

**(G) Pathetic fallacy** (pu-thet'ik fal'u-see) جذباتی مغالطہ

Pathetic fallacy means giving human feelings to natural objects. We, thus, transfer our own feelings to lifeless objects or sounds and movements in nature.

- In "A Tale of Two Cities," *woeful* (very sad) *hills* is the use of pathetic fallacy. Other examples can be: the *sobbing* of the wind, the water *weeping* as it flows.

**(H) Rhyme** (riim), etc. قافیہ وغیرہ

Rhyme means the same kind of sound produced by words, usually at the end of the lines.

- In the farm she passes; no one wakes,

But a jug in a bedroom gently *shakes*. ("Night Mail" by W.H. Auden)

Rhythm means measured movement of sounds in music and of the sounds of words and phrases in poetry. Metre is the unit of verse, the foot, in terms of stressed and unstressed syllables.

جذباتی مغالطہ کا مطلب قدرتی اشیاء پر انسانی جذبات کو منتقل کر دینا ہے۔ اس طرح ہم اپنے جذبات کو قدرت میں بے جان اشیاء، صداؤں یا حرکات پر منتقل کر دیتے ہیں۔

A Tale of Two Cities میں بہت غمگین پہاڑیاں جذباتی مغالطہ کا استعمال ہیں۔ دوسری مثالیں ہوا کا سسکیاں لینا اور پانی کا اپنے بہاؤ کے ساتھ رونے ہیں۔

قافیہ کا مطلب الفاظ کی پیدا کردہ ایک جیسی آوازیں ہیں، عموماً لائنوں کے آخر میں۔

تال کا مطلب موسیقی میں آوازوں کے ہم وزن اتار چڑھاؤ کا ہے اور شاعری میں الفاظ اور جملوں کی آوازوں کے اتار چڑھاؤ کا ہے۔ بحر شعر کی ایک اکائی ہوتی ہے جسے رکن کہتے ہیں اور جزدور ڈالے گئے یا زور کے بغیر بولوں کے ذریعے سمجھا جاتا ہے۔

### 3.4 The textbook with its translation, all kinds of questions and detailed commentary

#### 1. The Rain بارش

by William Henry Davies (wil'yum hen'ree dae'veez) (1871-1940) ولیم ہنری ڈیوین

**(A) About the poet & poem** شاعر اور نظم کے بارے میں

W.H. Davies is an English poet who writes about nature and society. He has a wide appeal in England and the US. His poems in his collection, "The Soul's Destroyer," reflect the beauties of nature and the problems and pains of the poor.

ڈیوین انج ڈیوین انگلستان کا شاعر ہے جو قدرت اور معاشرے کے بارے میں لکھتا ہے۔ وہ انگلستان اور امریکہ میں دور تک پسند کیا جاتا ہے۔ اس کی نظمیں اس کے مجموعہ "روح تباہ کرنے والا" میں فطرت کی خوبصورتی اور غریبوں کی تکالیف اور مشکلات کی عکاسی کرتی ہیں۔

**(B) The Introduction** نظم کا تعارف

The present poem is about rainfall that the poet observes. He describes its beauty and glory (عظمت). The whole scene from the sun to the earth is before him. In the first half of the poem, he deals with the ground or earth. In the second half, he deals with the sun in the sky and the spreading of its light after it stops raining. Thus, the poem is a complete picture of a grand rainy day.

موجودہ نظم بارش کے بارے میں ہے جس کا شاعر مشاہدہ کرتا ہے۔ وہ اس کی خوبصورتی اور عظمت بیان کرتا ہے۔ سورج سے زمین تک سارا منظر اس کے سامنے ہے۔ نظم کے پہلے نصف حصے میں وہ زمین اور میدان کے بارے میں بیان کرتا ہے۔ اور دوسرے نصف حصے میں وہ سورج اور آسمان اور بارش کے بعد اس کی پھیلتی روشنی کے بارے میں بتاتا ہے۔ پس یہ نظم بارش کے ایک دن کی مکمل تصویر ہے۔

**(C) Summary or central idea** نظم کا خلاصہ یا مرکزی خیال

W.H. Davies sees the rain falling on the rich leaves of the tree tops. The raindrops trickle (flow slowly) to the poorer leaves on the lower branches. It is true of society as well where we have rich and poor people.

ڈیوین انج ڈیوین درختوں کی چوٹیوں کے سرسبز پتوں پر بارش کو گرتے دیکھتا ہے۔ بارش کے قطرے آہستگی کے ساتھ بہہ کر چھٹی ٹہنیوں کے کمزور تر پتوں تک پہنچتے ہیں۔ یہ بات معاشرے کے ہائے میں بھی صحیح ہے جہاں ہم امیر اور غریب لوگ رکھتے ہیں۔

The poet waits for the time when the sun will appear to brighten the whole scene.

شاعر اس وقت کے انتظار میں ہے جب سورج سارے منظر کو روشن کرنے کے لیے نکل آئے گا۔

**(D) Words, meanings, pronunciation, explanation with reference to the context****Stanza 1**

|                                   |            |   |
|-----------------------------------|------------|---|
| I hear leaves drinking rain;      | (Sar 2011) | میں پتوں کو بارش کا پانی پیتے ہوئے سنتا ہوں؛            |
| I hear <u>rich</u> leaves on top  |            | میں اوپر محبت مند پتوں کو سنتا ہوں                      |
| Giving <u>the poor</u> beneath    | (Mul 2014) | نیچے کمزور تر پتوں یا نیچے ہوئے غریب لوگوں کو دیتے ہوئے |
| Drop after drop;                  |            | قطرہ بہ قطرہ؛   |
| 'Tis a sweet noise to hear        |            | یہ شور سننے میں خوشگوار ہے                              |
| These green leaves drinking near. |            | یہ سبز پتے نزدیک پانی پیتے ہوئے۔                        |

| Words          | How we speak      | Meanings in English & Urdu |
|----------------|-------------------|----------------------------|
| rich (adj.)    | ریچ               | thick                      |
| the poor (n.)  | پور (like "took") | the poor people            |
| beneath (adj.) | بی نیٹھ           | under or below             |

**Reference to the context.** These lines are from the poem "The Rain" by W.H. Davies. The poet describes the rainy scene as he likes it.

**Explanation.** The poet hears the rain hitting the rich, thick leaves on the tree tops. He also sees the raindrops falling drop by drop from above on the thinner or poorer leaves on the lower branches. He has presented the differences in nature, between rich and poor, and powerful and weak objects. The same we find in society as rich and poor people. Finally, the poet feels that the leaves are drinking the rainwater joyfully.

**Stanza 2**

|                                       |  |                                   |
|---------------------------------------|--|-----------------------------------|
| And when the Sun comes out,           |  | اور جب سورج طلوع ہوگا،            |
| After this rain shall stop,           |  | اس بارش کے رک جانے کے بعد،        |
| A <u>wondrous</u> light will fill     |  | ایک حیرت انگیز روشنی پھیلے گی     |
| Each dark, round drop;                |  | ہر سیاہ، گول قطرے کو؛             |
| I hope the Sun shines <u>bright</u> ; |  | مجھے امید ہے کہ سورج تیز چمکے گا۔ |
| 'Twill will be a lovely sight.        |  | یہ ایک حسین نظارہ ہوگا۔           |

|                 |          |        |                         |        |
|-----------------|----------|--------|-------------------------|--------|
| wondrous (adj.) | wun'drus | ونڈرَس | good or very impressive | شاندار |
| bright (adj.)   | briit    | براٹ   | brightly                | روشن   |

**Reference to the context.** The same as for the first stanza.

سیاق و سباق کا حوالہ۔ وہی جو پہلے بند کا ہے۔



**Explanation.** The poet continues to watch the scene before him in the rain. He hopes joyfully that when it stops raining, the sun will come out. Then the wonderfully beautiful sunlight will fall on the round raindrops. The sun will turn their darkness or dullness into brightness. They will be bright in their glory. The sun will shine in its majesty. It will be a highly beautiful scene.

### Short Questions and Answers (8 Marks)

#### Textbook exercise

Q. 1 Write a critical appreciation of the poem. (Lhr 10, Sar 13)

Ans. Please read the answer to Q. 7 in the exam questions.

Q. 2 How can a rainy day be enjoyed?

(Lhr 07, 08, Dgk 08, 10, Mul 10, Sar 11)

Ans. A rainy day can be enjoyed well by watching the scene of the rain all around. It can also be enjoyed by eating special foods and fruits. Further, we can enjoy it by playing different active outdoor games in the rain. برسات کے دن سے بارش کے منظر کا چاروں طرف مشاہدہ کرنے سے بخوبی لطف اندوز ہوا جاسکتا ہے۔ اس سے مخصوص کھانا اور پھل کھا کر بھی لطف اٹھایا جاسکتا ہے۔ اس کے علاوہ ہم بارش میں گھر سے باہر مختلف کھیل کود کی سرگرمیوں سے لطف اندوز ہو سکتے ہیں۔

Q. 3 Explain the first stanza with reference to context.

Ans. Please read "Explanation with reference to the context earlier."

#### Further Exercise for Complete Preparation

Q. 1 How does the rain falling on the leaves impress the poet? (Fsd 14)

(or) How does the poet enjoy the rainy scene?

(or) What are the rich leaves and how does the rainwater fall on the poor leaves? (Bwp 08, 09, Fsd 09, Dgk 10, 12, Gwl 10, 12, 13, Sar 15)

(or) What kind of feelings does the rain create? (Fsd 2012)

Ans. The rich (گھنی) leaves are those on the tree tops and the poor ones are under them. The rich leaves pass on the rainwater falling on them to the poor leaves below. This impresses the poet very much. گھنے پتے درختوں کی چوٹیوں پر ہوتے ہیں۔ اور کمزور پتے ان کے نیچے۔ گھنے پتے بارش کے پانی کو جو ان پر گرتا ہے نیچے کمزور پتوں کو منتقل کر دیتے ہیں۔ اس سے شاعر بہت متاثر ہوتا ہے۔

Q. 2 How does the poet feel the division of the people between the rich and poor when he sees the rain falling on the leaves?

Ans. We find the rich and poor classes. The richer live in higher circles like the best leaves on the trees. Their wealth passes on to the poorer circles in payments and wages. It happens as the water flows from the rich to the poor leaves of the trees.

ہم اسی طرح غریب طبقوں کو دیکھتے ہیں۔ امراء بالائی حلقوں میں درختوں پر بہترین پتوں کی طرح رہتے ہیں۔ ان کی دولت غریب تر طبقوں تک ادا نیکیوں اور مزدوریوں کی شکل میں منتقل ہوتی ہے۔ یہ اسی طرح ہوتا ہے جیسے پانی درختوں کے گھنے، ممتد پتوں سے ان کے کمزور پتوں کی طرف بہ کر آتا ہے۔

Q. 3 How will the poet welcome the sunshine after the rain?

(or) How does the poet paint the scene after the rain?

(or) What does the poet hope when it rains?

(or) What will happen after the rain stops?

(Mul 07, Sar 07, 08, Lhr, Dgk 08, Ajk 11, Fsd, 11, I, II 13, Bwp 08, 13)

Ans. As the poet watches the rain, he hopes for the sunshine afterwards. He will welcome it with joy like all of us. He will enjoy the bright atmosphere (نفا). He will like to see the raindrops on the leaves and ground shining brightly under the sun.

جیسے شاعر بارش کو دیکھتا ہے، وہ بعد میں سورج کے چمکنے کی امید رکھتا ہے۔ وہ ہم سب کی طرح خوش آمدید کہے گا۔ وہ روشن نفا سے لطف اندوز ہوگا۔ وہ پتوں اور زمین پر سورج کی روشنی میں چمکتے ہوئے بارش کے قطرہوں کو دیکھنا چاہے گا۔

Q. 4 What happens when the sun shines brightly? (Fsd 2011)

Ans. The sunrays fall on the round raindrops. The raindrops begin shining beautifully. They make the scene lovely on the tree leaves and on the grass and plants on the ground.

سورج کی کرنیں بارش کے گول قطرہوں پر گرتی ہیں۔ بارش کے قطرے خوبصورتی سے چمکنے لگتے ہیں۔ وہ منظر کو درختوں کے پتوں اور زمین پر گھاس اور پودوں پر دلکش بنا دیتے ہیں۔

Q. 5 How is the poem a happy balance between rainfall and sunshine?

Ans. We do not like too much of rain and too much of sunshine or heat. We are pleased to see the sun coming out and brightening the air after the rain.

ہم بہت زیادہ بارش اور بہت زیادہ سورج کی چمک اور حرارت کو پسند نہیں کرتے۔ ہم بارش کے بعد سورج کو نکلتے اور نفا کو روشن ہوتے دیکھ کر خوش ہوتے ہیں۔

Q. 6 What impression (idea or feeling) does the sound of the rain falling on the leaves give to the poet? (Dgk 11, Lhr 15)

(or) What is it sweet to hear when it rains? (Fsd 09, Ajk 10)

(or) What does the poet hear in "The Rain"? (Swl 2013)

Ans. The poet hears the raindrops falling on trees with their musical sound. The raindrops fall from the higher leaves and branches onto the lower ones drop after drop and then on the ground musically.

شاعر بارش کے قطرہوں کو درختوں پر گرتے ہوئے ان کی موسیقانہ آواز میں متاثر ہے۔ بارش کے قطرے اوپر کے پتوں اور شاخوں پر سے نیچے والے پتوں اور شاخوں پر اور زمین پر قطرہ قطرہ موسیقی کی ہم آہنگی میں گرتے ہیں۔

Q. 7 Briefly explain the symbolic importance (significance) of the rain. (Mul 11, 12)

Ans. The rain is a symbol of freshness and growth in nature. It is also a symbol of happiness and satisfaction that we feel when it is raining. The roots and leaves of trees drink rainwater and become healthy, and so human beings do.

بارش کے علامتی معنی اور اہمیت کو واضح کریں۔ (یا) نظم کا تنقیدی جائزہ مختصر طور پر بیان کریں۔ (Lhr 10, Sar 13)

Ans. The rain is a symbol of freshness and growth in nature. It is also a symbol of happiness and satisfaction that we feel when it is raining. The roots and leaves of trees drink rainwater and become healthy, and so human beings do.

بارش قدرت کی تازگی اور افزائش کی علامت ہے۔ یہ خوشی اور اطمینان جو ہم بارش ہوتے ہوئے محسوس کرتے ہیں بھی علامت ہے۔ درختوں کی جڑیں اور پتے بارش کا پانی پیتے ہیں اور صحت مند ہو جاتے ہیں اور انسان بھی۔

Q. 8 Explain the title of the poem.

Ans. The poem is about rainfall and its effects on the objects of nature and human beings. The poet presents romantically the rain atmosphere and the tree leaves drinking the rainwater.

یہ نظم بارش اور بارش کے قدرت کی اشیاء اور انسانوں پر اثرات کے بارے میں شاعر رومانوی طور پر بارش کی فضا اور درختوں کے پتوں کو بارش کا پانی پیتے ہوئے پیش کرتا ہے۔ وہ بارش کے بعد پسندیدہ دھوپ کے منظر کو بھی بیان کرتا ہے۔



9 Explain the theme or central idea or substance of the poem. (Mul 06, Rwp, Fsd 07, Lhr 07, 08, Ajk 08, 12, Bwp 07, 13)

(or) How do you feel after reading the poem. (Bwp 2010)

Ans. The rain brings freshness and joy to nature. It makes us happy together with the trees. It gives us hopes of a bright sunshine and a glorious future.

بارش قدرت میں تازگی اور خوشی لے کر آتی ہے۔ یہ ہمیں درختوں کے ساتھ خوشی مہیا کرتی ہے۔ یہ ہمیں ایک درخشاں دھوپ اور شاندار مستقبل کی امید دلاتی ہے۔

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

1. A wondrous light will fill  
Each dark, round drop; (a) shocking, (b) bright, (c) wonderful, (d) delightful
2. I hear rich leaves on top. (a) heavy, (b) thick, (c) expensive, (d) strong or healthy
3. Giving the poor beneath drop after drop.  
(a) weak leaves, (b) thin leaves, (c) poor people, (d) homeless people
4. Giving the poor beneath drop after drop. (Lhr 09, Gwl 14)  
(a) beside, (b) close by, (c) along side, (d) under or below
5. The sun shines bright.  
(a) brilliant, (b) brightly (the common form of the adverb), (c) dazzling, (d) clearly
6. It will be a lovely sight. (a) picture, (b) area, (c) scene, (d) surroundings
7. It is a sweet noise to hear.  
(a) pleasing sound, (b) soft music, (c) musical sound, (d) musical note

### Correct information mcqs

### Textbook exercise

#### Exercise 2

Choose the correct answer.

- i. Who was drinking the rain? (a) a man, (b) a bird, (c) the leaves, (d) a tree
- ii. What was making the noise sweet?  
(a) a guitar, (b) a singer, (c) drops of rain, (d) drops of rain falling on leaves
- iii. When will the sun come out?  
(a) in the morning, (b) at noon, (c) in the clouds, (d) when the rain stops
- iv. The round drops are brightened by  
(a) sunshine, (b) colour, (c) moonlight, (d) starlight

### Further Exercises for Complete Preparation

#### Exercise 3

Choose the correct answer.

1. The writer of the poem is  
(a) T.S. Eliot, (b) A.E. Housman, (c) Jon Stallworthy, (d) W.H. Davies

2. What was under the rich leaves?  
(a) tree branches, (b) the ground, (c) the poor leaves, (d) the tree trunk (ٽنک)
3. What do you think the poet was doing? (a) he was looking at the rain, (b) he was walking in the rain, (c) he was drinking the rainwater, (d) he was sitting under the tree
4. The poor leaves could not grow well because  
(a) they could not get full air, (b) they could not get full food, (c) they could not move, (d) they could not get air and sunshine directly
5. What two feelings did the poet have? (a) joy to watch the rain and sorrow, (b) desire to run in the rain and pain in the legs, (c) hope to see the sun and fear of the coming darkness, (d) happy to pluck rain-washed fruit and sad to find it too hard
6. W.H. Davies heard  
(a) carts moving below, (b) rainwater hitting the leaves, (c) tree branches crashing to the ground, (d) birds flying away from their wet nests
7. The sun will come out  
(a) when the rain stops, (b) in the afternoon, (c) before evening, (d) the next day
8. What will the sunlight do to the raindrops? (a) will make them shine, (b) will make them fall to the ground, (c) will make them look blue, (d) will make them grow in size
9. What "lovely sight" will please the poet?  
(a) the sun shining after rainfall, (b) the trees looking fresh and more beautiful, (c) the rainbow in the sky, (d) the colourful birds flying with washed feathers

### Hints for the exercises

Exercise 1—1. (c). 2. (d). 3. (a). 4. (d). 5. (b). 6. (c). 7. (a).

Exercise 2—i. (c). ii. (d). iii. (d). iv. (a).

Exercise 3—1. (d). 2. (c). 3. (a). 4. (d). 5. (a). 6. (b). 7. (a). 8. (a). 9. (a).

### 2. Night Mail رات کی ڈاک گاڑی

by W.H. Auden (dub'ul-yoo aech oed'n) (1907-1973) ڈبلیو ایچ اوڈن

#### (A) About the poet شاعر سے متعلق

ڈبلیو ایچ اوڈن کے نظموں کے مجموعے جو 1930ء میں شائع ہوئے اسے انگلستان کے صوبہ اول کے شاعر کی حیثیت میں تسلیم کر دیا۔ اس نے سماجی مسائل کے بارے میں لکھا۔ 1939ء میں وہ امریکہ میں جا بسا۔ اس کی سب سے زیادہ جانی پہچانی تصنیف "پریشانی کا دور" (1947ء) ہے۔ وہ روزمرہ میں قدرت اور غریبوں کے مسائل کے بارے میں لکھتا ہے۔

#### (B) The summary نظم کا خلاصہ

The Night Mail crosses the border between Scotland and England. It brings letters and messages to the rich and poor, shopkeepers and girls in their homes.



The Night Mail continues moving forward whatever the terrain or type of land may be. It passes over many miles by the grasses bent over the ground under the pressure of the wind.

As the Night Mail comes near, the birds just turn their heads away and only look constantly at its dull-looking coaches. The dogs go on sleeping in the fields.

Even the people in their cottages go on sleeping as the Night Mail passes by the fields.

رات کی ڈاک گاڑی زمین کی سطح جیسی بھی ہو آگے بڑھتی جاتی ہے۔ یہ کئی میلوں تک ہوا کے زور سے زمین پر تھکی ہوئی ٹھاس کے پاس سے گزرتی ہے۔

جب یہ نزدیک آتی ہے پرندے محض اپنے سر گھاتے ہیں اور اس کے دیکھنے میں بے کیف ڈبوں کو مسلسل دیکھتے ہیں۔ سنے کیتوں میں سوئے رہتے ہیں۔

جیسا کہ لوگ بھی اپنی جھوپڑیوں میں سوئے رہتے ہیں جب کیتوں میں سے گزرتی ہے۔

### (C) Words, meanings, pronunciation, explanation with reference to the context



#### Lines 1-4

| This is the Night Mail crossing the Border, Bringing the cheque and the postal order, Letters for the rich, letters for the poor, The shop at the corner, the girl next door. |              | (Mul 2015)  | یہ رات میل ہے سرحد عبور کرتی ہوئی، چیک اور پوسٹل آرڈر لارہی ہے، امیر لوگوں کے لیے خطوط، غریب لوگوں کے لیے خطوط، کوئے والی دکان کے لئے، ساتھ والے گھر کی لڑکی کے لیے۔  |
|---|--------------|---|---|
|   |              | (Swl 2013)  |   |
| Word  | How we speak | Meaning in English & Urdu                               |   |
| the Border (n.)   | bor'dur      | the border between Scotland and England                 | اسکاٹ لینڈ اور انگلینڈ کی درمیانی سرحد  |
|   |              | Close to the border on the two sides, the area is hilly | سکوت لینڈ کے درمیان سرحد پر حرکت کو بیان کرتا ہے۔ وہ لوگوں کے لیے چیک اور پوسٹل آرڈر لاتی ہے۔ وہ دکانداروں اور گھروں میں موجود لڑکیوں جیسے امیر اور غریب لوگوں کے لئے خطوط لاتی ہے۔ اس کا مطلب ہے کہ وہ لوگوں کی گاڑی ہے اور وہ ان کے لیے بہت مفید ہے۔ وہ دوسروں سے ان کی رقم اور خطوط حاصل کرنے میں ان کی مدد کرتی ہے۔ وہ کاروباری اور سماجی مقاصد کے لیے بہت زیادہ مفید ہے۔ |

**Reference to the context.** These lines are from the poem "Night Mail" by W.H Auden. The poet describes the steady (regular) movement and work of the train and its surroundings.

**Explanation.** The poet describes the movement of the Night Mail, the train, across the border between England and Scotland. She carries cheques and postal orders for the people. She carries letters for rich and poor people like shopkeepers and girls in their homes. It means that she is the people's train, and is very useful for them. She helps them to get their money and letters from others. She is extremely useful for business and social purposes.

سیاق و سباق کا حوالہ۔ یہ سطور ڈبلیو۔ ایچ اوڈن کی نظم "رات کی ڈاک گاڑی" سے لی گئی ہیں۔ شاعر گاڑی کی یکساں رفتار (باقاعدہ حرکت)، کام اور اس کے گرد و نواح کے بارے میں بیان کرتا ہے۔

تشریح۔ شاعر رات کی ڈاک گاڑی، ریل گاڑی کی انگلستان اور سکوت لینڈ کے درمیان سرحد پر حرکت کو بیان کرتا ہے۔ وہ لوگوں کے لیے چیک اور پوسٹل آرڈر لاتی ہے۔ وہ دکانداروں اور گھروں میں موجود لڑکیوں جیسے امیر اور غریب لوگوں کے لئے خطوط لاتی ہے۔ اس کا مطلب ہے کہ وہ لوگوں کی گاڑی ہے اور وہ ان کے لیے بہت مفید ہے۔ وہ دوسروں سے ان کی رقم اور خطوط حاصل کرنے میں ان کی مدد کرتی ہے۔ وہ کاروباری اور سماجی مقاصد کے لیے بہت زیادہ مفید ہے۔

#### Lines 5-8

|   |               |  |  |
|---|---------------|--|--|
| Pulling up Beattock, a steady climb; The gradient's against her, but she's on time. Past cotton-grass and moorland boulder, Shovelling white steam over her shoulder, |               | پٹوک پر کھینچ رہی ہے مسلسل چڑھائی چڑھتی ہے، اس کے سامنے اونچے اونچے میدان ہیں، لیکن وہ وقت پر پہنچتی ہے۔ اس کے پیچھے، ٹھاس کے میدانوں، جھڑیوں اور گول پتھروں کے پاس سے گزرتی ہوئی، اپنے کندھوں کے اوپر سفید دھواں خوب چھوڑتے ہوئے۔ |  |
| Pulling up Beattock (v.)  | پٹنگ اپ بیٹوک | stopping at Beattock   | پٹوک پر رکتے ہوئے                        |
| steady (adj.)   | sted'i        | continuous at the same speed   | لگاتار ایک ہی رفتار                      |
| climb (v.)  | کلائم         | upward movement along a hilly surface  | اوپر کی طرف حرکت                         |
| gradient (adj.)   | grae'dee-unt  | degree of upward or downward movement (on the railway track)   | چڑھاؤ یا ڈھلان کا زاویہ (ریل کی پٹری پر) |
| moorland (n.)   | moorland      | open wasteland   | بھجڑ، بھجڑ میدان                         |
| boulder (n.)  | boel'dur      | large rounded stone  | گھسا ہوا گول پتھر                        |
| shovelling (v.)   | shuv'ul'ing   | giving out in large quantities   | بڑی مقدار میں نکالتے ہوئے                |

**Reference to the context.** The same as for Lines 1-4.

**Explanation.** The Night Mail stops at Beattock after climbing up to the station. She reaches the stations on time even if she has to move upwards and downwards. She passes by grasslike plants and bogs (marshes), wasteland with stonehills, and through open nature at ease. She gives out white steam that spreads all over her body.



#### Lines 9-12

|   |                 |  |                              |
|---|-----------------|--|------------------------------|
| Snorting noisily, she passes Silent miles of wind-bent grasses. Birds turn their heads as she approaches, Stare from bushes at her blank-faced coaches. |                 | (Bwp 2014)   |                              |
|   |                 | اپنے نگوں سے شور مچاتے، یہ گزرتی ہے ہوائے جھکی ٹھاس کے میلوں پھیلے میدانوں میں سے۔ جب وہ قریب آتی ہے پرندے اپنے سر گھما کر دیکھتے ہیں، جھاڑیوں میں سے اس کے بے کیف ڈبوں کو گھورتے ہیں۔ |                              |
| snorting (v.)   | سنورٹنگ         | forcefully sending air out through the nose, here giving out steam noisily   | پھٹکارتے ہوئے                |
| wind-bent grasses (n.)  | graases         | long grasses that bend under the pressure of the wind  | ہوائے جھکا ہوا گھاس          |
| silent miles of (n.)  | silint miles of | the grasses, bent under the wind, are silently spread over miles and miles   | ادھر ادھر موڑ لی ہیں         |
| turn (v.)   | ٹرن             | move sideways  | پہنچتی ہے                    |
| approaches (n.)   | u-proech'es     | comes nearer   | نکلنے کی باندھ کر دیکھتے ہیں |
| stare (v.)  | سٹائر           | look constantly at   | کسی معنی یا نشان کے بغیر     |
| blank-faced (adj.)  | بلینک فیسڈ      | without any meaning or sign  | ریل کے ڈبے                   |
| coaches (n.)  | koech-es        | railway carriages  |                              |

**Reference to the context.** The same as for Lines 1-4.

سیاق و سباق کا حوالہ۔ وہی جو سطور 1-4 کا ہے۔



**Explanation.** The poet describes the noisy movement of the Night Mail. She sends out forcefully and noisily the white steam from her pipes. She moves constantly by the grasses, bent on the ground under the pressure of the wind. The birds look constantly at its coaches that are dull and meaningless to them. They do not get disturbed as they do not feel anything new about it.



## Lines 13-16

|   |                       |  |  |
|---|-----------------------|--|--|
| Sheep-dogs cannot turn her course;<br>They slumber on with paws across.<br>In the farm she passes; no one wakes,<br>But a jug in a bedroom gently shakes. |                       | (Sar 12, Dgk 10)                           | بھڑوں کے کھولنے کے لئے اس کا راستہ نہیں تبدیل کر سکتے: |
| sheep-dogs (n.)   | شیپ ڈوگس              | dogs looking after the sheep               | بھڑوں کی رکھوالی کرنے والے گائے                        |
| turn (v.)   | ٹرن                   | change                                     | تبدیلی   |
| course (n.)   | کورس                  | route or passage                           | راستہ  |
| slumber on (v.)   | slum'bur on سلم براون | continue to sleep                          | سوئے رہتے ہیں  |
| with paws across (adv.)   | ودہ پوز ایکروس        | with their paws (پنچے) crossing each other | پنچے سے آپس میں گزرتے ہیں                              |
| wakes (v.)  | ویکس                  | awakes                                     | جاگتا  |

**Reference to the context.** The same as for Lines 1-4.

**Explanation.** The dogs looking after the sheep know that they cannot change the Night Mail's path. They accept her as she is and sleep on at ease "with paws across." The people in their huts and on farms sleep on. All accept her as a reality. The jugs in the huts shake as the train passes by. These lines are about the movement of the train and its effects.

## Short Questions and Answers (8 Marks)

## Further Exercise for Complete Preparation

**IMP 1** What kind of train has been described by the poet? Explain. (Gwl 11, Fsd 09, 13) (or) Write a brief note on the Night Mail. (Gwl 2011)

**Ans.** It is a train carrying people's letters, cheques, postal orders and parcels. It is a postal train without passengers and their luggage. It moves at night mostly as fast as regular trains move by day.

**Q. 2** Does the Night Mail create any problem for the people or animals or disturb them on the farm? (Sar 13, Bwp 14)

**Ans.** The Night Mail does not create any problem for anyone. It brings the people their letters, cheques and postal orders, so they wait for it. The birds just look at it and the dogs sleep on as it comes.

نات میل کسی کے لیے کوئی سہل کھڑا نہیں کرتی۔ وہ لوگوں کے لیے ان کے خطوط، چیک اور پوسٹل آرڈرز لے کر آتی ہے۔ اس لیے لوگ اس کے انتظار میں رہتے ہیں۔

**Q. 3** Enumerate (name one by one) the duties that the Night Mail performs. (Mul 08, 15)

**Ans.** The Night Mail crosses the border between England and Scotland in the regular way. It carries the post to all places, high and low on the ground. It crosses fields and long distances to deliver the mail.

**Introduction to answer to Q. 4 below.** Personification is giving personal qualities to things without life—showing them as persons. To personify means to present qualities and objects as persons.

**Q. 4** What are the qualities that the Night Mail possesses (taking it as a person)?

**Ans.** The poet has personified the Night Mail. It is punctual in its arrival at and departure from stations. It is steady or constant in its movement. It is determined in its work and is dutiful.

**Q. 5** How is the Night Mail useful for all kinds of people? (or) What does the Night Mail bring for the people? (Mul, Lhr 11, Sar 10, 12, Dgk 12, Rwp 13, 14, Fsd, Tec Swl 14)

**Ans.** The Night Mail serves all kinds of people. It brings letters, cheques and postal orders to rich and poor people, girls and boys, young and old people and to all others. Thus, it is useful for all society.

**Q. 6** From whom does the "Night Mail" bring mail? (Bwp 2008) (or) What sort of post does the Night Mail bring?

**Ans.** The Night Mail brings mail or post from all kind of people, rich and poor. It brings letters, cheques, postal orders, etc. from shopkeepers, businessmen and private parties for the people addressed.

**Q. 7** Describe the movement of the Night Mail after the poet (as he does it).

**Ans.** The Night Mail moves up and down the hills. It passes by cotton fields and grassy grounds. As it moves along, it gives out white steam and makes a continuous snorting sound.

**Q. 8** How do the birds and dogs behave or react as the Night Mail passes by (or approaches them)? (Lhr 09, Bwp 08, 10, Sar, Fsd, Bwp 2012)

**Ans.** The birds just look at it and the dogs sleep on as it comes.



Ans. The birds around the railway track just turn their heads when the Night Mail approaches. They look at the Night Mail without any reaction or feeling. The dogs do not get disturbed and sleep on in comfort.   
 ریل گاڑی کی پہنچی کے ارد گرد پرندے اپنے سر موڑ لیتے ہیں جب یہ پہنچتی ہے۔ وہ رات کی ڈاک گاڑی کو کسی احساس یا رد عمل کے بغیر دیکھتے ہیں۔ کتے پریشان نہیں ہوتے اور آرام سے سوئے رہتے ہیں۔

Q 9 How do the sheep-dogs react at the approaching (u-proech-ing-v. nearing) Night Mail? (Mul, Sar 08, Fsd 09, Bwp 10, Lhr 06, 08, 11, 15)   
 (or) Why do the sheep-dogs continue to sleep when the Night Mail passes/arrival? (Gwl 12, Lhr 13)   
 (یا) بھڑوں کی رکھوالی کرنے والے کتوں کا نزدیک آتی ہوئی نائٹ میل سے کیا رد عمل ہوتا ہے؟   
 (یا) بھڑوں کی رکھوالی کے لئے کتے کیوں سوتے رہتے ہیں جب ڈاک گاڑی پاس سے گزرتی ہے؟

Ans. The sheep-dogs silently feel that they cannot change the course or path of the Night Mail. (They accept her movement as it is.) They continue to sleep putting their paws across their heads.   
 بھڑوں کی رکھوالی کرنے والے کتے خاموشی سے احساس رکھتے ہیں کہ وہ نائٹ میل کا راستہ تبدیل نہیں کر سکتے۔ (وہ اس کی حرکت کو جس طرح ہے قبول کرتے ہیں۔) وہ اپنے پنجے سر پر آپس میں پھنسائے سوتے رہتے ہیں۔

Q 10 What do the people do and what happens to the jug in the bedroom as the Night Mail passes by?   
 (or) What happens when the train passes by the farm? (Gwl 10, Bwp 11, Rwp 13)   
 (یا) جب ریل گاڑی فارم کے پاس سے گزرتی ہے تو کیا ہوتا ہے؟

Ans. Villagers go on sleeping in their cottages as the Night Mail passes by. They are used to her noise, and so do not care how she moves or what sound she gives. The jug shakes in the hut with the noise and movement of the train.   
 جب رات کی ڈاک گاڑی گزرتی ہے تو گاؤں کے لوگوں اپنے جھونپڑوں میں سوتے رہتے ہیں۔ وہ اس کے شور کے عادی ہیں اور اس کی پروا نہیں کرتے کہ وہ کیسے حرکت کرتی ہے اور کیا آوازیں نکالتی ہے۔ گاڑی کے شور اور حرکت سے جھونپڑے میں پڑا جگ ہلتا ہے۔

Q 11 The poet calls the coaches of the mail "blank-faced." What does it mean? (Sar, Ajk 08, Bwp 13, Lhr 14)   
 (یا) ناظر نامہ نگار نے ڈاک گاڑی کے کوچوں کو "بلیک فیسڈ" کہا ہے۔ اس کا کیا مطلب ہے؟

Ans. "Blank-faced" means "without any sign or meaning and dull (بے کیف)." All the coaches of the Night Mail are of the same kind, lifeless and without passengers.   
 اس کا مطلب "بلیک فیسڈ" یا معنی کے بغیر کسی معنی یا نشانی کے کہتا ہے۔ اس کا کیا مطلب ہے؟

Q 12 Explain the title of the poem.   
 Ans. The title means that the poem is about the regular activity, movement or journey of the Night Mail or postal train. W.H. Auden describes the regular movements of the train and the way animals and birds react to its noises and speed.   
 اس کا مطلب "بلیک فیسڈ" یا معنی کے بغیر کسی معنی یا نشانی کے کہتا ہے۔ اس کا کیا مطلب ہے؟

Q 13 Explain the theme or central idea or substance of the poem. (Bwp 11, Gwl 14)   
 Ans. The theme is the beautiful movement of the Night Mail and the service it does to all kinds of people. It climbs up the hilly land and climbs down giving out white smoke. It crosses the border between England and Scotland and brings cheques and letters for the people.   
 اس کا موضوع اور مرکزی خیال اور خلاصہ کی وضاحت کریں۔

Q 14 Explain the theme or central idea or substance of the poem. (Bwp 11, Gwl 14)   
 Ans. The theme is the beautiful movement of the Night Mail and the service it does to all kinds of people. It climbs up the hilly land and climbs down giving out white smoke. It crosses the border between England and Scotland and brings cheques and letters for the people.   
 اس کا موضوع اور مرکزی خیال اور خلاصہ کی وضاحت کریں۔

## Synonym mcqs (2 Marks)

## Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

1. Pulling up Beattock, a steady climb, (Swl 2014)   
 (a) slowing down at, (b) stopping at, (c) reaching, (d) going towards
2. The gradient's against her, but she's on time. (Gwl 2009)   
 (a) upward or downward degree, (b) surface, (c) speed, (d) movement
3. Shovelling white steam over her shoulder. (Lhr 08, Ajk 11)   
 (a) throwing, (b) giving (sending) out, (c) directing, (d) scattering
4. The Night Mail crosses cotton-grass and moorland boulder. (Dgk 2008)   
 (a) farmland, (b) open wasteland (barren land), (c) village areas, (d) unused land
5. The Night Mail crosses cotton-grass and moorland boulder (boel' dur n.). (Lhr 07, 08)   
 (a) desert, (b) large stone, (c) rocks, (d) height
6. Snorting noisily, she passes (Bwp 09, Swl 13)   
 (a) steaming (giving out steam as if breathing hard), (b) crying, (c) shouting, (d) whistling
7. She (the Night Mail) passes the silent miles of wind-bent grasses.   
 (a) moves past, (b) crosses, (c) runs along, (d) travels along
8. Birds turn their heads as she approaches. (Dgk 2012)   
 (a) comes (nearer), (b) arrives, (c) reaches, (d) travels
9. The birds turn their heads as she approaches.   
 (a) shake, (b) move (sideways), (c) bend, (d) twist
10. The birds stare at her from the bushes.   
 (a) look, (b) gaze (look long), (c) chirp, (d) peep (look quickly)
11. The birds stare from bushes at her blank-faced coaches. (Lhr 2014)   
 (a) colourless, (b) ugly-looking, (c) empty, (d) dull-looking
12. The sheep-dogs cannot turn her course (رستہ). (Lhr 2008)   
 (a) shape, (b) form, (c) change, (d) decide
13. The sheep-dogs cannot turn her course. (Lhr 2008)   
 (a) path, (b) way, (c) movement, (d) route
14. The sheep-dogs slumber on with paws across. (Lhr 07, 08, 10, Dgk 13, Sar 12, 13, Rwp 10, 12, 13)   
 (a) sleep, (b) stay, (c) lie, (d) rest
15. A jug gently shakes as the Night Mail moves along.   
 (a) moves, (b) trembles, (c) rolls, (d) slips

## Correct information mcqs

## Textbook exercise

## Exercise 2

Choose the correct answer.

1. The Night Mail is   
 (a) an express train, (b) a passenger train, (c) a train that carries mail or post, (d) a train travelling at night



- ii. The Night Mail brings letters for the girl next door means that it brings
  - (a) formal letters (رسمی خطوط), (b) love letters, (c) informal letters, (d) official letters
- iii. The Night Mail reaches
  - (a) in time, (b) on time, (c) before time, (d) at time
- iv. On the arrival of the Night Mail the birds are
  - (a) frightened, (b) pleased, (c) flown away, (d) turn their beaks
- v. Why does the sheep-dog continue to sleep on the arrival of the train? Because it can't
  - (a) attack it, (b) bite it, (c) change its course (route), (d) stop it

### Further Exercises for Complete Preparation

#### Exercise 3

Choose the correct answer.

1. The poem has been written by
  - (a) Jon Stallworthy, (b) William Davis, (c) William Wordsworth, (d) W.H. Auden
2. The Night Mail is crossing
  - (a) the country (village) side, (b) the border (between England and Scotland), (c) the forests, (d) the mines
3. Who is crossing the Border in the poem? (a) the passengers, (b) the letters and money orders, (c) the Night Mail, (d) the train engine and coaches
4. The Night Mail brings
  - (a) parcels and baggage, (b) passengers and railway staff, (c) families and people, (d) cheques and postal orders
5. The Night Mail crosses
  - (a) grassy and stony lands, (b) hills and valleys (وادیوں), (c) bridges across rivers, (d) towns and cities
6. The Night Mail does not disturb birds and animals because they
  - (a) are used to (accustomed to عادی) it, (b) they do not like it, (c) they know it cannot harm them, (d) they do not feel its presence
7. The \_\_\_\_ is against her, but she's on time. (Gwl 2011)
  - (a) gradient (slope, slow upward movement ڈھلان), (b) height, (c) angle, (d) track
8. The people on the farms do not wake up as it passes because
  - (a) they do not want to travel by it, (b) they do not hear its noises, (c) they keep their doors closed, (d) they are in the habit of hearing its noises
9. A jug in a bedroom shakes as it passes because of the
  - (a) sound effects, (b) earth movement, (c) disturbed air, (d) its position

### Hints for the exercises

Exercise 1—1. (b). 2. (a). 3. (b). 4. (b). 5. (b). 6. (a). 7. (a). 8. (a). 9. (b). 10. (b). 11. (d). 12. (c). 13. (d). 14. (a). 15. (b).

Exercise 2—i. (c). ii. (c). iii. (b). iv. (d). v. (c).

Exercise 3—1. (d). 2. (b). 3. (c). 4. (d). 5. (a). 6. (a). 7. (a). 8. (d). 9. (a).

### 3. Loveliest of Trees, the Cherry Now

by A.E. Housman (ae ee hous'mun) (1859-1936) اے ای ہاؤس من

#### (A) About the poet

A.E. Housman is a well-known English poet and scholar. He is best known for "A Shropshire Lad" (1896), a series of 63 lyrics on nature and love. His "Collected Poems" were published close to his death.

#### (B) The introduction

The present poem is on the cherry that symbolizes or represents nature. It is a song in praise of all nature in fact. It prompts us to (makes us) love trees, fruits, valleys, clouds, the sky, and all that is in nature. It makes us like the phenomena of nature like rainfall, sunrise, sunset, the seasons, etc. But nature is continuous and everlasting while human or animal life is temporary.

#### (C) The summary

The lovely cherry tree flowers in spring when Easter is around. The branches of the cherry tree appear to be bending under its white flowers. The people at Easter are also wearing white clothes.

The poet expects to live for seventy years. He would enjoy fifty springs more with the cherry, which flowers in spring.

The poet feels that fifty more springs are not enough for him to enjoy the white beauty of the cherry. He would visit the wood (small forest) in winter, too, to watch the cherry tree covered with snow, and its branches bending under its weight.

#### (D) Words, meanings, pronunciation, explanation with reference to the context

##### Stanza 1

Loveliest of trees the cherry now (Lhr 08, Rwp 10, Dgk 13)  
Is hung with bloom along the bough  
And stands about the woodland ride  
Wearing white for Easter tide.

اس وقت سب سے خوبصورت درخت چیری ہے  
یہ شاخوں پر پھولوں کے بوجھ سے جھکا ہوا ہے  
یہ جنگل میں محدود سواروں کے گزرنے والے راستے کے ساتھ کھڑا ہے  
یہ اپنے شرمیلے لباس پہنے ہوئے ہے۔



| Words                    | How we speak | Meanings in English & Urdu  |
|--------------------------|--------------|---|
| the cherry (n.)          | cher'ee      | چیری  |
| now (adj.)               |              | ناؤ   |
| bloom (n.)               |              | بلوم  |
| bough (n.)               | bou          | بو  |
| woodland (n.)            | wood-land    | وڈ لینڈ   |
| ride (v.)                | riid         | رائڈ  |
| wearing white (v., adv.) | waer-ing     | ویرنگ   |
|                          |              | a beautiful tree which gives black or red round fruit   |
|                          |              | in the spring season  |
|                          |              | flowers   |
|                          |              | main branch on a tree   |
|                          |              | an area of land covered with trees  |
|                          |              | path made for riding on horse   |
|                          |              | the flowers of the cherry tree are white. The flowers on it are thick, and look like the white dress of Christians on Easter. Easter is celebrated by Christians each year in remembrance of Jesus Christ's death and return to life. |
|                          |              | حضرت عیسیٰ علیہ السلام کی وفات اور دوبارہ زندگی کی یاد میں مسیحوں کی طرح سفید لباس میں  |
|                          |              | ہوں یعنی سفید پھولوں سے ڈھکا ہوا گیلان یا چیری کا درخت اس تہوار کو مناتا ہوا لگتا ہے۔   |
|                          |              | a particular time of the year or day, in this case the time for the celebration of Easter   |
|                          |              | ٹائڈ  |
|                          |              | tide (adj.)   |

**Reference to the context.** This stanza is from the poem "Loveliest of Trees, the Cherry Now" by A.E. Housman. The poet talks about the beauty of the cherry tree and his life.

**Explanation.** The poet describes the cherry tree as the most beautiful of all trees in spring. Lovely white flowers hang by its branches adding to its beauty and glory (عظمت). The cherry stands on the path for riders in the woodland (area covered with trees). It makes the path look beautiful by its presence. Its white flowers before their development into fruit cover it like washed white clothes. The tree appears to be wearing white dress, which they wear on Easter (a Christian festival).



### Stanza 2

|  |                         |   |
|--|-------------------------|---|
| Now, of my <u>three score years and ten</u><br><u>Twenty</u> will not come again,<br>And take from seventy Springs a score,<br>It only leaves me fifty more. | (Fsd 12, Gwl 10)        | اب میری ستر سال کی زندگی میں سے<br>ایک سو سال دوبارہ نہیں آئیں گے،<br>اور ستر بہاروں میں سے بیس نکال دیں،<br>میرے پاس صرف پچاس باقی بچتے ہیں۔ |
| three score (n.)   | تھری سکور (60)          | three times twenty, that is, sixty  |
| three-score years and ten  | تھری سکور اینڈ ٹین (70) | seventy   |
| twenty (n.)  | ٹوئنٹی                  | the first twenty years of the poet's life   |

**Reference to the context.** The same as for the first stanza.

**Explanation.** The poet connects his life with the cherry tree. He sadly notes the passage of his twenty years of life. He hopes to live for seventy years, which is the normal age of a human being. He has spent the bloom (the best or happiest time) of his life, its most enjoyable part. So his true youthful pleasures are over. He is now left with fifty years to live more. Springs will come and go, but he may not be able to enjoy the charms of nature as well as he did in the first twenty years of his life.



### Stanza 3

|   |   |  |
|---|---|--|
| And <u>since</u> to look at things in bloom (Mul 11,<br>Fifty Springs are <u>little room</u> ,<br>About the <u>woodland</u> I will go<br>To see the <u>cherry hung</u> with snow. | 12, Dgk 12, Lhr 09, 13, Ajk 13, Rwp 13, 14, Fsd 14) | اور چونکہ پھولوں کو دیکھنے کے لیے،<br>پچاس بہاریں بہت تھوڑا عرصہ ہے،<br>میں جنگل میں جاؤں گا<br>چیری کو برف سے جھکا ہوا دیکھنے کے لیے۔ |
| since (adv.)  | سینس  | because  |
| in bloom (n.)   | ان بلوم   | in their full development and liveliness. Flowers in bloom or full bloom are when they are fully open                                  |
| little room (n.)  | لیٹل روم  | very few chances or time to do something pleasant or useful  |
| woodland (n.)   | وڈ لینڈ   | land having a cover of trees and bushes  |
| hung (adj.)   | ہنگ   | coming down or bending   |

**Reference to the context.** The same as for the first stanza.

**Explanation.** The poet has enjoyed nature most in the twenty years of his life. Now the next fifty springs are not enough to view the beauty of the cherry flowers. So he will visit the woodland in winter, too, to view the cherry trees hung with snow (with its branches bent with snow). He will observe the natural scenes to his great enjoyment in all seasons. He will make the best use of the time at his disposal (جو اس کے ہاتھ میں ہے) or as long as he lives.

### Short Questions and Answers (8 Marks)

#### Textbook exercise

Q 1 Explain the first stanza with reference to context.  
Ans. Please read "Explanation with reference to the context" earlier.



**Q. 2** What time of the year is mentioned in the first stanza? (Lhr 12, Fsd 14) Why is it important?

Ans. Easter is mentioned in the first stanza. It is the anniversary (سالگرہ) of the Resurrection of Christ (rising of Christ after his death) which is observed on the first Sunday after the full moon on or after 21 March. <sup>1</sup> For further use if desired:

<sup>1</sup> So nothing can be more important than Easter for Christians during the year.

**Q. 3** Read the second stanza carefully and write how old the poet is.

Ans. The poet now is twenty years old.

**Q. 4** What is the poet saying in the last stanza of the poem? How old is he now? (Lhr 15) (or) What does the poet decide at the end of the poem and why? (Rwp 2011)

Ans. The poet hopes to live fifty years more. The coming fifty springs are not enough for him to enjoy the beauty of the cherry tree. He is twenty now, and he will also continue coming to the tree in winter to observe its wintry snowy beauty. <sup>1</sup> The poet hopes to live fifty years more. The coming fifty springs are not enough for him to enjoy the beauty of the cherry tree. He is twenty now, and he will also continue coming to the tree in winter to observe its wintry snowy beauty. <sup>1</sup> The poet hopes to live fifty years more. The coming fifty springs are not enough for him to enjoy the beauty of the cherry tree. He is twenty now, and he will also continue coming to the tree in winter to observe its wintry snowy beauty.

### Further Exercise for Complete Preparation

**Q. 1** Why is the cherry the loveliest tree to the poet? (Swl 2013) (or) What is the cherry tree loaded with and how? (or) How does the poet depict (describe) the cherry tree in the poem?

Ans. The cherry is the loveliest tree to the poet because it is laden (loaded) with white beautiful flowers. All its branches are covered with flowers. Though the flowers are light, the softer parts of the branches appear to be bending under their weight. <sup>1</sup>

**Q. 2** When did the poet start to love the cherry tree? (Sar 07, Lhr, Ajk 08, Fsd 09, Bwp 07, 10, Mul 07, 08, 12) (or) How does the cherry look? (Sar 07, Lhr, Ajk 08, Fsd 09, Bwp 07, 10, Mul 07, 08, 12)

Ans. The poet started loving the cherry tree when he was about twenty. The cherry was in full bloom. It was loaded with white flowers.

**Q. 3** When does the cherry bloom (flower) and how does it look? (Sar 11, Lhr 12, Gwl 13) (or) What does the poet depict in "Loveliest of Trees, the Cherry Now"? (Lhr 10, Dgk 12, Ajk 13)

Ans. The cherry flowers bloom in spring. It is covered with white flowers. It looks like the bride (دلہن) of the garden. Its whiteness matches the white clothes of the bride and white clothes worn at Easter.

**Q. 4** Write a few sentences about the significance (meaning and importance) of Easter (ee'ster n.) among Christians. (Lhr 08, Fsd 10)

Ans. Easter comes once a year in March or April. It is a Christian feast in celebration after Jesus Christ's coming to life after death again. The dawn of Easter Sunday with its message of new life is important.

**Q. 5** What connection does the poet form between the cherry and Easter? (or) How does the cherry add to the glory of Easter? (Ajk 2011)

Ans. The poet connects the white and pink cherry flowers to the white and pink colour of the women's Easter clothes. The cherry gives flowers in spring and Easter is also celebrated in this season. The beauty of the cherry and the joys of the people at Easter satisfy him.

**Q. 6** What is the expected age of man and what was the poet's age when he started loving the cherry? (Bwp, Rwp 12, Mul 15)

Ans. The expected age of man, according to the poet, is 70 years. The poet was 20, when he started loving the cherry so much.

**Q. 7** How many years more does the poet expect to enjoy watching the cherry scene and why? (or) What does three score years and ten mean in the poem? (Mul 08, Swl 15)

Ans. The poet expects to live about fifty years more. It is so because he thinks that he will be about seventy before his death. He has already spent twenty years of his life.

**Q. 8** Why does the poet think that fifty springs are not enough to enjoy Nature?

Ans. Even fifty years or so of his remaining (باقی ماندہ) life are not enough to enjoy the beauties of Nature. The joys and pleasures offered by natural scenes, woodlands, fields, hills, lakes, etc. are so many that more than one life is needed to enjoy them.

**Q. 9** What fruit is mentioned in the poem and why does the poet like it so much? (Mul 09, Tec 14)

Ans. The cherry fruit is mentioned. The poet likes it because it is white, yellow, red or black in its beauty. It is the loveliest ornament of spring and the best symbol (sign) of the beauty of nature.

**Q. 10** The cherry is covered or hung with snow. What does it mean? (Lhr 09, Gwl 14)

Ans. The snow in winter covers the cherry tree, and its branches bend under its weight.



poet will like to visit the cherry in the woodland in fifty winters to watch its snowy condition.   
 شاعر چھوٹے جنگل میں چیری کے درخت کو ڈھانپ لیتی ہے، اور اس کی شاخیں اس کے وزن تلے جھک جاتی ہیں۔ شاعر چھوٹے جنگل میں چیری کے پاس پچاس سردیوں میں جانے کا تاکہ اس کی برفانی حالت کو دیکھتا رہے۔

**Q. 11** How has the cherry been personified in the poem? (Rwp 10, Fsd 14)

**Ans.** The cherry has been presented as a person, as the poet treats it as his beloved. As a lover loves his beloved dearly, so does the poet loves the cherry.

چیری کو ایک شخص کے طور پر پیش کیا گیا ہے جیسے کہ شاعر اس کے ساتھ اپنے محبوب جیسا سلوک کرتا ہے۔ جیسے محبت کرنے والا محبوب سے بہت زیادہ محبت کرتا ہے، اسی طرح شاعر چیری سے محبت کرتا ہے۔

For further use if desired:

Personification means giving personal qualities to things without life like hills, trees, etc. or presenting qualities like beauty, goodness, evil like persons. Please see # 3.3—the figure of speech.   
 شخصیت دہانی کا مطلب ہے چیزوں کو شخصی صفات دینا یا حسن، نیکی یا برائی جیسی صفات کو اشخاص کے طور پر پیش کرنا ہے۔

**Q. 12** Would you like to enjoy the pleasures of nature with the poet. Give reasons.

**Ans.** I would surely like to get the pleasures of nature with the poet. I would look at the cherry loaded with white or pink flowers. I would wait till the tree gives forth its fruit. Then I shall eat the fruit.   
 میں یقیناً شاعر کے ساتھ قدرت کی لذتوں سے لطف اندوز ہونا چاہوں گا۔ میں چیری کے درخت کو دیکھوں گا جو سفید یا گلابی پھولوں سے لدا ہوا ہو۔ میں اس درخت کے پھل دینے کا انتظار کروں گا۔ پھر میں وہ پھل کھاؤں گا۔

**Q. 13** Why does the poet say "seventy springs" or "fifty springs" instead of "seventy years" or "fifty years"?

**Ans.** The poet says this because he likes the spring cherry flowers. He wants to stay with the cherry tree loaded with flowers. So he likes to count the years by counting the springs.   
 شاعر ایسا اس لئے کہتا ہے کیونکہ وہ بہار میں چیری کے پھولوں کو پسند کرتا ہے۔ وہ چیری کے درخت کے ساتھ ٹھہرنا پسند کرتا ہے جب وہ پھولوں سے لدا ہو۔ لہذا وہ بہاروں کو گنتے ہوئے سالوں کا شمار کرنا پسند کرتا ہے۔

**Q. 14** What message does A.E. Housman want to convey to his readers? (Ajk 2012)

اے ای ہاؤسمن اپنے قارئین کو کیا پیغام دینا چاہتا ہے؟

**Ans.** We should watch the beauties of nature like the cherry to feel happy, satisfied and healthy. If we get this inspiration (strong encouragement) from them we shall live long joyfully.   
 ہمیں خوش، مطمئن اور صحت مند محسوس کرنے کے لئے چیری کی طرح کی قدرت کی خوبصورتیوں کو دیکھنا چاہیے۔ اگر ہم ان سے یہ تحریک حاصل کرتے ہیں، ہم خوشی کے ساتھ لمبا عرصہ زندہ رہیں گے۔

**Q. 15** Explain the title of the poem. (Fsd 2014)

**Ans.** The poem is about the cherry, a tree that gives white or pink flowers and white, red, yellow or black fruit. The loveliness and beauty of the tree is the subject or title. The poet observes its freshness and growth and thinks of his later old age and weakness.

شاعر چیری کے بارے میں ہے جو کہ سفید یا گلابی پھول اور سرخ پھل دینے والا ایک درخت ہے۔ درخت کی دلکشی اور حسن اس کا موضوع یا عنوان ہے۔ شاعر اس کی تازگی اور افزائش کو نوٹ کرتا ہے اور اپنے بعد کے بڑھاپے اور کمزوری کے بارے میں سوچتا ہے۔

For further use if desired:

The poet compares the growth and charm of the tree to his body and life and draws some unhappy conclusions.   
 شاعر درخت کی افزائش اور حسن کا اپنے جسم اور زندگی سے مقابلہ کرتا ہے اور کچھ ناخوشگوار نتائج نکالتا ہے۔

**Q. 16** Explain the theme or central idea or substance of the poem.

(Rwp 12, Swl 13, Dgk 11, 14)

**Ans.** The perfect beauty of the cherry tree and nature and the poet's relationship with it is the theme. The poet says that man's life is too short to enjoy the beauties of nature. Here cherry stands for the beauty of nature. The poet wants to go to the woods to enjoy the beauty of nature in the short span of his life.   
 نظم کے موضوع یا مرکزی خیال کی وضاحت کریں یا اس کا لب لباب بیان کریں۔

The cherry tree is in full growth in spring when it flowers. Now, at twenty, the poet is like the cherry, but in his later years his health will start declining.

چیری کے درخت اور قدرت کی مکمل خوبصورتی اور شاعر اس کا تعلق موضوع ہے۔ چیری کا درخت موسم بہار میں جب پھول دیتا ہے تو اپنے جوین پر ہوتا ہے۔ اب بیس سال کی عمر میں شاعر چیری کے درخت کی طرح ہے لیکن عمر کے اگلے حصے میں اس کی صحت گرنی شروع ہو جائے گی۔

The poet expects to live to the age of seventy, and until then he wants to enjoy the beauties of nature represented by the cherry.   
 شاعر ستر سال تک زندہ رہنے کی توقع رکھتا ہے اور اس وقت تک وہ قدرت کی خوبصورتیوں سے لطف اندوز ہونا چاہتا ہے جن کی چیری کا درخت نمائندگی کرتا ہے۔

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- Loveliest of trees the cherry now is hung with bloom (پھول) along the bough (شاخ). (Gwl 11, Lhr 14, Mul 14)  
(a) fruit, (b) leaves, (c) flowers, (d) dewdrops
- Is hung with bloom along the bough. (Bwp 2013) (a) tree, (b) leaves, (c) branch, (d) stem
- Fifty springs are little room (Lhr 07, Bwp 10) (a) fun, (b) enjoyment, (c) time, (d) change
- The cherry stands about the woodland ride. (Lhr 2008)  
(a) road, (b) passage, (c) lane, (d) path
- The cherry is wearing white for Easter tide. (Rwp 2006)  
(a) time, (b) day, (c) week, (d) year
- Of my three score years and ten  
(a) forty years, (b) twenty-five years, (c) nineteen years, (d) seventy years (one score = 20)
- The cherry with its white flowers is "dressed" for Easter because  
(a) People wear white dress on Easter, (b) The poet likes white colour, (c) White is the colour of peace and happiness, (d) White stands for purity

### Correct information mcqs

#### Textbook exercise

#### Exercise 2

Choose the correct answer.

- The tree of cherry is the loveliest in \_\_\_\_ (Dgk 2013)  
(a) winter, (b) spring, (c) summer, (d) autumn
- Easter is a festival of  
(a) Christians, (b) Muslims, (c) Hindus, (d) Sikhs
- The tree of cherry is dressed in which colour.  
(a) pink, (b) red, (c) yellow, (d) white
- Three score years and ten are  
(a) forty years, (b) fifty years, (c) sixty years, (d) seventy years
- Out of the life of the poet how many years would not come again?  
(a) ten, (b) twenty, (c) thirty, (d) forty
- The cherry tree glorifies (makes it look more lovely and grand)  
(a) the life, (b) the mind and thought, (c) the city, (d) the environment (physical conditions around)



## Further Exercises for Complete Preparation

## Exercise 3

Choose the correct answer.

