

A HANDBOOK for writing,
translation and adaptation
of books

WRITING FOR NEW READERS

for the guidance of authors,
editors and publishers of
books for new literates
and new readers

pared with the

by (1971)



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A GUIDE BOOK ON WRITING, TRANSLATION AND ADAPTATION OF BOOKS

Prepared by

PAKISTAN WRITERS' GUILD

under an assignment from the Unesco Project
of Reading Materials

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PAKISTAN WRITERS' GUILD is the national organisation of Pakistani writers. Established in 1959, it has a multipronged programme of literary activity and writers' welfare—awards prizes on best literary works; sponsors interlingual translations and runs its own publishing house. Headquarters are at Karachi and regional offices at Dacca, Karachi and Lahore.

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A HAND BOOK

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Published by

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OF PAKISTAN

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FOREWORD

The teeming millions of new literates and new readers in developing countries of Asia urgently need reading materials to suit their tastes. A good deal of material is produced but much of it has little value. This is primarily due to lack of guidance and training facilities for authors in this field.

It was with this need in view that the compilation of handbooks for the guidance of authors, editors and publishers was entrusted to various agencies, including the Pakistan Writers' Guild, by Unesco some time back. The Guild assigned the task to Mr. Rafiq Khawar, an experienced writer in the field. The original MS was required to be in Urdu, but an English version of the Urdu original was also prepared. These manuscripts were handed over by Unesco to the National Book Centre for publication. The Centre is glad of the opportunity to publish the English version after its careful revision by Mr. Sibtay Hasan and Mme. Anne Marie Hosain.

The whole project has been processed under the general guidance and supervision of Dr. Akhtar Husain, Director Unesco Regional Centre for Reading Materials in South Asia, himself an author of repute to whom we feel greatly indebted. Lapses if any are, however, the sole responsibility of the compilers and the publishers.

The publication of the original Urdu version will follow immediately and we hope, both these texts will satisfy a long felt need.

Karachi,
October 10, 1963.

Ibne Insha

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INTRODUCTION

Among the many problems which this generation has to face in every part of the world, literacy is one of the most important. For the last century and a half it has been receiving more and more attention. The effort in this field has been made and continues to be made by nations individually; but recently it has been sustained by the United Nations as well. A whole section of the United Nations, known as Unesco, devotes its efforts exclusively to the improvement of educational conditions in the whole world and acts as a guiding and coordinating body in the field of Culture and Science. The increase in the attention paid to literacy is not difficult to understand. It is an inevitable result of the social upheaval caused by the Industrial Revolution.

Before the Industrial Revolution life was so simple, occupations were so few, that not only education but even the three R's were not essential; arts and sciences were neither so advanced nor so varied as they are now; the division of labour kept people tied to their respective callings. But with the machine age, the "third estate" gradually came to the fore. An immense change took place in the social and political set-up, as a proletariat recognised as such came to play a prominent part in the affairs of every nation in which industry and business developed. Even agriculture had to be mechanised and thus the rural communities had to undergo a change similar to that which had modified the life of the artisans and labourers of the urban communities. The emergence of the atomic age, with its tremendous advances in all industrial fields, has further intensified the movement.

In the present day, widespread elementary education has become an absolute necessity without which no activity can be carried out in the public or private fields. Special technical studies are required in all branches of knowledge and all spheres of life. In their own interest, statesmen, captains of industry, business magnates, have to promote literacy and to insure that it develops to its maximum as early as possible.

Attention has therefore been more and more focused on the common people and they have acquired in the social structure of a country a position which can no longer be ignored. The role of the masses has become vital and it has been realised that mere manpower, when it is illiterate, unimaginative, and untrained, is a waste, an unused potential; but, given proper education and training, it becomes

an invaluable asset, a source of power and progress, a dynamic force. If children are the "Future of a Nation", the adults are its present and upon the effective education of both depends the status, the progress and to a large extent, the future of a nation.

In his book "Man's Unconquerable Mind", Gibert Highet has noted that literacy has made a tremendous advance during the last four or five generations. The literacy movement has gained such momentum in such a short time that one can admire in it the triumph of the human mind. The author recalls that, within the living memory of his father, the weavers of Scotland learnt reading while plying the looms, for at that time, there were no schools in the vicinity. He remembers having himself taught Greek to students whose forefathers' only language was an obscure European dialect in which no book had ever been written.

This radical change took place in many countries during the last century and the movement is now spreading to the rest of the world. This century is, par excellence, the century of public schools and public libraries. Though large segments of mankind are still illiterate, the importance of books has begun to be recognised by all and overwhelming progress can be predicted for the next decades.

Of the three fields in which progress beneficial to humanity can be expected—literacy, land exploitation and public health—literacy is the most promising.

As the report of the Commission on "National Education" (Pakistan) has so aptly put it:

"From our concept of justice and brotherhood there derives the desire to create a social welfare state. Our greatest need as a people is to improve constantly our standard of living, which at the moment is among the lowest in the world. We lay stress throughout our report on the concept of education as a public investment in economic development. This argument, we are convinced, is no academic one and we could cite many examples of public figures and economic specialists in North America, Europe, and the Soviet Union, who subscribe to this view. The History of the economic development of these countries begins with the education of their citizens, and the remarkable progress they have made in developing their national wealth is largely accounted for by the efforts they have made in educating their citizens at all levels. The advantages of technological progress have been publicly recognised in Pakistan and incorporated in various development plans of previous governments. We are convinced that one of the missing elements which has partially accounted for our failure to accomplish these plans has been the insufficient attention paid to the training of scientific personnel and the large body of technicians and vocationally skilled workers necessary for the practical applications of the advanced work of the scientist and engineer. We believe that we shall continue to fall short of our development goals until full provision has been made for the training of skilled personnel at all levels."

Moreover, as it is elsewhere stated in the report:

"A democracy requires that its citizens can distinguish between claims of rival political parties, can interpret news intelligently and critically and are willing to serve on local bodies, committees or councils. The achievement of these aims of educating an individual capable of leading a full and productive life and a citizen who can play an intelligent and constructive role in the working and development of the nation, demands a universal form of education."

Spurred on by this realisation, public and private organisations and social workers of all advanced countries, as well as international organisations, have made a special effort in the field of education. Emphasis is laid on social and political education but prime importance is given to literacy as an indispensable first step. In order to spread literacy as rapidly as possible, community development schemes have been planned and generous allocations have been made for these schemes in national plans. The inspiring hand of Unesco is to be found everywhere, providing guidance and support, helping nations to move individually but in a concerted manner, towards their common goal—the eradication of illiteracy. When this goal is achieved, a great cause of insecurity, arising from the disproportion between the different levels of literacy and progress all over the world, will be rooted out.

One of the major difficulties which hamper the spread of literacy is the lack of literacy material. A huge amount of material of a varied nature is necessary to provide for the needs of children, teenagers, adults of different ages, backgrounds or aptitudes. This material must be well-planned and well-presented and adapted to the category of reader it is meant for; it must respectively be of a primary, follow-up or pedagogical nature depending on whether it is devised for children, adults, new literates or teachers.

A great deal of care must be devoted to the production of such material; the best brains must team up to produce such books, brochures and magazines so as to make literacy not only appear useful but also attractive. At present, this kind of publication in Asia is in its infancy; but with time new techniques are expected to be evolved which will enable the production of publications of the right finish and quality.

This can happen sooner if the experience of one country is shared by other countries as well. In our present world, where the history and cultural heritage of one people have become the common possession of all nations, writers can freely draw upon this common fund, transpose it into their own work, translate and adapt it to serve their own purposes.

As a first step in the production of literature for new-literates the need for a guide-book is imperative. This book represents such an attempt for those who write in Urdu. It is an endeavour to indicate what should be the salient features and main qualities of such literature. No set pattern can be prescribed, no model presented and no formula laid down; for the time being one must be content with general directives.

Having an overall understanding of the problem, Unesco, within the framework of its reading materials project, has indicated the lines on which such material should be produced. In this book the author has attempted to develop the directives of Unesco and to give them a concrete form. The National Book Centre of Pakistan, in collaboration with the Pakistan Writers' Guild, has undertaken to produce this book with special reference to the conditions prevailing in the country. The treatment, however, has been as general as possible so that this guide can be of some use to other countries. It seeks to do no more than to show the direction in which writers should proceed to produce adequate literacy material.

CHAPTER I

ANALYSIS OF THE NEW-LITERATE PUBLIC

The first and most important step is to take stock of the reading public. Unless the different groups for which the reading material is meant are clearly defined, the literature produced is likely to miss the mark.

The first of these groups is, of course, the group constituted by children—first in age and first in needing attention and education. In Pakistan, as in other countries which have recently emerged from a period of crippling foreign domination, adequate provisions for the education of children do not as yet exist, despite strenuous efforts to provide free and compulsory education at the primary and secondary levels. The poverty of the lower classes and the prohibitive cost of education prevent a large percentage of the youth of Pakistan from receiving even the most elementary education. Even when children are sent to school, they generally have to leave it at an early stage to start earning their living. They then forget all they have learnt and relapse into virtual illiteracy.

For those who have retained a spark of interest in reading, only trash is available. There exists an abundant literature of fairy tales, stories of ghosts and goblins which, besides being written in a crude and incorret language, takes the reader into an unreal world, blunting his sense of reality. Apart from this, the choice is of cheap detective stories, sensational film magazines which only appeal to the senses, and comics which create a false sense of dare-devilry, setting cowboys and teddy boys as examples and leading the adolescent reader to unsocial activities.

There is, therefore, an urgent need to provide this large public of budding human beings with suitable reading material. It should be a material of such nature as to build the personality of the young reader and help him become a useful citizen and a support for the nation.

The next group is the group of the new-literate adults. One could call it the group of the grown-up children because, so far as education and mental training are concerned, they are at the same stage as children; their mind has remained underdeveloped because they never went to school and had no opportunity to learn even the three R's; the struggle for life has prevented those who had acquired some rudiments from enlarging their knowledge. In Pakistan, handi-

capped as it has been by foreign rule and social, economic, and political conditions, there is a large number of such persons.

One of the most difficult aspects of a literacy campaign is the perpetual regression of those who learn. It is an uphill task to make an adult literate, for the more advanced he is in age the more lazy and fossilized his mind becomes. Tremendous efforts are being made by social workers, community development organisations, and university students to combat this. But for want of adequate literature there always exists the danger of reversion to illiteracy.

This analysis would, however, remain superficial if the main group constituted by the new-literate adults was considered in bulk. Its members belong to different environments, age-groups, professions. A person of advanced age, for example, would naturally not be amenable to literacy discipline and a special method has to be evolved to tackle him. Further analysis has therefore to be carried out regarding this group.

In most countries, the largest number of illiterates is to be found in rural areas. This is particularly so in Pakistan which has hitherto been mainly an agricultural country. Approximately 86% of the total population depends upon agriculture for its livelihood; and this proportion between the agricultural and industrial groups is expected to remain unchanged even at the end of the second Five Year Plan. The marginal 20% which belongs to the urban areas also depends on the villages for its food.

The food situation of the country has on many occasions been critical and the prospects are still not very bright. Food must be produced in greater quantity to meet the bare needs of the increasing population. The necessity of educating the rural masses becomes, therefore, obvious, for upon their skill and their enlightenment depends the improvement of agriculture. Unless education is imparted to the tillers of the soil, they cannot shake off their passivity, become aware of the latest advances in technology, and improve their farming methods. It is, therefore, of the utmost importance to provide the villagers with a literature which will not only entertain them but enable them to develop their professional skill.

Special emphasis was laid in the first Five Year Plan on rural development; the second Plan has further intensified the effort in this field. Village Aid Development Programmes were set up; Social Welfare Organisations and Community Development Projects devoted themselves to the education of the rural masses. The importance attached to the education of the rural masses is stressed in the Report of the Commission on National Education (Pakistan):

"We stress throughout our report that one of our greatest national assets is our manpower, but that this asset can only become the creator of national wealth when its energies have been released and enriched with the skills and training necessary in a complex modern society.

We have given special emphasis to the need for scientists, engineers and technicians because we believe that this has been our weakness and the greatest failing of our educational system. However, in Pakistan

there is, if anything, a more pressing need for the development of agriculture and the utilization of the products of our soil. Our present methods are in the main primitive and have led to more than one food crisis for our people; in addition, they provide little scope for the whole range of industrial use of agricultural products which modern science has made possible.

Our report has been written with the conviction that only through vigorous action in training the people needed for this technical and agricultural progress can we escape from the situation in which our vast manpower, instead of being a source of national wealth, is a constant drag on our economy. It is only in this way too, that we can create the social welfare state which our concepts of justice and human brotherhood placed on us as a responsibility."

Village Aid made a good start in the production of literature for the rural masses. Its well known organ "Pak Sarzamin" which was functional and educative, as well as entertaining, seems almost a model of the kind, with its attractive cartoons and pictures. It would be useful to scrutinise the contents of some of its issues and find out how to improve matter and presentation. By following this lead and producing material of similar format, liveliness and glamour, one would be sure not to be too far from the objective.

