

## HISTORICAL AND BIOGRAPHICAL APPROACHES TO URDU LITERATURE: A CASE STUDY OF N.M. RASHID'S POETRY

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### Abstract

*Historical and biographical approaches to literature are a perspective, a lens through which a reader can see or explore only those ideas that have their link with the life of the writer, historical events, and the values of his age. N.M.Rashid was a postcolonial modern Urdu poet of Pakistan. The researcher has used the literary model of Bennett & Royle (2004), which tells us the ways to study the life and history present in the literary text. Being a postmodern writer, N.M. Rashid focuses his attention on collective voices, intertextuality, Meta-fictional, ironic narrators, and especially on language. Postmodern writer challenges hegemonic values like heteronormativity, imperialism, and the traditional concept of feminism and masculinity. Our data analysis shows that N.M.Rashid has used colonial and biographical events in his poetry to make it more reliable and authentic. Further studies also show that this is the only appropriate method that tells us how to explore the autobiographical and historical events of the past.*

Keywords: Historical, Biographical, postcolonial, Autobiographical

### Introduction

Historical and biographical approaches to literature are a perspective, a lens through which a reader can see or explore only those ideas that have their link with the life of the writer, historical events, and the values of his age. A maximum number of literary works of the world are analyzed in the light of the approaches mentioned above. Through these approaches, a critic or a researcher can study the work of art concerning the age in which that piece of literature is produced. The principal focus of the reader is the life, time, and environment in which literature is made (Taine, 1864).

The present research is about the historical and biographical approaches to Urdu literature, especially regarding the selected poems of N.M. Rashid, such as “Intaqam and Tail k Sodaghar.” Being a postmodern writer, N.M. Rashid focuses his attention on collective voices, intertextuality, Meta-fictional, ironic narrators, and especially on language. Postmodern writer challenges hegemonic values like heteronormativity, imperialism, and the traditional concept of feminism and masculinity. N.M. Rashid also studies the psychology, heterosexuality, imperialism, colonialism, feminism, and masculinity of postmodernism. He also presented the ancient histories of marginalized people through his poetry. Postmodern text is often intertextual, as in the case of N.M. Rashid’s poetry. His poem ‘Hassan kuzagar’ is highly intertextual. Even the name ‘Hassan’ is intertextual because of its Islamic background.

### Historical Approach:

The historical approach most of the time allied with the biographical approach, and together, they shaped historical and biographical approaches. According to Russell (1966), “literary Critics of historical and biographical approaches interpret poetry regarding the history, time, and life of the author.” For instance, you will never understand Chaucer’s

work without the study of the 14th-century society. The critics discovered that a man of the law was Thomas Pinchbeck, Franklin was Pinchbeck's neighbor, the shipman was John Piers, and the master of ceremonies was the genuine owner of the lodge. The same is the case with "A Passage to India" by E.M. Forster, "A Train to Pakistan" by Khuwant Singh, and "Azadi" by Chaman Nahal. The following five steps will help the readers to understand the historical and biographical approaches to Urdu literature.

1. Consider the time component, when the poem/piece of literature was written, and in what context it was composed.
2. Is there any special event that occurs at the time? How did the author present the event in the poem?
3. To see whether the events had a connection with the writer and how those events influenced the life of the author.
4. They are coming up with the clues given by the author of the poem/piece of artwork. These clues may be in the form of symbols, figurative speech, or other technical or literary devices.
5. Finally, interpreting the literary work concerning historical events, characters, ethnography, reminiscence, oral history, narrative, storytelling, etc.

Seth (2010), in her book, 'Research Methodology in English,' states that "No work of art can be completely separated from its creator. The work of the writer always illustrates the personality of its creator." The reader wants to know about its author. He asks:

1. Who wrote this poem?
2. What type of person was a writer?
3. Are all the incidents and issues in the poem are real?
4. Is the character's pen pictured in the poem/piece of literature lifelike and taken from real life?

