

Mirza Adib's autobiography "Matti Ka Diya": A mirror of civilized values**Dr. Safia Bibi^{1*}, Dr. Sabina Awais^{2*}, Dr. Naeema Bibi³, Dr. Parvin Kallu⁴, Nasreen Amin^{5*}**¹Lecturer Urdu Department Govt Graduate for Women College Pattoki²Associate Professor, Department of Urdu, Government College Women University SialkotEmail ID :Sabina.awais@gcwus.edu.pk³ Assistant Professor, Department of Urdu, International Islamic University IslamabadEmail ID :naeema.bibi@iiu.edu.pk⁴Associate Professor, Department of Urdu Government College University FaisalabadEmail ID :drparveenkallu@gcuf.edu.pk⁵Assistant Professor, Department of Urdu, Qurtuba University PeshawarEmail ID :dr.amin@qurtuba@edu.pk***Corresponding Author**

Dr. Sabina Awais,

Associate Professor, Department of Urdu, Government College Women University Sialkot

Email ID :Sabina.awais@gcwus.edu.pk

Dr. Parvin Kallu,

Associate Professor, Department of Urdu Government College University Faisalabad

Email ID :drparveenkallu@gcuf.edu.pk

Dr. Nasreen Amin,

⁵Assistant Professor, Department of Urdu, Qurtuba University PeshawarEmail ID :dr.amin@qurtuba@edu.pk**ABSTRACT**

Mirza Adib is considered one of the important creators of Urdu literature who, through fiction, drama, sketches, columns and other genres of prose, fully reflected the social, cultural and human life of his era. His autobiography "Matti Ka Diya" is not just a collection of personal life events, experiences and memories but also a cultural document of an era in which the traditional society of the subcontinent was facing modern social, political and cultural changes. In this autobiography, the author describes the different stages of his life and also makes the family system, social relations, traditional values, human relations, religious and moral concepts, economic conditions and literary environment the subject. In this regard, studying "Matti Ka Diya" as a mirror of cultural values provides an important research dimension in the tradition of Urdu autobiography.

The main objective of this research is to clarify how the personal memory of an individual in "Matti Ka Diya" is transformed into collective cultural memory. Mirza Adib's observations reveal a society where values such as family, respect for elders, mutual relations, community, tolerance, simplicity, human compassion and moral responsibility were of primary importance. Through his experiences, the author preserves this social life that was gradually changing due to modern urban life, economic competition and changing social attitudes. Thus, the memory of the past in the autobiography does not remain a mere personal nostalgia but is transformed into an awareness of cultural decline and change.

An important aspect of "Matti Ka Diya" is the meaning of family and social relationships. In traditional society, the identity of an individual was largely associated with the family and community. Elements of mutual cooperation, respect, love and responsibility were prominent in relationships. Mirza Adib's memoirs bring to light the internal state and social importance of these relationships. Similarly, the life of the common man, his deprivations, economic difficulties and daily struggles also form part of the cultural landscape of the autobiography. For the author, civilization is not the name of an abstract ideology, but is reflected in the daily behaviors, relationships, language, lifestyle and moral sense of a person.

The study of the clash of traditional and modern values is also important in this autobiography. When the society of the subcontinent was influenced by modern education, urban life, economic changes and new social concepts, new questions arose in front of the old values. Mirza Adib felt this change through his personal experiences. On one hand, there is the simplicity, sincerity and human closeness of the past, and on the other hand, there is the busyness, materialism and changing social attitudes of modern life. In this context, "Matti Ka Diya" is not just a praise of the past but also becomes a means of understanding the interrelationship between cultural continuity and change.

In Mirza Adib's autobiography, the study of the partition of India and the social changes that arose after it is also important from a cultural perspective. Partition did not only change the political geography but also had a profound impact on the people's lifestyle, social relations, identity and cultural memory. Migration and the new social

environment have posed new questions to old cultural associations. In “Matti Ka Diya”, the experiences of this era can be seen through the author’s personal memory, which shows how historical changes affect the internal and collective life of the individual.