Among the adults, there is another group which deserves a special mention: the women. There is a large number of illiterates among them. They have less opportunities to acquire learning than men and their life is so confined, so humdrum, their drudgery so great, that even if they are taught simple elements of reading and writing they are likely to forget them, since the mechanical routine of their life does not enable them either to utilise their knowledge or to enlarge it.

To make matters worse, there has been in Pakistan a general prejudice against female education. This prejudice still prevails to a considerable extent, particularly in the rural areas and in the lower classes of the urban areas. Such prejudices die hard though they are gradually fading away in the bracing and more liberal atmosphere generated by independence.

And yet women have a momentous role to play in the life of a nation. By segregating women and keeping them shut up within the four walls of their homes, the country is deliberately putting itself behind the times. To refuse education to women, to prevent them from playing their part in national activities, is to reduce the manpower of the country. If this potential is not used the country is put at a disadvantage compared with nations where women, by taking part in all sorts of activities, increase the national out-put hundred-fold.

As mothers, women have the most important role to play. By bringing up the children, they lay the foundation of the nation. If women are illiterate, of what use can they be to their children, how can they mould their personality? But uneducated women are unaware of the role they can play to ensure the welfare of their family, which is one of the units composing the nation.

Unfortunately, most books dealing with the role of women have been

written by foreigners and naturally refer to conditions of life very different from those prevailing in this country. It would ring a note very much more familiar to the women of this country if the theories and principles of housekeeping were described by appliances more known to them than frigidaires, electric cookers and the like. There is a great scope for local talents; Pakistani authors could adapt the existing books to the needs of this country and show the readers how to seek the solution of the problems of nutrition, clothing, health and child care, "within the context of life in Pakistan".....and "not in the use of expensive imported equipment but through means that are generally available and acceptable to our people."

The last group to find a place in this analysis is the group of the teachers, which though small in number is vital to the success of any literacy campaign. It is therefore essential to equip them as well as possible. Apart from special training they too need suitable material prepared by experts in the art of teaching.

CHAPTER II

THE TEACHING CENTRES AS PUBLISHERS OF LITERACY MATERIAL

Fully aware of the fact that no literacy campaign can succeed without adequate reading material, the Government has taken a keen interest in its production. The Education Commission has recommended that:

"At least in the initial stages the production of sufficient quantities of pamphlets, journals, newspapers, and books for the new literate will require to be subsidized by Government and partially produced on Government operated printing press. Every encouragement, however, should be given to commercial publishers who will contribute to the adult education programme."

During the past few decades a great deal of research and many experiments were carried out in the field of adult literacy. After many failures it was found that the agency which would be likely to advocate literacy in the villages with the greatest chances of success was the Village Aid. Experience has proved that the best results are obtained when a comprehensive approach is made to the problem and Village Aid is concerned with the improvement of the life of the village in all its aspects.

The Government of Pakistan has, therefore, decided to entrust the task of organizing the literacy campaign to the village-aid, in the framework of the programme for Village Agricultural and Industrial Development. The Village Aid Training School of Lalamusa was selected as an educational centre for West Pakistan. In East Pakistan, the Adult Education Centre plays the corresponding part. Besides training literacy teachers, one of the objectives of these Centres is to study the best methods of producing aids and reading material for the new literates.

Role of the Teaching Centres

A few details about the Institute of Lalamusa would show more clearly its organisation and its role. Before its creation, private efforts had been made in the field of adult literacy. According to the recommendation made by the UNESCO Mission on Fundamental Education in 1951, various centres had been set

up all over West Pakistan. Similarly, literacy centres had been organized privately in various areas, but no concerted plan had been followed. None of these ventures had been very successful, one of the reasons being the lack of adequate reading material for the beginners and new literates.

To meet the demand for reading material, an Education Wing, known as the Fundamental Education Wing, was established at the Village Training Institute (Vati) of Lalamusa.

In December 1956 the recruitment of the Adult Education Workers started. These workers, selected at first among the village workers, then through open competition held in the regional institutes, were to be trained in adult literacy techniques and expansion methods. After having received 6 months training in village work in their respective institutes, these trainees were transferred to the Fundamental Education Wing, Lahore, for six months further training. From its creation up till June 1960, the Wing has trained 267 adult education workers. Practical operations started when the trainees were sent to set up training centres in the development areas and could practice teaching techniques by actually running the classes. To help the teachers the Wing has been responsible for producing lesson notes and pamphlets on teaching methods.

The Wing is the only agency which has hitherto produced material for beginners and new-literates based on scientific observations and techniques. It has already produced booklets on agriculture and religion as well as stories and folk songs for adult men and women. Furthermore this Institute is expected to take up the important task of assessing the literary tastes and needs of the people throughout West Pakistan. For an adult literacy programme to be successful, it must be related to the general programme of development of the area. Through a net-work of centres spread in the whole of the province, an assessment of the various subjects in which the people are interested and the various standards they have reached can be made. Such a method will constitute a driving force which will bring the literacy campaign very close to success.

The reading material must be made available to the villagers through lending libraries or at a price which they can afford. The Wing has set up 800 rural libraries which, though not as popular as the Chand Tara Club of the Village Aid, are very useful. The Centre has also sold one lakh of books. The books were purchased by the readers themselves or by various centres.

In East Pakistan, Mr. Divar's Adult Literacy Centre of Dacca has so far done the pioneer work practically alone and trained all the teachers in East Pakistan, 1000 men and 100 women. It has been so successful that the rate of literacy has gone up from 10% to 100% in 7 years.

Mr. Divar's Centre has also prepared primers which have sold in lakhs and which have proved second best sellers in East Pakistan, coming after the Holy Quran. The centre publishes a magazine, "Kajir Katho", every two months and a large number of books for follow-up reading.

All the material produced in these two centres has an experimental value. Some conclusions have already been drawn and formulated at the Convention of

the All Pakistan Adult Literacy Workshop which took place in Dacca in order to prepare a plan of action to be included in the second Five-Year Plan.

On this occasion, it was suggested that, in the production of teaching material, the regional factors should be taken into account. One of the members of the Convention recommended that the setting up of parallel production centres should be avoided and that, initially at least, the bulk of the production should come from the existing Village Aid Education and other important organisations. In East Pakistan, where the Laubach system is in use in many institutions, it was suggested that developing these units would prove most economical. As a result of this organisation, it would be for the respective adult literacy centres to choose the subject matters, to select the words and sequences of words, and to provide the illustrations, which would form the matter of the books where adults are taught how to read and write. However, well qualified specialists should be put in charge of the lay-out and the printing of these books.

The need for further experimentation and for seminars where the techniques relating to the writing of literacy material should be discussed, is an abiding one. As an expert in literacy has rightly said:

✓ "An adult literacy centre has its own needs. It must know what words were known to the people or were directly used by them. It would have also to take into account what type of picture or illustration would be included so that they could be communicated properly to attract neo-literates. Unless pictures were produced on experimental basis which might be simple coloured or multi-coloured and sent out to the field and to the educationists inviting their comments and suggestions, it would be useless to produce the actual books for sending out to the neo-literates. Technicians should also produce books on experimental basis and they should also do some research work on vocabulary. Unless that was done, it would not be possible to produce good books."

CHAPTER III

NATURE OF THE READING MATERIAL

At the very beginning a fundamental question arises: what should be the aim of literacy? For literacy cannot be its own end; general education should serve as a means to prepare man for action, to form his character and his personality. Much more important than to make somebody academically qualified is to help him grow into an efficient person with an intelligent and knowledgeable approach to life. As Miss Elizabeth Moony points out in a brochure on the Adult Literacy Scheme in Kenya: "A person is literate when he can read and write well enough to make this skill function in his daily life. He can read a letter and write one. He can read safety signs, directions and notices. He can read a newspaper, and other printed materials of average difficulty. He can keep simple accounts so that he will not be cheated. He can send money orders, fill out applications, read and sign documents and carry on other simple business matters by himself. He can express himself in writing so that he can share his ideas with others."

However, literacy should not be regarded as an endeavour only to improve the individual but as a way to build up society. The Commission for Education has repeatedly stressed this social aspect of education:

"A modern technological society based on the application of industrial process to the exploitation of the forces and resources of nature, can only be built and function when there is available a large body of skilled and literate workers, from the engineers and technicians who help create it."

Education should aim at:

- (a) The improvement of the economic condition, so that the citizen will be able to produce more and get better returns for his product.
- (b) The improvement of health and the prevention of diseases, so that he will live a healthier life.
- (c) The improvement of the standard of living, so that he will live a happier or more comfortable home life.
- (d) Recreation and the proper use of spare time, so that he will not

fritter away his spare time in useless pursuits, in quarrelling or debauchery, but use it to improve his body, mind, and spirit.

- (e) Cooperation and Cooperatives, so that he will realise ten men can do what one cannot. By mutual help much can be achieved.
- (f) Up-to-date knowledge of the world, history, science, natural history and literature of Pakistan and other countries and their people and their way of life, and of the Government of Pakistan and how it works from Union Boards to the President of the State with special emphasis on the meaning and methods of democracy and citizenship, so that he will become a worthy citizen of a nation, and
- (g) Self-help, self-reliance, leadership, so that he will realize that he himself can solve his problems and has the ability to do so."

The reading material which provides the basis for this social education should always have a functional purpose. Once the preliminary step of mere literacy has been achieved, the new literate adult needs a special type of follow-up material through which his interest in reading should be stimulated in such a way that reading becomes for him an urge. At the same time, didactic elements should be introduced as the skill of the readers becomes greater.

At the start, the reader would need simple reading material of general interest which could give him more and more proficiency in reading, improve his command over the language, enlarge his possibility of self-expression, increase his general knowledge and widen his outlook. This can be done, and has already been done by workers on the field, through folk songs, folk stories, dramas and stories combining reality and imagination.

Writers should take advantage of the age-old taste of humanity for folk tales. The stock is inexhaustible because the stories of the whole world are at our disposal. The Arabian Nights for example, has always had a tremendous appeal, in the West as well as in the East. There is an unlimited number of such cycles of stories and nothing can provide better reading material for the new-literates, provided it is presented in a modern way. The Department of Films and Publications of the Government of Pakistan has shown the example by collecting and editing a great deal of them. The tales presented by the Darul Ishaat, Lahore, rich in local colour and idiomatic flavour, make fascinating reading. Being steeped in our local familiar life and day to day activities, they constitute an excellent amalgam of imagination and realism, fiction and facts. The pattern which can be very usefully followed in presenting classical stories is provided by Charles and Mary Lamb's "Tales from Shakespeare".

Historical events and figures can also capture the mind of the reader. The legendary figures of the *Shahnama*, for instance, are full of romantic charm. Their whole popularity is due to a mixture of history and fiction. The tales of Rostum and Sohrab, of Isfandyar, of Faridun and Kawa, Shirin and Khusrau are full of abiding interest and read like so many fairy tales.

There is a third type of literature which could serve to inculcate a spirit

of realism in the reader and thus help him meet the demands of our practical age. This is serious fiction, in which real problems would be presented and through which social education would be attempted.

Didactic elements should be introduced very gradually; they should be mixed very intimately with other less serious elements in order not to change the entertaining nature of the text. These didactic elements should take more and more importance as the mind of the new-literate develops and his needs for information grows. The question of the dosage would be a delicate one and should be done keeping in view the growing capacities and demands of the reader.

As for the range of subjects which should be touched upon, they have been so comprehensively indicated by the Commission on National Education that one cannot do better than quote the Report once more:

“Starting with the pressing needs and problems of the community concerned, it may, in the long run, include skills of reading, writing, speaking, listening and calculation; vocational skills; domestic skills; skills of self-expression; in arts and crafts; personal and community hygiene; simple and practical science; civics and economics; spiritual and moral development; and training in reasoning and scientific thinking.”

Notions of arithmetic, geography, history, civics, hygiene, farming methods, housekeeping should, therefore, form the basis of the reading material for the new literates.

The teaching of language forms, of course, the substratum on which the structure of all knowledge is built. Books relating to language have, therefore, to be very carefully compiled. The living aspect of language should be emphasised and not its dry theory. No doubt grammar is the backbone of language but the object should be to promote a working knowledge of the language and not to impart knowledge of its theory. What is important is a thorough functional knowledge of the language so that it can be properly understood, spoken and written.

CHAPTER IV

STYLE, FORMAT AND LANGUAGE

Style

The main problem confronting the writer of literacy material is the problem of approach. The reader is not a mature, highly educated person but just a novice who has merely become slightly conversant with the language and is able to understand only the most simple type of writing. The approach to such a reader must be very different from that used for an educated reader. The writer should attempt the manner of informal talk rather than that of a lecture. This can be done if a sort of colloquy goes on in the mind of the writer himself as if he were actually speaking to a person. The situation is thus made more vivid and the words take a more natural form. The writer should select the most elementary words and expressions and the most easily graspable modes of communication. The propensity to use high-flown language is thus avoided. The necessity to be understood compels the writer to choose very common words whose meaning is easily grasped by the neophyte. The nature of such writing has been well described by the late Dr. M. Abdul Haq in the preface to a set of four books written under his supervision at the instance of the UNESCO. He says:

“Though adults may be beginners from the point of view of literacy, still their cast of mind is different from that of children. Being intellectually mature they are keen that they should learn at a bound what they could not hitherto learn otherwise by being deprived of education. For this reason the books should be written in a comparatively more sedate manner, so that a very comprehensive survey of all the information pertaining to a subject is crystallised in very simple language”.