### **Biographical Approach**

The benefits of the biographical approach are as follows:

1. Facts about the author's experience can help a reader decide how to interpret a text.
2. A reader can better appreciate a text by knowing a writer's struggles or difficulties in creating that text.
3. A reader can understand a writer's preoccupation by studying the way they apply and modify their own life experiences in their work.

Before applying the historical and biographical approaches to Urdu literature, we should first study the life of the poet so that we can relate the biographical events of the author with the selected poems of N.M. Rashid.

### **Biography of N.M. Rashid**

N. M. Rashid was born in the Punjab on August 1, 1910, in the town of Akalgarh, in the district of Gujranwala, Pakistan. His mother tongue was Punjabi, and he received his education in Urdu, English, and Persian. Rashid attended Govt. College, Lahore, where he received a B.A. degree with honors in 1930 and an M.A. in Economics in 1932. He studied English literature with Ahmed Shah Pitras Bukhari, a popular writer and Cambridge graduate who would later become Rashid's superior both at All India Radio and at the United Nations. Like many South Asian literary figures, Rashid began a career in radio and then joined the army. From 1939 to 1941, he worked at All India Radio, first in Lahore and then in Delhi. There he published his first collection of poetry, "Mavra," in

1941. From 1943 to 1947, he took up a temporary army commission with the rank of captain in the Inter-Service Public Relations Directorate of the British Indian Army. He started his job in Delhi, and then he went to Iraq, Iran, Egypt, Jerusalem, and Ceylon. Rashid's experience in Iran became the subject of his second collection of poetry, "Iran Main Ajnabi," which he published in 1957. In 1952, Rashid joined the United Nations as an information officer, a post that would take him to several countries in his later life. He lived in New York until 1956, then Jakarta in 1958, and Karachi from 1958 to 1961. In 1961, his wife passed away. Two years later, he married Sheila Angelina, an Italian-British teacher. He returned to Iran in 1967 and remained there until 1973. Rashid passed away from a heart attack on October 9, 1975. Contrary to the burial practice of Islam, his body was cremated (Pue, 2014).

### Literature Review

The present research is about the historical and biographical approaches to Urdu literature, particularly a famous, modern, progressive poet named N.M. Rashid. According to Campbell (2005), in "A Handbook of Critical Approaches to Literature," "Poets, in the earliest time, were the historians, and the mystics of their folks." For example, Chaucer's book, 'The Prologue to the Canterbury Tales,' is the history of the 14<sup>th</sup>-century society. The same is the case with 'The Rape of the Lock' by Pope. It tells the history of the 18<sup>th</sup>-century society. A slightly different idea is presented by Ronald S. Crane (1932) in his book "Collection of English Poems": "True poetry is always personal." For example, Emily Dickinson's poetry is purely the drama of her personal life. The poem, 'Because I could not stop for Death,' is the story of her personal life. Robert Frost also presented his personal life in poetry. From the biographical perspective, the poem 'Home Burial' is about the death of Frost's nephew. Bennett (2004) argues the same idea that the "Author is like a ghost, never fully present or fully absent in the textbook." This tells us that the author is always in the book or somewhere around the book. Habib (1991), A famous scholar, translator, and author of the book, "Literary Criticism from Plato to the Present: An Introduction," states that "Rashid's poetry expresses the true historical problems of the age." These problems are mostly socio-political, economic, and colonial. Habib (1991) further says that most of the historical allusions in Rashid's poetry are almost the horror of colonialism and the mayhem of World War II. The same idea is discussed by Zia-u-din (2010) in this way, "Rashid's poetry is the poetry of the author and his time." Dr. Sean Pue, a researcher and ahead of the Urdu and Hindi department at Colombia University, in his book, 'I too have some Wings' on N.M. Rashid states that 'the reader can study the poetry of N.M. Rashid went through different approaches, but the most suitable approach is the historical-biographical approach'. According to Pue (2014), the poem "Tail k Sodaghar" by N.M. Rashid is about the invasion of the Russian colonizers against the Muslim oil traders. It is about the colonial history of Iran and Pakistan. N.M. Rashid, in his poem "Dirachey k Qareeb," narrated a story about the frustration and helplessness of a man living in a degenerated society and under foreign rule; when leaders, especially religious leaders, are caught in inertia, the intelligentsia suffers from an impotent, and the ordinary people, living in slummy apartments, have contented with a marginal existence of routine and drudgery (Habib, 1991). His poem "Abu Lahab" is about a historical character 'Abu Lahab,' who was the worst enemy of the Holy Prophet Hazrat Muhammad

