

## "A Neo-Historical Study of "Dara Shukoh" by Qazi Abdul Sattar"

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**Abstract** *This article deals with the Novel Dara Shukoh by Qazi Abdul Sattar. It is based on techniques of study of Neo-Historicism. This article centers on exploring different angles of the personality of Mughal Prince Dara Shukoh. With the symbolic study of the life of Dara Shukoh, we can sort guidance in current socio-economic scenario. Neo-historicism believes in the relationship between literature and history. That is, literature is subject to civilization in its creative oppression. No literary art is outside the scope of civilization and culture. When the writer creates literature in a genre, he is actually expanding his ideas by staying within the limits of that cultural heritage. According to the neo-historicists, literature is the result of the demands of a particular time and place. Therefore, they do not consider literature as independent. New Criticism and Reconstruction showed negativity about the importance of background in literature. And they consider the literature to be composed in its foreground. According to New Criticism, literature is self-sufficient and artwork interprets itself, but neo-historicism disagreed with this assumption. According to neo-historicism, art cannot be autonomous, independent and self-sufficient. Apart from history and the past, the shadows of civilization and culture go hand in hand in the creation of literature.*

**Key words:** *Literature, Novel, Neo-Historicism, New Criticism, Dara Shukoh, Qazi Abdul Sattar.*

**Literary Review:** Literature is created in its era and it is its interpreter. With the passage of time, literature becomes a part of the past and there comes a time when literature becomes a historical document. The culture of a region or a nation, society, politics, civilization, customs and traditions can only be determined by studying the literature of that period. Thus, some part of literature is related to history and some part is not related, but the clarification of literature. And the analysis of the history of the author's time is very important for interpretation. There have been two critical views about the relationship between literature and history. These critical attitudes are the theory of imitation and the theory of literary studies. The theory of imitation is coming from the time of Plato and it considers literature as a copy of history. Therefore, literature should be seen in the mirror of the history and society of its creative period. All schools of Realism are loyal to this theory of imitation. This attitude makes the evaluation of literature subject to external principles. Gopichand Narang called it Mimesis. Whereas the theory of literary studies looks at literature in the context of internal or literary principles. It has been around since the time of Aristotle. All theorists follow this theory.

**Neo-Historicism:** Anthropologist Geertz Clifford (1926-2006) promoted the idea that culture should be studied as a text. British Marxist critic Raymond Williams (1921-1988) was the first to point out the strong relationship between the trinity of economy, society and literature. Stephen Greenblatt of the

University of California (born 1943) has written numerous articles and books on the formation of the trend of renaissance; in particular, he wrote a book (published from Chicago) in 1980 "Renaissance Self Fashioning: From More to Shakespeare". Which gave a new dimension to the way of thinking of writers. Greenblatt coined the term "New Historicism" in his book *The Power of Forms in English Renaissance* in 1982. The French philosopher Paul-Michel Foucault (1926-1984) was behind this new thinking of Stephen Greenblatt and Raymond Williams. Later, the thought of Louis Althusser (1918-1990) and Mikhail Bakhtin (1895-1975) gave Neo-historicism the status of a formal school of thought. At the beginning of the eighties of the twentieth century, Stephen Greenblatt, in the magazine "Genre" published in Chicago, urged all writers and critics around the world to re-examine literary texts from the background of history and Work on this approach. For Stephen Greenblatt, Neo-historicism is really the reading of texts and it is more practical and its theoretical status is limited.

According to Stephen Greenblatt, the significance of the literary works of Shakespeare, Christopher Marlowe and other great writers and their personalities cannot be fully and usefully understood without historical context. In 1987, Stephen Greenblatt elaborated on the structure and composition of Neo-historicism in an article. Greenblatt's thought is an advanced form of post-structuralism. He conducted a historical and cultural analysis of sixteenth-century literature and published a special issue of his journal, in which he discussed the creative cultural realities of literature. He rejected the ideology of total freedom and termed it as a product of its political, social and cultural environment. Greenblatt recognized the primacy of the objectivity of literature, cultural poetics and social interactions and proved that literature, culture and history are connected. Greenblatt's supporters include Sacvan Bercovitch, Mikhail Fisher and Edward Saeed. New historicism proved to be an alternative to reconstruction and was also named cultural poetics.

