

June 2019, Annual, Volume No. 5

ISSN No. - 2394 - 8221



A PEER-REVIEWED JOURNAL

New Frontier

International Journal of
Humanities and Social Sciences

Translation
Bridging the Gap

Editor-in-chief
Mah Jabeen Neshat Anjum

ISSN No. 2394-8221

NEW FRONTIER

An International Journal of Humanities
and Social Sciences
Annual

A PEER-REVIEWED JOURNAL

Editor-in-Chief

Mah Jabeen Neshat Anjum, M.A.Ph.D.

Professor of English

Department of English & Research Centre,
Magadh University, Bodh Gaya. Bihar (India)

Former Director

Academy of Foreign Language and
Culture Co-operation
Magadh University

Sarup Book Publishers (P) Ltd.
New Delhi-110002

Editorial Board

Dr. Shazi Shah Jabeen

Professor of Linguistics

Former Head, Department of Humanities and Social Sciences,
Birla Institute of Technology and Sciences, Pilani.

Dubai campus

Dubai International Academic City.

Dr. Brijnandan Sahay

Professor, Former Head, Department of English, Magadh University,
Bodh Gaya.

Dr. Prof. Colin Joseph Ob'rien

Former Professor, Central University, Manipur, India.

Roswitha Joshi

Author and Creative Writer, New Delhi.

Dr. Ravi Nandan Sinha

Professor, Former Head, Department of English, St. Xavier College, Ranchi.

Dr. Shankar A Dutt

Professor, Head, Department of English, Patna University, Patna.

Dr. Kum Kum Ray

Director

Amity School of Languages

Amity University, Lucknow Campus.

CONTENTS

| | |
|----------------------------------|------------|
| <i>Editorial</i> | <i>v</i> |
| — <i>Mah Jabeen Neshat Anjum</i> | |
| <i>Our Contributors</i> | <i>vii</i> |

L I T E R A T U R E / H U M A N I T I E S

| | |
|-----------------------------------------------------------------------------------------------------------------|----|
| 1. Samskara as a translated work | 3 |
| Dr. S. Chitra and Yangchem Lham | |
| 2. Aśoka in Translation | 11 |
| Dr. Daya Dissanayake | |
| 3. The Art of Bangla Narrative: An Evaluation | 19 |
| Dr. Syed Afroz Ashrafi | |
| 4. Soghra Humayun Mirza: An Icon of Women's Emancipation Movement | 25 |
| Dr. Shugufta Shaheen | |
| 5. Imploring Feminist and Socialist Concerns Through Effective Translation and Transcreation : A Brief Study | 35 |
| Dr. Runoo Ravi | |
| 6. Flair and Flaws and in the Acts of Translations | 48 |
| Dr. Aditi | |
| 7. Benyamin's Jasmine Days : A Bird's Eye View | 56 |
| Nigel Peter O'Brien | |
| 8. Using Literature as a Source to Teach Functional English | 60 |
| Dr. Munir Khan | |
| 9. Lifting the lihaf: A Study of Chughtai in Ecriture Feminine | 72 |
| Ameena Hussain | |

| | |
|-----------------------------------------------------------------------------------------------|-----|
| 10. Literature and Politics Orwellian Perspective | 81 |
| <i>Nahid Sana Khan</i> | |
| 11. The Mellowing of Vision: A Study in Keats' Hyperion | 85 |
| <i>Hamid SK</i> | |
| 12. The Dalit Woman: Education and Expression | 93 |
| <i>Dr. Seema Prasad</i> | |
| 13. Human values in Khushwant Singh's <i>Train to Pakistan</i> | 100 |
| <i>Tabrez</i> | |
| 14. Henrik Ibsen As the founder of Modernism in theatre: A Review of the Famous Playwright | 105 |
| <i>Pankaj kumar</i> | |
| 15. Humanism: A Study in the Selected Short Stories of Manoj Das | 111 |
| <i>Dr. M. Narasimha Rao</i> | |
| 16. Hard Times and the Bruised Psyche of the Subaltern: A Psycho Analysis | 117 |
| <i>Dr. Medithe P. Rao</i> | |
| 17. Black Aesthetics and Literary Theory : A Critical Study | 132 |
| <i>Dr. Sushant Kumar Sahu</i> | |