(P.B.U.H). In the Quran, Surah Lahab, Allah explains how this ‘father of flame’ will himself be eaten up in flames (CXI, 1-3) (Habib, 1991).

### Research Questions:

In this research, the researcher would like to resolve the following queries:

1. Is there a significant relationship between the literary text and history?
2. What is the relationship between the literary text and the author?
3. Can historical and biographical approaches to literature help us understand the time, history, and autobiographical elements in literary texts?

### Methodology

The present research is qualitative, and the source of data is the poetry of N.M. Rashid. The researcher has used the literary model of Bennett & Royle (2004), which tells us the different ways to study the life and historical events present in the literary text. The researcher has analyzed the selected poems of N.M. Rashid rather than the author’s whole work. These selected poems are “Intaqam and Tail k Sodaghar.”

### Delimitation of the Study: Scope of the Study

One of the important delimitations of the study is its scope. The study does not aim to analyze all the historical and biographical references present in N. M. Rashid’s poems. Only 2 of his poems, “Intaqam, and Tail k Sodaghar, ” have been analyzed for our analysis.

### DATA ANALYSIS

The purpose of this research is to explore the historical and biographical approaches to Urdu literature, particularly about N. M. Rashid’s poetry. The researcher has collected the data from the selected poems (Intaqam, Tail k Sodaghar, and Hassan Kozaghar) of N.M. Rashid then analyzed it with the help of the literary approaches mentioned above.

### ANALYSIS OF THE POEM “TEL K SAUDAGAR”

In the poem "Tel k Saudagar," N.M. Rashid cautions the Muslim world of the impending threat posed by European invaders, who are poised to acquire the petroleum riches of the Muslim world. The poet is narrating a story that is closely related to the historical achievements and grandeur of the Muslim community. Samarkand and Bukhara held significant prominence within the Muslim world, serving as pivotal centers in terms of religious, cultural, and economic aspects. The invaders (Russians) caused substantial physical and cultural destruction to both metropolitan areas. Examine the second verse (line) of the poetry, titled “bajā hai, bukhārā Samarqand bāqī kahāñ haiñ?” Within this satirical line of the poem, the poet poses an inquiry to the Muslim community on the integrity of Samarkand and Bukhara’s existence. The writer underscores the notion that the Russian invaders were responsible for the destruction of these two culturally significant towns within the Muslim world, resulting in their exclusion from the Muslim cultural sphere. In line 9 of the poem, the poet conveys a similar concept by stating, “bukhārā Samarqand ko bhūl jā’o,” which can be interpreted as an invitation to disregard or let go of the significance of Samarkand and Bukhara. In verses 7 and 8 of the poem, the author highlights the profound suffering endured by the colonized inhabitants of Samarkand and Bukhara, emphasizing their vulnerability and dependence on funeral processions. These lines provide light on the sad historical experiences of these communities. The author has employed a captivating metaphor, referred to as ‘do mah-jabinen,’ to symbolize the two aesthetically pleasing cities of Samarkand and Bukhara. The aesthetic appeal of these

women is compromised by the oppressive influence of Russian “pantheism.” Similar circumstances can be observed in the urban areas of “Tehran” and “Mashad.” In the subsequent passages, the author cautions the inhabitants of “Tehran” and “Mashad” to divert their attention from Samarkand and Bukhara and instead focus on their urban centers. The American, Russian, and British military forces are prepared to undertake an operation to seize control of the cities of Tehran and Mashhad, together with their respective oil reserves.