In the middle of the last century, the creative and critical reaction against the new criticism and reconstruction began. This rebellion reconstructed the existence of culture in literature with new angles. In the sixth decade of the twentieth century, especially Structuralism and post-Structuralism embraced the weaknesses of New Criticism. Since the theories of New Criticism and Reconstruction only revolved around language and text, Structuralism and post-Structuralism treated culture and history as a whole. Literary studies rallied against this intellectual abuse and the attitude that came as a reaction was called Neo-Historicism. Neo-historicism examines the role of the literary texts of this era in creating the beliefs and civilization of the time. Therefore, Neo-Historicism questions whether the literature of one era can be studied objectively in another era? and does the way of thinking and attitudes change with the passage of time? Or is it beneficial to study another period with the ideas and thoughts changed in another period? Neo-Historicism is the name of a collection of deep intellectual paths steeped in culture and history.

**Introduction of Qazi Abdul Sattar:** Qazi Abdul Sattar was born on 8<sup>th</sup> February 1933 A.D. in Sitapur (Machreta) in a feudal family. He died in Delhi on 29<sup>th</sup> October 2018 A.D. and was buried in Aligarh. He is one of the prominent fiction writers of Urdu. His literary journey started with a long revolutionary poem "Gumti Ki Awaz". His prose journey began with "Qunotiat (Pessimism) in Urdu Poetry" (Ph.D. Dissertation-1963). In 1977, another paper of his "Aesthetics and Indian Aesthetics (Jamaliat aur Hindustani Jamaliat)" was embellished. His first story is "Blind (Andha)", but the story "Brass Bell

(Peetal ka Ghanta)” brought literary recognition to the peak. Qazi Abdul Sattar mourns on the death of the culture and social life of Oudh, which was catalyzed by the arrival of English colonials. Qazi Abdul Sattar chose a difficult subject like Islamic history in his novel writing, that there is a suspicion of exaggeration in expression of ideas on religious and historical topics and it's a tough job. At the same time, he also took up the subject of Indian history and created several novels. He made a surprising positive change in the tradition of classical novel writing. He adapted the imagery to the plot of the novel and the dialogue to the psychology of the character. The plot of his novel is very close to reality. In his novel, he has maintained a fair distinction between depicting Mughal Empire on the history of the sub-continent and depicting Islamic history and not letting it get bogged down. The flow of the prose of the novel is such that all the components of political, war, social, economic and religious topics are mixed together so easily that the reader is mistaken that he is watching a video film. He grew up in a feudal culture. He inherited the preservation and habits of second nature, the same is reflected in his prose. He is the founder of this particular style, which was followed by his contemporaries. Qazi Abdul Sattar wrote about forty fictions, three critical books and six novels. His historical novels “Dara Shukoh”, “Ghalib” and “Salahuddin Ayubi” left an impression on the literary papers that made him alive and immortal in the literary memory.