This way of writing should not be adopted only for the body of the work but also for the headlines and the marginal captions. The *four books* mentioned above provide a very good example of this kind of style. The very titles are suggestive and give straightaway a picture of the whole subject. This is specially the case of the book *دوپانی کی دنیا*، which introduces us to the rivers and the oceans and to the wealth which they represent. The whole thing reads like a story, as if a film was passing in front of the reader's eyes. The reader can grasp

at once the full scope of the subject, as if in a bird's eye view. It is enough to read the key-words of some chapters "Bimari Se Jang" (Battle against Disease); "Pahl-e-Pahal," پہلے پہلے (In the very beginning); نیل کی وادی (In the Valley of the Nile); سائنس کی روشنی میں (In the light of Science); اگلا قدم (The next step forward). They reveal in a flash the whole theme to the eager minds of the new-literate reader. The introduction usually begins with such words as "ابتدائیہ - پیرایہ آغاز - سرراہے - پیش لفظ - پیش آہنگ"۔ The new reader cannot make head or tail of such learned and heavy words. For him the simple words پہلی بات are quite enough.

Perhaps an anecdote would demonstrate better what is plain and homely language. In one of the late Dr. Tagore's stories, a Raja of the old times was holding a competition of poets. A Pandit came forward. He had a pump-kin head and gave a stunning demonstration of the thaumaturgical and declamatory art which lasted hours and overwhelmed the audience with his powerful harangue—these words have been intentionally used to suggest the nature of that demagogic outburst. There were shouts of acclamation and the hall resounded with the applauses of the cheering congregation. This prodigy was followed by a poet who was all simplicity. The words he used sank into the hearts of the listeners. They were far from learned and ostentatious but the listeners were moved and felt their hearts throbbing. In spite of his being no match for his predecessor in learning, he won the prize.

The legend of Mulla Do Piazza similarly ridicules the inflated kind of style. The Mulla is a symbol, with his 40 yards of turban piled on his head like a big cupola and his Encyclopedic book, stupendous in bulk but slender in meaning.

Examples will show better what style to adopt to make easy reading:

"We have seen all along, ever since the world began, man and suffering being linked together. Just imagine after what fervent hopes and longings does a mother find her lap "green". How glad she is! As the child grows, the mother's joy knows no bounds. When the little one smiles with its tiny lips, the mother's heart is thrilled with joy. And if, God forbids, he were to fall sick, if those wee lips stop smiling, then how sad would she be!"

This does not exactly indicate the very light and elementary nature of the original but it is quite clear what point the author wanted to make. This very theme could also have been put in this form:

"We have been observing that since the very inception of this habitable globe, diseases and afflictions have been rampant. There has been a regular, continuous chain of relationship between homo sapiens on the one hand and a long, unending, train of sufferings on the other. Since times immemorial, human beings and troubles and tribulations have been locked into an unbreakable bond. Think how, after a multitude of hopes and aspirations, a mother is blessed with the birth of a child—the darling of darlings. How transported she would be out of joy!"

This is just flying over the heads of the poor neo-literates who would be

simply overwhelmed run away and never think of reading or writing again.

This is how a good description or a good picture helps doing what flat writing can never do:

“This was but a glimpse of the machine age. When it came with full force it came with the fury of a storm and brought innumerable complexities and problems in its wake. Thousands of men left their ancestral places; they treked from the villages and habitations; leaving their professions they settled down in cities. And then the same thing came to pass which we always find in such cases; dark and dingy houses, dirt and rubbish on all sides, mud, dirty water, foul air, impure food, and the air loaded with the smoke from the factories. All this sapped their health.....”

Here the picture is alive; it moves and leaves an impression on the mind—vivid, deep and abiding.

No matter how serious the subject is, there is a heavy way of dealing with it and there is a light way. The most difficult things can be put in the lightest possible manner. A duller and more technical subject than medicine cannot be imagined, and yet this is how a medical writer has been able to master it in this remarkably simple and graphic style:

“Hot dogs, soda pop, ice cold drinks, hot spiced chilli and many other ill-assorted dietetic items time and again have been gulped down and passed on to the long suffering stomach and intestinal tract. Naturally the stomach fights back at this offense and pours forth volumes of acid into the stomach. Then, in an endeavour to put the matter out of stomach as well as out of mind, it shoots the mass of ‘food’ into the intestines. Here the liver and pancreas struggle manfully with the assorted mess. Sometimes it is even too much for them and since they had been made one of the great army of mal-treated organs, they play the Army game, they pass the ‘buck’. All things come to an end, and in this case the colon marks the end.”

The same author has given a very interesting account of a similar process. It exemplifies how even a very dull subject can be presented in an entertaining way:—

“Broadcasting is to be expected from a Radio Station but it always comes as a rather embarrassing surprise when it originates somewhere in the center of your organs of indigestion. At times the music may only be sotto voce; perhaps nothing more than a casual murmur of fluid slipping through the coils of your intestines. At other times the rumbling and grumbling might lead one to think that a bear had ‘holed up’ inside of you for the winter. Needless to say, the unexpected comment of the inner man upon the state of things he finds thereafter gives rise to embarrassment, especially since it always seems to happen during some painful lull in the conversation. Anyone who is troubled with melodious intestinal rumblings such as I have described would give much to know how to stop the music.”

It should always be borne in mind that the writer communicates his ideas

more easily by concrete images which are vivid, full of light and colour, and appeal to other senses. Purely technical treatment would naturally raise road-blocks barring the way to this easy traffic of ideas. What would be advisable therefore is to indulge as little as possible in technical terminology and try to use as many images and comparisons as possible or elucidate in plain words the meaning of particular terms. Later on, the term itself can be introduced; the reader, already familiar with it, will immediately grasp its meaning, however technical it may be.

Format

Let us not forget the format, another very essential factor. The material must be presented in a pleasing form. Man is an aesthete no less than a realist; he is drawn by the attractive appearance of a book or a magazine as much as by its utilitarian purpose. These books are meant for people who have just begun to read very unwillingly, who have been persuaded to read by dint of great efforts. They should therefore be made to attract the reader just as a flower does a butterfly. The flower has a lovely form, a charming hue and an inviting scent. All these qualities delight the butterfly. The same psychology should apply to the human butterflies. Let us have a good cover; even if it is plain it should be attractive. If coloured it should have all the charm that colours have. In any case, plain or coloured, the design must be fairly attractive and very suggestive. A shoddy title is sure to drive away even the well read, not to speak of beginners.

As much attention should be paid to the typography. The title must be set in handsome letters. Simple and attractive headings is the best way to introduce chapters. The paper may not necessarily be of outstanding quality but it should at least satisfy the aesthetic sense. The size of the book is an equally important factor. An average size is recommended because the book should be easy to handle. The normal size is what is known as the text-book size i.e. 5" x 7 1/2"; if it is a bit bigger, it should not be more than the size in which monthlies generally appear, 6 1/2" x 9 1/2". The set of books compiled under the late Dr. M. Abdul Haq's supervision, which has been mentioned above, has the former size. Ibn-e-Insha's "Billoo Ka Basta"—a very interesting collection of original poems for children and neo-literate readers—as well as Abdul Majid Bhatti's "Bolti Tasviren" (Speaking Pictures) have the latter format. This may, for the sake of convenience be called the normal copy book or writing pad size. Pocket book size and Demi size are both abnormal and may not prove suitable. However, on the whole, it is the nature of the book and the character of the reader that matters and no set dimensions can be recommended.

Illustrations—pictures, photographs, drawings, figures, sketches and cartoons—add a great deal of attraction to a book and, wherever possible or necessary, these devices should be used. All these qualities of form and content would be sure to find a warm response in the community of readers for which they have been prepared.

Language

The example of the Centres of Lalamusa and of Dacca have proved that the use of the regional languages in the primers, the teaching aids, and reading

material for beginners, yields the best results. Every region has an atmosphere, a language, an historical background and a way of thinking of its own and the text and illustrations should naturally refer to things and people familiar to the reader. Folk-tales, folk-songs, plays, personalities, events and customs of a particular locality would undoubtedly attract the attention of its inhabitants if used in books.

In West Pakistan, Urdu can be used at a later stage as an overall medium. The local languages, Pashtu, Punjabi, Sindhi would be most useful to induce a good start. But once the new literate has become familiar with reading and writing in his own local language it should be easy to get him acquainted gradually with a lingua franca. This should be all the more easy since the languages spoken in West Pakistan have a close affinity with Urdu. They are almost all written in Persian characters with only a few peculiarities to suit their own needs. The only language which has a completely different script is Gujerati but it is spoken by a very small minority.

CHAPTER V

TRANSLATION

It is no doubt desirable that the material produced for new-literates should be original, as, in fact, should be all our literature. For obvious reasons this is not possible. The reading public is far too vast and those who are able to fulfil its needs far too few. Our creative talent has not yet risen to such a degree of accomplishment that it can meet our needs even partially. Our objective being to achieve maximum literacy in the minimum time, our resources are too limited; all we can do is to make the best use of them. This need not dispirit us. There are other ways open to us. Other languages, particularly European languages have a very rich store of all types of material. Furthermore, since the start in European countries has been made a long time ago an abundance of literature on any subject is available there and bears the hall-mark of modernity. Our needs in all branches of knowledge and all spheres of life can be met by the material which is plentiful, of a good quality and easily available.

But borrowing this material is not as easy as it sounds—the question of translation is to be solved. Translation is a difficult task and needs as much talent, industry and care as original writing. The work is of a special type and involves a special craft. If this is not studied attentively, the goal we have in view will remain as distant as ever.

The first step to take is, of course, to select a work which would easily stand up to translation. There are many books written with a special angle, or purpose, which keep in view the special circumstances of a particular country. Those, it may be useless to translate, for it would surely mean inflicting alien stuff on the readers. A translated book should not need much modification. A few omissions would bring it to the level of the reader.

There is no set formula for translation. It is, in fact, the most flexible of arts and varies from person to person. Nor is there any uniform way of translating. It depends upon the nature of the text, the purpose for which it is translated and the readers for whom it is meant. Translation for a newspaper is quite different from a translation for an intellectual audience. Literary translation is different from translation for a utilitarian purpose, for creative work stands apart from mechanical one. Literary translation is as good as original writing, for it involves to a large

degree the creative faculties of the translator and the finished product should have a quasi original air. The translator would be quite justified in taking certain liberties and in using his own judgement to determine the propriety of certain expressions even if it means altering the original. Such is the case, for example, when the text is too sophisticated for a simple public.

It should, however, be made clear at the very out-set that the word translation is a misnomer. We cannot literally carry material over from one language to another. Even that most perfect of media, a mirror, does not provide the exact reflection of an object. The image which it shows is not an exact copy of the original. The medium produces quite a few changes and cannot be ignored. Furthermore, in the case of translation the medium is not like that of a mirror but a living medium, a human being with distinct personality different from the personality of the author of the piece to be translated. There lies the difficulty that one human being cannot be converted into another one, nor a verbal entity into the exact equivalent of another; undoubtedly semblance can be produced but not identity. Due place has to be given to the live medium, and to this extent the translation partakes of the qualities of original writing. The translator, no doubt, is a *parasite* of the author but he cannot entirely discard his own pattern. Therefore, to a lesser or a greater extent, according to the medium, the original is altered. Between the original and the translation the translator interposes his personality and genius. Can we by any stretch of imagination consider Fitzgerald's translation of Umar Khayyam's Rubaiyat as no more than a replica of the original? The taste, the talent, the temperament of the translator give colour to the original. And to this extent the translator stands as a creator.

Other factors must also be considered. The genius of one language differs from the genius of another. Their temperaments differ, their rules and principles, their means of expression, their syntax, their idioms, proverbs, in fact everything differs. Hence you cannot bodily transplant a work from one language to another. We have to break it down entirely, not only to its expressions but to its very thoughts and reconstruct, re-mould it. And in the process the work hardly remains the same. The words, their order, their spirit, their flavour, what they suggest undergo a radical change. Translation is a paradoxical art, for if the translator were to kneel to the letter of the text the whole meaning and spirit of the original would be destroyed. Above all literal translation must be avoided for it is the spirit of a text which matters. It is the overall meaning which must be conveyed. And that is possible and can be done only through an entire judicious re-arrangement. What the translator has to do is to grasp the real meaning of the original, to note the way the words are arranged and then to make out an approximation as close as possible to the original which would render as well as possible its general meaning. The more effectively this is achieved the better the translation is. One need not stick to the original. What matters is the ultimate result, a parallel product with its intrinsic merits. The test of a good translation should be worthwhile reading. Does the reader accept it as fairly good piece of writing? Has it a semblance to the original?