9. *buḵhārā samarqand ko bhūl jā`o*
10. *ab apne daraḵshandah shahroñ kī*
11. *ṭahrān-o-mashhad ke saqf-o-dar-o-bām kī fikr kar lo*

The poet is also giving a ray of hope that the Muslims of ‘Himalah’ (Pakistan) may come forward and save the people and the culture of ‘Mashad’ and ‘Tehran.’ The following lines are the best example of N.M. Rashid’s optimism.

- 50 *mire hāth meñ hāth de do!*
- 51 *mire hāth meñ hāth de do!*
- 52 *kih dekhī haiñ maiñ ne*
- 53 *himālah-o-alyand kī choṭiyoyñ par anā kī shu`ā`eñ,*
- 54 *uñhīñ se vuh ḵhvurshīd phūṭegā āḵhir*
- 55 *buḵhārā samarqand bhī sāl-hā-sāl se*
- 56 *jis kī ḥasrat ke daryūzah-gar haiñ!*

The verse (line) 57, ‘mire hath main hath de do,’ was symbolic. The historical and biographical references of the poet are explicated. The biography of the poet reveals that the author resided in Iran for the last six years. He had an affinity for the language, culture, and people of Iran. He regarded the people of Iran as his brothers and sisters. That is why he desired to assist them in their hardships. He offered his assistance, as well as the services of his country, Pakistan, to the people of Iran. N.M. Rashid was employed as a soldier within the British army. Subsequently, he tendered his resignation from the position, having realized that the British military had exhibited insincerity towards the Muslim world, particularly in relation to the Muslim population of India. When the writer stated, ‘mire hath main hath da do,’ it signified the writer’s intention, in their capacity as Hindi soldiers, to protect them from the colonizers. The biography of N.M. Rashid further demonstrates that in 1935, he became a member of the Muslim Khaksar Movement. This organization placed significant emphasis on military-style discipline and harbored aspirations of liberating India from British colonial rule. This biographical reference demonstrates his affinity for active participation in the freedom movement and his aspiration to safeguard the Muslim world from external forces.

The writer has cited another historical reference, Haal-a-Hindu, from the poetry of Hafiz Shirazi, a 14th-century Persian poet. He addressed his beloved in the following lines.

- For a mole on the cheek of my darling,  
Which the breezes of Shiraz have fanned,  
I would gladly surrender Bukhara,  
Or give back to its Khan Samarkand*

In 1388, the city of Shiraz was conquered by Timor, a prominent Mongol king. He demonstrated his desire to meet the poet, who exhibited great generosity by being willing to

sacrifice two splendid cities in the event that her beloved held his heart in her hands. It has been asserted that they encountered one another, and the monarch expressed admiration for the poetry of Hafiz Shirazi (Blackwell, 1948). According to Pue (2014), the “Hindu Mole” from the Hafiz couplet was depicted as a graphic metaphor for the colonized India, albeit in the past tense. However, in this context, it was portrayed as a manifestation of Britain’s imperial ambitions rather than being associated with aesthetic appeal. The structural differences between European colonialism and Soviet communism are disregarded by the poem, which identifies a shared experience of foreign domination in India and Iran.:

**40. Cities dissolving like flowing shadows**

**41. Falling roofs and doors**

**42. Minarets and domes.**

N.M. Rashid also warns the Govt of Iran about the dangerous plot of the Russians in the following line.

**56 tel ke būrhe saudāgaroñ ke labāde pahan-kar,**

**57 vuh kal rāt yā āj kī rāt kī tīragī meñ,**

**58 chale ā’eñge ban-ke mēhmāñ**

**59 tumhāre gharoñ meñ**

These verses (lines) also serve as a reminder of the British traders who arrived in India solely for the purpose of engaging in commerce and trade.