The relationship between language and culture will also be of special importance in this research. The idioms, everyday, social terms and cultural references used in the language of the autobiography play an important role in understanding the cultural mood of any era. Along with simplicity, fluency and observational style, Mirza Adib’s prose also contains linguistic elements that represent the social environment of that era. Thus, the study of “Matti Ka Diya” can also be a means of recovering cultural memory through the Urdu language.

An important aspect of the research is also to examine the relationship between the author’s personal memory and collective history. Although the events described in the autobiography are related to the author’s personal life, the entire society is present in their background. In the life experiences of Mirza Adib, family, neighborhood, education, literature, economic conditions and social changes seem to be interconnected. Therefore, “Matti Ka Diya” can be considered as a life story of an individual as well as a personal history of a specific historical and cultural era.

In the present era, artificial intelligence can also prove to be a useful research tool for studying this autobiography. With the help of AI, themes such as civilization, family, morality, society, language, religion, economic life, traditions and modernity can be identified and classified in the text. Similarly, by studying “Matti Ka Diya” in comparison with other Urdu autobiographies, it can be found out how different authors perceived and described the cultural changes of their era. However, AI must be used as an auxiliary research tool rather than as the ultimate critical authority, because the critical insight of a human researcher is indispensable for a correct understanding of cultural symbols, personal experiences and literary aesthetics.

The conclusion is that “Matti Ka Diya” is not only a personal account of Mirza Adib’s life but also a cultural mirror of a society in which traditional values, human relationships, moral concepts and social attitudes were constantly undergoing a process of change. The personal memories preserved in the autobiography actually represent collective cultural memory. In it, the values of the past, changing social attitudes, the effects of division, the pressure of modernity and the life of the common man appear to be interconnected. Therefore, the cultural study of “Matti Ka Diya” is very important for understanding the interrelationship between Urdu autobiography, social history and cultural studies. This autobiography also draws attention to the fact that civilization survives not only in major historical changes but also in the daily attitudes, relationships, language, memories and values of man.

Keywords: Mirza Adib, “Matti Ka Diya”, Urdu Autobiography, Cultural document, Urdu literature, Personal life events, Experiences, Memories of Childhood, Mutual relations, Community, Tolerance, Simplicity, Human compassion, Moral responsibility, Family, Neighborhood, Education, Literature, Economic conditions, Social changes, Idioms, Social terms, Values of the past, Changing social attitudes, Effects of division, Pressure of modernity.

LITERATURE REVIEW

Mirza Adib is considered one of the prominent and versatile personalities of Urdu literature. He was born in Lahore on April 14, 1914 and died in Lahore on July 31, 1999. He also did extensive literary work for children and played an important role in the literary education of children through stories, novels, plays and columns. “Ek Adi”, “Sheron Ka Badshah”, “Baap Ki Khidmat” and “Chalak Hiran” are among his famous stories written for children. However, his literary personality was not limited to any one genre. In addition to fiction, drama, sketches, commentary, columns, articles and criticism, he also wrote on the subject of Iqbalayat and served as editor of various literary and semi-literary magazines. Along with thematic diversity, his writings also show intellectual depth and artistic maturity. Which established his unique identity in Urdu literature. Although Mirza Adib experimented with various genres of Urdu prose, his fame as a short story writer and playwright was more established. The most prominent monuments of his literary journey include “Sehra kay Khutoot” and “Sehra kay Roman”, which gave him a prominent place in Urdu literature. The popularity of these books can be gauged from the fact that several editions of them were published and some of the stories included in them were also translated into different languages. These writings find such a combination of human emotions, social observations and narrative appeal that makes them noteworthy for readers of different periods. Despite the changing social environment, his writings still have an impact on readers today. This is why “Sehra kay Roman” and “Sehra kay Khutoot” are such important literary achievements of Mirza Adib that have made his fame and prestige in Urdu literature lasting.