A successful translation should be spontaneous, not the least tell-tale in appearance, as if it had been lifted from somewhere else; the reader should not

be all the time reminded constantly of the original. If all the time the presence of another person is felt hovering everywhere, the attention of the reader is deflected. If it is the tone and tenour of the language in which the original has been written that is presented, one misses the flavour of the language of the translation. The translation is dominated by the original or, at least, it is a disagreeable hybrid, neither completely one nor the other. The idea of liberty in translation might not be accepted by everybody. The idea that the original is altogether the property of another and that the translator is a mere intruder is deeply rooted in most minds. It seems the translator has no right to tamper with the property of another and should be absolutely faithful to the text. Faithfulness of course is indispensable but its meaning should not be misunderstood. Undoubtedly a translator should attempt to convey what the original was conveying, but this does not entail slavish adherence to the text. Servility never served the purpose nor will it ever do. In fact it must be kept firmly in mind that servility always leads to failure. The translator has a right of his own to self expression; he is not rigidly bound by the original. Through his work he acquires a right over the text. He should struggle to express as much as possible the idea contained in the original as if the author had not done so before and become the author's rival. He should assert himself. He must not content with being a mere satellite. He should attempt to write as if giving shape to his own conception. By this method alone good results can be achieved. For translation as for original writing, self-assertion and independence are essential. The common belief that it is with words that we translate, is based on erroneous notions. On the contrary it is always the sense that we render. A writer once wrote an interesting article entitled "With brains, Sir". This is exactly what is meant here. The translator must understand the original, read, if necessary, between the lines and then render its contents into this own language in an effective manner so that if something is lost or missed in the process, which is bound to be, something else is added to it.

What difference the brain makes, would be apparent from some instances. A person once rendered.

"Navigation takes place in a net - work of canals" as

نہروں کے جال میں جہاز رانی ہوتی ہے

He forgot that navigation takes place in the canals and not in the network. Another sentence runs:—

"Each has tended to live within jealously guarded boundaries", of which the Urdu version by one translator is:

،،رہر ایک رشک و رقابت کی چاردیواری میں محصور رہا ہے،،

Here the translator has not understood the meaning of the original at all. It is a truism that the translator must possess reasonable command over both the languages, but again it is the brain or sense that counts more than a sound knowledge of the languages. Examples may be cited of men who possessed just a working knowledge of both the languages, yet were able to translate well because of their mental insight. Of course, lack of knowledge of idiomatic terms is a very serious

shortcoming and may lead to lapses but a man who is endowed with a sound mind, can grasp the essence. In the present case the error has been committed because the translator understood neither the words nor the meaning of the sentence. He was unaware of the fact that 'jealously guarded' is a special mode of expression meaning strictly guarded.

Here are some slogans and their renderings by three hands: ج - ب - ا

It would be seen that while the first two understand the meaning, they are unable to render it properly. Again and again they try to stick rigidly to the original words and their approximate meaning. They do not follow the full sense and spirit of the original.

A dedicated life is a creative life.

- (۱) زندگی وہی تخلیقی ہے جو کسی مقصد کے لئے وقف ہو
 (ب) با مقصد زندگی ہی بھرپور زندگی ہے
 (ج) بامقصد زندگی — بامسرت زندگی

The first one is too elaborate to serve as a slogan. The statement is long and prosaic.

The second renders the 'creative' more appropriately but is too much tied to the apron-strings of the original and fails to convey the spirit. The third has it right. Mark the effect produced by judicious arrangement and the spacing.

2. An aimless life is an unhappy life.

- (۱) بے مقصد زندگی نا خوشگوار زندگی ہے
 (ب) بے مقصد زندگی — بے حظ زندگی
 (ج) (۱) بے کاری — بے زاری
 (۲) بے کار جینا ناشاد جینا — زیست بے مصرف عذاب جاوداں
 (۵) مدعا گم کردہ ہر سو ہر طرف جلتا ہوں میں (غالب)

There is a marked difference between the various translations. The first one is the product of an immature mind which lays great stress on grammatical construction. The second although liberal does not touch the emotional chord. Moreover, it is too Persianized. The variations in the third show an intelligent grasp over both the subject and the language. The translator goes to the root of the matter. All his variants have an artistic air which appeal to one's taste. Surely a life without any aim or object is a permanent torture. The line by Ghalib presents the idea in a poet's language. Hence its charm. It approaches the subject in a suggestive and indirect manner, much better than the very straight and unattractive manner of the first two renderings.

3. This is your homeland. Make it beautiful.

- (۱) (۱) یہ آپکا وطن ہے، اسے خوبصورت بنائے
 (۲) یہ آپکا وطن ہے، اس کی تزئین و آرائش کیجئے
 (ب) یہ آپکا گھر ہے، اسے آراستہ کیجئے

- (ج) (۱) وطن آپکا گھر ہے، اسے بنائے سنواریے
 (۲) یہ ہمارا وطن ہمارا گھر۔ خوب سے خوب تر بنائیں اسے
 (۳) بہار وطن کو نکھارو۔ نگار وطن کو سنوارو

The difference between all these is obvious. The expressions underlined are either too obvious and commonplace, or have overshoot the mark by being too learned. The last one is quite homely; the words گھر and سنواریے having strong associations evoke a favourable reaction among the listeners.

4. Earn your rights by fulfilling your obligations.

- (۱) حقوق اپنی پابندیاں پوری کر کے حاصل کیجئے
 (ب) حقوق بغیر فرائض کے حاصل نہیں ہوتے
 (ج) (۱) اپنا فرض پورا کیجئے، حقوق خود بخود مل جائیں گے
 (۲) پہلے فرض ادا کیجئے پھر حقوق مانگئے

Again the first piece has not grasped the real significance and implications of the original and has not been able to express them well. The second one is flat. The third has got the basic idea, particularly in the second variant. In fact it amounts to the well-known saying: First deserve, then desire.

5. Greed is emotional void; you can never fill it with goods.

- (۱) حرص ایسا جذباتی خلا ہے جس کو آپ بھلائیوں سے پر نہیں کر سکتے
 (ب) (۱) کتنا ہی مال دنیا ہو طمع کا گڑھا نہیں بھرتا
 (۲) کتنا ہی مال دنیا میں جمع کر لو طمع کا گڑھا نہیں بھر سکو گے
 (ج) (۱) لالچ کا پیٹ کبھی نہیں بھرتا
 (۲) لالچ - اور لالچ، اور لالچ
 (۳) خواہشوں کو جتنا بڑھاؤ بڑھتی ہی جاتی ہیں
 (۴) ہوس بری بلا ہے، اس کی کبھی تسکین نہیں ہوتی
 (۵) ہوس - اور ہوس، اور ہوس
 (۶) خواہشیں آکاش بیل ہیں
 (۷) ہوس کی کوئی انتہا نہیں

What is meant is that venial desires are never satisfied. But the translation of 'goods' as plural of 'good' is due to ignorance. The proper rendering of such sayings should approximate to the corresponding sayings in the second language, howsoever different they might appear to be. The main consideration should be to convey the spirit of the original. Here the wellknown line، وحرص کے پھلتے ہیں پاؤں بہ قدر وسعت، conveys the sense. The different variants need hardly any comment.

Now that we have elaborated the problems that arise in connection with translation, the following instances are given without comment, so that the reader should be able to trace out the significant points himself.

6. Those who have little business are great talkers.

- (الف) جنہیں کام نہیں ہوتا وہ باتوںی ہوتے ہیں
 (ب) (۱) جو کچھ نہیں کرتے صرف باتیں کرتے ہیں
 (۲) بیکار انسان — لسان انسان
 (ج) (۱) کام زیادہ باتیں کم
 (۲) بیکار شخص بیکار گو
 (۳) کار نہ بیوپار — باتوںکا بھنڈار

7. Take things seriously but not tragically

- (الف) کسی بات کو سنجیدگی سے لیجئے مگر الم ناک طور پر نہیں
 (ب) کسی بات کو سوچنے میں تردد کی بجائے المناک سنجیدگی سے
 کام لیجئے
 (ج) (۱) فکر بجا تردد ہے جا
 (۲) فکر کریں غم میں نہ گھلیں
 (۳) غم دوراں بجا مگر عذاب جاں غلط

8. No path of flowers leads to glory.

- (الف) ایسے راستے سے جس میں پھول ہی ہوں عظمت کی منزل تک
 ہرگز رسائی نہیں ہوتی
 (ب) (۱) کامرانی کی راہ میں پھول نہیں بکھرے ہوتے
 (۲) پھولوں پر قدم رکھنے والے منزل کو نہیں پا سکتے
 (ج) (۱) بڑائی پھولوں کی سیج نہیں
 (۲) عظمت کی راہ بے حد کٹھن
 (۳) بڑائی چاہتے ہیں تو جان مارئے
 (۴) جادہ حیات پر خار ہے گلپوش نہیں

The translation of technical and scientific works is another challenge for the intelligentsia of under-developed countries because in this field linguistic knowledge alone is not sufficient. Moreover, the principle according to which scientific and technical terms should be rendered has not been finally decided. There is a tendency among some scholars to translate all western terms into our own language. They claim to have discovered equivalent terms in Arabic and Persian languages. Another group of scholars while in favour of coining new terms, prefers the incorporation of Western terms in their original shape.

The Commission on National Education has thoroughly discussed the question of scientific and technical terms and given a very good decision. It says

"The great difficulty in producing books for advanced study will be that of

terminology for which we do not have equivalents in our languages. We feel that any attempt at translating scientific and technical terms, notations and symbols, will not only be futile but harmful to the progress of thought and to the advancement of knowledge. In translation, new words have to be coined which are not in actual use in the language and do not have the advantage of usage in the scientific world. The best course will be to adopt scientific and technical terms and notations as they are being used in English. The language of science is universal and does not belong to any particular people. In the modern world scientific advance is a co-operative effort in which all nations participate. We can not hope to take an effective part in this field of cooperation unless we learn and use the language of science, that is, the terms, the symbols, and notations that are in general use in the scientific world. Furthermore, the translation of scientific terms into Urdu in West Pakistan and into Bengali in East Pakistan will make co-operation between thinkers and scientists of the two wings of the country difficult. On the other hand the use of international terminology in both languages will increase the common element between them and will promote co-ordination between the research work undertaken in universities in East and West Pakistan. Moreover, it would equate terminology used at the secondary and the university levels. In a few years the scientific terms would have become a part and parcel of Urdu and Bengali and would cease to look foreign. This process of assimilation has already occurred in the case of hundreds of foreign words which have gradually become components of our own languages."

This is as it should be. Such expressions, whether they are technical or otherwise, carry a special sense and are so exclusively the product of the language in which they spring up that it is unnatural to coin and impossible to find their exact substitutes in other languages. A typewriter is a typewriter and the telephone is simply a telephone. These terms cannot and should not be translated. Even non-technical words like technique, imagery, ideal, gas, account, graphic, etc. have such a peculiar sense that it would be really a task to find their exact equivalent, and even if we do, it would serve no useful purpose. This is all the more so in the case of purely technical expressions like motor, helicopter, tractor, gramophone, Jet, machine proofs, tele-communication. These are universal terms used all over the world. Therefore, it would be a travesty of things to translate them. Any attempt to find substitutes for them would be a waste of time and energy. It is far more sensible to use them as they are. Again, for the sake of uniformity we must use either the original expressions or their equivalents. The present patch-work is most bewildering for our common readers.

In the end it would not be out of place if some specimens of translation were provided to bring into relief the contrast between good and bad rendering. Here are three pieces of translation steeped in local atmosphere. The first one is from Ghulam Abbas's short story entitled "For the love of Her". The original is entitled "His Wife".

I. The rains had spent themselves out and gone; with them had gone the suffocating stench and the energy-sapping humidity which invariably besieged the tightly-packed humanity living in the congested *mohallas* of the city during the rainy weather. Once again the air, specially at night, had that wonderful wintry nip. Only occasionally a stubborn moth strayed into the privacy of the living room and danced crazily around the pale blue electric bulb, reminding you of the rains and the stench and the energy-sapping humidity. The youngman lay sprawl in a posture of homely comfort across the neat spotless *chandni* (floor covering). He looked up, at the woman dressing up her hair, and said—There exactly like that. That's what I meant, when I said you reminded me so much of Najimi; you do up your hair so much like she used to. Only perhaps she parted her hair right to the back of her head, almost touching the nape of her neck, in fact. It was a style she picked up from a Bengali friend, I believe."

II. This is from a short story by Mr. Abul Fazal Siddiqui rendered by the present writer:—

"Had cleared a whole century, this centogenarion, still stalked like one huge rock, covered all over with moss. The sable skin which must have shown once like black marble, had now become rather grey, ash-hued, darkish, and appeared from some distance as if from head to heel a shabby trapping hung, the seams of which were cluttered with heaps and heaps of dust. Those wee little round eyes had sunk all the more deep, and on both sides pits of the temples had become more conspicuous and deep. Of the tusks which once wrought havoc in tearing and up-rooting, one was broken right from the root and the other dirty, palish, cracked, protruded uncouthly like a blunt stump, and this too was a useless burden, for when he himself had not remained of any worth and was a burden on himself, then what could this tusk do? And now he had deteriorated to such an extent that even the molars had become blunt and were unable to chew.

