

## Taubat-un-NasooH: Religious implications among families of 19<sup>th</sup> century *Ashrafia* of colonial India

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### Abstract

*NasooH starts the discussion on religious matters as is the trend in traditional Muslim families of Ashraf. His way of thinking had already seen a sea change. The reason behind this mental transformation is his dream, but after observing the spoiled ways of his home he did not mention these religious issues in front of his siblings. The character of NasooH as the head of the family of Ashrafia, represented the conventional school of thought. Nazir Ahmed highlighted the socio-political circumstances of Ashrafia and their religious state of mind, doubts and misunderstanding of the youth of the Ashrafia about religion in those times.*

**Keywords:** Colonial India, Conventional and Liberal Ashrafia, Religious

### Introduction

Novel *Taubat-un-NasooH* (The Penitence of NasooH, 1877)<sup>1</sup> not only has a symbolic religious theme but also represents the highly cultured society of Delhi during the nineteenth century, in the context of the tussle between conventional and liberal *Ashrafia*. The character of NasooH represents the *conventional* element while the character of Kaleem is reflective of the liberal stream among the *Ashrafia*. Nazir Ahmed depicts the evil of bad upbringing of children and shows the necessity of careful training and discipline in early years.<sup>2</sup> The ensuing conflict between NasooH and Kaleem is a contradiction between two tendencies or two attitudes in the collective character of the north Indian Muslims. The collective identity the Muslims purport to have, harbours a NasooH in it as well as a Kaleem. At any given time, one may begin to dominate the other without reaching a resolution. This conflict is at the heart of *Taubat-un-NasooH* and the manner in which the novel has recaptured and dramatised it, makes this book one of the seminal narratives of the nineteenth century India and representative of the *Ashrafia*.

The story opens with a dangerous epidemic of cholera raging in Delhi. Among its countless victims is NasooH. In spite of all the care he takes to avoid the disease, NasooH himself becomes infected. Under the influence of a sedative, NasooH falls into a deep slumber. In a dream he meets his father who recounts in vivid detail all that befell him after he departed this earth, including the grilling he had to face for his sins. Horrified, NasooH awakes as a born-again Muslim and morphs into a religious zealot<sup>3</sup>. He confides his dream to his wife Fahmidah and enlists her support to reform

the family. They decide to talk to the children; he to the sons; she to the daughters. The two younger sons and the younger of the two daughters fall easily in line. The entire atmosphere of the household is soon transformed. The playful pastimes of the idle rich are replaced by prayers at regular hours and other religious chores.

### Character of NasooH : Critique on Liberal Attitudes

Nazir Ahmed painted the character of NasooH as the representative of the conventional class of *Ashrafia*. After the mental makeover, NasooH was not only confined to pray and fast but also as a husband, father and common man emerged as a noble human being. Previously, he was such an infuriating personality that everyone at home whether young or old thought of him as a tyrant even on trivial issues. His wife and kids used to bear the brunt of his harshness. This conduct of his kept the house uncertain and in a tumult. After his illness, the people at home were terrified, expecting that he would become even more irritable and stubborn, but after recovery from the illness the obverse happened and he was transformed into a humble and noble soul.<sup>4</sup> The effectiveness of the novel is also enhanced because it makes us aware about the true values of Islam intend to promote nobility and shunning sinfulness and profligacy. As a matter of fact, the novel's religious implication is extraordinary and to present the religion in a social context is a unique idea for the representation of *Ashraf*.

NasooH starts the discussion on religious matters as is the trend in the traditional Muslim families of *Ashraf*. His way of thinking had already seen a sea change. The

reason behind this mental transformation is his dream, but after observing the spoiled ways of his home he did not mention these religious issues in front of his siblings. The character of Nasooch as the head of the family of *Ashrafia*, represented the conventional school of thought. Nazir Ahmed highlighted the socio-political circumstances of *Ashrafia* and their religious state of mind, doubts and misunderstanding of the youth of the *Ashrafia* about the religion in those times.