- Which tree, according to the poet, is the loveliest?  
(a) coconut, (b) orange, (c) apple, (d) cherry
- What is the cherry tree hung with at the beginning of the poem (Stanza 1)?  
(a) flowers, (b) fruit, (c) white powder, (d) dry leaves
- The poet thinks that the tree is dressed in white for  
(a) Christmas, (b) Easter, (c) a marriage party, (d) a birthday party
- The poet hopes to live a life of  
(a) sixty years, (b) eighty years, (c) seventy years, (d) seventy-five years
- The poet has already lived for  
(a) twenty-five years, (b) nineteen years, (c) twenty-one years, (d) twenty years
- The poet is left with \_\_\_\_ years to enjoy life (a) thirty, (b) forty, (c) fifty, (d) sixty
- The poet will go to the \_\_\_\_ to see (watch) the lovely cherry (tree). (a) garden, (b) orchard (small fruit garden), (c) woodland (land covered with trees), (d) small jungle (forest)
- The poet thinks fifty \_\_\_\_ are not enough for him to enjoy looking at the cherry.  
(a) hours, (b) weeks, (c) months, (d) springs or years
- Where does the cherry tree stand?  
(a) close to the path for riding in the woods, (b) near a lake, (c) near a river, (d) in a park
- Why does the poet want to visit the woodland or the woods (areas covered with trees)?  
(a) He wants to watch the flowering cherry. (b) He desires to stay away from society.  
(c) He likes to play with birds and butterflies. (d) He wishes to write poetry in loneliness.

## Hints for the exercises

Exercise 1—1. (c). 2. (c). 3. (c). 4. (d). 5. (a). 6. (d). 7. (a).

Exercise 2—i. (b). ii. (a). iii. (d). iv. (d). v. (b). vi. (b).

Exercise 3—1. (d). 2. (a). 3. (b). 4. (c). 5. (d). 6. (c). 7. (c). 8. (d). 9. (a). 10. (a).

## 4. O Where Are You Going? اوہ، تم کہاں جا رہے ہو؟

by W.H. Auden (*dub'ul-yōō aech oed'n*) (1907-1973)

For the author please read the note in the second poem.

## (A) Introduction to the poem نظم کا تعارف

We find in poetry and philosophy much discussion of the usefulness or uselessness of serious efforts and struggle in life. The present poem decides in favour of action and adventure and against inaction after a dialogue between the reader and the rider.

ہم شاعری اور فلسفے میں زندگی میں سنجیدہ کوششوں اور جدوجہد کے مفید اور بے کار ہونے کی بحث پاتے ہیں۔ موجودہ نظم پڑھاؤ (عالم) اور گھڑسوار (مہم جو) کے درمیان مکالمے کے بعد بے عمل سے غلاف عمل اور مہم جوئی کے حق میں فیصلہ دیتی ہے۔

The Reader stands for people who have a lot of experience of life through reading. They are not men of action like the Rider. What they say is not all wrong. But men like the Rider or men of action make life possible and liveable.

## (B) The summary نظم کا خلاصہ

The reader asks the rider where he is going. He warns him that the valley (وادی) is deadly and full of fires, bad smells and graves. He tells him that darkness will surround him and he will lose his way on stony ground. Then an evil spirit (بدروح) from the ugly trees will follow him and make him seriously ill. The rider replies that all his threats (دھمکیاں) are meant for he himself (خود اس کے لئے ہی ہیں), and turns him out of the house.

## (C) Words, meanings, pronunciation, explanation with reference to the context الفاظ، معنی، تلفظ، سیاق و سباق کے حوالے سے اشعار کی تشریح



## Stanza 1

| "O where are you going?" said reader to rider,<br>"That valley is fatal when furnaces burn,<br>Yonder's the midden whose odours will madden,<br>That gap is the grave where the tall return. |              | "اوہ تم کہاں جا رہے ہو؟" پڑھاؤ (عالم) نے گھڑسوار (مہم جو) سے کہا،<br>"وادی، جب اس میں بھٹیاں جلتی ہیں، مہلک ہو جاتی ہے،<br>وہاں دور گور اور گندگی کا ڈھیر ہے جس کی بدبو پاگل کر دے گی،<br>وہ گڑھا قبر ہے جہاں بڑے بڑے لوگ لوٹ کر آتے ہیں۔ |  |
|--|--------------|---|--|
| Words  | How we speak | Meanings in English & Urdu  |  |
| valley (n.)  | val'ee       | ویلی  | low-lying land between hills often with a river, etc. وادی |
| fatal (adj.)   | faet'l       | فیتل  | causing death مہلک   |
| furnace (n.)   | fur'nis      | فرنس  | boilers in which a very hot fire is made بھٹی              |
| yonder (adj.)  |              | یونڈر   | there گورے کوڑا  |
| midden (n.)  | midn         | مڈن   | dunghill, heap of rubbish بدبوئیں                          |
| odours (n.)  | oe'durs      | اوڈرس   | unpleasant smells  |
| madden (v.)  | mad'n        | میڈن  | make mad, upset greatly                                    |

سیاق و سباق کا حوالہ۔ یہ سطور نظم "اوہ تم کہاں جا رہے ہو؟" سے لی گئی ہیں جو کہ ڈبلیو ایچ اوڈن نے لکھی ہے۔ پڑھاؤ (عالم)، گھڑسوار (مہم جو) سے اس کے سفر کے بے کار ہونے کے بارے میں بتاتا ہے۔  
تشریح۔ پڑھاؤ عملی زندگی کی ہولناکیوں کو پانچ علامات سے بیان کرتا ہے۔ وادی زندگی ہے۔ (اس کی علامت ہے)۔  
Reference to the context. These lines are from the poem "O Where Are You Going?" by W.H. Auden. The Reader tells the Rider about the uselessness of his journey.  
Explanation. The Reader uses five symbols (علامات) to explain the horrors (ہولناکیاں) of active life. The valley is life.



The furnaces or the big boilers are the great difficulties into which the Rider will fall. The midden or rubbish (کوتا) is the dirty affairs (معاملات) of life. The odours (bad smells) are the worries (پریشانیاں) which the affairs of life cause. The gap is the grave as the poet himself tells. The Reader warns the writer that he will face all these if he struggles in life. He will at last die disappointed. Then what use is effort?



## Stanza 2

"O do you imagine," said fearer to farer,  
"That dusk will delay on your path to the pass,  
Your diligent looking discover the lacking  
Your footsteps feel from granite to grass?"

|                  |            |          |   |                      |
|------------------|------------|----------|---|----------------------|
| imagine (v.)     | i-maj'un   | امیجن    | think   | فکر کرنا             |
| fearer (n.)      |            | فیرر     | fearful person                                | خوفزدہ شخص           |
| farer (n.)       | fae-ur     | فیرر     | traveller                                     | مسافر                |
| dusk (n.)        |            | ڈسک      | twilight, time just before it gets quite dark | دھندلا               |
| delay (n.)       | di-lae'    | ڈی لے    | will be slow in coming                        | آنے میں دیر لگائے گی |
| pass (n.)        |            | پاس      | narrow passage through mountains              | ڈرہ                  |
| diligent (adj.)  | dil'u-junt | ڈلیجنٹ   | careful and dutiful                           | مسند                 |
| discover (v)     |            | ڈس کور   | find  | جو موجود نہیں ہے     |
| the lacking (n.) |            | ڈلیکنگ   | what is missing                               | خاکستری چٹان         |
| granite (n.)     | gren'iit   | گرے نائٹ | grey rock                                     |                      |

Reference to the context. The same as for the first stanza.

Explanation. The Reader or fearer uses four symbols to frighten the Rider or traveller. The dusk (دھندلا) is the darkness of evening when the Rider will not be able to see his path clearly. The pass (ڈرہ) is the narrow passage through the mountain which is false hope (جھوٹی امید). Granite (hard rock) is the difficult path. Grass is the soft confusing path full of wild plants. The Reader warns the Rider that his ride will be long in dim light. He will have to travel over rough and difficult paths. He will be without important things like food, clothes and maps. If he reaches the pass, he will not know what problems he will have to face after going through it.

بڑی بھٹیاں زبردست مشکلات ہیں جس میں گھڑسوار پھنس جائے گا۔ کوڑا زندگی کے غلیظ معاملات ہیں۔ بد بوئیں پریشانیاں ہیں جو زندگی کے معاملات پیدا کرتے ہیں۔ شگاف قبر ہے جیسا کہ شاعر خود بتاتا ہے۔ پڑھاگو گھڑسوار کو تنبیہ کرتا ہے کہ وہ ان تمام خطرات سے زندگی کی جدوجہد میں دوچار ہوگا۔ آخر کار وہ مایوسی میں مر جائے گا۔ پھر کوشش کا کیا مصرف رہ جاتا ہے؟

"O do you imagine," said fearer to farer,  
"That dusk will delay on your path to the pass,  
Your diligent looking discover the lacking  
Your footsteps feel from granite to grass?"  
(Sar 2015)

اسی تصور کر سکتے ہو "ڈرنے والے نے جانے والے سے کہا،  
"وہ کسی کی جانب جاتے ہوئے تمہارے راستے پر شام کا دھندلا دیر سے شروع ہوگا،  
تمہاری مستند نگاہیں جو چیز میسر نہیں ہے اُسے جان لیں گی  
تمہارے قدم پتھروں اور گھاس میں فرق کو محسوس کریں گے؟"

سیاق و سباق کا حوالہ۔ وہی جو پہلے بند کا ہے۔

تقریب۔ پڑھاگو یا ڈرپوک گھڑسوار یا مسافر کو ڈرانے کے لیے چار علامات کا استعمال کرتا ہے۔ دھندلا شام کی تاریکی ہے جب گھڑسوار اپنا راستہ صاف صاف نہیں دیکھ سکے گا۔ پہاڑ کے اندر ڈرہ جھوٹی امید ہے۔ سخت چٹان مشکل راستہ ہے۔ گھاس نرم پریشان کن راستہ ہے جو جنگلی پودوں سے اٹا ہوا ہے۔ پڑھاگو گھڑسوار کو تنبیہ کرتا ہے کہ اس کی سواری مدہم روشنی میں طویل ہوگی۔ اسے ناموار اور کٹھن راستوں سے گزرنا پڑے گا۔ وہ ضروری چیزوں مثلاً خوراک، کپڑوں اور نقشوں کے بغیر ہوگا۔ اگر وہ ڈرہ پر پہنچتا ہے تو اسے پتہ نہ ہوگا کہ اس میں سے گزرنے کے بعد کن مشکلات سے دوچار ہونا پڑے گا۔



## Stanza 3

"O what was that bird," said horror to hearer,  
"Did you see that shape in the twisted trees?  
Behind you swiftly the figure comes softly,  
The spot on your skin is a shocking disease?"

(Mul 10, Sar 13)  
"او وہ پرندہ کون سا تھا؟" خوف نے سننے والے سے کہا،  
"کیا تم نے مڑے ترے درخت میں بنی ہوئی شکل دیکھی ہے؟  
تمہارے پیچھے یہ شکل تیزی سے دبے قدموں آ رہی ہے،  
تمہاری جلد پر داغ کیا ایک خوف ناک بیماری کی علامت ہے؟"

|                 |         |        |   |                      |
|-----------------|---------|--------|---|----------------------|
| horror (n.)     | hor'or  | ہورر   | the person causing horror or terror—the Rider | خوف پیدا کرنے والا   |
| twisted (adj.)  |         | ٹوئسٹڈ | bent and distorted                            | مڑے ٹوٹے             |
| swiftly (adv.)  |         | سوفٹلی | fast  | کسی زندہ ہستی کی شکل |
| figure (n.)     | fig'yur | فگ یئر | shape of some living being                    | داغ                  |
| spot (n.)       |         | سپوٹ   | small marks                                   | بہت پرہم کرنے والی   |
| shocking (adj.) |         | شوکنگ  | highly disturbing and troublesome             |                      |

Reference to the context. The same as for the first stanza.

Explanation. The Reader asks the Rider if he has seen the bird or shape in the twisted trees. This bird means the problems and difficulties. The twisted trees mean the doubtful or uncertain (مشتبہ) conditions of life. The Reader points to the sign of disease on the Rider's skin. Thus, he tries to make him afraid of moving ahead.



## Stanza 4

"Out of this house"—said rider to reader,  
"Yours never will"—said farer to fearer,  
"They're looking for you"—said hearer to horror,  
As he left them there, as he left them there.

"اس گھر سے باہر نکلو۔" گھڑسوار (ہم جو) نے پڑھاگو سے کہا،  
"تمہاری بات کبھی پوری نہیں ہوگی" مسافر نے ڈرپوک سے کہا،  
"مصابہ نہیں ڈھونڈ رہے ہیں" سننے والے نے خوف سے کہا،  
جیسا کہ اس نے انہیں (مصابہ) کو ہیں چھوڑ دیا، جیسا کہ اس نے انہیں (مصابہ) کو ہیں چھوڑ دیا۔

Reference to the context. The same as for the first stanza.

Explanation. The Rider or farer or hearer gives his final reply to the Reader or fearer. He first asks him to get out of his house. Secondly, he tells the Reader that his (the Reader's) talk is useless and worthless (بے کار). Thirdly, the Rider tells him (the Reader) that if there are any great problems or troubles, they are waiting for him (the Reader). He should now face these problems himself.

## Short Questions and Answers (8 Marks)

## Textbook exercise

Q. 1 Summarize the poem in your own words.

Ans. Please read the summary earlier.

Q. 2 Answer the following questions:



Q. i What kind of feelings does the poet create in us (or readers)? (Gwl 06, 07, 08, Ajk, Mul, Lhr 08, Sar 11) (or) Write a brief critical appreciation of the poem.

Ans. The poet makes us hopeless and hopeful in turn. At first we begin feeling that all effort and struggle in life are useless and meaningless. There are unseen dangers surrounding us on our paths of life. But the last stanza fills us with hopes of success.

شاعر ہمیں بے بسی اور امید بٹاتا ہے۔ شروع میں ہم محسوس کرتے ہیں کہ زندگی میں تمام کوششیں اور جدوجہد بے کار اور بے معنی ہیں۔ ہمارے زندگی کے راستے میں نظر نہ آنے والے خطرات نے ہمیں گھیر رکھا ہے۔ لیکن آخری بند ہمیں امیدوں اور کامیابیوں سے پر کر دیتا ہے۔

Q. ii What do you feel after reading the poem? (Fsd 2009) (or) What kind of feelings does W.H. Auden create in the hearts of the readers? (Fsd 2011)

Ans. We feel that there are two ways of thinking about life. One is pessimistic (جو ناامیدی پر اکسائے)، that is, of looking at life negatively. The other is optimistic (جو اُمید لوگوں کے دلوں میں اُبھارے)، that is, of looking at life positively. ہم محسوس کرتے ہیں کہ زندگی کے بارے میں سوچنے کے دو راستے ہیں ایک یا سست (جو ناامید کرے) جو کہ زندگی کو منفی طور پر دیکھتا ہے۔ دوسرا رجائیت (جو لوگوں کے دلوں میں اُمید پیدا کرے) جو کہ زندگی کو مثبت نظر سے دیکھتا ہے۔

For further use if desired: We disagree with the Reader who thinks negatively, but we agree with the Rider who thinks positively.

Q. iii Explain the title of the poem. (Mul 2015) (or) What does the title signify (mean)? (Dgk 11, Fsd 14)

Ans. The title is a question which the Reader or scholar puts to the Rider or man of action in the poem. The Reader is a learned man, who has read a lot of books and has a wide view of life. The Rider is an active person, who believes in action and adventure.

نظم کا عنوان ایک سوال ہے جو کہ پڑھا کو یا عالم گھڑ سوار یا با عمل آدمی سے کرتا ہے۔ پڑھا کو ایک عالم آدمی ہے، جس نے بہت سی کتابیں پڑھیں اور زندگی کے بارے میں وسیع نظر رکھتا ہے۔ گھڑ سوار (مہم جو) ایک سرگرم آدمی ہے جو عمل اور مہم میں یقین رکھتا ہے۔

Q. iv Write down the rhyming words in the poem.

Ans. These words are "burn, return," "pass, grass," "trees, disease," "reader, fearer, horror."

Q. v Explain the third stanza of the poem in your own words.

Ans. Please read the "Explanation with reference to the context" earlier.

### Further Exercise for Complete Preparation

Q. 1 What does the Reader stand for or represent? (Gwl 2013)

Ans. The Reader stands for or represents people who have experience of life through reading. He is one of the people who are good readers and can be men of learning.

پڑھا کو لوگوں کی نمائندگی کرتا ہے جنہیں زندگی کا تجربہ پڑھنے سے حاصل ہوتا ہے۔ وہ ان لوگوں میں سے ایک ہے جو اچھے پڑھنے والے یا عالم ہو سکتے ہیں۔

Q. 2 What does the Rider stand for or represent? (Bwp 07, Dgk 10, Gwl, 10, 13)

(or) What kind of man Rider is? (Rwp 10, Dgk 12)

Ans. The Rider is one of man of action. He represents people who believe in practical life.

گھڑ سوار عمل کرنے والے لوگوں میں سے ہے۔ وہ ان لوگوں کی نمائندگی کرتا ہے جو عملی زندگی پر یقین رکھتے ہیں۔

Q. 3 What is the significance (true meaning) of the first line "O Where Are You Going?"

said the reader to the writer?"

Ans. The Reader knows where the Rider is going. The first line in question form is a taunt (طعن). It means "Do you not know (don't you know) to what dangerous and harmful places you are going? Let me tell you all about them (in this world) and warn you."

پڑھا کو جانتا ہے کہ گھڑ سوار کہاں جا رہا ہے۔ سوال کی شکل میں پہلی لائن (مصرعہ) ایک طعنہ ہے۔ اس کا مطلب ہے "کیا تمہیں پتا نہیں کہ کن خطرناک اور نقصان دہ جگہوں کی طرف تم جا رہے ہو؟ ان کے بارے میں سب کچھ مجھے بتا لینے دو اور خبردار کر لینے دو۔"

For further use if desired: The Reader wants to warn the Rider that he will suffer greatly if he goes on his dangerous journey. He will come to his senses later when he fails and falls during his journey.

پڑھا کو گھڑ سوار کو خبردار کرنا چاہتا ہے کہ اگر وہ اپنا خطرناک سفر جاری رکھتا ہے تو بڑی مصیبت میں پڑ جائے گا۔ بعد میں اسے ہوش آئے گا جب وہ ناکام ہو جائے گا اور اپنے سفر کے دوران گر جائے گا۔

Q. 4 What will madden the traveller? Explain.

Ans. The Reader warns the Rider that, on his way through the valley of life, he will face very ill-smelling rubbish heaps. The odour (bad smell) of these heaps will make him mad. These rubbish heaps stand for the affairs of the world.

اُسے بہت بدبو دار گندگی کے ڈھیروں کا سامنا ہوگا۔ ان ڈھیروں کی بدبو اُسے پاگل کر دے گی۔ یہ گندگی کے ڈھیر دنیاوی معاملات کی علامت ہیں۔

Q. 5 What is the Reader's viewpoint (انداز فکر) or attitude (طرز فکر) in the poem? (or) What are his qualities? (Mul 08, Gwl 09)

Ans. The Reader is a well-read person who is not a man of action. He believes that plans, actions and adventures (مہمات) are of no use or benefit. One should pass one's life without attempting anything new. He is a theoretical person.

وہ یقین رکھتا ہے کہ تکالیف، عمل اور مہمات کا کوئی مصرف یا فائدہ نہیں ہے۔ ایک شخص کو اپنی زندگی کسی نئی چیز کی کوشش کے بغیر گزارنی چاہیے۔ وہ ایک نظریاتی شخص ہے۔

Q. 6 What is the Rider's viewpoint?

Ans. The Rider believes that bold actions and adventures are necessary for progress and advancement. One should turn over a new leaf (start doing something new) for a better life every now and then. One should go on looking for new ways to succeed.

گھڑ سوار (مہم جو) کو یقین ہے کہ بڑا عمل اور مہمات ترقی اور آگے بڑھنے کے لئے ضروری ہیں۔ ایک شخص کو بہتر زندگی کے لیے کبھی نہ کبھی نئے دور کا آغاز یا نیا کام شروع کرنا چاہیے۔ ایک شخص کو کامیابی کے لیے نئے راستے تلاش کرتے رہنا چاہیے۔

Q. 7 What are the qualities of the Rider? (Mul 08, Gwl 09)

Ans. The Rider is active, bold and adventurous (مستعد، دلیر اور مہم جو). He believes in ready action and hates fears, delay and long thinking. He advances in life with effort and struggles for success.

گھڑ سوار مستعد، دلیر اور مہم جو ہے۔ وہ فوری عمل میں اعتقاد رکھتا ہے اور غدشات، تاخیر اور لمبی سوچ سے نفرت کرتا ہے۔ وہ زندگی میں کوشش سے آگے بڑھتا ہے اور کامیابی کے لئے جدوجہد کرتا ہے۔

Q. 8 How does the Rider shake off (get rid of) superstitions (senseless beliefs) and dangers? (Bwp 09, Bwp 14)

Ans. The Rider listens to the baseless beliefs (superstitions) and dangers of life that the Reader tells him. But he rejects them as useless talk. He goes on advancing actively in life and succeeds.

پڑھا کو ان سے خطرات ہیں جن کی پڑھا کو نشانہ بنی کرتا ہے؟ (Swl 14)

Q. 9 What dangers of the valley does the Reader point out?



(or) What does the Reader tell the Rider about the valley? (Sar 07, Bwp, Mul, Dgk, Bwp, Rwp 08, Lhr 08, 13, Rwp 13)

(or) Describe the dangers of the valley of "O Where Are You Going?" (Lhr 2011)

(or) What does Horror (fear personified) say to Hearer (Rider) or how does he frighten him? (Fsd 11, Sar 12)

Ans. The Reader tells the Rider that there are dangerous furnaces or fires into which the Rider can fall. There is rubbish whose smell will make him mad. He will become very weak, and will die soon. ❶

For further use if desired:

❶ The valley is a symbol of painful life to the Reader.

10 What would you say about the dangers of the valley of life that the Reader presents to the Rider? (Mul 2015)

Ans. All know that there are problems and difficulties in the way of all brave and adventurous people. But it is no use thinking that a person cannot succeed well in his efforts to make his life better. ❶

For further use if desired:

❶ Fearless people, like the Rider, go on moving forward crossing all barriers until they succeed.

11 What does the poet tell about the gap in "O Where Are You Going?"

"او تم کہاں جا رہے ہو" میں شاعر شکاف کے بارے میں کیا بتاتا ہے؟

Ans. The gap is the grave into which every person falls on his death. The Reader tells the Rider that, whatever he may try or do, his end in death is certain. It means that the Reader discourages the Rider from going on an adventure or expedition (مہم).

شکاف وہ قبر ہے جس میں ہر شخص اپنی موت پر گر پڑتا ہے۔ پڑھا کو (عالم) گھڑ سوار (مہم جو) کو بتاتا ہے کہ وہ چاہے کچھ بھی کرنے کی کوشش کر لے اس کا موت میں خاتمہ یقینی ہے۔ اس کا مطلب یہ ہے کہ پڑھا کو (عالم) گھڑ سوار (مہم جو) کو کسی بھی مہم پر جانے سے باز رکھنے کی کوشش کرتا ہے۔

12 According to the Reader, how will the dusk (دھندلا) affect the Rider?

پڑھا کو کے مطابق دھندلا کس طرح گھڑ سوار پر اثر انداز ہوگا؟

Ans. The Reader tells the Rider that he will not be able to see his way clearly in the dusk. He will not be able to know the dangers beyond the mountains. The pass through the mountains will take him nowhere, and he will be lost forever. اپنی راہ صاف نہ دیکھ سکے گا۔ وہ پہاڑوں کے آگے خطرے کو نہ دیکھ پاتا۔

13 What does the bird and twisted trees represent in the poem? Explain.

پندہ اور تل کھاتے درخت لفظ میں کس بات کی نمائندگی کرتے ہیں؟ وضاحت کریں۔

Ans. The bird or the shape of the bird in the trees represents the problems or misfortunes (بد نصیبیاں) that come suddenly. It is not easy to face these problems or to understand them well. The twisted trees stand for the uncertain conditions of life. ❶

پندہ یا درختوں میں پرندے کی شکل ان تکالیف اور بد نصیبیوں کی نمائندگی کرتی ہے اچانک آتی ہیں۔ ان تکالیف کا سامنا کرنا یا ان کو سمجھنا آسان نہیں ہے۔ مزے تو رے درخت زندگی کی غیر یقینی کیفیات کی علامت ہیں۔

For further use if desired:

❶ Thus the lives of human beings are surrounded by problems and uncertainties. The Reader tries to stop the Rider from going on his dangerous life journey by giving the example of the bird and the twisted trees. پڑھا کو گھڑ سوار (مہم جو) کی زندگیوں کی کیفیات میں گہری ہوتی ہیں۔ پڑھا کو گھڑ سوار (مہم جو) کو پندہ اور مزے تو رے درختوں کی مثال دے کر اس کے خطرناک سفر پر جانے سے روکنے کی کوشش کرتا ہے۔

14 What does the Rider finally tell the Reader to do? (or) What was the final answer or reaction of the Rider to the Reader's warnings?

آخر کار گھڑ سوار پڑھا کو سے کیا کرتے کو کہتا ہے؟ (یا) گھڑ سوار پڑھا کو کو تنبیہات کا آخری جواب یا رد عمل کیا تھا؟

Ans. The Rider at last asks the Reader to leave his house. Then he tells him that his words will never be followed by him or others. He tells him if there are any problems or worries, the Reader should solve them himself. گھڑ سوار (مہم جو) آخر کار پڑھا کو (عالم) سے اس کا گھر چھوڑنے کو کہتا ہے۔ پھر وہ اسے بتاتا ہے کہ اس کے الفاظ کی وہ دوسرے لوگ بھی پیروی نہ کریں گے۔ وہ اسے بتاتا ہے کہ اگر کوئی مشکلات اور پریشانیاں ہیں تو وہ اسے (پڑھا کو) خود در کرنی چاہئیں۔

15 Explain the theme or central/main idea or substance of the poem. (Fsd 10, Lhr 12, Sar I, II 14, 15)

لفظ کے موضوع یا مرکزی خیال کی وضاحت کریں یا اس کا لب لباب بیان کریں۔

Ans. We should struggle for success. We should not be afraid of failure or death. The Rider or man of action in the poem reflects the Reader's philosophy of failure. ہمیں کامیابی کے لیے جدوجہد کرنی چاہیے۔ ہمیں ناکامی یا موت سے ڈرنے کی ضرورت نہیں ہے۔ پڑھا کو (عالم) گھڑ سوار (مہم جو) یا باطل میں پڑھا کو (عالم) کے فلسفے کو مسترد کرتا ہے۔

16 Explain the words "furnaces," "midden" and "gap" in the first stanza, applied to the Rider's life journey by the Reader.

پہلے بند کے الفاظ furnaces, midden اور gap کی تشریح کریں جیسے کہ پڑھا کو نے ان کا اطلاق گھڑ سوار کے زندگی کے سفر پر کیا ہے۔

(or) How does the Reader describe the Rider's life in the world?

(یا) پڑھا کو کس طرح گھڑ سوار کی دنیا میں زندگی کو بیان کرتا ہے؟

Ans. The Reader warns the Rider that he will face furnaces or big fires or great dangers in his life journey. He will face midden or ill-smelling rubbish heaps on his way. Then he will die and his body will be thrown into a gap or hole which will be his grave.

پڑھا کو گھڑ سوار کو تنبیہ کرتا ہے کہ اسے اپنی زندگی کے دوران جلیوں یا بڑی آگوں یا بڑے خطرات کا سامنا ہوگا۔ اسے اپنے راستے میں بدبودار کوڑے کے ڈھیروں کا سامنا ہوگا۔ پھر وہ مر جائے گا اور اس کا جسم ایک بڑے شکاف یا سوراخ میں پھینک دیا جائے گا جو اس کی قبر ہوگی۔

17 What does the Rider's horse journey symbolize or stand for in the poem?

سوار کا گھوڑے کا سفر لفظ میں کس کی علامت ہے یا نمائندگی کرتا ہے؟

Ans. The Rider's horse journey stands for Everyman's life journey. Most people are riders, some are readers like the Reader. The brave riders move on leaving behind the readers. سوار کے گھوڑے کا سفر ہر آدمی کے زندگی کے سفر کی نمائندگی کرتا ہے۔ زیادہ لوگ گھڑ سوار ہیں کچھ پڑھا کو کی طرح پڑھنے والے ہیں۔ دلیر گھڑ سوار پڑھا کو کو پیچھے چھوڑ کر آگے بڑھتے جاتے ہیں۔

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- "That valley is fatal where furnaces (بھٹیاں) burn." (Lhr 07, 09, Sar 10, Dgk 12, Swl 14)  
(a) dangerous, (b) destructive, (c) troublesome, (d) killing (deadly)
- Yonder (there) is the midden whose odours will madden." (Gwl 07, Lhr 08, Dgk 11, Swl 13)  
(a) dunghill (گڈی), (b) dirt, (c) dust, (d) trash (فضول اشیاء)



3. "There is the midden whose odours will madden." (Fsd 2011)  
(a) effects, (b) flavours (tastes), (c) bad smells, (d) gases
4. The fearer said to the farer. (a) passenger, (b) tourist, (c) warrior, (d) traveller
5. "That dusk will delay you on your path to the pass."  
(a) twilight, (b) dust, (c) darkness, (d) sunset
6. "That dusk will delay you on your path to the pass."  
(a) slow down, (b) stop, (c) detain, (d) make late
7. "That dusk will delay you on your path to the pass."  
(a) passage, (b) way, (c) road, (d) opening
8. "Your diligent looking (will) discover the lacking." (Mul 11, Gwl 12, Sar, Dgk 13, 14)  
(a) active, (b) ready, (c) able, (d) careful
9. "Your diligent looking will discover the lacking (کی)." (a) know, (b) understand, (c) find, (d) learn
10. "Your diligent looking will discover the lacking."  
(a) the missing, (b) the absent, (c) the unavailable, (d) the wanted
11. "Did you see that shape in the twisted trees?"  
(a) distorted, (b) diseased, (c) rotten, (d) weakened
12. Behind you swiftly (تیزی سے) the figure comes softly. (Sar 2010)  
(a) suddenly, (b) at once, (c) fast, (d) immediately
13. "The spot on your skin is a shocking disease." (a) dot, (b) mark, (c) wound, (d) scratch

### Correct information mcqs

#### Exercise 2

#### Choose the correct answer.

1. The Reader — (a) warned the Rider, (b) threatened the Rider, (c) offered money to the Rider, (d) gave useful advice to the Rider
2. The Reader told the Rider about  
(a) the light problems of travelling in the valley, (b) the possibilities of falling ill, (c) the deadly dangers in the way, (d) the high cost of travelling
3. The Reader tried to make the Rider or farer  
(a) fight bravely against the problems of life, (b) remember God in dangers, (c) take help from his friends, (d) not to make any effort for his progress
4. The Reader warned the Rider of  
(a) earthquakes, (b) dangerous animals and ghosts (بھوت) troubling him, (c) hidden forces attacking him and causing his death, (d) floods
5. The Rider finally told the Reader  
(a) that he agreed with him, (b) to stay with him and work together with him, (c) to get out of his house and to face the problems of life, (d) to start working hard for true success in life

#### Hints for the exercises

Exercise 1—1. (d). 2. (a). 3. (c). 4. (d). 5. (a). 6. (d). 7. (a). 8. (d). 9. (c). 10. (a). 11. (a). 12. (c). 13. (b).  
Exercise 2—1. (a). 2. (c). 3. (d). 4. (c). 5. (a).

### 5. In the Street of the Fruitstalls (froot-stols) پھلوں کی کھلی دکانوں کی گلی میں by Jon Stallworthy (joen dae' veez) جون سٹول ورڈی (1935-2014)

#### (A) Introduction to the poem نظم کا تعارف

Fruits lying together at night in electric or lantern light look very attractive. But candle or lantern light looks more natural and pleasant. Children, and even grown-ups, like to taste and eat some of them. But poor children, with their high passions, cannot buy them easily. They think, test, and then buy what they can with the little money with them. We find poverty in richer countries, too. These countries are engaged in dangerous war preparations. The fruits in the poem are piled in open shops. They look like cannonballs (توپ کے گولے). The fruits here become symbols (علامتیں) of weapons of war. It means that we should not spend money on war so much when common people are suffering from poverty, hunger and disease.

رات کو اکٹھے پڑے ہوئے پھل بجلی یا لائٹن کی روشنی میں بہت پرکشش دکھائی دیتے ہیں۔ لیکن سووم جی یا لائٹن کی روشنی زیادہ فطری اور خوشگوار دکھائی دیتی ہے۔ بچے اور بڑے سب کچھ کھانا پسند کرتے ہیں۔ لیکن غریب بچے بہت شوق کے باوجود ان کو آسانی سے نہیں خرید سکتے۔ وہ سوچتے، آزماتے اور پھر وہ تھوڑی سی رقم جو ان کے پاس ہوتی ہے اس سے خریدتے ہیں۔ ہم امیر ملکوں میں بھی غریب پاتے ہیں۔ یہ ملک خطرناک جنگی تیاریوں میں مصروف ہیں۔ پھلوں کے کھلی دکانوں میں ڈھیر لگے ہوئے ہیں۔ وہ توپ کے گولوں کی طرح لگتے ہیں۔ یہاں پھل جنگی ہتھیاروں کی علامت ہیں۔ اس کا مطلب ہے کہ ہمیں جنگ پر اتنا زیادہ پیسہ نہیں خرچنا چاہیے جب کہ عام لوگ غربت، بھوک اور بیماری کی آفت میں مبتلا ہیں۔

#### (B) The central idea or theme & summary نظم کا مرکزی خیال اور خلاصہ

Fruitsellers sell different fruits in stalls (open shops). They light candles or lanterns. Poor black children buy the fruits. It is a racial problem too. It shows inequality in western society. Perhaps white people and their children are mostly better off (as compared to the black people or Negroes). The piled fruits look like cannonballs in the dim light. They, thus, become symbols of war. We spend too much money on war preparations when many people are so poor.

پھل فروش کھلی دکانوں میں مختلف قسم کے پھل بیچتے ہیں۔ وہ سووم جیاں یا لائٹنیں جلاتے ہیں۔ سیاہ فام غریب بچے یہ پھل خریدتے ہیں۔ یہ نسلی مسئلہ بھی ہے۔ یہ مغربی معاشرہ میں عدم مساوات کی علامت داری کرتا ہے۔ شاید سفید فام لوگ اور ان کے بچے زیادہ خوشحال ہیں (سیاہ فام لوگوں یا جھٹیوں کے مقابلہ میں)۔ ڈھیر لگے پھل مدہم روشنی میں توپ کے گولے لگتے ہیں۔ اس طرح وہ جنگ کی علامتیں بن جاتے ہیں۔ ہم جنگی تیاریوں پر بہت زیادہ پیسہ خرچتے ہیں جبکہ بہت سے لوگ اتنے غریب ہیں۔

#### (C) Words, meanings, pronunciation, explanation with reference to the context الفاظ، معنی، تلفظ، سیاق و سباق کے حوالے سے اشعار کی تشریح



#### Stanza 1

| Wicks balance flame, a dark dew falls<br>In the street of the fruitstalls<br>Melon, guava, mandarin,<br>Pyramid-piled like cannonballs,<br>Glow red-hot, gold-hot, from within. |              | چراغوں کے شعلے متوازن ہوتے ہیں، کالی شبنم گرتی ہے<br>پھلوں کی دکانوں والی گلی میں<br>خربوزے، امرود اور مالے،<br>مخروطی ڈھیروں میں توپ کے گولے نظر آتے ہیں،<br>وہ اپنے اندر سے سرخ اور سنہری رنگ میں چمکتے ہیں۔ |
|---|--------------|--|
| Words   | How we speak | Meanings in English & Urdu   |
| wicks (n.)  | وکس          | بتیاں threads or tapes feeding the flames of candles   |
| fruitstalls (n.)  | فروت سٹولس   | small open shops of fruit پھل کے ریڑے  |
| melon (n.)  | میلن         | a fruit خربوزہ   |



|                      |               |             |   |
|----------------------|---------------|-------------|---|
| guava (n.)           | gwaa'vu       | گوآؤ        | a kind of orange  |
| mandarin (n.)        | man'du-rin    | مینڈران     | arranged by fruit-sellers or fruiterers in the            |
| pyramid-piled (adj.) | pir'umid-pyld | پیرمڈ پائلڈ | form of pyramids or large structures with a               |
|                      |               |             | flat square or triangular base                            |
| cannonballs (n.)     |               | کینن بولز   | round fruits like guavas and oranges which appear         |
|                      |               |             | to be cannonballs (توپ کے گولوں کی طرح) from a distance   |
| glow (n.)            |               | گلو         | shine brightly and warmly in the bright light of lanterns |
| gold-hot (adj.)      |               | گولڈ ہوت    | shining golden colour                                     |
| from within (prep.)  |               | فروم وڈھ ان | from the inside of the fruits the brightness              |
|                      |               |             | appears to be coming out                                  |

**Reference to the context.** These lines are from the poem "In the Street of the Fruitstalls" by Jon Stallworthy. The poet describes the appearance and arrangement of different kinds of fruits in the stalls.

**Explanation.** The poet describes the scene of the fruitstalls. The light is that of lanterns at night, which is natural and better as compared to electric light. The wicks of candles or lamps control their light. Drips of malted wax is falling down. The melons, guavas and mandarins are arranged in the form of pyramids. The military arranges cannonballs in this form. The fruitsellers have arranged the fruits for a very healthy activity. War brings destruction, but fruits make us healthy and strong. Thus, fruits here become symbols or signs (علامات) of the highest form of physical activity of eating them for strength and vitality (توت حیات). Cannonballs, on the other hand, are symbols of ruin and destruction.



## Stanza 2

|                                    |            |   |
|------------------------------------|------------|---|
| Dark children with a coin to spend |            | کالے بچے جن کے پاس خرچنے کے لیے ایک سکہ ہوتا ہے |
| Enter the lantern's orbit; find    | (Sar 2013) | دھلائیوں کی روشنی کے حلقے میں داخل ہوتے ہیں     |
| Melon, guava, mandarin—            |            | دھڑبوزے، امرود، مینڈران دیکھتے ہیں              |
| The moon compacted to a rind,      |            | چاند چاندکھٹ کران کے اندر بند ہو گیا ہو،        |
| The sun in a pitted skin.          |            | داندھار چٹکوں کے اندر سورج۔                     |
| orbit (n.)                         | اوربٹ      | area around                                     |
| compacted (adj.)                   | kom'paktəd | pressed together or solidified, compressed      |
| rind (n.)                          | rlind      | the thick outer skin of a fruit                 |
| pitted (adj.)                      | پٹڈ        | marked with small pits or scars or marks        |

**Reference to the context.** These lines are from the poem "In the Street of the Fruitstalls" by Jon Stallworthy. The poet talks of the children around the fruitstalls and the fruits.

**Explanation.** The children come from poor working-class families. So they look unpolished and dark. Or they come from the Negro families. They have strange romantic feelings about the fruits before them. They think the moon has appeared in the form of the fruits with shining round hard covering. They also feel that the round sun has appeared in the form of the round fruits with spots on them (as the sun has spots). Here the poet has used the metaphors (استعارے) of the moon and sun to describe the fruits as the children look at them.



## Stanza 3

|                                    |                  |   |
|------------------------------------|------------------|---|
| They take it, break it open, let   | (Bwp 13, Lhr 14) | وہ اسے خریدتے ہیں، اسے توڑ کر کھولتے ہیں اور نکلنے دیتے ہیں |
| A gold or silver fountain wet      |                  | سہری یا نقرئی پھوار جس سے                                   |
| Mouth, fingers, cheek, nose, chin: |                  | ان کے منہ، انگلیاں، رخسار، ناک، ٹھوڑی تر ہو جاتی ہے:        |
| Radiant as lanterns, they forget   |                  | ان کے چہرے لالٹیوں کی طرح سرخ ہو جاتے ہیں۔ وہ بھول جاتے ہیں |
| The dark street I am standing in.  |                  | تاریک گلی جس میں میں کھڑا ہوں۔                              |
| let (v.)                           | لٹ               | let it come out   |
| chin (n.)                          | چن               | ٹھوڑی   |
| radiant (adj.)                     | rae'dee-unt      | ریڈی ای آنت very bright                                     |

**Reference to the context.** The same as for the first stanza.

**Explanation.** The poet describes the way the children buy a fruit and break it open. Perhaps they pool their coins and buy a fruit together. The spray or fountain of juice coming out with force is described beautifully. It wets the faces and hands of the children. The light of the lanterns falls on the wet faces of the children, which reflect (منکس کرتے ہیں) it. The poet watches the children and the fruits from a dark place in the street. The children do not see him. He is silently happy in the happiness of the poor children.

## Short Questions and Answers (8 Marks)

## Textbook exercise

Q. 4 Write a critical note on the poem.

نظم پر تنقیدی نوٹ لکھیں۔



Ans. The poet has described the scene of the fruitstalls, fruits and the children around appealingly. He has presented the dim light of the lanterns and the moonlit night beautifully. He makes us share the feelings and joys of the children as he watches them.

Q. 5 Give a summary of the poem in your own words.

Ans. Please read the summary earlier.

Q. 6 What are the feelings of the poet standing in the dark street? (Fsd, Gwl 07, Lhr 07, 08, Mul 07, 08, 09, 10, Sar 10, Bwp 08, 11, Ajk, Dgk 12, Mul 15)

Ans. The poet feels that the poor black children are happier to taste and eat the fruits than highly rich people. War or preparations for war are destructive of this joy.

For further use if desired: جنگ اور جنگ کی تیاریاں اس خوشی کے لیے تباہ کن ہیں۔

Q. 7 Why has the poet used "cannonballs" to describe the fruits or why do they look like cannonballs? (Mul 06, 08, Dgk 10, Fsd 08, 12, Rwp 07, 13, Mul I, II 13, Bwp 08, 10, 14, Gwl 11, 14, Sar 13, 14, Tec 14, Lhr 07, 08, 15)

Ans. The fruits are round like cannonballs. But inwardly the poet thinks how much better these fruits or gifts of nature are than weapons and ammunition. Fruits improve our health, but cannonballs take away our lives.

Q. 8 Paraphrase the last stanza of five lines in your own words.

Ans. The children get the fruit, break it open and allow a golden or silver fountain of juice to wet their mouths, fingers, cheeks, noses and chins. Their faces are bright like the lanterns. They forget (do not care about) the dark street in which the poet is standing.

Q. 9 Make a list of the fruits described in the poem and tell which ones you like best and why. (Rwp 10, Sar 08, 11)

Ans. The fruits placed in the stalls were these: melons, guavas, mandarins. I like mandarins or oranges the best. They refresh me and give me energy in the form of vitamin C.

### Further Exercise for Complete Preparation

Q. 1 How do the small children enjoy eating fruit? (Ajk 11, Lhr, Sar, Dgk 13) (or) Why are the innocent children so happy?

Ans. The poor innocent children enjoy looking at the attractive fruit in the light of the lanterns. They find the fruitstalls, the atmosphere and the fruitsellers (not described) according to their status. They are happy to buy some of the fruit with the money they have.

For further use if desired:

Q. 1 The children get the fruit, break it open and eat it standing or sitting, laughing and joking.

Q. 2 How does the poet describe the fruits piled in the fruitstalls at night? (Gwl 11, 14)

Ans. The fruits like the melon, guava and mandarin are placed one upon another. They make a pile like one of cannonballs. They shine brightly in red and golden colours.

For further use if desired:

Q. 1 The brightness of the fruits appears to be coming out from within (inside) them.

Q. 3 Which parts of the children's bodies were involved while eating the fruit? Give your comments.

Ans. The poet tells us that the mouths, fingers, cheeks, noses and chins of the children were engaged in eating the fruit. I would say that their teeth, throats and stomachs were also enjoying the experience.

For further use if desired:

Q. 1 In fact, all their bodies and minds of the children were having the pleasure of eating the fruit.

Q. 4 What happens when the children eat the fruit "In the Street of Fruitstalls"? (Bwp 12, 14)

Ans. The children break open the fruit. A gold or silver fountain of the juice wets their mouths, fingers, cheeks, noses and chins. The light of the lantern brightens their jolly faces.

Q. 5 What is the appearance, condition and activity of the children around the fruitstalls?

Ans. The children are from poor working-class Negro families. They are poor as each has only a coin to spend. They look at the fruits and feel that the moon and sun have come down in the form of the round fruits at the stalls.

Q. 6 The children "forget the dark street." What does it mean? (or) Why do the little black children forget all about their surroundings? (Gwl 09, Fsd 10, Ajk 11)

Ans. The poet stands in the dark street close to the bright fruit street. He looks at the children eating the fruit. They do not care about him or anyone else.

Q. 7 How does the poet relate himself to the children engaged in buying and tasting the fruits?







8. The children feel that the moon has appeared as fruits because  
(a) the fruits are shining like the moon, (b) the fruits have a surface like the moon, (c) the fruits are beautiful like the moon, (d) the fruits are round like the moon
9. The children feel that the sun has appeared as the fruits because  
(a) the round fruits are bright inside and have spots like the sun, (b) the fruits are shining like the sun, (c) the fruits are brightening the place, (d) the fruits look hot inside
10. When the children break open the fruits, their juices  
(a) wet their clothes, (b) wet their heads, (c) wet their faces and hands, (d) disturb and sadden them
11. The children look bright like the lantern because  
(a) they are young, active, smart and happy with juices fallen on their faces; (b) they are not working; (c) they are not studying; (d) they are not sleeping
12. The children do not notice the dark street nearby because  
(a) they have to return home, (b) they are afraid of dark places, (c) they do not know that the poet wants to talk to them, (d) they are attending to the fruits
13. The poet stands in the dark because  
(a) he dislike bright and noisy places, (b) he wants to observe or see without being seen or disturbed, (c) he wants to stay alone, (d) he does not want to buy or eat fruits
14. The poem shows the two sides of the coin of life:  
(a) The fruits showing health, growth and happiness and the cannonballs standing for war, death and destruction, (b) hope and hopelessness, (c) good and evil, (d) games and rest

### Hints for the exercises

Exercise 1-1. (c). 2. (d). 3. (a). 4. (a). 5. (a). 6. (c). 7. (d). 8. (a). 9. (a). 10. (b). 11. (c). 12. (c).

Exercise 2-Q. 1-i. (a). ii. (b). iii. (a). vi. (b). Q. 2-1. (b). 2. (b). 3. (a). 4. (b).

Exercise 3-1. (a). 2. (c). 3. (d). 4. (a). 5. (b). 6. (a). 7. (b). 8. (a). 9. (a). 10. (c). 11. (a). 12. (d). 13. (b). 14. (c).

### 6. The Sindhi Woman

by Jon Stallworthy (joen dae' veez) (1935-2014)

#### (A) Introduction to the poem

The study of the dress and ways of the people of an area or province is interesting and informative. See how much different the people of Sindh look, in their dress, talk and movements, from the people of Karachi or the Punjab. Look at the women of Sindh and the women of the Khyber-Pakhtoonkhwa. The poem has a special charm as it presents a Sindhi working woman. Better would have been if her voice and talk had also been presented in the poem.

ایک علاقے یا صوبے کے لوگوں کے لباس اور اطوار کا مطالعہ دلچسپ اور معلومات خیز ہوتا ہے۔ دیکھیں سندھ کے لوگ اپنے لباس، بات چیت اور حرکات میں کراچی اور پنجاب کے لوگوں سے کتنے زیادہ مختلف لگتے ہیں۔ سندھ کی عورتوں اور خیبر پختونخوا کی عورتوں کو دیکھیں۔ نظم خاص دلکشی رکھتی ہے کیونکہ یہ ایک سندھی کام کرنے والی عورت کو پیش کرتی ہے۔ بہتر ہوتا اگر اس کی آواز اور بات چیت کو بھی نظم میں پیش کر دیا گیا ہوتا۔

#### (B) The summary

The Sindhi woman walks barefoot, as she is poor and is used to it (is in this habit). But she moves smoothly keeping a stone jar on her head. She goes forward as the wind pushes the cloth away from her face. She goes over stones and waste matter in the poor areas of Karachi. The poet compares her straight, erect body with his own that is bending forward.

#### (C) Words, meanings, pronunciation, explanation with reference to the context

##### Stanza 1

| Barefoot, through the bazaar,<br>And with the same undulant grace<br>As the cloth blown back from her face,<br>She glides with a stone jar,<br>High on her head<br>And not a ripple in her tread! | (Ajk 10, Bwp 12, Rwp 12, 13)<br>(Gwl 2014)<br>(Sar 2012) | ننگے پاؤں، بازار میں سے،<br>اور وہی ہی لہرائی ہوئی چال کے ساتھ<br>جیسے ہوا اس کے چہرے سے کپڑے کو اڑاتی ہے،<br>وہ چٹری چائی کے ساتھ روانی سے چلتی ہے،<br>جو کہ اس کے سر کے اوپر ہے<br>اس کی چال میں کوئی رخنہ نہیں آتا۔ |
|---|--|--|
| Words   | How we speak   | Meanings in English & Urdu   |
| barefoot (adj.)   | بیٹرفٹ   | without any shoes on<br>ننگے پاؤں  |
| undulant (adj.)   | ان ڈیولنٹ  | wavy, moving up and regular way like waves<br>لہروں کی طرح   |
| grace (n.)  | گریس   | charm<br>دلکشی   |
| glides (v.)   | گلائڈس   | walks smoothly<br>روانی سے ساتھ چلتی ہے  |
| jar (n.)  | جار  | مرجان، چائی<br>(ظلال، اچھل)  |
| ripple (n.)   | ریپل   | wave, that is, disturbance<br>(just as a wave causes it in its flow)   |
| tread (n.)  | ٹریڈ   | walk of manner (way of walking)<br>چال   |

Reference to the context. These lines are from the poem "Sindhi Woman" by Jon Stallworthy. The poet describes the appearance and active walk of the Sindhi woman.

Explanation. The Sindhi woman walks steadily and regularly. She is devoted to her work. She is determined to finish it. She has a stone jar high on her head. She must carry it to the destination ( منزل ), which may be her own house. In it may be some milk or some eatable. She may be carrying it for someone for wages. She has to walk erectly and keep her body balanced. Otherwise the jar on her head can fall down.





## Stanza 2

Watching her cross erect  
Stones, garbage, excrement and crumbs  
Of glass in the Karachi slums,  
I, with my stoop, reflect:  
They stand most straight  
Who learn to walk beneath a weight.

(Tech 10, Ajk 11, Mul 15)

(Ajk 11 Gwl 12, Dgk 14, Lhr 14)

|                |              |  |                            |
|----------------|--------------|--|----------------------------|
| erect (adj.)   | اریکٹ        | in a straight upright position                               | سیدھی                      |
| garbage (n.)   | gaar'bij     | waste matter   | گواربیج                    |
| excrement (n.) | ek'skru-munt | dung   | ایکس کرمنٹ گوارا کرکٹ      |
| crumbs (n.)    |              | small pieces   | گوڑے-پید                   |
| slums (n.)     |              | dirty narrow areas of cities                                 | چھوٹے چھوٹے گھر            |
| stoop (n.)     |              | position with the shoulders curved and the head bent forward | گندی تاریک گلیاں           |
| reflect (n.)   | riflekt'     | think about, consider  | کنڈھے اور سر آگے جھکے ہوئے |
| beneath (adj.) | bi-neeth'    | under  | ریفلیکٹ بی نیٹھ            |

**Reference to the context.** These lines are from the poem "Sindhi Woman" by Jon Stallworthy. The poet describes the appearance and walk of the Sindhi woman and compares her erect body with her own bent body.

**Explanation.** The Sindhi woman walks on erectly and steadily over stones, waste matter, human waste, and pieces of glass, with a stone jar on her head. So much devoted she is to her work that she does not mind what comes in her way though she has no shoes on. The poet compares her smartness with her own physical condition. Her body has come to bend forward. She concludes that those people keep their bodies erect who work physically and walk steadily like the Sindhi woman.

## Short Questions and Answers (8 Marks)

## Textbook exercise

Q. 3 Give a summary of the poem in your own words.

Ans. Please read the summary earlier.

Q. 4 What did the poet reflect (think deeply) when he saw the woman? (Bwp 07, Gwl 09, Sar 10, Rwp, Ajk 11, Mul 08, 12, 14, Fsd, Dgk, Swl 13)

Ans. The poet reflected on or thought deeply about the Sindhi woman's active life and hard work. He compared his body with that of the Sindhi woman. The Sindhi woman's body

was erect while his body was bent forward. ① The poet concluded that those who remained active and smart like the Sindhi woman kept good health and straight bodies.

Q. 5 What is the main idea of the poem? (Rwp 10, 12)

Ans. Please read the theme of the poem, answer to Q. 10 in "Further Exercise."

Q. 6 What kind of picture of the Karachi slums do we get after reading the poem? (Fsd, Sar 10, Bwp 10, 11, Gwl 09, 13, Ajk 12, 13, Mul 08, 10, 11, 12, 13, Lhr 11, 14)

Ans. The slums of Karachi are the areas where poor people live in very small houses. The streets are narrow and dirty. Pieces of stone, garbage, waste matter, and rubbish are found scattered around. ① The people and children living in poor areas must not be very healthy and satisfied with life.

## Further Exercise for Complete Preparation

Q. 1 Who stands most straight in "Sindhi Woman"? Why? (Bwp 2008)

(or) What did the poet reflect (think deeply) when he saw the woman? (Bwp 07, Gwl 09, Sar 10, Rwp, Ajk 11, Mul 08, 12)

Ans. The Sindhi woman stands straight in the poem by her bare feet which stick to the ground. She is walking fast keeping her balance in her straightness. She has a weighty stone jar on her head which keeps her balance and straightens her.

Q. 2 How does the Sindhi woman walk through the bazaar and what impresses the poet most in her movement? (Mul 07, Gwl 13)

(or) What kind of picture of the Sindhi woman is drawn in the poem? (or) How charming is the gait (walk) of the Sindhi woman?

Ans. The Sindhi woman walks barefoot beautifully in a wavy manner. She walks smoothly, balancing the stone jar on her head. The cloth on her face is blown back in the blowing air and this adds to her charm.

(or) How was the Sindhi woman walking in the bazaar? Explain. (Mul 07, Sar 12)

Ans. The Sindhi woman was walking fast in the bazaar with one aim only—to reach her destination soon. She wanted to convey the contents of the stone jar to her home or other people. She did not care what lay in her way, stones, garbage, glass, etc.



For further use if desired:

1 The Sindhi woman was unmindful of the people around, of their looks and their comments.

3 What is the Sindhi woman carrying on her head and how does she succeed in keeping (maintaining) her balance? (Mul, Tec 14)

Ans. The Sindhi woman is carrying a stone jar on her head. She keeps her balance because she is walking at a constant speed, keeping herself erect.

4 Why does the poet feel impressed by the Sindhi woman?

(Mul 07, Bwp 08, Lhr 09, Dgk 11)

Ans. The poet feels impressed by the barefoot movement, devotion, hard work and appearance of the Sindhi woman. She walks at a balanced and constant speed. She is absorbed in her work.

For further use if desired:

1 The Sindhi woman is attractive to look at in her Sindhi clothes, with a stone jar on her head.

5 What is the most appealing quality of the Sindhi woman?

Ans. Her most appealing quality is her walking style and silent devotion to work. She goes towards her destination like a brave soldier proceeding towards the battlefield.

6 What traits (qualities) or character does Sindhi woman possess? (Fsd 12, Lhr 13)

Ans. The Sindhi woman is hardworking. She is steadfast. She is active and smart. She is fully devoted to her work.

7 What is it that the Sindhi woman walks over in her erect movement with so much ease and in what area?

(or) What does the Sindhi woman cross (pass over)? (Rwp 2012)

Ans. She walks over stones, garbage, waste matter of the body, small pieces of glass and others such materials. She walks erectly and steadily. It is a dirty street of Karachi where she walks.

8 How does the poet compare himself with the Sindhi woman and what conclusion does he arrive at?

Ans. The poet compares his bent body with the erect and smart body of the Sindhi woman. He concludes that those who work hard and walk erectly carrying weights like the Sindhi woman remain bodily fit.

9 Explain the title of the poem.

Ans. The title means that the poem is about a Sindhi woman as the poet observes her in Karachi. She is a poor Sindhi woman living in an area where poor people live (a slum). The poet describes her daily work and manner of walking.

10 Explain the theme or central or main idea or substance of the poem. (Rwp 10, 12)

(or) What is the message of this poem?  
(or) What does the lesson the poet learn when he sees a Sindhi woman? (Bwp 2012)

Ans. Those who work hard physically keep healthy and smart like the Sindhi woman, and they work well. The Sindhi woman walks erectly. The poet's body is bending forward because he is mostly inactive.

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- She glides with a stone jar, High on her head.  
(a) slips, (b) walks fast, (c) walks smoothly, (d) walks slowly
- I, with my stoop, reflect (Mul 2011)  
(a) bent body, (b) sick body, (c) bodily trouble, (d) weakness
- I, with my stoop, reflect (Mul 11, Fsd 09, 13, Sar 15)  
(a) plan, (b) think deeply, (c) decide, (d) imagine
- The Sindhi woman is walking with undulant grace. (Lhr 09, Ajk 10)  
(a) wavy, (b) slow, (c) pleasing, (d) fast
- The Sindhi woman is walking with undulant grace (Fsd 2010)  
(a) pleasure, (b) activity, (c) charm, (d) movement
- There is no ripple in the Sindhi woman's tread. (Dgk 2010)  
(a) interval, (b) stop, (c) disturbance, (d) slowness
- And not a ripple in her tread (Bwp 09, Ajk, Fsd 13)  
(a) movement, (b) speed, (c) walk (gait), (d) activity
- The Sindhi woman is walking erect. (should be erectly)  
(a) straight (upright), (b) fast, (c) slowly, (d) carefully
- The Sindhi woman is walking over excrement. (Fsd 12, Bwp 13)  
(a) dirt, (b) dust, (c) rubbish, (d) waste matter
- The Sindhi woman is walking over garbage.  
(a) excrement, (b) rubbish, (c) waste paper, (d) broken things



11. Stones, garbage, excrement and crumbs. (Lhr 06, Mul 10, Bwp 12)  
(or) She is walking over crumbs of glass.  
(a) large pieces, (b) weights, (c) long pieces, (d) small pieces
12. She is walking through the Karachi slums  
(a) fashionable areas, (b) new areas, (c) dirty areas, (d) clean areas
13. They stand most erect who walk beneath a weight  
(a) with, (b) carrying, (c) under, (d) crushed by

### Correct information mcqs

### Textbook exercise

#### Exercise 2

- q. 1 Write the missing rhymed words in each verse. (See the hints at end of this lesson.)
- a) High on her \_\_\_\_\_. (a) red, (b) head, (c) body, (d) shoulder  
b) As the cloth blown back from her \_\_\_\_\_. (a) mouth, (b) head, (c) face, (d) hair  
c) Watching her cross \_\_\_\_\_. (a) lazily, (b) carelessly, (c) slowly, (d) erect  
d) I, with my stoop (bend in the body) \_\_\_\_\_. (a) walk, (b) run, (c) think, (d) reflect (think deeply)
- q. 2 Choose the correct answer (See the hints at end of this lesson.)
- a) The woman in the poem was passing through the \_\_\_\_\_.  
(a) lane, (b) bazaar, (c) slums (dirty narrow areas), (d) street
- b) She was carrying \_\_\_\_\_ on her head.  
(a) a bundle of sticks, (b) a stone jar, (c) a bundle of books, (d) nothing
- c) Those who carry weight stand \_\_\_\_\_. (a) straight, (b) bend, (c) carelessly, (d) idly
- d) Her walk was \_\_\_\_\_. (a) smooth, (b) difficult, (c) slow, (d) fast

### Further Exercises for Complete Preparation

#### Exercise 3

Choose the correct answer.