“Matti Ka Diya” is Mirza Adib’s autobiography, in which he has presented the ups and downs of his life, personal experiences, feelings and observations in a very touching manner. It is the life story of a writer who felt every moment of life with deep sensitivity and then conveyed his experiences and feelings to the readers with sincerity. Mirza Adib, who started his practical struggle from the lower class of society, created his unique place in the world of literature through knowledge, study and creativity and spread the light of his art far and wide. In his

autobiography, along with the different stages of life, difficulties, successes and experiences, his deep observation about society is also prominent. He has formed a balanced and realistic opinion on the conditions around him, social attitudes and human characters. Mirza Adib describes the background and its meaning of this title in his own unique way.

"I am lighting a clay lamp, descending into the dark depths of Samani, and near me is a lamp burning with very little oil. The edges of which have broken, over which black clouds of smoke are hovering, but the flame of the lamp is still alive with its inner energy. It is still shining, light is still emerging from the darkness."¹

However, his conversations and opinions seem more weighty and credible because they seem to contain the essence of centuries-long experiences of life. "Matti Ka Diya" is undoubtedly an important and valuable work of Mirza Adib. This autobiography was first published in July 1981, however, before publication, some parts of it had been published in well-known literary magazines and journals like Sayara Digest, Urdu Digest, Qaumi Digest and Mah-e-No.

In the initial chapters of his autobiography, Mirza Adib has mentioned in detail his childhood days, education and training, parents, home environment and various family members. Keeping in mind the technical requirements of autobiography, he began his life story with the details of his birth and family background. This is why "Matti Ka Diya" not only reflects the ups and downs of Mirza Adib's personal life but also presents an interesting and rich portrait of the social, community and cultural environment of his era. Mirza Adib's real name was Dilawar Ali. While his father's name was Mirza Bashir Ali. In this regard, the quote recorded in his autobiography is of particular importance.

"Mirza Adib's real name was Dilawar Ali. He obtained material from his home life in his creative journey and paved his own paths in the field of literature. His own sensitive mind proved to be helpful in his creative journey from childhood, thanks to which Mirza Adib's nature became childish. The psychological reason for this childishness was childhood wandering and his love of reading."²

Another quote from this autobiography can be seen as follows.

"The life of Mirza Adib is like a lamp in a modest house. This "lamp" was lit on April 4, 1914, in the midst of emergency, with the light of life of Dilawar Ali. This was a time when the world was struggling with the darkness of a world war. Thus, Dilawar Ali had started observing the surrounding objects carefully at the age of six or seven, but Mirza Adib began to record the effects of the world war and its consequences on human life at the age of 21-22."³

Regarding this, Dr. Khwaja Muhammad Zakaria says the following.

"Matti Ka Diya" takes me back to the past when small and large pots were made on the potter's stone. Then they were baked and given a red color and then they were used in milk and curd shops and homes for various purposes. Electricity was hardly in any home. Small lamps were lit by pouring mustard oil into them and cotton candles were lit by sewing them and all household work was done in this dim light. Even children used to write and read in this light. Then kerosene oil came, lanterns and lamps replaced clay lamps. Then shops, houses, streets and markets started being lit by electricity and electricity made it so dazzling that no corner of all the country's institutions was visible and no one needed to light clay lamps for others."⁴

Mirza Adib showed pictures of both his internal and external worlds in his autobiography. He did not act with self-show and self-congratulation like other autobiographers. According to Professor Jilani Kamran.

"The writer has completely rejected personal grandeur and self-promotion in his autobiography and as far as possible he has kept every color of his autobiography dull and has deleted every grand accent and every thing that could have enhanced the character while depicting the character."⁵

Similarly, Aslam Lodhi writes that.