Through his letter, Nasooch expressed his own views to Kaleem:

*My beloved son,  
May Allah guide you along the righteous path!*

*“I sent for you first through Aleem and then through Rasoolan. You neither came nor sent word why you would not, from which it is apparent that you do not care for me and attach no importance to my instructions. In my view there can be no preoccupation so urgent that it can serve as a reason for a son not to obey his father's summons. Still, if there was an urgency which took precedence over my call, it was your duty to explain it to me to my satisfaction, not only because I am your father and you are my son, but also because the norms of civilized living and social conduct require it. You cannot say you are ignorant of the rules and regulations that underlie the running of the world's business. Every house has a master, every locality has a chief, every bazaar has a supervisor, every city has an administrator, every kingdom has a king, every army has a commander-in-chief, every task has a responsible officer, and every sect has a head. In short every house is a small kingdom and the senior inmate of the house is its king and the others in the house are his subjects. If negligence and malpractice on the part of the ruler of a country leads to its disorder then I must say this house is in bad shape. The blame for this attaches to me and I confess with great sorrow that I have hitherto been a very unconcerned and uninformed ruler. This has ruined my country and shattered my rule. My ignorance has not only impaired my authority but has also reduced the subjects to such a wretched state that there is not much hope of their redemption. Just as minor nawabs and rajwadas are answerable to the Ruler of the time for misrule in their respective territories, and just as they are punished for such misrule, so was Wajid Ali Shah deprived of his kingdom and the ruler of Tonk was dethroned. I too am answerable to the Lord of the both Worlds for order in my house. Seeing others punished (for such a lapse), I am now truly and fully warned (of the consequences), and I am fully resolved (in the kingdom that is my house) to plug all*

*cracks, do away with all obstructions, to remove all defects and eliminate all blemishes.*

*One very dangerous aberration present in my house is that I, and my subjects, that is, all of you, have been bent upon rebelling against the King of Both the Worlds, and the homage that must be paid to Him lies overdue through default. The homage that we are required to pay, I see, is quite light and lenient. Had we so desired, no instalment need have been overdue and the required tribute paid into the treasury on time, without any hardship being incurred. The lapse of which we are guilty in this respect cannot be reasonably justified. There are now two courses of action possible: either we make good all of the overdue homage, ask for forgiveness and resolve not to repeat the lapse, or we confront the sovereign, fight against Him and if possible free ourselves from His bondage.*

*The might of the Power Royal and our own weakness are quite apparent. We do not count for much in this respect. We have the examples of powerful and mighty despots like Fir'on and Namrood, Shadad, Hamaan and Qaroon. When they rebelled, they were reduced to naught. There is thus no alternative to obedience and submission. Believing you to be the most distinguished and senior most among the subjects in my realm, I had called you in order to discuss the situation with you. From your refusal to comply it is obvious that you have no fear of authority... My involvement and instruction must doubtless seem to you unjustified and improper. But if you fairly compare your responsibility with mine, you will realise your mistake. The conditions to which I wish to subject your conduct are exactly those from which I do not allow exception to myself or to anyone else. Young men of your age sometimes have doubts about religion. This is not a vice. Doubts are evidence of the search in attainment: One who seeks, finds. If you have such doubts, I am here to clear them. As far as I know the principles of religion are so true, definite and eternal that there can be no vacillation or refusal concerning them. However, from the very beginning of consciousness we have been leading a life of neglect, laziness and procrastination and of opposition and disobedience to the dictates of God Almighty. Sinning and guilty living have become our second nature...from this and no other consideration, what would you have lost? You have at the very outset displayed a degree of stubbornness, which I had not expected even towards the end. I am not unaware of the difficulties that I must face. If it were possible for me to give up the idea (of reforming the family) I would not even have talked about it. But I am aware that I am no different from other men in that I must die*

