisay danishwarana tarz mokhatibat se manon hai jo nazriyat ( critic ) aur tanqeed (theories) ki amaizash ke sayaq mein maienay ke naye امکانات par mubahis karta hai." (1)

The theme of this novel is about the story of rise and fall. Its feeling is conveyed through the text of the novel. For example, at the beginning of the novel, when

the younger brother, Nasir, is searching for his elder brother, the doctor, he reaches the Imam barga of Mian Almas and sees the remnants of Lucknowi civilization and the ruins of this civilization. Therefore, he sees and describes this ruin through his imagination as follows.

" Mahal ke ihatay mein daakhil hotay hi aik baat mujhe khadki. mehal ka darwaaza nazar nahi aa raha tha. aur jab mein mehal ke asal hissay mein daakhil sun-hwa to wahan ka naqsha hi badla sun-hwa tha. Shahi zamane ki imaarton ki jagah ab har taraf nai tarz ke pakay makaan dikhayi day rahay thay. asal mehal ka bas aik aadh hissa baqi reh gaya tha jisay dekh kar yeh andaza kya ja sakta tha ke mehal ka baqiya hissa kis terhan ka raha hoga." (2)

Similarly, when the same character of the novel, who is also the narrator of the story, enters Mian Aziz's mansion, the present scenario of the mansion flashes before his eyes. In the background of this scenario, the magnificent past of the mansion and the map of the era when the Lucknowi civilization was at its peak also emerges. When Nasir describes the features of the mansion, the magnificent past of this civilization also automatically flashes before the reader's eyes from behind the ruins of the Lucknowi civilization. The following excerpt from the novel also tells the story of the rise and fall of this civilization in the frame of the present and past.

" Aziz bolay ja rahay thay aur mein un ke hawiley numa makaan ka jaiza le raha tha, jis mein barray barray dalaan thay, sachiyaan theen, sheh nashen theen aur aik chabotra. isi chbotre se mut-tasil aik chhota sa hoz tha jo khaali tha aur jis ki dewaron par jami hui kai sookh chuki thi. kamron aur dalanon ki dhanian purani honay ki wajah se jagah jagah se phati hui theen aur un ke neechay urane lagaye gaye thay taakay dhanion ke totnay se chhat baith nah jaye. sehan bara tha lekin is ke beshtar hissay mein un dewaron ka malba tha jo kamzor ho ho kar girty jarahi theen." (3)

The novelist has brilliantly depicted the tragic decline of this civilization in "Dokhyaray". In this regard, he has also described the details in such a beautiful manner that a picture of the decline of this civilization rolls before the eyes. The dilapidation of the mansion-like houses with the passage of time. The formation of the structure of historical places and historical buildings while enduring the severity of the seasons has been shown with such quality and excellence that the reader feels as if he is seeing all these scenes with his own eyes as a tourist. In this way, not only the glorious civilization of Lucknow's past comes alive before the reader, but the whole story of decline also comes to light through the present. Intikhab Hameed writes about the depiction of the decline of Lucknowi civilization in the novel and the interaction of the characters of this declining civilization.

"Laknow ki madoom hoti hui Saqafat ,  
ujre hue mehloon, taakht o taaraaj  
hastiyon, baazaaron, sarkon, galiyo,  
matchon, boryon aur taat ke pardon,  
karam khorda aur dhool se attay hue  
furniture is andaaz se paish kiye gaye  
hain goya haqeeqat haal hum khud apni  
aankhon se dekh rahay hain. har aik  
kirdaar is qader bareeqi se ghara gaya  
hai, is ke libaas, waza qata, muashi o  
nafsiati kawaif kirdaar o guftaar aur is  
ki wazadarion par aisi tawajah di gayi  
hai ke har kirdaar –apne ehad ki Zaboon  
haali ki mun bolti tasweer nazar aata  
hai. bayaniya ki alamnakiyon par hassas  
qaari apna dil msos kar reh jata hai." (4)

When a civilization falls victim to the disasters of time and declines, not only do changes occur in the way of life of the people at the public level, but also in the social interactions of the people. Since man is the product of his environment and society, it is impossible for the change in the environment and society not to have any impact on human life and its necessities. So this is what happened. When the Lucknow civilization fell victim to the disasters of time and declined, the routines of the people who had built this civilization also changed. The people of Lucknowi society began to live their lives lamenting the present, holding the golden memories of a glorious past close to their hearts. The following excerpt from the novel is a good narrative of lamenting the loss of social revolution and old values.