"Matti Ka Diya" is the autobiography of Mirza Adib, a masterpiece of Pakistani literature, a writer and intellectual. In this book, Mirza Adib has included a valuable essay about his mother, which is an expression of his mother's love."⁶

Bilal Ahmed Tantre writes in *Matti Ka Diya, An Analytical Study*, that.

"The part of "Matti Ka Diya" in which Mirza Adib mentions the Lahore of his childhood is a beautiful part of his autobiography. "Zikr Kuch Poranay Lahore Ka" and "Parya Lahore Ke Chand Fakir" are related to the same topic. The map of Lahore that Mirza Adib has drawn in these two chapters and the situations and events that he has written are both informative and very interesting. In the light of the situations he has written, on the one hand, the reader gets the opportunity to see Lahore before the partition of India through the words, and on the other hand, beautiful maps of the cultural and social life of this city also emerge before him. Beautiful examples of unity and agreement between Hindus and Muslims also come to the fore, people's hobbies, their means of entertainment, Muslims participating in the festivals of Dussehra, Diwali, Holi and Basant, Hindus setting up a procession in Muharram... They present not only a beautiful picture of Lahore of that era, but also a picture in which love is reflected in every color. It is interesting that Mirza Adib has evoked this scene with the help of memory at the age of about sixty years. He did not have any diary or any document to help him, but despite this, he has shown every corner of his childhood picture of Lahore in the same form in which he was present sixty years ago.

Neighborhoods, alleys, bazaars, madrasas, schools and every incident of people's superstition are preserved in his mind. The way he has mentioned Lahore, on the one hand, expresses his memory and on the other hand, his love for this planet, which even after sixty or seventy years has been inhabited in the world of his memories in the same way as he saw it in his childhood. 7

At the very beginning of this autobiography, he introduces this area of Lahore as follows.

"The Bhati Gate of Lahore is both very old and very famous. Within it, Mohalla Satthan and the central area of Mohalla Satthan can be called Chowk Devi Datta. A street emerges from the side of Chowk Devi Datta, which after going a little distance changes its direction and takes the form of a small street. At one time, this street was called "Mughlan". The reason for this name was probably that my grandfather Mirza Ghulam Hussain had bought two houses here and apart from his street, he also had great influence and happiness in the surrounding population. When I enter this street, after a few houses, I see a two-storey house right in front of me, which is quite old, but even today it has its own glory, its own glory and a day and this day is April 4, 1914.

This is the day when I took my first breath of life in the last room of this house, which the family called "Purla Andar". 8

The sections of Mirza Adib's childhood in "Matti Ka Diya" related to Lahore are a very attractive, informative and culturally important chapter of his autobiography. "Zikr Kuch Parya Lahore Ka" and "Purane Lahore Ke Chand Fakir" are important writings in this series. In these chapters, Mirza Adib has presented such a vivid map of the streets, neighborhoods, markets, madrasas, schools and the way of life there of pre-partition Lahore, through which the reader gets a direct sense of the social and cultural life of Lahore in the past.

His narration brings to light beautiful examples of Hindu-Muslim unity, mutual tolerance and shared cultural life. People's hobbies, means of entertainment, participation of Muslims in festivals like Dussehra, Diwali, Holi and Basant and the setting of sabils by Hindus on the occasion of Muharram reflect the social interaction of that period. Thus, Mirza Adib's Lahore is not just a city but a social metaphor of love, tolerance, brotherhood and shared civilization in which different religious communities shared each other's festivals and joys. A prominent feature of this section is Mirza Adib's extraordinary power of memory and deep attachment to the past. He recorded these scenes of his childhood Lahore at the age of almost sixty, while he did not have the support of any diary or authentic document. Despite this, the details of the neighborhoods, streets, markets, educational institutions, people's hobbies, customs and traditions and even superstitions were preserved in his memory. His writing suggests that despite the long distance of time, the Lahore of his childhood was alive with full vigor in his mental and emotional memory. In this sense, this section of "Matti Ka Diya" is not only a personal memoir but also an important literary document of the cultural history, common society and collective memory of Lahore before the Partition of India. Through personal memories, Mirza Adib has preserved a Lahore that changed over time, but remained in his memories as he saw it in his childhood. His statement is also proof that a strong memory does not just preserve events but also keeps alive the cultural color, human relationships and social values of the past. See the picture of ancient Lahore.