The flowing lines were deemed significant in relation to historical and biographical approaches to Urdu literature. The writer recounted a narrative that evoked emotional responses, including the shedding of tears, in response to the devastation experienced by our cherished nation. The British exerted a significant impact on the land and populace of India, particularly with regard to the Muslim community in India. Verse (line) 42 specifically pertains to the culture and civilization of the Muslim community.

**38. bahā’e haiñ ham ne bhī āñsū,**

**39. hamārī nigāhoñ ne dekhe haiñ**

**40. saiyāl sāyoñ ke mānind ghulte hu’e shahr**

**41. girte hu’e bām-o-dar**

**42. aur mīnār-o-gunbad,**

The poet calls the British invaders as oozing ulcers on the face of the cosmos. The verse (line) 36 shows the hatred of the poet against the British.

**36. ‘izār-e jahāñ par vuh ristā hu’ā gahrā nāsūr**

The title of the poem, ‘Tel k Saudagar,’ is highly subjective as well as symbolic. The biography of the author informs us that N.M. Rashid possessed a profound affection for the Persian language, culture, and civilization. He translated Persian poetry into Urdu. N.M. Rashid observed the oil crises between Russia and Iran in 1944. The Russian government had demanded a substantial concession on oil prices from the Iranian Prime Minister at that time, Muhammad Said. The second crisis commenced in 1946 when the Iranian prime minister committed the then-Russian leader to establish a collaborative Iran-Soviet oil company. The poem constituted a personal endeavor on the part of the poet to preserve Iran’s oil resources. At the conclusion of the poem, the author exalted his compatriots by portraying them as individuals of great strength and unwavering courage. The utilization of the term “Himalah” alludes to the Pakistani nation, which stood firmly like a towering mountain in opposition to its adversaries.

52 *kih dekhī haiñ maiñ ne*

53 *himālah-o-aland kī choṭiyōñ par anā kī shu ‘ā‘eñ*

The term ‘aland’ denoted the population of Iraq residing along the banks of the river ‘aland’. Another autobiographical reference was discovered in the poem, namely “Maray Hath Main Hath Da Do.” The poet, in the capacity of a Hindi Soldier, advised the people of Iran that the only nation capable of assisting them in times of hardship would be the Pakistani nation. The expression mentioned above and the poet’s biography indicate that N.M. Rashid himself belonged to the ‘khasaar movement,’ and as a former army personnel, he aimed to safeguard the people of Iran.

The postmodern writer frequently employed rhetorical and literary devices in literature, particularly in poetry. The writer used a metaphor in the line mentioned above, which reads as follows: “like the eyelashes of intoxicated deer.” The text alludes to the two aesthetically pleasing cities of Iran; however, it is evident that the metaphor conveys the writer’s admiration for the exquisite women of Iran. In the biographical essay on N.M. Rashid, Saqi Farooqi asserts that N.M. Rashid frequently expressed admiration for the gorgeous women of Iran during his everyday conversations.

#### ANALYSIS OF THE POEM “INTAQAM”

According to N.M. Rashid’s poem “Intaqam” is about frustration, disillusionment, mental struggle, a manifestation of helplessness, and the lust of the youth of this age. It looks like a story of N.M. Rashid’s personal life. The poet also presented a psychological realism to condemn the human action of imperialism. The poem is a depiction of the triumph of a brown man over a white woman. This victory of the brown man over the white woman is called a “sexual myth,” desire for the white flesh, by Fanon (1952) in his book “Black Skin White Mask.” The protagonist in the poem has a strong desire to take revenge on the white flesh, who are colonizers, created “Others” and called the Indians ferocious and barbarians. Here, we can observe that the protagonist of this poem is fully neurotic, and their neurosis is undoubtedly embedded in their historical condition.

There are two characters in the poem: the narrator of the story, the poet, and the woman, the beloved of the poet. The narrator symbolizes the brown people, and the woman represents the white people. Thus, the story of the poem is in the form of revenge from the colonizers by playing with the body of the white woman.