- The Sindhi woman is walking  
(a) in slippers, (b) in boots, (c) in socks, (d) barefoot or barefooted (without shoes on)
- The Sindhi woman is walking through  
(a) the crowds, (b) the lane, (c) the bazaar in a street, (d) the shipyard
- She is walking  
(a) slowly, (b) fast, (c) with difficulty, (d) gracefully (beautifully)
- The cloth blows back from the Sindhi woman's face because  
(a) The Karachi wind is blowing fast. (b) The cloth is silken and slippery. (c) The woman bends and the cloth slips. (d) She cannot hold back the cloth.
- The Sindhi woman glides or walks smoothly because  
(a) She is strong in body. (b) She is healthy and smart. (c) She walks carefully along known paths. (d) She is not afraid of falling.
- With a stone jar on her head

- (a) she balances her body well, (b) she starts walking very slowly, (c) she stops every now and then, (d) she holds the jar in her hands
7. In her walk  
(a) there is no ripple or disturbance, (b) there is some disturbance, (c) she cannot control the disturbance, (d) other people also help her
8. She carries on her head  
(a) an earthen jar, (b) a stone jar, (c) a basket, (d) a bundle
9. Her body is \_\_\_\_\_ as she walks  
(a) slightly bent, (b) erect (straight), (c) shaking, (d) not erect
10. The poet's body is  
(a) bent (has a stoop), (b) straight, (c) healthy, (d) perfect
11. The Sindhi woman stands straight because she  
(a) walks and exercises, (b) eats good food, (c) does not sleep too much, (d) protects herself from bad weather
12. The poet learns to stand straight  
(a) by eating simple food, (b) by breathing fresh air, (c) by walking much under a weight or as a duty, (d) by not sleeping too much

### Hints for the exercises

Exercise 1—1. (c). 2. (a). 3. (b). 4. (a). 5. (c). 6. (c). 7. (c). 8. (a). 9. (d). 10. (b). 11. (d). 12. (c). 13. (c).

Exercise 2—Q. 1—a. (b). b. (c). c. (d). d. (d). Q. 2—a. (b). b. (b). c. (a). d. (a).

Exercise 3—1. (d). 2. (c). 3. (d). 4. (a). 5. (c). 6. (a). 7. (a). 8. (a). 9. (b). 10. (a). 11. (a). 12. (c).

### 7. Times اوقات مقررہ

From "Ecclesiastes" (*i-klee' zee-as'tez'*)—a book of the Old Testament (پرانامہ نامہ), a part of the Holy Bible (*bi'i' bul*) (انجیل مقدس) (*i-klee' zee-as'teez* ایس ٹیز (ایکلیسیزئی ایس ٹیز))

#### (A) Introduction to the poem نظم کا تعارف

The present poem is a sermon, (داعظ) from the Bible. It is found in "Ecclesiastes" in the Old Testament (followed by the Jews). "Ecclesiastes" is a book of aphorisms (اشعار) or sayings or short wise phrases in verses (کہاوٹیں). These aphorisms were compiled (arranged) under the name "the Preacher, the son of David" (حضرت داؤد علیہ السلام). حضرت داؤد کے بیٹے حضرت سلیمان تھے۔

The son of David was Solomon (حضرت سلیمان علیہ السلام). "Times" is about emptiness of human life and high hopes of success (اعلیٰ امیدیں). A human being should have faith in God and should accept God's arrangements. ①

For further use if desired:

① We should fear God's judgement. Before the end of life we should try to live in obedience to God's will and arrangements made by Him in the world and the universe.

ہمیں خدا کے انصاف سے ڈرنا چاہیے۔ زندگی کے اختتام سے پہلے ہمیں خدا کی عطا کردہ نعمت میں اور دنیا اور کائنات میں اُس کی دی ہوئی ترتیب کے مطابق زندگی گزارنی چاہیے۔



## (B) The summary

We should pass our life in harmony (agreement) with the order or arrangement in the universe. The universe follows God's laws of the movements of the heavenly bodies (اجرام فلکی), the brightness of planets like ours, their darkening at night, the growth of plants and trees, and their use by human beings, birth and death, and so on. God Almighty has fixed the courses of Nature and the patterns of living. We should follow them and should not disturb them.

ہم اپنی زندگی کائنات کی ترتیب یا بندوبست کے مطابق بسر کرنی چاہیے۔ کائنات میں اجرام فلکی کی اپنے راستوں پر حرکت، ہماری زمین جیسے سیاروں کی چمک، رات کو ان پر چھانے والی تاریکی، پودوں اور درختوں کی افزائش اور انسانوں کے لئے ان کے استعمال، موت اور زندگی وغیرہ سب کچھ خدا کے قوانین کی پیروی ہے۔ خدائے قادر مطلق نے قدرت کے راستوں اور زندگی کے طور طریقوں کو مقرر کر رکھا ہے۔ ہمیں ان پر چلنا چاہیے اور ان کو خراب نہیں کرنا چاہیے۔

## (c) Words, meanings, pronunciation, explanation with reference to the context



## Lines 1-6

| To everything there is a season,<br>And a time to every purpose under the <u>heaven</u> ;<br>A time to be born,<br>And a time to die;<br>A time to plant,<br>And a time to <u>pluck up</u> that which is planted.... |              | (Mul 13, Sar, Gwl 14)      | ہر چیز کا ایک موسم ہے،<br>اور آسمان کے نیچے ہر کام کا ایک وقت ہے؛<br>بچنے کا ایک وقت ہے،<br>موت کا ایک وقت ہے؛<br>بٹکانے کا ایک وقت ہے،<br>اور جو بٹکا گیا ہے اسے توڑنے کا ایک وقت ہے۔۔۔۔ |
|--|--------------|----------------------------|---|
| Words  | How we speak | Meanings in English & Urdu |   |
| heaven (n.)  | hev'un       | the sky                    | آسمان   |
| pluck up (v.)  |              | pull out                   | بٹکانا  |

**Reference to the context.** These lines are from "Times" in Ecclesiastes, a book of the Bible. The prophet (Solomon) explains that there is time for every activity in the world.

**Explanation.** Solomon (حضرت سلیمان علیہ السلام) explains in these sayings (اقوال) that God Almighty has fixed a time for every activity or happening in the world. Every activity has a purpose. It means that we should accept the scheme of the world or universe given by God. We should know that every birth and every death has its time. The putting of a plant or seeds in the ground has its time. The cutting down or pulling out of the grown-up plant has its time. Every kind of construction has its time. Every kind of destruction also has its time. In any case, we should do everything when it is the right time to do it.

یہ سطور "اوقات" جو کہ لیکچر یا سٹر بائبل کی ایک کتاب میں سے لی گئی ہیں۔ نبی حضرت سلیمان وضاحت کرتے ہیں کہ دنیا میں ہونے والے ہر کام (سرگرمی) کا وقت ہے۔ حضرت سلیمان ان اقوال میں یہ واضح کرتے ہیں کہ خدائے قادر مطلق نے دنیا میں ہونے والی ہر سرگرمی یا کام کا وقت مقرر کر رکھا ہے۔ ہر کام کا مقصد ہے۔ اس کا مطلب ہے کہ دنیا میں ہونے والی ہر چیز کا ایک وقت ہے۔ ایک نیا پودا زمین میں لگانے کا وقت ہے۔ ہر قسم کی تعمیر کا ایک وقت ہے۔ ہر قسم کی تباہی کا ایک وقت ہے۔ کسی بھی صورت میں ہمیں اپنی زندگی میں ہر کام کو اس کے مناسب وقت پر کرنے کا وقت ہو۔



## Lines 7-12

A time to break down,  
And a time to build up;  
A time to weep,  
And a time to dance;  
A time to cast away stones,  
And a time to gather stones together;

cast (v.) kaast کاسٹ throw

**Reference to the context.** The same as for Lines 1-6.

**Explanation.** Solomon explains through these sayings that there is a time fixed for every constructive and destructive activity. There is a time for anything to stop working. It is so because everything, a machine or a living body, stops working or breaks down when it is too old or cannot work at all. So there is time for the construction of some objects or machines. There is a time fixed for weeping or crying over losses. There is a time fixed for happiness or for dancing at some success. There is a time fixed for throwing away stones or materials when we pull down buildings. So is there a time fixed for putting stones together to raise a building.

توڑنے کا وقت ہے،  
اور بنانے کا وقت ہے؛  
روئے کا وقت ہے،  
اور تھیں کرنے کا ایک وقت ہے؛  
پتھروں کو رد کر کے پھینکنے کا ایک وقت ہے،  
پتھر اکٹھے کرنے کا ایک وقت ہے؛

سیاق و سباق کا حوالہ۔ وہی جو سطور 1-6 کا ہے۔

تشریح۔ حضرت سلیمان علیہ السلام وضاحت کرتے ہیں کہ کسی بھی تعمیر یا تخریبی سرگرمی کا ایک وقت ہے۔ کسی کام کے رکنے کا بھی ایک وقت ہے۔ یہ اس لیے ہے کہ ہر چیز، مشین یا زندہ جسم، کام کرنا چھوڑ دیتا ہے یا ٹوٹ جاتا ہے جب یہ بہت بوڑھا ہو چکا ہو یا بالکل کام نہ کر سکے۔ اس لیے کچھ چیزوں یا مشینوں کی تعمیر کا وقت ہے کسی نقصان پر رونے یا چلانے کا وقت مقرر ہے۔ کسی کامیابی پر خوش ہونے یا ناپنے کا وقت مقرر ہے۔ جب ہم کسی عمارت کو گرا رہے ہیں تو پتھروں کو یا دوسرے سامان کو دور پھینکنے کا وقت مقرر ہے۔ اور عمارت کی تعمیر کے لیے پتھروں کو اکٹھا کرنے کا بھی وقت مقرر ہے۔



## Lines 13-18

A time to embrace,  
And a time to refrain from embracing;  
A time to get,  
And a time to lose;  
A time to keep,  
And a time to cast away;

embrace (v.) em-braes' ایم بریس put arms around someone, hug  
refrain from (v.) ri-fraen' ریفرین stop oneself from doing something

**Reference to the context.** The same as for Lines 1-6.

**Explanation.** Solomon says that there is a time to promote friendship with others and a time to refuse friendship with them. It is natural as at a certain time we have to be friendly with a person who is helping or supporting us. We refuse to be friendly with one who is troubling or harming us. We get or gain something at a certain time and we lose something at another time.

گھٹنے کا ایک وقت ہے،  
اور گھٹنے سے احتراز کا ایک وقت ہے؛  
حاصل کرنے کا ایک وقت ہے،  
اور کھودینے کا ایک وقت ہے؛  
اپنے پاس رکھنے کا ایک وقت ہے،  
اور پھینک دینے کا ایک وقت ہے؛

سیاق و سباق کا حوالہ۔ وہی جو سطور 1-6 کا ہے۔

تشریح۔ حضرت سلیمان کہتے ہیں کہ دوسروں سے دوستی بڑھانے کا اور ان سے دوستی سے انکار کرنے کا ایک وقت ہے۔ یہ ایک فطری بات ہے کہ ہم اس شخص سے دوستانہ برہائیں گے جو کہ ہماری مدد کر رہا ہے اور ساتھ دے رہا ہے۔ اور اس سے دوستی کو رد کر دیتے ہیں جو ہم کو تکلیف اور نقصان دیتا ہے۔ کسی وقت ہم کوئی چیز حاصل کرتے ہیں اور کسی دوسرے وقت ہم کوئی چیز کھودیتے ہیں۔



Time goes on changing. We should act according to the needs of the time in a given situation.

وقت تبدیل ہوتا رہتا ہے۔ ہمیں وہی گئی صورتحال میں وقت کی ضرورت کے مطابق عمل کرنا چاہیے۔



## Lines 19-22

|   |                 |   |
|---|-----------------|---|
| A time to <u>rend</u> ,<br>And a time to sew;<br>A time to keep silence,<br>And a time to speak. .... | (Lhr, Gwl 2011) | پھاڑنے کا ایک وقت ہے،<br>اور سونے کا ایک وقت ہے،<br>خاموش رہنے کا ایک وقت ہے،<br>اور بولنے کا ایک وقت ہے۔۔۔۔۔ |
| rend (v.)   | rend            | تیر تو pieces   |

Reference to the context. The same as for Lines 1-6.

Explanation. There is a time for everything, says Solomon in "Ecclesiastes." At a certain time, we tear away and destroy a garment. But at another time we like to sew and keep intact another garment. We should think well and decide wisely what we should do or how we should act at a certain time. So it is necessary to know well when we should keep silent and when we should speak about a matter in a situation.

تفسیر۔ ایک چیز یا شیئے جس میں حضرت سلیمان کہتے ہیں کہ ہر کام کا وقت ہوتا ہے، ایک مخصوص وقت پر ہم ایک لباس کو پھاڑ دیتے ہیں۔ لیکن کسی اور وقت ہم دوسرے لباس کو سینا اور خراج سالم رکھنا پسند کرتے ہیں۔ ہمیں اچھی طرح اور عقلمندی سے سوچنا چاہیے کہ ہمیں کیا کرنا چاہیے اور کس وقت کیسے عمل کرنا چاہیے۔ اس لیے یہ اچھی طرح جاننا ضروری ہے کہ کب ہمیں چپ رہنا چاہیے اور کب ہمیں کسی معاملے یا صورتحال پر بولنا چاہیے۔

## Short Questions and Answers (8 Marks)

## Textbook exercise

Q. 1 Explain the message in the first eight lines of the poem in your own words.

Ans. Please read the explanation of these lines given earlier.

Q. 2 Explain the theme or central idea or substance of the poem. (Tec 14, Mul 15)

Ans. The Bible says that we should pass our life in agreement with the order (or arrangement) in the universe. The universe follows God's laws. We should follow God's laws and do everything when it is time to do it. ① کائنات خدا تعالیٰ کے نظام کے مطابق گزارنی چاہیے۔ کائنات خدا تعالیٰ کے دیئے ہوئے قوانین پر چلتی ہے۔ ہمیں خدا کے قوانین پر چلنا چاہیے اور ہر کام اس وقت کرنا چاہیے جب اس کے کرنے کا وقت ہو۔ ② If we do not obey God's laws, we act against His system and make Him angry with us. We can be truly successful in this world and the next if we obey God in all matters. جب ہم اللہ تعالیٰ کے قوانین کی اطاعت نہیں کرتے ہم اس کے نظام کے خلاف چلتے ہیں اور اسے اپنے آپ سے ناراض کر دیتے ہیں۔ ہم اس دنیا اور دوسری دنیا میں صحیح طور پر کامیاب رہ سکتے ہیں اگر تمام معاملات میں خدا کی اطاعت کریں۔

## Further Exercise for Complete Preparation

Q. 1 Does the poet want to say that we cannot change our fates or cannot act independently? Explain.

Ans. The poet wants to say that the times of our birth, death, happiness and unhappiness are fixed by God. We cannot change them. But in between these times we can act well or badly.

شاعر یہ کہنا چاہتا ہے کہ ہماری پیدائش، موت، خوشی اور ادا کی کے اوقات خدا تعالیٰ نے مقرر کر رکھے ہیں۔ ہم ان کو نہیں بدل سکتے۔ لیکن ان اوقات کے دوران ہم اچھا عمل کر سکتے ہیں اور برا بھی۔

For further use if desired:

① We can make or unmake our fates or futures. But still the times in our lives are controlled by God Almighty.

2 Explain the line "For everything there is a season" as the central idea of the poem.

Ans. Every activity should be performed at the right time or occasion (موقع). Thus, a person should work hard and study in his earlier years. He should marry in youth. He should rest in old age more. He should speak carefully according to the occasion.

ہر سرگرمی صحیح وقت اور موقع پر انجام دینی چاہیے۔ اس لیے ایک شخص کو اپنے ابتدائی سالوں میں سخت محنت اور مطالعہ کرنا چاہیے۔ اس کو جوانی میں شادی کرنی چاہیے۔ اس کو بوڑگی میں زیادہ آرام کرنا چاہیے۔ اس کو موقع کے مطابق احتیاط سے بولنا چاہیے۔

Q. 3 What do you think would happen if we can control the happenings in our lives as we like?

Ans. If we are given all the power to control our lives, we shall misuse it. We may go on becoming more and more powerful and troublesome with time. So God has limited the period of life. He has given us limited power as well. اگر ہمیں اپنی زندگی کو کنٹرول (قابو میں) کرنے کی تمام طاقت دی جائے، ہم اس کا غلط استعمال کریں گے۔ ہم وقت کے ساتھ ساتھ زیادہ طاقتور اور تکلیف دینے والے بن جائیں گے۔ اس لیے خدا نے زندگی کا وقت محدود کر دیا ہے۔ اس کا استعمال ہمیں نے نہیں محدود کرنا چاہیے۔

4 Explain the title of the poem. (or) What does the title signify? (Rwp 12, Fsd 14)

Ans. نظم کے عنوان کی وضاحت کریں۔ (یا) نظم کے عنوان کے معنی اور اہمیت واضح کریں۔  
(or) Why is time important according to the poet? (Fsd 11, Dgk 12)  
(or) What is the meaning of the title or message or philosophy of the poem? (Lhr, Sar, Fsd 11, 12, Rwp 12)

Ans. The poem explains and stresses (توضیح دیتی ہے) that there is a time fixed or set aside by God Almighty for every activity and happening. We should act according to the occasion (موقع کے مطابق). We should not try to disturb the order or arrangement of incidents and events planned by God. نظم وضاحت کرتی اور زور دیتی ہے کہ اللہ تعالیٰ نے ہر ایک کام اور عمل کے لیے ایک خاص وقت معین کر رکھا ہے۔ ہمیں اس وقت کے مطابق کام کرنا چاہیے۔ ہمیں واقعات کی ترتیب میں مداخلت نہیں کرنی چاہیے جن کی اللہ تعالیٰ نے منصوبہ بندی کی ہے۔

5 Explain the theme or central idea or moral lesson of the poem.

Ans. The Bible says that we should pass our life in agreement with the order (or arrangement) in the universe. The universe follows God's laws. We should follow God's laws and do everything when it is time to do it. ① کائنات خدا تعالیٰ کے نظام کے مطابق گزارنی چاہیے۔ کائنات خدا تعالیٰ کے دیئے ہوئے قوانین پر چلتی ہے۔ ہمیں خدا کے قوانین پر چلنا چاہیے اور ہر کام اس وقت کرنا چاہیے جب اس کے کرنے کا وقت ہو۔

## Synonym mcqs (2 Marks)

## Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

1. A time to refrain from: (Mul 10, Gwl 14)  
(a) moving away, (b) go away, (c) keep oneself from (اپنے آپ کو باز رکھنا), (d) return



2. A time to refrain from embracing: (Ajk 2011)  
(a) clasping (holding in one's arms, accepting), (b) welcoming, (c) calling, (d) inviting
3. There is a time to every purpose under the heaven.  
(a) target, (b) object, (c) aim (مقصد), (d) intention (اُرادہ)
4. There is a time to every purpose under the heaven.  
(a) the atmosphere, (b) the clouds, (c) the sky, (d) the other world
5. There is a time to pluck up that which is planted. (Lhr, Fsd 2012)  
(a) pull out, (b) cut down, (c) take away, (d) throw away
6. There is a time to break down something  
(a) divide, (b) repair, (c) destroy, (d) put aside
7. There is a time to build up. (a) develop, (b) make, (c) keep, (d) reserve
8. There is a time to cast away stones.  
(a) put away (place somewhere), (b) throw away, (c) store, (d) give someone
9. There is a time to rend something. (Mul 09, Dgk, Lhr 11, Gwl 13)  
(a) tear (پھاڑ دینا), (b) cut, (c) destroy, (d) spoil
10. A time to rend, and a time to sew something. (a) see, (b) join, (c) stitch, (d) darn (دُر کرنا)
11. A time to keep silence and a time to speak.  
(a) happiness, (b) peace, (c) friendliness, (d) quietness

**Correct information mcqs****Exercise 2****Choose the correct answer.**

1. The poet tells us that everything in the world happens on its  
(a) turn, (b) chance, (c) date, (d) time
2. The poet wants to say that nothing happens outside its  
(a) programme, (b) time or period, (c) turn, (d) chance
3. There is a time to be born,  
And a time to \_\_\_\_ (a) walk, (b) jump, (c) play, (d) die
4. There is a time to plant,  
And a time to \_\_\_\_ what is planted  
(a) see, (b) water, (c) pluck up, (d) play with
5. There is a time to \_\_\_\_ what is planted  
And a time to build up. (a) repair, (b) polish, (c) clean, (d) break down (destroy)
6. There is a time to break down  
And a time to \_\_\_\_ (a) laugh, (b) smile, (c) jump, (d) build up
7. There is a time to cast away stones,  
And a time to \_\_\_\_ stones together  
(a) put aside, (b) save, (c) gather, (d) crush
8. There is a time to embrace,  
And a time to refrain from (stop oneself from) \_\_\_\_

- (a) eating, (b) embracing, (c) sitting, (d) moving
9. There is a time to \_\_\_\_,  
And a time to lose  
(a) stand, (b) sit, (c) run, (d) get
10. There is a time to keep,  
And a time to \_\_\_\_ (a) cast (throw) away, (b) burn, (c) break, (d) hide
11. There is a time to rend (tear to pieces کر دینا)  
And a time to \_\_\_\_ (a) put together, (b) put together, (c) repair, (d) sew
12. There is a time to keep \_\_\_\_  
And a time to speak  
(a) happy, (b) active, (c) be silent, (d) smart

**Hints for the exercises**

Exercise 1—1. (c). 2. (a). 3. (c). 4. (d). 5. (a). 6. (c). 7. (a). 8. (b). 9. (a). 10. (c). 11. (d).

Exercise 2—1. (d). 2. (b). 3. (d). 4. (c). 5. (d). 6. (d). 7. (c). 8. (b). 9. (d). 10. (a). 11. (d). 12. (c).

**8. Ozymandias** (ozee'man-di-us) شہنشاہ اوزی مینڈس

by Percy Bysshe (P.B.) Shelley (shel'ee) پی بی شیلی (1792-1822)

**(A) About the poet** شاعر سے متعلق

Shelley was an English romantic poet. He was known for his untraditional views on society. He appreciated the forces and beauties of nature.  
شیلی انگریزی رومانی شاعر تھا۔ وہ معاشرے کے بارے میں اپنے غیر روایتی خیالات کی وجہ سے معروف تھا۔ وہ قدرت کی قوتوں اور قدرتی خوبیوں کی قدر دانی کرتا تھا۔

**(B) The introduction** نظم کا تعارف

This poem is a sonnet, a fourteen-line emotional poem. In the first eight lines (called the octave), the poet introduces and expands the subject. He describes the condition of the statue of Ozymandias, an ancient king, in a desert. The last six lines (the sestet) provide the conclusion to the story about the statue. The conclusion is that the proud king could not live on even in his statue after his death. No one remembered him. None took care of his statue in the desert.  
یہ نظم ایک سونٹ ہے جو چودہ سطروں پر مشتمل ایک جذباتی نظم ہے۔ پہلی آٹھ سطروں میں (جسے octave کہتے ہیں) شاعر موضوع سے تعارف کرتا ہے اور اس کی مزید تشریح کرتا ہے۔ وہ قدیم شہنشاہ اوزی مینڈس کے ریگستان میں پڑے جسے کی حالت بیان کرتا ہے۔ آخری چھ سطریں (جسے sestet کہتے ہیں) کہانی کو اختتام پذیر کرتی ہیں۔ نظم کا لب لباب یہ ہے کہ متکبر شہنشاہ اپنی موت کے بعد اپنے جسے میں بھی زندہ نہ رہ سکا۔ کسی نے اسے یاد نہ رکھا۔ کسی نے بھی ریگستان میں اس کے جسے کی دیکھ بھال نہیں کی۔

**(C) The summary** نظم کا خلاصہ

A traveller told the poet that he had seen in the desert the statue of King Ozymandias. Two legs of the statue, buried in the sand, stood away from the body. The king's face had an angry smile while giving orders.  
ایک مسافر نے شاعر کو بتایا کہ اس نے صحرا میں بادشاہ اوزی مینڈس کا مجسمہ دیکھا تھا۔ جسے کی دو ٹانگیں ریت میں دفن ہوئی جسم سے دور کھڑی تھیں۔ بادشاہ کے چہرے پر احکامات جاری کرتے ہوئے غصے کی مسکراہٹ تھی۔



This was written on the statue base. "Those who called themselves great could look at his deeds. They would feel ashamed of the smallness of their work." Now, in the desert, nothing except the destroyed statue was there.

### (D) Critical appreciation تنقیدی جائزہ

What does Shelley try to show in "Ozymandias"? How has Shelley brought out in his poem the reduction of a great king to nothing?

Shelley tries to show how short-lived and uncertain all worldly power and glory are.

Ozymandias, an ancient Egyptian king, was very proud of his dictatorial rule. There was a frown (expression of anger) on his face in the statue. Now the face lies broken in the desert near the legs of stone.

Shelley makes fun of dictatorial kings. These kings, like Ozymandias, treated the people cruelly. Now, O Fate, they are no more, no more remembered.

### (E) Words, meanings, pronunciation, explanation with reference to the context

#### Lines 1-3

| I met a traveller from an antique land<br>Who said: Two vast and trunkless legs of stone<br>Stand in the desert .... |                 | (Fsd 11, Bwp 14)   | میں قدیم علاقوں کے ایک سیاح سے ملا<br>جس نے کہا دو بڑی اور بغیر دھڑ کے پتھری ٹانگیں<br>صحرائے مصر میں ہیں۔۔۔۔۔ |
|--|-----------------|--|--|
| Word   | How we speak    | Meaning in English & Urdu  |  |
| antique (adj.)   | an-teeq' ان ٹیک | ancient, very old قدیم   |  |
| vast (adj.)  | vaast           | بہت بڑی  |  |
| trunkless (adj.)   | ٹرینکلس         | without the main body<br>The trunk is the body without the head, arms, and legs. |  |

**Reference to the context.** These lines are from the poem "Ozymandias" by Shelley. The poet writes about Ozymandias, a very powerful ancient king. His statue lies shattered (in broken condition) in a desert.

**Explanation.** The poet met a traveller coming from a very ancient (old) country. The traveller told the poet about his experience of visiting a desert. He saw two huge human legs made of stone standing in the sand in broken condition. Those legs were not joined to the main body of the statue.

#### Lines 3-8

Near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless  
things,  
The hand that mocked them, and the heart  
that fed:

(Bwp, Dgk 2014)

(Sar 2015)

|                            |           |                    |  |                     |
|----------------------------|-----------|--------------------|--|---------------------|
| shattered (adj.)           | shat'urd  | شیرڈ               | broken, lying in parts   | ٹوٹا پھوٹا          |
| visage (n.)                | viz'ij    | ویزج               | the human face   | انسانی چہرہ         |
| frown (n.)                 | fraun     | فراؤن              | angry look on the face   | تیزی                |
| wrinkled lip (n.)          | ring'kuld | رنگ کلد            | lip with lines on it   | خمریوں کے ساتھ لب   |
| sneer (n.)                 | snir      | سینر               | unkind or hateful smile  | حقارت آمیز مسکراہٹ  |
| cold (adj.)                | koeld     | کوئلڈ              | feelingless, unfriendly  | بے حس کی            |
| command (n.)               | ku-maand' | کمانڈ              | order  | حکم                 |
| sculptor (n.)              | skulp'tur | سکالپ ٹر           | the maker of the statue  | مجسمہ ساز           |
| passions (n.)              | pash'uns  | پیشنز              | strong feelings  | جذبات               |
| survive (v.)               | surviiv'  | سروائیو            | continue to exist  | اب بھی وجود میں ہیں |
| stamped (v.)               |           | سٹیمپڈ             | imprinted, made impression on  | نقش بنے ہوئے        |
| these lifeless things (n.) |           | دیز لائف لیس تھنگز | the lifeless parts of the statue made of stone                                   |                     |
| the hand (n.)              |           | ڈھینڈ              | that is, the hand of the sculptor  |                     |
| mocked them (v.)           | mockd...  | موکڈ               | made fun of them, that is, of the features (چہرے کے نقوش) of the king            |                     |
| the heart that fed (n.)    |           | ڈھارٹ ڈیٹ فڈ       | that is, the heart of the king that fed on pride and high feelings about himself |                     |

بادشاہ کا دل جو اپنے بارے میں اونچے احساسات پر مبنی رہا تھا۔

**Reference to the context.** The same as for Lines 1-3.

**Explanation.** The traveller whom the poet met continued his description of Ozymandias's statue. He told the poet that near the broken huge legs of the king was standing his broken face, half sunk in the sand. The angry look on the king's face and his wrinkled lip, giving orders in a cruel manner, showed how well the sculptor had understood his high feelings (passions). The king's passions still exist in his broken statue of stone. The sculptor very well made fun of the king's pride and haughtiness in the statue.

تقریباً۔ جو مسافر شاعر سے ملانے اوزی مینڈس کے مجسمے کی تفصیل بیان کرتی شروع کر دی۔ اس نے شاعر کو بتایا کہ شہنشاہ کی دیو قامت ٹوٹی پھوٹی ٹانگوں کے پاس اس کا چہرہ آدھا ریت میں دھنسا پڑا تھا۔ شہنشاہ کا پریش چہرہ اور خمریوں زدہ ہوتوں سے ظالمانہ انداز میں حکم نامے جاری کرنا یہ ظاہر کرتا ہے کہ سنگ تراش بادشاہ کے گہرے جذبات کو کتنی خوش اسلوبی سے سمجھتا تھا۔ شہنشاہ کے جذبات اب بھی پتھر کے ٹوٹے ہوئے مجسمے پر موجود تھے۔ مجسمہ ساز نے بہت اچھی طرح سے شہنشاہ کے متکبر اور مغرور مجسمے کا مذاق اڑایا۔





## Lines 9-14

And on the pedestal these words appear:  
"My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!"  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away.

|                  |            |            |                                    |                 |
|------------------|------------|------------|------------------------------------|-----------------|
| pedestal (n.)    | ped'u-stul | پیڈسٹل     | the base on which the statue stood | قائم، پائیدار   |
| ye Mighty (n.)   | yee mighty | ی ی مائیٹی | you strong and great people        | تو، پائیدار     |
| despair (v.)     |            | ڈس پیئر    | lose hope, feel disappointed       | امید ہارنا      |
| beside (prep.)   |            | بی سائیڈ   | by the side of it                  | اس کے ساتھ      |
| decay (v.)       |            | ڈی کے      | slow destruction                   | ہلنا، تباہ ہونا |
| colossal (adj.)  | ku-los'ul  | کلوسٹل     | very huge and grand                | بڑا اور شاندار  |
| wreck (n.)       | rek        | ریک        | badly damaged object               | تباہ حال شے     |
| boundless (adj.) | bound'lis  | باؤنڈلس    | without limits                     | لامحدود         |
| lone (adj.)      | loen       | لون        | without any object or building     | سب سے تنہا      |
| level (n.)       |            | لیول       | flat                               | پہلے ہوئے ہیں   |
| stretch (v.)     | strech     | سٹریچ      | extend                             |                 |

Reference to the context. The same as for Lines 1-3.

**Explanation.** The words written on the base of the statue were that Ozymandias was the king of kings. Ozymandias asked others to look at his deeds (کارنامے). He put those to shame who called themselves great or mighty by asking them to observe his greatness in his deeds. The traveller further told the poet that there was nothing in the desert except this ruined statue. The desert spread far and wide, and there was none to look after Ozymandias's statue. Thus, the statue gave a lesson to all powerful and great people that they should not be proud of themselves because their power is short-lived.

## Short Questions and Answers (8 Marks)

## Textbook exercise

Q. 1 Give a summary of the poem.

Ans. Please read the summary earlier.

Q. 2 What kind of feelings does the poem create in the reader's mind? (Sar 10, 13, BWP 14)

اگرچہ دماغ کے ذہن میں کس قسم کے احساسات پیدا کرتی ہے؟

نظم کی تشریح کریں؟  
ماتے مہربانی شروع میں دی گئی تشریح پڑھیں۔

تشریح: مجھے کی چلی سطح پر یہ الفاظ تحریر تھے کہ اوزی مینڈس شہنشاہوں کا شہنشاہ ہے۔ اوزی مینڈس نے دوسروں سے کہا کہ وہ اس کے کارناموں پر غور کریں۔ اس نے ان کو جواب دے کہ آپ کو عظیم طاقت دے کہ جسے ان کے کارناموں کا مشاہدہ کرنے کا کہہ کر شرمندہ کر دیا۔ مسافر نے شاعر سے مزید کہا کہ ریگستان میں ماسوائے تباہ حال مجسمے کے اور کچھ نہیں تھا۔ ریگستان طول و عرض میں پھیلا ہوا تھا اور کوئی بھی اوزی مینڈس کے مجسمے کی دیکھ بھال کرنے والا نہیں تھا۔ چنانچہ مجسمے نے تمام طاقت ور اور عظیم لوگوں کو سبک دیا کہ انہیں اپنے آپ پر غور نہیں کرنا چاہیے کیونکہ ان کی طاقت مختصر المیعاد ہے۔

اور اس کے پائیدار پر یہ الفاظ نظر آتے ہیں:  
"میرا نام اوزی مینڈس ہے، بادشاہوں کا بادشاہ:  
میرے کاموں کو دیکھو، تم جو عظیم ہو مایوس ہو جاؤ گے!"  
اس کے پاس کچھ بھی باقی نہیں۔ اس بہت بڑے  
لوٹے ہوئے مجسمے کے گرد لامحدود اور بے  
تجا اور صواب ریت دور تک پھیلی ہوئی ہے۔

(Rwp 2012)  
(Ajk, Bwp 13, Sar 14)

the base on which the statue stood  
you strong and great people  
lose hope, feel disappointed  
by the side of it  
slow destruction  
very huge and grand  
badly damaged object  
without limits  
without any object or building  
flat  
extend

سب سے تنہا  
پہلے ہوئے ہیں

سیاق و سباق کا حوالہ۔ وہی جو طور 3-1 کا ہے۔

تشریح: مجسمے کی چلی سطح پر یہ الفاظ تحریر تھے کہ اوزی مینڈس شہنشاہوں کا شہنشاہ ہے۔ اوزی مینڈس نے دوسروں سے کہا کہ وہ اس کے کارناموں پر غور کریں۔ اس نے ان کو جواب دے کہ آپ کو عظیم طاقت دے کہ جسے ان کے کارناموں کا مشاہدہ کرنے کا کہہ کر شرمندہ کر دیا۔ مسافر نے شاعر سے مزید کہا کہ ریگستان میں ماسوائے تباہ حال مجسمے کے اور کچھ نہیں تھا۔ ریگستان طول و عرض میں پھیلا ہوا تھا اور کوئی بھی اوزی مینڈس کے مجسمے کی دیکھ بھال کرنے والا نہیں تھا۔ چنانچہ مجسمے نے تمام طاقت ور اور عظیم لوگوں کو سبک دیا کہ انہیں اپنے آپ پر غور نہیں کرنا چاہیے کیونکہ ان کی طاقت مختصر المیعاد ہے۔

نظم کی تشریح کریں؟  
ماتے مہربانی شروع میں دی گئی تشریح پڑھیں۔

اگرچہ دماغ کے ذہن میں کس قسم کے احساسات پیدا کرتی ہے؟

نظم کی تشریح کریں؟  
ماتے مہربانی شروع میں دی گئی تشریح پڑھیں۔

اگرچہ دماغ کے ذہن میں کس قسم کے احساسات پیدا کرتی ہے؟

اگرچہ دماغ کے ذہن میں کس قسم کے احساسات پیدا کرتی ہے؟

اگرچہ دماغ کے ذہن میں کس قسم کے احساسات پیدا کرتی ہے؟

اگرچہ دماغ کے ذہن میں کس قسم کے احساسات پیدا کرتی ہے؟

اگرچہ دماغ کے ذہن میں کس قسم کے احساسات پیدا کرتی ہے؟

اگرچہ دماغ کے ذہن میں کس قسم کے احساسات پیدا کرتی ہے؟

اگرچہ دماغ کے ذہن میں کس قسم کے احساسات پیدا کرتی ہے؟

اگرچہ دماغ کے ذہن میں کس قسم کے احساسات پیدا کرتی ہے؟

(or) What is the message or moral lesson that the poet wants to convey? (Lhr 10, Mul 09, 10, 11, Dgk, Gwl 11)

Ans. Rulers should not be proud and dictatorial like Ozymandias. We remember rulers who were kind, helpful and sympathetic to the people. (یا) دو کیا پیغام یا اخلاقی سبق ہے جو شاعر ہم تک پہنچانا چاہتا ہے؟  
ہمکھراؤوں کو اوزی مینڈس کی طرح معزور اور آمرانہ نہیں ہونا چاہیے۔ ہم ان  
ہمکھراؤوں کو یاد رکھتے ہیں جو لوگوں پر مہربان اور ان کے دکھ درد ہوتے ہیں۔

Q. 3 What did the traveller see in the desert? (Bwp 08, Gwl 09, Dgk 10, Sar, Lhr 11, 14, 15, Fsd 12, Sar 14, Tec 14, Mul 13, 15)

(or) In what condition was the statue of Ozymandias standing in the desert? (Fsd 11, Mul 12)

(or) What did the traveller find or see in the desert or tell the poet about it? (Bwp 08, Gwl 09, Dgk 10, Sar, Lhr 11, Fsd, Mul 12)

Ans. The traveller at first saw two legs of Ozymandias's statue in the desert. Then he saw the angry face of Ozymandias issuing orders. Lastly, he saw the base of the statue. Ozymandias's words were written on it. (مسافر نے ریگستان میں کیا پایا اور دیکھا جو اس نے شاعر کو بتایا؟  
اوزی مینڈس کا مجسمہ ریگستان میں کھڑا کس حالت میں تھا؟  
اوزی مینڈس نے ریگستان میں اوزی مینڈس کے مجسمے کی دو ٹانگیں دیکھیں۔ پھر اس نے اوزی مینڈس کا پریش چہرہ دیکھا جو حکم  
مسافر نے پہلے پہل ریگستان میں اوزی مینڈس کے مجسمے کی دو ٹانگیں دیکھیں۔ پھر اس نے اوزی مینڈس کا پریش چہرہ دیکھا جو حکم  
ناتے جاری کر رہا تھا۔ آخر میں اس نے مجسمے کی چلی سطح کو دیکھا۔ اس پر اوزی مینڈس کے الفاظ لکھے تھے۔)

## Further Exercise for Complete Preparation

Q. 1 What was written on the pedestal (base) of the statue? (Fsd 09, Bwp 07, I, II 13, Ajk 10, 11, 12, 13, Swl 13, Dgk 14)

Ans. The king's words were written on the base. In these words he asked others to look at his statue. He called himself king of kings (شہنشاہ). He asked powerful people to know about his great work and feel disappointed (مایوس) (as they would not be able to act like him.)  
بادشاہ کے الفاظ پائے پر لکھے تھے۔ ان الفاظ میں اس نے دوسروں کو اپنے مجسمہ کو بغور دیکھنے کو کہا۔ اس نے اپنے آپ کو شہنشاہ کہا۔ اس نے طاقتور لوگوں کو اپنے بڑے کام کے بارے میں جاننے کو اور مایوسی میں ڈوب جانے کو کہا (کیونکہ وہ اس کی طرح عمل نہ کر سکیں گے)۔

Q. 2 What do you think the presence of the king's statue in the desert signify (mean)?

(or) What is the connection between the statue and the desert? (یا) مجسمہ اور ریگستان کے درمیان کیا تعلق ہے؟

Ans. The statue (مجسمہ) means or signifies that all human beings become part of dust, sand or the wild earth. The end of any king or ruler or dictator is no better than that of the fallen king or a beggar or slave. So no one should be proud of his power, position or rule.  
مجسمہ کا مطلب یا مفہوم یہ ہے کہ تمام انسان آخر کار مٹی، ریت یا ویران زمین کا حصہ بن جاتے ہیں۔ ہر بادشاہ یا حکمران یا مطلق العنان حاکم کا انجام کسی طور زوال پذیر شہنشاہ یا فقیر یا غلام سے بہتر نہیں ہوتا ہے۔ لہذا کسی کو اپنی طاقت، عہدے یا حکمرانی پر گھمنڈ نہیں ہونا چاہیے۔

Q. 3 How has the traveller praised the sculptor? (Rwp 12, Ajk 12)

Ans. The sculptor understood the feelings of the king and reproduced them in the statue's face. He made fun of the king's pride and hatred of others in his hateful smile and angry look.  
مجسمہ ساز نے بادشاہ کے احساسات کو سمجھا اور انہیں مجسمہ کے چہرے میں دوبارہ پیدا کر دیا۔ اس نے بادشاہ کے غرور اور دوسروں سے نفرت کا اظہار اس کی نفرت انگیز مسکراہٹ کی اور غصیلی نظر کے ذریعے کیا۔

Q. 4 If the rulers and dictators in different countries read the poem wisely, what would they decide to do in your opinion?

اگر مختلف ملکوں کے حکمران اور مطلق العنان حکمران اس نظم کو عقلمندی سے پڑھیں تو وہ آپ کی رائے میں کیا کرنے کا فیصلہ کریں گے؟



Ans. They would decide not to be proud of their position, power and wealth. They would be kind and helpful to the people. They would do justice to all. Then the people will remember them. وہ لوگوں پر مہربان ہوں گے اور ان کی مدد کریں گے۔ وہ سب کے ساتھ انصاف کریں گے۔ پھر لوگ انہیں یاد رکھیں گے۔

Q. 5 Who was Ozymandias? Would you like to have a ruler like him? (Mul 14, Sar, Lhr 15)

Ans. Ozymandias (Rameses) was an ancient dictatorial Egyptian king. In my democratic times, I would not like to have a ruler, president, prime minister or chief minister like Ozymandias. اوزی منڈس (رامیس) ایک قدیم مصری بادشاہ تھا۔ اپنے جمہوری زمانے میں میں اوزی منڈس جیسا حکمران، صدر، وزیر اعظم اور پرنسپل حاصل نہیں کرنا چاہوں گا۔

For further use if desired:

But in bad social conditions, some people would welcome a strong dictatorial ruler who can do justice. لیکن خراب سماجی حالات میں کچھ لوگ ایک مضبوط آمرانہ حکم کو خوش آمدید کہیں گے جو انصاف کر سکے۔

Q. 6 Explain the title of the poem.

Ans. Ozymandias (Rameses, pronounced ram-u-seez) was an ancient Egyptian king. He had a huge empire. He left behind many monuments. The fate of his monument or statue in the vast desert is just like the fate of his other monuments. اوزی منڈس (رامیس) ایک قدیم مصری بادشاہ کا نام ہے۔ اس وسیع صحرائیں اس کے مجسمہ کی قسمت بالکل اس کی دوسری یادگاروں کی قسمت کی طرح ہے۔

Q. 7 Explain the theme or central idea or substance of the poem.

(Bwp, Ajk 10, Lhr 11, Fsd 10, 13, Rwp 14) (or) What lesson do we learn in "Ozymandias"? (Ajk 2013)

Ans. Worldly power and glory are short-lived. The greatest of kings and rulers can only leave behind them some monuments like the statue of King Ozymandias. Even these monuments (memorials) become old and weak with time.

For further use if desired:

It is of no use to be proud. Kings and rulers should be humble, and they remember their death. They should serve the people.

اور کئے کا کوئی فائدہ نہیں ہے۔ بادشاہوں اور حکمرانوں کو نیکسرمزاج ہونا چاہیے، اور انہیں اپنی موت یاد رکھنی چاہیے۔ انہیں لوگوں کی خدمت کرنی چاہیے۔

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- I met a traveller from an antique land. (a) old, (b) ancient (قدیم), (c) lost, (d) unknown
- Half sunk a shattered visage lies. (Lhr 10, Ajk 12)  
(a) broken, (b) destroyed, (c) disfigured (شکل بگڑی ہوئی), (d) changed
- Half sunk, a shattered visage (viz'ij n.) lies. (Dgk 10, Fsd, Sar 11, Mul 12, 13)  
(a) body, (b) legs, (c) face, (d) back
- The traveller said: Two vast and trunkless legs of stone stand in the desert.  
(a) beautiful, (b) very large, (c) lovely, (d) grand
- Two vast and trunkless legs of stone.

- (a) without the main body, (b) without hands, (c) without the head, (d) without the chest
- A shattered visage lies, half-sunk in the sand.  
(a) destroyed, (b) broken, (c) planted, (d) sheltered
- The shattered visage lies with a frown and wrinkled lip.  
(a) happy look, (b) smile, (c) angry look, (d) pleasing look
- The shattered visage lies with a frown and wrinkled lip.  
(a) smooth, (b) lined, (c) pressed hard, (d) tightened
- The shattered visage has a sneer of cold command. (Sar 2014)  
(a) pleasing smile, (b) ugly look, (c) hateful (نفرت انگیز) smile, (d) harsh (خست) look
- The shattered visage has a sneer of cold command.  
(a) unfriendly, (b) painful, (c) cruel, (d) strict
- The shattered visage has a sneer of cold command.  
(a) request, (b) suggestion, (c) advice, (d) order
- The sculptor of the visage read (understood) those passions which yet survive.  
(a) maker using stone, (b) maker using wood, (c) maker using iron, (d) maker using glass
- Tells that its sculptor well those passions read. (Lhr 1012)  
(a) light feelings, (b) reactions (رد عمل), (c) sorrows, (d) strong emotions (قوی جذبات)

#### Exercise 2

- The sculptor of the visage read those passions which yet survive. (Sar 2014)  
(a) displease, (b) please, (c) exist (continue to exist), (d) trouble
- The passions of the king were stamped on those lifeless things (the parts of his body in stone)  
(a) printed, (b) imprinted (نقش), (c) painted, (d) placed
- The hand of the sculptor mocked the king's passions.  
(a) criticized, (b) described, (c) made fun of, (d) pointed to
- The hand of the sculptor mocked the king's passions and the heart that fed (on them).  
(a) got energy from (ان سے توانائی حاصل کرتا ہے), (b) drank, (c) lived, (d) developed
- And on the pedestal these words appear. (Lhr 09, Bwp 12, Rwp 13)  
(a) middle part, (b) top, (c) base (lowest part), (d) inner part
- Look on my works ye (you) Mighty.  
(a) strong (or great), (b) brave, (c) famous, (d) well-known
- Look on my works ye Mighty, and despair.  
(a) be happy, (b) be bold, (c) lose hope (become hopeless), (d) be unhappy
- The boundless and bare and level sands (of the desert) stretch far away.  
(a) limited, (b) limitless (لامحدود), (c) huge, (d) wide
- The boundless and bare and level sands stretch far away.  
(a) continue, (b) move, (c) extend, (d) run
- The sands stretch far away round (around) the decay of that colossal wreck. (Gwl, Sar 2010)  
(a) destruction, (b) slow destruction, (c) rottenness (گھٹنا سزا), (d) worsening
- The sands stretch far away round the decay of that colossal (ku-los'ul adj.) wreck.  
(Gwl, Rwp 10, Sar 11) (a) famous, (b) big and grand, (c) fine, (d) impressive
- The sands stretch far away round the decay of that colossal wreck. (Lhr 2013)



- (a) completely destroyed object (تباہ شدہ شے), (b) (badly) damaged object, (c) broken object, (d) dangerous object.

### Correct information mcqs

#### Textbook exercise

#### Exercise 3

- Q. 1 Choose the correct answer (See the hints at end of this lesson.)
- The traveller saw a \_\_\_\_\_ in the desert. (a) snake, (b) statue, (c) camel, (d) water
  - The poet met a \_\_\_\_\_. (a) traveller, (b) sailor, (c) beggar, (d) captain
  - The cruel king's name was written on the \_\_\_\_\_.  
(a) face, (b) body, (c) pedestal (base) of the statue, (d) wood
  - The wreck of the statue (destroyed body) was \_\_\_\_\_. (a) colossal, (b) small, (c) big, (d) little
- Q. 2 Write the missing word in each verse. Options are given below.
- I met a traveller from an antique \_\_\_\_\_. (a) sand, (b) band, (c) land, (d) hand
  - Two vast and trunkless legs of stone stand in the \_\_\_\_\_.  
(a) jungle, (b) forest, (c) hill, (d) desert
  - My name is Ozymandias, king of \_\_\_\_\_. (a) all the people, (b) America, (c) kings, (d) Rome
  - Round the colossal (very huge) wreck, the \_\_\_\_\_ stretch far away (دور تک پھیلے پڑے ہیں).  
(a) forests, (b) sands, (c) fields, (d) villager

### Further Exercises for Complete Preparation

#### Exercise 4

#### Choose the correct answer.

- The poem has been written by  
(a) William Davies, (b) Lord Byron, (c) W.H. Auden, (d) P.B. Shelley
- The poem tells about a  
(a) dictatorial king, (b) democratic king, (c) modern king, (d) lovable king
- The traveller saw \_\_\_\_\_ standing in the desert.  
(a) a full statue, (b) two stone legs, (c) two pillars, (d) two dates (دو درخت)
- Near the legs in the desert was the \_\_\_\_\_ of the dead king. (a) stone neck and arms, (b) stone shoes and rod, (c) broken face in stone, (d) broken stone crown
- The king's visage (face) was lying \_\_\_\_\_ in the sand.  
(a) half-sunk (آدھا دھنسا ہوا), (b) covered by dirt, (c) smiling, (d) without his nose
- In what condition was the king's visage (face) lying in the sand? (a) shattered (broken), (b) in perfect condition, (c) with his eyes missing, (d) with the mouth open
- The frown (angry look) on the king's stone face showed that he was  
(a) gentle, (b) cruel, (c) loving, (d) well-behaved
- The lip of the king's face in stone was  
(a) very thin, (b) very thick, (c) wrinkled (with lines on it) (تھریوں کے ساتھ), (d) full of smile
- The king's wrinkled lip showed that he was  
(a) sad, (b) displeased or angry, (c) happy, (d) in normal condition

- The king's face in stone carried  
(a) a pleasant smile, (b) a sneer (hateful smile نفرت انگیز مسکراہٹ), (c) painful expression, (d) angry expression
- The sneer (hateful smile) on the king's face showed clearly that he  
(a) hated others (was hateful of others), (b) was an enemy of mankind, (c) was out to take revenge (بدلہ), (d) disliked others
- "cold command" means  
(a) command (order) which is unkind or harsh, (b) order which makes others angry, (c) order which is very difficult to obey, (d) order which makes others sad
- The sculptor (مجسمہ ساز) showed well the king's \_\_\_\_\_ in the king's statue (مجسمہ).  
(a) ideas, (b) passions (strong feelings جذبات), (c) hopes, (d) sorrows
- In the face of the king's statue, his passions \_\_\_\_\_. (a) survive (still exist) اب بھی باقی ہیں, (b) are not so clear, (c) are difficult to understand, (d) cannot be felt

#### Exercise 5

- The statue of the king showed that the sculptor was \_\_\_\_\_.  
(a) a great mason (معمار), (b) a great builder, (c) a great artist (نکار), (d) a great constructor
- The artist sculptor \_\_\_\_\_ the king's passions on stone.  
(a) pictured, (b) stamped, (c) drew, (d) put
- The "lifeless things" on which the sculptor stamped the dead king's passions were \_\_\_\_\_.  
(a) sand and earth (مٹی), (b) stone and colours, (c) wood and leaves, (d) doors and windows
- The hand of the artist \_\_\_\_\_. (a) mocked (made fun of) the king's passions (or feelings), (b) made the statue to show the king's greatness, (c) made the statue to show the king's plans, (d) made the statue to show the king's power
- The king's heart fed on (got strength from) (تقویت حاصل کی) \_\_\_\_\_.  
(a) love for the people, (b) respect for others, (c) love for God, (d) pride (غور) and power
- Ozymandias, the king, got written his name and some words on \_\_\_\_\_.  
(a) the pedestal (base) of his statue, (b) walls and trees, (c) buildings, (d) ships
- Ozymandias called himself \_\_\_\_\_.  
(a) king of the country, (b) king of kings شہنشاہ, (c) ruler of all people, (d) best of all kings
- On his statue King Ozymandias addressed \_\_\_\_\_. (a) the Mighty (the great powerful people or rulers), (b) the richest people, (c) the greatest generals, (d) the greatest heroes
- King Ozymandias asked all great people to \_\_\_\_\_.  
(a) look at his great deeds کارہائے نمایاں, (b) look at their weaknesses, (c) accept their defeat before him, (d) die in shame before him
- The poet describes the king's statue as "colossal wreck," which means \_\_\_\_\_. (a) greatly damaged huge object (statue), (b) huge loss, (c) great destruction, (d) too much loss
- Around the wrecked (greatly damaged) statue was \_\_\_\_\_.  
(a) a big jungle, (b) the endless desert, (c) hot sand, (d) villages and towns
- "Ozymandias" teaches us that \_\_\_\_\_. (a) People fear proud rulers after their death, (b) Proud rulers and their statues are forgotten after their death, (c) Dictatorial kings are remembered by the people, (d) Cruel kings are respected and liked



13. "Ozymandias" is about \_\_\_\_\_. (a) long life, (b) glory (عظمت) of dictatorial kings, (c) short duration (مختصر مدت) of rule and life, (d) need for powerful dictators

### Hints for the exercises

Exercise 1-1. (b). 2. (a). 3. (c). 4. (b). 5. (a). 6. (b). 7. (c). 8. (b). 9. (c). 10. (c). 11. (d). 12. (a). 13. (d).

Exercise 2-1. (c). 2. (b). 3. (c). 4. (a). 5. (c). 6. (a). 7. (c). 8. (b). 9. (c). 10. (b). 11. (b). 12. (b).

Exercise 3-Q. 1-i. (b). ii. (a). iii. (c). iv. (a). Q. 2-i. (c). ii. (d). iii. (c). iv. (b).

Exercise 4-1. (d). 2. (a). 3. (b). 4. (c). 5. (a). 6. (a). 7. (b). 8. (c). 9. (b). 10. (b). 11. (a). 12. (a). 13. (b). 14. (a).

Exercise 5-1. (c). 2. (b). 3. (b). 4. (a). 5. (d). 6. (a). 7. (b). 8. (a). 9. (a). 10. (a). 11. (b). 12. (b). 13. (c).

### 9. The Feed (چوگا (خوراک)

by Ahmad Nadeem Qasmi (1916-2006)

#### (A) English translation of the poem (zrk)

Keeping a grain of millet in its beak,  
The mother sparrow has come to feed its young ones.  
The young ones are so small and tiny  
(That) when they cry,  
They turn into beaks from top to toe.  
One the grain and the young ones ten!  
Who the mother bird should feed?  
(With) whose beak should she join her beak to console?  
You have learnt to weep and say loudly after breaking the particle.  
The greater art is to set life going by breaking the grain.  
Will you be able to break the grain?  
One the grain and the young ones ten!

#### The author's Urdu poem

بارے کا ایک دانہ اپنی چوچ میں رکھے،  
چڑیا ماں (اپنے چھوٹے چھوٹے بچوں کو) چوگا دینے آئی ہے۔  
بچے اتنے ننھے ننھے ہیں  
جب وہ چیختے ہیں،  
سر سے پاؤں تک وہ چوچیں بن جاتے ہیں۔  
دانہ ایک اور بچے دس!  
چڑیا ماں کس کو چوگا دے؟  
کس کی چوچ سے چوچ ملا کر ڈھارس دے؟  
اور تو ذکر مشہور کرنا تو تم نے سیکھ لیا ہے۔  
دانہ توڑ کے زندگی برپا کرنا اس سے اونچا فن ہے۔  
کاش تم دانہ توڑ سکو گے؟  
دانہ ایک اور بچے دس!

#### (B) About the poet & poem

Ahmad Nadeem Qasmi is a famous Urdu poet, short-story writer and critic. He writes about the problems of common people. He also writes about nature, animals and birds in a simple way.

In this poem, the poet tells how a mother bird brings feed or food to its young ones in a nest. He tells how she helps them to eat.

#### (C) The Introduction

The study of nature is interesting as well as important. The life of birds and their behaviour is a common subject in all poetry. The present poem is about a mother bird's efforts to provide food to her young ones.

شاعر اور نظم کے بارے میں  
احمد ندیم قاسمی مشہور شاعر، افسانہ نویس اور تبصرہ نگار ہیں۔ وہ عام لوگوں کے مسائل کے بارے میں لکھتے ہیں۔ وہ قدرت، جانوروں اور پرندوں کے بارے میں بھی سادہ انداز میں لکھتے ہیں۔  
اس نظم میں شاعر بتاتا ہے کہ ماں چڑیا کس طرح اپنی ننھی بچوں کے پاس گھونسلے میں چوگا لے کر آتی ہے۔ وہ بتاتا ہے کہ کس طرح وہ انہیں کھانے میں مدد دیتی ہے۔  
قدرت کا مطالعہ دلچسپ ہے اور اہم بھی۔ پرندوں کی زندگی اور ان کا رویہ تمام شاعری میں ایک عام موضوع ہے۔ موجودہ نظم ایک مادہ چڑیا کی اپنے چھوٹے بچوں کو خوراک پہنچانے کی کوششوں کے بارے میں ہے۔

The young ones are lying in their nest. The bird flies to them in an attractive way.

چھوٹے بچے گھونسلے میں پڑے ہیں۔ چڑیا ان کی طرف دلکش انداز میں اڑ کر جاتی ہے۔

#### Introduction to the summary below.

The love and consideration of a mother bird for her young ones are without limit. All the mothers of animals as of birds are worried about their young ones, especially after their birth.

ماں چڑیا کی اپنے بچوں کے لیے محبت اور دھیان رکھنے کی کوئی حد نہیں۔ جانوروں کی تمام ماںیں، جیسا کہ پرندے، اپنے بچوں کے لیے فکر مند ہوتی ہیں، خاص طور پر ان کی پیدائش کے بعد۔

#### (D) The summary

The mother sparrow brings food in her beak for her young ones in the nest. The children are very small, and they need very little food. So the mother bird brings just one grain to feed them at a time. She splits up or breaks the grain up into ten parts to provide a piece each to the ten birds. She is better than human beings who split up the atom to produce atom bombs. But they cannot split up the grain like the mother bird.

ماں چڑیا گھونسلے میں اپنے بچوں کے لیے اپنی چوچ میں چوگا لے کر آتی ہے۔ بچے بہت چھوٹے ہیں اور انہیں بہت تھوڑی خوراک کی ضرورت ہے۔ لہذا ماں چڑیا انہیں ایک وقت میں کھانے کے لیے صرف ایک دانہ لے کر آتی ہے۔ وہ دس بچوں میں سے ہر ایک کو کھانے کے لیے دانے کو دس حصوں میں تقسیم کرتی یا توڑتی ہے۔ وہ انسانوں سے بہتر ہے جو ایٹم (جوہر) کو ایٹم بم بنانے کے لیے توڑتے ہیں۔ لیکن وہ دانے کو ماں چڑیا کی طرح نہیں توڑ سکتے۔

#### (E) Words, meanings, pronunciation, explanation with reference to the context

##### Lines 1-5

| Holding a grain of millet in her beak | (Lhr 2012)   | اپنی چوچ میں ہارے کا ایک دانہ پکڑے |
|---------------------------------------|--------------|------------------------------------|
| The mother sparrow has come to feed.  |              | ماں چڑیا آئی ہے چوگا دینے۔         |
| The young ones are so tiny and small  | (Lhr 06, 10) | بچے اتنے ننھے اور چھوٹے ہیں        |
| From head to toe they are beaks       |              | سر سے پاؤں تک وہ چوچیں ہیں         |
| When they cry.                        |              | جب وہ چیختے ہیں۔                   |
| Words                                 | How we speak | Meanings in English & Urdu         |
| millet (n.)                           | mil'-it      | seed of a plant, grain for animals |
| beak (n.)                             | بیک          | bill of a bird                     |
| feed (v.) (feed-fed-fed)              | فید          | give food to                       |

Reference to the context. These lines are from the poem "The Feed" by Ahmad Nadeem Qasmi. The poet presents the scene of a mother bird bringing food to her young ones.

Explanation. The poet describes pictorially the scene of the mother sparrow bringing food to her young ones. She brings only a grain of millet (ہارے کا دانہ) in her beak to the nest where her young ones are waiting for her. As the young ones cry, and we look at them, they are all like beaks. Their feathers have not grown on their bodies yet.