**Neo-Historical Analysis of Dara Shukoh:** “Dara Shukoh” is his historical novel, which shows the rise of his literary art. In this historical novel, the maturity of his art of storytelling and the depth of thoughts are exemplary. In “Dara Shukoh”, Qazi Abdul Sattar's oratorical style is at its artistic and intellectual peak. Something has been done in a low and overbearing style so that the reader finds himself present in the sophisticated Mughal court and is entertained by the emperor. The historical character of Dara Shukoh is so famous that the writer does not have to be very imaginative to make his literary character. Qazi Abdul Sattar is distinguished by the charm of his words, the culture of that particular era, and the historical understanding of this novel. Qazi Abdul Sattar has shown the essence of both novel writing and historiography in this masterpiece. He is skilled in bringing new words, understanding every aspect of history and describing the components of culture. He has the skill of using words, language. He is an eternal thinker who understands the theory of narration and the power of the text. His work is characterized by a blend of spontaneity and depth, who explores societal norms and cultural diversity with a slow-burning intensity. His skill has given him the same place among contemporary writers which the moon has among the countless stars of the night. The uniqueness of Qazi Abdul Sattar's style is his inventive speech and irony. He was not a prolific prose writer, but what he wrote was no less than a masterpiece. His fictions are lamenters of fallen roofs and broken doors. They know the art of discovering heart-wrenching stories hidden behind termite-infested thresholds and defeated hallways. He writes with great skill the sorrows of the daughters of Eve scratching their faces and the sorrows of the sons of Adam beating their chests. Since he himself is a member of the sick Muslim civilization for one and a half to two hundred years, the hardness and sadness of his tone is not artificial, but one hundred percent real and genuine. He is so strict on his style but not that the story is lost from his hands. As the foremost novelist of the modern era of Urdu, Qazi Abdul Sattar discovered new chapters of vastness and dimension through the art of reviving. When Qazi Abdul Sattar created historical novels, he took care not to choose such a period or such a character that is controversial or not clear from the historical

point of view. Qazi Abdul Sattar made historical truths and contemporary lifestyle the first condition in his novels. The period on which the title of the speech was made was a vivid depiction of the era. Although he has the appearance of echoes of the past, but with his interesting fictional and dramatic style of writing, the reader falls under the spell of the magic of his novel's story. Qazi Abdul Sattar puts his reader in his style of time machine and transports him to the era he defines, but sometimes with such excellence that the reader does not realize it or suffer from anxiety.

In the Mughal Empire, this was the dominant principle for the princes, either you will get the crown or you will get the death board. Shah Jahan saved his throne by killing his brothers Shahryar and Khusrau, but even after assuming the throne, he killed his two cousins and nephews (1628 A.D.), so that no one else would be the heir. Dara Shukoh was the son of Mughal Emperor Shah Jahan and brother of Aurangzeb. The beginning of the novel is the moment when Emperor Shah Jahan nominated Dara Shukoh as the crown prince. Dara Shukoh ascended the throne of India. Dara Shukoh is the successor of Akbar's tradition of tolerance and equality, Jahangir's tradition of justice and Shah Jahan's tradition of glory. He is a supporter of justice and equality in state affairs. Being a Sufi man, he is interested in the basic teachings of all religions. Dara Shukoh's inclination towards spirituality and Sufism is quite high. He is a free-thinking person. Dara Shukoh's multifaceted personality includes a scholar and a writer as well. Dara Shukoh wrote nine (9) books in Persian. He was only twenty-five years old when he wrote the book "Safinat-ul-awwliya", in which he transferred his opinion on Sufism and Sufis to paper and pen. Dara Shukoh is highly influenced by the Sufis and adopts tolerance and patience. At the age of twenty-eight, Dara Shukoh writes another book "Sakeenat-ul-Awwliya", in which there is information about especially the Qadri Sufi Hazrat Mian Mir, his Peer and teacher Murshid Hazrat Mulla Shah and his followers and students. In this book, there is also a description of the incident when Dara Shukoh fell seriously ill. Dara Shukoh remained in bed for four months and could not recover despite the treatment of all the top hakeems and scholars. Shah Jahan himself took him to the monastery of Hazrat Mian Mir. So, he was cured. Similarly, in his future life, Dara Shukoh has great devotion to Hazrat Mian Mir and other Muslim and Hindu Sufis and obeys their advice. Also seen in the campaign of Kandahar and the decisive battle of Samogarh. Its disadvantage is that Dara Shukoh's attention is diverted from military preparations to witchcraft and spiritual practices, which results in his disastrous defeat. In his book "Majma al-Bahreen", Dara Shukoh wrote about the common beliefs between Hinduism and Islam. He learned Sanskrit before writing a treatise on it. Dara Shukoh believed in oneness and unity. He believed the Hindu Upanishad is the "Book of Maknoon" as described in Holy Quran.