All his life he had basked as the chief with great valiance at the foot of the Himalayan and Shivalak mountains and had not let even the very best gallants hold the ground against him. But now, as the adage runs, old age tantamounts to a hundred and one ailments—his limbs had given way; there was hardly any flesh left and the legs refused to move with the burden of the bones and the skin; the joints of the limbs and legs cried out as it were with a cracking sound. Let alone the eyes, as eye-sight is poor in the elephant kind from the very birth, the sense of smell also departed. To add to all this, the belly-hell was all fire demanding fuel but the teeth in the mouth became his enemies; while eating the inner skin of the mouth got tucked in and bit by the molars. The movement of the jaws became jolty. He could not easily get soft food and the hard one was too hard to break; nevertheless he maintained his leadership and continued moving in front of the herd. In that brood half of the belly would at least get filled. But now even young brats would eye him sharply awhile, though still their tiny eyes would only roll within their sockets and no more."

III. And the last specimen of translation in English is from "The Jamadar", is a specimen of sustained effort on a larger scale:—

"It was an exhilarating July morning in 1939; the entire land of Bengal seemed to be bathed in green. The rippling sea of paddy fields was fringed by tall, delicate betel-nut trees; here and there rose groves of coconut and palm trees, and thick, dark clumps of bamboo.

Jamadar Jaliluddin came down from the mound on which his house was situated. He had raised the mound by digging up the earth from the surrounding land, and had killed two birds with one stone: he had high ground on which to build the house, and had a satisfactory pond as well. The water of the pond was used for cooking, drinking, bathing and swimming, and it also supplied fish. The Jamadar bought a thousand or two spawns every year and threw them in the pond. The fish so reared supplied his domestic needs, and the rest were sold in the market. On the banks of the pond were planted banana, papaya, coconut and betelnut trees, and seasonal vegetables. There were some other houses nearby belonging to poor relations and labourers. The village of Ghoramara consisted of numerous similar mounds raised within a couple of hundred yards of one another.

During the rainy season every mound became an islet, and passage from mound to mound was possible only in boats plying over the paddy fields. The rains had just begun. Some fields higher than the rest were still above water level. The hairy ears of the paddy plants were bedecked with dew drops. The finches picked up these liquid gems in their beaks. They then flew with a burr of wings to pick the drops from other ears. The cool, lush breeze passed over the paddy plants, brushing them with its hem and causing a pleasant stir in the fields. The Jamadar burst into a song of his own composition. It was his favourite song, and he sang until his face glowed red.

As was his usual custom, the Jamadar sat down to ease himself in the cover of the plants and began to crush the dew drops in the grass around him with his clumsy fingers. His humming continued on a low note. Close by a mouse was peeping out of its hole. It came out, a little flurried, stopped and looked carefully up at the Jamadar's face. Seeing him indifferent, it picked up courage and climbed a paddy plant, nibbling its ears with its tiny teeth: quickly filling its mouth with the stolen grain, it slipped down the plant and hid itself in the hole. Then it began to shuttle to and fro. When the Jamadar got up he saw the mouse. He took careful aim and flung a water pot at its head. A clicking sound muffled the mouse's cry; some of the plants were crushed. The Jamadar was sorry to see this. But when, on lifting the pot, he saw that the mouse was lying crushed under it with its tongue popping out, the rice in its mouth fallen out and its brain lying scattered, he felt very happy at his success in hitting the target. The mouse's blood had stained the pot. When he saw this the Jamadar swore, but he felt so elated that he soon started singing again lustily."

As regards translation from English into Urdu we have given enough specimens to show the difference between a liberal and unimaginative translation and translation where the spirit and the meaning of the original have been fully grasped and rendered into idiomatic Urdu. However, at the end we would like to present a small piece from "Lives of Poor men who became famous". Incidentally the subject of the book is most suitable for new literates, as it stimulates interest in

them, arouses a fervent desire to emulate the lives of these great men whose achievements they study and incites them to perform great deeds, extend their knowledge, widen their outlook, prove worthy of the nation to which they belong and contribute their mite to the amelioration and progress of humanity at large:

،وہاں کا سفر بڑا سخت تھا۔ زیادہ راستہ تو پیدل طے کرنا پڑا۔ کئی بار تو آسے بھگوڑا نوکر سمجھ کر گرفتار کیا گیا۔ بہ ہزار دقت آسے ایک جہاز مل گیا جو آس شہر کو جارہا تھا۔ آس کے پاس کرایہ نہیں تھا۔ اس لئے آس نے جہاز والوں کو رضامند کر لیا کہ خدمت کے معاوضے میں اسے سوار کر لیا جائے۔ جو شہر باقی عمر کے لئے آس کا گھر بننے والا تھا، اس میں اس بری حالت میں پہنچا کہ تھک کر چور ہو رہا تھا، بدن پر چیتھڑے لگے تھے اور مارے بھوک کے دم نکلا جارہا تھا،

This is hardly distinguishable from the original—its raciness and spontaneity bear testimony to the knowledge and understanding of the translator. He has not only preserved the spirit and meaning of the original but the translation is charged with the same sincerity of purpose and humanistic feeling which distinguish the original from ordinary biographies of famous persons.

CHAPTER VI

ADAPTATION

Adaptation is another rich field in which writers can exercise their talent. To adapt means to compose variations on the theme proposed by the original; it means developing certain parts or summarizing others. Generally speaking it means modifying a text in order to make it directly understandable by a public different from the public it was originally intended for.

Adaptation is by no means a new process; for centuries people have been borrowing discoveries or literary achievements and assimilating them so thoroughly that it has become impossible to recognise the original. It is in such a way that the Greek system of medicine and all its terminology was converted into Arabic and thereafter circulated in the whole of the Muslim world. Similarly many stories from the East travelled to the West and became part of the western heritage. Aesop's fables, stories of Boccaccio's Decameron, Gulliver's travels etc..... have been so thoroughly assimilated by Western literature that their Eastern origin has been forgotten.

Adaptation has many advantages over translation; this is why the National Commission for Education has laid more stress on adaptation than on translation. First of all it gives a very much greater scope to the writer. Translation allows very little room for creative activity. A translator is the mere spokesman of the author and must remain closely bound to him. After all, translation is rigorous as a literary undertaking and as an intellectual pursuit. On the contrary a writer who adapts a work can show great originality and use his creative faculties. A mere theme is imposed on the adaptor. It is upto him to make it fit in another way of life, another cultural pattern. The adaptor must display a great deal of intelligence, must be able to grasp the essence of the text to be adapted, have a thorough knowledge of his public and the ability to express himself in a way which would appeal to it.

Another advantage of adaptation is that it makes it possible to borrow a far greater amount of material from other countries than can be done through translation. As we have seen, even a good translation might not make the text accessible to the reader. Such things as names of persons and places, customs, fauna and flora, fill a translation with so many unfamiliar elements that the text seems to

bristle with difficulties and the reader is discouraged. It is, therefore, necessary to substitute for all these alien elements things related to the life and culture of the reader. Adaptation is the perfect medium when translation is likely to fail.

European languages have a large stock, acquired along the centuries, of books dealing with all conceivable subjects and covering the whole range of human knowledge and experience. Even in matters connected with the East, more copious and valuable material is available in Western than in Eastern languages.

It would be very profitable for the less advanced nations to draw upon the inexhaustible source of this readily available material. Most countries in the East lack not only literacy material but standard works and will not be able to meet their needs for a long time through their own resources.

There lies a great field open to adaptators, for, except for the classics where strict adherence to the original is essential, most works would serve no useful purpose unless they are adapted to the needs of their new public.

A few examples will demonstrate better this need for adaptation. If an eastern reader opens for instance some book on psychology written by a western writer, he will find it difficult to understand because all the references are made to a background completely unfamiliar to him. Let the examples be provided by his own surrounding and everything will become clear at once. The Urdu adaptation of the book "How to help your child in school" has been very successful, for the simple reason that indigenous names have been substituted for the original ones. For the same reason, books on sociology should be dealt with in a similar way. Medical books are another case in point: they are full of names of substances which we do not know and can therefore be of no use to us. For example in the following:

"Add to a glass of cold water a tablespoonful of ordinary corn-starch, such as that used in cooking, and stir. Then this glassful of starch mixture is poured into a quart of boiling water."

An average reader will not be sure of the meaning of corn-starch and will wonder at the exact quantity which a quart represents. It would be very much better to indicate that "corn-starch" is the ordinary article of daily consumption known in this country as *Ata*.

Again a book on music full of musical terms such as point, counter-point, chromatic scale, sonata, fugue and all sorts of terms referring to the western system of music will seem very obscure to an Eastern reader.

The need for adaptation is all the more felt in literary history and criticism. If we want a point to be understood it would be very much better to draw examples from our own authors than from Shakespeare, Milton, Shelley etc., who are very little understood here. Supposing for example we want to present to our public the points made by Robert Lynd in his essay on the futility of mere correction of language or on the ignorance of the learned. If, presenting these essays in our language, we were to illustrate them with examples from English literature, it would

be grotesque and the readers would miss the whole point. A single instance from our own literature would, on the contrary be very effective.

In another way, adaptation would be invaluable: great writers like Shakespeare, Tolstoi, Victor Hugo, Marcel Proust are far too sophisticated; they present too many characters and too intricate plots to be read by ordinary readers with not much education. But in a simplified form they would certainly be able to benefit from the experience which these great men impart to us. And this is not true only of the masterpieces of foreign literature. Our own literature contains works which are too long or too difficult to be understood by the ordinary reader and which would deserve to be brought down to the level of the general public. Such is the case of the work of an epic length composed by Sarshar under the name "Fasana-i-Azad". It has been successfully abridged and such an effort should not be restricted to this book. There is also a wealth of indigenous popular literature which has remained unwritten to this day and which deserves to be given a definite form.

The processes used in adaptation are of several types and range from minor changes to radical transformations.

The simplest kind of adaptation consists merely in substituting unfamiliar expressions for familiar ones. The description of daffodils goes to the heart of Wordsworth's English readers but it would not have the same appeal to readers living in countries like Pakistan and India where even gardeners have never seen these flowers. Therefore it would be advisable to substitute for the daffodil another more familiar flower.

In the same way the mention of the pig should be avoided in books meant for readers of this part of the world because it has none too pleasant associations for them. But it is as common in England as sheep. Examples of such words are innumerable.

Sometimes the words refer not only to unfamiliar objects but to concepts which are alien to the readers. For example the sonorous line "Turn again Widdington Lord Mayor of London" would fail to make any impression on any other than an English reader, for lack of appreciation of what a Lord Mayor is. Similarly, the mention of Father Christmas or a Christmas tree fails to provoke any reaction in the eastern reader. The venerable personality of Father Christmas with his Scandinavian bearing, his snow-white beard, has become such a part of the Christian mythology that it always evokes many happy associations of ideas in the mind of a Christian, but it does not mean anything to a non-Christian.

Another simple process of adaptation is mere elimination. There may be paragraphs or pages or even chapters of a book which seem superfluous, or which at least would not interest other readers than those for whom the book was originally written. The adaptator should not hesitate to suppress these.

As a complementary method, the adaptator might have to complete his work by adding some material. This is the method successfully followed by the late Maulana Abdul Majid Salik when he adapted "Lives of boys who become famous". The original consisted of notices on great men of the West. The writer included in his adaptation a number of biographical sketches of great men belonging to this part of the world such as Iqbal, Quaid-i-Azam, Liaquat Ali Khan etc. As a result the book has a popular appeal it would not have had otherwise because it presents personalities from whom the people want to take their inspiration and whom they feel close to their heart.

Elaborating on this method, Raees Ahmad Jaferi has introduced an original type of adaptation. In "Azadi-i-Hind" he has presented a selection of passages of the work of the late M. Abul Kalam Azad, accompanied by a running commentary and captions in the journalistic style.

In all these methods, the original is only slightly modified. A more radical form of adaptation is permissible and consists in borrowing only the theme of the original and transforming completely the whole narrative. This method gives the greatest scope to the adaptator's creative faculties. Some good adaptation from Western popular works have already been made. Fascinated by the heroes of Cervantes, Ratan Nath Sarshar has transformed Don Quixote into a mock-heroic champion, typical of the Sub-Continent, and his boon companion into the Lucknawi "squire", Khoji. He borrowed only the conception but the setting and the deeds of the heroes are completely different.

A very good example of the possibilities offered by adaptation is found in the adaptations of Firdausi's well known tragic story "Rustam and Sohrab" which have been made independently by an Eastern writer, Agha Hashr, and a Western one, Mathew Arnold. There is a world of difference between the original in Persian and the two adaptations; the adaptations themselves are very different from each other. The characters and settings are the same in each of them but the treatment is original.

The adaptation of "Alice in Wonderland" is another example of how effective this method can be. The author has changed Alice into a figure by the familiar name of Najma who moves in a wonder world suited to the Eastern reader. Similarly, Conrad's "Lord Jim" has been made into a film in which the hero, Zurrak, seems a very familiar figure. One could quote many more examples of skilful adaptations such as the versions of Faust presented by the Urdu poets, Sayyid Razi Tirmazi, Sahba Akhtar and Abdul Aziz Khalid or the version of Browning's "Pied Piper of Hamelin" recently broadcast by Radio Pakistan.