*one day. I was close enough to death when I contracted cholera recently. But miraculously God gave me a new lease of life. Still, who can live forever? Should one survive to doomsday, he too must die on that day just as death is inevitable, it is likewise certain that I will have to answer for my actions and deeds before God. Not just for my deeds but for those of all of you. I have therefore no choice but to transform the way you and I, and all of us live. Had you come to me and had we discussed the matter among ourselves, I would have spoken to you in a certain way after ascertaining your views. Now I do not know which of the things I have written is acceptable to you and which you find unacceptable. I consider it pointless and of no use to write further. I have written down whatever was in my mind. I do not require an answer from you for two reasons. Firstly I cannot make a demand, knowing it will be fruitless and ineffectual. Secondly, there is only one answer that can satisfy me, which is that you accept my conditions. In order that I may save myself from being penalised in the life hereafter, I will not allow myself to defer to temporary, worldly relationships. This is my attempt of the last resort and I pray to Allah, supplicating that I may not need to have resort to this measure.*<sup>5</sup>

After receiving this letter, Kaleem came to his father and announced his rebellion by saying that he had no right to interfere in their personal matters. Freedom is their right from birth. After the threat of father that whoever fails to disobey Allah's command will no longer have the right to stay in his home, the son got ready to leave the house. Nasooh on this point showed his firmness and did not stop Kaleem from leaving.<sup>6</sup> On previous occasions whenever Kaleem had left home in anger, it was due to a quarrel over food, clothes, money or differences with his mother or siblings. This time it was over religion, not over money, with his father and not with his brothers and sisters. Kaleem's situation, and how different it was from days gone by was so aptly described by Nazir Ahmed: "This time, too, he left the house with the expectation that even before he reached the end of the lane, servants would come running after him; With this hope in his heart, he must have looked back over his shoulder hundreds of times, on his way to his friend Mirza Zahirdaar Baig. However, here he was wrong."<sup>7</sup>

As Naeemah had said, except for Kaleem, the entire household had undergone a total transformation. The mother was no longer the mother of former days, The father was quite different from what he used to be.<sup>8</sup> The scene of burning the books in the room of Kaleem is also the reflection of the mindset of the conventional

Ashrafia towards the so-called Azad khayal young Ashrafia. When he entered his room, apart from the usual paraphernalia of items of luxury, he found so many books in the book shelf. But all books whether in Urdu or Persian, were almost similar in content: false stories, inanities, vulgar themes, obscene implications, in short, everything that characterised them were immoral and brazen. When Nasooh considered the beautiful binding of the books, their fine calligraphy, the quality of paper, the beauty of language and the excellence of writing, the books appeared to him to be a treasure trove. But as far as their content and substance were concerned, every book appeared to be fit for burning. He gathered the whole lot in a pile and set fire to them. When Nasooh wants to justify his book-burning frenzy, he describes these books, as more dangerous than snakes, and the proceeds from their sale haraam (illegal), like stolen or looted goods. He declares that the devil has put his mark over Kaleem and declared this collection as a work of a savage. He burnt the books *Kuliyat-e-Aatish*, *Diwan-e-Sharar*, *Diwan of Mir Dard* and *Diwan-e-Sa'adi*. All these books did not Nasooh's new found conventional ideas.

Leaving his home, Kaleem sets off for Mirza Zahirdaar Baig's<sup>9</sup> house without any forethought, much like a willful horse returning to his stable. Mirza's facade had kept him in the dark about the real Mirza to such a degree that Kaleem believed him to be more of a well-wisher and friend to him than his own parents, brothers and sisters. The trust he put in him, without ever having experienced or tested the reality behind his pretences, a wise man would hesitate to place in a friend of long standing and proven loyalty.

The fact of the matter was that Kaleem was totally deficient in his understanding of men. He was under a greater delusion about himself than about Mirza. He thought he was so highly endowed that all the princely courts in the country were waiting for the opportunity to spread the red carpet for him, whereas the reality was that innumerable talented persons were going round at the time seeking employment, without much success. Kaleem had persuaded himself that he had only to step into a principality, for its prince himself to welcome his arrival with great fervour.