"Ancient Lahore, which is breathing in the world of my memories, some of its wombs and some of its bright impressions are moving under my eyes. I remember the time of my childhood when I lived with my grandmother. In that period, the entire population of Lahore, which consisted of mostly Hindus and Muslims, participated with great enthusiasm in every festival. On the days of Muharram, Muslims as well as Hindus used to put sabils. Water was definitely available. Similarly, Hindus used to go to the Minto Park on the occasion of the funeral. In this case, the gunpowder would explode and make a noise in the air. Therefore, people of every sect participated in taking revenge from him"9

It was quite possible that Mirza Adeeb's family, who lived in the famous Bhati Doori neighborhood of Lahore and the Mughlan street leading from there, would also have been lost in the darkness of ignorance, but Mirza Adeeb illuminated these darkneses with the light of knowledge. This is the reason why he has defined his existence as a metaphor of light in his autobiography "Matti Ka Daya". The reflection of dim light from a clay lamp is seen everywhere in his writings. The clay lamp kept in the niche of the decaying house was the center of attention and imagination of Mirza Adeeb since his childhood. It seems that this small gift not only influenced his childhood but also created the light of creativity and consciousness within him.

Mirza Adeeb, describing the circumstances and events of his childhood, has said that he was brought up in a family where poverty, ignorance, conservatism and outdated traditions surrounded life. No one in the family, including parents and other relatives, had the opportunity to receive formal education. Lack of knowledge and economic constraints had left the entire environment in a state of stagnation and helplessness. It was not easy to imagine a bright future for a child in this environment of poverty, hunger, thirst and limited social opportunities. When Mirza Adeeb moved to his grandmother's house in his childhood, there was also an attempt to push him towards hard work instead of education. His grandmother sent him to learn work at a carpenter's shop, where he was mostly tasked with cleaning the hakka, lighting the fire and filling the pots. He was then sent to a blacksmith, but there too he could not stay long. Finally, his family admitted him to Bhati Darwaza Primary School in Lahore.

This event proved to be a turning point in his life, as no one in his family had received schooling before him. Later he studied till college and continued his academic journey despite adverse conditions.

In his autobiography, Mirza Adeeb has detailed his educational journey from primary school to college. His statement gives a clear picture of the education system, training methods, behavior of teachers and strictness with the students of that time. At the same time, he also remembered those teachers with devotion and respect who played an important role in his academic and intellectual training. Thus, his educational life is not just a story of personal success but also presents a social and cultural picture of the educational environment of that era.

Three elements, one animate and two inanimate, had a profound effect on the formation of Mirza Adeeb's creative personality. The most important of these inanimate elements was clay. For him, this lamp was not just an ordinary object providing light, but a living metaphor connected to the imagination, wonder and feelings of childhood. When a bird flew away with a candle, he would ask his parents and schoolmates why. In the absence of a satisfactory answer, he would have concluded from his innocent imagination that perhaps the lamp would be lit in the zoo and his child would see it like me.

Similarly, when the oil of the lamp ran out, Mirza Adib would feel that the lamp might be hungry and crying. Their innocent compassion would compel them to add water to the lamp. The next day, when his mother would clean the lamp, he would look at it with great wonder and curiosity that a giant might appear from it and take away all his troubles. This incident gives an idea of Mirza Adeeb's childhood imagination, sensitivity and symbolic consciousness. Later this imagination became the main characteristic of his creative personality.