S O C I A L S C I E N C E

| | |
|-------------------------------------------------------------------------------------------------------------|-----|
| 18. Consortium of Intercepting Economic Thoughts | 139 |
| <i>Dr. Shruti Priya</i> | |
| 19. A critical analysis of Ideas of Swami Vivekananda & its Relevance in Modern Education & Global Peace | 143 |
| <i>Kumari Deepa Rani</i> | |
| 20. Violence Against Women and Children with Disabilities | 156 |
| <i>Dr. Preety Shekhar</i> | |
| 21. Impacts of the Socio-economic Development on Dakshin Dinajpur District: A Geographical Analysis | 169 |
| <i>Sajiya Nourin</i> | |

C R E A T I V E W R I T I N G

| | |
|------------------------------------------------------|-----|
| 22. Curfew (Short Story) | 183 |
| <i>Dr. Baig Ehsas (Translated by S.M. Fasiullah)</i> | |

SOGHRA HUMAYUN MIRZA An Icon of Women's Emancipation Movement

SHUGUFTA SHAHEEN

Soghra Humayun Mirza (1884-1958) was a poet of Hyderabad who adopted the sobriquet 'Haya' as her *nom de poesy*. She was also a novelist, editor and social reformer who can be delineated as a trendsetter of her times. She represents an era in history when very few women in general and Muslim women in particular were visible in public life. Her efforts to establish herself as a writer and reformer of society through creative engagements and philanthropic activities has earned her a respectable place in the canons of history. Haya was a multifaceted personality as she established her credentials in the field of poetry, prose, fiction, editorship, social activism, reform movements, and academics. She dedicated her life to motivate and inspire women who were incapable of asserting themselves and fought for their rights by awakening their consciousness and encouraged them to acquire education, live a life of dignity and earn reputable position in society.

Born in 1886, a time when education of women was still in its nascent stage in the West, and India under the British rule was advocating reforms in educational and social sphere, Haya took it upon herself to create a society which was a blend of Western modernism and Eastern tradition.

Haya had to face severe opposition from society for advocating a purdah free life for women and for directing them towards progress and prosperity. Blessed with a liberal temperament, Haya worked relentlessly for the cause of promoting the social and educational condition of women. Her poem titled "Aural" gained immense popularity and is considered a major contribution to emancipation of women by highlighting their objectification.

*Tu kya hai ahad-e mazi ka koie rangeen fasana hai
Ke Sannate me shab ke mauj-e dariya ka tarana hai*

*Tu bulbul ki chahek hai ya kisi koel ki ku ku hai
Chaman me aiye kaliyon ki ye bhini bhini khusboo hai*

*Chatak ghunchon ki hai ya taaza phoolon ki tu nikhat hai
Kisi dard aashna ka ya ke unvan-e masarrat hai*

*Tu Shabnam ki jhalak hai ya lachak hai shaaq-e sunmbul ki
Ke Raanai hai sahen-e baagh me taaza khule gul ki*

*Haqeer qasta dil ka zan ke baare me maqola hai
Banaya apne haaton se khuda ne woh heola hai*

(Yade-e-Soghra, Humayun Mirza, p. 22)

(What are you? Some colorful story of yore;
Or in the stillly night, music of waves cast ashore.

Are you the chirp of the Bulbul, or the Koel's melodic coo?
Or wafting from buds in the garden, a fragrance faint but true.

Are you coquetry of the bloom or aroma of flowers fresh?
Or the apparently cheerful demeanor of a soul tormented afresh.

Are you the glitter of dew or the graceful sway of a Sumbul branch too?
Or the splendor of a blossoming rose, giving life to the garden anew.