An adaptation need not be an inferior kind of work and can have a literary value of its own. This is provided by the following example taken from "Nazar-i-Sani Ke B'ad" of Ibne-Insha:

”جی فرمائے گا۔ مجھے علامہ استاد جگت پوری سے ملنا ہے۔ وہ جو قومی ادب کے ایڈیٹر ہیں۔
جی میرا نام الہ الدین ہے، چراغ تخلص کرتا ہوں۔ شاعری ورثے میں ملی

ہے۔ ادب گھٹی میں پڑا ہے۔ میرے لکڑدادا کے لکڑدادا شیرشاہ سوری کے
زمانے میں اصفہان جنت نشان سے آئے تھے۔ میری والدہ کی خالہ کے پھوپھا
میرشاداں ناشادپوری بھی صاحب دیوان شاعر تھے،

The words used belong so entirely to the Urdu tradition that one might
be inclined to think this is the original rather than the contrary.

CHAPTER VII

COMPILATION

Compilation is an activity which, though in many ways complementary to adaptation, deserves a separate mention. It enables the writer to play an almost independent role and produce a work which is creative to a large extent, for the writer depends on others for his material only.

The first step that the writer has to take is to set about collecting suitable material which of course is not readily available at a single place. Once the material is gathered, the task of the writer is to organise it in such a way as to make good reading. Let us suppose the writer's theme is building. This is a vast subject about which information cannot be found in any single book. Perhaps the only place where one could hope to find all the relevant data is the Encyclopedia. But it would be in the form of a not very digestible mass of general information. It would be necessary to go to other sections of the Encyclopedia to find details about this or that style, or descriptions of particular buildings. The writer is compelled to make good use of his eyes and mind, and of his pencil and note-book, to gather information on every item he wants to deal with. Ultimately he must organise these scraps of information into a continuous narrative.

Besides the encyclopedia, there are many books dealing with architecture. The writer has to exercise his judgement in selecting those which are likely to contain the details most essential from his point of view and in making use of a chapter of one book and another chapter of another book. This calls for qualities which, if not purely creative, are the qualities of selection and organisation necessary to a writer. It may be mostly scissor and paste work but it cannot be done without the exercise of a great deal of judgement and without the knack of presenting things in a sound and telling manner. Compilation is therefore quite a complete form of activity. It includes original writing, translation and adaptation in all its varied forms. There is no limit to the liberties that the adaptor can take; the only test is success.

The recent publication entitled "ویدما سے چناب تک، عوامی کہانیاں"، is an example of good compilation. It is a collection of folk-tales of Pakistan but an introduction gives first an insight into the nature of folk-tales. The folk-tales

of different parts of Pakistan are cleverly grouped and attractively presented under striking titles which introduce the reader to the various geographical entities of the country: وادی مہراں، the land of five rivers—the former Punjab، پنج ندی the valley of the Mehran (Indus) i.e. the erstwhile Sind، اگر فردوس بر روئے زمین است، if ever there was a heaven on earth i.e. Kashmir, and so on. The tales bring the reader in contact with the life of these respective regions and many poems adorn the tales. Reading this collection, one has the impression of seeing coloured slides passing in front of one's eyes, so well assembled that they make one delightful and very colourful whole.

The same can be said of another publication: ہماری موسیقی which is also a collection of very well selected and informative articles on Pakistani music. It is preceded by an introduction which presents the history, problems and prospects of Pakistani music in a very thought-provoking way.

Although such collections are a bit above the level of new literates, they provide a general model for works of a similar nature.

CHAPTER VIII

EXAMPLES

Our analysis of the reading public has shown that the new-literates do not form one class but a complex combination of heterogeneous elements—children, teenagers, grown-ups, men, women, townsmen, villagers, employed, unemployed etc. These categories are further divided according to their aptitudes, tastes and capacities, and to the degree of proficiency they have reached. The reading material has therefore to be matched to all these various groups and cannot be given a standard form.

Starting with the group of children, here is an example of the way a serious subject has been treated by a young boy:

”پھر کچھ کہنے کو جی چاہتا ہے۔ اور کیسے نہ کہوں۔ روز روز نہ مہمی
سال کے سال ہی مہمی۔ اور وہ بھی اس وقت جب کہ خدا تعالیٰ کی برکت سے
ہماری قوم کے دن پلٹ گئے تھے اور جسکی یاد آج ہم خوشی سے مناتے ہیں۔
اور پھر اب کافی لکھ پڑھ بھی گیا ہوں۔ اور خود یعنی بقلم خود کچھ الٹا
سیدھا لکھ لیتا ہوں۔ الٹا میں اور سیدھا میرے استاد یا ایڈیٹر صاحب،“

In the same category as this can be put the child-like writings of those grown-ups who remain children at heart; they have a basic spontaneity and a refreshing ease. Dr. Tagore and Munshi Prem Chand had both this charming simplicity which pervaded all their work. The same gift has been granted to Ibn-i-Insha. His “Billu ka Basta”, already referred to, is a good specimen of simple, delightful and instructive poems for young readers. It would make pleasant reading for new readers as well. These poems have the additional advantage of having a modern air and of introducing present-day matters of current interest. Abdul Majid Bhatti’s “Bolti Tasviren” has the same qualities. It abounds in silhouettes, sketches, and cartoons having great appeal, not only for young readers, but for those among the older ones also who can still feel and enjoy like children. Here

are two of his numerous poems-pictures which cannot fail to strike a chord in the hearts of both old and young.

راہی

بین بجائے جاتا ہوں ایسا راگ سناتا ہوں
 بھینسیں ناچیں گائیں گی بھیڑیں دھوم مچائیں گی
 چڑیاں جھولے جھولیں گی کووں سے ڈرنا بھولیں گی
 کالے کوئے روئیں گے اپنی کالک دھوئیں گے
 بین بجائے جاتا ہوں ایسا راگ سناتا ہوں

تازہ خبریں

کوئے نے کچھ کم تولا تھا
 آج اسکو بھی پکڑا گیا
 چیل نے سونا چھپا رکھا تھا
 آج اسکو بھی پکڑا گیا
 الو نے نقلی گھی بیچا تھا
 آج اسکو بھی پکڑا گیا
 بلی نے چوری دودھ پیا تھا
 آج اسکو بھی پکڑا گیا
 ایسے تو پکڑے جائیں گے

The whole force lies in the last words and the piece has definite value in terms of social education and the eradication of social evils. There is an earlier writer, more of a prose writer than of a poet, who is just a grown-up child with his naive and sensitive form of mind and very objective style. His Urdu Primer and "Quasas-i-Hind" (stories of India) have been very popular ever since they were written in the early part of this century. The Primer is written in a remarkably realistic way, taking its illustrations straight from life. Pieces like:

دوماں بچے کو گود میں لئے بیٹھی ہے۔ بچہ انگوٹھا چوس رہا ہے۔ باپ حقہ
 پی رہا ہے۔ جب بچہ اپنے ننھے ننھے ہونٹوں سے مسکراتا ہے تو ماں کا دل
 باغ باغ ہو جاتا ہے۔ ماں کہتی ہے تو کب جوان ہوگا۔ اور کما کر لائے گا۔
 خود بھی کھائے گا اور ہمیں بھی کھلائے گا۔،،

have become a by-word in the Urdu language. His stories from Indo-Pak history are told with such gusto and in such a lively and simple manner that the book enjoys the reputation of being a classic. Even now it has a great vogue and is much read by the new-literates who thoroughly enjoy it. Its popularity should remain what it is because the writer can pass for the Plutarch of the Sub-Continent. It is true, his flippant style is not any more appreciated by modern-minded critics

who like more sobriety, but this way of writing has still considerable attraction for the critics of the old school. Although the style is not suited to matter-of-fact themes and, therefore, cannot be recommended as a model of style for new-literates, it has considerable value in stimulating their interest in reading, and impelling them to extend their studies and acquire further acquaintance with literature. Here is an example of his characteristic mode of writing:

”وغرض اس کے جمال کو دیکھ کر بادشاہ آئینے کی طرح حیران رہ گیا بلکہ اشتیاق کا شعلہ ایسا بھڑکا کہ مہمان نے عہد و پیمان کو وہیں طاق پر رکھا اور مروت کے گھر کو آگ لگا دی۔“

He is at his best in such pieces:

”وہاں بادشاہ خوش بیٹھا تھا۔ جو یکایک غل اڑا۔ کسی نے کہا چنگیزی مغل آئے۔ کسی نے کہا ڈاکا پڑا۔ اتنے میں خبر پہنچی کے کل رانی کے آنے کی ہوئی اڑی تھی۔ وہ فقط بہانہ تھی، مطلب راجہ کو لے جانا تھا۔ کئی سو راجپوت آئے اور سپاہیانہ پیچ کھیل کر اپنے راجہ کو نکال لے گئے۔“

یہ سنتے ہی بادشاہ کے ہوش اڑ گئے۔ حکم دیا کہ پر لگاؤ، اڑ کر جاؤ اور جس طرح ہو اسے پکڑ لاؤ۔ غول کے غول سواروں کے گئے، کئی جگہ پر تلوار بھی چلی، مگر راجہ لڑتا بھڑتا پہاڑوں میں گھس اپنے ٹھکانے جا ہی پہنچا،“

Before dealing with a type of writing meant for more mature readers, it might be useful to give some specimens of unsuitable writings. Here is a specimen of a too ornate, high-flown and figurative style:

”ایک بڑے فنکار کی دنیا صرف ایک دور کی حد آخر پر پہنچ کر ختم نہیں ہو جاتی۔ وہ تو ایک ایسا طوفان باغوش قلمزم ہے جس کی موجوں کی پیہم رستخیز سے معانی کی نئی نئی کیفیتیں ابھرتی ہیں۔ اور نگاہوں کو ان ظلمت پوش گہرائیوں میں جھانکنے کا موقع ملتا رہتا ہے جو پہلے تب و تاب سے نا آشنا تھیں۔ اقبال کے یہاں شعر کی مختلف منزلوں پر شعور و بصیرت کے قافلے رواں دواں ہیں مگر ابھی چرخ نیلی فام سے پرے اسکی شاعرانہ اختراعات فائقہ کے ایسے دور از چشم جزیرے بھی موجود ہیں جو بدستور دیدہ انتظار واکئیے تازہ دم قافلوں کی راہ دیکھ رہے ہیں۔ اور سید صاحب کی اقبال کے سلسلے میں یہ انتقادی کوشش ایک ایسے کاروان سبک گام کا نقشہ پیش کرتی ہے جو راہ و رسم منزلہا، سے واقف بھی ہے اور جسکا منتہائے نظر نئے جزیروں کی تلاش بھی ہے۔“

One might defend this style by saying that it is fashionable, if not usual, but it can hardly be applied to historical themes for which popular treatment alone can be suitable. The following are examples of similarly in appropriate writings:

”وہرات جنت صفات میں فطرت اور انسان دونوں اپنی صنایعوں میں فیاض تھے۔ تمدن پر صنعت تہذیب پر رنگ۔ سبزہ زار، گل زار میوہ زار۔ شفاف ندیوں کے کنارے چشم حورا کی طرح نازک تابناک انگور قلب شیطان کی طرح فرہ۔ سیاہ انگور کی بیٹیاں پرشباب۔ اس حسن و سماع و نشہ کی دنیا میں میرزایان تیموری مست، یارباشی میں فرد، لہجے میں گھلاوٹ، باتوں میں حلاوت لیکن شیبانی کے لئے تو جنگجوؤں کی ضرورت تھی۔“

”نظام ایشیا“ میں انسان کی حیثیت ہی کچھ ایسی ہے کہ وہ خود اپنی جگہ پر ایک عالم ہے۔ اگر آسکا ایک عضو یا چند اعضاء بے نظمی کا شکار ہو جاتے ہیں تو یا وہ ناکارہ ہو جاتا ہے یا اس میں شعلہ حیات ہی سرد پڑ جاتا ہے۔ اسی طرح امکے دوسرے دوائر عمل میں جن میں خواہ وہ انفرادی حیثیت سے کام کرے یا اجتماعی حیثیت سے نظم و ضبط کا فقدان مہلک نتائج پیدا کرتا ہے۔“

This author has obviously been overwhelmed by the shadow of the author of "Quasas-i-Hind". The same is the case of Syed Hashim Faridabadi who writes in his History of the Muslims of Pakistan and Bharat:

”وکتی سال تک نامہ و پیام کے کنکویے لڑتے رہے۔ اتنے میں ایک بڑا پیچ یہ پڑا کہ جب روس کو نیپولین کی ترک تاز سے نجات ملی تو خود ایشیا میں جولانی دکھانے لگا۔“

The following piece is again strongly reminiscent of Azad, although the writer is modern in his direct treatment of the subject:

”وئے گیت تیار کئے گئے۔ لے میں شوخی پیدا ہوئی، نغمونکی پھواریں پڑنے لگیں، بذلہ سنجی اور خوش گفتاری کی پھلجھڑیاں چھوٹنے لگیں۔ مرلی اور بنسری کا ساتھ وینا دینے لگی۔ ڈومرو پھول کر کپا ہو گیا اور مردنگ کی شکل اختیار کر لی۔ شاتنتو کے سوتاریکے بعد دیگرے بجنے لگے۔ سادھو کا اکتارہ ترقی کر کے تین تار کا تانپورہ بنا۔ انسان کی آواز جب سازوں سے ہم آہنگ ہوئی تو ایسا معلوم ہوا جیسے دھرتی اور آکاش لے کے چکر میں آگئے اور نغمے کی فراوانی سے ان میں لاهوتی رقص پیدا ہو گیا۔“