On one occasion, his mother's dupatta was burnt by the flame of a lamp, so Mirza Adeeb got angry at this lamp for the first time. This incident makes it clear that the clay lamp was not just an inanimate object in his childhood memories but a living symbol associated with emotions of joy, fear, wonder, compassion and imagination. This is the reason why in the later stage of life, when he wrote his biography, he made this lamp a metaphor for his identity. The gift of soil is also a symbol of their poverty and also a symbol of spreading the light of knowledge and literature out of this poverty.

Thus, in the title "Matti Ka Daya" there is a symbolic summary of the entire life of Mirza Adeeb. A small being associated with the soil, who continued to spread the light of knowledge, imagination and creativity even in adverse conditions. This symbol gives cultural, social and intellectual significance to his aap beti by elevating it from a mere personal story.

"Why did you burn my mother's dupatta?"

Mirza saw that she had stopped listening to this, she had bowed her head, it seemed as if the lamp was apologizing. While reading in the light of the lamp, when he kept looking at the lamp, he did not know what the lamp would become, different colors kept appearing one after another, sometimes its color was blue, sometimes red, and sometimes it seemed to be green. Once he saw that a green fairy was coming out of the lamp. This fairy was the kind lady who had once met Victoria School at the gate wearing green clothes, and had very kindly placed sweet and sour pills on his palm and left. Years passed by, but she could never leave Mirza's mind."¹⁰

Another inanimate object that had a deep impact on Mirza's personality and creative consciousness was the box filled with grandfather's books, which had become a permanent part of his childhood. Although the atmosphere of his home was not academic or literary, the family members held this box in high esteem. It was kept safely in the back of the closet and no one was allowed to set foot on it. This box contained a valuable collection of old books with colorful, engraved and gilded covers attributed to his grandfather. For Mirza Adib, the respect for this box was not merely superficial. Even when he had not yet entered school, he would go to the closet every second or third day and look at the box and the books in it with great interest. The aroma of old books, their beautiful covers and the world of knowledge hidden within them attracted his young mind. This interest later became the basis of his love of reading and literary taste. Thus, his grandfather's books were not just a family heirloom for him, but proved to be an important means of entering the world of Urdu literature. Mirza Adib has preserved the aroma of these old books and the memories associated with them in his memory with great love. For him, these books were a symbol of the past, family, knowledge and cultural heritage. Thus, where the earthen lamp creates the light of imagination and feeling within him, the box of grandfather's books strengthens the foundation of knowledge, study and literary consciousness within him. These two elements go on to play a fundamental role in the formation of Mirza Adib's creative personality. He writes.

"I was so interested in this box that at first I would open it every day, or every second or third day, and turn the pages of two or three books. There was no question of understanding it. But I loved their colorful, embossed and lacquered covers and their fragrance. These books had a strange fragrance. I would keep turning these books over and over for a long time, putting them to my nose and smelling their fragrance. The books were very old, but the ink of each book had a special shine to it, it seemed as if they had just been written." ¹¹

Once, one of Mirza Adib's younger sister's books fell to the ground, as a result of which its cover was torn. After this incident, Mirza Adib saw his grandfather in a dream in a very sad and depressed state. He was holding the same book in his hand, but the cover had become damaged. When Mirza Adib narrated this dream to his mother, the respect for books in the hearts of the family members increased even more than before. So his father put a big

lock on the box containing his grandfather's books. This lock became a source of great distress for Mirza Adib, because he had a deep emotional attachment to books. He prayed day and night that his grandfather would appear in his father's dreams and order the box to be opened, so that he could again be close to these books. However, his wish came true in an interesting way. In fact, the lock that was put on the box was actually the lock of a closet. There was also a trunk full of jewelry and valuable clothes in the closet, the lock of which was temporarily placed on the box. A few days later, when the lock of the trunk was put back in its original place, the box opened and thus Mirza Adib's innocent prayers seemed to be accepted. Being close to books again turned his anxiety and restlessness into peace and his relationship with his grandfather's books became even deeper. In this regard, it is written that.