In the words of this insignificant and embattled heart, women are merely
An edifice created with his own hands by the Almighty surely.)
(English Translation)

Haya used her writings and speeches as a vehicle to disseminate feminist ideology. Derisive of outdated traditional practices, Haya very vociferously proclaimed that education was the only solution to redeem women from their helplessness and dependency. Not one to just pay lip service to support her belief through her writings, she published newspapers and magazines, organized programmes for women, and established educational institutions like the Safdaria school at Humayun Nagar. She also started a Telugu medium school for girls as she believed that education should be imparted in the mother tongue. She was instrumental in establishing Associations for women at the national and regional level. For instance *Anjuman-e qhawateen-e Islam* and *Anjuman Qawateen-e Deccan* were established to educate women, awaken their dormant consciousness, impart vocational training, domestic skills, provide financial support to needy women and thus ensure social reform. A monthly magazine *Al-Nisa* was published to inculcate literary taste, creativity, and the reading habit among women.

Haya promoted widow remarriage and was against dowry, child

marriage and polygamy. She used her writings as a medium to express the drastic consequences of polygamy.

Ek miyan ek biwi, kya maze ki baat hai

Ek miyan do biwi, jhagda saath saath hai

Ek miyan teen biwi, joota mukhi laaf hai

Ek miya char biwi, murda haaton haaton haath hai (Ibid., p. 22)

(A husband and a wife, a life full of cheer

A husband and two wives, squabbles harbor near

A husband and three wives, blows, punches, and kicks rear

A husband and four wives, enough shoulders for the bier!)

(English Translation)

A truly secular person, it was the plight of women in general irrespective of religion, class and creed, that spurred her on in her cause as she felt a common thread of despondency bound them together. In a manner, she brought women under a single umbrella and united them for a cause regardless of their other identities.

Matlab hai zindagi se na araam se garaz

Mujh ko faqat hai fayda-e aam se garaz

Mashrab mera hai qaum ki qidmat bas ae Haya

Kuch kufr se garz hai na Islam se garaz (Anwar-e-Parishan, p. 64)

(Indifferent to life or to thoughts of leisure and rest,

Emancipation of the masses is indeed my sole zest;

Content am I in serving the community O' Haya,

Being neither apostate nor a believer in Islam is best.)

(English Translation)

Similarly, she extended her charitable philanthropic and welfare activities beyond the Deccan and collected aid for diverse causes ranging from victims of the Iranian earthquake, the oppressed of Balkan and Samarna, to funding for establishment and promotion of the Aligarh Muslim University.

An insight into her bold, fearless and frank nature can be deduced from the telegram she wires to Hitler during the Second World War demanding that he call off the war.

The themes of her poetic compositions range from the religious verses in praise of God (Hamd), the Holy Prophet (Naat) and Hazrat Ali (Manqabat), to patriotic and laudatory poems written on the Nizam of Hyderabad and other eminent personalities.

Hamd:

Gul me shajr me tu hai, Shams o qamr me tu hai

Har ja chamak raha hai, bas tu hi chaar su hai (Ibid., p. 8)

(Manifest in the rose and tree, in the Sun and Moon are thee;
Glittering and truly omnipresent, none other than thee.)

Naat:

*Wahdat ka noor zaat se phaila jo aap ki
Kufr aur shrik saare jahan se nihan hain aaj (Ibid., p. 10)*

(The light of Unity of God which You spread
Drove away denial and plurality from the world.)

Manqabat:

*La fatah jis ke liye aya, mili jis ko saif
Shaan me Nad-e Ali jis ki hai is ki tareef (Ibid., p. 11)*

(For whom the title of La fatah (invincible) was coined and the sword
bestowed; The one in whose praise the Nad-e Ali was composed.)