As the story of the novel progresses, it is found that Dara Shukoh respects the foundations of the religion of both Muslims and Hindus. There is a mention of forgiving the taxes imposed on Hindus. While reading further, the reader comes to know about Dara Shukoh's campaign to Kandahar on the orders of Shah Jahan. When the Shah of Iran broke his promise and captured Kandahar, the Mughal Minister Saeed Ullah conveyed this sad news to the Mughal king Shah Jahan. The Mughal army under the leadership of Dara Shukoh attacked Kandahar, but returned without success. When Dara Shukoh returned after the defeat, Shah Jahan was very angry at this defeat and his health deteriorates. Dara Shukoh took over the reins of power and Dara ascended the gold throne, while pro-Aurangzeb spies started anti-Dara propaganda based on mistrust among the people and practically started a war front

against Dara:

“The next morning, a similar paper was taken down from the wall of the Jamia Masjid and presented to the Kotwal of the city, it read.

danger

The one who was hovering over the head of the Islamic Caliphate of India has come forward today like a golden sword. The lamp of God's life is shining and the great prince (Dara Shukoh) who hates prayer, hates fasting, hates Hajj and refrain from zakat; he is making imperial plans. That person is about to set his unclean foot on the throne of Taos, who is a denier of God and a denier of the Prophet of Allah. He is the one who wears the Arsi, ring and makta of Prabhu's name. Apparently, he is an admirer of yogis and saints; but internally, by resorting to the swords of the Rajputs, He has planned to exclude Islam from the Hindustan-the sign of heaven.”

[1]

Further in the novel, the victory of Shuja-ud-Daula at Chinnar fort is mentioned. Then the reader is shown coming to Delhi with thousands of warriors of Hashmat Beg son of Solat Beg. Then the rebellion of Prince Shuja and the declaration of his kingdom is shown. In Raj Mahal. All the events of his coronation, and the sermon and coinage in his name are expertly recorded. The last part of the novel deals with Shah Jahan's army preparations to deal with the Aurangzeb's rebellion. In the Battle of Dharmat, the allied forces of Aurangzeb and Murad played an important role in ending the empire of Dara Shukoh by crushing the royal army. After that the Battle of Samogarh is actually very important in the history of India as it marks a major turning point:

“On the chest of Samogarh was placed the balance, in one of which there was tradition and in the other there was experience, in one there was reason and in the other heart, on one side was politics and on the other side was love, on one side was philosophy and wisdom and on the other side was poetry and literature. And above all, there was a sword on one side and a pen on the other side, and even here the pen had to be a pen with a sword.”.

[2]

In the battle of Samogarh, not only Dara Shukoh and Shah Jahan's army suffered a crushing defeat, but this battle proved to be the last nail in the coffin of Dara Shukoh's empire. After that, Aurangzeb's accession to the throne of India has been described with great skill. The concluding part of the novel mentions Dara Shukoh's escape from the battle field after the defeat and his subsequent arrest and murder.

By creating a novel like "Dara Shukoh", Qazi Abdul Sattar revived a golden historical chapter of the Mughal Empire forever in literature. The present and future residents of Delhi, Agra, Samogarh, Dharmat may forget this historical battle. But this Urdu novel will always remind all scholars of this historical change. This novel will tell how Dara Shukoh reached its political peak and then how it fell at the hands of his brother. This novel describes how Shah Jahan's four sons were fighting each other for the kingdom? And apparently it was a good decision that the majority of the subjects were happy about. How Aurangzeb defeated a popular emperor with his wisdom and made himself the rightful owner of the Mughal throne. Qazi Abdul Sattar made the title “Dara Shakoh” and transferred the common civilization of the Mughal period to the pages of a novel. The subcontinent has been home to many