"Haan, sab taraf to makaan ban gaye hain. bahar niklo to nai nai soorten nazar aati hain. phir bolay' ginti ke shanasa reh gaye hain. kuch mehal ke andar hain kuch mehal ke bahar. unhein se salam dua ho jati hai. mehal ke andar aur bahar saari zameenen buk chuki hain. phir ghusse se bolay : ' had to yeh hai ke mehal ke darwazay ka bhi soda ho gaya hai." (5)

When the decline came to those who loved luxury and enjoyed the springs of life, they had no choice but to sell their properties and houses to make a living. From the womb of this tragedy, a new society and a new society were being born. About which it can be said that a new society began to breathe life on the ruins of Lucknow civilization.

The society that flourished in Lucknow civilization was generally inclined towards Shia beliefs. This general trend of Shia beliefs was the result of the commitment of the Lucknow rulers and the patronage of these beliefs at the official level. Since the novel also encompasses the history of its time, this is the reason why Shia beliefs are mentioned everywhere in the society mentioned in "Dokhyaray". The beliefs of the family whose story Anees Ashfaq has narrated in the novel are also related to the Shia sect. This is clearly felt from the customs, traditions and accessories described in the novel. The names and actions that are often mentioned in the novel are related to the Shia sect, for example: knowledge, ta'ziyya, zareeh, imam bara, Karbala, majlis, padka and lakhaka etc. are frequently mentioned. The text of the following excerpt from the novel clearly explains that during the heyday of Lucknow civilization, grandeur and splendor were also kept in mind in the construction of Imam bargas. The general trend of that time, that is, an artificiality and structure in everything, is also seen in the religious accessories of that time. Now that this civilization and civilization have fallen into decline with all its manifestations, these Imam bargas, which were built with complete purity and dignity during that time, have also fallen victim to the accidents of time. Now these Imam bargas are inhabited, but like the overall backwardness of Lucknow civilization, their luster has also faded.

" Main ne sehan mein kharray ho kar  
imam baray ko charon taraf se dekha,  
phir chbotre par charh kar is ke wasee  
hall mein pouncha, phir sheh nasheen  
tak gaya jahan Shahi zamane ki bani hui  
ضریح rakhi thi aur mareekh ke dono

taraf woh tazie rakhay thay jinhen shayad haal hi mein laya gaya tha. ضريح  
aur tazyon ke peechay chandi ke chamakate hue ilm mukhtalif rangon ke khoob soorat palkon ke sath bujey hue thay. jab se imam barah aam logon ke liye khoola gaya tha, log is ki ziyarat ko anay lagey thay." (6)

The importance and sanctity of cities like Syria, Iraq, Baghdad and Karbala are very high among the followers of the Shia sect. This is why a large number of pilgrims from all over India visit these countries throughout the year to visit these holy places. The attachment and love of the Shia people for these cities and countries is through the relationship and connection with Hazrat Ali, Hazrat Imam Hussain. Therefore, not only from the text of the novel, but also from the fact that the people of Lucknow used the architecture of these holy and historical cities as a model in their architecture in general and in the construction of religious places in particular. This relationship and connection not only connected them with the land of Arabia but also established their immortal connection with historical figures. The following excerpt from the novel regarding the architecture of Karbalas and Imam bargas in Lucknow fully illustrates this

"Aik baar mein ne maa se poocha tha ke Laknow ke rozon aur kar bulaun mein khajoron ke darakht kyun lagaye jatay hain. maa ne bataya tha, unhein dekh kar Iraq aur shaam ke reghistanoon mein banay hue rozon aur kar bulaun ki yaad taaza ho jati hai. yahan ki saari kar bulayen aur romne unhein ki naqal hain." (7)

In the novel, Anees Ashfaq has also mentioned the affairs of the British rulers during the British rule in Lucknow. Among these affairs, the mention of historical buildings and historical places is prominent. Ashfaq has mentioned these historical buildings in such a way that the entire story of the rise and fall of Lucknowi civilization unfolds before our eyes. Intikhab Hameed writes about the mention of these historical places and their affairs in the novel:

"Dokhyaray" ka bayan koninda Hafza par zor dete hue sochta hai ke is ne aisi hawiley ka zikar parha zaroor hai, lekin kahan? achanak usay yaad aata hai ke Mirza رسو ne umrao jaan ada mein is



hawiley ka zikar kya tha. hawiley ki shakista dewaron aur aadmi se ziyada dh chuki chaton ko dekh kar usay khayaal aata hai ke yahin kahin Akhtery begum rehti ho gi." (8)

During the British Raj, the British had reserved beautiful and picturesque places for their entertainment, which were called Company Gardens. Such Company Gardens are present in most places in Hindu-Pakistan. For example, during the journey from Rawalpindi to Murree, one comes across such a Company Garden on the way. Anees Ashfaq has also mentioned a Company Garden in his novel. This shows that the East India Company had also decorated a garden in Lucknow called "Company Bagh". After the departure of the British from the continent, these Company Gardens started being used for other social and civic needs, but in most areas these places are called "Company Bagh". This is clearly confirmed by the following quote.

" yeh keh kar mein ne compouder se dawa li aur company bagh ki taraf chal diya. engrazeo ke zamane mein yeh jagah company baagh ke naam se mashhoor thi. azadi ke baad se khail ke maidan mein badal diya gaya lekin khail ka yeh maidan company baagh hi ke naam se jana jata raha. aas paas ke log khailnay aur chehal qadmi karne yahin atay thay. lekin ab khail ka yeh maidan weraan para tha aur suna yeh tha ke hukoomat is zameen par rehaishi makaan aur aik bara bazaar bananay wali hai." (9)

An important aspect of the civilization and culture of a particular region is the architecture of that region. The environment and society in which a person lives also creates new styles of architecture. Therefore, we see a diversity in architecture in every country, even in every city and village. The style of construction of houses, shops, buildings, mosques and other important structures using bricks, mortar, cement, etc. and the new carvings and carvings on them are manifestations of the civilization and culture of that region. Apart from this, many regions are also famous for wooden architecture. In Lucknow society, the style of construction of mansions, palaces and other buildings also reflects the taste and sophistication of the people of Lucknow. Anis Ashfaq has shown glimpses

of the Lucknowi architecture in his novel. In the following excerpt, he has shown a glimpse of the Lucknow architecture as follows.

" un shaakhon se photnay wali kuch  
Maheen dalian hawiley ki ghulam  
gardishon  
mein lagi hui pathar ki jalyon ke  
khaanoon mein raah bana kar ghulam  
gardishon ke  
andar pahonch gayi theen .  
un ghulam gardishon ke peechay banay  
hue kamron mein sheesham ki lakri ke  
khoob soorat darwazay thay jin ki  
Araish ke liye un par khoob soorat  
naqashi ki gayi thi aur un ke oopri  
hissay ko name dairay ki shakal day kar  
is mein baizawi shakal ke rangeen  
sheeshon ko jor kar aik panj shakha  
bana diya gaya tha." (10)

In Islamic society, where the worldly constructions of humans reflect their taste, architecture and sophistication, this sophistication, taste and architecture are also expressed in their eternal resting places. Thus, in addition to the construction of tombs and shrines, the installation of books on the graves expresses the same taste, sophistication and trends. In Lucknow society and civilization, a certain order is seen in the construction of otherworldly resting places. Although the events of the time had destroyed the books of these tombs and the texts that filled them, and modesty had turned into brokenness. Therefore, this is well expressed in this excerpt from Anis Ashfaq's novel:

" qabron ki haalat achi nahi thi. un ke  
charon taraf ghaas ugg aayi thi aur un  
par lagey hue patharon ki ibartain, jaisa  
ke agha ne bta ya tha, matti hui theen,  
lekin jis waqt yeh qabrain banai gayi  
theen is waqt un mein bohat qeemti  
pathar lagaye gaye thay aur un par  
meena kaari ki gayi thi. (11)

Anees Ashfaq has written a story of rise and fall in his novel with such excellence that even the details come to light. In the above excerpt, he has told the whole story of the cycle of time and evolution. With what order a person arranges things in his present, but as time passes, they change. Beauty and elegance turn into wrinkles and the future comes out in a new color.