Patriotic Fervour:

*Mulki hain hum watan hai mulk-e Deccan hamara
Yeh hai zameen hamari, ye hai watan hamara (Ibid., p. 19)*

(We are Mulki and our nation is the Deccan;
This is our land and this our own nation.) (Ibid., p. 26)

*Aish hai, aman hai, masarat hai
Khoob abaad hai dayar Deccan
(There is prosperity, there is peace, and there is felicity
The Deccan in truly a land of prosperity.)*

(English Translation)

For Haya, the cause was supreme. A loyal subject of the Nizam, she penned an adulatory ode to Mir Osman Ali Khan on the occasion of the Silver Jubilee celebrations of his coronation. However, her main focus remains on the contributions of the Nizam towards emancipation of women.

*Deccan ki aurtain kamzor aur thein jahel-o nadaan
Shah-e Osman ne di taleem naqsha beguman badla*

*Hua Roshan qayal aisa Deccan ka tabqa-e niswan
Ravish badly, chalan badla, zabaan badl, bayan badla*

(Anwar-e-Parishan, p. 10)

(Women of the Deccan were weak, illiterate and native, when
Shah Osman provided educational avenues of such force;

Ensuring enlightenment for women of the Deccan,
Changing attitudes, lifestyles, conversations and discourse.)

(English Translation)

Similarly, we find her vociferously appreciating the British for their enactment of the landmark Sarada Act abolishing child marriage, in a laudatory poem presented to Lady Irwin when she visited Hyderabad.

*Hyderabad bana aaj hai chowuthi ki dulhan
Kya nikhar iska hai, kya husn hai, kaisa joban*

*Sarda Bill ka banaya jo gaya hai qanoon
Khurram-o shaad huii dekh kar har ek khatun*

*Kyun na sab shaaad hon, qanoon hi aisa hai bana
Door ho jaie gi hoti thi jo aurat pe jafa*

*Auraton ki jo hifazat ka hai samaan muzammar
Dekh kar is ko muqalif hue kya kya mafr (Anwar-e-Parishan, p. 38)*

In writing poems in honour of both the Nizam and the British, she may have been criticized and termed a sycophant or hypocrite. But on close scrutiny it becomes obvious that Haya was unfettered by political equations at the national level when it came to espousing the causes that she believed in and prime among these was that of empowerment of women. She believed in giving credit where it was due as long as it promoted and encouraged the cause which she supported. A noticeable difference in these poems is the fact that while writing about the Nizam she refers to her country as the Deccan, hinting at the sobriquet *Shah-e Deccan* used extensively for the Nizam in his dominions, while in her tribute to Lady Irwin, she chooses to use Hyderabad as the state was known universally.

*Hyderabad khusha waqt-o khusha bakht tera
Tere itrane ka mauqa hai abhi hath aya (Ibid.)*

*(Hyderabad, happy times and good fortune lie in store
An opportunity to preen with pride is yours evermore.) (English Translation)*

Haya has penned several poems against alcoholism. In one such composition she denounces tipplers and their despicable habit in an impassioned outburst. It is most certainly the vocalisation of innumerable women suffering not only due to alcoholism of men but also other social evils that were plaguing the society of the times.

*Sharam aati nahin din raat piye jaata hain
Apne bachon se na ama hi se sharmate hain*

*Asal me zaher ka peena hai yeh peena kya hai
Hai bura nashay ka marna ye jeena kya hai*

*Nasha bazon ki na auqat hai na izzat koie
In se nafrat koie karta hai malamat koie (Ibid., p. 54)*

(Night and day, shamelessly they binge on drink after drink;
The presence of their mother or children, irrelevant do they think.

In fact it is poison, the drink that they consume;
Intoxication is evil, the drunk as dead presume.
Alcoholics shorn of status and respect, by one and all;
Hated by some and despised by others, for their self-inflicted fall.)
(English Translation)

It is clear that no part of society was to be ignored and was to be embraced and treated equally since good deeds are to be performed equivocally irrespective of all bias. She felt for the poor, the needy, and the physically challenged and urged children to treat them with equanimity.

