



Lahore University of Management Sciences

SALT 212 - Twentieth Century (Post Iqbal) Urdu Nazm Spring 2016-2017

Instructor	Dr. Zia ul Hassan
Room No.	236
Office Hours	
Email	Zia.hassan@lums.edu.pk
Telephone	
Secretary/TA	
TA Office Hours	
Course URL (if any)	

COURSE BASICS				
Credit Hours	4			
Lecture(s)	Nbr of Lec(s) Per Week	2	Duration	110min
Recitation/Lab (per week)	Nbr of Lec(s) Per Week		Duration	
Tutorial (per week)	Nbr of Lec(s) Per Week		Duration	

COURSE DISTRIBUTION	
Core	
Elective	Elective
Open for Student Category	
Close for Student Category	

COURSE DESCRIPTION
<p>The course highlights and interprets prominent trends in the Urdu <i>nazm</i>, after Iqbal. The two major and parallel ideological streams that shaped the sensibility of that period form the basis of this course. The 'progressive' group of writers influenced by the agenda of the Progressive Writers' Movement and the 'modernists', who opposed the agenda, the debate, criticism and defense of their vision, their viewpoint and their resultant creative output forms the course content. It involves a collective review as well as an individual study of the more important poets from both the streams, focusing on their themes, stylistic variations and influence on later trends in poetry. The development of the form and structure of the Urdu <i>nazm</i> in the twentieth century is also traced through the work of these poets.</p> <p>Josh Malihabadi, Faiz Ahmed Faiz, Asrar-ul-Haq Majaz, Ahmed Nadeem Qasmi and Ali Sardar Jafri represent</p>



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the progressive stream whereas Noon Meem Rashid, Meeraji and Majeed Amjad classify as important modernists. An individual and detailed study of four poets is taken up in this course. Rashid and Meeraji are among those who not only introduced free verse in Urdu poetry but also a new and vigorous thought content. Their skillful use of the new genre influenced the preference of later writers for free verse over traditional forms. Majeed Amjad, although chronologically, their immediate contemporary, emerged as a major poet much later, after his death in 1974. Faiz Ahmed Faiz, who is the most popular poet of the post- Iqbal times has highly influenced the taste and aesthetic preference of the general reader.

COURSE PREREQUISITE(S)

- Convenience in reading Urdu.
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COURSE OBJECTIVES

- To develop an appreciation for the creative depth of twentieth century Urdu *nazm*.
- To enhance the ability to read poetry effectively.
- To develop an understanding of the new genres of the *nazm* , the *āzād nazm* and *nasrī nazm* and explore the potential of the new thought content.

LEARNING OUTCOMES

- Greater appreciation of twentieth century Urdu *nazm*
- Comparative understanding of new and traditional forms of Urdu poetry
- Ability to read poetry effectively

GRADING BREAKUP AND POLICY

Assignment(s): NA
Home Work: NA
Quiz(s): (Class tests): 4.... 2 before and 2 after the midterm....**20%**
Class Participation: **6%**
Attendance: **5%**
Midterm Examination: **25%**
Project: (Presentation): **14%**
Final Examination: **30%**

EXAMINATION DETAIL

Midterm Exam	Yes Combine Separate: Not applicable Duration: 100 min. Preferred Date: Thursday, October 18, 2012
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	Exam Specifications: Closed books/Closed notes
Final Exam	Yes Combine Separate: Not applicable Duration: 150 min Exam Specifications: Closed books/Closed notes

COURSE OVERVIEW			
Week/ Lecture/ Module	Topics	Recommended Readings	Objectives/ Application
1	Introduction: Transition from the classical to the post Iqbal period		The lecture would set the pace for the rest of the course. Would define the post Iqbal period as different from the classical period of poetry that ended with Dagh Dehlavi.
2	Genres of Urdu poetry		Understanding the basic genres of Urdu poetry, the difference between them. Development of the Urdu <i>nazm</i>, its various forms
3	Iqbal as an agent of change	Aziz Ahmed: Urdu Adab-o-Jadīd Tehrīk . <i>Taraqqī Pasañd Adab:</i> Multan, Karvaan-i-Adab, 1986	Understanding Iqbal as influencing the traditional forms and themes of poetry through a new diction, a new treatment of the genres and a new thought content.