سیاق و سباق کا حوالہ۔ یہ سطور نظم "خوراک (چوگا)" سے لی گئی ہیں۔ احمد ندیم قاسمی نے تحریر کیا ہے۔ شاعر ایک ماں چڑیا کا منظر پیش کرتا ہے۔ جو اپنے بچوں کیلئے خوراک لاتی ہے۔  
تفصیل۔ شاعر تصویری شکل میں منظر بیان کرتا ہے کہ ماں چڑیا اپنے بچوں کیلئے خوراک لارہی ہے۔ وہ ہارے کا صرف ایک دانہ اپنی چوچ میں گھونسلے میں لاتی ہے جہاں اس کے بچے منتظر ہیں۔ جیسے بچے بلبلاتے ہیں، اور ہم انہیں دیکھتے ہیں، وہ سب چوچوں کی طرح لگتے ہیں۔ ان کے جسموں پر ابھی پر نہیں آئے ہیں۔







## Further Exercise for Complete Preparation

1 What is the dilemma (dii-lem' u n. - difficulty of deciding between two choices) (or confusion) of the mother sparrow? (Bwp 08, Rwp 11, Gwl 10, 12, Mul 11, 12) (or) Why is mother sparrow worried (or thinking) in the poem "The Feed"? (Ajk 11, Bwp 12)

Ans. The great problem of the mother sparrow is how to feed her ten young ones all at once. She has one grain of millet (باجرے کا دانہ) in her beak (چوچ), which she has to break. All the ten young ones are crying in hunger, and each wants to eat first. All the ten young ones are crying in hunger, and each wants to eat first. All the ten young ones are crying in hunger, and each wants to eat first.

Q. 2 What do you find common between human mothers and bird mothers after reading the poem?

Ans. We find that human, animal and bird mothers behave towards their children and love them in the same way. They all give food to them and look after (take care of) them very carefully and lovingly. Love is the common factor in all these relationships (تعلقات). ہمیں پتا چلتا ہے کہ انسانی، حیوانی اور پرندوں کی ماؤں کے درمیان کیا قدر مشترک پاتے ہیں۔ وہ سب اپنی بچوں کو دیکھ بھال کرتی ہیں۔ محبت ان تمام تعلقات میں قدر مشترک ہے۔

Q. 3 What do you think of the bird's ability to split (break apart or divide into parts) the grain which we humans cannot do?

Ans. It is the special ability or skill (مہارت) of a bird to split or divide a grain into several parts. The bird does it with her beak (چوچ) and claws (پنچے). She does it naturally and easily to feed (provide food to) her young ones. And she does it very quickly. ایک پرندے کی خاص خصوصیت یا مہارت ہے کہ وہ ایک دانے کو بہت سے حصوں میں تقسیم کر لیتا ہے۔ ماں چڑیا اپنی چوچ اور پنچوں کی مدد سے ایسا کرتی ہے۔ وہ یہ فطری طور پر آسانی کرتی ہے تاکہ اپنے بچوں کو خوراک بہم پہنچا سکے۔ اور وہ یہ بہت تیزی سے کرتی ہے۔

Q. 4 In what ways is the poem a happy combination of images or pictures from nature?

Ans. The poem is a happy combination of images or pictures from nature. The first image is of a mother sparrow flying towards the nest. The young ones look like beaks when they cry or lie. نظم شاعر کی خاص خصوصیت یا مہارت ہے کہ وہ ایک دانے کو بہت سے حصوں میں تقسیم کر لیتا ہے۔ ماں چڑیا اپنی چوچ اور پنچوں کی مدد سے ایسا کرتی ہے۔ وہ یہ فطری طور پر آسانی کرتی ہے تاکہ اپنے بچوں کو خوراک بہم پہنچا سکے۔ اور وہ یہ بہت تیزی سے کرتی ہے۔

For further use if desired: The mother bird breaks the grain into ten parts in a lovely way, which is a beautiful image.

Q. 5 Why does the poet think of splitting the grain (breaking into parts)? (Bwp 2012)

Ans. The mother bird has to split (divide) the grain to feed her ten young ones. But the poet connects it with our splitting or breaking up the atom to make atom bombs. ماں چڑیا دانے کو ضروری طور پر اس کی مہارت سے تقسیم کرتی ہے تاکہ وہ اپنے بچوں کو خوراک بہم پہنچا سکے۔ لیکن شاعر اس سرگرمی کو ہمارے ایٹم بم بنانے کے لئے ایٹم کو ریڑہ ریڑہ کرنے سے جوڑتا ہے۔

Q. 6 What does the phrase (group of words) "Fissuring (dividing or breaking into

parts) the atom" mean here? (Rwp 2012)

(or) How does "fissuring the atom" cause suffering? (Lhr 2013)

Ans. Here this phrase means breaking up the atom to prepare atom or nuclear bombs. Scientists prepare the atom bomb to kill millions and destroy all property. اس فقرے کا یہاں مطلب ہے ایٹم کو ایٹم یا جوہری بموں کو بنانے کے لئے ریڑہ ریڑہ کرنا ہے۔ ماہرین ایٹم بم کو لاکھوں کو مارنے کے لئے اور تمام جائیداد کو برباد کرنے کے لئے تیار کرتے ہیں۔

Q. 7 Explain the title of the poem.

Ans. The title "feed" means food for birds and animals. It is the mother sparrow that brings the feed for her young ones in the nest. The poem is a study of the efforts of the sparrow to bring food to her offspring (the young ones). عنوان "چوچ" کا مطلب پرندوں یا جانوروں کی خوراک ہے۔ یہ ماں چڑیا ہے۔ نظم میں چڑیا کی اپنے بچوں کے لئے خوراک لانے کی کوششوں کا ایک جائزہ لیا گیا ہے۔

Q. 8 Explain the theme or central idea or message of the poem. (Bwp 08, 10, Gwl 10, Mul 11, Sar 14)

Ans. The love of a mother bird or a human mother for her young ones is without limit. All mothers of living beings take good care of their young ones. But human beings break up the atom to kill others and destroy everything. نظم کے لب لباب یا مرکزی خیال یا پیغام کی وضاحت کریں۔ شاعر نظم میں کیا پیغام بہم پہنچاتا ہے؟ (Bwp 12, Mul 13) The love of a mother bird or a human mother for her young ones is without limit. All mothers of living beings take good care of their young ones. But human beings break up the atom to kill others and destroy everything. تمام جانداروں کی۔ ماں جانداروں کی۔ لیکن انسان ایٹم کو ریڑہ ریڑہ کر دوسروں کو مارنے اور ہر چیز کی تباہی کے لئے کرتے ہیں۔ For further use if desired: Birds or animals do not prepare weapons for mass killing and destruction. پرندے اور جانوروں وسیع پیمانے پر بارود ساز اور بربادی کے لئے ہتھیار تیار نہیں کرتے۔

Q. 9 What is the lesson or moral of the poem? (Sar, Lhr, Swl 2014)

Ans. We should live like the mother bird and her family. We should live in peace and help each other. We should use the atom and science for peace. ہمیں ماں چڑیا اور اس کے خاندان کی طرح رہنا چاہیے۔ ہمیں امن کے ساتھ رہنا چاہیے اور ایک دوسرے کی مدد کرنی چاہیے۔ ہمیں ایٹم اور سائنس کا استعمال امن کے لئے کرنا چاہیے۔

## Synonym mcqs (2 Marks)

## Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- The young ones are so tiny and small  
(a) short, (b) little, (c) small-sized, (d) under-grown
- Conjoining beak with beak (Mul 2014) (a) combining, (b) joining, (c) putting, (d) cementing
- With whom should she solace (دے) (Dgk 10, Gwl 13)  
(a) love, (b) advise, (c) comfort, (d) advise
- Fissuring the atom  
(a) splitting or dividing into parts (ٹکڑوں میں توڑتے ہوئے), (b) opening, (c) examining, (d) testing
- You have learnt to weep and wail in a loud tone (لہجہ). (a) weep and complain (فحاشیت کرنا), (b) weep and cry, (c) weep and shout, (d) weep and criticize (تنقید کرنا)
- You have learnt to weep and wail in a loud tone. (Sar 2012) (a) listen, (b) cry, (c) try, (d) fly
- Splitting the grain (a) hitting, (b) using, (c) treating, (d) dividing into parts
- You have learnt to set life on foot (a) be useful to others, (b) start the activities of life (زندگی کی سرگرمیاں شروع کرنا), (c) serve others, (d) rise and move



9. You have learnt to weep and wail in a loud tone.

(a) weep, (b) shout, (c) cry loudly, (d) call loudly

10. You have learnt to weep and wail in a loud tone. (a) voice, (b) sound, (c) cry, (d) talk

### Correct information mcqs

### Textbook exercise

#### Exercise 2

Q. 1 Choose the correct answer.

- What was the mother sparrow holding in her beak? (Sar 2015)  
(a) wheat grain, (b) rice grain, (c) millet grain (باجڑہ کا دانہ), (d) maize grain
- The young ones are tiny and \_\_\_\_  
(a) ugly, (b) small, (c) white, (d) black
- How many young ones are there in the nest? (a) three, (b) ten, (c) twelve, (d) nine
- Name the bird that has come to feed her young ones.  
(a) the crow, (b) the pigeon, (c) the sparrow, (d) the parrot

Q. 2 Read the poem and write the missing word in each line.

- From head to toe they are \_\_\_\_.
- The mother sparrow has come to \_\_\_\_.
- One grain to be fed to the \_\_\_\_ young ones.

### Hints for the exercises

Exercise 1-1. (b). 2. (b). 3. (c). 4. (a). 5. (b). 6. (b). 7. (d). 8. (b). 9. (c). 10. (b).

Exercise 2-Q. 1-i. (c). ii. (b). iii. (b). iv. (c). Q. 2-i. beaks. ii. feed. iii. ten.

### 10. The Hollow Men (انسان)

by T.S. Eliot (eel'ee-ut) (1888-1965) ٹی۔ ایس۔ ایلیٹ

#### (A) About the poet شاعر سے متعلق

T.S. Eliot was an English and American poet, famous for his long poems, "Waste Land" and "Four Quartets." "The Hollow Men" is one of his short poems, published in 1925. He writes extensively about the dryness and meaninglessness of modern life. He wants religious purity and goodness to rule the world.

#### (B) The Introduction نظم کا تعارف

The questions often arise in our minds what we are and for what purpose we are living. The poet tries to answer these questions in his own way. But he also talks about the people who have died and gone to the other world. He presents their view of the living people in a novel (new) way.

ٹی۔ ایس۔ ایلیٹ ایک انگریز اور امریکی شاعر تھا اپنی لمبی نظموں کی وجہ سے مشہور Waste Land اور Four Quartets اس کی مختصر نظموں میں سے ایک ہے جو 1925ء میں شائع ہوئی۔ وہ کھل کر جدید زندگی کی بے کیفی اور بے مقصدی کے بارے میں لکھتا ہے۔ وہ چاہتا ہے کہ مذہبی پاکیزگی اور نیکی کو دنیا پر چھا جانا چاہیے۔

ہمارے دماغوں میں اکثر یہ سوال اُبھرتے ہیں کہ ہم کیا ہیں اور کس مقصد کے لیے زندہ ہیں۔ شاعر ان سوالوں کا اپنے انداز میں جواب دینے کی کوشش کرتا ہے۔ لیکن وہ ان لوگوں کے بارے میں بھی بات کرتا ہے جو مر چکے ہیں اور دوسری دنیا میں جا چکے ہیں۔ وہ زندہ لوگوں کے بارے میں ان کی رائے کو اچھوتے انداز میں پیش کرتا ہے۔

### (C) The summary نظم کا خلاصہ

The people of our world are not living real lives. They are hollow within and have no good knowledge or ideas about life and its problems. We do not express any fine ideas to each other. Our talk is meaningless. Our life is to no good purpose. Our movements and actions do not have any sense or direction. Those who have gone to the other world after death have a very low opinion of us. They think that we have nothing useful and meaningful about us. We are all hollow people.

ہماری دنیا کے لوگ حقیقی زندگی بسر نہیں کر رہے ہیں۔ وہ اندر سے خالی ہیں اور زندگی اور اس کے مسائل کے بارے میں کوئی علم یا نظریہ نہیں رکھتے۔ ہم ایک دوسرے کے سامنے عمدہ خیالات کا اظہار نہیں کرتے۔ ہماری گفتگو کوئی زیادہ مقصد نہیں رکھتی۔ ہماری حرکات اور اعمال کسی فہم یا سست کے حامل نہیں ہیں۔ وہ لوگ جو موت کے بعد دوسری دنیا میں جا چکے ہیں، ہمارے بارے میں بہت گھٹیا رائے رکھتے ہیں۔ وہ سمجھتے ہیں کہ اپنے آپ کے بارے میں ہمارے پاس کچھ بھی کارآمد اور یا معنی نہیں رہا ہے۔ ہم سب کھوکھلے لوگ ہیں۔

### (D) Words, meanings, pronunciation, explanation with reference to the context الفاظ، معنی، تلفظ، سیاق و سباق کے حوالے سے اشعار کی تشریح

#### Lines 1-4

| We are the hollow men               | (Lhr 06, 07, Sar 10, Bwp 12, Rwp 14) ہم کھوکھلے آدمی ہیں |                            |   |
|-------------------------------------|--|----------------------------|---|
| We are the stuffed men              | ہم بھریں بھرے آدمی ہیں                                   |                            |   |
| Leaning together                    | ایک دوسرے کے سہارے کھڑے ہیں                              |                            |   |
| Headpieces filled with straw. Alas! | ہمارے سروں پر بھریں بھرے خول چڑھے ہوئے ہیں۔ ہائے افسوس!  |                            |   |
| Words                               | How we speak   | Meanings in English & Urdu |   |
| hollow (adj.)                       | hol'oe   | خوکھلو                     | empty inside, without any solid or proper substance<br>کھوکھلے          |
| stuffed (adj.)                      |  | سٹفڈ                       | filled with some useless material<br>بے کار شے سے بھرے ہوئے             |
| leaning (v.)                        |  | لیننگ                      | bending or resting against<br>خمٹے ہوئے یا ایک دوسرے کا سہارا لیتے ہوئے |
| headpiece (n.)                      |  | ہیڈ پیس                    | a head covering for protection<br>سر کو ڈھانپنے کا خول                  |
| straw (n.)                          | stroe  | سٹرو                       | dried part of wheat plants, etc.<br>مٹھوسہ                              |

Reference to the context. These lines are from the poem "The Hollow Men," written by T.S. Eliot. The poet writes about the people of our time who are hollow from within and are of no good use.

سیاق و سباق کا حوالہ۔ یہ سطور نظم "کھوکھلے لوگ" سے لی گئی ہیں۔ جسے ٹی۔ ایس۔ ایلیٹ نے لکھا ہے۔ شاعر ہمارے دور کے لوگوں کے بارے میں لکھتا ہے جو اندر سے کھوکھلے ہیں اور کسی کام کے نہیں ہیں۔

Explanation. The poet criticizes all human beings living at this time in the modern age (جدید دور). He uses two metaphors to describe our condition. Firstly, we are stuffed or filled with some ordinary material used for filling dead birds or animal skins. It means that our skins or bodies have some unusable material inside, and nothing of great value. We try to support each other in our weakness and helplessness. Secondly, our heads are our outer coverings. Inside they are empty. No valuable ideas or thoughts lie inside our brains.

تشریح۔ شاعر آج کے جدید دور میں رہنے والے تمام تر انسانوں کو تنقید کا نشانہ بناتا ہے۔ ہماری حالت بیان کرنے کیلئے وہ دو استعارے استعمال کرتا ہے۔ اول ہم کسی غیر ضروری مادے جو پرندوں اور جانوروں کی کھال بھرنے کے کام آتا ہے، سے بھرے ہوئے ہیں۔ اس کا مطلب ہے کہ ہماری جلد یا جسم میں جو بے کار مادہ موجود ہے کسی بھی اہمیت کا حامل نہیں۔ ہم ایک دوسرے کی کمزوری اور بے بسی کے عالم میں حمایت کرتے ہیں۔ دوم، ہمارے سر ہماری بیرونی جھلی ہیں۔ اندر سے وہ خالی ہیں۔ کوئی قابل قدر خیالات یا سوچیں ہمارے دماغوں میں نہیں ہیں۔





## Lines 5-10

Our dried voices, when (Gwl 2013)  
We whisper together  
Are quiet and meaningless  
As wind in dry grass  
Or rats' feet over broken glass  
In our dry cellar.

ہماری خشک آوازیں، جب  
ہم آپس میں سرگوشی کرتے ہیں  
بے کیف اور بے معنی ہوتی ہیں  
خشک گھاس میں ہوا کی طرح  
یا چوہوں کے قدم ٹوٹے ہوئے شیشوں پر  
ہمارے خشک تہ خانے میں۔

|              |          |         |                                  |
|--------------|----------|---------|----------------------------------|
| whisper (v.) | hwis'pur | ہوس پیر | talk in very low voices or tones |
| cellar (n.)  | sel'ur   | سیلر    | a room under a house             |

Reference to the context. The same as for Lines 1-4.

**Explanation.** The poet is very sad to note that we cannot express ourselves well at all. It is so because we have no good ideas or thoughts to express. We are not confident (پر اعتماد) or sure of ourselves. So we speak in low voices something that is not meaningful or understandable. Our talk is like the wind blowing through dry grass that produces low meaningless sound. It is like the sound of rats moving over broken glass in a dark underground room.



## Lines 11-12

Shape without form, shade without colour,  
Paralysed force, gesture without motion;

|                  |             |          |   |
|------------------|-------------|----------|---|
| paralysed (adj.) | par'u-lized | پیرلائیڈ | without the ability to move the body or its parts                                   |
| gesture (n.)     | jes'chur    | جس چر    | movement of part of the body, especially hands or head to show what we mean or feel |

Reference to the context. The same as for Lines 1-4.

**Explanation.** The poet further criticizes or degrades human beings or all of us. He tells us that we have bodies, which have no definite meaningful structures or forms. Our bodies do not give any proper idea of our personalities. It means that our heights, complexion (colour of the skin), shapes of our heads, and other parts of the body do not indicate (show) or reflect our qualities or personalities. He uses the metaphor of the shade to show how unreal we are. We are not real persons.

تقریباً۔ شاعر انسانوں یا ہم سب پر مزید تنقید کرتا ہے اور سب کی تخیل کرتا ہے۔ وہ ہمیں بتاتا ہے کہ ہم جسم رکھتے ہیں جن کے کوئی معنی خیز ڈھانچے یا اشکال نہیں ہوتیں۔ ہمارے جسم ہماری شخصیت کے متعلق کوئی مناسب تصویر پیش نہیں کرتے۔ اس کا مطلب ہے کہ ہمارا قد، رنگ، ہمارے سروں کی ساخت، اور جسم کے دوسرے حصے ہماری خصوصیات کو ظاہر یا منعکس نہیں کرتے۔ وہ سائے کا استعارہ یہ واضح کرنے کیلئے استعمال کرتا ہے کہ ہم کتنے غیر حقیقی ہیں۔ ہم حقیقی انسان نہیں ہیں۔



## Lines 13-18

Those who have crossed  
With direct eyes, to death's other Kingdom  
Remember us—if at all—not as lost  
Violent souls, but only  
As the hollow men  
The stuffed men.

(Ajk, Dgk 12, Tec 14)

وہ جو پار جائے ہیں  
سیدھا دیکھتے ہوئے موت کی دوسری سلطنت میں  
ہمیں یاد رکھتے ہیں۔ اگر رکھتے بھی ہیں۔ اپنے مقاصد سے بھگی  
ہوئی روہیں نہیں، لیکن صرف  
کھوکھلے آدمیوں کی طرح  
جس بھرے ہوئے آدمی۔

|                    |                  |           |   |
|--------------------|------------------|-----------|---|
| violent souls (n.) | vii'u-lunt soels | ولنٹ سولز | beings in action using force for some purpose |
|--------------------|------------------|-----------|---|

Reference to the context. The same as for Lines 1-4.

**Explanation.** The poet after condemning us, presents the attitude of those in the other world. Those who have gone directly to the other world after death still remember us if at all they do. They do not think of us as forceful beings living in a kind of agitation (disturbance). They rather take us as hollow or empty from within. They take us as people filled with useless material having no useful thoughts and real personalities. Thus, the poet finally concludes that we are useless or unfit for this as well the next world.

## Short Questions and Answers (8 Marks)

## Textbook exercise

Q. 1 Write a critical note on the poem.

Ans. The poet wants us to understand the condition of modern people. They are living soulless lives (lives). They do not have any high aims that the people of former times had. In fact, the poet wants us to progress spiritually, intellectually and philosophically.

شاعر چاہتا ہے کہ ہم جدید دور کے لوگوں کو سمجھیں۔ وہ روح سے عاری زندگی گزار رہے ہیں۔ ان کے کوئی بلند مقاصد نہیں ہیں جیسا کہ اگلے وقتوں کے لوگوں کے تھے۔ دراصل، شاعر چاہتا ہے کہ ہم روحانی، عملی اور مفکرانہ طور پر ترقی کریں۔

Q. 2 Give a summary of the poem.

Ans. Please read the summary earlier.

Q. 3 Why does the poet call us (modern men) "hollow men"? (Fsd 09, Lhr 10, Fsd 11, Gwl 09, 13, Dgk 10, 14, Sar 11, 15)

(or) Who have been called hollow men by T.S. Eliot? Explain. (Gwl 11)

(or) How is the poem, "The Hollow Men" a criticism of modern society? (Lhr 2012)

Ans. The poet calls us modern men, hollow men so because we do not possess solid knowledge about life and after-life. We do not have proper ideas, purposes and plans. Our movements and actions are meaningless.



انسانوں کی زندگی کے بارے میں غور نہیں کرتے۔ ہم اچھے خیالات، مقاصد اور منصوبے نہیں رکھتے۔ ہماری حرکات و عواجل بے معنی ہیں۔

Q. 4 What does the poet say in the last stanza of the poem? (Fsd 2011)

Ans. Please read "Explanation with reference to the context" earlier.

### Further Exercise for Complete Preparation

Q. 1 What does the phrase "stuffed men" mean in the poem? (Dgk 12, Lhr 13, Bwp 14)

Ans. The poet calls us so because we have filled our minds with useless and even harmful ideas. Our bodies, our hearts especially, do not contain high emotions and feelings. We are like dead stuffed birds which only look lovely outwardly.

For further use if desired: The poet wants us to have fine ideas and feelings.

Q. 2 Who have been called hollow men? (Gwl, Mul 11, Sar 12)

(or) What does "hollow men" mean? (Fsd 2012)

(or) Why does the poet call modern men hollow men?

Ans. The people of modern times have been called hollow men. Most people do not have useful ideas in their minds. They are without high aims.

For further use if desired:

The poet calls them hollow because their minds are without any high and noble ideas and plans. They are only outer bodily structures, without any inner reality or truth. In fact, he wants us to be strong inwardly with high thoughts and purposes.

Q. 3 Why are our voices hollow? (Lhr 2011)

Ans. Our voices are hollow because we do not have any useful and effective ideas to express. We speak without confidence, so our voices are without force and charm.

Q. 4 What do the voices of the hollow men resemble (what are these voice like)? (Lhr 2011) (or) How do the whispers of the hollow men sound? (Sar 2012)

Ans. Their voices are dry like whispers (murmurs). They are like wind moving through dry grass. They are like the low sound of rats moving over broken glass in a dry underground store.

Q. 5 What does "leaning together" signify (mean)?

Ans. "Leaning together" means supporting each other in helplessness. The image or picture is of weak and helpless men and women standing or sitting back to back and supporting each other.

Q. 6 What does the poet mean by "our dried voices" and "when we whisper (speak quietly) together"?

Ans. The dried voices are those of the hopeless people of our time. These people have lost their inner strength of ideas. They have lost their health even.

Q. 7 Explain what the poet means when he writes "our dried voices" and "when we whisper (speak quietly) together"?

Ans. The poet compares our voices with the dull noise that the wind produces when it moves in the dry grass. He also compares them with the sound of the rats moving over broken glass.

Q. 8 What similes does the poet use to describe our voices and whispering?

Ans. The poet compares our voices with the dull noise that the wind produces when it moves in the dry grass. He also compares them with the sound of the rats moving over broken glass.

For further use if desired:

We now do not have inner energy, vitality of thought and physical strength. We are hollow and empty within.

Q. 6 Why does the poet call the people of his age (time) "headpieces filled with straw"?

Ans. The poet says this because the heads of the people hide the rottenness and uselessness of their minds. Their head coverings can be fine hats, wigs, helmets or other kinds of headgear.

For further use if desired:

When these people speak or write, the ideas coming out of their minds are childish, useless and to no one's good.

Q. 7 Explain what the poet means when he writes "our dried voices" and "when we whisper (speak quietly) together"?

Ans. The dried voices are those of the hopeless people of our time. These people have lost their inner strength of ideas. They have lost their health even.

For further use if desired:

The people talk helplessly and hopelessly. Their voices are dry and lifeless.

Q. 8 What similes does the poet use to describe our voices and whispering?

Ans. The poet compares our voices with the dull noise that the wind produces when it moves in the dry grass. He also compares them with the sound of the rats moving over broken glass.

Q. 9 Why are the people of the poet's time shapes without form?

Ans. They are paralyzed or they do not have the right feelings or control over themselves. It is so because they have no good purposes and plans. Their inner diseased condition goes together with bodily weakness and sickness.

Q. 10 Why are the people of the poet's time paralyzed (without feeling and control)?

Ans. They are paralyzed or they do not have the right feelings or control over themselves. It is so because they have no good purposes and plans. Their inner diseased condition goes together with bodily weakness and sickness.

Q. 11 What does the poet mean by "our dried voices" and "when we whisper (speak quietly) together"?

Ans. The poet compares our voices with the dull noise that the wind produces when it moves in the dry grass. He also compares them with the sound of the rats moving over broken glass.

Q. 12 What does the poet mean by "our dried voices" and "when we whisper (speak quietly) together"?

Ans. The poet compares our voices with the dull noise that the wind produces when it moves in the dry grass. He also compares them with the sound of the rats moving over broken glass.

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Q. 14 What does the poet mean by "our dried voices" and "when we whisper (speak quietly) together"?

Ans. The poet compares our voices with the dull noise that the wind produces when it moves in the dry grass. He also compares them with the sound of the rats moving over broken glass.



① The people of the modern times cannot move about and stand upright, and cannot control themselves.

**IMP 11** What does the poet mean when he says "gesture (sign of the body) without motion"?  
 Ans. It means that the men of the poet's time try to move their bodies to make signs. But they cannot move them as they are without inner or outer energy. Perhaps they make signs with their looks (eyes) or nods (lowering or raising of the head) or slight movement of their fingers. ①

اس کا مطلب ہے کہ شاعر کے دور کے لوگ اشارے کرنے کیلئے اپنے جسم کو حرکت دینے کی کوشش کرتے ہیں۔ لیکن وہ انہیں حرکت نہیں دے سکتے کیونکہ وہ اندرونی و بیرونی توانائی سے محروم ہیں۔ شاید وہ اپنی نظروں سے اشارے کرتے ہیں یا سر ہلا کر یا انگلیوں کی معمولی حرکت سے۔  
 For further use if desired:  
 ① The modern people cannot move their arms, feet or legs as they like.

**IMP 12** What does the poet mean when he says that the dead people in the other world do not think of us as "violent souls," but only as hollow or stuffed men?  
 Ans. The dead people in the other world do not think that we are strong inwardly or spiritually (روحانی طور پر). They do not think that we can be active in movement, quick in action and forceful in thought. ①

شاعری کیا مراد ہے جب وہ کہتا ہے کہ دوسری دنیا میں مرے ہوئے لوگ ہمیں قوت بخش متحرک رو میں نہیں بلکہ کھوکھلے یا بھس بھرے انسان خیال کرتے ہیں؟  
 For further use if desired:  
 ① The people in the other world know that we have lost the inner energy of ideas and the outward thrust of the bodies.

**Q. 13** Do you think the dead people in the other world were hollow men or better men when they were living in this world?  
 Ans. The men in the other world were inwardly strong and outwardly active when they were alive. In appearance (ظاہر طور پر) they were attractive and in reality they were able and noble (نیک). ①

دوسری دنیا میں لوگ جانتے ہیں کہ ہم خیالات کی اندرونی توانائی اور بیرونی دباؤ کی قوت کھو چکے ہیں۔  
 For further use if desired:  
 ① The people of olden times were men of thought as well as men of action. Thus, they were much better than we.

**IMP 14** What future of the hollow men is indicated by the poet?  
 Ans. The future of the hollow men is dark, as their present is hopeless. The people of our age or time are without any intention or plan to improve their life in this world. They will die and enter the other world in spirit without any good record here.

شاعر نے کھوکھلے انسانوں کے مستقبل کے بارے کیا اشارہ دیا ہے؟  
 For further use if desired:  
 ① The future arises out of the present.

**IMP 15** Explain the title of the poem. (Lhr 15)  
 Ans. The people of our world are hollow or without any reality. ①

ہماری دنیا کے لوگ کھوکھلے یا بغیر کسی حقیقت کے ہیں۔  
 For further use if desired:  
 ① The poet has examined the inside and the essence (جوہر) of the modern people.

شاعر نے جدید دور کے لوگوں کے باطن اور ان کی روح کو پرکھا ہے۔

**16** Explain the theme or central idea or substance of the poem. (Mul 09, Sar 10, 14)

نظم کے موضوع یا مرکزی خیال کی وضاحت کریں یا اس کا لب لباب بیان کریں۔  
 Ans. The people of our world are hollow and soulless without any good knowledge about life. We do not express any fine ideas to each other. We are without proper plans, and our movements and actions are without meaning. ①  
 ہماری دنیا کے لوگ اندر سے کھوکھلے اور بے حس ہیں، دنیا کے بارے میں بغیر صحیح معلومات کے۔  
 ہم ایک دوسرے سے کوئی بھی اعلیٰ خیالات کا اظہار نہیں کرتے۔ ہم مناسب منصوبے نہیں رکھتے اور ہماری حرکات اور عمل بلا مقصد ہیں۔  
 ① Those who have gone to the other world after death have a very low opinion of us.  
 جو لوگ مرنے کے بعد دوسری دنیا میں پہنچے ہیں ہمارے بارے میں بہت بری رائے رکھتے ہیں۔

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

1. Paralysed (فلج گری) force, gesture without motion. (Lhr 2011)  
 (a) unable to move, (b) unable to think, (c) unable to cry, (d) unable to complain
2. We are hollow men. (a) weak, (b) useless, (c) abuseless, (d) empty (Lhr 2014)
3. In our daily cellar  
 (a) dining room, (b) drawing room, (c) underground store, (d) common room
4. We are the stuffed (سار بھر لوگ) men. (a) filled, (b) fraudulent, (c) deceptive, (d) misleading
5. We are leaning together. (a) staying, (b) sticking, (c) supporting, (d) falling
6. Headpieces filled with straw. (a) caps, (b) minds, (c) coverings, (d) protection
7. Headpieces filled with straw.  
 (a) material, (b) wooden pieces, (c) dried parts of wheat plants, etc., (d) useless plants
8. We whisper together. (a) talk loudly, (b) talk softly, (c) cry, (d) sing
9. Our whispers are quiet and meaningless. (a) soft, (b) comforting, (c) silent, (d) pleasing
10. Our whispers are quiet and meaningless.  
 (a) troublesome, (b) puzzling, (c) complex, (d) senseless (or without meaning)
11. Ours is gesture without motion. (Lhr 2011) (a) sign, (b) movement, (c) action, (d) greeting
12. We are not as lost violent souls. (a) active, (b) smart, (c) forceful, (d) angry
13. We are not as lost violent souls. (a) people, (b) beings وجود, (c) spirits روہیں, (d) agents

### Correct information mcqs

#### Textbook exercise

#### Exercise 2

**Q. 1** Choose the correct answer.

- i. The poet calls men \_\_\_\_\_. (a) hungry, (b) thirsty, (c) hollow, (d) cruel
- ii. This poem has been written by \_\_\_\_\_. (a) Keats, (b) T.S. Eliot, (c) W.B. Yeats, (d) Byron
- iii. The title of the poem is \_\_\_\_\_.  
 (a) The hollow men, (b) The hollow man, (c) The hollow woman, (d) The hollow women
- iv. We convey (make our ideas known) \_\_\_\_\_ (اپنے خیالات ہم پہنچاتے ہیں) \_\_\_\_\_.  
 (a) nothing, (b) something, (c) anything, (d) a few words



## Q. 2 Write the missing words in each verse.

- We are hollow \_\_\_\_\_. (a) men, (b) boys, (c) women, (d) girls
- Or rats' feet over broken \_\_\_\_\_. (a) table, (b) chair, (c) glass, (d) mirror
- Remember us, if at all, not as \_\_\_\_\_ violent souls.  
(a) lost, (b) found, (c) unwise, (d) hungry
- Remember us not as lost violent souls, but only as \_\_\_\_\_ men.  
(a) dangerous, (b) cruel, (c) hollow, (d) weak

## Further Exercises for Complete Preparation

## Exercise 3

## Choose the correct answer.

- We are hollow men because we are \_\_\_\_\_.  
(a) without any wisdom, (b) without heads, (c) without love, (d) without much money
- We are stuffed men because we are \_\_\_\_\_. (a) filled with useless material, (b) without feelings and ideas, (c) without flesh and blood, (d) without bones and veins (رگیں)
- We are just headpieces filled with straw because we do not have \_\_\_\_\_. (a) hair and hard skin, (b) heads like others human beings, (c) good appearance, (d) intelligent (زہین) minds
- We talk in dried voices because \_\_\_\_\_. (a) we have soar throats (گھاخراب ہے), (b) we have lost our speaking power, (c) we are ill, (d) we have lost physical energy
- We whisper together as \_\_\_\_\_. (a) the wind in leaves of trees, (b) the wind in dry grass, (c) the leaves falling on the ground, (d) the water flowing in a stream (ندی)
- When we whisper together as \_\_\_\_\_. (a) cats scratching (کھرچتے ہوئے) a plant, (b) water boiling in a kettle, (c) rats' feet over broken glass, (d) children in a class
- Rats stay in the \_\_\_\_\_. (a) furnished, (b) hall, (c) cottage, (d) dry underground store
- We as hollow men are \_\_\_\_\_. (a) bodies in good health, (b) shapes without form, (c) active in daily life, (d) strong in our bodies
- We look like \_\_\_\_\_. (a) bright like flowers, (b) strong like growing plants, (c) shadows without colour, (d) solid like walls
- Our force is \_\_\_\_\_.  
(a) tremendous (great), (b) just normal, (c) in full operation, (d) paralyzed (inoperative) (خارج زدہ)
- Our gestures (movements of the body) are \_\_\_\_\_.  
(a) without motion, (b) without hope, (c) without meaning, (d) without energy
- The dead people in the other world consider us as \_\_\_\_\_. (a) unemployed people, (b) powerless people, (c) powerful people, (d) hollow and stuffed men
- The other-worldly people do not consider the people of the 20th century as lost violent souls because they \_\_\_\_\_. (a) do not pray well, (b) do not work well, (c) do not use their bodily strength, (d) do not struggle (جدوجہد نہیں کرتے) forcefully

## Hints for the exercises

- Exercise 1-1. (a). 2. (d). 3. (c). 4. (a). 5. (c). 6. (c). 7. (c). 8. (b). 9. (c). 10. (d). 11. (a). 12. (c). 13. (c).
- Exercise 2-Q. 1-i. (c). ii. (b). iii. (a). iv. (a). Q. 2-i. (a). ii. (c). iii. (a). iv. (c).
- Exercise 3-1. (a). 2. (b). 3. (d). 4. (d). 5. (b). 6. (c). 7. (d). 8. (b). 9. (c). 10. (d). 11. (a). 12. (d). 13. (d).

## 11. Leisure فراغت

by William Henry Davies (wil'yum hen'ree dae'veez) (1871-1940) ولیم ہنری ڈیوےز

## (A) About the poet شاعر کے متعلق

ولیم ہنری ڈیوےز ایک ویلش (انگینڈ کے مغرب میں ویلز west of England), but later he left for the US, and moved from place to place observing life and society. He started living as a street singer and traveller. His collections of poems, "The Soul's Destroyer and Other Poems" in 1905, and "Nature Poems and Others" in 1908 are a simple and direct expression of his feelings and critical thought. His experience of human misery, beggary (extreme poverty), love, children, animals, the sea, and outdoor life finds expression in his best-loved poems. His lyrics (emotional poems), like the present one, are descriptive and critical.

## (B) Introduction to the poem &amp; title نظم اور اس کے عنوان کا تعارف

The problem of spending leisure (free time) has been as old as man's life on earth. It can be spent in proper and improper ways. The poet wants us to spend it in nature and in society in ways that give us natural and artistic pleasure. The present poem is a lyric. A lyric is a short emotionally descriptive poem, often critical. Here the poet expresses his thoughts in emotional tension (کشاکش).

## (C) The summary نظم کا خلاصہ

We have little time for the pleasures of nature and social life. We do not have time to stand under trees and watch the surroundings like sheep and cows. We have no time to enjoy looking at clear streams of water reflecting the sunlight. We have no time to watch the looks of a beautiful woman or her playful dance.

## (D) Words, meanings, pronunciation, explanation with reference to the context الفاظ، معنی، تلفظ، سیاق و سباق کے حوالے سے اشعار کی تشریح



## Lines 1-4

What is this life if, full of care  
We have no time to stand and stare?  
No time to stand beneath the boughs  
And stare as long as sheep or cows:

کیا فائدہ اس زندگی کا اگر اس میں تلکرات ہی تلکرات جمع ہوں  
ہمارے پاس بالکل وقت نہیں کہ انتظار میں کھڑے رہیں اور سنتے رہیں؟  
ہمارے پاس اتنا وقت نہیں کہ ہم درختوں کی شاخوں کے نیچے کھڑے ہوں  
اور اتنی دیر تو لگا تار (گرد و نواح کا) نظارہ کر سکیں جتنا کہ بھیریں اور گائیں کرتی ہیں:



| Words                 | How we speak | Meanings in English & Urdu |
|-----------------------|--------------|----------------------------|
| leisure (n.)          | lee'zhur     | لیزھر free time            |
| care (n.)             |              | کیئر worry, anxiety        |
| stare (v.)            |              | سٹائر look fixedly         |
| beneath (prep., adv.) | bi-neeth     | بی نیٹھ under              |
| boughs (n.)           | bous         | باورز large tree branches  |

**Reference to the context.** These lines are from "Leisure" by William Davies. The poet discusses our inability to enjoy different pleasures in nature and in society.

**Explanation.** William Davies puts the question to us all what is the use of this life if we remain busy most of the time we have no time to enjoy life. Davis wants us to visit fields and gardens to spend time under trees. We should stand at ease like sheep, cows and other animals. We shall enjoy looking at the trees, fields and village people around us.



### Lines 5-6

|   |  |
|---|--|
| No time to see, in broad daylight,<br>Streams full of stars, like skies at night: | ہمارے پاس دن کی روشنی میں تاروں میں بھری ندیوں کو دیکھنے کا وقت بالکل نہیں ہے،<br>تاروں میں بھری ندیاں یوں دکھائی دیتی ہیں جیسے رات کے وقت تاروں میں بھرا آسمان: |
| broad daylight (n.)   | بروڈ ڈے لائٹ clear light of the day  |
| streams full of stars (n.)  | سٹریمز فل آف سٹارز with the reflection of sunlight streams just look full of stars   |

**Reference to the context.** The same as for Lines 1-4.

**Explanation.** Davies criticizes our busy life and habits in the modern society. This busy life does not leave us time to enjoy the beauties of Nature. We do not enjoy looking at clear streams of water in sunlight. These streams shine very brightly (brilliantly) as the stars shine brightly at night. Such pleasures are missed by us at will, and we grow older without absorbing the charms of Nature.



### Lines 7-12

|   |  |
|---|--|
| No time to turn at Beauty's glance,<br>And watch her feet, how they can dance:<br>No time to wait till her mouth can<br>Enrich that smile, her eyes began?<br>A poor life this if, full of care,<br>We have no time to stand and stare. | کسی خوبصورت عورت کا نظریں نہ کر دیکھنے کا وقت بھی ہمارے پاس نہیں ہے،<br>اس حسینہ کے رقص کر کے دیکھنے کا وقت نہیں ہے، کس طرح متحرک ہو سکتی ہیں:<br>کیا ہم وقت نہیں رکھتے کہ منتظر رہیں اس کے منہ کو<br>اس کی مسکراہٹ سے کو بھرتے دیکھنے کے جو اس کی آنکھوں نے شروع کی؟<br>ہماری زندگی پریشانیوں کا گھر ہے اگر،<br>ہمارے پاس بالکل وقت نہیں کہ انتظار میں کھڑے رہیں اور سیکھتے رہیں۔ |
|---|--|

|                       |         |   |   |
|-----------------------|---------|---|---|
| turn at (v.)          | ٹرن ایٹ | move round and attend to                          | مڑ کر متوجہ ہو کر دیکھنا                          |
| Beauty's glance (n.)  | گلانس   | a quick and short look of a beautiful woman       | ایک تیز اور مختصر دیکھنا                          |
| enrich the smile (v.) |         | "Beauty" is personified here as a beautiful woman | "Beauty" is personified here as a beautiful woman |
| her eyes began (v.)   | bi-gan  | improve or make the smile better or richer        | improve or make the smile better or richer        |
|                       |         | which (the smile) is indicated by her eyes first  | which (the smile) is indicated by her eyes first  |

**Reference to the context.** The same as for Lines 1-4.

**Explanation.** The poet is angry with us. He says that we do not attend to the beautiful persons around. We are busy with money-getting and money-spending and other such activities most of the time. We miss the looks, the facial and bodily charms of lovely women. We miss their dances and graceful movements. We do not enjoy their smiles in their eyes and on their lips or faces. We, thus, miss a lot of charm and attraction of life. So we live to no good purpose.

## Short Questions and Answers (8 Marks)

### Textbook exercise

Q. 1 What do we not see in broad daylight? (Lhr 2013) (or) Why do you think the poet has given this title to his poem when he is talking about life full of care with no time to stand and stare around? (Ajk 2010)

آپ کے خیال میں شاعر نے یہ عنوان لکھ کر دیا ہے جبکہ وہ گہرات سے بھری زندگی کے بارے میں بات کر رہا ہے جس میں کھڑے ہو کر چاروں طرف بھور دیکھنے کا وقت نہ ملتا ہو؟  
(or) How according to W.H. Davies, does human life become useless? (Rwp 2012)

ذیل پر دو بڑے مطابق انسانی زندگی کس طرح بیکار بن جاتی ہے؟

(or) "Leisure" is a satire on modern living. Discuss. (Sar 2014)

Ans. It is so because we do not go to fields to stand and look around. We do not observe the skies full of stars. We do not enjoy the dance of beautiful women. We are mostly busy. یہ اس لئے کہ ہم کھیتوں میں جا کر چاروں اطراف کا مشاہدہ نہیں کرتے۔ ہم تاروں میں بھرا آسمان کو غور سے نہیں دیکھتے۔ خوبصورت عورتوں کے رقص سے لطف اندوز نہیں ہوتے۔ ہم بیشتر وقت مصروف رہتے ہیں۔

Q. 2 What does the poet try to say in the last lines: (Fsd 2014)  
A poor life this if, full of care,  
We have no time to stand and stare

Ans. The poet wants to say that we do not enjoy our leisure (free) time well. Our life is of no good use when we do not have the time to enjoy the beauties of nature. We also do not have the time to enjoy the charms of society and art. شاعر کہتا ہے کہ ہم فارغ اوقات سے لطف اندوز نہیں ہوتے۔ ①



ہماری زندگی کا کوئی اچھا استعمال نہیں ہے۔ جب ہمارے فطرتی حسن سے لطف اٹھانے کیلئے وقت نہیں ہے۔ ہمارے پاس معاشرے اور فن کی لطافتوں سے پر لطف ہونے کیلئے بھی  
For further use if desired:  
① We have worries and engagements on our minds most of the time.

q. 3 Write down the pairs of all the rhyming words in the poem.

Ans. The rhyming words are: care, stare; boughs, cows; daylight, night; glance, dance; can, began; care, stare.

### Further Exercise for Complete Preparation

1 Why is our condition worse than that of animals in this life full of cares according to the poet? (Lhr 2014)

Ans. The poet thinks that sheep, cows and other animals stand under trees and watch their surroundings happily. We cannot even do this.

q. 2 What do we not observe to our pleasure during the day as explained by the poet?

Ans. In the daytime we do not observe the sight of flowing water that shines brightly under the sun. We do not think or imagine that these streams reflect the bright starry sky at night.

دن کے وقت ہم بہتے ہوئے پانی کا مشاہدہ نہیں کرتے جو سورج کے نیچے آب دتاب سے چمکتا ہے۔ ہم یہ سوچتے یا تصور نہیں کرتے کہ یہ ندیاں رات کے وقت روشن ستاروں  
جہاز آسمان کو منعکس کرتی ہیں۔

3 How does the poet want us to enjoy the dance of a beautiful woman?

Ans. We should look into the dancer's bright eyes. We should see the brightness of her eyes spreading over her smiling face. Then we should also watch the regular movements of her feet.

4 How, in the poet's opinion, can we get rid of worries in our busy life?

Ans. We can forget our worries by visiting fields, hills, valleys and other natural surroundings. We should stand under trees like animals and watch natural scenes. We should enjoy the sight of beautiful dancing women. ① We should take some time out of our busy social and commercial activities to enjoy nature and happy social activities.

① We should take some time out of our busy social and commercial activities to enjoy nature and happy social activities.

Introduction to answer to Q. 6 below. Personification is giving personal qualities to things

without life—showing them as persons. It is presenting qualities and objects as persons.

Please read further explanation at # 3.2 (the start of the poetry section).

5 Explain personification in the poem "Leisure." (Bwp 2011)

Ans. "Beauty" is personified or presented as a beautiful dancer in the poem. We like to see her eyes, feet and movements in her dance as these are parts of her beauty.

6 What makes us ignore the charms of life? (Bwp 2009) (or) What type of delights do we miss/ignore in our daily life? (Gwl 10, 13, Sar 13)

Ans. کیا چیز ہمیں زندگی کی خوشیوں کو نظر انداز کرنے پر مجبور کرتی ہے؟ (یا) اپنی روزمرہ زندگی میں ہم کس قسم کی خوشیوں کو گنوا دیتے ہیں؟  
(or) What beauties of nature and society do we miss in our hurried life? (Gwl 2012)  
(or) What type of delights do we miss in our daily life for lack of time? (Fsd, Mul 2010)

اپنی جگہ کی زندگی میں ہم قدرت اور معاشرے کی کون سی خوبصورتیوں کو گنوا دیتے ہیں؟ (یا) وقت کی کمی سے ہم اپنی روزمرہ زندگی میں کس قسم کی خوشیوں کو گنوا دیتے ہیں؟  
Ans. These delights are: to visit village fields and stay there and to look at the clear water of streams, to look at the starry skies at night, to enjoy dances of beautiful women and to share other joys of life.

7 How do we react to Beauty's glance (look) in the poem? (Mul 2012)

Ans. When a beautiful dancer's looks attract us, we cannot get away. We desire to watch the her face and smile. We miss this experience in our overbusy daily life.

جب ایک خوبصورت رقاصہ کی نظر میں اپنی طرف متوجہ کرتی ہیں، ہم ان سے ہٹ نہیں سکتے۔ ہم چاہتے ہیں کہ اس کے چہرہ اور مسکراہٹ کو غور سے دیکھیں۔ ہم اپنی  
ضرورت سے زیادہ مصروف روزمرہ زندگی میں اس تجربہ سے محروم رہتے ہیں۔

8 Why did the poet say this life "poor" in the poem "Leisure"? (Dgk 2012)

Ans. The poet calls our life poor. He describes beauties and joys in nature and society that we miss. He condemns our busy life that does not let us enjoy them.

9 What lesson does the poet want to convey in the poem, "Leisure"? (or) What is the theme or message of the poem? (Lhr 09, Mul 10, Bwp 13)

Ans. The message or theme is full and hearty enjoyment of leisure (free time) when so many worries and problems surround us. We shall be happy and satisfied if we enjoy natural scenes and take part in social joys.

10 Explain the title of the poem. (Sar 2013)

(or) Why do you think the poet has given this title to his poem when he is talking about life full of care with no time to stand and stare around?

Ans. The poet wants us to take some time out of our worldly activities to enjoy the pleasures of



nature and life. Unluckily, we do not spare any free time for these enjoyments. (سرگرمیوں سے وقت نکال کر فطرت اور زندگی کی رعنائیوں سے لطف اندوز ہونا چاہیے۔ بد قسمتی سے ہم تفریح کیلئے کوئی فارغ وقت نہیں نکالتے۔)

**11 Explain the theme or central or main idea or substance of the poem. (Gwl 09, Lhr, 09, 10, Mul 10) (or) What is the greatest curse of the modern man in the light of the poem? (Gwl 2010)**

Ans. His greatest curse is that he has no time to enjoy natural scenes or human beauty or art. Man cannot enjoy these because he spends most of his time on worldly problems. (ہم پر جو سب سے بڑی لعنت یہ ہے کہ وہ اکثر دنیاوی مسائل میں خرچ کرتا ہے۔ انسان ان سے لطف اندوز نہیں ہو سکتا کیونکہ وہ اپنا زیادہ تر وقت دنیاوی مسائل میں خرچ کرتا ہے۔)

For further use if desired: (یا) موجودہ زمانے کے انسان کی سب سے بڑی لعنت کوئی کیا ہے؟

Ans. His greatest curse is that he has no time to enjoy natural scenes or human beauty or art. Man cannot enjoy these because he spends most of his time on worldly problems. (ہم پر جو سب سے بڑی لعنت یہ ہے کہ وہ اکثر دنیاوی مسائل میں خرچ کرتا ہے۔ انسان ان سے لطف اندوز نہیں ہو سکتا کیونکہ وہ اپنا زیادہ تر وقت دنیاوی مسائل میں خرچ کرتا ہے۔)

10 We should enjoy ourselves in our free time in nature and society. (ہم اپنے فارغ وقت میں فطرت اور معاشرے سے لطف اندوز ہونا چاہیے۔)

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- What is this life, full of care (Fsd 2013)  
(a) troubles, (b) worries, (c) problems, (d) difficulties
- We have no time to stand and stare (Bwp 2009)  
(a) see things, (b) look fixedly (ٹٹکی لگا کر دیکھنا), (c) experiences, (d) enjoy ourselves
- We have no time to stand beneath the boughs. (a) at, (b) under, (c) beside, (d) in
- We have no time to stand beneath the boughs. (Dgk 10, Fsd 12, Mul 13, 14, Gwl 14)  
(a) trees, (b) large tree branches, (c) leafy trees, (d) green plants
- No time to see, in broad daylight. (a) direct, (b) straight, (c) clear, (d) lovely
- We have no time to see streams full of stars.  
(a) waterfalls, (b) waterways, (c) drains, (d) passages
- We have no time to turn at Beauty's glance.  
(a) surprised at, (b) attracted at, (c) take interest in, (d) attend to
- We have no time to turn at Beauty's glance. (Sar 2013)  
(a) sight, (b) look, (c) observation, (d) eyes
- We have no time to wait till her mouth can enrich that smile.  
(a) deeper, (b) improve (make better), (c) purify, (d) stylize

### Correct information mcqs

#### Exercise 2

Choose the correct answer.

- Our life is full of care (worry) as we \_\_\_\_\_. (a) keep working most of the time, (b) keep busy most of the time, (c) keep sleeping most of the time, (d) keep talking most of the time
- We have no time to stand beneath (under) \_\_\_\_\_.  
(a) the clouds, (b) the open sky, (c) the branches of trees, (d) beautiful ceiling (چھتیں)

- We have no time to \_\_\_\_\_.  
(a) jump and run, (b) sleep and dream, (c) walk and sit, (d) stand and stare (watch)
- We have no time to stare (look for a long time) even like \_\_\_\_\_.  
(a) birds, (b) insects, (c) angels, (d) sheep and cows
- We fail to see in broad (clear) daylight \_\_\_\_\_.  
(a) streams or waterways (or watercourses), (b) seas, (c) gardens, (d) fields
- What does the Beauty or beautiful woman do that we miss?  
(a) sing, (b) dance, (c) act, (d) talk
- What is it that we miss in the beautiful woman's dance?  
(a) her smile, (b) the movements of her feet, (c) her styles of dancing, (d) her way of walking
- Where does the smile of the beautiful woman begin?  
(a) on her lips, (b) on her forehead (پیشانی), (c) in her eyes, (d) on her whole face
- We really lead a poor life because we \_\_\_\_\_.  
(a) carry our worries and do not enjoy nature and life, (b) stay in rooms (indoors), (c) quarrel with others most of the time, (d) stay with families most of the time
- We can lead a satisfactory (اطمینان بخش) life if we \_\_\_\_\_. (a) find more time for rest, (b) enjoy nature and social pleasures, (c) stay with animals, (d) live more in villages

### Hints for the exercises

Exercise 1-1. (b). 2. (b). 3. (b). 4. (b). 5. (c). 6. (b). 7. (d). 8. (b). 9. (b).

Exercise 2-1. (b). 2. (c). 3. (d). 4. (d). 5. (a). 6. (b). 7. (a). 8. (c). 9. (a). 10. (b).

### 12. Ruba'iyat رباعیات

by Allama Muhammad Iqbal (1877-1938)

#### (A) About the poet شاعر سے متعلق

Allama Muhammad Iqbal is our national poet. He is also a universal poet. He wrote Urdu and Persian poetry of the highest order. He expressed his love of nature in "Kashmir" and other poems. He wrote two popular religious poems, "Shikwa" and "Jawab-i-Shikwa." His greater works include "Bang-i-Dara" and "Bal-i-Jibreel." He wrote about Muslim unity and about the progress of the Muslims. His dream was pan-Islamism (world Muslim unity).

#### (B) The Introduction نظم کا تعارف

A "rubai" is a four-line verse with its rhyme scheme (that is, the last words in the lines giving the same sound or rhyme). In Allama Iqbal's rubai, the first, second and fourth lines rhyme. In a "rubai," the poet conveys his attitude towards life and its problems in the light of his experiences of and thoughts about life and the universe.

رباعی چار مصرعوں کی نظم ہوتی ہے۔ علامہ اقبال کی رباعی میں پہلے، دوسرے اور چوتھے مصرعے ہم قافیہ ہوتے ہیں یعنی ان کے آخری الفاظ ایک جہی آواز نکالتے ہیں۔ رباعی میں شاعر اپنے تجربے کی روشنی میں زندگی اور اس کے مسائل کے بارے میں اپنے رویے کا اظہار کرتا ہے۔



We often think where we stand as a nation independently and in relation to other nations. Allama Iqbal wants the Muslims to be united and strong. He refers to our religion and past history to show us what we have to do in the present.

### (c) The summary

We need true faith (ایمان) like Abraham's (حضرت ابراہیم علیہ السلام). The Muslims are disunited today and are divided against themselves. They need to be united in the name of their common faith. They should follow the message of Islam and its culture (تہذیب) whose centre is the Holy Kaaba in Mecca. They should not follow the civilization (تمدن) of the West or Europe which is soulless and based on material interests.

### (d) Words, meanings, pronunciation, explanation with reference to the context



#### Rubal 1

Faith is like Abraham at the stake: to be Self-honouring and God-drunk, is faith. Hear me,  
You whom this age's ways so captivate!  
To have no faith is worse than slavery.

| Words                 | How we speak | Meanings in English & Urdu  |
|-----------------------|--------------|---|
| Abraham (n.)          | ae'bra-ham'  | the prophet Abraham حضرت ابراہیم علیہ السلام  |
| stake (n.)            | سٹیک         | the strong pointed post to which a heretic (one opposed to the accepted religion) was tied to be burnt to death |
| self-honouring (adj.) | -on'uring    | self-respecting خوددار  |
| God-drunk (adj.)      | گود ڈرنگ     | intoxicated (نشے میں) with the love and respect for God   |
| faith (n.)            | فہ تہ        | belief ایمان  |
| captivate (v.)        | kap'tu-vaet' | charm or fascinate سحر لینا   |

**Reference to the context.** These lines are from "Rubaiyat" by Allama Muhammad Iqbal. The poet discusses true faith.

**Explanation.** The poet addresses the Muslims. He tells them that true faith is like that of Abraham. Abraham was ready to sacrifice his life and son for God. He had a great and high idea of self-respect and personal honour. He was intoxicated with love and respect for God.

ہم اکثر سوچتے ہیں کہ آزادانہ طور پر بطور ایک قوم کے اور دوسری قوم کے ساتھ تعلق میں کہاں کھڑے ہیں۔ علامہ اقبال چاہتے ہیں کہ مسلمان متحد اور مضبوط ہوں۔ وہ ہمارے مذہب اور سابقہ تاریخ کا پتہ دینے کے لئے حوالہ دیتے ہیں کہ ہم پر حال میں کیا کرنا لازم ہے۔

ہم صحیح ایمان کی ضرورت ہے جیسا کہ حضرت ابراہیم علیہ السلام کا ایمان آج بھکرے ہوئے ہیں اور اپنے ہی خلاف فکروں میں بٹے ہوئے ہیں۔ انہیں اپنے مشترک دین کے نام پر متحد ہونے کی ضرورت ہے۔ انہیں اسلام کے پیغام اور اس کی تہذیب کی پیروی کرنی چاہیے جس کا مرکز مکہ میں خانہ کعبہ ہے۔ انہیں مغرب یا یورپ کے تمدن کی پیروی نہیں کرنی چاہیے جو کہ روح سے خالی اور مادی دلچسپیوں پر مبنی ہے۔

ایمان، محبت، تعلق، سیاق و سباق کے حوالے سے اشعار کی تشریح (علامہ اقبال کی تحریر خلدہ اصل رباعی) یقیناً مثل خلیل آتش نشینی سن اے تہذیب حاضر کے گرفتار

اعتقاد ابراہیم کی طرح کا جو مرنے کے لئے آگ کے کھمبے سے چٹنے کو تیار ہو  
اعتقاد ذات نفس اور خدا میں ڈوب جانا ہے۔ میری بات سنو،  
تم جیسوں کو جو خود کو دھوکے میں ڈال رہے ہو بہت محسوس کرتے ہو  
اعتقاد کا کہہ دینا غلامی سے بدتر ہے۔

He warns the Muslims of his time that it is dangerous for them to be so much charmed or attracted by the ways of the modern world. If they do not have true faith in God, their condition will be worse than that of slaves. It means that the Muslims will become slaves of the western nations if they do not follow Islam.



#### Rubal 2

Music of strange lands with Islam's fire blends,  
On which the nation's harmony depends,  
Empty of concord is the soul of Europe,  
Whose civilization to no Mecca bends.

|                   |                   |  |                      |
|-------------------|-------------------|--|----------------------|
| fire (n.)         | فاشر              | passion                                  | ترجہ                 |
| blends (v.)       | بلینڈس            | mixes or combines                        |                      |
| harmony (n.)      | haar'mu-nee       | agreement of one part with another, unit | ہم آہنگی             |
| soul (n.)         | soel              | spiritual life                           | روحانی زندگی         |
| concord (n.)      | kon'kord          | agreement, mutual co-operation           | اتفاق                |
| civilization (n.) | civ'u-lu-za'eshun | social organization                      | تمدن                 |
| Mecca (n.)        | mek'u             | the religious centre of                  | مذہبی یا روحانی مرکز |
| bends (v.)        | بینڈس             | that is, submits to, is obedient to      | کی فرماں بردار       |

**Reference to the context.** This passage is from "Rubaiyat" by Allama Muhammad Iqbal. The poet talks about the need for the Muslims to avoid bad western influence.

**Explanation.** The fine arts (فنون لطیفہ) of Europeans like music have influenced or mixed with the pure strong religious passion of the Muslims. They are affecting badly the religious spirit (جذبہ) of the Muslims on which their national unity and progress depend. Iqbal does not want European civilization to affect the Muslims negatively as this will check or slow down their progress and efforts at unity. The Muslims have a centre to which they all are attached, and it is Mecca or Haram Sharif. Christians or European do not have such a sole (one) centre. That is why Iqbal calls western civilization soulless.



#### Rubal 3

Love's madness has departed: in  
The Muslim's veins the blood runs thin;  
Ranks broken, hearts perplexed, prayers cold,  
No feeling deeper than the skin.