Langde ko dekho to tum haath me lakdi de do
Andhe ko dekho to tum rah ise batlao

Sardi ke maare akarte hue muflis jo mile
Oudhne ke liye la kar inhe kambhal de do (Ibid., p. 49)

(Provide a stick for support when you see a lame person
Provide guidance on the path when you see a blind person

For the destitute that you come across who in the cold shiver
A blanket to cover themselves you deliver.)
(English Translation)

Haya was one of the very few women of her times to discard purdah and address public gatherings. Her progressive lifestyle and her poem imploring women to abandon purdah subjected her to a lot of criticism from society. In fact her exhortations do not aim at radicalizing women, as is evident from a reading of her poem *Purdah Chōlō*.

Dil ka purda ankh ka purda, jaan se badh kar is ko rakhna
Hai jo riwayati woh nahin rakhna, purda chodo purda chodo

Purde se gar bahar niklo, cinema theatre me mat jao;
Lecture college me tum jana, purdah chōlō purdah chōlō!

Kapde pehno satrposh, muh per na ho balaposh
Yeh hai purda seedha sadha, purda chodo purda chodo

Shara ne jis ko jayaez rakha be shak itna purda karna
Hai Haya ka bas ye kehna purda Chodo purda chodo (Ibid., p. 59-61)

(Veil your heart, veil your eyes; protect them more than life itself;
Do not espouse the traditional sort; abandon the veil, abandon the veil!

In case you discard the veil, do not go to the cinema theatre,
Attend the lecture at college; abandon the veil, abandon the veil!

Wear clothes that do not reveal, but do not cover the face;
This is the simple and the proper purdah; abandon the veil, abandon
the veil!

Limit yourself to the form of purdah ordained by *Shara*;
Haya just has one thing to say; abandon the veil, abandon the veil!
(English Translation)

A blend of conservatism and modernity, Haya also composed several dirges (*Nohas*) mourning the sacrifices made by the martyrs of the prophet's family. Thus her religiosity, attachment, and familiarity with her belief comes through her writings and therefore it is difficult to believe the labels and accusations that have been levied against her. A critical evaluation of her poem appealing and addressing women to discard the purdah makes it clear that purdah is to be followed as ordained and it is more important to internalize it. She though cautions women against misinterpreting her appeal and urges them not to misuse or exploit the cause but rather use it to promote and advance their aspirations. The fact that she adopts *Haya* as a pseudonym to write poetry gives credence to her convictions and beliefs. Society failed to assess and understand her in the light of the clarifications she made and was quick to rebuke and chastise her.

Haya rues the fact that she was not able to transform society and promote education among women and liberate them. Her sentiments echo the feelings of several women of her time who felt helpless at not being able to reform and rehabilitate the lesser privileged section of their clan and also of women who were unable to express their predicament and suffered helplessly. Haya herself suffered from no illusions and was very much aware of the sorry state of affairs and societal treatment of precursors of a new movement.

*Koi bhi aiyega turbat par bhala mere baad
Qhaakh aa aa ke udayegi saba mere baad*

*Qaum ne qadr na ki reh gayi hasrat dil me
Meri turbat se ye ayegi sada mere baad (Anwar-e-Pareshan., p. 30)*

(Who will care to visit my grave when I am gone?
Only the wind will raise dust around it when I am gone.)

Craving in my heart for appreciation of my nation I depart,
A voice will rise in protest from my grave when I am gone.)
(English Translation)

Haya was without doubt a determined and fiercely spirited lady. Her resolute nature and dogged determination can be surmised from the fact

that she pledges to continue to fight for her cause even after death. Deeply religious by nature, she pleads with the Almighty that at least after her death, her efforts be appreciated.

*Zindagi me to sila mai ne na paya har giz
Kaam sab mere hon maqbool Khuda mere baad. (Ibid.)*

(During my life I found no return, no reward;
Lord! May my work find acceptance when I am gone.)

(English Translation)

Despite this fact, in one of her ghazals, she proclaims her fearlessness and courage to confront any situation.