When he left home he was quite empty handed, but in his imagination he was about to acquire great wealth. He trudged on his two legs, but under the delusion that a gigantic elephant fitted with a royal *howdah* was on its way for him to ride. On one hand was a city like Delhi, and on the other, a *spendthrift* and short-sighted man like Kaleem, with a windfall of easy money. What followed was therefore no surprise. In no

time at all flooring and carpeting chandeliers and lamps, furniture and fixtures, servants and helpers, all were installed. A *mushaira* was arranged for the very next day. It was to be followed by a spell of dance. All Kaleem's old friends and acquaintances received invitations to attend, even Mirza Zahirkaar Baig! Mirza was devoid of any sense of shame to such a degree that he came running as soon as he got wind of the developments. Kaleem on his part proved to be such a simpleton, that once again he received him with open arms, despite having been recently deceived blatantly by him.

Gradually the demand for settling the dues intensified from all sides: Kaleem awoke from his stupor only when he was reduced to selling goods that he had just bought, in some cases without their having been used at all. But by now it was already too late. As usually happens under such circumstances, his friends stopped visiting him. The servants absented themselves. Those that remained had become so arrogant due to non-payment of their salary, that not only had they stopped working, they had even taken over as their own those of Kaleem's belongings which were in their care while they were in his service.

That was no such time when two or three creditors were not parked at the door. Under the circumstances, Kaleem wanted to slip away from the house. But his servants, who were now his enemies, exposed his plans. As soon as he left the house disguised as a servant, he fell into the clutches of the bailiffs of the court. The heedless man now learnt that several *ex parte* decrees were under simultaneous execution against him. The night Kaleem spent in the custody of his captors was so intolerable that he recalled the night he had spent in Zahirkaar Baig's mosque with longing.

I wonder who I am and to whom I write this letter. And I expect you will wonder more than I when you receive it. After such impudence, such disobedience, such brazenness, so much opposition, that this good for nothing, wicked rogue, deserving of the punishment of death, disgrace to the family, bringer of a bad name to good people, has been guilty of, neither I nor any one else can claim that I have a right to call myself your son. Thus this letter is neither a letter, nor is it from a son, nor again is it addressed to a father. It is a message of apology, an admission (of guilt), a document of penitence, and a supplication for forgiveness, a confession of repentance and a request for help, from a sinful, cruel, destitute Kaleem addressed to a kind, merciful in the extreme, virtuous, harmless, benefactor. Although I have reached a state of base notoriety, been affected by ills of various kinds, subjected to degradations of all

sorts, it would be wrong to believe that I got a fill of what I deserved. If my misdeeds added up to a measure of thousand than my punishment amounted to no more than a measure of one."

About the matter of Nasooh's daughter, Nazir Ahmed tries to explore the different dimensions of young ladies from the families of Ashraf. The ladies in the extremely conservative society of the nineteenth century were unaware of the cultural uplift and entertainment which was quite common for the women in the West. But with his sophisticated vision he did not let Saleha go beyond the spoiled and conflicted and other womanly traits. He let Kaleem go beyond the ways of a spoiled young man because the youth of that time was the victim of new and old ways. Nazir Ahmed's sophistication and social consciousness is also proved from the fact that he presented Naeemah as a married girl who after quarrelling with her in-laws came back to her parents. In our society, unmarried girls are very strictly monitored. In front of her parents, Naeema like the lady in an English novel, could not display rudeness and boldness. Besides this, it was not extraordinary to slap a girl on which Naeema would have protested.