"I was so interested in this box that at first I would open it every day, or every second or third day, and turn the pages of two or three books. There was no question of understanding it. But I loved their colorful, embossed, and lacquered covers and their fragrance. These books had a strange fragrance. I would keep turning these books over and over for a long time, putting them to my nose and inhaling their fragrance. The books were very old, but the ink of each book had a special sheen. It seemed as if they had just been written."¹²

The most important figure in the creative and personal formation of Mirza Adib was his mother, who was the center of his entire universe. He mentioned his mother in detail in his autobiography, highlighting various aspects of her personality with great love and respect. Her statement shows that she was a virtuous, enlightened, patient, selfless and high-spirited woman. Although her entire life was spent in poverty, hardship, domestic troubles and difficulties, she never gave up in the face of circumstances and always sacrificed herself for the good of others and a better future. The environment in which she was living was deeply influenced by conservative traditions and outdated concepts. Despite not being very educated herself, her thinking was bright and broad. The sorrows and problems of life did not break her, but strengthened her patience, tolerance and love for others. She treated everyone with respect and dignity, even giving importance to those who did not deserve it. The spirit of sacrifice and self-forgetfulness was so prominent in her personality that she would live on whatever was left after feeding all the members of the family. She avoided spending on herself and even in case of illness, she would treat herself with home remedies instead of consulting a doctor or healer. Despite poverty and difficulties, she never questioned anyone or complained about her fate. Life forced her to play different roles on different occasions, but in each role she proved the strength of her personality and the height of her character. She was a strong support for her family as a good daughter, a good wife and a kind mother. Especially in the matter of children's education, her attitude was different from the traditional environment of her time. Other members of the family and even her husband were not much interested in education, but they considered Mirza Adib's education as their responsibility. His mother's role in Mirza Adib's education and training was extraordinary. She bore all the expenses of her son's education. From paying fees to buying books, she fulfilled every need, and despite adverse circumstances, ensured that her son did not miss out on the jewel of education. This was the decision that changed the course of Dilawar Ali's life. If it had not been for his mother's patronage and encouragement, it is possible that he would have remained limited to the craft of a mechanic, blacksmith or carpenter like other children in his environment. In this sense, Mirza Adib's mother was not only his mother but also the basic architect of his academic and literary personality. Her love, sacrifice and commitment to education gave Dilawar Ali the opportunity to move forward, and this Dilawar Ali later became prominent in the world of Urdu literature under the name of Mirza Adib. If he had not received his mother's patronage, Urdu literature would probably have been deprived of important literary works like "Letters of Sahara Naurd" and "Sahra Naurd Kay Khutoot". Thus, the role of the mother in "Mtati Ka Diya" is not just a description of a domestic personality but becomes a bright symbol of knowledge, training, sacrifice and the formation of a creative personality. The love of the mother was ingrained in her veins. This is the reason why she speaks like this in the world of devotion.

"I had developed such an attachment to her and she had overtaken me in such a way that I could not even imagine life without her. She never ruled me. She did not make any conscious effort to impress me in any way, but I was always drawn to her. There was a light of compassion in her eyes. There was a light of motherhood on her forehead and the sweetness of love in her tone. She would wake up when it was dark in the air and after reciting the Holy Quran, she would get busy with various household chores. I never found her idle. Not even during her illness. Whenever she got free time from household chores, she would sit on the steps near the stove, take the new hookah in her mouth, tie small knots in the ropes and make bundles of them. These bundles were used to make fire for the pipe or to heat curry etc. by burning them." ¹³

He writes in another place.