وہ اس دور کے مسلمانوں کو خیردار کرتے ہیں کہ جدید زمانے کے انسانی سحر انگیز یا پرکشش راستے خطرناک ہیں۔ اگر وہ خدا پرست ایمان نہیں رکھتے تو ان کی حالت غلاموں سے بدتر ہوگی۔ اس کا مطلب ہے کہ مسلمان مغربی قوموں کے غلام بن جائیں گے اگر وہ اسلام کی پیروی نہیں کرتے ہیں۔

(علامہ اقبال کی تحریر خلدہ اصل رباعی) عرب کے سوز میں سازگار تھی وحدت سے ہے اندر سے عرب

مغربی موسیقی میں اسلامی پیش کی آمیزش ہے،  
جس قوم کی ہم آہنگی کا انحصار ہے،  
یورپ کی روح وحدت سے خالی ہے،  
جس کی تہذیب کا کوئی مکہ (یک جہتی) نہیں ہے۔

|                   |                   |  |                      |
|-------------------|-------------------|--|----------------------|
| fire (n.)         | فاشر              | passion                                  | ترجہ                 |
| blends (v.)       | بلینڈس            | mixes or combines                        |                      |
| harmony (n.)      | haar'mu-nee       | agreement of one part with another, unit | ہم آہنگی             |
| soul (n.)         | soel              | spiritual life                           | روحانی زندگی         |
| concord (n.)      | kon'kord          | agreement, mutual co-operation           | اتفاق                |
| civilization (n.) | civ'u-lu-za'eshun | social organization                      | تمدن                 |
| Mecca (n.)        | mek'u             | the religious centre of                  | مذہبی یا روحانی مرکز |
| bends (v.)        | بینڈس             | that is, submits to, is obedient to      | کی فرماں بردار       |

سیاق و سباق کا حوالہ۔ یہ سطور علامہ اقبال کی "رباعیات" سے لی گئی ہیں۔ شاعر مسلمانوں کی مغربی اثرات سے بچنے کی ضرورت کے بارے میں بات کرتا ہے۔

تشریح۔ یورپی اقوام کے فنون لطیفہ جیسے کہ موسیقی نے مسلمانوں کے خالص و مضبوط مذہبی جوش و خروش کو بے حد متاثر کیا ہے۔ وہ مسلمانوں کے مذہبی جذبے کو جس پر قومی اتحاد اور ترقی کا انحصار ہے بری طرح متاثر کر رہے ہیں۔ علامہ اقبال نہیں چاہتے کہ یورپی تمدن مسلمانوں کو منفی انداز میں متاثر کرے کیونکہ اس طرح ان کی ترقی و اتحاد کی کوششیں ماند پڑ جائیں گی۔ مسلمانوں کا ایک مرکز ہے مکہ یا حرم شریف، جس کے ساتھ وہ سب منسلک ہیں۔ عیسائی یا یورپی اقوام کا کوئی ایسا واحد مرکز نہیں ہے۔ یہ وجہ ہے کہ علامہ اقبال مغربی تہذیب کو بے روح قرار دیتے ہیں۔

(علامہ اقبال کی تحریر خلدہ اصل رباعی) محبت کا جنوں باقی نہیں ہے  
میں کج، دل پریشان، عجب بے ذوق

محبت کا جنوں ختم ہو چکا ہے  
مسلمانوں کی رگوں میں پتلا خون دوڑ رہا ہے؛  
عقل ٹوٹ چکی ہیں، دل پریشان ہیں نمازیں بے کیف ہیں،  
کوئی جذبہ ظاہری شدت سے زیادہ معنی خیز نہیں ہے۔

(Lhr 07, Mul 14)

(Swi 2014)



|                     |            |   |
|---------------------|------------|---|
| love's madness (n.) | لوس میڈنس  | the love of the Muslims for God which becomes strong like madness in a person |
| departed (v.)       | di-paartd  | gone, left  |
| veins (n.)          | vaens      | tubes in the body carrying blood to the heart                                 |
| ranks (n.)          | رینکس      | lines or formations   |
| perplexed (adj.)    | pur-pleksd | disturbed and upset   |
| cold (adj.)         | koeld      | without the passion of devotion (رگن کے جذبہ کے بغیر)                         |

**Reference to the context.** These lines are from "Rubaiyat" by Allama Muhammad Iqbal. The poet talks about the bad condition of the Muslims.

**Explanation.** The poet describes the true condition of the Muslims in their relationship with God. Now they do not have (possess) any strong passion of love for God. They had this mad passion of love for God earlier. But now it has left them. The religious passions of the Muslims are not high today. Their hot thick blood of religious passion has become thin. The Muslims have lost their former (پہلا) unity. They are emotionally disturbed and confused. Their prayers have lost their force and effectiveness.

### Short Questions and Answers (8 Marks)

#### Textbook exercise

**Q. 1 Who was Abraham (AS)?** (Rwp 11, Bwp 11, 12, Lhr, Mul 15)

**Ans.** Hazrat Abraham (AS) is a prophet of the Jews, the Christians and the Muslims. He was ready to sacrifice his son Hazrat Ismail, but God in his happiness with him saved his son. Hazrat Ibrahim علیہ السلام یہودیوں، عیسائیوں اور مسلمانوں کے پیغمبر ہیں۔ وہ اپنے لڑکے حضرت اسماعیل کی قربانی دینے کے لیے تیار تھے کہ اللہ تعالیٰ نے انہیں بچالیا۔

For further use if desired:

① Abraham and Ishmael built the Kaaba in Makkah and instituted pilgrimage there. حضرت ابراہیم علیہ السلام اور حضرت اسماعیل علیہ السلام نے خانہ کعبہ کی مکہ میں تعمیر کی اور حج کی بنیاد رکھی۔

**Q. 2 What is worse than slavery and why?** (Fsd, Gwl 09, Dgk 10, Ajk 11, Mul 11, 12, Bwp 09, 10, 12, Rwp, Swl 13, Sar 13, 14, Lhr 14)

**Ans.** To have no true faith in God Almighty is worse than slavery. It is so because when we do not have faith in God and His messages, we have different aims and become confused. غلامی سے بدتر کیا ہے؟ ایسا اس لئے ہے کیونکہ جب ہم خدا پر ایمان نہیں رکھتے اور اس کے پیغامات کو نہیں مانتے تو ہم مختلف مقاصد رکھتے ہیں اور گمراہ ہو جاتے ہیں۔

For further use if desired:

① This life of the Muslims is worse than that of slaves, who at least have their masters and know what they have to do. مسلمانوں کی یہ زندگی غلاموں کی زندگی سے بدتر ہے، جن کے کم از کم آقا ہیں اور جانتے ہیں کہ انہیں کیا کرنا ہے۔

**Q. 3 Who cannot compete with the culture or civilization of Mecca?** (Sar, Fsd 10, Ajk 11, Lhr 12, Mul 13, Gwl 14, Bwp 14)

**Ans.** The European nations cannot compete with the culture or civilization of Mecca. The Europeans do not have one final centre which the Muslims have.

**Q. 4 What has made the efforts of the Muslims fruitless?** (Ajk 10, Dgk, Lhr 11, Rwp 12, 14, Gwl, Bwp 13, Sar 10, 11, 14, Mul 14)

**(or) What does Allama Iqbal emphasize in his "Rubaiyat"?** (Lhr 2010)

**Ans.** The reduction of faith in God and liking of other (western) nations have made the efforts of the Muslims fruitless. The Muslims cannot work unitedly with one aim before them.

**Q. 5 What is the moral lesson of the poem?** (Ajk 2012)

**Ans.** The lesson is that we should have complete faith in our religion. We should not adopt western culture blindly. We should keep united as true Muslims.

**Q. 6 What is the present state (condition) of the Muslims as given in the last stanza of the poem?** (Lhr 13, Mul 14)

**Ans.** Now they do not have (possess) any strong passion of love for God. They had this mad passion of love for God earlier.

**Q. 7 Explain the last two lines in the second stanza of the poem.**

**Ans.** The Muslims have a centre to which they all are attached, and it is Mecca or Haram Sharif. The Christians or Europeans do not have such a sole (one) centre.

For further use if desired: - مسلمان ایک مرکز رکھتے ہیں جس سے وہ سب وابستہ ہیں، اور یہ مکہ یا حرم شریف ہے۔ عیسائی اور یورپی ایسا اکیلا مرکز نہیں رکھتے۔  
① That is why Iqbal calls western civilization soulless. اسی لیے علامہ اقبال مغربی تمدن کو بے روح قرار دیتے ہیں۔

### Further Exercise for Complete Preparation

**Q. 1 What is faith and how does the poet want us to exercise (practise) it?**

**Ans.** Faith means belief in God Almighty's oneness and all His powers. We should have complete faith in God as we live and work.

**Q. 2 Why do you think many people have no faith, and what is their condition?**

**Ans.** The people who have no strong faith in God and His powers are disunited and without any centre to guide them. They are spiritually (روحانی طور پر) weak and dissatisfied.

**Q. 3 What does the poet mean when he says that the music of strange lands combines (blends) with Islam's fire and with what results?** (or) What according to Iqbal blend



with Islam's fire? (Rwp 2013)

Ans. Music here means artistic entertainment of songs and dances at social gatherings and festivals. These affect the religious feelings and ideas of the Muslims badly. یہ مسلمانوں کے مذہبی جذبات اور خیالات کو بُری طرح متاثر کرتے ہیں۔

IMP 4 What does the poet say about the spiritual condition of Europe and the cause of it?

Ans. The Europeans do not have strong religious values (اقدار) generally. They freely take part in music festivals, dances and other social enjoyments. They lose their spiritual purity. عام طور پر یورپی اقوام کی مضبوط مذہبی اقدار نہیں ہیں۔ وہ کھلے عام موسیقی کے تہواروں، ڈانس پارٹیوں اور سماجی تفریحی تقریبات میں حصہ لیتے ہیں۔ ایسا کرتے ہوئے وہ اپنی روحانی پاکیزگی کو ہٹاتے ہیں۔

IMP 5 What is "Love's madness" that the poet talks about and why has it departed from (left) the beings of the Muslims?

Ans. "Love's madness" here means complete love of God. One forgets oneself in this love of God. Now many Muslims, like the Europeans, do not have absolute (perfect) love to God. "Love's madness" سے یہاں مراد ہے مکمل اور غیر متزلزل عشق الہی۔ عشق الہی میں ایک شخص اپنے آپ کو بھول جاتا ہے۔ اب بہت سے مسلمان یورپی لوگوں کی طرح خدا سے کامل محبت نہیں کرتے۔

IMP 6 What does the poet mean when he says that the prayers the Muslims say are cold?

Ans. It means that many Muslims do not say their prayers while forgetting their worldly activities. They pray in the mosque while also thinking about worldly progress. اس سے مراد ہے کہ مسلمان سب دنیاوی سرگرمیاں بھلاتے ہوئے عبادت نہیں کرتے۔ وہ مسجد میں عبادت کرتے ہیں جبکہ وہ دنیاوی ترقی کے بارے میں بھی سوچتے رہتے ہیں۔

IMP 7 What does the poet mean when he says that the feelings of the Muslims are no deeper than the skin?

Ans. It means that the feelings of the Muslims for God and religion generally are only outward. They do not have burning devotion to God and religion from the inner depth of their beings (ذہن). اس سے مراد ہے کہ مسلمانوں کا خدا کیلئے جوش و جذبہ اور مذہب بالعموم صرف ظاہری ہے۔ ان کے وجود کے اندر کی گہرائی سے خدا اور مذہب کے لئے جذبہ میں تڑپ (گرجوش) نہیں ہے۔

IMP 8 What is the general social condition of the Muslims described by the poet?

(or) What does Iqbal say about the miserable (poor) condition of the Muslims today?

Ans. The Muslims are not spiritually (روحانی طور پر) united, as they are divided into sects (فرقے). They do not show devotion (گمن) to their religion as a nation. ①

For further use if desired: مسلمان روحانی طور پر متحد نہیں ہیں جیسا کہ وہ فرقوں میں تقسیم ہیں۔ وہ اپنے مذہب کیلئے بحیثیت قوم گمن (واستغنی) کا اظہار نہیں کرتے ہیں۔

① The Muslims are mostly selfish as they keep busy with their worldly and materialistic (مادی) activities most of the time. مسلمان زیادہ تر خود غرض ہیں جیسا کہ وہ دنیاوی و مادی سرگرمیوں میں زیادہ مصروف رہتے ہیں۔

IMP 9 Tell briefly how Allama Iqbal would like the Muslims to be reformed or set right?

مفسر اقبال مسلمانوں کی اصلاح کرنا یا راہ راست پر لانا چاہتے ہیں؟

(or) What is needed by the Muslims today to gain glory as pointed out by the poet? (Gwl, Dgk 2010)

Ans. Iqbal would like the Muslims to have complete or absolute faith in God. They should obey God's commands or orders. They should follow the traditions (روایات) of the Holy Prophet (pbuh). اقبال چاہتے ہیں مسلمان خدا پر مکمل یا مطلق ایمان لائیں۔ انہیں خدا تعالیٰ کے احکامات کی بجا آوری کرنی چاہیے۔ انہیں نبی پاک (ان پر رحمت ہو) کی روایات کی پیروی کرنی چاہیے۔

IMP 10 Explain the title of the poem.

Ans. In the given "rubaiyat," the great poet explains his understanding of faith in God, the condition of the West and the present-day Muslim world. He tells them what they should and should not do. نظم کے عنوان کی وضاحت کریں۔ وہ اپنی موجودہ بوجھ کا اظہار کرتا ہے۔ وہ انہیں بتاتا ہے کہ انہیں کیا کرنا چاہیے اور کیا نہیں کرنا چاہیے۔

IMP 11 Explain the theme or central idea or substance of the poem. (Dgk 2014)

(or) What does Allama Iqbal emphasize in his "Rubaiyat"? نظم کے موضوع یا مرکزی خیال کی وضاحت کریں یا اس کا لب لباب بیان کریں۔ (یا) علامہ اقبال کس بات پر اپنی "رباعیات" میں زور دیتے ہیں؟ The poem is a call to the Muslims to have true faith, to get united and to act on the principles of Islam. They should not adopt the culture of the West. They should be ready to sacrifice their all for God (like Abraham AS). ① یہ نظم مسلمانوں کے لئے پیغام ہے کہ وہ صحیح ایمان رکھیں، متحد ہو جائیں اور اسلام کے اصولوں پر چلیں۔ انہیں مغربی تہذیب کو نہیں اپنانا چاہیے۔ انہیں حضرت ابراہیم علیہ السلام کی طرح اپنا سب کچھ اللہ تعالیٰ کے لئے قربان کر دینے کیلئے تیار رہنا چاہیے۔

For further use if desired:

① The Muslims should understand that the centre of their life is Mecca, and not Europe or the West. مسلمانوں کو سمجھ جانا چاہیے کہ ان کی زندگی کا مرکز مکہ ہے، اور یورپ یا مغرب نہیں۔

IMP 12 What is the moral or lesson of the poem?

Ans. The moral is that we should understand our duties as Muslims. We should develop true faith in God and follow His commands (orders). We should not follow other nations senselessly (احقانہ طور پر). سبق یہ ہے کہ ہمیں بحیثیت مسلمان اپنے فرائض کو سمجھنا چاہیے۔ ہمیں اللہ تعالیٰ پر یقین پیدا کرنا چاہیے اور اس کے احکامات کو تسلیم کرنا چاہیے۔ ہمیں دوسری اقوام کی سوچے سمجھے بغیر پیروی نہیں کرنی چاہیے۔

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- You whom this age's ways so captivate (Bwp 10, Rwp 13, Gwl 10, 11, 13, Dgk 14)  
(a) charm (fascinate), (b) deceive, (c) mislead, (d) misguide
- Empty of concord is the soul of Europe, (Gwl 09, Fsd 10, Ajk 11, Lhr 10, 13, Bwp 10, 12, 14)  
(a) good feelings, (b) friendship, (c) agreement, (d) discipline
- On which nation's harmony (ہم آہنگی) depends (Lhr 08, Fsd 09, Mul 12)  
(a) understanding, (b) concord (agreement), (c) unity, (d) welfare
- True faith is like that of Abraham which he kept even at the stake.  
(a) hope, (b) desire, (c) aim, (d) belief
- Abraham kept his faith even at the stake.  
(a) prison house, (b) barracks, (c) marketplace, (d) place for the punishment of death



6. To have no faith is worse than slavery (غلامی). (Lhr 11, 12, Sar 15)
  - (a) bondage, (b) outside control, (c) submission to others, (d) obedience to others
7. We Muslims should be self-honouring.
  - (a) proud, (b) sacrificing (قربانی کے لئے تیار), (c) self-respecting (خوددار), (d) self-made
8. We Muslims should be God-drunk. (Lhr 12, Sar 14)
  - (a) with God, (b) in prayers, (c) remembering, (d) lost in God
9. This age (زمانہ) captivates (charms دل بھاتی ہے) us greatly.
  - (a) year, (b) period (of history), (c) hour, (d) month
10. The music of strange lands blends with Islam's fire. (Rwp 14)
  - (a) joins, (b) stays, (c) goes, (d) combines (or mixes)
11. The music of strange lands blends with Islam's fire.
  - (a) heat, (b) art, (c) passion, (d) glory (عظمت)
12. The soul of Europe is empty of (without) concord.
  - (a) life, (b) spiritual life, (c) higher life, (d) moral life
13. The civilization of Europe bends to no Mecca.
  - (a) society, (b) social organization (تہذیب), (c) way of life, (d) way of thinking
14. The civilization of Europe bends to no Mecca.
  - (a) attends, (b) submits, (c) looks, (c) goes
15. The civilization of Europe bends to no Mecca.
  - (a) worldly centre, (b) social centre, (c) religious (or spiritual) centre, (d) capital
16. Love's madness has departed from us. (Swl 2013)
  - (a) gone, (b) flown, (c) travelled, (d) transferred
17. The hearts of the Muslims are perplexed. (Mul 09, Fsd 12, 14, Bwp 12, Lhr, Rwp, Ajk, Bwp 13)
  - (a) endangered (خطرے میں), (b) disturbed, (c) sad, (d) shocked
18. The prayers of the Muslims are cold.
  - (a) selfish, (b) useless, (c) insincere (غیر مخلصانہ), (d) without effort

### Correct information mcqs

#### Exercise 2

Choose the correct answer.

1. True faith is like Abraham's which means \_\_\_\_\_.
  - (a) readiness to sacrifice (قربان کر دینے کو) one's all for God, (b) readiness to donate one's funds in the way of Allah, (c) worship (عبادت) of God at all times, (d) helping others in difficulty
2. The Muslims should be \_\_\_\_\_. (a) good at prayers, (b) good in behaviour, (c) perfect in health, (d) God-drunk—totally devoted to God
3. The Muslims should be \_\_\_\_\_.
  - (a) dutiful, (b) regular in work, (c) respectful towards elders, (d) self-respecting (خوددار)
4. The ways of the age (this period of history) should not \_\_\_\_\_.
  - (a) trouble you, (b) confuse you, (c) destroy you, (d) charm (captivate) you harmfully
5. To have no faith, according to Iqbal, is \_\_\_\_\_.
  - (a) useless, (b) somewhat useful, (c) worse than slavery, (d) destructive

6. What blends (combines) with the fire (passion) of Islam? (a) eastern music, (b) music or artistic pleasures of strange lands, (c) pleasure of the world, (d) joys of parties
7. The nation's harmony and unity depend on \_\_\_\_\_. (a) pure politics, (b) Islam's fire—true passion (جذبہ ایمانی اسلام), (c) honesty in work, (d) successful
8. The soul of Europe is empty of \_\_\_\_\_. (a) concord (unity of thought and purpose), (b) economic (معاشی) success, (c) fine ideas, (d) high aims
9. Whose civilization does not bend to any Mecca (true religious centre) \_\_\_\_\_.
  - (a) of Asia, (b) of America, (c) of Europe, (d) of South America
10. Whose or which civilization does bend to a decided religious centre (a Mecca) \_\_\_\_\_.
  - (a) of the Jews, (b) of the Christians, (c) of the Buddhists, (d) of the Muslims

### Exercise 3

1. What Love's madness has left to the Muslims?
  - (a) love of the world, (b) love of God Almighty, (c) love of business, (d) love of travel
2. What blood runs thin in the Muslims' veins?
  - (a) the blood of fighters, (b) the blood of scholars (عالموں کا), (c) the blood of true devotion (تکفل) to God, (d) the blood of honest workers
3. Whose ranks, in Iqbal's opinion, are broken? (a) the Muslims in the modern world, (b) of the Christians in Europe, (c) of the Indians, (d) of the Burmese
4. The hearts of the Muslims today are \_\_\_\_\_.
  - (a) broken, (b) perplexed (disturbed or upset), (c) fearful, (d) fearless
5. The prayers of the Muslims today are \_\_\_\_\_.
  - (a) sincere, (b) insincere (غیر مخلصانہ), (c) warm, (d) useless
6. The feelings of the Muslims are no deeper than the \_\_\_\_\_.
  - (a) water in a canal, (b) skin, (c) river, (d) sea
7. The civilization of the Muslims is better than that of the West because \_\_\_\_\_.
  - (a) it has fine religious writers, (b) it has a Mecca (a religious or spiritual centre), (c) it has great national wealth, (d) it has new systems of government
8. How can the Muslims succeed in this life and the next? (a) by having true faith (belief), (b) by working hard, (c) by bringing up children well, (d) by helping others in trouble
9. Iqbal wants to have \_\_\_\_\_. (a) a nation of fighters, (b) a nation of true Muslims, (c) a nation of scholars, (d) a nation of scientists
10. Iqbal wants us to have (develop) \_\_\_\_\_.
  - (a) unity and true faith, (b) political unity, (c) discipline, (d) a strong military (fighting force)

### Hints for the exercises

Exercise 1—1. (a). 2. (c). 3. (b). 4. (d). 5. (d). 6. (a). 7. (c). 8. (d). 9. (b). 10. (d). 11. (c). 12.

(b). 13. (b). 14. (b). 15. (c). 16. (a). 17. (b). 18. (c).

Exercise 2—1. (a). 2. (d). 3. (d). 4. (b). 5. (c). 6. (b). 7. (b). 8. (a). 9. (c). 10. (d).

Exercise 3—1. (b). 2. (c). 3. (a). 4. (b). 5. (b). 6. (b). 7. (b). 8. (a). 9. (b). 10. (a).



## 13. A Tale of Two Cities

by John Peter

## (A) Introduction to the poem

On August 6, 1945 America dropped the first atomic bomb on Hiroshima destroying 3 square miles of the city and wounding or killing more than 160 thousand people. On August 9, 1945 America dropped a second atomic bomb on Nagasaki after the Japanese refused to surrender (lay down their arms). On September 2, 1945 the Japanese surrendered at the end of the Second World War. The present poem details the destruction caused by the dropping of the atomic bombs on Hiroshima and Nagasaki in Japan.

Wars have been common in the world since time immemorial (بہت پہلے). Now the nature (ماہیت) of wars has changed. It is not possible to fight a world war in the presence of nuclear bombs and weapons of mass destruction.

## (B) The summary

Thousands and millions get killed and become homeless, unemployed and diseased in a great war. A great war spreads to several countries and, in fact, to the whole world. The poem is about the destruction caused by the US during the Second World War (1939-1945). In September 1945, two Japanese cities, Hiroshima and Nagasaki, were bombed atomically. The poet describes poetically and artistically the deaths and destruction caused by the atomic bombs.

## (C) Words, meanings, pronunciation, explanation with reference to the context



## Stanza 1

In the storms of the shrills  
Of arms, smoke and the drills  
All were scarred, burnt and afraid  
Powerless and helpless were they made.

| Words                 | How we speak | Meanings in English & Urdu   |
|-----------------------|--------------|--|
| shrills (n.)          | شرلز         | پہلے، جوش اور فوجی مشقوں کی آوازیں                                       |
| all were scarred (v.) | skaard       | تمام لوگ زخمی، جلے ہوئے اور خوفزدہ تھے                                   |
|                       |              | انہیں بس لے اور بے یار و مددگار بنادیا گیا تھا۔                          |
|                       |              | جہاں بھی آوازیں اٹھیں (piercing (affecting deeply) sounds, voices, etc.) |
|                       |              | permanant marks of cuts and wounds were left on all the people           |

16 اگست 1945ء کو امریکہ نے پہلا ایٹم بم ہیروشیما پر گرایا جس نے شہر کا 3 مربع میل علاقہ تباہ کر دیا اور 160 ہزار افراد کو زخمی کیا یا مار ڈالا۔ اگست 1945ء کو امریکہ نے جاپانیوں کے ہتھیار ڈالنے سے انکار کے بعد ایک دوسرا ایٹم بم ناگاساکی پر گرا دیا۔ 2 ستمبر 1945ء کو دوسری عالمی جنگ کے اختتام پر جاپانیوں نے ہتھیار ڈال دیئے۔ موجودہ نظم میں اس تباہی کی تفصیل بیان کی گئی ہے جو جاپان میں ہیروشیما اور ناگاساکی پر ایٹم بم گرانے سے ہوئی۔ جنگیں دنیا میں بہت پرانے زمانے سے چلی آ رہی ہیں۔ اب جنگوں کی ماہیت بدل گئی ہے۔ وسیع پیمانے پر تباہی پھیلانے والے جوہری بموں اور ہتھیاروں کی موجودگی میں جنگ عظیم کا لڑنا ناممکن نظر آتا ہے۔

ایک بڑی جنگ میں ہزاروں اور لاکھوں بے گھر، بے روزگار اور بیمار ہو جاتے ہیں۔ بڑی جنگ کئی ممالک تک حقیقت میں پوری دنیا میں پھیل جاتی ہے۔ یہ نظم دوسری عالمی جنگ میں امریکہ (یو ایس) کی لائی گئی تباہی کے بارے میں ہے۔ ستمبر 1945ء میں دو جاپانی شہروں ہیروشیما اور ناگاساکی پر ایٹم بم گرائے گئے۔ شاعر ان دو ایٹم بموں کی لائی ہوئی تباہی اور اموات کو شاعرانہ اور فن کارانہ انداز میں بیان کرتا ہے۔

Reference to the context. These lines are from the poem "A Tale of Two Cities" by John Peter. The poet describes the deaths and destruction caused by the American atomic attacks on Japan during the Second World War.

Explanation. The poet describes the atmosphere of the war in Japan during the Second World War. The people of the country were in constant fear of attacks of the enemy and destruction. There were heard very strong sounds of arms being fired and smoke being given out. The army units on the ground performed military drills or exercises, and they were very disturbing. In this horrible situation, atomic attacks were carried out (or made) by American war planes on two cities of Japan. All the people, who were within the range of these attacks, were killed or injured horribly.



## Stanza 2

Woeful were all the hills  
Wasteful were all the grills  
None to share their moans  
None to lessen their groans.

(Bwp 2010)

|                   |         |            |  |                              |
|-------------------|---------|------------|--|------------------------------|
| woeful (adj.)     | woe'ful | وو فل      | very sad, grieved  | غمزوہ                        |
| wasteful (adj.)   |         | ویسٹ فل    | wasted or destroyed  | بیکار یا تباہ شدہ            |
| grills (n.)       |         | گرلز       | frames with metal bars, metal structures                             | خاندانوں کی کرائشیں          |
| their moans (n.)  |         | ڈیپر مونس  | deep low sounds of the people in suffering                           | گہرے اور کم آواز کی آوازیں   |
| lessen (v.)       | les'un  | لسن        | make less  | کم کرنا                      |
| their groans (n.) |         | ڈیپر گرونس | the long deep sounds in pain that the suffering people were uttering | درد سے متاثر لوگوں کی آوازیں |

Reference to the context. The same as for the first stanza.

Explanation. The poet himself is in deep grief to write about the destruction and suffering caused by the Second World War in Japan. Even the hills and natural objects looked very sad when the people were suffering and buildings were getting destroyed around them. Thus, he presents nature or natural objects as silent observers of the war scenes in Japan. This is called pathetic fallacy in poetry when we present natural objects like hills, streams, trees, etc. feeling and behaving like human beings.

سیاق و سباق کا حوالہ۔ یہ سطور جون پیٹر کی نظم "دو شہروں کی کہانی" سے لی گئی ہیں۔ شاعر دوسری جنگ عظیم کے دوران جاپان پر امریکی ایٹمی حملے کے باعث تباہی اور اموات کو بیان کرتا ہے۔ تشریح۔ شاعر دوسری جنگ عظیم کے دوران جاپان میں جنگ کے ماحول کو بیان کرتا ہے۔ ملک کے لوگ دشمن کے حملوں اور تباہی سے مستقل خوف میں مبتلا تھے۔ دھواں اور آگ اگتے ہتھیاروں کی چنگاؤں سنائی دیتی تھیں۔ زمین پر آرمی کی (5 کمائیں) پٹریں فوجی مشقیں اور ورزشیں کر رہے تھے اور یہ بہت پریشان کن تھا۔ اس ہولناک صورت حال میں جاپان کے دو شہروں پر امریکی جنگی جہازوں نے ایٹمی بم گرائے۔ تمام لوگ جوان حملوں کی زد میں آئے مارے گئے یا خوفناک طور پر زخمی ہو گئے۔

سیاق و سباق کا حوالہ۔ وہی جو پہلے بند کا ہے۔

تشریح۔ شاعر جنگ عظیم دوم کے باعث جاپان میں تباہی و بربادی کے حلقے گہرے رنج و الم میں لکھتا ہے۔ حتیٰ کہ پہاڑیاں اور قدرتی چیزیں بے حد اداس تھیں جب لوگ تکلیف میں مبتلا تھے اور عمارتیں اور گرد و تباہ و برباد ہو رہی تھیں۔ چنانچہ، وہ جاپان میں جنگی مناظر قدرت یا فطرت کی چیزوں کو بطور خاموش تماشا پیش کرتا ہے۔ شاعری میں یہ "دردناک تصور" کہلاتا ہے۔ جب ہم قدرتی چیزوں مثلاً پہاڑیوں، ندیوں، درختوں وغیرہ میں انسانی جذبات اور رویوں کو رکھ کر پیش کرتے ہیں۔





## Stanza 3

The flowers, flavours all smashed  
Burnt, crushed and all dashed  
And all passed through the grind  
Leaving there nothing behind.

|               |           |        |  |
|---------------|-----------|--------|--|
| flavours (n.) | flae'vurs | فلیورس | tastes—foods with fine tastes and smells |
| smashed (v.)  |           | سمیشڈ  | brought to an end, destroyed             |
| crushed (v.)  |           | کرسڈ   |  |
| dashed (v.)   |           | ڈیشڈ   | thrown away                              |
| grind (n.)    | griind    | گرائنڈ | the crushing effects of war              |

**Reference to the context.** The same as for the first stanza.

**Explanation.** The poet is very sad to describe the war scenes in Japan. All vegetation, flowers, fruits and foods with tasty smells were broken up or destroyed. Everything that came in the way of the war was burnt, crushed or destroyed completely. All the people suffered badly. They either died or got seriously injured. They became helpless and hopeless. They lost all their property and things. They were left with no house to live in if they did not die. No one had any food or place of work, and everywhere there was destruction.



## Stanza 4

No eye could look  
The explosion that took  
The lives of two glories  
In the moments of furies.

|                  |           |        |   |
|------------------|-----------|--------|---|
| lives (n.)       | liivz     | لائیوز | that is, lives of the people of           |
| two glories (n.) | gloe'rees | گلوریس | that is, two glorious or wonderful cities |
| moments (n.)     | moe'munts | مونٹنس | of Japan, Hiroshima and Nagasaki          |
| furies (n.)      | fyoor'ees | فیوریس | very small intervals of time              |

**Reference to the context.** The same as for the first stanza.

**Explanation.** These explosions killed the people of two famous and glorious cities of Japan, that is, Hiroshima and Nagasaki. The bombs destroyed the cities with their grand buildings, roads, and other facilities almost completely. All these killings and destruction were caused by the great anger and war passion of the Americans.



## Stanza 5

All was done by a nation  
Who in her wild passion  
Cared not for the human rights  
Nor saved them from deadly fights.

|               |         |       |                          |
|---------------|---------|-------|--------------------------|
| wild (adj.)   | wiild   | رائڈ  | uncontrollable           |
| passion (n.)  | pash'un | پیشن  | strong feeling and anger |
| deadly (adj.) | ded'lee | ڈیڈلی | tragic, bringing death   |

**Reference to the context.** The same as for the first stanza.

**Explanation.** The poet criticizes the American nation with some bitter but true comments. He wants to tell us that the Americans had been talking about and supporting human rights. But they themselves violated (acted against) these rights by dropping atomic bombs on two Japanese cities. They caused large-scale killings and destruction of property.

For further use if desired:

In their wild (uncontrollable) war passion and anger, they waged (fought) a highly destructive war against Japan and her innocent citizens. Their knowledge of human and civil rights did not check or stop them from continuing this war which they fought with atomic weapons



## Stanza 6

But how much great were they  
Who bore the pains of black day:  
"Ashes are not merely the waste  
They can really create the great."

|               |         |         |   |
|---------------|---------|---------|---|
| bore (v.)     |         | بور     | endured, faced                          |
| ashes (n.)    | aishiz  | ای شیز  | what is left after a fire or war, ruins |
| merely (adv.) | mir'lee | میٹولی  | only                                    |
| create (v.)   |         | کری ایٹ | make                                    |

**Reference to the context.** These lines are from the poem "A tale of Two Cities" by an John Peter. The poet talks about the greatness and glory (عظمت) of the Japanese people who reconstructed their country after the war.

یہ تمام کام ایک قوم نے کیا تھا  
جس نے اپنے وحشیانہ جذبے میں  
انسانی حقوق کی پروا نہ کی  
نہی انہیں ہلاکت خیز لڑائیوں سے بچایا۔

سیاق و سباق کا حوالہ۔ وہی جو پہلے بند کا ہے۔

تشریح۔ شاعر امریکی عوام پر کڑے لہجے میں تنقید کرتا ہے۔ وہ ہمیں بتانا چاہتا ہے کہ امریکی انسانی حقوق کا ذکر کرتے تھے اور ان کے علم بردار تھے۔ لیکن انہوں نے جاپان کے دو شہروں پر ایٹم بم گرا کر ان حقوق کی دھجیاں اڑا دیں۔ وہ وسیع پیمانے پر ہلاکتوں اور املاک کی تباہی کا باعث بنے۔

تا قابل گرفت جنگی جنون اور غصے میں انہوں نے جاپان اور ان کے معصوم شہریوں کے خلاف تباہ کن جنگ چھیڑ دی۔ انسانی اور سماجی حقوق کے علم و شعور نے انہیں ایٹمی ہتھیاروں سے لڑی جانے والی جنگ کو جاری رکھنے سے باز نہیں رکھا۔

لیکن وہ کتنے عظیم لوگ تھے  
جنہوں نے اس سیاہ دن کی تکلیفوں کو برداشت کیا:  
"راکھیں محض بے کار چیزیں نہیں  
یہ عظیم چیزیں تخلیق کر سکتی ہیں۔"

برداشت کیا  
راکھیں۔ کھنڈر  
محض  
تخلیق کرنا

سیاق و سباق کا حوالہ۔ یہ سطور جن کی لکھی نظم "دو شہروں کی کہانی" سے لی گئی ہیں۔ شاعر جاپانیوں کی عظمت اور شان کا ذکر کرتا ہے جنہوں نے جنگ کے بعد اپنے ملک کی تعمیر نو کی۔



**Explanation.** The poet talks about the greatness and glory of the Japanese nation. He says that the Japanese people faced or suffered bravely all the large-scale killings and destruction. These were caused by the American nuclear (atomic) attacks on their two great cities. The days when the Americans dropped the atomic bombs on the Japanese cities were the blackest in the Japanese history. But, after the war, the Japanese collected their energies and reconstructed their country with great determination (عزم).

### Short Questions and Answers (8 Marks)

#### Textbook exercise

**Q. 1** Why do the people in the poem look powerless and helpless? (Bwp 07, 10, Mul 08, 12, Dgk 12, Lhr 10, 12, Sar 14)

(or) How did the people of the two cities become powerless?

**Ans.** The people in the poem look thus because they are unable to defend themselves against a great war or an atomic war. A modern war is so destructive that they cannot defend themselves. The people of the two cities became powerless because they were unable to defend themselves against the atomic attacks.

**Q. 2** Under what circumstances had the victims to pass through? (Lhr 12, Bwp 13)

**Ans.** The people were killed and injured in large numbers. Their properties were destroyed. Two atomic explosions destroyed the cities, Hiroshima and Nagasaki.

**Q. 3** Describe the scene of the devastation (great destruction)? (Mul 09, Dgk 10, Lhr, 13, Fsd 12, 14, Bwp 14, Sar 15) (or) Briefly describe the destruction caused by the atomic bombs dropped on the two cities.

**Ans.** Thousands of people were killed. Those injured became invalids (پاج), and they could not do anything. Those who remained alive did not have houses to live in.

**Q. 4** What is the moral lesson of the poem? (Sar 10, Fsd 10, 11, Lhr 11, Mul 14, Rwp 14)

**Ans.** All atomic powers should agree to destroy the atomic weapons they have. All countries should agree to solve their disputes through peaceful talks.

#### Further Exercise for Complete Preparation

**1** How do you think the people in the atomic attacks were "scarred, burnt and afraid, and how powerless and helpless were they made"? (Lhr 14)

آپ کی رائے میں ان لوگوں کی حالت کیا تھی؟

#### Poem 13 A Tale of Two Cities by John Peter

یہ شاعر جاپانی قوم کی عظمت اور شان کا ذکر کرتا ہے۔ وہ کہتا ہے کہ جاپانیوں نے بہادری سے تمام وسیع پیمانے پر ہلاکتوں اور تباہی کا سامنا کیا یا برداشت کیا۔ ان کے دو عظیم شہروں پر امریکی بموں کی بارش ہوئی۔ جن دنوں امریکیوں نے جاپان کے دو شہروں پر ایٹم بم گرائے جاپانیوں کی تاریخ میں سیاہ دن بن گئے۔ لیکن جنگ کے بعد جاپانیوں نے اپنی توانائیاں اکٹریں کر کے اپنے ملک کی تعمیر نو کی۔

#### Poem 13 A Tale of Two Cities by John Peter

**Ans.** The atomic attacks on Hiroshima and Nagasaki destroyed most of them. They killed and injured thousands.

For further use if desired:

**1** The atomic bomb explosions released radioactive waves and caused fires that could not be controlled.

**2** How were the hills "woeful," the grills "wasteful" and the injured people without any helpers, companions and sympathizers in the atomic attacks?

پہاڑیاں کس طرح "غم زدہ" تھیں، لوہے کے جگے "ضائع شدہ" تھے اور کس طرح زخمی لوگ انہی حملوں میں کسی مددگار، ساتھی یا ہمدرد سے محروم تھے؟

(or) How much terrible were the explosions that took place in the two cities? (Gwl 11, Fsd 12, Mul 13)

**Ans.** The trees and vegetation on the hills were completely destroyed. The injured people and the deaths were so many that no one was left to help them. Iron grills, heavy building structures, roads and bridges were smashed and levelled with the ground.

پہاڑیوں پر درخت اور پھوسل جیواں مکمل طور پر تباہ ہو چکی تھیں۔ زخمی لوگ اور اموات اتنی زیادہ تھیں کہ کوئی مدد کرنے والا نہیں رہا تھا۔ لوہے کے جگے، بھاری عمارتوں کے ڈھانچے، سڑکیں اور پل پاش پاش اور سڑک زمین کے برابر ہو چکے تھے۔

For further use if desired:

**1** Even the earth had deep craters (big and deep holes).

**3** What was the condition of grills in the two cities? (Bwp 2011)

**Ans.** The grills were made useless or were destroyed in the atomic explosions. The atomic radiation (powerful destructive rays) must have melted the iron structures in the buildings.

انہی دھماکوں میں آگنی جگے بے کار یا برباد ہو گئے تھے۔ طاقتور آئینی شعاعوں نے عمارتوں میں آئینی ڈھانچوں کو پگھلا دیا ہوگا۔

**4** Explain how everything beautiful in nature like flowers was crushed and destroyed and nothing was left behind during the atomic attacks?

وضاحت کریں کہ کس طرح قدرت میں پھولوں جیسی ہر حسین چیز بچھلی گئی اور تباہ ہو گئی اور انہی حملوں کے دوران کچھ بھی باقی نہ رہا؟

**Ans.** The atomic destruction was extended to trees, bushes, flowers and plants of all kinds. Everything human and natural was crushed and destroyed.

انہی تباہی دہشتوں، جھاڑیوں، پھولوں اور ہر قسم کے پودوں تک پھیل گئی۔ ہر انسانی اور قدرتی شے بچھلی گئی اور تباہ ہو گئی۔

**5** What were the "lives of two glories" that were destroyed during the explosion and why no eye could look at it?

دو عظمتوں کی زندگیاں کیا تھیں جو دھماکے کے دوران تباہ ہو گئیں اور کیوں کوئی انہیں دیکھ نہیں سکتا تھا؟

**Ans.** The two glorious or grand cities of Japan with their people were destroyed. It was not possible to look at this. It could easily break the hearts of the strongest of people.

جاپان کے دو عظیم یا شاندار شہروں اپنے لوگوں کے ساتھ تباہ ہو گئے تھے۔ اس تباہی و بربادی کو دیکھنا ممکن نہیں تھا۔ یہ مضبوط ترین لوگوں کے دلوں کو ہلا کے رکھ سکتی تھی۔

**6** How does the poet condemn the country that destroyed parts of Japan through its atomic attacks?

شاعر کس طرح اس ملک کی مذمت کرتا ہے جس کے انہی حملوں سے جاپان کے علاقے تباہ ہوئے؟

**Ans.** America destroyed the two Japanese cities and their people. The American support of human rights was empty talk as America herself acted against them.

امریکہ نے دو جاپانی شہروں اور ان کے لوگوں کو تباہ کیا۔ امریکہ کی انسانی حقوق کی حمایت محض زبانی جمع خرچ تھا کیونکہ وہ خود ان کے خلاف چلا۔

**7** What hope does the poet give at the end to the Japanese people in the pains and destruction of the atomic attacks? Did this hope come true?

آخر میں شاعر جاپانیوں کو انہی حملوں سے تکلیف اور تباہی پر کیا امید دلاتا ہے؟ کیا یہ امید بار آور ہوئی؟



Ans. The poet encourages the Japanese by saying that out of huge destruction arise great events. Surely, the Japanese rebuilt the country.

### 8 Explain the title of the poem.

Ans. The poem is about the destruction caused by the American atomic attacks on two Japanese cities in 1945. Nature was badly affected. The sight of the atomic explosions was unbelievable. ① Most sadly, the Americans, an advanced nation, caused this destruction.

### 9 Explain the theme or central idea or substance of the poem. (Mul 11, 12) (or) Write a critical note on the poem.

Ans. All wars cause large-scale death and destruction. The effects of a war remain for many years. A great war spreads to many countries.

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- In the storm of the shrills  
(a) sweet sounds, (b) low sounds, (c) loud sounds, (d) sharp sounds (or voices)
- Woeful were all the hills (Fsd 11, Sar 12, Ajk 10, 13)  
(a) shocked, (b) sad (or unhappy), (c) upset, (d) worried
- The Japanese were scarred and burnt and they were in fear, powerless and helpless.  
(a) with disease marks, (b) with wound marks, (c) with medicine marks, (d) with weather marks
- Wasteful were all the grills. (Rwp 2012)  
(a) twisted (bent), (b) ugly-looking, (c) wasted or destroyed, (d) out of shape
- None to share their moans. (Mul 2010)  
(a) loud cries, (b) low cries of pains, (c) troubles, (d) misfortunes
- No one could lessen their groans. (Dgk 14) (a) reduce, (b) cure, (c) treat (medically), (d) remove
- None to lessen their groans. (Swl 13, Gwl 14) (a) wishes, (b) moans, (c) aims, (d) joys
- The flowers and flavours were all smashed.  
(a) sweet smells, (b) tasty foods, (c) restaurants, (d) hotels
- The flowers and flavours were all smashed. (Bwp 13, Swl 14)  
(a) broken up or destroyed, (b) thrown away, (c) spoilt, (d) burnt
- All the people were burnt, crushed and dashed.  
(a) destroyed or killed, (b) thrown away, (c) stored, (d) placed
- All things passed through the grind.  
(a) suffering, (b) destruction, (c) painful conditions, (d) crushing effects

### Exercise 2

- The (atomic) explosions took the lives (liivz) of two glories.  
(a) lives of the cities (glorious cities), (b) lives of the people of, (c) lives of all living creatures (مخلوق), (d) lives of important people
- The explosions took the lives of two glories.  
(a) glorious cities, (b) glorious places, (c) grand towns, (d) famous things
- The two explosions took the lives of two glories in the moments of furies.  
(a) seconds, (b) short periods of time, (c) intervals, (d) time programmes
- The explosions took the lives in the moments of furies.  
(a) anger and passion, (b) use of force, (c) use of energy, (d) use of weapons
- The destruction was done by the (American) nation in her wild passion.  
(a) mood, (b) angry feeling, (c) intention, (d) idea
- The American nation did not save human beings from deadly fights.  
(a) dangerous, (b) harmful, (c) tragic, deadly, (d) horrible
- Ashes are not merely the waste. (a) remains of fire (or war), (b) remains of food, (c) remains of parties, (d) remains of enjoyments
- Ashes are not merely the waste. (a) sadly, (b) easily, (c) only, (d) almost
- Ashes can really create the great (great people).  
(a) make, (b) produce (or generate), (c) grow, (d) give out

### Correct information mcqs

#### Exercise 3

Choose the correct answer.

- The storms of the shrills (loud sounds, voices, etc.) were of the drills of the \_\_\_\_.  
(a) Japanese forces facing the American attacking forces, (b) the American attackers, (c) the civilians defending themselves, (d) the police forces and paratroopers
- The people were scarred (hurt or injured) by \_\_\_\_ (a) the Japanese weapons, (b) the American bombing, (c) the police weapons, (d) the terrorist forces
- The smoke was given out by \_\_\_\_ (a) the Japanese weapons being used in defence and by the American bombs, (b) by the Japanese police and paratroopers, (c) by the terrorists operating in the country, (d) by the people firing in self-defence
- The Japanese people of the two (twin cities) were made powerless and helpless because \_\_\_\_ (a) they all could not fight the attacking American forces, (b) the Japanese forces did not have as powerful weapons as the Americans, (c) they were not ready to fight, (d) they were peaceful by nature
- The last words in the first two lines and last two lines of each stanza give the same sound which is called \_\_\_\_ (a) rhythm, (b) rhyme, (c) concord, (d) chord
- All the hills around the cities looked \_\_\_\_ during the atomic attacks.  
(a) sad (or distressed), (b) happy and satisfied, (c) active and agile, (d) ready and in style
- The people in their trouble were made \_\_\_\_ (a) wise and careful, (b) powerless and helpless, (c) smart and active, (d) senseless and wild



8. The Japanese people felt alone because no one (or no country) \_\_\_\_\_. (a) fought against America, (b) gave them atom bombs, (c) dropped atom bombs on America, (d) helped them
9. The flowers and plants were crushed and destroyed and they lost all their \_\_\_\_\_. (a) leaves, (b) beauty and charm, (c) stems (ساق), (d) colours
10. The flavours were all smashed, this is, \_\_\_\_\_. (a) foods of all kinds were destroyed, (b) sweet smells were put an end to, (c) the people could eat in markets, (d) new foods were brought later

## Exercise 4

1. All that came in the way of the atomic attacks was \_\_\_\_\_. (a) partly (جزوی طور پر), (b) made poisonous, (c) made unusable, (d) completely destroyed
2. Nothing was left behind in the two cities after the atomic attacks as \_\_\_\_\_. (a) many people ran away taking their things with them, (b) the government arranged the evacuation or removal (اٹھا) of the people in time, (c) quite a few people took shelter in underground bunkers (پناہ گاہیں), (d) all passed through the grind (faced the crushing effects) and none was saved
3. No one could look at the explosions in the two cities because they \_\_\_\_\_. (a) produced flames that were too bright for the eyes and explosions too loud for the ears, (b) no one remained alive to see the fires or hear the explosions, (c) it was impossible to see and hear the explosions from every corner of the cities, (d) the people did not have special glasses and instruments to watch and hear the explosions
4. The atomic explosions in Japan took the lives of the people of \_\_\_\_\_. (a) two glorious (شاندار) cities, (b) five markets, (c) three towns, (d) two wonderful seaports
5. "In the moments of furies" means here \_\_\_\_\_. (a) in the destruction caused by the American weapons for a very short time, (b) angry moments (لحظات) of the Americans, (c) in the destruction of the great war that continued for a few moments, (d) in the mad attack that the Americans made
6. The American nation had been a great supporter of \_\_\_\_\_. (a) American rights in world politics, (b) human rights everywhere, (c) the rights of the Japanese, (d) the rights of poor people
7. During the Second World War, while attacking Japan, the American nation attacked Japan \_\_\_\_\_. (a) to end the war, (b) in her wild (uncontrollable) passion of war, (c) in her effort to bring a quick solution (حل) to the war, (d) in self-defence (اپنی حفاظت میں)
8. The American nation during the Second World War did not save the Japanese common people from \_\_\_\_\_. (a) new worries (تفکرات), (b) unemployment, (c) future wars, (d) death and destruction
9. The great Japanese people bore or faced the pains of the black times very \_\_\_\_\_. (a) lazily, (b) carelessly, (c) boldly and bravely, (d) foolishly
10. The Japanese proved after the Second World War that \_\_\_\_\_. (a) the ashes or remains (باقیات) of a great destructive war can still produce wonderful results, (b) a great war

- causes permanent (مستقل) destruction, (c) a nation cannot rise again after facing atomic attacks, (d) no nation can again be great after huge destruction in war
11. The moral of the poem is two-fold:
    - (a) We should ban atomic wars. But if there is an atomic war, we should face it like the Japanese people.
    - (b) We shall fight wars without using atomic weapons and we shall stop them soon.
    - (c) There can be no peace without a war, so we shall fight bravely.
    - (d) Japan should have atomic weapons to defend themselves and they shall always use them.

## Hints for the exercises

Exercise 1—1. (d). 2. (b). 3. (b). 4. (c). 5. (b). 6. (a). 7. (b). 8. (b). 9. (a). 10. (a). 11. (d).

Exercise 2—1. (a). 2. (a). 3. (a). 4. (a). 5. (b). 6. (c). 7. (a). 8. (c). 9. (b).

Exercise 3—1. (a). 2. (b). 3. (a). 4. (b). 5. (b). 6. (a). 7. (b). 8. (d). 9. (c). 10. (a).

Exercise 4—1. (d). 2. (d). 3. (a). 4. (a). 5. (b). 6. (b). 7. (b). 8. (d). 9. (c). 10. (a). 11. (a).

### 14. My Neighbour Friend Breathing His Last میری دوست آخری سانس لے رہا ہے

by Bullah Shah (1680-1758) بلیہ شاہ (translated by A.R. Luther)

## (A) About the poet شاعر کے متعلق (after some research)

"Bullah Shah's original name was Abdullah Shah. He was born at Uch Gilanian (Bahawalpur) in the family of Syeds. He moved with his father to Qasur. The earliest themes (سب سے پہلے موضوعات) of his poems point to a consciousness (understanding شعور) of two phenomena (unusual happenings مظاہر)—an incorrect sense (feeling) of divinity (الوہیت، خدائی) among the people and their feeling of the possession of a divine secret (خدائی راز رکھنے کا جذبہ). Bullah Shah, however, possessed this secret within him, which was becoming a kind of pain because it could not be told.

At a deeper level, the poetry of Bullah Shah records the suffering of a lonely man, who had seen through the facade (appearance) of the received faith, and could not feel one with his social surroundings. He understood his faith as love which strains (tries hard) towards a union with God. He felt within him a longing to unite with God Whom he took as his beloved on the mystical plane (صوفیانہ سطح پر). He moved towards theosophical sufism (تفسیاتی اندرونی صوفی نظریہ) in which God is seen in everything. His 156 kafis (mystical devotional poems اللہ تعالیٰ کی پُر جوش محبت میں عابدانہ نظمیں) are a supreme expression of his love for and devotion to God."

بلیہ شاہ کا اصل نام عبداللہ شاہ تھا۔ وہ آج گیلانی (بہاولپور) میں سیدوں کے خاندان میں پیدا ہوئے۔ وہ اپنے والد کے ساتھ قصور چلے آئے۔ ان کی تصویروں کے سب سے پہلے موضوعات دو مظاہر کے شعور کی طرف اشارہ کرتے ہیں۔ لوگوں میں خدائی کا غلط احساس اور ان کا خدائی راز رکھنے کا جذبہ۔ بلیہ شاہ تاہم اپنا راز اپنے ہی اندر رکھتے تھے جو ایک قسم کا درد بن رہا تھا کیونکہ یہ بتایا نہیں جاسکتا تھا۔

ایک زیادہ گہری سطح پر بلیہ شاہ کی شاعری ایک تنہا شخص کی اذیت کو ریکورڈ کرتی ہے جس نے حاصل کیے ہوئے دین کی ظاہری شکل کو اصل میں سمجھا اور جو اپنے معاشرتی گرد و پیش سے یکجائی محسوس نہیں کر سکتے تھے۔ انہوں نے اپنے دین کو عشق کی طرح سمجھا جو اللہ تعالیٰ کے ساتھ ملاپ کی سخت جستجو میں رہتا ہے۔ انہوں نے اپنے اندر اللہ تعالیٰ کے ساتھ ملاپ کا اشتیاق محسوس کیا جسے وہ صوفیانہ سطح پر اپنا معشوق گردانتے تھے۔ وہ وحدانی صوفی نظریہ کی طرف چلتے گئے جس میں خدا تعالیٰ ہر چیز میں نظر آتا ہے۔ ان کی 155 کافیاں (اللہ تعالیٰ کی پُر جوش محبت میں عابدانہ نظمیں) ان کی اللہ تعالیٰ کے لیے محبت اور اس کے ساتھ لگاؤ کا اعلیٰ ترین اظہار ہے۔



Bullah Shah is the greatest Punjabi mystic or sufi poet. He discusses man's position and situation in this world, which are weak and undependable (ناقابلِ بھروسہ). The true reality lies in the other world, where human beings live in close nearness to the Creator. So oneness with God is his aim. Just note:

Embrace me, love, and hold me next your heart  
Where is your home?  
Whence did you come?  
Where do you go?

### (B) The Introduction نظم کا تعارف

The death of a person whom we know closely and meet almost every day saddens us beyond description. He or she may be related to us or not, that is not important. He whom we like in any way or one who appeals to us spiritually is the best soul for us. The greatest support in the hour of grief is God's love and mercy.

### (C) Explanatory summary نظم کا تشریحی خلاصہ

The death of a dear friend is a tragedy for a noble person because he cannot find another friend like him easily. He even wants to die like his friend to keep him company in the other world. He really does not know what he can do or how he can pass his life in the absence of his friend. It is so because he is truly devoted to his friend.

Anywhere the poet goes after the death of his friend he feels his absence. Everywhere he sees pain and sorrow expressed by people on the death (or demise) of their near ones.

In this hopeless situation, Bullah Shah begins feeling the pains of others as well. Inside him he feels that a fire of grief (sadness) is burning which may consume (destroy) him. Very naturally he begins feeling his nearness to God to get God Almighty's love and mercy (رحم). This feeling provides him the much-needed support. He decides to live on hopefully and to pass his life as he did earlier.

### (D) Paraphrase نظم کا اپنے لفظوں میں ترجمہ

Stanza 1. My neighbour friend is dying. What can I do now, O God, I am very upset. He is going to leave the world. My companions are ready to follow each other in a line to enter the other world. What can I do now, O God, I am very upset?

مجھے شاہ سب سے بڑے پنجابی صوفی شاعر ہیں۔ وہ اس دنیا میں انسان کی حیثیت اور حالت پر بحث کرتے ہیں جو کہ کمزور اور ناقابلِ بھروسہ ہے۔ اصل حقیقت دوسری دنیا میں ہے جہاں انسان خالق کی پوری قربت میں رہتے ہیں۔ اس لیے خدا تعالیٰ کے ساتھ کجانی ان کا مقصد ہے۔ ذرا اس پر دھیان دیں:

مجھ سے انگلیں ہو جائیں، مجھے اپنے دل کے پہلو میں جکڑیں  
تمہارا گھر کہاں ہے؟  
تم کہاں سے آئے ہو؟  
تم کہاں جاتے ہو؟

ایک شخص کی موت جسے ہم قریب سے جانتے ہیں اور جو ہمیں قریباً ہر روز ملتا ہے ہمیں بیان سے باہر غمزدہ کر دیتی ہے۔ وہ آدمی ہو یا عورت اور ہم سے رشتہ رکھتا ہو یا نہ رکھتا ہو، یہ اہم بات نہیں ہے۔ ایک شخص جسے ہم کسی طرح پسند کرتے ہیں یا جو ہمیں روحانی طور پر بہاتا ہے ہمارے لیے بہترین روحانی وجود ہے۔ غم کی گھڑی میں اللہ تعالیٰ کی شفقت اور رحم ہمارا سب سے بڑا سہارا ہے۔

ایک شریف شخص کے لیے عزیز دوست کی موت ایک غم ناک حادثہ ہوتا ہے کیونکہ اسے آسانی سے اس جیسا دوست نہیں مل سکتا۔ بلکہ وہ دوسری دنیا میں اس کے ساتھ رہنے کے لیے اپنے دوست کی طرح مر جانا چاہتا ہے۔ وہ حقیقت میں نہیں جانتا کہ وہ کیا کر سکتا ہے یا اپنے دوست کی عدم موجودگی میں کیسے زندگی بسر کر سکتا ہے۔ یہ اس لئے کہ وہ اپنے دوست سے جچ لگاؤ رکھتا ہے۔

اپنے دوست کی موت کے بعد شاعر جہاں بھی جاتا ہے وہ اس کی عدم موجودگی کو محسوس کرتا ہے۔ وہ ہر جگہ لوگوں کے درد اور غم کو محسوس کرتا ہے جس کا اظہار وہ اپنے قریبی اور قریبی عزیزوں کی موت پر کرتے ہیں۔

اس ناامیدی کی حالت میں مجھے شاہ دوسروں کے درد کو محسوس کرنے لگتا ہے۔ اسے اندر وہ غم کی ایک ایسی آگ جلتی ہوئی محسوس کرتا ہے جو اسے قہقہے کر سکتی ہے۔ قدرتی طور پر وہ خدا سے اپنی قربت کو محسوس کرنے لگتا ہے تاکہ خدا کے قادر مطلق کی محبت اور رحم حاصل کر سکے۔ یہ احساس اسے سہارا دیتا ہے جس کی اسے بہت ضرورت ہوتی ہے۔ وہ اُمید کے ساتھ زندہ رہنے اور پہلے کی طرح اپنی زندگی گزارنے کا فیصلہ کرتا ہے۔

Stanza 2. On every side I hear people talking of leaving this world. Everywhere people are keeping their loud cries in store for future use. What can I do in such a situation, O God?

Stanza 3. Flames are rising up in my heart. It is so because what I see is not an attractive sight. My friend is dying before me. What can I do in such a situation, O God?

Stanza 4. Without the love of God, Bullah is lost and is nowhere. He cannot live here or across it in the other world without His love. What can I do in such a situation O God?

میں ہر طرف لوگوں کو اس دنیا کو چھوڑ جانے کی باتیں کرتا سنتا ہوں۔ ہر جگہ لوگ اپنی بلند چیخوں کو آئندہ استعمال کے لیے محفوظ رکھ رہے ہیں۔ اس صورت حال میں اے خدا میں کیا کر سکتا ہوں؟

میرے دل میں شعلے بلند ہو رہے ہیں۔ میرا دوست میرے سامنے مر رہا ہے۔ میں ایسی صورت حال میں کیا کر سکتا ہوں، اے خدا؟

خدا کی محبت کے بغیر بھلا گھٹانے میں ہے اور کہیں کا نہیں۔ وہ اس کی محبت کے بغیر یہاں نہیں رہ سکتا یا یہاں کے پار دوسری دنیا میں۔ میں ایسی صورت حال میں کیا کر سکتا ہوں اے خدا؟

### (E) Words, meanings, pronunciation, explanation with reference to the context

الفاظ، معنی، تلفظ، سیاق و سباق کے حوالے سے اشعار کی تشریح (پچیسے شاہ کی تحریر غمدہ اصل نظم پنجابی میں) اُنھ کے گواہندوں یا را اُنھ چلتے ہیں رہندے سے نا ہیں۔

| Words                   | How we speak        | Meanings in English & Urdu   |
|-------------------------|---------------------|--|
| breathing his last (v.) | breath-ing... لا سٹ | dying اپنی آخری سانس لے رہا ہے   |
| aghast! (adj.)          | u-gaast آگ آسٹ      | shocked extremely upset پریشان   |
| remain (v.)             | ری مین              | stay here ٹھہرنا   |
| catch the train (v.)    | کیچ ڈ ٹرین          | move together with the people, going in a line or one after another, to the other world. |

Reference to the context. These lines are from the poem "My Neighbour Friend Breathing His Last!" by Bullah Shah. The poet expresses his feelings on the death of his close friend.