#### **Kaleem as the Representative of *Azad Khayal/Free Minded Youth of Ashrafia***

Nazir Ahmed presented the character of Kaleem as the representative of that wayward young generation, who appears to be an *Azad khayal* (liberal) of that age and his opinions may well have been the voice of the liberal school of thought. Nazir Ahmed through the character of Kaleem criticized the liberal and broadminded youth of the nineteenth century Ashrafia. He exposed the negative aspects of modern norms, which were prevailing like bad sores among the new generation and caused negligence to religious obligations and social norms.<sup>10</sup> After the war of 1857, although the economic condition of the Muslims was destroyed but their social structure did not change by much. The ways of the Ashraf and nobility remained the same; their princely airs and splurging in a royal manner remained the same as in the past. Kaleem also represented the light-minded young generation of the Ashrafia who did not take part in constructive activities. In the chapter nine, Kaleem's *Khilwat Khana* (the private abode) and *Ishrat Manzil* (the pleasure house) are described<sup>11</sup> in a manner that how they spend their time in leisure.

*The character of Kaleem also reflects non-serious attitude of the nineteenth century youth who took pride in their frivolous leisure pastimes like chess, clique, kite flying and pigeons. Nasooh introduced Kaleem in such*

a way during his conversation with Fehmeedah before the beginning of his amendatory struggle: "See him, who remains stiff like the flour of beam. He has become muscle of fantail while being the human being flaunts so much."<sup>12</sup> About the religious obligations of the Nasooh, Kaleem condemns the attitude of his father and dismisses his religious enthusiasm as that of mullahs, which to him is deplorable. He responded to the religious ideology of Nasooh and said to him: "I am aware that since some time past now, you have been wanting to introduce new procedures, new regulations and new ways in our home in the name of faith and religion and the importance you attach to the effort is not unknown to me or anyone else living in the house. Everyone in the house has realized that he or she cannot oppose the new arrangements and continue to live in the house at the same time. I tried my best therefore to avoid having to express my opposition to your plans. But your insistence has now forced that situation on me. Now I must tell you perforce that I was opposed of your agenda from the very beginning. My evasion was sufficient to make my views known. I cannot change my lifestyle by a hair's breath. If I were to surrender my freedom of thought to force and coercion then cursed be my lack of courage and detested be my vaunted sense of honor. I don't question your right to make any arrangements you wish to make in the house. But those arrangements are binding on only those who consider them to be reasonable or those who do not have the power to oppose them. Since I do not belong in either of these categories, I considered it prudent to leave home." He further said to his father "I am not so foolish as to accuse you of unkindness. You say what you consider to be in my best interest. Nevertheless, please forgive my impertinence in saying that I do not considered myself to be in need of education and instruction. As for going back home, I can only do so on the condition that you promise not to have anything to do with my activities... be they (in your opinion) virtuous or evil, good or bad."<sup>13</sup>

Kalim develops a problem with his father's attitude because of his rootedness in the cultural ethos, and he describes himself to be so deeply embedded in the norms of that culture that he cannot get himself to change. In his character, self-praise and self-centeredness were prominent, which was symbolic of the youngsters of the new educated class but this generation was accordingly oblivious of religious and social standards of the Muslims society. Kalim, as representative of this new generation thinks of himself as superior, open-minded and arrogant. Even when his father tried to atone his children after his recovery from a disease and calls Kalim to modify his ways and adopt

the conventional lifestyle of the *Ashrafiya*, Kaleem's reaction was so discourteous and harsh to his younger brother that he said: "I understand that father has a fault in his brain. I was not in favour of that medicine prescribed by the doctor that **has** affected his brain badly and he has become insane".<sup>14</sup> When his mother tried to make him cognizant of the difference between sin and virtue, he replied: "This is a new issue of beating and teaching an old parrot, I can myself recognise what is good and what is bad for me, I am not a kid, please no one should try to interfere in the affairs of my life."<sup>15</sup>

When Nasooh summons him for a meeting<sup>16</sup>, Kaleem left home. But instead of offering him shelter, his friend, Mirza Zahirdar Baig<sup>17</sup>, hands him over to the police as a thief. Upon learning his identity the police officer hands him back to his father. But when Nasooh tried to counsel him and take him home, Kaleem bolted again. Having run into debt and jailed for default Kaleem writes to Nasooh for money. The dues were promptly paid. After being released from jail, Kaleem goes to Daulatabad, a native state, to seek his fortune. There he enlists in the security force. Kaleem is brought home after suffering serious injury in a battle. His condition worsens and he breathes his last. But, just before his life ends, he shows a sudden surge of energy and expresses contrite penitence for his sinful life.<sup>18</sup>