We come now to more mature types of writing that we have arranged according to their increasing degree of difficulty. Here is a fine specimen of fiction which is very closely modelled on life. The following quotation is an extract from a work of Manto who made a name for himself in the art of short-story:

”ٹھمکا ٹھمکا بوٹا ساقد، گول گول گدرایا ہوا ڈیل، کھلتی ہوئی گندمی رنگت، خوب کالی کالی تیکھی تیکھی بھنویں، کھلی پیشانی پر گہرا کسوم کا ٹیکا۔ بال کالے بھونرا سے سیدھی مانگ نکال کر پیچھے جوڑے کی صورت میں لپیٹ دے کر کنگھی کئے ہوئے تھے۔ ایسے معلوم ہوتے تھے، جیسے شہد کی بہت سی مکھیاں چھتے پر بیٹھی ہوئی ہیں۔

کنارے دار سفید سوتی ساڑھی میں لپی ہوئی، چولی گجراتی تراش کی تھی بغیر آستینوں کے، جن میں سے جو بن پھٹا پڑتا تھا۔ ساڑھی بمبئی کے طرز سے بندھی تھی۔ چاروں طرف سیٹھا سیٹھا جھول دیا ہوا تھا۔ گول گول کلاٹیاں جن میں کھلی کھلی جاپانی ریشمی چوڑیاں کھنکھنا رہی تھیں۔ ان ریشمی چوڑیوں میں ملی ہوئی ادھر ادھر ولایتی سونے کی پتلی پتلی کنگنیاں جھم جھم کر رہی تھیں۔

کان موزوں اور لویں بڑی خوبصورتی کے ساتھ نیچے جھکی ہوئی تھیں، جن میں ہیرے کے آویزے، شبنم کی دو تھرائی ہوئی بوندیں معلوم ہو رہی تھیں،

This is how pure fiction reads. Folk-tales are written in a more popular vein:—

”یہ ان دنوں کی بات ہے جب کہ انسانوں کی چوری بہت عام تھی۔ اس زمانے میں گارو پہاڑ کے اتر اور ہمانی پہاڑ کے دامن میں خانہ بدوشوں کا ایک قبیلہ آباد تھا۔ بہان متی کا کھیل دکھا کر اور موقع ملنے پر ڈاکے ڈال کر یہ قبیلہ زندگی بسر کرتا تھا۔ ایک نہایت کریہہ صورت اور دیوہیکل انسان ہومڑا اس قبیلے کا سردار تھا۔

ایک رات ہومڑا نے اپنے آدمیوں کے ساتھ قریب کے ایک گاؤں پر ڈاکہ ڈالا۔ ایک گھر میں ہومڑا کی نظر ایک چھ مہینے کی بچی پر پڑی۔ بچی کا معصوم حسن اسے اس قدر بھلا معلوم ہوا کہ اسے بھی اٹھا لایا۔ بڑے جتن اور چاؤ سے ہومڑا نے بچی کو پالا۔ اپنے سارے کرتب اور کمال سکھائے۔ اور بڑی سوچ بچار کے بعد اسکا نام مہوا رکھا۔،

And this is how one steeped in folk-lore would like to speak of these tales:—

مشرقی پاکستان کی سونڈھی سونڈھی مٹیوں اور قوس قزح کی فضاؤں میں انگنت لوک گیت اور لوک کہانیاں روپوش ہیں۔ ان کہانیوں اور گیتوں میں بنگال کے صحیح رنگ روپ ملتے ہیں۔ ان میں ملاحوں کے دلوں کی دھڑکنیں ہیں۔ چرواہوں کے دل رس نغمے ہیں۔ ان کے اندر کنواری ناریوں کے جذبات کی دبی ہوئی چنگاریاں ہیں جو پنگھٹ کے کنارے اپنے محبوب کا انتظار کر رہی ہیں۔ بارہ ماشی گیت، ساڑھ میں ندیوں کا نالوں کا شور، جاڑوں کی ماتمی شامیں، بہاروں کی چاندنی راتیں، بسنت میں رنگ رنگ کے پھولوں پر بھونروں کی وارفتگی۔ ان موسموں کی مختلف کیفیتوں کا اندازہ لگانا ہو تو ان منظوم لوک کہانیوں کو پڑھئے جنکے خالق کاشتکار اور ملاح ہیں۔ گاؤں دیہات کے ان پڑھ شاعروں نے زندگی کے ہر پہلو کا گہرا مطالعہ کیا ہے، وہ اپنی کہانیوں میں لفظوں کے جال نہیں بنتے۔ ان کی زبان سیدھی سادی مگر پراثر ہے، وہ رمزیت اور اشاریت سے گریز کرتے ہیں۔،

All the stories from which the previous examples are drawn are real stories. Some stories on the contrary are wholly invented for a special purpose which might be satire or caricature. They have then a flavour and a tone of their own. Here are some examples of such a style:

”جس وقت ریڈیو پاکستان سے یہ خبر نشر ہوئی کہ بی۔او۔اے۔سی کا ایک کومیٹ طیارہ جس میں پاکستان کے نامی گرامی فنکار ومٹولنڈن سے کراچی آرہے تھے مغربی یورپ میں بادوباراں کے تند و تیز طوفان کی وجہ سے اٹلی کے ساحل کے قریب جل کر سمندر میں گر پڑا اور اسکے سارے مسافر اور عملے کے آدمی بحیرہ روم کی غضب ناک اور سرکش موجوں کی نذر ہو گئے تو برصغیر پاک و ہند کے ادبی حلقوں میں بالعموم اور ومٹو کے مختصر سے خاندان میں بالخصوص کھرام مچ گیا۔

وہ غریب تو سفر کے نام سے ہی کانوں پر ہاتھ دھرتا تھا۔ لیکن جب اس مرتبہ یک طرفہ کرائے کے ساتھ برطانیہ میں دوران قیام کے اخراجات منتظمین نے اور واپسی میں کرایہ حکومت پاکستان نے اپنے ذمے لے لیا تو اس نے بھی سوچا کہ گھائن لڑکیوں کا جوین تو بہت کچھ دیکھ لیا اب انگلستان کی پری چہرہ ایکٹرسوں اور پکاڈلی سرکس کی سوگندھیوں اور سلطاناؤں کے بارے میں بھی کچھ معلومات حاصل کر لیں۔ لیکن افسوس اسکے دل کی دل ہی میں رہ گئی۔،

Fine arts and literature are of the same nature. The reader is naturally curious about folk-songs, folk-tales and dances of his country, and the native folklore should be a useful part of the literacy material. The dance named Luddi is described below:

”لڈی مغربی پنجاب کا ایک نشیلا لوک ناچ ہے۔ اسکے رسیا گیت نہیں گاتے۔ وہ صرف ناچتے ہیں۔ وہ گھنٹوں باہوں کو لہراتے اور جسم کے انگ انگ کو مستی اور بے خودی کی حد تک پہنچنے کے جتن کرتے ہیں۔ دن کی روشنی مدھم پڑ جاتی ہے۔ تاریکی کے سائے بکھر جاتے ہیں۔ تارے جھلملاتے ہیں، چاندنی ہر طرف روشنی کی چادر بچھا دیتی ہے۔ لیکن لڈی ناچنے والوں کا نشہ برابر بڑھتا چلا جاتا ہے۔“

لڈی جیت اور کامرانی کا ناچ ہے۔ جیت کی خوشی سے کس کا من ہلورے نہیں لیتا۔ لیکن اس کا اظہار مختلف طبائع پر مختلف انداز سے ہوتا ہے۔ سنجیدہ مزاج شہری ہوں تو انکی آنکھیں چمک اٹھتی ہیں۔ ہونٹوں پر مسکراہٹیں کھیلتی ہیں۔ لیکن خوشی کے اظہار کا دائرہ اس سے زیادہ وسیع نہیں ہوتا۔ جن لوگوں کے خون میں گرمی ہوتی ہے۔ اور طبیعت شوخ ہوتی ہے۔ وہ معمولی زندگی سے ہٹ کر اپنی خوشی کا اظہار باجے گاجے اور راگ رنگ کی محفلوں سے کورتے ہیں۔ مغربی پنجاب کے بے باک دیہاتی جیت کی خوشی میں لڈی ناچتے ہیں۔“

A very laboured style is often used for presenting history. Here is a specimen of how historical events may be treated:

”کیا آپ نے سنا ہے کہ صرف ۱۸ آدمیوں نے ایک بڑی حکومت کی راجدھانی پر قبضہ کر لیا ہے۔ ہندوستان کی اسلامی تاریخ میں ایک ایسا واقعہ بھی موجود ہے اور شائد ہی کسی دوسرے ملک کی تاریخ میں اسکی نظیر مل سکے۔ یہ محمد بن بختیار خلجی کا کارنامہ تھا۔ جو ہندوستان کے پہلے مسلمان بادشاہ قطب الدین ایبک کا ایک سردار تھا۔“

But history has only an academic interest and it is more important for new-literates to read about matters of a more utilitarian nature. The description of diseases is one of them. Here is an example of how essential information about one of the most dreadful of them, the plague, has been supplied under the heading "Black Death":

”یہ عالم گیر وبا آج سے ۶ سو سال پیشتر یعنی ۱۳۴۶ء میں نمودار، ہوئی تھی۔ ہندوستان، چین، مصر، یونان، شام، قبرص، اٹلی، سسلی، فرانس، انگلینڈ، اور اسکاٹ لینڈ میں انسانی بستیاں، شہر، قصبے اور دیہات اس وبا سے

بڑے پیمانے پر متاثر ہوئے۔ ہر طرف تباہی اور ہلاکت کا دور دورہ تھا،

In this age of momentous development known as the Atomic Age, who would not need essential information about the Atom, its vital product—atomic energy—and the various uses to which it can be put? This is essentially a scientific subject and should be treated in a particular way. The style used should be plain, straightforward, matter-of-fact and informative. Here is how a good writer would deal with such a subject:

”۱۹۱۹ء میں پروفیسر روتھ فورڈ نے جو ہر شکنی کے تجربات کرنے شروع کر دیئے۔ چنانچہ ایک شیشے کی نلی میں نائیٹروجن بھر کر ریڈیم کے نمک کی نہایت قلیل مقدار سے اس نے گیس کے چند جوہر پھاڑ ڈالے۔ اس عمل میں اگرچہ کوئی خاص گرج یا چمک پیدا نہ ہوئی لیکن نائیٹروجن کا جوہر مزید ٹکڑوں میں تقسیم ہو گیا۔ تجربہ گاہ کے اندر ایک اہم بات کا انکشاف ہو گیا۔ جس سے انسان کے اس خواب کی تعبیر ممکن ہوئی جو ایک سربستہ راز چلا آ رہا تھا۔ چنانچہ اس تجزیہ سے ایک بات تو یہ ظاہر ہوئی کہ جوہر پھٹنے سے ایک قوت آزاد ہوتی ہے اور دوسرے یہ کہ نائیٹروجن کے جوہر کے پھٹنے پر طاقت کے آزاد ہونے کے علاوہ آکسیجن اور ہائیڈروجن پیدا ہوئیں۔ اس کامیابی نے روتھ فورڈ کے حوصلے بلند کر دیئے۔ اور وہ پہلے ایک عنصر کو دوسرے عنصر میں تبدیل کرنے میں کامیاب ہو گیا۔“

After having been given information about the earth, the new-literates should be told about the moon, the stars and the way to reach them: the rockets. Here is an introduction to Berelium, the basic metal of the space age:

”خلائی پرواز کے سلسلے میں موجودہ منصوبہ یہ ہے کہ خلا میں بھیجے جانے والے کیمپشولی سیاروں پر بیریلیم چڑھا ہو جو انہیں تپش سے بچائے۔ ان کیمپشولوں کی نقشہ سازی اور منصوبہ بندی اس طرح کی جا رہی ہے کہ یہ خلا میں انسان کو لے جا کر واپس لاسکیں۔ بیریلیم کے استعمال سے اس امر کا پورا امکان ہے کہ یہ انسان کو بہت ہی زیادہ تپش اور تمازت کی دوسری انتہائی تبدیلیوں سے محفوظ نہ رکھ سکے گا۔ پرواز کے سلسلے میں وزن کا کم ہونا نہایت ہی اہم ہے اور بیریلیم اس مقصد کو بھی پورا کرتا ہے کیونکہ اس کا وزن ٹینیم سے بھی کم ہوتا ہے اور المونیم کے وزن کا بھی یہ تقریباً ۷ فیصد ہوتا ہے۔“

Civics is an important subject which every citizen should read about, especially citizens of young states which have just emerged into independence. Here is what Col. J. Wullat has to tell us on this subject. (This text is in Roman script.)