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4-5-6	<p>The Progressive Writers' Movement and its influence on literature</p> <p>Josh, Faiz , Majaz, Qasmi and Ali Sardar Jaffery as progressives</p>	<p>Ali Sardar Jaffery: Taraqqī Pasañd Musannifīn kī Tehrīk. <i>Taraqqī Pasañd Adab</i>, Lahore, Maktaba-i-Pakistan (undated)</p> <p>Poems Josh Malihabadi: Baghāwat... Vafādārān-e azlī kā paighām Faiz Ahmed Faiz... Mujh sē pahlī sī mahabbat mērī mahbūb na māñg Asrar-ul Haque Majaz... Āvārā Ahmed Nadeem Qasmi... Mujhē hunūt karo Ali Sardar Jaffery: Taraqqī pasañd musannifīn... Sarmāyadār laṛkiyān... Mazdūr laṛkiyān</p>	<p>Reading , understanding the ‘progressive’ thought in poetry, more focused on theme than on form and aesthetics . Importance of Faiz’s poetry in this context, in its aesthetic contribution as compared to other ‘progressives’.</p> <p>The influence of the ‘progressive’ thrust on subsequent writing.</p>
7-8	<p>The advent of modernism. What does the term modernism or <i>jadeediat</i> signify in Urdu poetry... Comparing modernism with progressivism</p> <p>Criticism and defense of the modernists</p>	<p>Mohammad Hasan Askari: Jadīd Shā‘erī 1 & 2. <i>Majmū‘ā</i>, Lahore, Sang-e-meel Publications, 1994</p>	<p>Reading and understanding the point of view of the ‘modernists’, their contribution through new forms to the <i>nazm</i>, experimenting with new styles, their individual preferences in expression and treatment of genres. Askari’s essay is in defense of the criticism of the new trend and also offers in its reading an understanding of how poetry should be read and interpreted.</p>
9-10-11-12	<p>Noon Meem Rashed</p>	<p>Aftab Ahmed: <i>Noon Meem Rashed, Shā‘er aur Shakhs</i>, Karachi, Danyal : Shā‘erōñ kā Shā‘er 1 & 2</p> <p>Poems</p>	<p>Reading and analyzing poetry of Noon Meem Rashed, one of the most prominent voices of the post Iqbal period.</p>



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		<p>Hasan kūzāgar...1 Hasan kūzāgar...4 Zindagī sē ɗartē ho Mērē bhī haiñ kučh khvāb Zindagī ik pīrazan Isrāfil kī maut Zulm-e raᅅg Ta'ārruf Khudkushī Raqs Gunāh Inteqām</p>	<p>Analyze the content as expressed through the new genre he introduced, his application of language and the new metaphors/symbols that are a major shift from traditional practice.</p>
13-14	Faiz Ahmed Faiz	<p>Hameed Naseem: Insānī Ravābit kī Shā'ērī kā Khavājā Hāfiz. <i>Pāñč Jadīd Shā'er</i>, Karachi, Fazli Sons Ltd., 1994</p> <p>Poems Raqīb sē Bol Kuttē Āj bāzār mēn Mulaqāt Intesāb Du'ā Mērē hamdam mērē dost Mērē nadīm Raᅅg hai dil ka mērē Mauzu'-e sukhan</p>	<p>Reading and analyzing poetry, Faiz's extended use of metaphors and language as woven into his themes, his ideological commitment to 'progressivism' as well as his more introspective verse.</p>
15	Midterm Exam		
16-17-18	Meera Ji	<p>Jamil Jalibi: Meeraji ko Samajhnē Kē Līyē. <i>Meeraji, Ēk Mutāl'ā</i>, Lahore, Sang-i-meel Publications, 1990</p> <p>Poems Samandar ka bulāvā Irtiqā Hādsā</p>	<p>Reading and analyzing poetry, Meeraji's intricate thought process and ambiguity of expression, his experiment with new forms, his unique diction, more in sync with the Hindi tradition than his other contemporaries.</p>