civilizations for centuries and in which the Hindu and Muslim civilizations are large and prominent, then all these cultures. But ruling together was not an easy task and the Mughals also faced this challenge. Qazi Abdul Sattar presented Dara Shukoh as an interpreter of truth who was also a lover of poetry and literature and a metaphor for human equality. Qazi Abdul Sattar did not consider the battle of Samogarh as a battle between Dara Shukoh and Aurangzeb. It was a battle of heart, love, poetry, literature and pen (Dara Shukoh) that was fought with jurisprudence, politics, philosophy, wisdom and sword (Aurangzeb). Dara is an unforgettable character of history due to his enlightened conscience and universal thinking which attracted the coming writers. If Dara Shukoh had been victorious in the battle of Samogarh, the history of the subcontinent would have been completely different today. And it is also not true that Aurangzeb was a fanatical Muslim. The fact is that both Dara Shukoh and Aurangzeb were playing politics to get the throne of Hindustan (Takht-e-Zarnagar), but Dara Shukoh is credited for being kind-hearted and tolerant. He was not so cruel and cunning. That's why he has got few moves and easily defeated. The defeat of Samogarh was actually the defeat of the common civilization which was built during the reign of Akbar. The defeat of Samogarh was originally the defeat of inter-religious tolerance and common cultural values. According to Qazi Abdul Sattar, the fight between Aurangzeb and Dara Shukoh was not only for the succession to the throne of India, but in a wider context, two ideologies were fighting each other. By Military, cultural and governmental angles, this battle is one of the most important battles of the subcontinent. Samogarh did not take away the kingdom of India from Dara Shukoh and handed it over to Aurangzeb, but also ended the chapter of common civilization in Mughal history that started from the era of Akbar the Great. With military preparation and strategy, Aurangzeb defeated Dara Shukoh. Dara was far from the military qualities that Aurangzeb had. Shukoh's universal thought, inter-faith tolerance and the idea of representing a common culture were destroyed. According to Qazi Abdul Sattar, Dara Shukoh was a representative of a universal culture and culture of tolerance, which history made a myth:

**“The torso was hanged at the Lahori gate and the head was displayed at the intersection of Chandni Chowk. After three days, Dara's dead body was buried in Humayun's tomb without bathing and shrouding, without offering funeral prayers. In the shadow of the same tomb. Two hundred years later, a successor of Alamgir, a grandson, Bahadur Shah Zafar came to beg for peace. Under the walls of the same tomb, the scions of Alamgir Mirza Mughal, Mirza Quraysh Sultan and Mirza Abu Bakht were killed with ruthlessness and brutality by Nazar Beg who came from across the sea.**

**In the lap of this mausoleum rests not only an emperor whose descendants added a golden chapter to the history of India, but also sleeps Dara Shukoh, who strived to save a “civilization”, “a culture” and a “tradition”. He rose to revive, but destiny snatched the pen from his hand and changed the course of history.”**

[3]

Qazi Abdul Sattar's novel “Dara Shukoh” is distinguished among historical Urdu novels as a whole and the main reason for this is the author's perfect historical awareness and insight. And he invents a style matching the history of the title, which is a proof of his knowledge. In the novel "Dara Shukoh" the atmosphere was created by the expert use of similes and metaphors and the aim was to relive these past moments. The understanding of the war and its details in the novel are exemplary. The analysis of the

alignment and formation of the infantry, the military statements of the generals and the measurement of the intensity of the battlefield is mesmerizing. Conspiracies flourishing in Palaces and Bara-Daris, social system and political stakes have been very eloquently transferred to the pages of literature. When Dara was arrested and paraded around the city in Shah Jahanabad, Qazi Abdul Sattar's emotional statement can be seen:

**“The lamentation of this doom arose that all Shah Jahanabad was in mourning. So many tears were shed that if they were collected, Dara would have drowned in them along with his elephant. There were so many cries that if their voices had been collected, they would have surpassed the sound of cannons of Shah Jahan’s army.”**