“Ek mashhur kahawat hai, kih insan dunya se alag thalag rah kar apni zindagi nahin guzar sakta, yani zindagi me ek insan ko dusre se zurur wasta rakhna parta hai. Jo kam ham karte hain aur jo lafz ham munh se nikalte hain, sab ka asar dohra hota hai. Pahle to un ka asar apne ap par hota hai, kyunkih un se hi insan ka chal chalan aur adaten banti hain. Phir un ka asar as pas ke logon par hota hai, kyunkih parosion men khushi aur itminan ka paida hona ya jata rahna, inhin baton par hai.

Shahriyat Ka Matlab. Hamari baton aur kamon ka asar dusre logon par isi tarah parta hai, jaisa kih dusron ki baton aur kamon ka asar ham par parta hai. Bas yih wuh baten hain, jin se shahriyat ka taalluq hai.”

There is as yet very little reading material for villagers although there is a great need for it. Here is an example of how information about the soil, its products, and the way to improve it, can be presented to the rural readers:

وہ اس لئے اچھے چوڑے کھیتوں میں یا آن کھیتوں میں جہاں بھی جڑ والی گھاس آگی ہوئی ہو لوہے کا ہل چلانا نہایت ضروری ہے۔ لیکن جہاں اس میں لمبی لمبی جڑ والے جنگلی پودے نہ ہوں تو لوہے کے ہلوں کی خاص ضرورت نہیں ہے۔ لیکن وہاں پر بھی فصل کاٹنے کے بعد پہلے کھدائی کے لئے یہ ہل زیادہ ضروری ہیں۔ زراعتی اوزار قیمتی ہوتے ہیں۔ اکثر ہر ایک کسان نہیں خرید سکتا، اس لئے ادھار لینے کی ضرورت رہے گی۔ اس حالت میں ادھار لینا بھی شہریت ہے۔ کیونکہ یہ فائدہ مند ہے روپہ ادھار لیکر شادی پر کرنے کی طرح یہ فضول خرچی نہیں ہے۔“

Recent advances in psychology have made it a subject of deep and universal interest about which it is as essential to know as about the apparently more utilitarian branches of knowledge. A number of Urdu writers have tried to introduce us to psychology. Some have done in a very abstract manner and others in a popular way. Here is a specimen of the presentation which would not be suitable for the new reader:

”یہاں یہ بتا دینا مناسب ہوگا کہ جیسے رحم ظلم کی صحیح ارتفاعی صورت نہیں اسی طرح شرم و حیا بھی ذوق نمائیش کی منفی صورت ہے جس کا انحصار فرد کے سماجی اور خصوصاً ابتدائی ماحول پر ہوتا ہے۔ جس قدر شدت سے اس خوبی کا مظاہرہ ہوگا اسی قدر شدید ”نمائشی“، تمبیج فرد کے لاشعور میں کھول رہا ہوگا۔ ہسٹیریائی حالتوں میں یہ کلیہ پایہ ثبوت کو پہنچ جاتا ہے۔“

In comparison, this sounds very easy:

آپکے بچہ کا ماسٹر آپ کو رستمے میں ملتا ہے اور آپ سے کہتا ہے کہ آپ

کا بچہ بے پروا ہے۔ اور بہت پریشان کرتا ہے۔ آپ کا رد عمل کیا ہے؟

(الف) گھر پہنچ کر سزا دوں گا یا

(ب) بچہ کی اصلاح کے لئے کیا کرنا چاہئے۔ آپ کا ایک ملاقاتی آپ کی راہ

میں ملتا ہے۔ آپ اسے خوش ہو کر سلام کرتے ہیں مگر وہ کوئی توجہ

نہیں کرتا۔ آپ کا رد عمل کیا ہے؟

(الف) کس قدر مغرور ہے یہ شخص،۔

(ب) شاید اسنے سنا نہیں۔

اب شمار کریں۔ یہ شمار کرتے ہوئے کہ آپ کتنی بار (الف) اور کتنی بار

(ب) حاصل کر سکتے۔ اس امر کا خیال رکھنا چاہئے کہ جو کچھ اہمیت

حاصل ہے وہ بے ساختہ اور پہلے رد عمل کو حاصل ہے۔،

Sociology has no less importance than psychology. Both these subjects should be presented jointly to an important group of readers—women who form a self-contained and important community with its peculiar activities and fields of interest. "بچے کی تعلیم میں گھر اور مدرسے کا تعاون" is an example of useful work of the type needed for women. This is a translation of "How to help your child in School" by Mary and Lawrence K. Frank. The language is as simple as the theme itself. Here is a paragraph in which both social behaviour and psychology are touched upon and which is likely to be of special interest for women:

"عورت زیادہ پرسکون اور متحمل انداز میں ہر قسم کی مصیبت اور تکلیف جھیل سکتی ہے اور بہت سے امراض ایسے ہیں جن کی وہ مرد سے زیادہ روک تھام کر سکتی ہے۔ اور ان پر قابو پاسکتی ہے۔

دوسری جنگ عظیم میں ڈاکٹروں کی رپورٹ شائع ہوئی تھیں۔ ان میں اس امر کا صاف اعتراف موجود ہے کہ عورت مرد کے مقابلے میں دہشت ناک اور مشکل ماحول میں زیادہ صابر رہ سکتی ہے۔،

Magazines on how to dress, how to run a home and similar topics would have a great appeal for women, provided they are treated in a simple way such as in the following example:

دراپہ بیگم اسکے مطالبات کو پورا کرنے کی امکانی کوشش کرتی ہیں۔ وہ بچی کی بڑھتی ہوئی آزادی میں خلل نہیں ڈالنا چاہتیں۔ لیکن یہ بھی محسوس کرتی ہیں کہ اتنی آزادی مناسب نہیں۔ اس لئے جب نفیسہ خودداری سے کام نہیں لیتی ہے تو انہیں افسوس ہوتا ہے کہ انکی پروا نہیں کی جا رہی ہے۔ انہیں اپنے بچوں کے بارے میں سب کچھ معلوم تھا کیونکہ ان سے کوئی بات

چھپائی نہیں جاتی تھی۔ لیکن آج کل نفیسہ کھل کر بات نہیں کرتی جسکے باعث رابعہ بیگم پریشان ہیں کہ انکی بیچی کو کیا ہو گیا ہے،

Concluding this chapter, we must add that the examples given above are far from exhausting the list of the subjects which should be presented to the new-literates. They are merely an attempt to indicate the various tones which have to be adopted for the various groups of readers.

CHAPTER XI
DO'S & DON'TS

1. Be simple, plain, un-ambiguous, straight-forward.
2. Let the expression be clear, so that the moment the reader sees it the meaning flashes on him.
3. There should be no turns or twists, no complications; the writing should not puzzle.
4. Choose as simple and light words as possible avoiding dictionary words—difficult, heavy, pedantic, technical, and dull. These words should be invariably of one, two or three syllables. They should be familiar and commonly used.
5. The words should be as near as possible to common speech.
6. The objects and events should be selected from ordinary life and environment.
7. All attempts at flowery or learned language should be avoided. The expression should be as elementary as possible. No theoretical flourishes and high-flown language.
8. Abstractions and abstract style must be avoided.
9. Poetic elements should be sparingly used unless they add freshness and vividness to expression.
10. Expression should be picturesque and attractive.
11. Information supplied should be of the simplest type.
12. Periods, complex and compound sentences should be eschewed.
13. Add to the vocabulary and linguistic understanding of the reader bit by bit.
14. The sentences should be short and snappy so that they complement and supplement each other.
15. There should be flow in expression.
16. The expression should be idiomatic.

17. There should be no experiments or attempts at novel effects and innovations. Strained effects should be avoided.
18. There should be no lecturing, elocution, declamation, sentimentality, sob-stuff, bombast, dullness and drabness.
19. The expression should be brief and to—the—point.
20. The writing should not be incoherent and disjointed.
21. Avoid antiquated devices and modes of expression and religiose tone and tenour.
22. Avoid personification, euphemisms, figurativeness and playing on words.
23. Avoid slang.
24. Avoid elaborate, sophisticated, conventional and fashionable type of diction and imagery.
25. Don't be long-winded.
26. Sentences and paragraphs should be short and well constructed. The material should be laid out well and should be immediately graspable.
27. Don't start defining the heading or title.
28. Don't have too many and needless parenthesis, brackets, quotes, references, allusions.
29. Don't use superlatives or too many adjectives and adverbs.
30. Don't startle the reader or mystify him.
31. Don't indulge in cheap wit and humour.
32. Don't indulge in petty gibes, bon-mots, raillery and sneering. Don't be whining, cynical and sarcastic.
33. Be healthy in your outlook and approach so that the readers feel cheerful and happy when they read you.
34. Be entertaining and make writing a pleasure.
35. There should be no long introductions.
36. Pictorialise your writing and picturise it also with illustrations, cartoons sketches etc.
37. Give a light touch to your writing.
38. Make your writing lively.
39. Make your writing entertaining with occasional anecdotes, pleasant remarks etc.
40. Plunge straight into the subject.

41. There should be no philosophising and theorising.
42. The tone should be sober and dignified.
43. Introduce the reader to higher effects of style and higher ranges of knowledge by degrees.
44. Do not fly over the head of the readers.
45. Always keep in mind the intellectual level and reading capacity of the neo-literates.
46. Avoid doublets and repetition of words and ideas.
47. Don't use cheap idioms and trite phrases.
48. Don't use too many dots, dashes, long lines, brackets, interjections, etc.
49. Avoid mannerism.
50. Avoid loud tone.
51. Avoid exaggeration.
52. Avoid artifice.
53. Don't be grandiloquent.
54. Don't be sentimental and theatrical.
55. Don't be slipshod and slovenly.
56. Don't use too many capitals unnecessarily.
57. Don't be trivial.
58. Don't display your scholarship.
59. Don't use stock expressions.
60. Mind the order of words and proper sequence. Don't be incoherent.
61. Let there be consistency and evenness in your writing.
62. Avoid violent effects.
63. Don't be garrulous and chatty.
64. Aim at broad effects.
65. Don't make a hotch-potch of your writing by mixing up English and Urdu indiscriminately. The writing should not look like a hybrid.
66. Do not use English words for nothing.
67. Don't render special names unless there this is feasible and looks sensible.
68. Don't make words unnecessarily bold.
69. Don't use words about the meaning of which you are not sure.

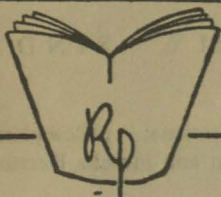
70. Be economical in expression.
71. Make your writing persuasive.
72. Try to please the readers and to sink into their hearts.
73. Avoid round-about expression.
74. Avoid archaic words and expressions.
75. Be normal in your writing.
76. Make use of psychology in whatever way you can.
77. Translate technical words and special names if you must.
78. Avoid new-fangled words which have not gained full currency.
79. Avoid oddity.
80. Don't be grotesque.
81. Don't be far-fetched in your images and fancy.
82. Be as homely as possible.
83. Beware of continued similar endings of sentences.
84. Don't use too many verses in your writing.
85. Your writings should be well presented and well argued.
86. Don't mix up serious with non-serious.
87. Make your writing as modern as possible.
88. Avoid quibbling.
89. Be straightforward and direct in expression.
90. Your paragraphs should be short and well constructed.
91. There should be an order in your writing.
92. Don't indulge in rhyming.
93. Be logical.
94. Be colloquial.
95. Don't lecture.
96. Avoid foot-notes.
97. Divide your material into suitable parts and sections.
98. Let your chapters and books be of sizable proportion.
99. Be a fine fellow. Don't be a bore.
100. Don't part your words unnecessarily, wrongly and improperly.

LAST WORD

We have now covered the whole ground. We have seen that the question is a momentous one and mainly consists in adapting means to ends. The analysis of readerships provides the clue to these ends and accordingly we have tried to see in chapter after chapter what are the various courses leading to our goal. These sources must be very well-determined and effective so that we reach our objectives in the minimum time, and with maximum results.

In spite of all elaborations, however, both the ends and means are not likely to be very clear. We have some vision of the objectives and some vistas can be observed but the mists have still to clear up and adjustments have to be made from time to time when we come to know more about all the factors involved—the exact nature of readerships, their requirements, their capacities, the inherent difficulties, in production of mass literary material, the means and resources available, the qualities and quantities of literature produced, its excellences and shortcomings, and, above everything else, an all-round practical experience of the whole.

By the very nature of things the subject is a growing one. With more talent and work, and further exploration of the fields more and more essential facts are bound to come to light, and, as in the other spheres of life, so in this we have got to make adjustments again and again. The whole technology will have to be discovered and developed. We can never hope to cover the whole domain at a bound. Things have got to be dynamic. A tentative line of action has been indicated and the procedure outlined, so far as our present state of knowledge and experience permits. It is hoped that when a few years of experiment and running the show have passed and actual experience acquired, pooled and consolidated, as well as all possible information from all sources gathered, it would be possible to suggest and add a good deal more and elaborate the guidance points indicated in this small book. It is hoped that with all its limitations it would meet the requirements of the objects for which it has been produced, if not in full measure at least to some extent.



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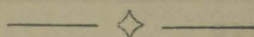
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