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		Jahālat Anjām kā āghāz Āmad-e subh Āhanĉal Khudā	
19-20-21-22	Majeed Amjad	Fakhr-ul-Haque Noori: Majeed Amjad, Ēk Kasīr-ul-Jehāt Shā'er. <i>Taaberaat</i> , Lahore, Polymer Publications Poems Kuñān Reading room Panvārī Ēk Nazm Autograph Ēk pur-nishāt julūs kē sāṭh Ēk kohistānī safar kē daurān Rudād-e zamānā Bus stand par Bhikāran Jārobkash Zeenia Tausī'-e shehr Maslakh Us din	Reading and analyzing poetry, Majeed Amjad's creative use of language, philosophical movement of thought from the ordinary to the sublime in his themes.
23	Akhtarul Iman	Ēk Larkā Tabdīlī Zavāl-e Ādam Dūr kī Āvāz E'tmād	Reading and analyzing poetry, Akhtarul Iman's aesthetic use of language, ease and spontaneity of expression.
24	Guest Speaker		
25-26		Gilani Kamran: Pēsh Lafz. <i>Gilani Kamran kī Nazmēn</i> , Lahore, Multimedia Affairs, 2002 Poems Aziz Hamid Madani... Ākhrī rāt	Understanding influences that altered the use of language, introduction of the prose poem. Reading and appreciation of the new trends.



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	Development of the <i>nazm</i> after the 1960s	Munir Niazi...Jādūgar...Hamēshā dēr kar dētā hūn main Ahmed Faraz...Main akēlā kḥarā hūn Akhtar Husain Jafri...Main ghair mahfūz rāt sē ḍartā hūn Zehra Nigah...Samjhautā, Dākū Zahid Dar...Mērā pāgalpan Iftikhar Arif...Ākhrī ādmī kā rajaz Fahmida Riaz...Ādar aur ḥār-dīvārī Muhammad Izhar-ul Haque...Darakhton kē līyē ēk nazm Tanveer Anjum...Shukr- guzār auraton kā tarānā Zeeshan Sahil...Ānsū kī vajha	
27-28	Group Presentations	These would be organized according to the number of students in the class. Topics would be given in the second week of the semester. Students would conduct the research during the semester. They would submit an outline after the midterm exam for their presentation.	Students will conduct research and collect data with the guidance of the instructor. They would be assessed for research effort, clarity of presentation, delivery and impact.

TEXTBOOK(S)/SUPPLEMENTARY READINGS

Gopi Chand Naarang: Taraqqī Pasandī, Jadīdiyat, Mabād Jadīdiyat,

Taraqqī Pasandī, Jadīdiyat, Mabād Jadīdiyat,

Mumbai, Adshot Publications, 2004

Hameed Naseem: Noon Meem Rashed, 'Ālamī Satha Kā Urdū Shā'er:

Pānč Jadīd Shā'er, Karachi, Fazli Sons Ltd., 1994

Fakhr-ul-Haque Noori: : Faiz Kā Nazariyā-e Sh'ēr Aur Un Kā Takhlīqī Ravayyā:

Taabeeraat, Lahore, Polymer Publications

Hameed Naseem: Meeraji, Hamārā Jogī Shā'er : *Pānč Jadīd Shā'er*, Karachi, Fazli Sons Ltd., 1994

Iftikhar Jalib: Bayābān-e junūn: *Naī Shā'ērī*, Lahore, Nai Matbuaat, 1966: Safdar Mir