*Khauf dil me to kisi ka bhi nahi apne Haya
Hum faqat apne Khuda hi se dara karte hain (Mirza Sarfaraz Ali, p. 71)*

(Free in my heart of all dread O' Haya;
I fear none other than my God.)

(English Translation)

Haya displayed extreme patience and courage while confronting issues and conflicts in life of which she experienced plenty. She was unquestionably a trendsetter as very few women ventured out in the public domain during her time and thus invited severe censure for encouraging fellow women to give up purdah. She tackled problems with strength and determination and it is her bold outlook that provided her this conviction. This conviction comes out clearly in the following lines of her ghazal;

*Musibat ko na samjho tum musibat, ain rahat hai
Musibat ko jo samjhe ain rahat wo karamat hai*

*Na ho magmoom jo gham se, na ho masroor rahat se
Haqeeqi hai khushi usko, masarat hi masarat hai. (Anwar-e-Parishan, p. 62)*

(Not considering difficulties a problem, ensures immense relief
And considering problems a relief, is truly a miracle I believe

One neither saddened by sorrow, nor by relief overjoyed;
Genuine is his delight, a never-ending pleasure enjoyed.)

(English Translation)

Haya was actively involved in reforming society and liberating it of its maladies. She fought for the cause of women and advocated their active involvement in societal issues. This she believed was possible by promoting their education, encouraging widow remarriage, and discouraging purdah and polygamy. She confidently achieved success by following her own version of feminism without being overtly radical or rabidly assertive. In

one of her ghazals she writes,

*Meethi baaton se nikalta hai jo maqsad apna
Wo na duniya me kabhi laal wo gauher se nikla* (Mirza Sarfaraz Ali., p. 71)

(Goals achieved with a sugary tongue and persuasive speeches;
Cannot ever be bought in this world with the greatest riches.)

(English Translation)

Commenting on the contributions of Sogra Humayun Mirza Haya, Dr Zeenat Sajida comments,

Even if we concede that in contemporary times the topics appear insignificant and the narrative style seems jaded yet [the writings of Haya] are immensely informative of the challenges and tribulations encountered by movements espousing feminist awakening, educational problems, linguistic emancipation, cultural refinement and social reforms. They will always remain a valuable source of information regarding the then prevailing conditions of people and societies of India, Iran and particularly the Deccan.

Haya's aim in life was very simple and concrete. She dedicated her life towards reforming society and to free it of its malaise. She considered education to be the saviour and redeemer of the maladies that plagued society. Illiteracy among women and their lack of involvement in political and social development, either voluntarily or involuntarily, unnerved her. She dreamt of their emancipation and struggled to realize this dream. Her selfless nature and dedication can best be surmised from her *Rubaiyat*.

*Qaum ki qatir mujhe karna hai kaam
Ya safar ho ya ke ho apna muqaam*

*Qidmat-e Qaum kii qatir mai Haya
Mushtaid hun raat din aur subh-o shaam.* (Anwar-e-Parishan, p. 64)

(For the sake of the community I have to strive
Places close to home or which at a distance thrive

Haya, in service of the community
Struggle morning, day and night relentlessly

*Qidmat-e Qaum kii qatir mai Haya
Mushtaid hun raat din aur subh-o shaam.* (Ibid., p. 64)

(For the sake of the community I have to strive
Places close to home or which at a distance thrive

Haya, in service of the community
Struggle morning, day and night relentlessly

WORKS CITED

- Mirza Sarfaraz Ali (ed), (1979). Souvenir "*Yaad-e Soghra Humayun Mirza*".
Soghra Humayun Mirza Haya, (1990). *Anwar-e Parishan*, Hyderabad.
Mulki was a term used to define the local residents of the Nizam's State, Hyderabad Deccan, in relation to first generation settlers from other parts of India who were identified as Non-*Mulki*. The *Mulki* movement at Hyderabad peaked during the rule of the last Nizam, Mir Osman Ali Khan. Soghra Humayun Mirza is here lending support to the *Mulki* movement.
'During this period Deccan was universally used as a synonym for the Nizam's state of Hyderabad.