] 4[

The chapter of Dara Shukoh's life not only came to an end, but the period of Hindu-Muslim unity was also dead. If Dara Shukoh had remained the Mughal emperor, with the help of Hindu-Muslim unity, the subcontinent would have become a world power today. Today, the history of the subcontinent would have been different. After the war, the communal forces caused irreparable damage to the unity and interests of the subcontinent. Dara Shukoh's character believed in the unity and harmony of the basic ideas of different religions. Dara Shukoh's defeat also defeated these ideas. He was not only proficient in Persian and Arabic, but he also mastered Sanskrit and translated the Upanishads, Yoga and Shashath etc. Hindu scriptures into Persian. For almost a quarter of a century (25 years), he was engrossed in knowledge and grace. During this time his wife Nadra Begum and his sister Jahan Araya supported him to great extent. When Shah Jahan named Dara Shukoh out of his four sons (Dara Shukoh, Murad, Shuja and Aurangzeb) as crown prince, all Hindu-Muslims knights and sultans honored him. No one objected to this nomination. Dara Shukoh was the guarantor of mutual goodwill and Hindu-Muslim unity. The defeat of Samogarh not only ended Dara Shukoh but also Hindu-Muslim unity and mutual tolerance also collapsed.

Dara Shukoh and Aurangzeb's roles have become metaphorical. It was considered a sign of support for gentleness and non-violence. Dara Shukoh's personality flaw is that he does not have the skills to play tricks to gain power, he cannot unite the Islamic militant elements with him by lying. While Aurangzeb's character is known as a true militant who can go to any extent to gain power. He knows the political use of religion (Islam) and uses it as an effective weapon and does not shy away from using it. The quality of Aurangzeb's character is that he does not waste time in dance, song and arts; but with sincere determination, he continues to work hard day and night to achieve the government. It is not a reality that Aurangzeb has a lot of attachment to Islam or he is a staunch Islamist, rather he very cleverly and cunningly combines the Islamic extremists with him and presents Dara Shukoh and his war as a war of right and wrong:

**“The French Traveler Jean de Thevenor (d.1667), writing over two decades later, recounted that Aurangzeb, “who has always professed an affected devotion, “has a cow killed in the temple. This was in order to defile it so no worship of the “Gentiles” could take place.” [5]**

Aurangzeb is skilled in political propaganda and rumor making. He joins his other two brothers, Murad and Shuja, in addition to Dara Shukoh, and in return deceived them by false promises of the future kingdom. But after the defeat and killing of Dara, Aurangzeb also killed Murad and Shuja one by one

to save his imperialism. Dara was a Sufi Emperor who was influenced by many Sufis, among whom the name of Qadri Sufi Mian Mir Sahib is at the top. Dara Shukoh was a preacher of the mystical side of Islam. Dara's personality is such that the majority of the people want him from the heart but are not ready to fall under Aurangzeb's sword for him. Aurangzeb's victory in the field of battle is expected because no matter how powerful the pen is, it will remain bareheaded in front of the sword. Apparently, Dara was defeated in the battle field but he deserved the sympathy of soft-hearted people due to his knowledge-friendly and balanced nature, he still deserves the sympathy of the soft-hearted people:

**“Dara Shukoh is considered a moderate character in India. Hindu-leaning historians and intellectuals of India believe that if Aurangzeb had been replaced by Dara Shikoh on the throne of the Mughal Empire, the situation in the country would have been completely different.” [6]**

Because the subcontinent has been a heaven for foreign invaders, the dominant public opinion here could not come out and fight in support of Dara Shukoh. Dara Shukoh lost in the subcontinent yesterday and is still losing today. He will continue to lose in the future. Aurangzeb is a representation of extremist and militant thinking; who, even if there are only a handful, are capable of taking the whole society hostage and becoming victorious. Due to this division, even the Mughal empire could not flourish after Aurangzeb, fell into disintegration and became a past tale. This battle had a great impact on the coming periods. According to Pakistani playwright Shahid Nadeem, the defeat of Dara Shukoh at the hands of Aurangzeb laid the foundation of the division of the subcontinent.