Hence Kaleem is the representative of such a society, in which a mental stress takes place owing to disregard for values and customs. Kaleem and the similarly educated youngsters were unequipped to deal with complications of life. Most of them gradually set themselves free from the religious and social values. Indulging in self-praise and lack of discipline was second nature to them. Kaleem is a victim of social complications. He looked down upon the lower class people of the society and didn't like his father socialising with them or offering prayers with them. He makes fun of Muslims with regard to their religious obligations. In short, Kalim is a difficult 'character'. He is a strange mix of good and evil. He had a first-class mind and was a man of wide reading, literary taste and a gifted poet. He could brook no criticism and was of a very independent nature, yet he had allowed himself to become financially dependent on his father. We hear that he was frequently in need of money, that his friends were degenerate, idle, good-for-nothing fellows, and so forth.<sup>19</sup>

### Naeemah as a Representative of a Free Minded *Ashrafia Female*

Naeemah is a representative of the young and fashionable among the female *Ashrafia* folks. She was the elder daughter of Nasooh, and a spoiled child given to stubbornness and flaunting. And like Kaleem she is open-minded and free-spirited but as she is a female from decent family, therefore, her reluctance and spoiled nature is confined within the four walls of the house. However, Kaleem being from the opposite gender, both his positive and negative traits could be seen within and outside the house. Her mother was responsible for spoiling her and her rudeness also destroyed her marital life as she could not adjust with her in-laws. She was not in touch with religion and religious obligations. One day, in the morning she handed her five-month old baby to her younger sister Hameedah who went on offering prayers as time was running short. The child started crying; as Naeemah heard his voice she ran to him and saw Hameedah offering her prayers. Naeemah pushed Hameedah so hard that she fell down, and bleeding profusely from nose. In the meantime her mother came and Naeemah started saying: "She is so careless, I handed her the child and went over to wash my hands, she couldn't take care of the child, after all, and I had n't gone to die in the well. She went off to offer prayers leaving the child crying; when I came back I softly placed my hand on her shoulder and she fell down. When the mother asked Hameedah, she told her the importance of prayer and said: "What one can do if the house is like hell, we were thrown in the well blindly. Naeemah is suffering from un-socialized disturbance of conduct.<sup>20</sup>

In the sixth chapter, her cousin Saleha came to reconcile her on the request of her mother. Naeemah is deeply impressed by her affectionate and logical conversation but still does not want to apologise to her mother. She went to her aunt without meeting her mother. In the company of her friend, her habits slowly improved and after a few months, she came back to her mother's place. When her husband heard about her religious inclination, he took her back to her in-laws.

### References and Endnotes

<sup>1</sup> *Tuobat-un-Nasooh* is the third of the series of novels of Nazeer Ahmad regarding education and reformation of the Muslim *Ashrafia*. There is contradiction about the year of publication of *Tubat-ub-Nasooh* among the Urdu critics. It is indicated from the preface of *Binat –un-Nash* that Nazeer Ahmed already had its outline in his mind and he wanted to write a story regarding the kids training and religious education. That's why in the last lines of *Binatun*