#### Historical references:

The primary idea of the poem is the revenge. The poet narrated a story about the imperialism of the British people. The writer used the word “talvaron” (swords) symbolically, which means power, authority, supremacy, command, etc.

9. *ujlī ujlī ūñchī dīvāroñ pah ‘aks*
10. *un farangī ḥākimoñ kī yādgār*
11. *jin kī talvāroñ ne rakkhā thā yahāñ*
12. *sang-e bunyād-e farang!*

The verses mentioned above describe the atmosphere of the English people’s rooms. The poem ‘*ujlī ujlī ūñchī dīvāroñ pah ‘aks*’ means the pictures of the English people on the walls with swords in their hands is, in fact, the memorial of the colonial history of the English rulers. These rulers first set their foot on Indian land. The hearts of these colonial masters are made of stone and brass. They have no emotions. The following lines are ironic.

5. *dhāt aur patthar ke but*
6. *goshah-e dīvār meñ hañste hu`e!*

The ‘idols’ are the symbol of the colonizers who are smiling at the colonized, which means the white shows their hatred against the browns. Fanon (1952) states the same idea that ‘the white people excluded the black people even from the category of humanity and as a result of that they treated them with cruelty.’

The author used the phrase ‘*ajñabī ‘aurat kā jism*’, “a foreign woman’s body,” symbolically means England. The rape of a ‘foreign woman’ means the rape of the country (England). The protagonist (poet) in the poem is the symbol of an Indian or Hindi soldier, and the woman who is naked and being raped by the protagonist means the country, the colonizers, Britain. So, the protagonist is taking revenge on the colonizers, the British people.

The phrase “*ajñabī aurat*’ (*foreign woman*) is consciously employed by the author. The colonizers are like a foreign woman who enters your home as a guest and finally deceives you with the help of their beauty. The poet used the phrase ‘*ik barahnah jism*’ (*naked body*) in a derogatory sense for the British women. This ‘naked body’ can be a trap for the Indians.

The last four lines (verses) are the crux of the poem. It demonstrates how a colonized became neurotic under the British Raj, and now they wanted to take revenge on them. Thus, the assault on the naked body of a woman is a kind of vengeance for an Indian from the British invaders.

14. *ik barahnah jism ab tak yād hai*
15. *ajñabī ‘aurat kā jism,*
16. *mere "hoñṭoñ" ne liyā thā rāt bhar*
17. *jis se arbāb-e vaṭan kī be-basī kā intiqām*

#### **Biographical references in the poem:**

The poem ‘*inteqam*’ is highly biographical. It tells us the story of the author and his beloved. If we thoroughly study the life of N.M. Rashid, we can safely say that N.M. Rashid has a lot of love affairs in life. His second marriage with an American girlfriend, “Shilla,” his love affair with a white girl, “Salamanca,” and some unknown females in his poetry support the idea that the poem has some biographical elements.

#### **Contradiction:**

There is a contradiction to the remarks mentioned above that N.M. Rashid shows his hatred against the British Rulers, but at the same time, he loves the ‘Shilla’ and ‘Salamanca,’ the white women. Fanon (1952), in his book, ‘*Black Skin White Masks*,’ answers this question. Fanon (1952) argues that “black men desire white women because through being loved by a white woman, black men feel recognized by the world as white. Fanon (1952) again discussed the same idea in the 3<sup>rd</sup> chapter of his book, that “black men choose to enact revenge for colonial violence on the bodies of white women.” So, in the racist countries, racism and sexism interact. Fanon (1952) also quoted an example from an autobiographical novel, ‘*A Man Like Any Other*’ by Rene Maran, in which Jean, a black man, loves white women. The white woman belongs to the group of colonizers, whereas the black man belongs to the group of colonized. The theme of the novel is how the black man desires to be white through the body of the white woman. So this kind of relationship is possible. Fanon (1952) quoted another book, “*The Psychology of the Colonizers*,”



written by a French psychoanalyst, Mannoni. In this book, the writer analyses different dreams of white women who become psycho. In most of the dreams, the dreamers are haunted and attacked by the black. In some cases, white women are looking for black men to satisfy their sexual desires.