In the civilization and civilization of a particular region, area and country, where other elements play an important role, language and literature also play a significant part. Rather, if it is said like this, it would not be out of place that language and literature are actually the best representatives of a specific civilization and civilization. The best representative of Lucknowi civilization and civilization is also Urdu language and literature. Lucknow exists as a separate and complete school in Urdu language and literature. Therefore, we see that the poets we come to know during the study of this school include important poets like Ghulam Hamdani Mushafi, Insha Allah Khan Insha Qalandar Bakhsh Jurat, Haider Ali Atish and Imam Bakhsh Tarikh. Apart from them, in terms of Urdu elegy writing, poets like Mir Babbar Ali Anis and Mirza Salamat Ali Dabir also belonged to this school. Anis Ashfaq has also made this aspect of Lucknowi society a subject in his novel "Dikhiare". Reading the story of Lucknowi society that he has narrated, it is understood that the literary and poetic taste of the common people living on the ruins of Lucknowi civilization was alive, but the rapidly changing society had blurred the image of the famous people of his time. Thus, when a character in the novel, Nasir, who is also the narrator of the story, goes in search of Badr Jahan, he reaches the vicinity of Mir Anis' tomb and a talented and famous personality of his time like Mir Anees is mentioned in the novel as follows.

" Mujhe yaad hai jab woh hamaray  
yahan aati theen aur jab maa unhein  
naye mehmanon se milwai thi to woh –  
apne ghar ka pata batatay waqt Meer  
Anees ke mqbre ka hawala dena nahi  
bhulte theen. lekin yeh bohat purani  
baat hai. ab chowk mein aisay log bohat  
kam ro gaye thay jo Anees ke mqbre ka  
naam sun kar foran bta den ke woh  
kahan hai. (12)

It is as if this novel is also a lament for the bitter reality that when time changes, everything changes. The celebrities of their time, whose names are widely known, after the passage of time remain confined to books and specific circles. Since Mir Anees is buried in his own house, very few people in the vicinity of his house are able to identify Mir Anees's tomb after a while. Anees Ashfaq has also mentioned the decline of the Urdu language in the new society. Urdu, which was once the representative language of Lucknow, and the people of Lucknow, considering themselves to be people of the language, also had a hostile eye towards the people of Delhi and considered themselves to be better Urdu speakers than the people of Delhi. It is clear from the text of Anees Ashfaq's novel that those people of Lucknow who were connected to the old times were complaining about the

customs, manners and values of the new era. So, when Nasir meets Agha Soudai, an elderly man like that, in the conversation between them, Agha Soudai's complaining tone can be felt.

"Unhon ne thandhi saans bhartay hue  
kaha : lekin ab nahi parhaya jata .  
muzamahil ho gaye qaumi ghalib unhon  
ne ghalib ka yeh misra parhte hue mujh  
se poocha :  
urdu samajh letay hain? mein urdu wala  
hi hon, acha ab to urdu jan-nay walay  
bhi nahi reh gaye. woh hue. (13)

The rapidly increasing globalization in the world has caused a lot of damage to local values and local civilization. Regional languages have faded into the background of national languages, and similarly, national languages have faded into the background of international languages. Anees Ashfaq has also made this fact clear between the lines of his novel. Lucknow, which was once the cradle of Urdu, is now becoming alienated from Urdu.

Conversation is the basic attribute of man. This is the ability that distinguishes man from animals. That is why man is also called a talking animal. Man is introduced through conversation. The beauty and ugliness of a person's personality can be judged only by talking. Different forms of language and expression are prevalent in every civilization of the world. The adherence to these qualities of language and expression makes the conversation beautiful and attractive. And one can convey one's message to the addressee in a more effective and better way. Special attention is paid to everyday and idiomatic expressions in languages on this basis. This diversity of everyday and idiomatic expressions is also found in Urdu language. Just as the idioms of Delhi are famous in Urdu, so too is a specific style of conversation from Lucknow. In this style of conversation, pretense, pretense, and extreme courtesy and respect for others were used. Similarly, using the plural form for the addressee despite being singular is also an important aspect of the Lucknow style of conversation. Ashfaq also kept this commitment in mind while mentioning the educated people of traditional Lucknowi society. In Anees Ashfaq's novel, besides language and narration, Shams-ur-Rehman Farooqi writes as follows.