*Nash* he promised that: "If I have still life ahead and find some leisure time then *Inshallah* I will present the readers another book next year and that story will be presented in that book." According to this project, he published *Tobat-un-Nasooh* in 1873 and in the same year he presented it for the government prize. Its first edition was published in Agra but the strange thing about it was that there was tremendous contradiction in this publication. In *Hayat-e-Nazir*, there is only indication of place of publication as Azam Garh. In book *Dastan-e-Tareekh-e-Urdu* the year of publication of *Tobat-un-Nasooh* is mentioned as 1877. In recently published books and columns the year of publication written is also wrong. For example, in a column of 'Urdu Nama' second edition by Begum Shaista, the complete list of the publication of Deputy Nazeer Ahmed, the date of publication of *Tobat-un-Nasooh* in the twelfth line is 1877. Dr Syed Latif in the thesis of his PhD, 'Rattan Nath Sarshar Ki Novel Nigari', has written 1877 as the date of publication of *Tobat-un-Nasooh*. Professor Akhter in his column 'Fun Novel Nigari' and Nazeer Ahmad Dehlavi, the place where he has given the list of Nazeer Ahmad novels, indicated 1866 as the year of publication for *Tobat-un-Nasooh*. Dr Sohail Bukhari writes that *Tobat-un-Nasooh* was written in 1877. In 1873, when *Tobat-un-Nasooh* was presented for the government prize, Mr Campson as the Mayor of North and West Province, wrote detailed comments on it and referred it to the government for first prize. This commentary was published in 1874 as 37 reminders in the edition of the government gazette and at the end of that the date written is 1873. Sir William Mayor, as lieutenant governor of north and western province, announced a prize for it with a strong liking, and the date written on that is 17 January 1874. In the initial editions of *Tobat-un-Nasooh*, the detailed commentary of Mr Kampson and William Mayor has been published in government gazette. Professor Garsan De tasi also indicated *Tobat-un-Nasooh* in his address of 1874. This has been proved from the creative effort done by Dr Mohammad Sadiq that the extract of Nazeer Ahmed, knowledge is from the Danial Defoe novel 'Family Instructor'. Nazir Ahmed in his preface did not mention any of this fact but it seems that the religious perspective of the novel indicates his own religious thoughts (values). Dr Mohammad Sadiq indicated this while commenting a little bit on the English extracts of *Tobat-un-Nasooh*, on the novels written by Nazeer Ahmed under the caption of '*Nazir Ahmed Aik Jaeza*', in the edition of magazine 'Mahe No'o' in May 1951.

<sup>2</sup> (Saksena 1975,9)

<sup>3</sup> Nazir Ahmed, *Tubat-un-Nasooh*, (Lahore: Feroz Sons, 1988) for detail see Chapter -1.

<sup>4</sup> Ibid. chapter no 2 reflects the changed attitude of Nasooh and he calls all the family Members to convey his religious issues.

<sup>5</sup> Ibid, 45.

- <sup>6</sup> Ibid. in chapter no seven and tenth, detailed description mentioned about the dialogue of Kaleem with his mother and brother.
- <sup>7</sup> Ibid,
- <sup>8</sup> Ibid, 140
- <sup>9</sup> Deputy Nazir Ahmed portrait his outlook in these words “Mirza, he had hemmed Shoes on his feet, an expensive, heavily embroidered cap on his head, not [one but two *an-garkhas* on his body, over which he would wear a *tanzeb*, jand underneath a garment made of *naino*”.
- <sup>10</sup> (Nazir Ahmed, *Tobat-un-Nasooh*, 105-126)
- <sup>11</sup> Ibid., The two rooms he occupies in the house are named Pleasure House and Private Abode respectively. One is used to entertain his friends while the other houses his collection of books.
- <sup>12</sup> Ibid, 54.
- <sup>13</sup> Ibid, 67.
- <sup>14</sup> Ibid, 105.
- <sup>15</sup> Ibid., 126
- <sup>16</sup> Nasooh sends him an advisable letter, in which he mentions the responsibility as the head of the family. He warns him about the religious obligations and suggested a rightful way.
- <sup>17</sup> He was belonged to poor family but pretend himself as wealthy and resourceful person. Kaleem went to him, but he arranged his stayed in a mosque, where a thief stole his cloth and bed sheet,
- <sup>18</sup> Ibid., chapter no twelve deals with the character and behavior of the Mirza Zahir Dar Baig.
- <sup>19</sup> Shaista Suherwardi. *Critical Survey of the development of the Urdu novel and short story* (London: longman’s Green, 1945), 47.
- <sup>20</sup> Nazir Ahmed, *Tobat-un-Nasooh*. For detail see Chapter no eight.

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