If Dara had won this war of power, today the subcontinent would not have suffered from this level of extremism and fanaticism. Relatively, all the nations would have lived with more tolerance and patience; and the clouds of war would not have been hovering all the time. After the defeat of Dara Shukoh, Hindus (the majority) felt disenfranchised and uneasy in the subcontinent and felt insecure. The Hindu kings also realized the concerns of their subjects and started efforts to uproot the veiled Mughal empire. It was found that they could get the support of the Hindu majority against the Muslim rule. This hatred continued to grow, even when the British came from outside and extended their influence here, the Hindus supported them wholeheartedly so that this Muslim rule could be overthrown. By the defeat of Dara Shukoh, the Hindu-Muslim distance increased to an irreparable extent. This is the reason why when the British were occupied, the Hindus got their support and organized anti-Muslim policies. Those who were moderate Muslims, were also affected by this fanaticism and inevitably they also started to feel insecure. As a result, after the departure of the British, the subcontinent had to be divided. Those Muslims who could not join Pakistan, remained in India but the fear of the majority Hindus in their heart continued to increase day by day. This novel by Qazi Abdul Sattar is a lament of the same concerns. He wishes if Dara Shukoh had won and Aurangzeb had not won. So that in the coming time, this political and social issue for Muslims Problems would not have arisen and Hindu-Muslim tolerance would have remained and would not have turned into mutual hatred.

**Conclusion:** Qazi Abdul Sattar immortalized the story of Dara Shukoh by writing the novel “Dara Shukoh”. There is also a message for all the readers to help the Dara Shukoh around them and not make them lose; otherwise living in the future will be difficult. There is also a message to avoid fanaticism if the state is to be saved and peace and tranquility to be sustained.

Through the mediation of “Dara Shukoh”, Qazi Abdul Sattar has also given a message to the rulers that



where the welfare of the people is essential in the affairs of the empire. Equality among all classes is essential. Excellence in military arts and curbing fanatical forces is necessary and mandatory. Empires are not saved only by kindness and patience; When the evil elements come, they should be dealt with iron hands. If religion is separated from politics, only Genghisism will be created, but when religion is used politically to get the throne and crown, it will become Aurangzebism.

Qazi Abdul Sattar has also given an important message to the religious community that they should not consider themselves in danger all the time. Whenever someone who wants power and government tries to use them personally, they should be so aware. That they can avoid the tricks of those tricksters and protect their holy religion from such temptations.

Qazi Abdul Sattar's novel *Dar al-Shukoh* was first published in Lucknow in 1968. It was the time when the subcontinent had gone through partition. The partition had the most severe effects on the Muslims who remained in India, because the Hindu majority there was also extreme. It turned towards favoritism and there was discrimination and intensity in their interaction with Indian Muslims. Since writers are a sensitive class, Qazi Abdul Sattar felt this fanaticism and alienation while living as a Muslim in India. Therefore, when he studied the reasons for this aggressive attitude, he saw the Dara-Aurangzeb war as the main reason.

The situation in the subcontinent is becoming more and more tense and alarming. First, this division was only between Hindus and Muslims. Then it happened between India and Pakistan. Then Muslims in Pakistan were divided into divisions and now the situation is so worse that even though all of them living in Pakistan have one homeland, one religion, one language, one culture and one tradition; but still one person is the enemy of another person.

In today's era, if we look in the context of the situation in Pakistan, we find that in this country many kinds of political, intellectual, social and ideological wars are taking place between Dara Shukoh and Aurangzeb. Dara-like people are losing and Aurangzeb-like people are winning again and again. For the integrity of the country of Pakistan, it is very important for all the nations in it to live in brotherhood and tolerate each other and to eradicate militancy. Only the state can be weakened by inciting hatred and religious and jurisprudential differences. Sufism and universal thought can only keep these different units together.

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