" is mukhtasir se novel se un ki nasr ke  
kayi dilkash pehlu numaya ho rahay  
hain. aahista ro aahang, thori si  
porasrariyat, guzashta aur aksar khoyi  
hui baton ki yaad aur talaash. novel par  
yeh cheeze chhai hui hain : bemari,

mout aur gharon se be dakhli, guzishtagan ka intizar. aur yeh sab is khoobi se plot mein mohazab hain ke ehsas nahi hota ke qissa hamein kahan le ja raha hai. Anees Ashfaq ki zabaan khoob soorat aur durust hai. ( is zamane mein yeh durusti barri baat hai ). (14)

Anees Ashfaq has made a special commitment to language and expression in his novel. He has kept the language in harmony with society. For example, in the following excerpt, Anees Ashfaq has mentioned two women who are friends and contemporaries of the mother of one of the characters in the novel, Nasir. When Nasir reaches his door to meet them, a glimpse of Lucknow style of conversation can be seen in the conversation between the woman inside the house and the woman standing at the door:

" Jolia idhar se aik kamzoree aawaz aayi, kon hai? naam to pucho mere samnay khari hui aurat ne mujh se poocha, kya naam hai aap ka? ke do Alia begum jin ki laal school mein dukaan thi, un ka larka aaya hai. is aurat ne is baar zara zor se aawaz lagai : Alia begum jin ki laal school mein dukaan thi, un ke larke aaye hain. (15)

In addition to the subtleties of language and expression in the novel, Ashfaq has also taken care of the features of Lucknowi civilization in the conversations of the characters. Along with this, the conversations of the characters also express the novelist's own subconscious and an atmosphere of possibility is also maintained. Intikhab Hameed writes about this skill of Anis Ashfaq and this feature of the novel as follow.

" krdaron ki guftagu se jo bhi tasurat bar aamad hotay hain woh un ke –apne hain. un ki apni zehni ya nafsiati saakht ke ain mutabiq hain aur bayan kanandah ki marozit bhi barqarar rehti hai. bayan kanandah ki marozit is bayaniya ka ahem tareen pehlu hai jo musannif ke sanaf, novel ke imkanati aur manwi tasarruf ki qabil qader misaal hai. yahi woh pehlu hai jo

bayaniya ki tafakar khaizi se marboot  
bhi hai aur manon bhi." (16)

The topics of literature are limitless. As diverse and colorful as life is, so much diversity and diversity of topics also appear on the canvas of literature. From aesthetic values to contemporary issues, material is found in literature on every topic. Where this diversity is found in relation to other topics, sexuality has also been an important topic of literature. The trend of sexuality in Urdu literature is found from time to time in different writers. Thus, not only Urdu poetry but also fiction has trends of sexuality. In Urdu fiction, Manto and Ismat Chughtai are clear examples of this. This trend of sexuality is definitely found in Urdu novels too. Sexuality is a natural and innate characteristic of man. Attraction towards the opposite sex, especially towards feminine beauty and its various accessories, is natural and innate. This instinctive requirement is an important part of human characteristics in all civilizations and cultures of the world. The expression of this instinctive requirement and its features are different in all civilizations of the world. Since externality and external beauty were important in Lucknowi culture, the tendency to express sexuality was common among the people who grew up in this culture. "Dokhyaray" does not revolve around sexuality nor does it contain an expression of sexual feelings, however, Anis Ashfaq did not shy away from sexuality. The following quote from Anis Ashfaq is proof of this:

"jitni der mein chaye peeta raha, woh  
bahar bandhi hui algni par se sookh jane  
walay kapray atarti rahi. jab bhi woh  
algni par se kapra utaarnay ke liye apna  
aik ya dono haath oopar uthaati, meri  
nigah is ke jism ke chupay hue hisson  
par ja padtee". (17)

In contrast to the common image of sexuality, Anees Ashfaq's novel gives more importance to the concept of women's family life. Thus, as soon as the name of Lucknowi civilization comes to mind, attention is drawn to the delightful description of sexuality and external beauty, but Anees Ashfaq has adopted a completely opposite attitude in the novel. Anees Ashfaq has kept his novels free from the touch of sexuality and has presented only those aspects of Lucknowi civilization and civilization that fall within the sphere of family life. By studying his novels, a beautiful face of Lucknow comes before us and we gain awareness of the high values of this civilization.

Anees Ashfaq's name is a trusted one among contemporary novelists. His grasp of the story, the effectiveness of his narrative, and the richness of his style are the characteristics that make him stand out among his contemporaries. He is such a conscious artist that he knows that even in the contemporary era, no work of art



can be considered a classic without the involvement of the surrounding political and social elements. He has presented various models of Lucknowi social life in his novel.

## **References**

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3. Also p. 20
4. Dokhyaray aor isky takhliqi khutoot ": Compiled by Intikhab Hameed:, nawisht e deewar..Lahore, p.7
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