Explanation. The poet expresses his natural passion of grief on the sure death of his dear neighbour friend. Naturally, he approaches God Almighty in this hour of extreme grief. He asks God what he can do now, how he can pass his life without his dear and close friend. Perhaps his old dear friend is going to be buried. This is the most trying or difficult time for the poet. He now feels that the companions of his dear friend are ready to die to join the people going to the other world one after another. He himself feels like dying and leaving the world after his friend.

تقریباً۔ شاعر عزیز ہمسایہ دوست کی یقینی موت پر اپنے فطری غم و اندوہ کے جذبات کا اظہار کرتا ہے۔ قدرتی طور پر وہ خدا کے بزرگ و برتر تک رسائی حاصل کرتا ہے۔ اس شدید رنجیدہ وقت میں وہ خدا سے پوچھتا ہے کہ اب کیا کر سکتا ہے۔ وہ اپنے عزیز اور قریبی دوست کے بغیر کیسے زندگی بسر کر سکتا ہے۔ شاید اس کا پرانا عزیز دوست دفن کیا جانے والا ہے۔ شاعر پر یہ انتہائی دھواؤ گزرا وقت ہے۔ اب وہ محسوس کرتا ہے کہ اس کے عزیز دوستوں کے ساتھ مرنے کیلئے تیار بیٹھے ہیں کیے بعد دیگرے دوسری دنیا کے لوگوں سے ملنے کو اسے خود مرنے کا اور اپنے دوست کے بعد اس دنیا سے رخصت ہونے کا احساس ہوتا ہے۔





Lines 6-9

رباہن کی کرے!

برسوسنی پکار

چاروں طرف چلن دے چہ ہے

(بلیے شاہ کی تحریر خندہ اصل نظم پنجابی میں)

On every side decamping talk,  
At every place are shrieks in stock  
What should I do, O God! Aghast!

(Bwp 2011)

ہر طرف یہ دنیا چھوڑ جانے کی باتیں ہیں

ہر جگہ جنس سناں دے رہی ہیں

میں کیا کروں، اودھایا، میں بہت پریشان ہوں!

|                 |            |         |                                      |
|-----------------|------------|---------|--------------------------------------|
| decamping (v.)  | di-kam'ing | ڈیکمپنگ | leaving a place quickly and secretly |
| shrieks (n.)    | shreeks    | شریکس   | loud cries                           |
| in stock (adv.) |            | ان سٹوک | in reserve, to be used when needed   |

Reference to the context. The same as for Lines 1-5.

Explanation. The poet talks about the universal fact of death.

He is overpowered by the ideas about (or memories of) his dear friend's death. He applies these ideas to every human being. He feels that anywhere he goes, people are soon going to weep and cry on the death of someone close to them. He feels that they have storehouses of tears, weeping, and crying that they use when deaths occur (take place) close to them. He almost feels that he is close to a graveyard where human beings are going to be buried one after another. In this factual, though saddening and tragic situation, he does not know what he should or can do. He puts this question to God Almighty.

سیاق و سباق کا حوالہ۔ وہی جو سطور 1-5 کا ہے۔

تقریباً۔ شاعر موت کی آفاقی حقیقت کا ذکر کرتا ہے۔ وہ اپنے خدات کی گرفت میں ہے جو اس کے عزیز دوست کی موت سے متعلق ہیں۔ وہ ان خیالات کو ہر انسان پر لاگو کرتا ہے۔ وہ محسوس کرتا ہے کہ وہ جہاں جاتا ہے لوگ اپنے قریبی عزیز کی موت پر نوحہ کیاں ہیں۔ وہ محسوس کرتا ہے کہ ان کے پاس آنسوؤں کا ذخیرہ ہے، رونے دھونے اور چیخنے چلانے کا جو وہ قریبی عزیز و اقارب کی اموات کے ردِ نما ہونے پر استعمال کرتے ہیں۔ وہ قریب محسوس کرتا ہے کہ وہ قبرستان کے قریب ہے جہاں کئے بعد دیگرے انسانوں کو دفن کیا جانے والا ہے۔ اس حقیقی اگرچہ افسوس ناک اور المناک صورت حال میں وہ نہیں جانتا کہ اسے کیا کرنا چاہیے یا کر سکتا ہے۔ وہ یہ سوال خدائے رب العالمین سے کرتا ہے۔

(بلیے شاہ کی تحریر خندہ اصل نظم پنجابی میں)



Lines 9-11

رباہن کی کرے!

دن دیکھے دیدار۔

دھاندلے کیلے بل اٹھادی،

Flare up flames in heart to height,  
For, visible is not charming sight.  
What should I do, O God! Aghast!

(Lhr 2010)

دل میں غم کے شعلے بہت اونچے بھڑک رہے ہیں،

(اس کے بغیر) اس دنیا یا آگنی دنیا میں رہنا مشکل ہے۔

میں کیا کروں، اودھایا، میں بہت پریشان ہوں!

|                     |            |             |  |
|---------------------|------------|-------------|--|
| flare up (v.)       |            | فلیر اپ     | suddenly begin to burn brightly (for a short time) |
| for (conj.)         |            | فور         | because  |
| visible (adj.)      | viz' u-bul | ویز ابل     | seeable  |
| charming sight (n.) | ... siit   | چارمنگ سائٹ | beautiful body of his friend                       |

Reference to the context. The same as for Lines 1-5.

Explanation. The poet is extremely sad on the death of

his close friend. He no longer desires to live. He feels that the fire of grief in his heart is consuming (burning) him. He desires the flames of this fire to rise high inside him and consume him altogether (completely). He cannot see or find his dear friend's lovely presence anywhere. Nothing is attractive or charming to him now. So he asks God Almighty what he should do now.

تقریباً۔ شاعر بے پناہ افسوس میں ہے اپنے قریبی دوست کی موت پر۔ وہ مزید زندہ رہنے کی تمنا نہیں رکھتا۔ وہ محسوس کرتا ہے کہ اس کے دل میں جلنے والی غم کی آگ اسے جسم کر رہی ہے۔ وہ خواہش کرتا ہے کہ اس آگ کے شعلے اس کے اندر بلند ہو جائیں اور اسے مکمل طور پر جلا ڈالیں۔ وہ اپنے دوست کی دلکش موجودگی کو کسی جگہ بھی دیکھ یا پانہیں سکتا۔ کچھ بھی اب اسے پرکشش یا حسین نہیں لگتا۔ لہذا وہ خدائے رب العالمین سے پوچھتا ہے کہ اب اسے کیا کرنا چاہیے۔



Lines 12-14

رباہن کی کرے!

رہے ارادت پار۔

بلیا شوہ پیار سے پاؤں

(بلیے شاہ کی تحریر خندہ اصل نظم پنجابی میں)

Without His love, Bullah in loss,  
Can hardly dwell here or across.  
What should I do, O God! Aghast!

اس کی محبت کے بغیر بلیا بہت گھائے میں ہے،

یہاں یا اگلے جہان مشکل سے رہ سکتا ہے۔

میں کیا کروں، اودھایا، میں حیران و ششدر ہوں!

|            |      |     |              |
|------------|------|-----|--------------|
| dwell (v.) | dwel | ڈول | live or stay |
|------------|------|-----|--------------|

Reference to the context. These lines are from the poem "My Neighbour Friend Breathing His Last" by Bullah Shah. The poet finds support in God's love in his hopelessness.

سیاق و سباق کا حوالہ۔ یہ سطور بلیے شاہ کی نظم "میرا ہمسایہ دوست آخری سانس لے رہا ہے" سے لی گئی ہے۔ شاعر اس مایوسی میں خدا کے عشق میں اپنے لئے حمایت تلاش کرتا ہے۔

Explanation. The poet at last gets all the support he needs in the love, care or grace in God's mercy (رحمت). Earlier, he was very sad at heart and did not want to live any more after his friend's death.

تقریباً۔ بالآخر شاعر تمام تر حمایت جس کی اسے ضرورت ہے حاصل کر لیتا ہے۔ خدا کی محبت، دیکھ بھال یا خدا کے لطف و کرم کی رحمت پا لیتا ہے۔ ابتداء میں وہ دل کی طور پر بہت افسردہ تھا اور اپنے دوست کی موت کے بعد مزید زندہ نہیں رہنا چاہتا تھا۔

The answer from God to him comes in these last three lines of the poem. God, in fact, tells him to live in His love and mercy (رحم). The poet then says that he cannot live on without God's love in mercy. He can neither live well in this world nor in the next world (across this world) without God's mercy. So even if his dear and close friend has died, he will remember God's love and mercy for him and all human beings, and, thus, he will continue to live.

نظم کی ان آخری تین سطروں میں خدا کی طرف سے اسے جواب ملتا ہے۔ خدا، درحقیقت اسے بتاتا ہے کہ وہ اس کی رحمت اور محبت میں زندہ رہے۔ شاعر پھر کہتا ہے کہ وہ خدا کی محبت و رحمت کے بغیر زندہ نہیں رہ سکتا۔ وہ نہ صرف اچھی طرح اس دنیا میں بلکہ اگلی دنیا (اس دنیا سے پار) میں خدا کی رحمت کے بغیر جی نہیں سکتا۔ لہذا اگر اس کا عزیز اور قریبی دوست مر چکا ہے تو وہ خدا کی محبت اور رحمت کو یاد کرے گا، اپنے لئے اور تمام نسل انسانی کیلئے اور اس طرح وہ زندہ رہتا رہے گا۔

## Short Questions and Answers (8 Marks)

## Textbook exercise

Q. 1 When does a person remember God? (Mul 11, Bwp 12, Rwp 13)

Ans. A person remembers God, like Bullah Shah, when he is face to face with death. When troubles and grief overpower him, he approaches God for support. جب اس کا موت سے سامنا ہوتا ہے۔ جب تکلیفیں اور غم اسے اپنی گرفت میں لے لیتی ہیں، وہ سہارے کے لئے خدا سے رسائی حاصل کرتا ہے۔

Q. 2 What is the effect of the death scene? (Ajk 12, Lhr 15)

Ans. The poet likes to die and follow his friend to the other world. He asks God Almighty what he should do. He gets the answer that he should live in God's love and grace (رحمت). He starts living hopefully and begins finding life to be meaningful.

شاعر مرنا پسند کرتا ہے اور دوسری دنیا میں جانے کیلئے اپنے دوست کی پیروی کرنا چاہتا ہے۔ وہ خدائے رب العالمین سے پوچھتا ہے کہ اسے کیا کرنا چاہیے۔ اسے جواب ملتا ہے کہ وہ خدا کی محبت و رحمت میں زندہ رہے۔ وہ پر امید ہو کر نیا شروع کر دیتا ہے اور زندگی کو بامعنی خیال کرنے لگتا ہے۔

Q. 3 Why does a person feel helpless on the death of a friend? (Rwp 11, Lhr 11, 12, Mul 08, 13, Fsd 09, 13, Dgk 13, Bwp 13, 14, Sar, Swl 15)

Ans. Like Bullah Shah, a person feels helpless on the death of a close and near friend. A sincere friend gives you good company and help. He is like a tree over your head.



یہ شاعر ایک شخص اپنے قریبی اور عزیز دوست کی موت پر بے بس محسوس کرتا ہے۔ ایک شخص دوست آپ کو اچھا سا تھوڑا اور مدد دیتا ہے۔ وہ ایک درخت کی مانند آپ کے سر پر سایہ لگاتا ہے۔  
For further use if desired:  
① A sincere friend is like a wall beside you. In its shade you feel safe and secure.

Q. 4 How did the flames in the poet's heart flare up to height?  
Ans. The poet felt a fire of emotions burning in his heart, though in his imagination, on his friend's death. He further felt as if the flames of this fire were becoming stronger and extending upward. ①

For further use if desired:  
① The flames were reaching his brain, which was the source of all his thought. So his heart and mind, his feelings and thoughts, were all joined together by the his grief (sadness).

Q. 5 Without whose love Bullah Shah faces a loss?  
(Sar 10, Bwp 11, Dgk 11, 12, Mul 10, 13, Gwl 11, 13, Swl I, II 13, Lhr 13, 14, Fsd 14)

Ans. Without God's help, Bullah Shah faces a great loss. It is the power and control of God's love that gives life to the poet once again. ①

For further use if desired:  
① After his friend's death, the poet is lost in the depths of grief and finds death everywhere. God's message of love lifts him up and gives him hope.

Q. 6 Write down the rhyming words used in the poem.  
Ans. last, aghast; remain, train; talk, stock; height, sight; loss, across

Q. 7 What conclusion does the poet arrive at as expressed in the last three lines of the poem?

Ans. The conclusion is that the poet live well in this world without the love and mercy of God. Nor can he do well in the next without having God's love, mercy, and grace (رحمت).  
شاعر خدا رب العالمین کی محبت و عنایت کے بغیر اس دنیا میں بخوبی زندہ نہیں رہ سکتا۔ نہ ہی وہ اگلی دنیا میں خدا تعالیٰ کی محبت مہربانی اور رحمت کے بغیر اچھی طرح رہ سکتا ہے۔

Q. 8 Paraphrase the poem in your own words.  
Ans. Please read the paraphrase after the summary.

### Further Exercise for Complete Preparation

1 What does the poet mean when he says "He is to leave, now can't remain" and "Companions ready to catch the train"?

Ans. The poet means that the dead body of his friend will have to be buried (buried v.). His other friends and companions will also join him in death one after another. ①  
For further use if desired:

① Why is the poet so hopeless?  
Ans. The poet is disappointed and hopeless because he would never meet or see his dead friend.

شاعر بے یاس اور ناامید ہے کیونکہ وہ اپنے مرحوم دوست سے کبھی نہیں ملے گا۔

Introduction to answer to Q. 2 below. Everywhere people are talking of leaving the place or this world.

2 Why are people everywhere talking of "decamping (leaving world)," this and why is every place keeping a stock of cries of grief to be thrown open later? (Dgk 2014)

Ans. Many people will die in their camps and homes. Those left behind will weep and cry opening the stores of their grief.

3 Why does the poet want flames to burn high inside him to great heights to destroy him completely? (or) What are the feelings of the poet on the death of his neighbour? (or) What is the condition of the poet when he sees his friend breathing his last? (Bwp 2009)

Ans. The poet wants to be burnt by the fire of grief inside him. He wants this fire to rise in him to destroy his mind and being (وجود) inside. ①

For further use if desired:  
① The poet can no more stand (tolerate برداشت کرنا) his friend's death.

4 What is it at the end that gives hope and desire to the poet to live?

Ans. Bullah Shah feels the healing power of God's love. God's love will help him to live well in this world and in the next.

5 Explain the title of the poem.

Ans. The title means the dying hour of the poet's friend and neighbour. It also includes the poet's condition on seeing him dying.

6 Explain the theme or central idea or substance of the poem. (Rwp 2012)

Ans. The death of the poet's friend saddened him and he did not want to live. God's love and mercy gave him hope and desire to live.

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

1. On every side decamping (Lhr 10, Mul 11, Fsd 13, Swl 14, 15)  
(a) visiting, (b) leaving (a place in this world), (c) returning, (d) meeting



2. Flare up flames in heart to height. (a) rise up, (b) shine brightly, (c) burn brightly, (d) burn up
3. My dear friend is breathing his last.  
(a) lying sick, (b) dying, (c) going to recover, (d) waiting to be cured
4. What should I do, O God! Aghast (خوفزدہ)! (Dgk 11, 13)  
(a) as I am waiting, (b) as I feel sorry, (c) as I am greatly shocked, (d) what to do
5. He is to leave, now can't remain.  
(a) stay alive, (b) continue to work, (c) live forever, (d) get all right
6. The companions (ساتھی) are ready to catch the train. (Ajk 2011)  
(a) partners, (b) fellows or associates, (c) friends, (d) helpers
7. Companions are ready to catch the train. (a) leave (turn by turn) for the other world,  
(b) get on the train, (c) go by train, (d) get on the conveyance (vehicle) on time
8. At every side are shrieks in stock. (Fsd 2014)  
(a) talks, (b) loud cries, (c) conversations, (d) dialogues
9. At every side are shrieks in stock. (a) in store, (b) in the fund, (c) in waiting, (d) in future
10. For the charming sight is not visible. (a) though, (b) still, (c) because, (d) therefore
11. For the charming sight is not visible.  
(a) scene, (b) presence of the friend, his sight, (c) scenery, (d) view
12. For the charming (beautiful) sight is not visible.  
(a) seeable, (b) clear, (c) noticeable, (d) findable
13. Without His love, Bullah is in loss. (Rwp 2014)  
(a) friend's, (b) angel's, (c) God's (the capital "H" refers to God), (d) neighbour's
14. Bullah can hardly dwell here or across. (Mul 2013) (a) work, (b) stay, (c) live, (d) wait
15. Bullah can hardly dwell here or across. (a) away, (b) nearby, (c) far-off, (d) in the other world

### Correct information mcqs

#### Exercise 2

#### Choose the correct answer.

1. Who is breathing his last or dying? (a) the poet's neighbour friend, (b) the poet's acquaintance (دوست), (c) the poet's old helper, (d) the poet's teacher
2. The poet is very upset (very much shocked) because \_\_\_\_\_.  
(a) he cannot die to join his friend going to the other world, (b) he cannot wait to die till he joins his companion later, (c) he does not know what to do in his companion's permanent absence, (d) he does not find another person like his companion
3. The poet asks for (seeks) \_\_\_\_\_ in his upset condition. (a) God's help or advice, (b) the advice of angels, (c) the advice of prophets, (d) the advice of philosophers
4. When the poet's other companions or friends are also going to die, he asks God \_\_\_\_\_.  
(a) where he may stay, (b) where he may go, (c) which friend he may contact, (d) what he may do
5. The poet wishes flames were to rise inside him because \_\_\_\_\_.  
(a) he wants to burn or suffer in the fire of love for his friend, (b) he wants God to kill him when the fire inside becomes too much, (c) he just wants to show others how much he loves his friend, (d) he wants to commit suicide (خودکشی کرنا چاہتا ہے)

6. In the absence of his dear friend, Bullah can;  
(a) meet his other friends, (b) look to God alone to get His help, (c) start working to pass his time, (d) travel to new places to pass time in enjoyment
7. The poem is a universal (ہمگیر) song on death which teaches us \_\_\_\_\_.  
(a) to remember the dear dead ones all the time, (b) to remember the other dead dear ones, (c) to feel sorry for others who are going to die, (d) to remember the friend, but to ask God more for his help in death

### Hints for the exercises

Exercise 1-1. (b). 2. (b). 3. (b). 4. (c). 5. (a). 6. (a). 7. (b). 8. (a). 9. (c). 10. (b). 11. (a). 12. (c). 13. (c). 14. (d).

Exercise 2-1. (a). 2. (b). 3. (a). 4. (b). 5. (a). 6. (b). 7. (d).

### 15. He came to Know Himself

by Sachal Sarmast (1739-1829) شاعر سرست (translated into English)

#### (A) About the poet شاعر سرست

Sachal Sarmast's original name was Khwaja Abdul Wahab. He was born into a family of mystics at Dragan (Khairpur) in Sindh. He was reputed for upholding the truth (sach) and being intoxicated, that is, forgetful of worldly considerations (sarmast). So he was known as Sachal Sarmast. He wrote in Sindhi, Siraiki, Persian, Punjabi and Urdu. He was a theosophical (فلسفیانہ اور وجدانی صوفیہ نظریہ رکھنے والا) sufi who saw God in everything. He believed in the doctrine (معتقدہ) of hama oos (ہم روش) (All is He). He respected greatly Mansur-al-Hallaj who became the mystic, pained and tortured (ایذا دی گئی) by narrow-minded (نگ نظر) religious people. The real pleasure of Sachal's verses lies in their musicality. Just note:

Where there is a crowd of a man be,  
There myself you will not see.

شاعر سرست کا اصل نام خواجہ عبدالوہاب تھا۔ وہ صوفیوں کے خاندان میں درامن (خیر پور سندھ) کے مقام پر پیدا ہوئے۔ وہ سچ کو قائم رکھنے اور دنیاوی اغراض سے بے خبری کی بنا پر مشہور تھے۔ انہوں نے سندھی، سرائیکی، فارسی، پنجابی اور اردو میں لکھا۔ وہ وجدانی نظریہ رکھنے والے صوفی تھے جنہیں خدا ہر شے میں نظر آتا تھا۔ وہ ہم روش (تمام وہ ہے) کا عقیدہ رکھتے تھے۔ وہ منصور الحلاج کی بہت زیادہ عزت کرتے تھے جو ایک صوفی بن گئے تھے اور جنہیں تنگ نظر مذہبی لوگوں کی جانب سے سخت ایذا ملی رکھا گیا۔ شاعر سرست کے اشعار کا صحیح لطیف ان کی موسیقیت میں ہے۔ ذرا غور کریں۔

جہاں انسان کا مجمع ہوگا،  
وہاں تم مجھے موجود نہ پاؤ گے۔

#### (B) The Introduction نظم کا تعارف

The purpose of a sufi or mystic's life was to identify himself (to be one) with God Almighty in spirit. That is why he tried to leave all earthly pleasures in favour of the simplest and purest life of prayers and contemplation (استغراق). Now, with a greater understanding of Islam, sufis or mystics find it better to live an active life in the ways most acceptable to God. They first understand their own selves and capacities of living the noblest kind of life.

ایک صوفی کی زندگی کا مقصد اللہ تعالیٰ کے ساتھ روحانی طور پر یکجا ہو جانا تھا۔ اسی لیے وہ دنیا کی تمام لذتوں کو عبادات اور استغراق کی سادہ ترین زندگی کی خاطر چھوڑنے کی کوشش کرتا تھا۔ اب اسلام کی زیادہ سمجھ رکھتے ہوئے صوفی یہ بہتر سمجھتے ہیں کہ عملی زندگی ان طریقوں سے گزاریں جو اللہ تعالیٰ کے لیے بہت قابل قبول ہوں۔ وہ پہلے اپنے آپ کو ادراپی نیک ترین زندگی گزارنے کی صلاحیتوں کو سمجھتے ہیں۔



**Note.** The use of the capital letters H and T in lines 1, 2, 8, 11, 12. The sufis or mystics tried to identify themselves with God Almighty in prayers or thought. After this experience they felt that they had absorbed the supreme qualities of God Almighty. Sachal Sarmast (himself a great sufi poet) refers to great mystics and their qualities like Mansur or even himself.

He places the capital letter at the start of the references. The references are to God's qualities in human beings. "Man was created in the image of God."

### (c) Explanatory summary

Anyone who wants to live the highest kind of spiritual life should understand himself first. He should know what he is, what his Creator (God Almighty) wants him to be, and then what his capacities (capabilities) are. To be able to do all this he should get drowned in the love of God first of all. This is mysticism (تصوف), pure and simple.

It was through the love of God and nearness to Him that Mansur came to understand himself. Mansur came to know what he was and what he could do and should do in this world. He got the spiritual message from God. He tried to act according to this message after coming down from the mystic (عارفانہ) spiritual heights of his companionship of love with God. He was misunderstood by the people in his society. They condemned him to death, and he willingly and happily gave his life. This society killed him in 922.

The second example in the poem is of Hazrat Yousuf (عليه السلام) who was brought to an Egyptian bazaar by some traders and was sold there without understanding his true worth. He accepted to be sold as a slave for his purpose.

### (d) Words, meanings, pronunciation, explanation with reference to the context



#### Lines 1-4

He came to know Himself  
Naught else had He in view  
To be able to realize this  
He got enmeshed in love

اس نے اپنے آپ کو پہچان لیا  
اس کے سامنے اور کچھ نہیں تھا  
اس بات کو جاننے کے لیے  
وہ عشق کے جال میں پھنس گیا

نوٹ۔ بڑے حروف H اور T کا سطور 1، 2، 8، 11، 12 میں استعمال۔ صوفی کرام اپنے آپ کو اپنی عبادات اور عشق میں اللہ تعالیٰ کے ساتھ یکجا کرنے کی کوشش کرتے تھے۔ اس تجربے کے بعد وہ یہ محسوس کرنے لگتے تھے کہ انہوں نے اللہ تعالیٰ کی تمام خوبیوں کو اپنے اندر سمیٹ لیا ہے۔ چل سرست (جو خود بڑا صوفی شاعر ہے) منصور جیسے بڑے صوفیائے کرام اور ان کی خوبیوں کا یہاں تک کہ اپنا بھی حوالہ دیتا ہے۔ یہ شاعر خدات جات کے شروع میں بڑا حرف استعمال کرتا ہے۔ یہ خدات جات اللہ تعالیٰ کی خوبیوں کی طرف ہیں جو انسانوں میں پائی جاتی ہیں۔ "انسان کو اللہ تعالیٰ کی شبیہ میں بنایا گیا۔"

پرفہم بھی اعلیٰ قسم کی روحانی زندگی بسر کرنا چاہتا ہے اسے پہلے اپنے آپ کو سمجھنا چاہیے۔ اسے جانا چاہیے کہ وہ کون ہے، اس کا ناشی اسے کیا بنانا چاہتا ہے اور پھر یہ کہ اس کے پاس کیا صلاحیتیں موجود ہیں۔ یہ سب کچھ کرنے کے قابل ہونے کے لیے اسے سب سے پہلے خدا کی محبت میں ڈوب جانا چاہیے۔ یہ بنیادی طور پر تصوف ہے۔

یہ خدا کی محبت اور اس سے قربت تھی کہ منصور اپنے آپ کو سمجھ گیا۔ منصور سمجھ گیا تھا کہ وہ کون ہے، وہ کیا کر سکتا ہے اور اسے دنیا میں کیا کرنا چاہیے۔ اس نے خدا کا روحانی پیغام حاصل کیا۔ خدا سے محبت کی اپنی رفاقت کی عارفانہ روحانی بلند یوں سے نیچے آنے کے بعد اس نے اس پیغام کے مطابق عمل کرنے کی کوشش کی۔ اس کے معاشرے کے لوگوں نے اسے غلط سمجھا۔ انہوں نے اسے موت کی سزا دی اور اس نے رضا مندی اور خوشی سے جان دے دی۔ اس معاشرے نے 922ء میں اسے مار ڈالا۔

دوسری مثال حضرت یوسف علیہ السلام کی ہے جو ایک مصری بازار میں کچھ تاجروں کے ذریعے لائے گئے اور جنہیں ان کی اصل وقعت کو سمجھنے بغیر فروخت کر دیا گیا۔ انہوں نے اپنے مقصد کے لئے ایک غلام کے طور پر بیٹا منظور کر لیا۔

| Words                     | How we speak | Meaning in English & Urdu |
|---------------------------|--------------|---------------------------|
| naught (or nought) (adv.) | not          | nothing                   |
| in view (adv.)            | in vyoo      | in his mind               |
| realize (v.)              | ree'u-liiz'  | make possible to do it    |
| enmeshed (v.)             | en-mesh'd    | taken in a net, entangled |

**Reference to the context.** These lines are from the poem "He Came to Know Himself" by Sachal Sarmast. The poet explains that a person knows himself by his nearness to God.

**Explanation.** The poet explains how Mansur, the great Muslim mystic (عارف باللہ۔ صوفی) came to understand what he was and what he was to do in life as a mission. He got in love with God and developed it to the maximum extent. This love and God's grace (رحمت) enabled him (made him able) to understand himself.



#### Lines 5-8

He alighted from high heaven  
To pour a cascade of love  
Became Mansur to mount the gallows  
Just to have His head cut off.

|                  |           |           |   |
|------------------|-----------|-----------|---|
| alighted (v.)    | u-liited  | الائی ٹیڈ | got down from                             |
| heaven (n.)      | hev'un    | ہیون      | the kingdom of God                        |
| cascade (n.)     | kaas-kaed | کاس کیڈ   | waterfall or a series of small waterfalls |
| mount (v.)       |           | ماونٹ     | get on, ascend to (move up)               |
| the gallows (n.) | gal'oez   | گیلوز     | wooden structure for hanging criminals    |

**Note.** Became Mansur refers to the sufi idea that a sufi like Mansur tried to be one with God, to identify himself with Him. God could be felt or seen in him (became Yousuf) as he possessed God's qualities like love and mercy (رحم). "I am He Whom I love, He whom I love is I. We are two souls dwelling (residing) in one body." "Man was created in the image of God."

**Reference to the context.** These lines are from the poem "He Came to Know Himself" by Sachal Sarmast. The poet explains how the mystic, Mansur, gave his life for the sake of God.

**Explanation.** The poet describes the life of Mansur as one devoted to God and then to human beings. First he became a perfect lover of God and was completely lost in his love (for God). Then he came down from his nearness or closeness to God to ordinary human beings. On them he showered a waterfall of love.



The people said that he was an ordinary person, Mansur. They said that he could not claim to be close to God even as a mystic. So he was condemned to death and was sent to the gallows (structure for putting criminals to death). There his head was cut off. ❶

For further use if desired:

❶ The people could not understand Mansur's inner greatness of soul. They got him killed after making a false charge (الزام) against him.



### Lines 9-12

He treaded the bazaars of Egypt  
Just to be sold for a slave  
Sachal speaks the bare Truth  
To speak of His sojourn on earth.

|                            |                                  |                   |
|----------------------------|----------------------------------|-------------------|
| treaded (v.) (modern—trod) | (tread-tord-trod or troden) شریف | walked through    |
| bare (adj.)                | بیتر                             | simple and direct |
| sojourn (n.)               | soe'jurn سوچرن                   | short stay        |

Reference to the context. The same as for Lines 1-4.

Explanation. The poet tells about Hazrat Yousuf (علیہ السلام).

He was taken to the bazaars of Egypt where he was made to walk up and down. He was shown to the people who could buy him. Then he was sold. The people did not understand the true worth of Hazrat Yousuf (علیہ السلام) just as they, later, did not understand the worth of Mansur. This is the fate of great people, and of prophets. Sachal Sarmast (the truthful Sarmast) has given true details of the life of Mansur who offered his life in the way of truth like Hazrat Yousuf.

### Short Questions and Answers (8 Marks)

#### Textbook exercise

Q. 1 Why does the poet lay emphasis on how to know oneself? (Gwl 2009)

Ans. The poet stresses knowing oneself because it is the first step in one's efforts to know God Almighty. ❶ Knowing himself means knowing how he was created by God and what God wants him to do. اپنے آپ کو جاننے کا مطلب ہے۔ ❶ اپنے آپ کو جاننے کا مطلب ہے۔ ❶ اپنے آپ کو جاننے کا مطلب ہے۔

For further use if desired:

❶ According to the Holy Quran, man was created in the image of God. Man is the

انسان نے کہا کہ وہ ایک عام انسان، منصور تھا۔ انہوں نے کہا کہ وہ انسان بن کر بھی خدا کی قربت نہیں پاسکتا تھا۔ لہذا اسے پھانسی کے چوکے پر چڑھا کر موت کے گھاٹ اتار دیا گیا۔ اس کا سر قلم کر دیا گیا۔

انہوں نے اس کے دل منصور کی روح کی عظمت کو نہ پاسکے، انہوں نے اس کے خلاف غلط الزامات لگا کر اسے مروا دیا۔

انہوں نے اس کے دل منصور کی روح کی عظمت کو نہ پاسکے، انہوں نے اس کے خلاف غلط الزامات لگا کر اسے مروا دیا۔

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supreme creation of God, even above the angels.

Q. 2 What makes one entangled (caught in the net of) in love? (Ajk 11, 13)  
Ans. When a person comes to know himself, obeys God and gets close to Him, he is in complete love with God. No other person or object in the world is as dear to him as God. ❶

For further use if desired:  
❶ This person, living close to God, like the poet, enjoys life to his complete satisfaction.

Q. 3 Why did Mansur mount the gallows? (Mul 09, Gwl 10, Bwp 07, 09, 12, Ajk 12, Sar 11, 13, Lhr 12, 13, Fsd 10, 14, Dgk 13, 14)

Ans. Mansur mounted or got on the gallows (hanging structure) because the people did not understand him. They wrongly thought that he was making false claims of his love with God. ❶

For further use if desired:  
❶ The people could not understand that Mansur's aim was to spread around the message of God and to bring others closer to God like him. So they got him killed on the gallows.

Q. 4 What is the bare Truth that Sachal Sarmast wants to convey (bring out) in the poem? (Mul 10, Fsd 13, Rwp 14)

Ans. It is the truth about Mansur, other mystics (sufis) and the poet himself. All these sufis understood God and themselves correctly and well. So they could guide others on the best lines.

Q. 5 Explain these lines:  
He alighted (came down) from high heaven  
To pour a cascade (waterfall) of love

Ans. Mansur was close to God in his thoughts, feelings and prayers. He tasted the fruits of love with God as he enjoyed God's favour and blessings (رحمتیں). Then he came down from the great spiritual height to pour or rain the love of God on the people like a waterfall.

Q. 6 What does the poet say about sojourn (brief or short stay) on earth in the last line?

Ans. "Sojourn" means brief or short stay. Sachal Sarmast has understood that life in this world is very short. This short life should be lived well in preparation for the everlasting life of heaven. So Mansur started living close to God to be one with Him in his ideas.

Q. 7 What is the bare Truth that Sachal Sarmast wants to convey (bring out) in the poem? (Mul 10, Fsd 13, Rwp 14)

Ans. It is the truth about Mansur, other mystics (sufis) and the poet himself. All these sufis understood God and themselves correctly and well. So they could guide others on the best lines.

Q. 8 What is the bare Truth that Sachal Sarmast wants to convey (bring out) in the poem? (Mul 10, Fsd 13, Rwp 14)

Ans. It is the truth about Mansur, other mystics (sufis) and the poet himself. All these sufis understood God and themselves correctly and well. So they could guide others on the best lines.

Q. 9 What is the bare Truth that Sachal Sarmast wants to convey (bring out) in the poem? (Mul 10, Fsd 13, Rwp 14)

Ans. It is the truth about Mansur, other mystics (sufis) and the poet himself. All these sufis understood God and themselves correctly and well. So they could guide others on the best lines.

Q. 10 What is the bare Truth that Sachal Sarmast wants to convey (bring out) in the poem? (Mul 10, Fsd 13, Rwp 14)

Ans. It is the truth about Mansur, other mystics (sufis) and the poet himself. All these sufis understood God and themselves correctly and well. So they could guide others on the best lines.

Q. 11 What is the bare Truth that Sachal Sarmast wants to convey (bring out) in the poem? (Mul 10, Fsd 13, Rwp 14)

Ans. It is the truth about Mansur, other mystics (sufis) and the poet himself. All these sufis understood God and themselves correctly and well. So they could guide others on the best lines.



## Further Exercise for Complete Preparation

Introduction to answer to Q. 1 below. Man in his purity makes use of many of God's qualities. So when he understands himself, he understands the qualities of God.

1 "To know thyself is to know thy creator." Explain.

Ans. Mansur got close to God in his ideas and prayers. He tried to identify himself with God through goodness, truth, nobility, love and purity. When he looked at or thought about these qualities in himself, he found them in God.

2 What does the poet mean when he says that Mansur "came to know Himself" as he got "enmeshed (entangled) in love"?

Ans. Mansur was thoroughly caught in the love of God. He got so close to God that he came to know his own reality. He came to know that without the love and support of God he was nothing.

3 Explain how Mansur came down from Heaven to pour a cascade (waterfall) of love.

Ans. Mansur was living close to God, almost identifying himself with Him. Then he decided to come down, though in ideas, to the people around him in this world. He wanted to pour the waterfall of God's love (make it flow down forcefully) on the people.

4 For what purpose has man been sent from heaven in Sachal Sarmast's opinion?

Ans. Sachal Sarmast thinks that man has been sent by God to spread love around. This love is for God and for God's creatures. God has sent man to this world to love, help and co-operate with others.

5 Why do you think Mansur was punished with death?

Ans. Mansur was punished because many people thought that he was lying. He told others that he stayed very close to God or was in His company. They disbelieved him.

6 What is the poet's purpose in giving the example of Hazrat Yusuf (AS), who was sold for a slave in Egypt?

Ans. Mansur was misunderstood by the people as Hazrat Yusuf was misunderstood by them. Hazrat Yusuf was made to walk through the Egyptian bazaars as he was put up for sale. The people did not understand the true worth of Hazrat Yusuf, who was a prophet.

7 What is the best quality of Mansur associated (connected) with God Almighty and the world?

Ans. Mansur's best quality was his love for all human beings. God Almighty loves all human beings and, in fact, all living beings. Mansur shared God's great quality of love and mercy.

8 Explain the title of the poem.

Ans. Mansur came to know that he possessed some of God's qualities. As he told this to everyone, people thought that he was equating himself with God. So they killed him. We all possess some of God's qualities, but we do not exhibit them.

For further use if desired:

1 Mansur, in fact, meant that he went close to God in his imagination, passion of love with God and prayers. This was not physical closeness (nearness), but imaginative (imaginary).

2 What is the poet's purpose in giving the example of Hazrat Yusuf (AS), who was sold for a slave in Egypt? (Lhr 14)

Ans. Mansur was misunderstood by the people as Hazrat Yusuf was misunderstood by them. Hazrat Yusuf was made to walk through the Egyptian bazaars as he was put up for sale. The people did not understand the true worth of Hazrat Yusuf, who was a prophet.

3 Hazrat Yusuf who was a prophet was sold as a slave. Like this Mansur's worth was not understood by the people, and he was killed.

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10 What is the poet's purpose in giving the example of Hazrat Yusuf (AS), who was sold for a slave in Egypt?

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11 Hazrat Yusuf who was a prophet was sold as a slave. Like this Mansur's worth was not understood by the people, and he was killed.

12 What is the best quality of Mansur associated (connected) with God Almighty and the world?

Ans. Mansur's best quality was his love for all human beings. God Almighty loves all human beings and, in fact, all living beings. Mansur shared God's great quality of love and mercy.

13 Explain the title of the poem.

Ans. Mansur came to know that he possessed some of God's qualities. As he told this to everyone, people thought that he was equating himself with God. So they killed him. We all possess some of God's qualities, but we do not exhibit them.

14 What is the poet's purpose in giving the example of Hazrat Yusuf (AS), who was sold for a slave in Egypt?

Ans. Mansur was misunderstood by the people as Hazrat Yusuf was misunderstood by them. Hazrat Yusuf was made to walk through the Egyptian bazaars as he was put up for sale. The people did not understand the true worth of Hazrat Yusuf, who was a prophet.



## Synonym mcqs (2 Marks)

## Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- God alighted from high heaven (Dgk, Rwp 11, Mul 12, Gwl 13, Sar 14, 15)  
To pour a cascade of love  
(a) came to earth, (b) ran down, (c) slipped, (d) jumped down
- He treaded the bazars of Egypt. (Rwp 2012) (a) walked, (b) talked, (c) stopped, (d) chalked
- Sachu speaks the bare Truth  
To speak of His sojourn on earth (Gwl 09, 10, Fsd 10)  
(a) life, (b) time, (c) stay, (d) enjoyment
- He had naught else in view (in his mind) except to know Himself.  
(a) something, (b) nothing, (c) everything, (d) anything
- He had naught in view except to know Himself.  
(a) in the scene before him, (b) in his mind, (c) in future, (d) in him
- To be able to realize this.  
(a) understood this, (b) introduce this, (c) make this possible, (d) practise it
- He got enmeshed (جال میں الجھ گیا) in love. (Dgk 13, Bwp 10, 14)  
(a) caught (entangled), (b) closed, (c) contacted, (d) surrounded
- He alighted to pour a cascade of love.  
(a) throw away, (b) let flow (پہا), (c) let out, (d) drop
- He alighted to pour a cascade of love. (Fsd 09, Rwp 12)  
(a) waterfall (آبشار), (b) fountain (چشمرہ), (c) ladder, (d) watercourse
- He became Mansur to mount the gallows.  
(a) jump to, (b) get on (چڑھنا), (c) walk to, (d) lie on
- He became Mansur to mount the gallows.  
(a) wooden board (تختہ), (b) throne (تخت), (c) ladder, (d) hanging structure
- Just to have his head cut off. (Dgk 2012)  
(a) injured seriously, (b) killed, (c) head cut badly, (d) hair and skin removed
- He trod (tread-trod-trodden) the bazaars of Egypt.  
(a) moved through, (b) walked through, (c) passed through, (d) laboured along
- Sachal speaks the bare Truth. (a) only, (b) last, (c) simple (and direct), (d) easy

## Correct information mcqs

## Exercise 2

Choose the correct answer.

- He came to know Himself means \_\_\_\_.  
(a) He (Mansur) came to understand himself, (b) He came to know his abilities, (c) He came to know his history, (d) He came to know his worth

- He came to know himself through \_\_\_\_\_. (a) his stay in this world, (b) his imaginative (تخیلی) nearness or closeness to God, (c) his prayers in mosques, (d) his knowledge
- Nothing else Mansur had in view (in his mind) except \_\_\_\_\_. (a) to learn his weakness, (b) to know Himself and God, (c) to know about his past, (d) to know his abilities
- Mansur got \_\_\_\_\_. (a) himself engaged in prayers, (b) caught (entangled) in the love of God, (c) himself trained in religious knowledge, (d) himself purified through worship (عبادت)
- He alighted (got down from) Heaven (God's kingdom) to \_\_\_\_\_.  
(a) become a leader of the picture, (b) pour (let flow) the cascade (waterfall) of God's love on others, (c) make others perfect in prayers, (d) make others understand his problems
- "He alighted (come down) high heaven" means \_\_\_\_\_. (a) he came down from the sky, (b) he came down from the space (خلاء) above the sky, (c) he came down from the greatest height, (d) he came down from the place of God in his prayers or ideas
- He (Hazrat Yousaf) was made to tread (walk through) the bazaars of Egypt to be sold for a slave because \_\_\_\_\_. (a) he was taken as an enemy of religion, (b) he was a spy (جاسوس), (c) he was a mystic or sufi, (d) he was a danger to the people
- Sachal speaks the bare (simple) truth about \_\_\_\_\_.  
(a) kings and princes, (b) different nations, (c) the world, (d) Mansur and mystics (sufis)
- The poem teaches us to respect and honour \_\_\_\_\_. (a) heroes of politics, (b) heroes of war, (c) great scholars (عالم), (d) true mystics (sufis) like Mansur

## Hints for the exercises

Exercise 1—1. (a). 2. (a). 3. (c). 4. (b). 5. (b). 6. (c). 7. (a). 8. (b). 9. (a). 10. (b). 11. (d). 12. (b). 13. (b). 14. (c).

Exercise 2—1. (a). 2. (b). 3. (b). 4. (b). 5. (b). 6. (d). 7. (c). 8. (d). 9. (d).

### 16. God's Attributes (qualities) خدا کی صفات

by Jalaluddin Rumi جلال الدین رومی (1207-1273) (translated by Dr. Nicholson)

#### (A) About the poet شاعر سے متعلق

"At 33, Rumi held a responsible position as an eminent Islamic scholar at Konia (Turkey). At 38, Rumi abandoned (left) his life of fame in order to understand his real Self. He became Rumi, the mystic poet and the ecstatic dancer (one lost in one's emotions). His love of life went together with devotion to the other world. Rumi found in the newly arrived (himself) that perfect image of the Divine Beloved which he had long been seeking (trying to reach). His 'Discourses' are the many delightful stories and parables (stories with morals).

33 سال کی عمر میں رومی کوئیہ (ترکی) میں ایک ذمہ دار منصب پر بطور ممتاز اسلامی عالم کے فائز تھا۔ 38 سال کی عمر میں رومی نے شہرت کی زندگی کو خیر باد کہہ دیا تاکہ وہ اپنے اصل وجود کو سمجھ سکے۔ وہ رومی صوفی شاعر بن گیا اور وجد میں آنے والا وقاص۔ زندگی سے محبت کے ساتھ ساتھ وہ دوسری دنیا سے لگن رکھنے لگا۔ رومی نے نووارد (اپنے آپ) میں الہی محبوب کی مکمل تصویر دیکھی جس کی اسے عرصہ سے جستجو تھی۔ اس کی Discourses یا تذکرے متاثر کن کہانیوں اسباق کے ساتھ ہیں۔



"Rumi's 'Masnavi' is a massive poem of some 25,000 rhyming couplets, which is said to be 'the Quran in the Persian tongue.' It has two parts. The first part is a theoretical discussion of the principles of the sufi mystical life and doctrines. The second part has stories or fables (short stories with morals, with human beings or animals as characters). It is an epic (a long poem that justifies the ways of God to men) of the highest order. He even went beyond the idea of the union with God. He advocated union with all and declared love to be the creative force in nature."

### (B) The introduction نظم کا تعارف

A mystic or sufi, like Jalaluddin Rumi, tries to approach God Almighty to be one with him in different ways. He tries to understand himself and his capacities or qualities. He changes himself as desired by God. He purifies himself to the last limits. One way of doing this is to understand the qualities and messages of God through his names, to act and live according to them.

### (C) Explanatory summary نظم کا تشریحی خلاصہ

God Almighty's names are His qualities. These qualities have very useful purposes. They show what God can do, and so what human beings should do. They show how He (God) can check human beings. So they should not act or behave wrongly. We should act on the meanings of God's names.

The names of God Almighty are not without purpose or aim. "They are not mere (only) accidental names (names had by chance.)"

The need is to understand the meanings of God's names and to act according to them. The result of not obeying the messages of God's names or titles is to disobey God. For example, the name of God, "Seeing," means that God observes everything everywhere. So we should act according to His will as we are under His observation. God's another name is "Rahman," that is one showing mercy (رحم). So we should show mercy to others because God is merciful and He likes being merciful.

"رومی کی مثنوی ایک بھاری بھرکم نظم ہے جس میں کوئی 25,000 باتیاہ اشعار ہیں، جسے 'فارسی زبان میں قرآن' کہا گیا ہے۔ اس کے دوسرے حصے ہیں، پہلا عارفانہ صوفیانہ زندگی اور اس کے عقیدوں پر بحث پر مبنی ہے۔ دوسرا حصہ حکایات پر مبنی ہے۔ یہ ایک اعلیٰ ترین درجہ کی لمبی رزمیہ نظم ہے۔ وہ اللہ تعالیٰ کے ساتھ یکجا ہونے کے خیال سے بھی آگے نکل گیا۔ اس نے سب کے ساتھ یکجا ہونے کے دلائل دیے اور اقرار کیا کہ عشق قدرت میں ایک تخلیقی قوت ہے۔"

جلال الدین رومی جیسا صوفی اللہ تعالیٰ کی قربت میں پہنچنے کی کوشش کرتا ہے کہ مختلف طور پر اس کے ساتھ یکجا ہو جائے۔ وہ اپنے آپ کو اور اپنی صلاحیتوں اور خوبیوں کو سمجھنے کی کوشش کرتا ہے۔ وہ آخری حد تک اپنے آپ کو پاک صاف کر لیتا ہے۔ وہ اپنے آپ کو بدل لیتا ہے جیسا کہ اللہ تعالیٰ خواہش کرتا ہے۔ ایسا کرنے کا ایک طریقہ اللہ تعالیٰ کے ناموں کے ذریعے اس کی خوبیوں اور پیغامات کو سمجھنا ہے تاکہ ان کے مطابق عمل کیا جائے اور زندگی گزاری جائے۔

خدا کے نام اس کی صفات ہیں۔ یہ صفات بہت مفید مطالب کی مال ہیں۔ ان سے پتہ چلتا ہے کہ خدا کیا کر سکتا ہے لہذا انسانوں کو کیا کرنا چاہیے۔ ان سے پتہ چلتا ہے کہ وہ انسانوں کو کیسے کچھ کرنے سے روک سکتا ہے۔ لہذا انہیں ناطہ کام یا رویے اختیار نہیں کرنے چاہئیں۔

خدا کے نام کسی مطلب اور مقصد کے بغیر نہیں ہیں۔ یہ صرف حادثاتی نام نہیں ہیں۔

ضرورت خدا کے ناموں کے مطالب کو سمجھنے اور ان کے مطابق کام کرنے کی ہے۔ خدا کے ناموں یا القابات کے پیغامات کی فرمانبرداری نہ کرنے کا مطلب خدا کی نافرمانی کرنا ہے۔ مثال کے طور پر خدا کے نام "بصیر" کا مطلب ہر جگہ ہر چیز کو دیکھنے والا ہے۔ لہذا ہمیں اس کے حکم کے مطابق کام کرنا چاہیے کیونکہ ہم اس کے مشاہدے (نظروں) میں ہیں۔ خدا کا ایک دوسرا نام "رحمان" ہے جس کا مطلب رحم کرنے والا ہے۔ لہذا ہمیں دوسروں پر رحم کرنا چاہیے کیونکہ خدا رحیم ہے اور رحیم ہونا وہ چاہتا ہے۔

### (D) Words, meanings, pronunciation, explanation with reference to the context

الفاظ، معنی، تلفظ، سیاق و سباق کے حوالے سے اشعار کی تشریح  
(جلال الدین رومی کی تحریر شدہ اصل نظم فارسی میں) ازبے آن گفت حق خود را بصیر  
کہ بود دید ویت ہر دم نذر  
تا بہ بندی لب ز گفتار شنیع

| Words             | How we speak                              | Meanings in English & Urdu |
|-------------------|---|----------------------------|
| to the end (adv.) | شو دی اینڈ (دوہرے کی دہلی کی آواز سے ہے۔) | for the purpose            |
| scare (v.)        | skaer                                     | frighten                   |
| sinning (v.)      | سننگ                                      | committing sins            |
| foul (adj.)       | فاؤل                                      | wicked, immoral            |
| discourse (n.)    | dis'koers                                 | talk, speech               |

Reference to the context. These lines are from the poem "God's Attributes" by Jalaluddin Rumi. The poet discusses the purposes of God's names.

Explanation. The poet says that God Almighty's names have purposes and aims. For example, God calls Himself "Seeing." Its purpose is to stop us from committing sins. He observes every deed of ours. God calls Himself "Hearing." Its purpose is to stop us from having immoral talk.

جلال الدین رومی کی تحریر شدہ اصل نظم فارسی میں) ازبے آن گفت حق خود را علم  
خدا اپنے آپ کو علم کہتا ہے جس کا مقصد یہ ہے۔  
کہ تم شیطانی منصوبے بنانے سے اس سے ڈرے رہو۔

| Words  | How we speak | Meanings in English & Urdu  |
|--|--------------|-----------------------------|
| God calls Himself 'Knowing' to the end that. |              |                             |
| You may be afraid of Him to plot an evil.    |              |                             |
| plot (n.)                                    | پلوٹ         | plan secretly or damagingly |
| evil (adj.)                                  | ee'vul       | wickedness                  |

Reference to the context. The same as for Lines 1-4.

Explanation. God calls Himself "Knowing" to warn us that He knows about everything that we do. He wants to make us careful of what we do anywhere. We should understand the meaning of this name. Then we shall stop committing evil acts.

جلال الدین رومی کی تحریر شدہ اصل نظم فارسی میں) نیست اسماء خدا اسم علم  
اسم مشتق مست ز اوصاف قدیم  
کہ سید کا نور دار نام ہم  
نے مثال علت اولیٰ شیم

| Words   | How we speak | Meanings in English & Urdu |
|---|--------------|----------------------------|
| These are not mere accidental names of God        |              |                            |
| As a Negro may be called camphor;                 |              |                            |
| So are these names derived from God's attributes. |              |                            |
| And not mere vain titles of the First Cause.      |              |                            |

یہ اللہ تعالیٰ کے خاص اتفاقیہ نام نہیں ہیں جیسا کہ ایک حبشی کو کاغذ کاغذ کہا جاتا ہے؛ یہ نام اللہ تعالیٰ کی صفات سے اخذ کیے گئے ہیں، اور خالق کائنات کے شخص بے مقصد القابات نہیں ہیں۔



|                       |               |            |   |
|-----------------------|---------------|------------|---|
| mere (adj.)           |               | مٹیر       | only  |
| accidental names (n.) | ak'su-dunt-al | ایکسڈنٹل   | names given by chance   |
| Negro (n.)            |               | نیگرو      | black African, later settled in America                                 |
| camphor (n.)          |               | کیمفر      | strong-smelling white substance used for medical purposes               |
| derived (v.)          | di-riivd      | ڈرائیوڈ    | drawn, got  |
| atributes (n.)        | u-trib'yoots  | اٹری بیوٹس | names, description  |
| vain (adj.)           |               | وین        | useless, purposeless  |
| titles (n.)           |               | ٹائٹلز     | the Creator, the Maker or Giver of everything & the cause of everything |
| the First Cause (n.)  |               | ڈ فرسٹ کوز |   |

Reference to the context. The same as for Lines 1-4.

**Explanation.** God names have a serious purpose. These guide human beings. To explain, the poet calls a Negro camphor without purpose. But God's names like "the Creator, Seeing, Hearing, Rahman, and Ghafoor (forgiving), etc." show the true path of life. These names show that Allah is the First Cause or the Maker and Giver of everything. He controls everything and everyone. These names are not aimless titles at all.

### Short Questions and Answers (8 Marks)

#### Textbook exercise

Q. 1 How many attributes (qualities) of God are mentioned in the poem? Explain.

(Bwp 07, Lhr 09, 11, Fsd 13, Dgk 10, 13, Gwl 10, 14)

Ans. Three attributes of God are mentioned. These are "Seeing," "Hearing," and "Knowing." God observes everyone and everything everywhere, He hears every sound and speech everywhere, and He knows about everyone, everything everywhere.

خدا کی تین صفات کا ذکر ہے۔ یہ ہیں "سمیٹھ"، "سیر"، اور "جاننے والا"۔ خدا تعالیٰ ہر ایک اور ہر جگہ ہر چیز پر نظر رکھے ہوئے ہے۔ وہ ہر آواز اور گفتگو ہر جگہ سنتا ہے اور وہ ہر ایک کے بارے میں سب کچھ جانتا ہے۔

Q. 2 What makes one scared of (frightened of) sinning?

(Rwp 10, Bwp 07, 10, Sar 10, 12, Gwl, Ajk 12, Fsd 13, Swl 15)

Ans. God's act of seeing our actions ("His eye") frightens others from committing sins. People know that God is seeing them all the time. So they try not to commit sins or evil deeds.

خدا تعالیٰ ہمارے اعمال کو دیکھنے کا عمل ہمیں گناہ سرزد کرنے سے ڈراتا ہے۔ لوگ جانتے ہیں کہ خدا ہر لحظہ انہیں دیکھ رہا ہے۔ لہذا وہ گناہ کرنے یا برے عمل کرنے کی کوشش نہیں کرتے۔

Q. 3 What are the effects of the attributes of God? (Bwp 10, Fsd, Sar, Gwl, Sar, Rwp 13, Lhr 11, 13, Swl 13) (or) How do the attributes of God affect man's character? (Lhr 10, 13, Mul 14)

Ans. The effects of God's attributes or qualities are very positive. They make us act according to the meanings of these qualities. Then we do good deeds. We try to live nobly.

خدا تعالیٰ کی صفات یا خوبیوں کے اثرات بہت مثبت ہیں۔ یہ ہمیں ان خصوصیات کے مفہوم کے مطابق عمل پیرا ہونے پر مائل کرتی ہیں، اور ہم اچھے اعمال کرتے ہیں۔ ہم نیک و بھلائی سے رہنے کی کوشش کرتے ہیں۔

Q. 4 Mention three more attributes of God and explain. (Gwl, Dgk 2010)

Ans. Three more attributes (qualities) of God are:

**Ghafoor**—the Great Forgiver (معاف کرنے والا)—He forgives everyone's faults.

**Al-Momin**—the Protector—He protects us from dangers and keeps us alive.

**Wadood**—the Loving (محبت کرنے والا)—He loves us, as He has made us to help and encourage others.

الغفار—معاف کرنے والا، وہ سب کی خطائیں معاف کرتا ہے۔

المومن—حفاظت کرنے والا، وہ ہمیں خطرات سے بچاتا ہے اور زندہ رکھتا ہے۔

الودود—محبت کرنے والا، وہ ہم سے محبت کرتا ہے، جیسا کہ اس نے ہمیں دوسروں کی مدد اور حوصلہ افزائی کرنے کے لیے پیدا کیا ہے۔

Q. 5 How do God's qualities help in refining the character of a person? (or) How do the attributes of God affect man's character? (Lhr 11, 13, Rwp 14)

ایک شخص کے کردار کو بخیر کرنے میں اللہ تعالیٰ کی صفات کس طرح مدد کرتی ہیں؟ (یا) اللہ تعالیٰ کی صفات کس طرح آدمی کے کردار پر اثر انداز ہوتی ہیں؟

Ans. God Almighty's name "Ghafoor" means the Great Forgiver (معاف کرنے والا). We, thus, also try to forgive or excuse others. "Al-Momin" means the Protector. This name makes us sure that God will protect us if we are true Muslims. "Wadood" means the Loving. This name makes us love and like others. God's names make us useful and noble citizens.

"الغفار" سے مراد ہے عظیم درگزر کرنے والا۔ ہم چنانچہ دوسروں کو معاف کرنے کی کوشش کرتے ہیں۔ "المومن" سے مراد ہے حفاظت کرنے والا۔ یہ نام ہمیں یقین دلاتا ہے کہ خدا ہماری حفاظت کرتا ہے اگر ہم سچے مسلمان ہیں۔ "الودود" سے مراد ہے محبت کرنے والا۔ یہ نام ہمیں دوسروں سے پیار و محبت کرنے پر راغب کرتا ہے۔ خدا تعالیٰ کے نام ہمیں کارآمد اور نیک شہری بناتے ہیں۔

Q. 6 God calls Himself "Hearing." How does this attribute of God help one in daily speech?

خدا تعالیٰ اپنے آپ کو "سمیٹھ" کہہ کر پکارتا ہے۔ یہ خدا کی صفت کس طرح ایک شخص کو روزمرہ گفتگو میں مدد دیتی ہے؟

Ans. God's quality of hearing is a direction that we should not use foul language in our talk. We should not speak against others without just cause. We should be very careful while speaking because God is all the time hearing us. ہمیں گفتگو کے دوران بہت محتاط ہونا چاہیے کیونکہ خدا ہمیں ہر وقت سنتا ہے۔

Q. 7 Do you think the attributes (qualities) of God should be remembered and kept in mind by us in our daily routine work?

Ans. We do not always remember that God is watching us and listening to us. We commit evil deeds, lie, and plan negatively. We should remember God's qualities in his names. Then we would not act immorally. ہم ہمیشہ یاد نہیں رکھتے کہ خدا ہمیں دیکھ رہا ہے اور سن رہا ہے۔ ہم برے عمل کرتے ہیں، جھوٹ بولتے ہیں اور منفی منصوبے بناتے ہیں۔ ہمیں خدا کی صفات اس کے ناموں میں یاد رکھنی چاہئیں۔ پھر ہم غیر اخلاقی کام نہیں کریں گے۔

Q. 8 Write a few sentences for each of the attributes of God given in the poem with reference to the present lifestyle.

Ans. 1. "Seeing to the end" "آخر تک دیکھنے والا"—"آ آخر تک دیکھنے والا"۔ So we should act nobly and God Almighty sees everything all the time everywhere. We should avoid doing every kinds of evil deed. work honestly. We should avoid doing every kinds of evil deed. خدا نے ذوالجلال ہر چیز ہر وقت ہر جگہ دیکھتا ہے۔ لہذا ہمیں نیک عمل اور پابندی سے کام کرنا چاہیے۔ ہمیں ہر قسم کے برے اعمال سے بچنا چاہیے۔



## ii. "Hearing to the end" "آخربیک سنے والا"

God almighty hears everything that we say anywhere and at any time. So we should talk well, speak carefully, and avoid roul talk of every kind.

خداے ذوالجلال سب کچھ سنتا ہے جو ہم ہر جگہ اور ہر وقت کہتے ہیں۔ لہذا ہمیں اچھی گفتگو کرنی چاہیے۔ محتاط بات کرنی چاہیے اور ہر قسم کی لغو بات سے پرہیز کرنا چاہیے۔

## iii. "Knowing to the end" "آخربیک جاننے والا"

As God Almighty knows everything that we do anywhere at any time. We should act on His directions, rules, and laws. We should say our prayers and obey God in all matters, personal, religious and social.

جیسا کہ خداے ذوالجلال سب کچھ جانتا ہے جو کچھ ہم کہیں بھی کسی وقت کرتے ہیں۔ ہمیں اپنی عبادتوں اور تمام ذاتی، مذہبی اور معاشرتی معاملات میں خدا تعالیٰ کی احکام کی بجا آوری کرنی چاہیے۔

## Further Exercise for Complete Preparation

## 1 Explain why God Almighty calls Himself "Seeing"? کیوں کہتا ہے؟

Ans. God Almighty calls Himself "Seeing" because he sees everything everywhere. God wants to tell us that He sees and understands our ideas, plans and acts everywhere. So we should be afraid of Him and have ideas and plans that are positive and acceptable.