1. The biographical essay was written by ‘Saqi Farooqi’ a very close friend of N.M. Rashid states that the poem ‘Inteqam’ is about N.M.’s girlfriend. Rashid, named “Salamanca.”
2. The poem is also in the form of a narration. As far as historical and biographical approaches to literature are concerned, the state of narration is related to the personal life of the author.
3. The analysis of the poem tells us that it is the personal desire of the poet to take revenge on the colonizers. To take revenge on the imperialists is the main idea of the poem, which looks like a highly personal idea of the author.
4. Finally, the description and the setting of the poem show that it is based on the author’s personal life. The description of the room tells us that it is the personal room of the British woman, where we find idols of stone and brass, swords on the walls, burning coal in the garret, and beautiful carpets on the floor.
  4. farsh par qālīn, qālīnoñ pah sej
  5. dhāt aur patthar ke but
  6. goshah-e dīvār meñ hañste hu’e!
  7. aur ātish-dāñ meñ angāroñ kā shor
5. The poet has composed this poem before the partition. The poem is included in the first book of N.M. Rashid, “Mavra,” published in 1941. It was the time of the British Raj in India. At that time, N.M. Rashid was a member of the Khakhsaar movement. They are working against the British Raj to free their homeland. After the study of the biographical elements, we can say that the poem “inteqam” is the writer’s personal experience. Thus, the time factor will also help the readers read the poem in its literal sense.
6. Another very important point is that the author wrote this poem before partition while he was in India. Look at the following lines (verses). The use of the word ‘yahan’(here) in line 11 tells us that the poet is talking about India. This reference states further evidence that the poet, N.M. Rashid has a girlfriend in India.
  11. jin kī talvāroñ ne rakkhā thā yahāñ
  12. sang-e bunyād-e farang!

In short, the poem can be analyzed by using different literary approaches, but the real charm lies in utilizing the historical-biographical approach to literature. Through this approach, the readers may understand poetry to its core.

### Criticism

The following are the objections to the theory:

1. This approach tends to reduce the work of art to the level of history/biography and make it relevant rather than universal. Readers wanted to read literature for the sake of pleasure rather than the history or the autobiography of the author.

2. Few critics assert that history is complicated, unconfirmed, and subjective. How do the personal and unconfirmed historical events give pleasure to the readers?
3. To understand historical and biographical approaches to literature, the readers have to study extra/more books on history as well as on the life of the author. This additional study may break the sequence of reading and take the readers away from the pleasure provided by literature.
4. History questioned the notion of rationality and truth and argued for the historical context of knowledge and reason.
5. Literature gives pleasure, whereas history provides information. For readers, pleasure is more important than the information.
6. Historical events can be politically manipulated, whereas the work of literature, especially poetry, directly comes from the heart of the author.
7. How can a reader judge and say that the life of the author and the historical events are more important in poetry than the poetry itself?

## 8. Conclusion

The discussion on data analyses presents a valuable insight into the poetry of N.M. Rashid with the help of traditional literary approaches. These literary approaches guide the readers of Urdu literature on how to explore the historical and biographical elements of the literary texts. According to Taint, life, time, and history are difficult to study. For this, we need to have extensive knowledge about the past and especially about the personal life of the author. Most of the time, the life of the author and the historical events are intermixed in a way that makes it difficult for the reader to find the real meaning of the text. Sometimes, the complex metaphors and symbols deceive the reader completely. Thus, the reader must be careful and well-equipped in the field of literary approaches. In the end, we can say that Bennett & Royle's (2004) literary model is the most appropriate model that helps readers study life, history, and time in the literary text.

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