

Lapis Lazuli

An International Literary Journal

ISSN 2249-4529

www.pintersociety.com

GENERAL ISSUE VOL: 8, No.: 1, SPRING 2018

UGC APPROVED (Sr. No.41623)

BLIND PEER REVIEWED

About Us: <http://pintersociety.com/about/>

Editorial Board: <http://pintersociety.com/editorial-board/>

Submission Guidelines: <http://pintersociety.com/submission-guidelines/>

Call for Papers: <http://pintersociety.com/call-for-papers/>

Lapis Lazuli

All Open Access articles published by LLILJ are available online, with free access, under the terms of the Creative Commons Attribution Non Commercial License as listed on

<http://creativecommons.org/licenses/by-nc/4.0/>

Individual users are allowed non-commercial re-use, sharing and reproduction of the content in any medium, with proper citation of the original publication in LLILJ. For commercial re-use or republication permission, please contact

lapislazulijournal@gmail.com

SHAISTA A KHAN

تصویر و مصور

Tasveer-o-Musawir

تصویر

سے گرتے تصویر نے تو تصویر کو کہا
 سے نہرتے میرے مری ہے نمازش
 ہے منصفی ناقد کو سولہ یکن
 سے نظر میری ہو پو و شہیدہ تو کہ

Picture

Said the image to its maker
 I display your craftsmanship
 But yet what a regretful injustice it is that
 You are hiding out from my eyes

مصور

پروردیدہ بنا چشم ہے گراں
 پر شرر گزری کہ یا سے بے یمنی جہاں
 و تاب سوز و تب و درد و غم نظر
 خبر پر رک رک ناعت نادان اے تو

Picture maker

Tyranny, says the maker is the fate of keen eyes
 As fire sparks, eager to see the world perish within
 Vision, pain, burning, and razzle-dazzle are destinies of vision
 O naïve one! Restrain yourself to reason

تصویر

ذاتِ وادی کی خرد و خبر، عقل
جاودانی حیات کی دلِ نظر
و تاز تگ کی زمانے اس ہے نہ ہیں
ترانی لہن حدیث سزاوار

Picture

Reason, says the image, is just weak wisdom

While the potion sustaining life, is vision

Not the hustling time which hinders my vision

Is you who choose to remain unseen

مصور

سے ہنر کے مالات ہے تو
سے گرنہ نقش اپنی نے نومید ہونہ
شرط یہی اک ہے کی دیدار مرے
سے نظر اپنی ہونہ پہ نہاں تو کہ

Picture maker

With best of my skills, I crafted you, my creation!

Do not lose hope from your maker

The only condition to behold me is

Do not conceal sight of the self of your own

The poem, composed by Allama Iqbal[1] is a dialogue between tasveer (picture) and tasveergar (picture maker).[2]

W.J.T. Mitchel in his essay, “What Do Pictures “Really” Want?”[3] questions the need to respond to an art-work as if they are living entities; possessing the power to influence us, behold us, to persuade us, seduce us. Art evokes powerful fears; desires and sometime it illuminate our everyday lives.

Roland Barthes in his article titled “Death of the Author”[4] counter argues that the ‘author’ is not really an author, but a ‘scriptor’ who juxtaposes ideas. He believes the work should be independent of its writer or author. The task of the writer is to create. It’s upon the reader or the viewer to make sense of what they read and perceive of the work.

Michel Foucault in the first chapter of his book, “The Order of Things”[5], talks about a painting titled “Las Meninas”. According to him the painting raises questions about reality and illusion and in the process, creates an uncertain relationship between the viewer and the art-work. He questions the systems of thoughts or looking into an art-work or painting. He has brought to light a different way of seeing of an artwork. However the painting raises questions on what is seen and what has been left unseen? The novel, “My name is Red”[6] by Orhan Pamuk describes a ‘hastily painted tree’ on a dislocated miniature leaflet of a miniature album. The painted tree of the leaflet separated from album recounts its birth, anger, happiness, journey and excitement. The leaf wishes, “I am a tree and I am quite lonely. I weep in the rain. For the sake of Allah, listen to what I have to say”.[7]

The reason behind translating this nazm[8] (poem) is not that it is composed by a renowned poet and philosopher. We are so used to reading Urdu poetry in specific way such as romantic, religious, and spiritual. It is also believed by many that Allama Iqbal was a religious and spiritual poet and this nazm is often read and interpreted as a religious piece of literature.

The translation opens up a new perspective, which would perhaps be beyond the confined ways of reading Urdu poetry. There are several Urdu poets such as Kaifi

Azmi, Bahadur Shah Zafar, Razi Akhtar Shauq, Naseem Sayed, Shakeel Badayuni and many more who have talked about rang (color), tasveer, Naqshgar or Tasveergar (craftsman or picture maker) in their poems.

In this nazm 'Picture' (tasveer) has a wish, a desire, a story of loneliness, attachments, detachments, and it dares to speak out. The nazm helps us to review and rethink on the unheard or the muted voice of the picture.

[1]. Idea derived from one of my paper titled "A Painting's Ego and Ambition" which I presented at Balwant Parekh Memorial Lecture III in 2015.

[2]. Allama Iqbal "Tasveer wa Mussweer", "Kulyat-e-Iqbal", (Aligarh: Maktaba-e-alfaz, 1984), 659-660.

[3]. W.J.T. Mitchell, "What Do Picture "Really" wants," October 77 (1996): 71-82.
<http://www.jstor.org/stable/3257647>

[4]. Barthes, Roland. "The Death of the Author", Image, Music, Text. Transl. Stephen Heath (New York: Hill and Wang, 1977), 142-148

[5]. Foucault, Michel. The order of things: an archaeology of the human sciences, (New York: Vintage Books, 1994),

[6]. Orhan Pamuk, "My name is Red", Transl. Erdag M. Goknar, (New York: 2001) PP. 56-61.

[7]. Pamuk, "My name is Red", pp. 56.

[8]. Nazm is one of the prominent genre of Urdu poetry. They often have couplets one after the other, but it is not necessary as nazm may also have paragraphs of four sentences or more.

BIO-NOTE

Shaista A Khan was educated in Rampur, Aligarh, Delhi, Hyderabad and Heidelberg. Currently she is associated with a project with The Raza Foundation and is also working with Amar Nath Private Collection in the archives department. Her research interests lie in Islamic Art History and Architecture.

E-mail id: anwarshaista60@gmail.com