خداے ذوالجلال اپنے آپ کو "بصیر" کہتا ہے کیونکہ وہ سب کچھ دیکھنے والا ہے۔ خدا ہمیں بتانا چاہتا ہے کہ وہ دیکھتا ہے اور ہمارے خیالات، منصوبے ہر طرح کے عمل سے واقف ہے۔ لہذا ہمیں اس سے خوف زدہ ہونا چاہیے اور ایسے خیالات اور منصوبے بنانے چاہئیں جو قابل قبول اور مثبت ہوں۔

For further use if desired: God wants us to act nobly everywhere all the time.

## 2 Explain why God Almighty calls Himself "Hearing"? کیوں کہتا ہے؟

Ans. God calls Himself "Hearing" because he hears and knows whatever we speak or say. He wants us to speak all that is proper and acceptable to others. اس لئے کہتا ہے کیونکہ جو کچھ ہم بولتے یا کہتے ہیں وہ سنتا اور جانتا ہے۔ وہ چاہتا ہے کہ ہم اپنی باتوں کو مناسب اور قابل قبول بنائیں۔

## 3 Explain why God Almighty calls Himself "Knowing"? کیوں کہتا ہے؟

Ans. God Almighty calls Himself Knowing because he knows what lies in our mind. He knows what we intend to do in the present or near or distant future. He wants us to make useful and harmless plans to avoid punishment on His hands.

خداے ذوالجلال اپنے آپ کو "علیم" جاننے والا کہتا ہے کیونکہ وہ جانتا ہے ہمارے دماغوں میں کیا ہے۔ وہ جانتا ہے ہم حال میں یا مستقبل قریب یا بعید میں کیا کرنے کا ارادہ رکھتے ہیں۔ وہ چاہتا ہے کہ ہم کا ارادہ اور بے ضرر منصوبے تشکیل دیں تاکہ ہم اُس کے ہاتھوں سزا سے بچ جائیں۔

## 4 Explain the line "These are not mere (only) accidental (purposeless) names of God."

Ans. The names of God Almighty like "Seeing, Hearing, Knowing" are purposeful. They show God's powers and intentions. They show to us how God, in all His power knows everything about us, this world and the universe. So everyone should act on His orders.

خداے ذوالجلال کے نام جیسے کہ "بصیر"، "سمیع"، "علیم" ہیں یا مقصد ہیں۔ یہ خدا تعالیٰ کی قوتوں اور ارادوں کو ظاہر کرتے ہیں۔ یہ ہم پر ظاہر کرتے ہیں کہ خدا تعالیٰ کس طرح اپنی تمام قدرت سے ہمارے بارے میں اس دنیا اور کائنات کے بارے میں سب کچھ جانتا ہے۔ اس لئے ہر ایک کو اس کے احکامات پر چلنا چاہیے۔

## 5 What kind of life would we live if we understand the true meanings of God Almighty's names?

ہم کس طرح کی زندگی گزاریں گے اگر ہمیں خداے ذوالجلال کے ناموں کا اصل مفہوم سمجھ آ جائے؟

Ans. If we understand the true meanings of God Almighty's names and act on them, we shall become perfect. God will be happy with us. The doors of Paradise will lie open to us. اگر ہم خدا تعالیٰ کے ناموں کا اصل مفہوم جان لیتے ہیں اور ان پر عمل کرتے ہیں، ہم کامل ہو جائیں گے۔ خدا ہم سے خوش ہوگا۔ جنت کے دروازے ہم پر کھول دیئے جائیں گے۔

## 6 Explain the title of the poem.

Ans. The present poem is about the qualities of God Almighty. The poet explains some attributes (qualities) of God; They can stop people from committing bad deeds or from using foul language. موجودہ نظم اللہ تعالیٰ کی صفات کے بارے میں ہے۔ شاعر نے خدا کی کچھ صفات بیان کی ہیں جو لوگوں کو برے کام انجام دینے اور گندی زبان استعمال کرنے سے روک سکتی ہیں۔

## 7 Explain the theme or central idea or substance of the poem.

Ans. God Almighty's names are His qualities. These qualities have very useful purposes. They show what God can do, and so what human beings should do. The need is to understand the meanings of God's names and to act according to them. نظم کے موضوع یا مرکزی خیال کی وضاحت کریں یا اس کا لب لباب بیان کریں۔

## Synonym mcqs (2 Marks)

## Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- God calls Himself "Seeing" to the end that His eyes may scare you from sinning for the purpose (a) keep, (b) stop, (c) check, (d) frighten
- These are not mere (only) accidental names of God (Ajk 2012) (a) public, (b) private, (c) chance, (d) final
- God calls himself "Hearing" to close your lips against foul discourse. (a) useless, (b) worthless, (c) immoral (غیر اخلاقی), (d) destructive
- God calls himself "Hearing" to close your lips against foul discourse. (a) replies, (b) questions, (c) talk or speech, (d) language
- God calls Himself "Knowing" to make you afraid to plot an evil. (a) invent, (b) construct, (c) plan secretly, (d) present
- God calls Himself "Knowing" to make you afraid to plot an evil. (a) a danger, (b) a wickedness (بدی), (c) a trouble, (d) a disturbance
- These are not mere accidental names of God. (a) simple, (b) final, (c) only, (d) last
- God's names are derived from God's attributes. (a) planned, (b) drawn (or got), (c) constructed, (d) designed
- God's names are derived from God's attributes. (Lhr 09, Ajk, Dgk 2012) (a) powers, (b) punishments, (c) words, (d) qualities (صفات)
- God's names are not mere vain titles of the First Cause. (a) grand, (b) great, (c) useless (or purposeless), (d) strange
- God's names are not mere vain titles of the First Cause. (a) labels, (b) signs, (c) signals, (d) names (or descriptions)



12. God's names are not mere vain titles of the First Cause. (a) God is the creator of our world only. (b) Most things come from God. (c) We should all depend upon God. (d) God's names show that He is the source of everything and every good quality.

### Correct information mcqs

#### Exercise 2

#### Choose the correct answer.

- God calls Himself "Seeing" to scare (frighten) us from \_\_\_\_\_.  
(a) playing uselessly, (b) sleeping much, (c) wasting our time, (d) sinning
- God calls Himself "Hearing" to keep (stop) us from \_\_\_\_\_.  
(a) talking uselessly, (b) talking foully (بدزبانی), (c) talking angrily, (d) talking long
- God calls Himself "Knowing" to keep (stop) us from \_\_\_\_\_. (a) making useless plans, (b) making worthless plans, (c) making evil or wicked plans, (d) making war plans
- The names or titles of God show His \_\_\_\_\_.  
(a) great powers, (b) controlling position, (c) great qualities, (d) authority only
- If people understand the messages of God's names and act on them \_\_\_\_\_.  
(a) they can become rich, (b) they can become healthy, (c) they can become morally perfect, (d) they can live long
- God's names are derived (got) from \_\_\_\_\_.  
(a) His powers, (b) His qualities (خوئیاں), (c) His greatness, (d) His authority
- A Negro has been called camphor \_\_\_\_\_.  
(a) with some purpose, (b) without any purpose, (c) harmfully, (d) usefully
- The names or titles of God are not \_\_\_\_\_.  
(a) vain (purposeless بلا مقصد), (b) purposeful, (c) meaningful, (d) useful
- We should act on the messages of God's names \_\_\_\_\_. (a) to become useful, (b) to become less useless, (c) to help eat other, (d) to become perfect Muslims

#### Hints for the exercises

Exercise 1-1. (d). 2. (c). 3. (c). 4. (c). 5. (c). 6. (b). 7. (c). 8. (b). 9. (d). 10. (c). 11. (d). 12. (d).

Exercise 2-1. (d). 2. (b). 3. (c). 4. (c). 5. (c). 6. (b). 7. (a). 8. (a). 9. (d).

### 17. The Delight Song خوشی کا نظم

by N. (Navaree) Scott Nomaday (nom-u-dae) (born February 27, 1934)

#### (A) Introduction to the poem نظم کا تعارف

Philosophers and thinkers, poets and artists, and ordinary people like you and I have been thinking and planning how we can make our lives and society truly happy and comfortable. Alas! we are never perfectly happy and satisfied. The present poem is a reflection of our imaginary (خیالی) state (condition) of happiness and joy.

فلسفیان اور مفکرین، شعرا اور فنکار، اور آپ اور مجھ جیسے عام لوگ سوچتے اور منصوبے بناتے رہے ہیں کہ ہم اپنی زندگیوں اور معاشرے کو کس طرح خوش باش اور آرام دہ بنا سکتے ہیں۔ افسوس! ہم کبھی بھی پوری طرح خوش اور مطمئن نہیں ہوتے۔ موجودہ نظم ہماری خیالی خوش اور شادمانی کی حالت کی عکاسی کرتی ہے۔

### (B) Explanatory summary نظم کا تشریحی خلاصہ

A person like the poet feels alive, active, and smart if he can enjoy the brightness of the sky, running on the plain ground, sight of the fish swimming in the water, and so on. He enjoys looking at the activities of the birds, changes in nature during the day and night, and the different natural phenomena (مظاہر قدرت) like rainfall and snowfall.

A person like the poet feels alive and active if he is in a happy relationship with all that is on the earth. He is active and happy if he is in a happy relationship with those who matter on the earth like the lords (rich and powerful people). It all means that he is in harmony (agreement and happy relationship) with everything that is in nature and society. It is surely an ideal (مثالی) kind of life that he leads. The poem is a dream of the poet. Some parts of this dream may be true for him.

شاعر جیسا آدمی اگر آسمان کی چمک سے، میدانوں میں پانی میں تیرتی ہوئی مچھلیوں کے نظارے سے لطف اندوز ہو سکتا ہے تو وہ اپنے آپ کو زندہ، متحرک اور تازہ محسوس کرتا ہے۔ وہ پرندوں کی سرگرمیوں، دن اور رات کے دوران قدرت کے ہونے والی تبدیلیوں اور بارش اور برفباری جیسے قدرت کے مظاہر کو دیکھتے ہوئے خوش محسوس کرتا ہے۔

شاعر جیسا آدمی اپنے آپ کو زندہ اور متحرک محسوس کرتا ہے اگر وہ زمین پر موجود ہر ایک چیز کے ساتھ خوشی کے تعلق میں ہے۔ وہ اپنے آپ کو زندہ اور متحرک محسوس کرتا ہے اگر وہ ان لوگوں کے ساتھ خوشی کے تعلق میں ہو جو اہمیت کے حامل ہوں جیسے کہ لورڈز ہیں (امیر اور طاقتور لوگ)۔ اس کا مطلب یہ ہے کہ شاعر قدرت میں اور معاشرے میں موجود ہر چیز کے ساتھ ہم آہنگی میں ہے اور ان کے ساتھ اچھا تعلق رکھتا ہے۔ یقیناً یہ ایک مثالی زندگی ہے جو وہ بسر کرتا ہے۔ یہ نظم شاعر کا خواب ہے۔ اس خواب کے کچھ حصے اس کے لئے سچے ہو سکتے ہیں۔

### (C) Words, meanings, pronunciation, explanation with reference to the context الفاظ، معنی، تلفظ، سیاق و سباق کے حوالے سے اشعار کی تشریح

#### Lines 1-4

I am a feather on the bright sky  
I am the blue horse that runs in the plain  
I am the fish that rolls, shining, in the water  
I am the shadow that follows a child

میں روشن آسمان پر ایک پر ہوں  
میں نیلگوں گھوڑا ہوں جو میدان میں دوڑتا ہے  
میں مچھلی ہوں جو پانی میں چمکتی ہوئی گل کھاتی ہے  
میں سایہ ہوں جو بچے کے پیچھے چلتا ہے

| Words        | How we speak | Meaning in English & Urdu                       |
|--------------|--------------|---|
| feather (n.) | feth'ur      | فیدر that is, the bird that flies lightly above |
| plain (n.)   | plaen        | پلین field                                      |
| rolls (v.)   | roles        | رولس revolves                                   |
| follows (v.) | fol'oes      | فولوس goes after                                |

Reference to the context. These lines are from the poem "The Delight Song" by N. Scott Nomaday. The poet explains how he is alive, active, and happy.

سیاق و سباق کا حوالہ۔ یہ سطور این سکاٹ نومڈے کی نظم "خوشی کا نغمہ" سے لی گئی ہیں۔ شاعر وضاحت کرتا ہے کہ کس طرح وہ زندہ، متحرک اور خوش ہے۔

Explanation. The poet observes the movements of the birds flying in the air. He feels light like their feathers. He feels active like the horse running on the plain ground. He shares the movements of the fish. He enjoys their shiny bodies swimming in the sun. He follows the child that moves forward shedding its shadow behind. This quality of sharing the movements, feelings and joys of others by a person is called empathy. The poet exhibits this quality throughout the poem.

تشریح۔ شاعر فضا میں اڑنے والے پرندے کی حرکات کا مشاہدہ کرتا ہے۔ وہ ان کے پروں کی طرح ہلکا محسوس کرتا ہے۔ وہ ہموار زمین پر بھاگتے ہوئے گھوڑے کی طرح متحرک محسوس کرتا ہے۔ وہ مچھلیوں کی حرکات کے ساتھ شریک ہوتا ہے۔ وہ ان کے سورج میں تیرتے چمکتے جسموں سے لطف اندوز ہوتا ہے۔ وہ آگے آگے چلتے ہوئے بچے کے سائے کے پیچھے چلتا ہے۔ ایک شخص کی دوسروں کی حرکات، احساسات اور خوشیوں میں شریک ہونے کی کیفیت ہے۔ شاعر ساری نظم میں یہ صفت اجاگر کرتا ہے۔



**Lines 5-8**

I am the evening light, the lustre of meadows  
I am the eagle playing with the wind  
I am a cluster of bright beads  
I am the farthest star

|              |          |         |   |
|--------------|----------|---------|---|
| lustre (n.)  | lus'tur  | لُسْتُر | shine, brilliance   |
| meadows (n.) | med'oes  | میدوس   | grasslands  |
| eagle (n.)   | ee'gul   | ای گل   | powerful bird that kills other birds                          |
| cluster (n.) | klus'tur | کلسٹر   | a group of things close together, bunch                       |
| beads (n.)   | beeds    | بیڈس    | small round balls of glass or stone in a necklace or a rosary |

**Reference to the context.** The same as for Lines 1-4.

**Explanation.** In these lines, the poet identifies himself with (shares the existence or activities or feelings of) the evening light as it spreads. He also identifies himself with the attraction of the valleys, the flight of the eagle, the beads in their brightness in the necklace or rosary, and the brightness and glory of the distant stars. Thus, he feels one with them and enjoys what goes on with them.

**Lines 9-14**

I am the cold of the dawn  
I am the roaring of the rain  
I am the glitter on the crust of the snow  
I am the long track of the moon in a lake  
I am the flame of four colors  
I am the whole dream of these things.

|              |         |       |                     |
|--------------|---------|-------|---------------------|
| roaring (n.) |         | رورنگ | deep loud sound     |
| glitter (n.) | glit'ur | گیلٹر | brightness or shine |
| crust (n.)   |         | کرسٹ  | thin hard layer     |

**Reference to the context.** The same as for Lines 1-4.

**Explanation.** The poet expresses his feelings of oneness with the coldness of the dawn, the loud noise of the rain, the shine of the outer layer of the snow, the long path of reflection of the moon in the lake, and the four-coloured flame of the fire. He feels that he has gone in spirit (in thoughts) into these colours and noises, entered their existence. ①

For further use if desired:

① The poet feels that he himself has become an idealized form of all these. This means that his identification with them is complete. He even begins surpassing their perfection in his own personal completeness.

**Lines 15-20**

You see, I am alive, I am alive  
I stand in good relation to the earth  
I stand in good relation to the lords  
I stand in good relation to all that is beautiful  
I stand in good relation to all that is fruitful  
You see, I am alive, I am alive.

|                |        |                                      |
|----------------|--------|--------------------------------------|
| the lords (n.) | ڈلورڈس | powerful, moneyed, propertied people |
|----------------|--------|--------------------------------------|

**Reference to the context.** The same as for Lines 1-4.

**Explanation.** In these lines, the poet explains in a new manner how he is living happily in the world. He has all along kept a good relationship with the earth, the rich or important people, the beautiful things around him and all that is productive and fruitful in nature. ①

For further use if desired:

① The poet has been living in perfect harmony (agreement) with nature and society. That is, he has been living or leading an ideal happy life which is not normally possible. The poet is in an ideally happy position and situation, and he is superbly happy and satisfied.

**Short Questions and Answers (8 Marks)****Textbook exercise**

Q. 1 What do you understand when the poet says, "I am the shadow that follows a child"? (Rwp 2011)

Ans. It means that the poet, who is a grown-up person, remains as happy as a child. He has all the joys that children in their free life have. So, he follows their pleasures and joys like a shadow following an object. ①

Q. 2 How can the crust (hard upper surface) of the snow glitter (shine brightly)? (Sar 2010)

Ans. When the sun sends down its rays, the upper hard surface of the snow shines brightly. It is a common sight in nature, and we enjoy the flashes of hardened snow under the sun. ①



## Q. 3 What is the dream of the poet? (Bwp, Fsd 11, Dgk 12)

Ans. The poet wishes to be in happy relationship with all that is on the earth and the people who live here. He wishes to enjoy all the natural phenomena (مظاہر قدرت) and activities of the fish, birds, animals and all other beautiful creatures. ① وہ خواہش کرتا ہے کہ وہ زمین پر ہر چیز کے ساتھ اور جو لوگ یہاں ہیں ان کے ساتھ خوشگوار تعلقات قائم کرے۔ وہ خواہش کرتا ہے کہ قدرت کے مظاہر اور پھلیوں، پرندوں، جانوروں اور تمام خوبصورت مخلوق کے ساتھ لطف اندوز ہو۔

For further use if desired:

① Joined with all the Creation (موجودات), the poet wants to live a full natural life.

## Q. 4 What is the effect of man's good relation with the earth and the lords? (or) How does the poet stand in good relation to the earth and the lords? (or) How

Ans. A person who looks at nature happily and likes its different forms is in a happy relationship with it. If like the poet he has good relations with big landowners he can use their facilities to enjoy nature. ایک شخص جو فطرت کو خوشی سے دیکھتا ہے اور اس کی مختلف شکلیں پسند کرتا ہے وہ ان سے خوشگوار تعلقات رکھتا ہے۔ اگر شاعر کی طرح وہ بڑے زمینداروں سے اچھے تعلقات بناتا ہے تو وہ ان کی سہولیات استعمال کر کے قدرت سے لطف اندوز ہو سکتا ہے۔

## Q. 5 What are the things that keep a person alive? (Lhr, Mul 11, 12, Fsd 13, Sar 11, 14) (or) What is the real cause of happiness as pointed out by the poet in "The Delight Song"? (Fsd 10, Mul 15)

Ans. All nature, the sky, the earth, the birds, animals and beautiful creatures, the natural phenomena (مظاہر قدرت), and human beings and their good qualities keep a person alive. His pleasant feelings and thoughts as he lives in the world keep him alive. قدرت، آسمان، زمین، پرندے، جانور اور خوبصورت مخلوق، قدرتی مظاہر اور انسان اور ان کی اچھی صفات ایک شخص کو زندہ رکھتی ہیں۔ اس کے خوشگوار احساسات اور خوش فہمی جن سے وہ اس دنیا میں رہتا ہے اسے زندہ رکھتی ہیں۔

## Q. 6 How does the poet support the bright (optimistic) view of life? (or) What is the dream of the poet in the "Delight Song"? (Bwp 2011)

Ans. The poet holds the bright view of life. He hopes or dreams that he will get full pleasure and enjoyment in nature and society. The poem is an expression of his hopes, wishes, and dreams that are all positive and pleasure-giving. ① شاعر زندگی کے بارے میں روشن نظریہ رکھتا ہے۔ وہ امید کرتا ہے کہ وہ قدرت اور معاشرے سے پوری خوشی اور لطف حاصل کرے گا۔ نظم اس کی امیدوں، خواہشوں اور خوابوں کا اظہار ہے جو تمام مثبت نوعیت کے ہیں اور خوش فہمی فراہم کرنے والے ہیں۔

For further use if desired:

① The dark or pessimistic view of life is not discussed.

## Q. 7 What is your opinion on the ideas expressed by the poet or on the theme of the poem? (Bwp 2014)

Ans. The poet asks another person to enjoy the beauties of nature. He asks him to have fine relations with the "lords," rich and well-placed people. But I think he should ask the other person to feel inwardly happy and satisfied. If a person is inwardly happy, he will naturally look outwardly happy. شاعر دوسرے شخص سے کہتا ہے کہ وہ قدرت کی دلفریبیوں سے محظوظ ہو۔ وہ اس سے کہتا ہے کہ "لورڈز" امیر تر اور اچھے مقام پر پہنچے ہوئے لوگوں کے ساتھ عمدہ تعلقات رکھے۔ لیکن میں سمجھتا ہوں کہ اسے دوسرے شخص سے کہنا چاہیے کہ وہ اندر سے خوش اور مطمئن محسوس کرے۔ اگر ایک شخص اندر سے خوش ہوگا وہ قدرتی طور پر باہر بھی خوش لگے گا۔

## Further Exercise for Complete Preparation

## 1 In what ways does the poet have full enjoyment in his ideas or imagination? (or) How does the poet express the feelings of happiness in the poem? (Bwp 2009)

Ans. The poet has full enjoyment when he thinks, firstly, that he enjoys all the beauties of Nature and joys of childhood. Secondly, he thinks that he has happy relations with all human beings. So he enjoys himself fully in Nature and in society. کس انداز میں شاعر خیالات یا تصور میں بھرپور طور پر لطف و سرور میں ہے؟ (یا) شاعر نظم میں کس طرح خوشی کے جذبات کا اظہار کرتا ہے؟

Ans. The poet has full enjoyment when he thinks, firstly, that he enjoys all the beauties of Nature and joys of childhood. Secondly, he thinks that he has happy relations with all human beings. So he enjoys himself fully in Nature and in society. شاعر بھرپور لطف اٹھاتا ہے جب اولاً خیال کرتا ہے کہ وہ قدرت کی تمام خوبصورتیوں اور بچپن کی رعنائیوں سے لطف اندوز ہوتا ہے۔ دوم وہ سوچتا ہے کہ اس کے تمام نسل انسانی کے ساتھ خوش کن تعلقات ہیں۔ لہذا وہ معاشرے اور قدرت میں خوب لطف اندوز ہوتا ہے۔

## 2 Is it true to say that the poet merges (combines or blends) himself with Nature in its different forms in his thoughts to feel happy?

Ans. The poet really tries to merge himself with the beautiful birds, animals, fish, innocent happiness of children, changing scenes and objects of Nature. He likes to be one with them one after another. Thus, he obtains full satisfaction and joy in Nature. کیا یہ درست ہے کہ شاعر اپنے آپ کو قدرت کے ساتھ ضم کر لیتا ہے؟ اپنی مختلف سوچوں اور شکلوں میں، کہ خوش محسوس کرے؟

Ans. The poet really tries to merge himself with the beautiful birds, animals, fish, innocent happiness of children, changing scenes and objects of Nature. He likes to be one with them one after another. Thus, he obtains full satisfaction and joy in Nature. شاعر واقعی اپنے آپ کو خوبصورت پرندوں، جانوروں، مچھلیوں، بچوں کی معصوم خوشیوں، قدرت میں بدلنے لگنے والے مناظر اور اشیاء کے ساتھ ضم کرنے کی کوشش کرتا ہے۔ وہ ان کے ساتھ یکے بعد دیگرے یکجا ہو جانا چاہتا ہے۔ اس طرح وہ قدرت میں مکمل اطمینان اور خوشی حاصل کرتا ہے۔

## 3 Explain what to you is the most perfect and pleasant identification (close association) of the poet with a natural object or quality?

Ans. Perhaps the poet's closest association or identification is with the flying bird. He flies on the sky with it and enjoys the upper atmosphere immensely (greatly). From there he comes down to earth. اظہار ہے۔ وہ اس سے دوسری چیز پر اثر آتا ہے۔

وضاحت کریں کہ آپ کی نظر میں شاعر کس قدرتی شے یا صفت کے ساتھ سب سے مکمل اور خوشگوار گہرا تعلق قائم کرتا ہے؟

Ans. Perhaps the poet's closest association or identification is with the flying bird. He flies on the sky with it and enjoys the upper atmosphere immensely (greatly). From there he comes down to earth. شاید شاعر کا گہر ترین تعلق پرواز کرتے پرندے کے ساتھ ہے۔ وہ اس کے ساتھ آسمان پر اڑتا ہے اور اوپر کے ماحول سے بے پناہ لطف اٹھاتا ہے۔ وہاں سے وہ زمین پر اتر آتا ہے۔

## 4 When does the poet feel truly alive and active?

Ans. The poet feels alive and active in Nature and with his fellow beings. He is in the happiest relationship with other human beings, high and low. He has good relations with the lords of the land or rich and powerful people. ① شاعر کب زندہ اور متحرک محسوس کرتا ہے؟

Ans. The poet feels alive and active in Nature and with his fellow beings. He is in the happiest relationship with other human beings, high and low. He has good relations with the lords of the land or rich and powerful people. ① شاعر قدرت میں اور سماجی لوگوں کے ساتھ زندہ اور متحرک محسوس کرتا ہے۔ وہ انسانوں کے ساتھ انتہائی خوشگوار تعلق بناتا ہے خواہ وہ بڑے ہوں یا چھوٹے۔ ان کے زمین کے خداؤں کے ساتھ یا امراء اور طاقت ور لوگوں کے ساتھ اچھے تعلقات قائم ہیں۔

For further use if desired:

① So the poet is in an ideal relationship with the forces of Nature, children, people and everything everywhere.

## 5 Is it possible to have the poet's feelings in our world, which is full of problems and worries?

Ans. It is rather impossible to have the poet's ideal satisfaction in this world. We all have our problems and worries. All are entangled (caught up) in the net or web of problems, big and small. ① کیا ہمارے لئے یہ ممکن ہے کہ شاعر کے احساسات رکھ سکیں، دنیا میں جو مسائل اور فکر رات سے پر ہے؟

Ans. It is rather impossible to have the poet's ideal satisfaction in this world. We all have our problems and worries. All are entangled (caught up) in the net or web of problems, big and small. ① شاید یہ ناممکن ہے کہ ہم اس دنیا میں شاعر کا مثالی اطمینان حاصل کر سکیں۔ ہم سب کے مسائل اور پریشانیاں ہیں۔ سب بڑی چھوٹی مشکلات کے جال میں پھنسے ہوئے ہیں۔

For further use if desired:

① So the poet must be in difficulties like us. But for some time, we can escape from our problems on the wings of imagination (تخیل) like the poet.

لہذا شاعر بھی ضرور ہماری طرح مشکلات میں گھرا ہوگا۔ لیکن ہم کچھ وقت کے لیے شاعر کی طرح اپنے مسائل سے تخیل کے پردوں پر اڑنا اختیار کر سکتے ہیں۔



Q. 6 Explain how you would call the poet a romantic.

Ans. The poet is a romantic, as he escapes the realities, problems and worries of this world in his imagination. He lives for some time in an imaginary world to forget all that is unpleasant and to remember all that is charming.

For further use if desired:

So the poet stays with the joys of nature, childhood and society forgetting all his worries.

Q. 7 Explain the title of the poem or write a critical note on it.

Ans. The poem is about the delights or joys that the poet wants to have in his life. The world to him is beautiful and lovely in its different forms and shapes. He enjoys the beauties of nature as well as he can.

For further use if desired: So the poet feels that he is alive in his feelings and joys.

Q. 8 Explain the theme or central idea or substance of the poem. (or) How does the poet express his feelings of happiness in "The Delight Song"?

Ans. The theme is what it is that gives the poet and people like him the desire and power to enjoy life. It is nature and good social relations that make him hopeful, happy and lively (lively adj.).

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- I stand in good relation to the lords. (a) rulers, (b) landowners, (c) powerful, (d) leaders
- The poet says that he is the blue horse that runs in the plain. (a) road, (b) hills, (c) field, (d) grass
- The poet says that he is the fish that rolls in the water. (a) sails, (b) travels, (c) shakes, (d) revolves
- The poet says that he is the shadow that follows a child. (a) accompanies, (b) goes or moves after, (c) is with, (d) is close to
- I am the evening light, that lustre of meadows (grasslands). (a) beauty, (b) charm, (c) shine, (d) appeal
- I am the evening light, the lustre of meadows. (Lhr 2010) (a) mountains, (b) pastures (small streams), (c) trees, (d) brooks (small streams)
- The poet says that he is a cluster of bright beads. (Sar 2013) (a) collection, (b) group, (c) mass, (d) bunch
- The poet says that he is the roaring of the rain. (a) howling, (b) shouting, (c) thundering, (d) loud sound

- The poet says that he is the glitter on the crust of the snow. (a) brightness (or shine), (b) reflection, (c) flame, (d) light
- The poet says that he is the glitter on the crust of the sun. (a) soft layer, (b) hard layer, (c) covering, (d) sheet
- The poet says that he is the whole dream of all these things. (a) idea, (b) thought, (c) ideal form, (d) picture

### Correct information mcqs

#### Exercise 2

Choose the correct answer.

- The poet says that he is a feather on the bright sky to show that \_\_\_\_\_. (a) he is soft like the bird's feathers, (b) he is active like the bird, (c) he is fast-moving like the bird, (d) he flies in his ideas like the bird
- The poet says that he is the blue horse that runs in the plain which means \_\_\_\_\_. (a) he gallops like the horse, (b) he jumps and runs like the horse, (c) he moves fast like the horse, (d) he goes everywhere in the field without care (worry) like the horse
- The fish rolling and shining in water fills the poet with the desire to \_\_\_\_\_. (a) swim in the water, (b) sail on the water, (c) sit in the sun on a boat, (d) revolve in the water without care or worry like a fish
- "I am the shadow that follows a child" means \_\_\_\_\_. (a) He imagines that he is the shadow of the child, enjoying its pleasures, (b) He wants to be in the company of the child, (c) He hates grown-ups, (d) He wants to live with the child
- The poet says that he is the evening light, the lustre (brilliance) of meadows (grasslands), that is, he \_\_\_\_\_. (a) hates social life, (b) wants to leave society, (c) wants to fly over grasslands, (d) wants to be one with or become part of the grasslands and their beauty
- "I am the eagle playing with the wind" means that he \_\_\_\_\_. (a) wants to be like the eagle flying high, (b) wants to play with the wind, (c) wants to move away from the earth, (d) wants to share the joy of the eagle as it flies up and down in the air
- The poet says that he is a cluster (bunch) of bright beads, which means that he wants to be \_\_\_\_\_. (a) in the hands of the people who moves the beads, (b) the bunch of the beads, (c) bright like the beads, (d) share the devotion of the beadsmen and the beauty of the beads
- Why does the poet say that he is the farthest star? He says this because he wants \_\_\_\_\_. (a) to go to the sky for ever, (b) to shine in the sky in full brilliance, (c) to leave the earth, (d) to stay away from friends and enemies
- Why does the poet say that he is the cold of the dawn? He says this because he likes to \_\_\_\_\_. (a) enjoy the coldness of the dawn directly, (b) spread the coldness around, (c) trouble others with the cold, (d) make other people sick with cold

#### Exercise 3

- Why do you think the poet connects himself with the roaring rain? The poet does so because \_\_\_\_.



- (a) it finishes dryness, (b) it is a blessing (رحمت), (c) it causes floods, (d) it brings down week buildings
2. The poet is the glitter on the crust of the snow. It means \_\_\_\_.
- (a) he likes to shine like the snow in light, (b) he wants to melt when the sun appears, (c) he wants to flow into the depths of the earth, (d) he wants to fly into the air as vapour (بخار)
3. When the poet says that he is the long track of the moon in a lake, he means \_\_\_\_.
- (a) the moon looks beautiful in its reflection (عکس) in the lake, (b) the moon is silent in its movement, (c) the moon leaves a beautiful track on the water as it moves over the sky, (d) the poet dislikes the moon in the sky
4. "I am the whole dream of these things" means \_\_\_\_.
- (a) I am perfect in the shape of different natural objects (اشیاء) and forces. (b) I like to be these natural objects because I hate living beings. (c) I want to change myself into natural objects after my death, (d) I am imperfect in my shape and form, so I want to be the natural objects one after another.
5. The poet feels that he is alive (living happily) because he is in good relation with \_\_\_\_.
- (a) only the people, (b) only nature, (c) some beautiful things, (d) all high and low people, nature and all that is beautiful and fruitful
6. The poet's life is \_\_\_\_.
- (a) real, (b) a little unhappy, (c) only a little happy, (d) ideal (مثالی)
7. The poet is happy with everything in nature and everyone in society (قدرت اور معاشرہ میں) which is \_\_\_\_.
- (a) always possible, (b) impossible, (c) sometimes possible, (d) was possible in olden times
8. The atmosphere (فضا) of the poem is clearly \_\_\_\_.
- (a) romantic (رومانوی), (b) earthly, (c) social, (d) airy
9. What one word would you use to describe the world the poet is living in?
- (a) imperfect, (b) perfect (or ideal), (c) somewhat perfect, (d) more imperfect than perfect

### Hints for the exercises

Exercise 1—1. (b). 2. (c). 3. (d). 4. (b). 5. (c). 6. (b). 7. (d). 8. (d). 9. (a). 10. (b). 11. (c).

Exercise 2—1. (d). 2. (d). 3. (d). 4. (a). 5. (d). 6. (d). 7. (d). 8. (b). 9. (a).

Exercise 3—1. (b). 2. (a). 3. (c). 4. (a). 5. (d). 6. (d). 7. (b). 8. (a). 9. (b).

### 18. Love—an Essence of All Religions عشق، ہر مذہب کی روح

essence—(جوہر۔روح) the basic and important quality of something.

by Jalaluddin Rumi (1207-1273) جلال الدین رومی (translated by Dr. Nicholson)

#### (A) Introduction to the poem نظم کا تعارف

It is love for all humanity and creatures of God that takes us closer to Him. Coleridge has said beautifully:

*He prayeth best, who loveth best*

*All things both great and small;*

*For the dear God who loveth us,*

*He made and loveth all.* ("The Rime of the Ancient Mariner" by S.T. Coeridge)

یہ تمام انسانیت اور اللہ تعالیٰ کی مخلوق کے لیے محبت ہی ہے جو ہمیں اس کے قریب تر لے جاتی ہے۔ کولریج نے خوبصورتی سے کہا ہے: وہ بہترین طور پر عبادت کرتا ہے جو بہترین طور پر محبت کرتا ہے۔ تمام بڑی اور چھوٹی چیزوں سے؛ کیونکہ پیارا خدا جو ہم سے محبت کرتا ہے، اس نے سب کچھ بنایا جس سے وہ محبت کرتا ہے۔

Jalaluddin Rumi considers all religions to have the same message of love for all. No religion suggests the course of hatred or enmity to its followers in their relationships or dealings with others. It looks like an attempt at universalizing religion. As a mystic or sufi, Rumi was a very liberal religious scholar, philosopher and thinker. He did not try to discover and project the religious differences that give rise to hatred and violence. Surely the best way is to locate (identify) the commonalities of religions whose discussion will be pleasant for everyone.

#### (B) Explanatory summary نظم کا تشریحی خلاصہ

Love is the most important quality (essence) of all religions. It is the love of God and love of all human and living beings that is basis of religion. Love changes our problems into pleasures (thorns into roses). It changes our misfortunes into good fortune, grief (sadness) into joy, sickness into health, anger into mercy (رحم), death into life and the king into a slave. The knowledge of the working and effects of love in personal and social life can make us caring and loving human beings. When we love God, we can begin loving everything God has made. Human beings are the supreme creation of God. If we love them and they love each others, society will turn into a paradise.

محبت ہر مذہب کی انتہائی اہم خصوصیت ہے۔ محبت اور تمام جانداروں سے محبت مذہب کی بنیاد ہے۔ محبت ہمارے مسائل کو خوشی میں بدل دیتی ہے۔ یہ ہماری بد نصیبی کو خوش قسمتی میں، غم کو خوشی میں، بیماری کو صحت میں، غصے کو رحم میں، موت کو زندگی میں اور بادشاہ کو غلام میں تبدیل کر دیتی ہے۔ ذاتی اور معاشرتی زندگی میں محبت کی کارکردگی اور اثرات ایسے خیال رکھنے والے اور محبت کرنے والے انسانوں میں بدل سکتی ہے۔ جب ہم خدا سے محبت کرتے ہیں تو ہم خدا کی بنائی ہوئی ہر چیز سے محبت کرنے لگتے ہیں۔ انسان اللہ تعالیٰ کی اعلیٰ ترین مخلوق ہے۔ اگر ہم ان سے محبت کریں اور انسان ایک دوسرے سے محبت کریں تو معاشرہ جنت میں بدل جائے گا۔

#### (C) Words, meanings, pronunciation, explanation with reference to the context الفاظ، معنی، تلفظ، سیاق و سباق کے حوالے سے اشعار کی تشریح

(جلال الدین رومی کی تحریر شدہ اصل نظم فارسی میں) از محبت خار با گل سے شود

دو محبت سر کھال سے شود

دو محبت یار بنختے سے شود

از محبت دار بنختے سے شود



#### Lines 1-4

|  |  |   |
|--|--|---|
| Through love thorns become roses, and                | محبت سے کانٹے گلاب بن جاتے ہیں،        |   |
| Through love <u>vinegar</u> becomes sweet wine,      | محبت سے سرکہ میٹھی شراب بن جاتا ہے،    |   |
| Through love <u>the stake</u> becomes a throne,      | محبت سے بھاسی گھاٹ تخت بن جاتے ہیں،    |   |
| Through love <u>misfortune</u> becomes good fortune, | محبت سے بد قسمتی خوش قسمتی بن جاتی ہے، |   |
| <b>Words</b>   | <b>How we speak</b>                    | <b>Meanings in English &amp; Urdu</b>       |
| vinegar (n.)   | vin'i-gur وی نگر                       | an acid solution (تیزابی)                   |
| the stake (n.)                                       | ڈسٹیک                                  | a post at which a person is burnt or hanged |
| misfortune (n.)                                      | میس فورچن                              | very bad luck                               |

سیاق و سباق کا حوالہ۔ یہ سطور جلال الدین رومی کی نظم "محبت، تمام مذاہب کی روح" سے لی گئی ہیں۔ شاعر محبت کی طاقت کے متعلق گفتگو کرتا ہے۔

Reference to the context. These lines are from the poem "Love—an Essence of All Religions" by Jalaluddin Rumi. The poet speaks about the power of love.



**Explanation.** It is through the love of God that we have these experiences. While loving God, we begin loving everything created by God. Then all our problems are solved. God helps us to succeed. Then thorns or problems become roses for us. The stake where a prisoner is burnt to death becomes a throne through God's help.



Lines 5-8

از محبت سنگ گل سے شویا  
وز محبت شیر موٹے سے شویااز محبت ہنری شادی سے شویا  
از محبت تیری شادی سے شویا

Through love burning fire becomes pleasing light,  
Through love stone becomes soft as butter,  
Through love grief becomes a joy,  
Through love lions become harmless

مبت سے جلتی ہوئی آگ خوشگوار روشنی بن جاتی ہے،  
مبت سے پتھر کھن کی طرح نرم ہو جاتے ہیں،  
مبت سے غم ایک خوشی بن جاتی ہے،  
مبت سے ہر شیر بے ضرر ہو جاتے ہیں

|               |       |      |                         |
|---------------|-------|------|-------------------------|
| grief (n.)    | grief | گریف | extreme (great) sadness |
| harmless (v.) |       |      | safe                    |

**Reference to the context.** The same as for Lines 1-4.

**Explanation.** When we love God Almighty from the heart and obey Him in all possible ways, He helps us everywhere. The love of God and His creation changes bad luck into good luck for us. Dangerous burning fire changes into light that helps and pleases us through the love of God. Stones and problems turn into favourable conditions. Dangers like wild animals or lions change into helpful conditions.



Lines 9-12

وز محبت تیرہمت سے شویا  
وز محبت شیر موٹے سے شویااز محبت شتم صحت سے شویا  
از محبت مردہ زندہ سے شویا

Through love sickness becomes health,  
Through love wrath seems to be a mercy,  
Through love the dead rise to life,  
Through love the king becomes a slave.

|            |         |      |               |
|------------|---------|------|---------------|
| wrath (n.) | raath   | راتھ | extreme anger |
| mercy (n.) | mur'see | مرسی | pity          |

**Reference to the context.** The same as for Lines 1-4.

**Explanation.** When we love God from the heart and obey Him thoroughly, miracles (معجزے) or impossible things happen to help us. We love all humanity through the love of God, and everyone is then helpful to us. If we fall ill, we get all right through the love of God and His creatures.

تقریباً۔ جب ہم خدا سے دل سے پیار کرتے ہیں اور اس کی بجا آوری کرتے ہیں تو معجزات یا غیر ممکن باتیں ہماری مدد کیلئے رونما ہوتی ہیں۔ اگر ہم بیمار پڑ جاتے ہیں تو ہم خدا اور اس کی مخلوق سے محبت کے ذریعے شفاء یاب ہو جاتے ہیں۔

Then extreme anger of others changes into pity or kindness if we love everyone. Dying people or even dead people come to life for us if we love them and others.

They regain strength and come to us in joy as healthy, living persons. Kings or proud rulers become soft in their behaviour and begin serving us or working for us like slaves.

### Short Questions and Answers (8 Marks)

#### Textbook exercise

Q. 1 Why does the poet put emphasis on love?

Ans. Love is a force that changes a bad situation into a good one silently and easily. It brings human beings closer. It helps them to live in co-operation happily. It takes us close to God Who loves us and the universe (کائنات).

محبت ایک طاقت ہے جو ایک بری صورت حال کو خاموشی اور آسانی سے اچھی صورت حال میں بدلتی ہے۔ یہ انسانوں کو ایک دوسرے کے قریب لاتی ہے۔ یہ انہیں باہمی تعاون سے خوش و خرم رہنے میں مدد دیتی ہے۔ یہ ہمیں خدا تعالیٰ کے قریب لے جاتی ہے جو ہمارے اور کائنات کے ساتھ پیار کرتا ہے۔

Q. 2 What is the effect of love on human life? (Dgk, Rwp 12, Ajk 13, Lhr 15)

Ans. Its effect is positive and helpful to us. It makes life livable and pleasant. It turns bad relationships into good relationships.

اس کا اثر مثبت ہے اور ہماری مدد کرتی ہے۔ یہ زندگی کو خوشگوار اور رہنے کے قابل بناتی ہے۔ یہ برے تعلقات کو اچھے رشتوں میں بدل دیتی ہے۔

Q. 3 Is life worth living without love? (Ajk 11, Sar 14, 15)

Ans. Life will not be worth living without love. It is the silent force of love that keeps parents close to their children. It makes true friendship and all fine relationships possible.

زندگی کی بغیر محبت کے کوئی قدر و قیمت نہیں ہے۔ یہ محبت کی خاموش طاقت ہے جو والدین کو اپنی اولاد کے قریب کرتی ہے۔ یہ سچی دوستی اور تمام اچھے تعلقات کو ممکن بناتا ہے۔

### Further Exercise for Complete Preparation

IMP 1 How do thorns become roses through love?

Ans. Thorns become roses through love if we think that thorns are the problems and worries of life. Love turns problems and worries into joys. So does love change thorns into flowers or roses. محبت سے کانٹے پھول بن جاتے ہیں اگر ہم کانٹوں کو زندگی کے مسائل اور پریشانیاں تصور کریں۔ محبت مسائل و پریشانیوں کو خوشیوں میں بدل دیتی ہے۔ اسی طرح محبت کانٹوں کو پھولوں میں بدل دیتی ہے۔

IMP 2 How does vinegar become sweet wine?

(or) What becomes of vinegar through love? (Fsd 2012)  
Ans. Vinegar becomes sweet wine, thus. Vinegar represents or stands for the painful realities of life. Love changes these painful realities into pleasant experiences. The sweet wine is of life. Love changes these painful realities into pleasant experiences. محبت ان تکلیف دہ حقائق کی نمائندگی کرتا ہے۔ محبت ان تکلیف دہ حقائق کو خوشگوار تجربات میں تبدیل کر دیتا ہے۔ خوش ذائقہ شراب یہ خوشگوار تجربات ہیں۔

IMP 3 How does the stake (where one is burnt to death) become a throne?



Ans. The stake is the place where those opposed to the state are burnt to death. A person who loves others truly can win the hearts of his punishers. They begin liking him, and he is set free. Then he further rises in the opinion of others and even becomes the king.

**IMP 4 How does misfortune become good fortune through love?**  
Ans. Love changes our fate or fortune (قسمت) or the force of love raises us above our circumstances (حالات). We begin succeeding in life as others begin loving and liking us. We succeed marvellously (excellently) well and, thus, change our misfortune into good fortune.

**IMP 5 How does burning fire become pleasant light through love?**

Ans. Burning fire changes into pleasant light as the influence of love on it helps us to view or see it like this. We associate fine and soft feelings of love with burning fire and change its appearance and use to help ourselves and others. It is used to cook food and to provide warmth. جلتی آگ خوشگوار روشنی بن جاتی ہے۔ ہم اچھے اور محبت کے نرم و نازک احساسات کو جلتی آگ سے ملاتے ہیں اور اس کی شکل تبدیل کر کے اپنے اور دوسروں کی مدد کیلئے استعمال کرتے ہیں۔ اسے کھانا پکانے اور گرمی فراہم کرنے کے کام میں لاتے ہیں۔

**IMP 6 How does stone become soft as butter through love?**

Ans. Through the power of love we can even change stone into something soft and sweet like butter. It is so because we develop love and softness in hard-hearted or stone-hearted people. محبت کی طاقت سے ہم حتیٰ کہ پتھر کو موم اور خوش ذائقہ مکھن بنا دیتے ہیں۔ یہ اس لئے ہے کہ ہم سخت دل یا پتھردل لوگوں میں محبت و نرمی پیدا کرتے ہیں۔

**IMP 7 How does grief become a joy through love?**

Ans. Through love we can change or convert our feelings of grief into joy. A person who is sad can very soon feel happy and satisfied in the love of God and other human beings. He enjoys his feelings of love and looks at life pleasantly.

محبت کے وسیلے سے ہم اپنے غم کے احساس کو خوشی میں تبدیل کر سکتے ہیں۔ ایک شخص جو اداس ہے بہت جلد عشق الہی اور دوسرے انسانوں کی محبت سے خوش و اطمینان حاصل کر سکتا ہے۔ وہ اپنی محبت کے احساسات سے لطف اٹھاتا ہے اور زندگی کو خوش و خرم نظر سے دیکھتا ہے۔

**IMP 8 How does wrath (great anger) become mercy (kindness) through love?**

Ans. When we are in great anger, we can begin having a kind attitude towards others. We forget our anger under the influence of love. We begin loving even our opponents or enemies, and they also begin loving us. جب ہم بہت غصہ میں ہوتے ہیں تو ہم دوسروں کے ساتھ نرم رویہ سے پیش آ سکتے ہیں۔ ہم اپنا غصہ محبت کے زیر اثر بھول جاتے ہیں۔ ہم محبت کرنے لگتے ہیں حتیٰ کہ ہمارے مخالفین یا دشمن بھی ہم سے پیار کرنا شروع کر دیتے ہیں۔

**IMP 9 How do the dead rise to life through love and mercy (رحم)?**  
Ans. It is so because love and mercy (رحم) have a healing effect on others. Suppose a person, who is opposed or punished by us, is dying. When we show him love, he at once gets encouraged and pulls himself out of the mouth of death and starts living.

ایسا اس لئے ہے کیونکہ محبت اور رحم دوسروں پر ہم کا اثر رکھتا ہے۔ فرض کریں ایک شخص جس کی ہم مخالفت کرتے ہیں یا جسے سزا دیتے ہیں موت کے منہ میں جا رہا ہے۔ جب ہم اسے محبت ظاہر کرتے ہیں وہ جلد ہی حوصلہ مند ہو جاتا ہے اور وہ اپنے آپ کو موت کے منہ میں سے نکال لیتا ہے اور زندگی بسر کرنا شروع کر دیتا ہے۔

**10 How does a king become a slave through love?**  
Ans. A king is usually proud and common people do not care about others at all. When he loves others, they come close to him. He begins serving them with joy. Instead of a king he looks like their helper or server. ① The king comes down to the level of ordinary life under the influence of love. بادشاہ عام طور پر مغرور ہوتا ہے اور وہ دوسروں کی ہرگز پرواہ نہیں کرتا۔ جب وہ دوسروں سے محبت کرتا ہے تو لوگ اس کے قریب آ جاتے ہیں اور وہ ان کی خوشی سے خدمت کرنے لگتا ہے۔ بجائے بادشاہ کے وہ ان کے مددگار اور خدمت گار کی طرح نظر آتا ہے۔

**11 How in your opinion, the world can become a perfect place to live in through love?**  
Ans. If all human beings start living under the influence of love, this world will surely become a paradise. All will love each other and all will try to solve each other's problems and disputes (through mutual cooperation). ① Through love we shall be helping each other, and there will be peace, happiness and continuous progress.

آپ کی رائے میں کس طرح محبت کے وسیلے سے یہ دنیا رہنے کیلئے ایک بہترین جگہ بن سکتی ہے؟  
Ans. If all human beings start living under the influence of love, this world will surely become a paradise. All will love each other and all will try to solve each other's problems and disputes (through mutual cooperation). ① Through love we shall be helping each other, and there will be peace, happiness and continuous progress.

**12 Explain the title of the poem. (or) Why does the poet put emphasis on love? Why does the poet consider love an essence of all religions? (Mul 10, Gwl 11, Sar 12)**

لظم کے عنوان کی وضاحت کریں۔ (یا) شاعر محبت پر کیوں زور ڈالتا ہے؟ (یا) شاعر محبت کو تمام مذاہب کا جوہر کیوں سمجھتا ہے؟  
Ans. essence—the basic and important quality of something.

The poem is about love that is the basic quality of all religions. It is love that gives life to all things. The importance and force of love are discussed in the poem. یہ نظم محبت کے بارے میں ہے جو کہ ہر مذہب کی بنیادی خصوصیت ہے۔ یہ محبت ہے جو ہر چیز کو زندگی بخشتی ہے۔ لظم میں محبت کی طاقت اور اہمیت پر بحث کی گئی ہے۔

Or read the answer to Q. 13.

**13 Explain the theme or central idea or substance of the poem. (Rwp 2014)**  
لظم کے موضوع یا مرکزی خیال کی وضاحت کریں یا اس کا لب لباب بیان کریں۔

(or) What is the essence of all religions?  
Ans. Love is the most important quality of all religions. It is the love of God and love of all living beings that is the life force of religion. Love changes our problems into pleasures. ①

محبت تمام مذاہب کی انتہائی اہم خصوصیت ہے۔ خدا سے محبت اور تمام جانداروں سے محبت مذہب کی روح رواں ہے۔ محبت ہمارے مسائل کو نرس توں میں بدل دیتی ہے۔

For further use if desired:  
① Love changes our misfortunes into good fortune.

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- Love a/an essence of all religions (Mul 2010)  
(a) inner part, (b) soul or spirit (روح), (c) inner force, (d) central point



2. Through love the stake becomes a throne, (Mul 2014)  
(a) inquiring office, (b) burning place, (c) court of law, (d) prison
3. "Essence" is the title of the poem means:  
(a) element (عنصر), (b) important part, (c) idea, (d) the soul or heart (روح)
4. Through love thorns become roses.  
(a) leaves, (b) sharp-pointed parts of plants (کائے), (c) plants, (d) branches
5. Through love the stake becomes a throne.  
(a) ruler's chair, (b) king or queen's seat, (c) bed of roses, (d) palace
6. Through love misfortune becomes good fortune.  
(a) trouble, (b) failure, (c) bad luck, (d) defeat
7. Through love grief becomes a joy. (Sar 11, Mul 12)  
(a) loss, (b) sadness (or sorrow), (c) fall, (d) worry
8. Through love lions became harmless.  
(a) safe, (b) less dangerous, (c) less troublesome, (d) helpful
9. Through love, wrath (نحت غصہ) seems to be (looks) a mercy. (Gwl 10, 11)  
(a) enmity (دشمنی), (b) opposition (مخالفت), (c) great anger, (d) hatred (نفرت)
10. Through love wrath seems to be (looks) a mercy.  
(a) an act of love, (b) an act of affection, (c) kindness, (d) an act of sympathy

### Correct information mcqs

#### Exercise 2

#### Choose the correct answer.

1. Through love \_\_\_\_ become roses. (a) sticks, (b) plants, (c) leaves, (d) thorns
2. Through love \_\_\_\_ becomes sweet wine.  
(a) salt water, (b) vinegar (سرکہ), (c) sour (خارش) syrup (شربت), (d) bitter (کڑوا)
3. Through love the stake becomes \_\_\_\_\_. (a) a chair, (b) a table, (c) the throne (تخت), (d) a sofa
4. How does, in your view, misfortune becomes good fortune through love?  
(a) by making us hopeful, (b) by making us hopeless, (c) by bringing us more troubles, (d) by bringing us more failure
5. Through love burning fire becomes \_\_\_\_\_.  
(a) comforting heat, (b) pleasing light, (c) warm comfort, (d) comfortable facility (سہولت)
6. Through love \_\_\_\_ becomes soft as butter. (a) wood, (b) stone, (c) iron, (d) bricks
7. How, in your opinion, does grief (sorrow) become a joy through love? (a) by giving us hope, (b) by making us hopeless, (c) by giving us rest, (d) by making us sleepy
8. How can, in your opinion, lions become harmless through love?  
(a) they attack us when we love them, (b) they return our love when we love them, (c) they do not attack us when we hate them, (d) they sometimes attack us when we hate them
9. How does wrath (anger) seems to be (looks) a mercy (kindness)?  
(a) Show love to an angry person and he hates you, (b) Show love to an angry person, and he is kind to you, (c) Show love to an angry person and he cannot be kind, (d) Show love to an angry person and he is still angry

10. Through love \_\_\_\_ rise to life. (a) the ill, (b) the weak, (c) the dead, (d) the helpless
11. What does the poet mean when he says that through love the king becomes a slave?  
(a) When the people love the king, he serves and satisfies them. (b) When the people love the king, he hates them. (c) When the people love the king, he cannot love them. (d) Love cannot change the king's feelings.
12. The poet talks of love as \_\_\_\_\_. (a) an ineffective (غیر موثر) force, (b) as a healing (صحت بخش) force, (c) as a destructive agent, (d) as a useless agent
13. What can happen if there is no love in life? (a) Life will still be as it is. (b) Life will be better. (c) Life will lose all its charm. (d) All people will be happier.

### Hints for the exercises

Exercise 1—1. (b). 2. (b). 3. (d). 4. (d). 5. (b). 6. (c). 7. (b). 8. (a). 9. (c). 10. (c).

Exercise 2—1. (d). 2. (b). 3. (c). 4. (a). 5. (b). 6. (b). 7. (a). 8. (b). 9. (b). 10. (c). 11. (a). 12. (b). 13. (c).

### 19. A Man of Words and Not of Deeds باتونی اور بے عمل آدمی

by Charles Perrault (chaarlz pu-roe' or pe-roe') (1628-1703) چارلز پیرالٹ

(translated by Robert Samber)

#### (A) About the poet شاعر سے متعلق

Charles Perrault (chaarlz pu-roe) was a famous French poet, "author of the many Mother Goose stories." ایک مشہور فرانسیسی شاعر ہے "بہت سی ہنس کی ماں کی کہانیوں کا مصنف۔"

#### (B) The introduction نظم کا تعارف

There are poems which give very useful lessons of life. They are part of didactic or instructive literature. The present poem is also instructive. It is all distaste to read it, but all invaluable that we get as a lesson. ایسی نظمیں ہیں جو زندگی کے بہت کارآمد سبق دیتی ہیں۔ یہ سبق آموز یا ہدایت دینے والے ادب کا حصہ ہیں۔ موجودہ نظم بھی ہدایت دینے والی ہے۔ اسے پڑھنا کئی طور پر ناپسندیدہ ہے، لیکن سبق کے طور پر جو ہم حاصل کرتے ہیں وہ تمام افسوس ہے۔

#### (C) Explanatory summary نظم کا تشریحی خلاصہ

A man who speaks too much and does not act well is useless and troublesome. His words are like useless plants in a garden. If this man is not stopped from talking uselessly about himself, others and about different matters, he starts spoiling the situation where he is. [He does not work for progress or advancement. The place of his stay comes to be in disorder. First the place that was like a garden gets full of wild plants. Then it is covered with snow. These plants are his useless words and the snow is the result of his useless talk and no action. The place is almost completely destroyed.] ایک آدمی جو بہت زیادہ باتیں کرتا ہے اور اچھی طرح عمل نہیں کرتا ہے کار اور تکلیف دہ ہوتا ہے۔ اس کے الفاظ باغ میں بے کار پودوں کی مانند ہوتے ہیں۔ اگر ایسے آدمی کو اس کے اپنے بارے میں، دوسروں کے بارے میں، اور مختلف معاملات کے بارے میں بولنے سے روکا نہیں جاتا تو وہ جہاں ہوتا ہے وہاں صورتحال کو خراب کرنا شروع کر دیتا ہے۔ [وہ ترقی یا آگے بڑھنے کے لیے کام نہیں کرتا۔ اس کے ٹھہرنے کی جگہ بے ترتیبی کا شکار ہو جاتی ہے۔ پہلے ایسی جگہ جو باغ تھی وہ جنگلی پودوں سے بھر جاتی ہے۔ پھر یہ برف سے ڈھک جاتی ہے۔ یہ پودے اس کے بے کار الفاظ ہوتے ہیں۔ اور برف اس کی بے کار گفتگو اور بے عملی کے نہ ہونے کا نتیجہ ہوتا ہے۔ یہ جگہ تقریباً مکمل طور پر برباد ہو جاتی ہے۔]



Then his talk is directed towards imaginary situations, and he goes on talking. His words soar (rise or go upwards) higher and higher. His talk is like a bird going to a wall. Then it is like an eagle flying high in the sky. But when he faces still worse circumstances (حالات), which is the thunder and rain in the poem, his talk takes a serious turn. It becomes dangerously destructive like a lion at his door. He is face to face with death because of his useless talk. He lies helplessly in his room.

The lion is his fate now. It is a deadly danger in his poverty, hunger and helplessness. Tired of his useless talk, all have left him. The door begins to break which means that he is exposed (open) to the bad conditions directly. He is in pain as if a stick has been struck at his back. He really feels great pain in his body that reaches his heart. As his heart begins bleeding, he dies.]

#### (D) Paraphrase of the poem

**Lines 1-4.** A man who only talks and does not act is like a garden full of wild plants. When the wild plants begin growing, the garden is like a place full of snow.

**Lines 5-8.** When the snow of the useless words of this person begins falling, it becomes troublesome for other people. They force this person to leave the place. He flies like a bird flying to a wall. Then he leaves this place even, and flies like an eagle flying high in the air.

**Lines 9-12.** When there is thunder in the sky, this talkative person sits at the door of a house like a hungry lion. He presses the door hard, which gives a breaking sound. The people inside the house thrust the door hard at him.

**Lines 13-16.** When the back of this talkative person begins to pain him, it is like a penknife cutting his heart. His heart begins to bleed, and he dies.

#### (E) Words, meanings, pronunciation, explanation with reference to the context

**Lines 1-4**

A man of words and not of deeds,  
Is like a garden full of weeds.  
And when the weeds begin to grow,  
It's like a garden full of snow.

پھر اس کی گفتگو تصوراتی صورتحال کی طرف چلی جاتی ہے اور وہ بول چال جاتا ہے۔ اس کے الفاظ اوپر سے اوپر پرواز کرتے چلے جاتے ہیں۔ اس کی گفتگو دیوار کی طرف جاتے ہوئے پرندے کی مانند ہوتی ہے۔ پھر یہ آسمان پر بلند پرواز کرتے ہوئے ایک عقاب کی مانند ہوتا ہے۔ لیکن جب اسے ایک بری صورتحال کا مقابلہ کرنا پڑتا ہے، جو کہ نظم میں گرج اور بارش بیان کی گئی ہے، تو اس سامنا ہوتا ہے، جبکہ نظم میں گرج اور بارش بیان کی گئی ہے، تو اس کی گفتگو ایک سنجیدہ موڑ لیتی ہے۔ یہ اس کے دروازے پر بیٹھے ہوئے شکاری کی مانند خطرناک طور پر تباہ کن بن جاتی ہے۔ وہ اپنی بے کار گفتگو کی وجہ سے اپنی موت کے آنے سے ڈرتا ہے۔

یہ یاد رکھنا ضروری ہے کہ اس کی گفتگو بے کار ہے، بھوک اور اب شیراں کا فقدان بن جاتا ہے۔ یہ اس کی غربت، بھوک اور بے بسی میں ایک مہلک خطرہ ہے۔ اس کی بے کار گفتگو کی وجہ سے سب اسے چھوڑ جاتے ہیں۔ دروازہ ٹوٹنا شروع ہو جاتا ہے جس کا مطلب یہ ہوتا ہے کہ وہ براہ راست برے حالات کی زد میں آ جاتا ہے۔ وہ درد میں رہتا ہے جیسے اس کی کمر پر ڈنڈا مار دیا گیا ہو۔ وہ اپنے جسم میں حقیقی طور پر بہت شدید درد محسوس کرتا ہے جو اس کے دل تک پہنچ جاتا ہے۔ جب اس کے دل سے خون بہنا شروع ہوتا ہے تو وہ مر جاتا ہے۔

جو شخص صرف باتیں کرتا ہے اور عمل نہیں کرتا ایک باغ کی طرح ہوتا ہے جو جنگلی پودوں سے بھرا ہو۔ جب یہ جنگلی پودے بڑھنے شروع ہو جاتے تو باغ برف سے بھری ہوئی جگہ کی طرح ہوتا ہے۔

جب اس شخص کے بے کار الفاظ کی برف گرنا شروع ہوتی ہے تو یہ دوسرے لوگوں کے لیے تکلیف دہ بن جاتی ہے۔ وہ اس شخص کو اس جگہ سے چلے جانے پر مجبور کر دیتے ہیں۔ وہ شخص تیزی سے بھاگتا ہے کیونکہ ایک برہنہ دیوار پر آکر پہنچتا ہے۔ پھر وہ اس جگہ کو بھی چھوڑ کر فرار ہوتا ہے۔ عقاب کی طرح جو ہوائ میں اونچی پرواز کر رہا ہو۔

جب آسمان پر گرج سنا دیتی ہے تو یہ باتوئی شخص ایک گھر کے دروازے پر بھوکے شیر کی طرح بیٹھ جاتا ہے۔ وہ دروازے کو تھپتھپاتا ہے جو ٹوٹنے کی آواز دیتا ہے۔ اندر لوگ دروازے کو اس پر تھپتھپانے کے ساتھ بند کر دیتے ہیں۔

جب اس باتوئی شخص کی کمر کا درد اسے تکلیف دینا شروع کرتا ہے تو ایک چھوٹے چاقو کی طرح ہوتا ہے جو اس کے دل کو کاٹ رہا ہے۔ اس کے دل سے خون بہنا شروع ہو جاتا ہے اور وہ مر جاتا ہے۔

لفظ: باتوئی، سباق و سباق کے حوالے سے اشعار کی تشریح

باتوئی اور بے عمل آدمی،  
جو شخص اس سے بھڑے ہوئے باغ کی مانند ہوتا ہے۔  
اور جب جنگلی گھاس اگنی شروع ہو جاتی ہے،  
یہ بھڑے ہوئے باغ کی مانند ہوتا ہے۔

| Words               | How we speak  | Meanings in English & Urdu  |
|---------------------|---------------|---|
| a man of words (n.) | آمین اوف ورڈس | a person who talks a lot to no good purpose<br>باتوئی۔ فضول باتیں کرنے والا                                   |
| not of deeds (adv.) | نوت اوف ڈیڈز  | not of action, not working actively to some good end<br>بے عمل، اچھے مقصد کے لیے متحرک ہو کر کام نہ کرنے والا |
| weeds (n.)          | ویڈز          | unwanted wild plants<br>گھاس پھوس   |

**Reference to the context.** These lines are from the poem "A Man of Words and Not of Deeds" by Charles Perrault. The poet describes a person who talks a lot but does nothing useful.

**Explanation.** The poet talks about a person who talks a lot, but does nothing useful. He praises himself forgetting that self-praise is useless. His words are like wild plants in a garden. The more he talks, the more he creates confusion and disorder in his life just as many useless plants create confusion in the garden. His useless talk makes his life completely useless just as the snow covers a field all over. This foolish talker spoils his life and affects badly his future.

#### Lines 5-8

And when the snow begins to fall,  
It's like a bird upon the wall.  
And when the bird away does fly,  
It's like an eagle in the sky.

اور جب برف گرنی شروع ہوتی ہے،  
یہ دیوار پر پرندے کی مانند ہوتی ہے۔  
اور جب یہ پرندہ اڑ کر دور چلا جاتا ہے،  
یہ آسمان پر ایک عقاب کی مانند ہوتا ہے۔

**Reference to the context.** The same as for Lines 1-4.

**Explanation.** The poet has used the metaphor (استعارہ) of the snow in these lines. The snow of useless words falls on the garden of this useless person (talking most of the time). The other people affected by his talk start troubling him. He leaves for a safer place like the bird flying to a wall (the simile of the bird used), away from the snow-covered field. He leaves this "safer place" even. He moves away like the eagle flying fast in the sky for another place to save himself from the falling snow or the results of his talk. ①

For further use if desired:  
① Thus, the talkative useless man changes places in search of a refuge like the birds in flight.

اس طرح باتوئی بیکار آدمی ایک اڑتے ہوئے پرندے کی مانند ایک ٹھکانے کی تلاش میں جگہیں بدلتا ہے۔





## Lines 9-12

And when the sky begins to roar,  
It's like a lion at the door.  
And when the door begins to crack,  
It's like a stick across your back.

(Mul 2013)

roar (v.)  
crack (v.)

roer

دور

کریک

make a loud and deep sound of thunder with rain  
make a sudden quick sound like the sound of something breaking

Reference to the context. The same as for Lines 1-4.

**Explanation.** The poet describes the condition of the talkative person at this stage of his life. When there is thunder and lightning in the sky and it is raining, this talkative person sits like a lion at the door of a house greedily waiting for something to eat. The poet uses the metaphor of thunder and lightning which means "extremely unfavourable circumstances". He can even attack someone to take food or money from him as he is out of work or job. He presses the door hard which makes a breaking sound. The people inside the house thrust the door hard at him and he gets hurt. ①

For further use if desired:

① The above happening in the life of the talkative person is very shocking to him as well as to the reader. It shows the bad economic condition of the talkative person, who is unemployed, homeless, hopeless, and hungry.



## Lines 13-16

And when your back begins to smart,  
It's like a penknife in your heart.  
And when your heart begins to bleed,  
You're dead and dead and dead indeed.

smart (v.)

penknife (n.)

smaart

pen 'niif

سمارٹ

پن ناائف

pain deeply

a pocket knife, a small knife with blades that

fold into the handle

Reference to the context. The same as for Lines 1-4.

**Explanation.** The poet describes the last scene of the talkative person's useless life. He got a thorough beating from the people in the house which he was trying to enter to eat or steal. After the beating on his back, he feels a very sharp and deep pain in it. Then he feels that something like a penknife is cutting into his heart. He feels that his heart has started bleeding. Perhaps the beating and great shock that he has received from the people cause a serious heart problem to him. He dies of it. ①

For further use if desired:

① Even if he does not die physically, he is morally and psychologically dead. He is left with no face to show to the world. He can even commit suicide if he really does not die and if he is not religious.

## Short Questions and Answers (8 Marks)

## Textbook exercise

Q. 1 Paraphrase the poem.

Ans. Please read the paraphrase after the summary.

Q. 2 How does the "man of words" pass through the different phases of his life?

Ans. The talkative man speaks uselessly and spoils the space where he is. He goes on talking and comes close to destruction. He becomes too poor and helpless and dies.

Q. 3 What happens when the talkative man's life is full of words and not of deeds? (Fsd, Gwl 11, Lhr, Ajk 11, 12, Bwp 10, 11, 12, 14)

Ans. When a person lives a life of words, and no work, he cannot earn money to keep himself and his family alive. Other people in society do not trust him and they avoid his company. In the end, he suffers badly and is friendless and penniless. ①

Q. 4 What is the condition of the garden when the weeds start growing?

Ans. The plants in the garden begin growing weaker as the weeds overpower them. The weeds or wild useless plants are the useless talk of the person. The garden is the symbol (sign) of his life.

Q. 5 What is the condition of the garden when the weeds start growing?

Ans. The plants in the garden begin growing weaker as the weeds overpower them. The weeds or wild useless plants are the useless talk of the person. The garden is the symbol (sign) of his life.



Q. 6 What is the moral of the poem? (Dgk 11, Bwp 12, Swl 14)

Ans. The moral is that we should work more and talk less. Our talk should be useful, and not useless. We should perform our work honestly and as well as we can.

### Further Exercise for Complete Preparation

Introduction to answer to Q. 1 below. Weeds are wild plants.

1 Explain, with reference to the poem, what happens when the weeds begin to grow. (Gwl 2010)

Ans. When weeds grow, they start spoiling the garden or its plants and trees. The words of a person who talks a lot are like the weeds in a garden. They spoil or damage his personality. جب جنگلی پودے بڑھتے ہیں تو باغ کے پودوں اور درختوں کو خراب کرنا یا لگانا شروع کر دیتے ہیں۔ بہت زیادہ باتیں کرنے والے شخص کے الفاظ باغ میں ان جنگلی پودوں کی طرح ہوتے ہیں۔ وہ اس کی شخصیت کو خراب کر دیتے یا اسے ضرر پہنچاتے ہیں۔

2 Explain the uselessness of a man of words and not of deeds as brought out by the poet.

Ans. A man who talks a lot and does not act well is like a garden full of wild plants. His words are like thorns. His words are like snow that falls down. He himself is covered by this snow and flies like a bird away from the troubles he has created for himself.

ایک آدمی جو باتیں کرتا ہے اور کوئی اچھا عمل نہیں کرتا ایک باغ کی مانند ہے جو جنگلی پودوں سے بھرا ہوا ہے۔ اس کے الفاظ کانٹوں کی طرح ہیں۔ اس کے الفاظ برف کی طرح ذرا ذرا باری کرتے ہیں۔ وہ خود اس برف میں ڈھک جاتا ہے اور ایک پرندے کی مانند ان مشکلات سے دور پرواز کر جاتا ہے جو اس نے خود اپنے لئے پیدا کی ہیں۔

3 What is meant by "A Man of Words and Not of Deeds"? (Sar 2012)

Ans. It means a person who talks a lot uselessly. He does not work and does not have any aim in life. So he suffers and dies in very bad condition.

اس کا مطلب یہ ہے وہ شخص بہت فضول باتیں کرتا ہے۔ وہ کام نہیں کرتا اور زندگی میں کوئی مقصد نہیں رکھتا۔ اس لئے وہ مصائب میں گھر جاتا ہے اور بہت بُری حالت میں مر جاتا ہے۔

4 What does the flying of the bird and the eagle signify (mean)?

Ans. The flying of the bird shows the flying or getting away of the talkative man from the troubles he creates for himself. The talkative man has many opponents and enemies which he has made through his loose talk. He flies from them like the bird or eagle.

اڑتا ہوا پرندہ یہ ظاہر کرتا ہے کہ باتوئی آدمی اپنی پیدا کردہ مشکلات سے دور پرواز کر رہا ہے یا بھاگ رہا ہے۔ باتوئی آدمی کے بہت سے مخالفین اور دشمن ہیں جو اس نے اپنی بے ہودہ گفتگو سے بنائے ہیں۔ وہ ان سے پرندے یا عقاب کی طرح اڑ جاتا ہے۔

5 What does the poet mean when he compares the talkative man to a greedy lion?

Ans. The poet shows that the talkative man is rejected by society. He cannot work and earn easily. He becomes hungry like a dangerous lion. He sits outside the house of some people to break open the door and eats them up or eats their food.

شاعر ظاہر کرتا ہے کہ باتوئی آدمی کو معاشرہ دھتکار دیتا ہے۔ وہ آسانی سے کام نہیں کر سکتا اور روٹ کر کھا سکتا۔ وہ ایک خوفناک بھوکا شیر بن جاتا ہے۔ وہ لوگوں کے گھر کے باہر بیٹھ جاتا ہے تاکہ دروازہ توڑ کر داخل ہو جائے اور انہیں اور ان کی خوراک کو چرپ کر کھا لے۔

6 Explain the last scene of the talkative man's life when he dies.

باتوئی آدمی کی زندگی کے آخری منظر کو بیان کریں جب وہ مرتا ہے؟

The poet describes poetically the sad end of the talkative man. Other people beat him up when he tries to attack them or steal their food. He develops a serious heart problem and, in a shock and soon dies in hopelessness.

شاعر باتوئی آدمی کے افسوسناک انجام کو شاعرانہ انداز میں بیان کرتا ہے اور دوسرے لوگ اس کی پٹائی کرتے ہیں جب وہ ان پر حملہ کرتا ہے یا خوراک چوری کرنے کی کوشش کرتا ہے۔ اسے تشویش کا دل کی بیماری لاحق ہو جاتی ہے، صدر میں ہوتا ہے اور جلد ہی مایوسی کے عالم میں وفات پا جاتا ہے۔

7 What is the lesson or theme of the poem? (Fsd 2012)

Ans. A person who talks too much and is not ready to work usefully is a trouble to others and to himself. His useless talk makes others opposed to him and they begin hating and avoiding him. He tries to run away from them and he dies in the end hopelessly.

ایک شخص جو بہت باتیں کرتا ہے اور فائدہ مند کام نہیں کرتا دوسروں کیلئے اور اپنے لئے ایک مصیبت کا باعث ہے۔ اس کی فضول گفتگو دوسروں کو اس کا مخالف بنا دیتی ہے اور وہ اس سے نفرت اور پرہیز کرنے لگتے ہیں۔ وہ ان سے بھاگ نکلنے کی کوشش کرتا ہے اور وہ بالآخر مایوسی میں مر جاتا ہے۔

8 What is the difference between a life of words and that of action?

Ans. A life of words is of empty talk to no purpose. A life of action is one in which a person lives with a programme or plan. He makes this plan, acts on it and succeeds. (But this programme should be noble, reasonable and useful.)

خالی چٹکی باتوں کی زندگی کا کوئی مقصد نہیں ہوتا۔ عمل کی زندگی وہ ہوتی ہے جو ایک شخص کسی پروگرام یا منصوبہ کے تحت بسر کرتا ہے۔ وہ یہ منصوبہ بناتا ہے، اس پر عمل کرتا ہے اور کامیاب ہوتا ہے۔ (لیکن یہ پروگرام نیک، معقول اور کارآمد ہونا چاہیے۔)

9 Explain the title of the poem.

Ans. The title means that a man who speaks a lot but does not act is of no use to himself and to others. He becomes a trouble for others and is a trouble for himself. He fails badly in life and dies hopelessly.

عنوان سے مراد یہ ہے کہ ایک آدمی جو بہت زیادہ باتیں کرتا ہے اور عمل نہیں کرتا وہ اپنے آپ کے لیے اور دوسروں کے لیے کسی کام کا نہیں۔ وہ دوسروں کے لیے اور اپنے آپ کے لیے بھی مصیبت بن جاتا ہے۔ وہ زندگی میں بُری طرح ناکام رہتا ہے اور مایوسی میں مر جاتا ہے۔

10 Explain the theme or central idea or substance of the poem. (Mul 2011)

Ans. A man who speaks too much and does not act well is useless and troublesome. His words are like useless plants in a garden. If this man is not stopped from talking uselessly, he starts spoiling the situation where he is.

جو شخص بہت زیادہ باتیں کرتا ہے اور کوئی کام صحیح نہیں کرتا بیکار اور تکلیف دہ ہوتا ہے۔ اس کے کہے ہوئے الفاظ باغ میں بے کار پودوں کی مانند ہوتے ہیں۔ اگر اس شخص کو فضول باتیں کرنے سے روکا نہ جائے تو یہ اس صورت حال کو خراب کرے لگتا ہے جہاں بھی موجود ہو۔

For further use if desired:  
A useless talkative man, in fact, leads himself to great trouble, and at last to early death.

اس طرح ایک بے کار باتوئی شخص درحقیقت اپنے لئے بڑی مشکل پیدا کرتا ہے اور آخر میں وقت سے پہلے اپنی موت تک اپنے آپ کو لے آتا ہے۔

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- A man of words and not of deeds is like a garden full of weeds.  
(a) action, (b) ideas, (c) promises, (d) word
- A man of words and not of deeds is like a garden full of weeds. (Lhr 08, Gwl 09, Sar 12)  
(a) plants, (b) useless plants, (c) tall plants, (d) green plants
- When the sky begins to roar, it is like a lion at the door.



- (a) explode, (b) thunder, (c) burst, (d) blast
4. When the door begins to crack, it is like a stick across your back.  
(a) break sharply, (b) fall, (c) close, (d) divide
5. When your back begins to smart, it is like a penknife in your heart.  
(a) trouble, (b) pain deeply, (c) bend, (d) swell (سوجتا)
6. When your heart begins to bleed, you're dead and dead indeed.  
(a) give out blood, (b) pain, (c) slow down, (d) beat fast

### Correct information mcqs

### Exercise 2

**Choose the correct answer.**

1. The poem is about \_\_\_\_\_. (a) a person who talks too much, (b) a person who talks very fast, (c) a person who talks too slowly, (d) a person who talks badly
2. A man of words and not of deeds is like a garden full of \_\_\_\_\_.  
(a) useful plants, (b) weeds or useless plants, (c) trees, (d) plants
3. Useless talk is like snow that fills a \_\_\_\_\_. (a) pond (تالاب), (b) jungle, (c) garden, (d) road
4. "Like a garden," "like a bird," "like an eagle," "like a lion," "like a stick," and "like a penknife" are all  
(a) similes (تشبیہات), (b) metaphors (استعارے), (c) word pictures, (d) images (لفظی تصویریں)
5. Weeds (کھاس پھوس) in the poem are \_\_\_\_\_.  
(a) useless trees, (b) plants of all kinds, (c) troublesome, (d) wild (جنگلی) or useless plants
6. "When the weeds, begin to grow" means \_\_\_\_\_.  
(a) when useless talk goes on and on, (b) when people do not take out weeds, (c) when people become careless, (d) when people do not do their duties
7. "It's like a garden full of snow" means \_\_\_\_\_. (a) the place is spoilt by the snow, (b) the place (where the talkative person is) spoilt by useless talk like a garden spoilt by snow, (c) nothing can grow in the garden, (d) no one can remove the snow
8. "And when the snow begins to fall" means \_\_\_\_\_.  
(a) when the snow of useless talk starts falling (or other people start troubling the talker), (b) when the weather becomes bad and it starts snowing, (c) when it becomes too cold with the snow, (d) when the weather becomes dangerous
9. "It's like a bird upon the wall" means \_\_\_\_\_.  
(a) A bird in the snowfall flies to a wall to save itself. (b) The empty talker cannot face the results of his talk and runs away to a safe place like a bird flying to a wall. (c) No bird can face a snowfall. (d) He is like a bird sitting on a wall.
10. The useless talker leaves the safe place for a still safer place \_\_\_\_\_.  
(a) like a crow, (b) like an eagle, (c) like a hawk (ہارن), (d) like a pigeon
11. "When the sky begins to roar (starts thundering)" means \_\_\_\_\_.  
(a) when the troubles of the talkative person become too much, (b) when the weather troubles him too much or when social conditions (سماجی حالات) become a trouble, (c) when the thunder frightens him, (d) when the sky warns him

12. The talkative person becomes dangerous to others like \_\_\_\_.  
(a) a bull, (b) an elephant, (c) a lion, (d) a wolf
13. The talkative person is dangerous to others because \_\_\_\_\_. (a) he can attack others to get food and money, (b) he sets houses on fire, (c) he can join robbers, (d) he can rob banks
14. In the end, when people catch him, they hit him with \_\_\_\_\_.  
(a) an iron rod, (b) a bat, (c) a stick, (d) a pole
15. In his very bad condition, the useless talkative person has \_\_\_\_\_.  
(a) sharp backache (pain in the back), (b) stomach-ache and fever, (c) headache and eye trouble, (d) toothache and ear trouble

### Hints for the exercises

Exercise 1-1. (a). 2. (b). 3. (b). 4. (a). 5. (b). 6. (a).

Exercise 2-1. (a). 2. (b). 3. (c). 4. (a). 5. (d). 6. (a). 7. (b). 8. (b). 9. (b). 10. (b). 11. (b). 12. (a). 13. (a). 14. (c). 15. (a).

20. **In Broken Images** منتشر خیالات یا ٹوٹی ہوئی تصویریں  
by Robert Graves (1895-1985) روبرٹ گریوز

by Robert Graves (1895-1985) روبرٹ گریوز

(A) About the poet شاعر سے متعلق

Robert Graves is a British poet, novelist, and critic. His early poetry includes "Fairies and Fusiliers (British army soldier with an old gun) (1917), based on his experiences in the First World War. "Good-bye to All That," (1929), a farce (humorous play in which people are involved in silly situations (ڈھونگ)) It established his reputation. He writes clearly and emotionally, and is in search of reality in the disorderly world.

(B) The introduction لقلم کا تعارف

تصور ذہن میں موجود ایک خیال یا تصویر ہوتا ہے۔ یہ کسی شخص یا چیز جیسی وہ ہوتی ہے یا نظر آتی ہے کے بارے میں ہوتا ہے۔  
 شاعر ہمارے خیالات اور حساسات کو زندگی کے مطابق بنانا چاہتا ہے جو بے قاعدہ اور بے ترتیب ہے۔ ہم سوچ بچار کے یا قاعدہ اور صحیح نظام میں رکھ سکتے ہیں کہ ہم باقاعدہ سماجی نظام قائم نہیں کر سکتے۔

(c) The summary نظم کا خلاصہ

(c) **The summary** ہم زندگی اور اس کے مسائل کو واضح تصورات اور باقاعدہ خیالات کے ذریعہ سمجھنے کی کوشش کر سکتے ہیں۔ ہم زندگی کو تیزی سے سمجھنے کے لئے سادگی میں ڈھال سکتے ہیں۔ لیکن اس طرح سے ہم زندگی کے حقائق کو نہیں سمجھ سکتے۔  
 We can try to understand life and its problems in clear images or through regular ideas about life. We can simplify life to quicken our understanding of it. But, in this way, we cannot understand the realities of life.



We can also try to understand life and its problems through broken or irregular images or ideas about them. ❶

For further use if desired:

❶ So we should have broken images of life. Then we shall be close to the truths of life. Life is mostly irregular and confusing. Its images or pictures in our minds must be irregular and "broken." We cannot say when some things may happen and when they may not happen. In this uncertain situation, we cannot have clear and regular images and pictures of life in our minds. Clear ideas or images are false and misleading. They make us dull and almost senseless. They confuse and upset us when we find life to be entirely different from them.

A person who has broken images or irregular thoughts about life looks with doubt at his own ideas, changes them and has new understanding of life every now and then. And he is right to do this because life goes on changing. Nothing is constant or regular. One may be slow as one thinks "in broken images (ideas)," but one has true and deep understanding of life and its problems. There is no use in thinking fast and thinking wrongly in clear images.

Better observe and record in your minds:

*The comings and goings of people, the ebb and flow (backward and forward movement) of events, the rise and fall of empires, the storms in your emotions and ideas. (zrk)*

(D) Words, meanings, pronunciation, explanation with reference to the context



#### Lines 1-4

| He is quick, thinking in clear images;<br>I am slow, thinking in broken images.<br>He becomes dull, trusting to his clear images;<br>I become sharp, mistrusting my broken images. |               | (Lhr 2009)                    | دو واضح تصورات قائم کرنے میں تیز ہے؛<br>میں ٹوٹے چھوٹے تصورات قائم کرنے میں سست ہوں۔<br>وہ اپنے واضح تصورات پر اعتماد کرتے ہوئے کند ذہن ہو جاتا ہے؛<br>میں اپنے ٹوٹے چھوٹے تصورات پر بے اعتمادی کی وجہ سے تیز ہوں ہو جاتا ہوں۔ |                  |
|--|---------------|-------------------------------|--|------------------|
| Words  | How we speak  | Meanings in English & Urdu    |  | تعلیمات          |
| images (n.)  | im'ijz        | ideas or pictures in the mind | ایکس   | تخیلات           |
| dull (adj.)  |               | slow in understanding         | ڈل   | کند ذہن          |
| trusting to (v.)   |               | believing in                  | ٹرسٹنگ ٹو  | بھروسہ کرتے ہوئے |
| sharp (adj.)   | shaarp        | active in understanding       | شارپ   | تیز              |
| mistrusting (adj.)   | mis-trust'ing | doubting                      | مسن ٹرسٹنگ   | پر شک کرتے ہوئے  |

Poem 20 In Broken Images by Robert Graves

ہم زندگی اور اس کے مسائل کو ان کے بارے میں شکستہ اور بے قاعدہ تصورات یا خیالات کے ذریعے سمجھنے کی کوشش کر سکتے ہیں۔

اس لیے ہمیں زندگی کے شکستہ تصورات رکھنے چاہئیں۔ پھر ہم زندگی کی حقیقتوں کے قریب آجائیں گے۔ زندگی زیادہ تر بے قاعدہ اور پریشان کن ہے۔ اس کے تصورات اور تصاویر ہمارے دماغوں میں ضروری طور پر بے ترتیب اور "شکستہ" ہونی چاہئیں۔ ہم نہیں کہہ سکتے کہ کچھ چیزیں کب ہو سکتی ہیں اور کب نہیں ہو سکتیں۔ اس غیر یقینی صورت حال میں ہم زندگی کے واضح اور باقاعدہ تصورات نہیں رکھ سکتے۔ واضح خیالات اور تصورات جھوٹے اور گمراہ کن ہوتے ہیں۔ یہ ہمیں بے کیف اور قریباً بے حس بنادیتے ہیں۔ یہ ہمیں مضطرب اور پریشان کرتے ہیں جبکہ ہم زندگی کو ان سے قطعاً مختلف پاتے ہیں۔

ایک شخص جو اپنے ذہن میں زندگی کے بارے میں ٹوٹے چھوٹے تصورات یا بے قاعدہ خیالات رکھتا ہے انہیں شک کی نظر سے دیکھتا ہے، انہیں بدل لیتا ہے اور اس طرح زندگی کے بارے میں گاہے بگاہے نئی سمجھ بوجھ حاصل کرتا رہتا ہے۔ کوئی بھی چیز ناقابلِ تغیر یا باقاعدہ نہیں ہے۔ ایک شخص ٹوٹے چھوٹے خیالات رکھتے ہوئے سمجھ بوجھ میں سست تو ہو سکتا ہے، لیکن وہ زندگی اور اس کے مسائل کی گہری سمجھ ضرور رکھتا ہے۔ واضح تصورات رکھتے ہوئے سوچ بچار کی تیزی کسی کام کی نہیں، اگر سوچ بچار ہی غلط ہو۔

لوگوں کا آنا جانا، واقعات کا اتار اور چڑھاؤ، سلطنتوں کا اٹھاؤ اور  
راؤتہمارے جذبات اور خیالات میں طوفان۔

Poem 20 In Broken Images by Robert Graves

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Reference to the context. These lines are from the poem "In Broken Images" by Robert Graves. The poet discusses clear and broken images (ideas) in this poem.

Explanation. The poet presents two persons, the "he" and the "I" in the verses. The other person thinks quickly as his ideas are clear and perhaps simple. They have little relationship with the complexities (complicities) of life. So he is not intelligent or deep in his understanding and thinking. He trusts or depends on his ideas or mental images, and does not think beyond them. So his understanding is narrow and shallow. ❶

For further use if desired:

❶ The poet thinks slowly in terms of his irregular thoughts because his thoughts or ideas are related to the complexities of life. He is intelligent and flexible (لچکدار) in his thinking because his ideas are applicable to (relevant to) the affairs and activities of life.



#### Lines 5-8

Trusting his images, he assumes their relevance;

Mistrusting my images, I question their relevance.

Assuming their relevance, he assumes the fact;

Questioning their relevance, I question the fact.

|                  |               |          |  |
|------------------|---------------|----------|--|
| assumes (v.)     | u-sooms       | استومس   | accepts as true  |
| relevance (n.)   | rel'u-vuns    | ریلوننس  | having direct connection with life, being applicable to life |
| questioning (n.) | kwes'chun-ing | کوئسچننگ | doubting   |

Reference to the context. The same as for Lines 1-4.

Explanation. The poet criticizes the other person who has clear images of life in his mind. The other person considers his ideas or images in the mind to be correct. He is sure that they are connected with or are relevant to the affairs or matters of life. He is also sure that his ideas represent the facts of life. ❶

For further use if desired:

❶ In fact, the other person is wrong in his thinking. His ideas are not complex like life (which is complex). The simplicity and plainness of his ideas do not match (or fit in with) the realities or facts of life and does not fit into the realities or facts of life.

سیاق و سباق کا حوالہ۔ یہ سطور رابرٹ گریوے کی نظم "ٹوٹی چھوٹی تصویریں" سے لی گئی ہیں۔ شاعر نے واضح اور ٹوٹی چھوٹی تصویروں پر نظم میں گفتگو ہے۔

تشریح۔ شاعر اشعار میں دو اشخاص کو پیش کرتا ہے، "وہ اور میں"۔ دوسرا شخص تیزی سے سوچتا ہے چونکہ اس کے خیالات واضح ہیں یا شاید سادہ ہیں۔ ان کا زندگی کی پیچیدگیوں سے کوئی تعلق ہے۔ لہذا وہ ذہین نہیں ہے یا اپنی سوچ بوجھ میں گہرائی نہیں رکھتا۔ وہ اپنے خیالات یا ذہنی تصورات پر بھروسہ یا انحصار کرتا ہے اور ان سے باور نہیں سوچتا۔ لہذا اس کی عقل سمجھ تک اور کھولھی ہے۔

شاعر آہستہ آہستہ اپنی بے قاعدہ سوچوں کے تناظر میں سوچتا ہے کیونکہ اس کی سوچیں یا خیالات زندگی کی پیچیدگیوں سے متعلق ہیں۔ وہ ذہین ہے اور اپنی سوچوں میں لچکدار ہے کیونکہ اس کے خیالات زندگی کے معاملات اور سرگرمیوں سے ربط رکھتے ہیں۔

اپنے تصورات پر بھروسہ کرتے ہوئے وہ انہیں موزوں خیال کرتا ہے؛

اپنے تصورات پر بے اعتمادی کرتے ہوئے میں ان کی موزنیت کو پرکھتا ہوں۔

ان کی موزنیت کو سمجھتے ہوئے وہ انہیں صحیح حقائق سمجھ لیتا ہے؛

ان کی موزنیت پر اعتراض کرتے ہوئے میں ان کے صحیح ہونے پر اعتراض کرتا ہوں۔

صحیح سمجھتا ہے  
accepts as true  
having direct connection with life, being applicable to life  
زندگی سے مطابقت، موزونیت  
پر شک کرتے ہوئے  
doubting

سیاق و سباق کا حوالہ۔ وہی جو سطور 1-4 کا ہے۔

تشریح۔ شاعر دوسرے شخص کو تنقید کا نشانہ بناتا ہے۔ دوسرے شخص کے ذہن میں زندگی کے صاف شفاف خیالات ہیں۔ دوسرا شخص اپنے خیالات یا تصورات کو ذہن میں درست سمجھتا ہے۔ اسے یقین ہے کہ وہ زندگی کے معاملات سے جڑے ہوئے یا منسلک ہیں۔ اسے یہ بھی یقین ہے کہ اس کے خیالات زندگی کے حقائق کو پیش کرتے ہیں۔

دراصل دوسرا شخص اپنی سوچوں میں غلط ہے۔ اس کے خیالات زندگی کی طرح پیچیدہ نہیں ہیں۔ اس کے خیالات کی سادگی یا سیدھا پن زندگی کی حقیقتوں یا حقائق سے مطابقت نہیں رکھتے۔





## Lines 9-12

When the fact fails him, he questions his senses;  
When the fact fails me, I approve my senses.  
He continues quick and dull in his clear images;  
I continue slow and sharp in my broken images.

|             |       |                               |                |
|-------------|-------|-------------------------------|----------------|
| fails (v.)  | فیلز  | does not satisfy, disappoints | اپس کر دیتا ہے |
| senses (v.) | سینسز | feelings                      | احساسات        |

Reference to the context. The same as for Lines 1-4.

**Explanation.** The poet criticizes the other person having clear ideas about life. When the facts of life are not in agreement with his ideas, he begins blaming his feelings and understanding. His ideas are not in agreement with the facts of life though he thinks fast. His understanding of the facts of life is dull or slow. Thus, this person loses his self-confidence (خود اعتمادی) when the facts of life are in agreement with his ideas. ①

For further use if desired:

① The poet, on the other hand, does not blame his feelings or understanding when the facts of life are not in agreement with (are in conflict with) his ideas. He rather examines his ideas and adjusts them or fits them into the facts of life. His approach is quite flexible, experimental and scientific.



## Lines 13-14

He in a new confusion of his understanding;  
I in a new understanding of my confusion.

|                |               |          |                    |
|----------------|---------------|----------|--------------------|
| confusion (n.) | kun-fyoo'zhun | گن فیوژن | mental disturbance |
|----------------|---------------|----------|--------------------|

Reference to the context. The same as for Lines 1-4.

**Explanation.** The other person does not learn anything from his confusion about life. The poet learns from his confusion about life. His confusion helps him to understand life as it is in fact.

## Short Questions and Answers (8 Marks)

## Textbook exercise

Q. 1 What is the state or condition of the two persons, one who trusts clear images and the other who mistrusts his broken images?

دو اشخاص کی کیا کیفیت یا حالت ہے، ایک جو واضح خیالات رکھتا ہے اور دوسرا جو اپنے منہر خیالات پر اعتبار نہیں کرتا؟  
Ans. The person who has clear images of life does not understand life. Life is not clear. The person who has unclear images understands life which is unclear or irregular.  
وہ شخص جو زندگی کے بارے میں صاف خیالات رکھتا ہے زندگی کو نہیں سمجھتا۔ زندگی واضح یا صاف عطا نہیں ہے۔ وہ شخص جو غیر عطا خیالات رکھتا ہے زندگی کو سمجھتا ہے جو کہ غیر عطا یا بے قاعدہ ہے۔

Q. 2 Why does a person question his senses when the facts fail him? (Gwl, Dgk 2010)

ایک شخص اپنے حواس غصہ سے سوال کیوں کرتا ہے جب حقائق اسے ناکام کر دیتے ہیں؟  
Ans. The person who trusts clear images or ideas finds society or life to be very different from his thinking. Life is not regular or systematic. So when he finds the facts of life different from his ideas, he begins blaming his feelings and understanding.

وہ شخص جو واضح تصورات یا خیالات پر بھروسہ کرتا ہے معاشرے یا زندگی کو اپنی سوچ سے یکسر مختلف پاتا ہے۔ زندگی باقاعدہ یا منظم نہیں ہے۔ چنانچہ جب وہ زندگی کے حقائق کو اپنے خیالات کے متضاد پاتا ہے تو وہ اپنے جذبات اور شعور کو مورد الزام ٹھہرانے لگتا ہے۔

Q. 3 Who is in a new confusion of his understanding? (Rwp 10, Sar 11)

کون اپنے شعور کی نئی پریشانی میں مبتلا ہے؟  
Ans. The person trusting his clear images or regular thoughts about life is in a new confusion. He is in confusion (mentally upset) when he finds his ideas opposed to (or in conflict with) the realities or facts of life. He has regular or systematic ideas about life. ①

وہ شخص جو زندگی کے بارے میں اپنے واضح خیالات یا باقاعدہ سوچوں پر اعتماد کرتا ہے ایک نئی پریشانی کا شکار ہو جاتا ہے۔ وہ پریشانی (ذہنی اضطراب) میں پڑ جاتا ہے جب وہ اپنے خیالات کو زندگی کے حقائق کے خلاف پاتا ہے۔ وہ زندگی کے بارے میں باقاعدہ یا منظم تصورات رکھتا ہے۔  
① But life or society is irregular or unsystematic.

Q. 4 What is the moral of the poem? (Bwp 07, Mul 10, 12, Sar 13)

نظم کا اخلاقی سبق کیا ہے؟  
Ans. The moral or lesson is that we should be ready to change our ideas about life and society as the poet does. It is better to have irregular sets of ideas that are changeable. These changeable ideas are in agreement with (correspond to) social realities and facts. ①

اخلاقی سبق یہ ہے کہ ہمیں اپنے خیالات بدلنے کیلئے تیار رہنا چاہیے۔ شاعر کی طرح۔ بے قاعدہ خیالات رکھنا جو قابل تبدیل ہوں بہتر ہے۔ یہ بدلتے ہوئے خیالات معاشرتی حقائق سے مطابقت رکھتے ہیں۔

For further use if desired:  
① Our thinking should be flexible.

Q. 5 Rewrite the poem in the past tense.

Ans. Put "was" in place of "is," "was" in place of "am," "became" for "become," "assumed" for "assume," "questioned" for "question," "approved" for "approve," "continued" for "continue." "assumes," "questioned" for "question," "approved" for "approve," "continued" for "continue."

Q. 6 Paraphrase the first two lines of the poem in your own words:

He is quick, thinking in clear images;  
I am slow, thinking in broken images.

وہ تیزی سے یا جلدی جلدی اپنے صاف عطا خیالات یا تصورات میں سوچتا ہے۔ میں منہر خیالات میں آہستہ آہستہ سوچتا ہوں۔

(Paraphrase is reproduction of the poet's expression in simple words without explanation.)

Q. 7 What conclusion does the poet draw in the last two lines of the poem?

نظم کی آخری دو سطروں میں شاعر کیا نتیجہ نکالتا ہے؟  
He is in a new confusion of his understanding; I in a new understanding of my confusion.

وہ اپنے شعور کے نئے انتشار میں ہے، میں اپنے شعور کے نئے شعور میں ہوں۔



Ans. The conclusion is that we should have a realistic (حقیقت پسندانہ - عملی) picture of life and society in our minds. Our ideas or thoughts or images about society may be broken or irregular. But our ideas should be according to (in agreement with) the true irregular events and problems of life. ہم زندگی کو سمجھنے کے لئے پہلا طریقہ یہ ہے کہ ہم حقیقت پسندانہ تصورات پرانا چاہیے۔ ہمارے خیالات یا سوچیں یا تصویروں معاشرے کے بارے میں متشدد یا بے قاعدہ ہونی چاہیے۔ لیکن ہمارے خیالات زندگی کے واقعات اور مسائل سے مطابقت ہونی چاہیے۔

For further use if desired:

① We should all the time have a new understanding of the changing situations.

### Further Exercise for Complete Preparation

1 Do you think the poet is correct in trusting his broken images?

Ans. The poet is quite correct in doing this because broken images or irregular pictures of our life show how we live in reality. Life is irregular and without any final regular system. So it will be wrong to show through clear images that life is regular or orderly. شاعر بالکل درست ہے کیونکہ اس کے ٹوٹے پھوٹے خیالات یا بے ترتیب تصویروں ہماری زندگی کی حقیقت کو ظاہر کرتی ہیں۔ زندگی بے قاعدہ ہے اور کسی فیصلہ کن یا قاعدہ نظام کے بغیر ہے۔ چنانچہ یہ غلط ہوگا اگر واضح تصورات سے یہ بتایا جائے کہ زندگی باقاعدہ یا باضابطہ ہے۔

2 Is the poet correct to say that clear images do not agree with the facts of life?

Ans. The poet is surely correct because life is nowhere regular or orderly. Human beings with their changing ideas, plans and efforts go on changing its pattern or texture. Clear images which show that life is regular or orderly will be misleading. شاعر یقیناً درست ہے کیونکہ زندگی کہیں بھی باقاعدہ (ہموار) یا باضابطہ نہیں ہے۔ انسان اپنے بدلتے خیالات، منصوبے اور کوششوں کو متغیر نقش یا ساخت کے مطابق بناتا ہے۔ واضح تصورات جو ظاہر کرتے ہیں کہ زندگی باقاعدہ یا ترتیب میں ہے غلط رخ پر لے جاتے ہیں۔

For further use if desired:

① We need broken images or pictures or descriptions of our life to show (depict) the reality about it.

3 How does the poet connect confusion to clear images and new understanding to broken images?

Ans. Clear images or regular pictures of life will be misleading or deceptive. They would rather add confusion to the already confused life. We begin understanding life wrongly, but broken images or pictures give us true understanding of the realities of life.

حالیہ شفاف یا باقاعدہ زندگی کی تصویروں غلط رہنمائی کرتی ہیں یا سراسیمہ ہیں۔ یہ بلکہ پہلے سے ہی پریشان حال زندگی میں اضافہ کرتی ہیں۔ ہم زندگی کو غلط انداز میں سمجھتے تھے لیکن ٹوٹے پھوٹے خیالات یا تصویروں ہمیں زندگی کی حقیقتوں کا صحیح شعور دیتی ہیں۔

4 What is the result of broken images? (Gwl 2012)

Ans. The result of broken images is positive. Life is irregular and uncertain. So if the pictures of these irregularities and uncertainties are correct and true, it is all right. We do not want clear, but untrue images. ٹوٹے پھوٹے تصویروں کا نتیجہ مثبت ہوتا ہے۔ زندگی بے قاعدہ اور غیر یقینی ہے۔ اس لئے ان بے قاعدہ گیوں اور غیر یقینی مائتوں کی تصویروں درست اور صحیح ہوں اس میں کوئی مضائقہ نہیں۔ ہمیں واضح مگر غلط تصویروں کی ضرورت نہیں۔

5 Explain the title of the poem.

Ans. The first way of understanding life is by having clear ideas or images about different things,

happenings and persons. The second way is to understand life and its problems by having broken or irregular ideas or images. Life is broken or irregular, so the second way is the right one to understand life. زندگی کو سمجھنے کے لئے پہلا طریقہ یہ ہے کہ ہم مختلف اشیاء، واقعات اور اشخاص کو واضح تصورات کا ذریعہ سمجھیں۔ زندگی توڑ پھوٹ یا بے قاعدہ ہے، اس لئے زندگی کو سمجھنے کا دوسرا طریقہ صحیح ہے۔ دوسرا طریقہ یہ ہے کہ ہم زندگی اور اس کے مسائل کو ٹوٹے پھوٹے اور بے قاعدہ تصورات کی بنا پر سمجھیں۔ زندگی شکست اور بے قاعدہ ہے، اس لئے زندگی کو سمجھنے کا دوسرا طریقہ صحیح ہے۔

6 Explain the theme or central idea or substance of the poem.

نظم کے موضوع یا مرکزی خیال کی وضاحت کریں یا اس کا لب لباب بیان کریں۔

Ans. We can understand life and its problems better in irregular ideas or broken images of it. It is so because broken images are the true pictures of society. Life is irregular and confusing, so clear images or pictures of life cannot be true to life.

ہم زندگی اور اس کے مسائل کو بے قاعدہ خیالات یا زندگی کے ٹوٹے پھوٹے تصورات کے ذریعے بہتر سمجھ سکتے ہیں۔ یہ اس لئے کہ شکستہ تصورات معاشرے کی صحیح عکاسی کرتے ہیں۔ زندگی بے قاعدہ اور پریشان کن ہے، اس لئے زندگی کے واضح تصورات یا تصویروں زندگی سے صحیح مطابقت نہیں رکھتے۔

### Synonym mcqs (2 Marks)

#### Exercise 1

Tick the right choice of meaning of the following underlined difficult words.

- I am slow, thinking in broken images.  
(a) mental pictures or ideas (or thoughts), (b) feelings, (c) descriptions, (d) stories
- Trusting his images, he assumes their relevance (to life), (Sar, Mul 11, Gwl 12)  
(a) feels, (b) doubts, (c) takes as true (سمجھتا ہے), (d) accepts
- He becomes dull, trusting to his clear images. (a) getting help from, (b) depending (فقط انحصار کرتے ہوئے), (c) hoping much from, (d) thinking much of
- I become sharp, mistrusting my broken images.  
(a) fast, (b) active, (c) intelligent, (d) clever
- Questioning their relevance, I question the fact. (Bwp 2011)  
(a) rejecting, (b) considering, (c) doubting, (d) asking about
- When the fact fails him, he questions his senses;  
(a) angers, (b) disappoints (مایوس کرتا ہے), (c) upsets, (d) troubles
- When the fact fails him, he questions his senses.  
(a) understanding, (b) feelings, (c) knowledge, (d) intelligence
- When the fact fails me, I approve my senses. (a) admit, (b) praise, (c) accept, (d) sanction
- He is in a new confusion of his understanding.  
(a) doubt, (b) distaste, (c) mental disturbance (دماغی پریشانی), (d) worry

### Correct information mcqs

#### Exercise 2

Choose the correct answer.

- The other person is \_\_\_\_ in his thinking. (a) slow, (b) quick (or fast), (c) clever, (d) good
- The poet is \_\_\_\_ in his thinking. (a) quick, (b) foolish, (c) slow, (d) bad
- The other person thinks in \_\_\_\_.  
(a) unclear images, (b) clear images, (c) disturbing, (d) strange images



We can write in favour of or against what the poet says or what point of view he holds. The language, style, and form of the poem can also be discussed. ①

For further use if desired:

① Something can be said about the language, rhythm (sound effects), rhyme (the same sound of words at the end of lines), metre (measured or regular rhythm and types of feet in the lines).

### (E) Explanation with reference to the context

Give the title of the poem, name of the poet and the general idea behind the poem. Then explain the verses briefly. In explanation, we can give our views, too. Write about the figures of speech in the poem. We can say something about the language of the poem.

## 3.3 The figures of speech (منابع) used by poets

### (A) The simile تشبیہ

The simile is the likening of one thing to another.

- In "The Hollow Men," T.S. Eliot says that the talk of modern people is like the wind blowing through dry grass producing a meaningless sound. In "Mutability" by P.B. Shelley, the world's delight is like "Lightning that mocks (makes fun of) the night." Here the world's delight is being likened to lightning that is extremely short-lived.

### (B) The metaphor (met' u-for' or met' u-fur') استعارہ

The metaphor means speaking of one thing as if it were another.

- In "O Where Are You Going?" the poet calls the troubles of life (metaphorically) furnaces or big fires. In "Speak Gently" by an unknown poet, the poet describes love as a little thing that "dropped in the heart's deep well." It is a metaphorical description of love which is called a "thing" dropping in the "well" of the heart.

### (C) Personification (pur-son' u-fi-kae' shun) مجسمہ

Personification is giving personal qualities to things without life—showing them as persons. It is presenting qualities and objects as persons.

Personification is a kind of metaphor.

جو شاعر کہتا ہے یا جو نقطہ نظر رکھتا ہے ہم اس کے حق میں یا خلاف لکھ سکتے ہیں۔ نظم کی زبان، انداز بیان اور اس کی ساخت سے بھی بحث ہو سکتی ہے۔

(الفاظ کا باقاعدہ آواز چڑھا دیا تال اور لائنوں میں رکنوں کی انتظام)

سبق و سبق کے حوالے سے تشریح  
نظم کا عنوان، شاعر کا نام اور نظم کا مفہوم لکھیں۔ پھر اشعار کی مختصر تشریح کریں۔ تشریح میں ہم اپنے خیالات بھی ادا کر سکتے ہیں۔ ہم ان نصاب اور بدائع کے بارے میں بھی لکھ سکتے ہیں جو نظم میں استعمال ہوئے ہوں۔ ہم نظم کی زبان کے بارے میں بھی کچھ کہہ سکتے ہیں۔

تشبیہ کا مطلب ایک چیز کو دوسری چیز سے تشبیہ دینا ہے۔  
مثلاً The Hollow Men ("کھوکھلے لوگ") میں ٹی ایس ایلیٹ کہتا ہے کہ جدید دنیا کے لوگوں کی بات چیت گھاس میں چلتی ہوئی ہوا کی بے معنی آواز کی طرح ہے۔  
Mutability (تغیر پذیری) میں پی بی شیلی نے کہا ہے کہ دنیا کے مژدوں کو آسانی بجلی کی چمک سے تشبیہ دی جا رہی ہے جو بہت ہی تھوڑے وقت رہتے ہیں۔

استعارہ کا مطلب ایک چیز کو دوسری چیز کی طرح بلانا ہے۔  
مثلاً O' where Are You Going? ("اے تم کہاں جا رہے ہو") میں شاعر استعارے طور پر دنیا کی مشکلات کو بھینیاں یا آگ کے بڑے شعلے کہہ کر پکارتا ہے۔  
"Speak Gently" (دھیمنے بولو) جو ایک گستاخ شاعر نے لکھی ہے شاعر عشق کو ایک چھوٹی چیز کہہ کر پکارتا ہے جو دل کے گہرے کنوئیں میں گرتی ہے۔ یہ عشق کا استعارے بیان ہے جس میں اس دل کے کنوئیں میں گرتی ہوئی ایک چیز کہا گیا ہے۔

مجسمہ کا مطلب غیر جاندار چیزوں کو شخصی خواص دے کر انسان کی طرح پیش کرنا ہے۔ یہ خواص یا اشیاء کو انسانوں کی شکل میں پیش کرنا ہے۔  
مجسمہ ایک قسم کا استعارہ ہے۔

- Rainfall is my friend. She is a Beauty. In "Leisure," W.H. Davies personifies Beauty as a beautiful woman. In "O Where Are You Going," horror is personified as the reader. In "Mutability," Shelley gives personal qualities to the flower or personifies it. "The flower that smiles today/tomorrow dies."

### (D) Symbolism (sim' bu-liz' um) علامت، اشاریت

In symbolism, an object is made to stand for something higher, vaster and more suggestive than itself. A movement, a situation, a scene or an object can function like a symbol.

- In "The Delight Song," the blue horse is a symbol of fast movement and activity. In "A Man of Words and Not of Deeds," the weeds are symbols of useless talk and conversation.

### (E) Image or Imagery (im' ij or im' u-jiz' um) لفظی تصویر یا لفظی تصویر کشی

Imagery means the presentation of images or pictures in words of scenes or situations. We picture scenes in words. Images can be simple descriptions, metaphors, symbols and personifications. An image engages one or more of our five senses.

- In "The Rain," the poet presents the image of trees with rain falling on them. In "Night Mail," we have the image of the train crossing the border. Then there is the image of the different movements of the train, close to the grass, stones, birds, dogs, farms, etc.

### (F) The transferred epithet (trans-fur' d ep' u-thet') منتقل شدہ صفت

The transferred epithet means an adjective used with a noun to which it does not regularly apply or means transferring the quality or mood of a living person to some objects. For example, happy flowers, cruel noises, sad atmosphere.

- In "Leisure," poor life and in "Ruba'iyat" cold prayers. The transferred epithets in all these examples are "happy, cruel, sad, poor, cold." Interested students may learn what rhythm and metre are.

مثلاً شاعر Leisure میں خوبصورتی کو شخصی طور پر خوبصورت عورت کہتا ہے۔ Mutability ("تغیر پذیری") میں شاعر شیلی، پھول کو شخصی خواص سے مزین کرتا ہے یا اسے شخصی طور پر پیش کرتا ہے۔

علامت میں کسی چیز کو کسی چیز کے اظہار کے لیے استعمال کیا جاتا ہے جو کہ اس سے زیادہ بلند، وسیع اور زیادہ خیال آفریں ہو۔ کوئی حرکت، صورتحال، منظر یا کوئی اور چیز symbol کے طور پر کام کر سکتی ہے۔

The Delight Song میں نیلا گھوڑا تیز حرکت اور سرگرمی کی علامت ہے۔ A Man of Words and Not of Deeds میں جڑی بوٹیاں بیکار باتوں اور بات چیت کی علامت ہیں۔

لفظی تصویر کشی سے مراد کسی منظر یا حالت کو لفظی تصویر کی شکل میں پیش کرنا ہے۔ ہم مناظر کی الفاظ میں تصویریں بناتے ہیں۔ تصویریں محض بیان، استعارے، علامات اور مجسم اشکال ہوتی ہیں۔ لفظی تصویر ہمارے حواس خمسہ میں سے ایک یا زیادہ کو اپنے رابطہ میں رکھتی ہے۔

The Rain میں شاعر درختوں اور ان پر گرتی ہوئی بارش کی تصویر کو پیش کرتا ہے۔ Night Mail میں ایک ٹرین کی جو سرحد پار کر رہی ہے اور پھر اس کی گھاس، پتھروں، پرندوں، گٹھوں، کھیتوں وغیرہ کے قریب حرکات کی تصویر ہے۔

منتقل شدہ صفت کا مطلب اسم صفت کا اسم کے ساتھ استعمال ہے جس پر یہ باقاعدہ طور پر لاگو نہ ہوتا ہو یا ایک زندہ شخص کی صفت یا مود کا کچھ اشیاء پر انتقال ہے۔ مثلاً خوش پھول، ظالم آوازیں، غمگین فضا۔

Leisure میں ہم غریب زندگی اور Ruba'iyat میں Rupa'iyat cold بے جس عبادت کو باتے ہیں۔ ان تمام مثالوں میں منتقل شدہ صفات خوش، ظالم، غمگین، غریب اور بے جس ہیں۔

دلچسپی رکھنے والے سنوڈنٹس تال اور بحر کے بارے میں خود جان سکتے ہیں۔



19. I'd rather he didn't know I was around.—I prefer that he does not know that I was in the vicinity or area. I want to work here silently, I'd rather he didn't know I was around.
20. I can't kick.—I have no reason to complain. Your work is so well done, I can't kick.
21. keep an eye on—watch over; look after the welfare of. Please keep an eye on his statements as they can harm us.
22. get it out of the way—complete the task (job) beforehand. I am doing my duty honestly and I can get it out of the way.
23. He gets out the weekly paper.—He publishes the weekly newspaper. She gets out the weekly paper in Lahore.
24. well-off—rich; wealthy. Now they are quite well-off, and spend a lot.
25. as a matter of fact—To tell the truth; be truthful. Those people are, as a matter of fact, against you in this matter.
26. mumbo-jumbo—confusing language. I cannot understand the mumbo-jumbo of her letter.
27. Are you out of your mind? Are you crazy (mad, insane)? You want to live without sleep, are you out of your mind.
28. old battle-axe—experienced person who establishes strong discipline (in this case, more experienced teacher). He is an old battle-axe, so he can run the college well.
29. drop in—stop by; pay a short visit. He dropped in last night to talk to me about his studies.
30. gadget—useful device for comfort. An electric iron is a gadget we have in almost every house.
31. yeah—Yes; that's right. "Do you want an orange?" "Yeah." "Is it O.K.?" "Yeah"

### Hints for the exercises

- Exercise 1**—1. (d) 2. (a) 3. (c) 4. (b) 5. (a) 6. (a) 7. (a) 8. (b) 9. (d) 10. (c) 11. (a) 12. (c) 13. (a) 14. (b) 15. (c) 16. (c) 17. (c) 18. (c) 19. (a) 20. (b) 21. (d) 22. (d) 23. (b) 24. (b) 25. (b) 26. (b) 27. (b).
- Exercise 2**—1. (c) 2. (a) 3. (b) 4. (d) 5. (a) 6. (a) 7. (b) 8. (c) 9. (a) 10. (c) 11. (b) 12. (b) 13. (a) 14. (a) 15. (c) 16. (b) 17. (c) 18. (a) 19. (c).
- Exercise 3**—1. (d) 2. (c) 3. (b) 4. (b) 5. (b) 6. (b) 7. (c) 8. (a) 9. (b) 10. (d) 11. (a) 12. (a) 13. (b) 14. (b) 15. (b) 16. (b) 17. (b) 18. (a).
- Exercise 4**—1. (b) 2. (d) 3. (a) 4. (d) 5. (c) 6. (b) 7. (d) 8. (c) 9. (c) 10. (d) 11. (c) 12. (c) 13. (b) 14. (c) 15. (a) 16. (a) 17. (a) 18. (d) 19. (a).
- Exercise 5**—1. (b) 2. (b) 3. (b) 4. (d) 5. (d) 6. (a) 7. (b) 8. (c) 9. (b) 10. (b) 11. (b) 12. (c) 13. (a) 14. (b) 15. (b) 16. (b) 17. (d) 18. (c) 19. (b) 20. (b) 21. (c) 22. (c) 23. (d).
- Exercise 6**—1. (c) 2. (a) 3. (c) 4. (c) 5. (c) 6. (b) 7. (d) 8. (a) 9. (c) 10. (a) 11. (d) 12. (b) 13. (c) 14. (b) 15. (b) 16. (b) 17. (b) 18. (c) 19. (b) 20. (b) 21. (b).
- Exercise 7**—1. (c) 2. (a) 3. (b) 4. (c) 5. (a) 6. (d) 7. (c) 8. (c) 9. (c) 10. (c) 11. (c) 12. (b) 13. (b) 14. (a) 15. (b) 16. (c) 17. (c) 18. (c) 19. (c) 20. (d) 21. (d) 22. (c) 23. (b) 24. (c) 25. (b).
- Exercise 8**—1. (d) 2. (b) 3. (a) 4. (d) 5. (b) 6. (c) 7. (c) 8. (b) 9. (d) 10. (a) 11. (b) 12. (b) 13. (a) 14. (b) 15. (c) 16. (c) 17. (b) 18. (c) 19. (d) 20. (a) 21. (b) 22. (a) 23. (a).



## Chapter 3 The World of Poetry جہان شاعری

Intermediate English Book III

(the questions carry 15 marks)

### 3.1 Introductory remarks

#### (A) Questions on the text

The textual questions in this book fulfil the exam requirements. Loading students with too many unwanted questions means useless textual reproduction in patches.

اس کتاب میں متن پر سوالات امتحانی ضروریات پوری کرتے ہیں۔ سٹوڈنٹس پر بہت زیادہ سوالات سوار کرنے کا مطلب متن کی تکراروں میں بے سود تکرار ہے۔

#### (B) Note on "For further use if desired" anywhere it occurs

This material is by way of further explanation that may or may not be included in the main answer.

یہ مواد متن پر سوالات کی مزید وضاحت کے لیے ہے جسے مرکزی جواب میں شامل کیا جائے یا نہ کیا جائے۔

#### (C) Further note

Learn the names of the authors and titles of the poems.

### 3.2 Poetry—general explanation

#### (A) The theme or central idea

It is the main idea or ideas of the poem. In it we describe briefly what the poet wants to say. It can be explained critically, but in a few sentences.

یہ نظم کا مرکزی خیال یا خیالات ہوتے ہیں۔ اس میں ہم مختصر طور پر بتاتے ہیں کہ شاعر کیا کہنا چاہتا ہے۔ یہ تنقیدی طور پر بیان کیا جاسکتا ہے مگر چند ہی جملوں میں۔

#### (B) The summary

It is in brief what the poet says throughout the poem. All the main ideas of the poet are included in the summary.

خلاصہ شاعری نظم میں تمام خیالات کی مختصر ادا نگاہ ہے۔ شاعر کے تمام اہم خیالات خلاصہ میں شامل ہوتے ہیں۔

#### (C) The paraphrase

It is the expression of the meaning of the poetic lines in a simpler and clearer way. We can only reproduce the lines in our words without adding to or taking anything away from the poet's ideas. We should not say "The poet says," etc. We should not change the person.

یہ اشعار کے معنوں کا اظہار سادہ اور واضح انداز میں ہوتا ہے۔ ہم صرف دیے ہوئے اشعار کے مفہوم کو اپنے لفظوں میں ادا کر سکتے ہیں، بغیر شاعر کے خیالات کچھ خیالات شامل کیے یا ان سے کم کیے۔ ہمیں یہ نہیں کہنا چاہیے The poet says وغیرہ۔

1. Paraphrase means reproduction of verses or a passage in easy prose.

paraphrase کا مطلب دیے ہوئے انگریزی اشعار یا عبارت کا آسان انگریزی میں اظہار ہے۔

2. In paraphrase, we cannot include any criticism or explanation.

paraphrase میں ہم کوئی تنقید یا وضاحت شامل نہیں کر سکتے۔

3. In paraphrase, the person in the original passage cannot be changed. If it is "you, he she or they," etc. it will remain the same.

person میں اصل عبارت کے person کو تبدیل نہیں کیا جاسکتا۔ اگر یہ she, he, you یا they وغیرہ ہے تو یہ اسی طرح رہے گا۔

#### (D) Critical appreciation or evaluation or assessment

It is explanation of the theme or main ideas of the poem according to the understanding of the reader.

تنقیدی جائزہ پڑھنے والے کی سمجھ کے مطابق نظم کے موضوع یا مرکزی خیالات کی تشریح ہوتی ہے۔