"My father used to beat me, but my mother used to save me. One day I thought what my father would do if my mother beat me. To see what would happen, I disobeyed my mother. She said, "Bring me curd from the market. I did not bring it. She gave me less curry. I insisted on more. She said, "Sit on the floor and eat bread." I spread the mat and sat on it. I got my clothes dirty. My tone was also insulting. I was sure that my mother would beat me, but she did this. She hugged me and said, "Why, my brave son, don't you get sick from charity?" At that time, my

tears would not stop. "Truly, tears flowed from my eyes. The truth is, if it were not for my mother, I would not have been where I am today in life and the success I have achieved, none of this would have happened."¹⁴

Thus, Mirza Adeeb has mentioned his mother with deep love, devotion and emotional attachment. He has highlighted the various aspects of his life very meticulously and has also described his temperament, character, likes and dislikes and daily routines with respect. This part of *Aap Beiti*, which depicts the mother, is imbued with a deep atmosphere of sentimentality. On the one hand, the love, selflessness and sacrifice of the mother is highlighted in it, on the other hand, there is also a strong expression of the great love and devotion of a good and righteous child to his mother.

Mirza Adeeb has not presented her mother as a mere domestic character but has highlighted her personality in such a way that she becomes an ideal mother and an ideal human character. Their life events and behavior affect the reader so much that he automatically feels sympathy with their hardships, sacrifices and deprivations. The author has not just drawn a simple sketch of the mother but has dedicated the flowers of his love and deep devotion to her through words, emotions and beautiful sentences. Therefore, even at the end of the sketch, the same love, devotion and emotional commitment of the author comes out in a very effective and touching way.

"My mother is not in this world, but whose hand is it that starts moving slowly on my head in the crowd of disappointments. Whose fingers are it that starts touching my wet cheeks and all the tears dry up. Whose face is it that rises in the darkness and scatters light every where."¹⁵

Mirza Adeeb's mother was a simple, uneducated and hard-working woman, but Mirza Adeeb had a deep emotional attachment to her. One of the major reasons for this association was that his father was strict and had no interest in Mirza Adeeb's education. At one point, his father got angry and threw his school supplies into the washing machine's furnace. Mirza Adeeb sees this incident as a symbol of his life's deprivations and educational obstacles. On the contrary, his mother would light the clay lamp every day and clean his grandfather's bookcase with great devotion and respect. These simple scenes left a deep impression on the sensitive mind of Mirza Adeeb. If these biographical corners of his are studied, along with his intelligence and wisdom, his extraordinary flight of imagination is also prominent. The events of his childhood reflect the world of children's psychology, innocence and imagination. His writing suggests that children have a separate mental and emotional world of their own, where ordinary and inanimate objects become a living reality for them. For example, some children bury coins in the ground in the hope that one day a money tree will grow there. Similarly, Mirza Adeeb also had an unusual emotional attachment to the clay lamp and grandfather's bookcase. These events reflect his creative flair and innocent childhood imagination.

One of the prominent features of "*Mitti Ka Daya*" is that Mirza Adeeb has not narrated his life story merely in an anecdotal manner but has presented it in a legendary and literary style. In the early chapters of the autobiography, he has described in detail the memories of his childhood, school life and teachers. He has molded the events and observations that happened in his youth in such word figures that the scenes of the past become animated in front of the reader. Among the teachers mentioned by him are famous personalities like Prof. Hameed Ahmad Khan, Prof. Abdul Wahid and Maulana Aleemuddin Salik, whose personality and academic influence he has remembered with reverence and respect.

An important aspect of Mirza Adeeb's memories is the reflection of the cultural and social life of ancient Lahore. Through the faint but vivid imprints of his memory, he presents a picture of the Lahore that surrounded him in his childhood. His statement shows that during this period there were strong traditions of mutual intercourse, tolerance, religious harmony and mutual respect between Hindus and Muslims. In this way, "*Mitti Ka Daya*" is not just an individual's life story, but also becomes an important literary document of childhood psychology, educational struggle, cultural values and common society of ancient Lahore.

"On the night of Diwali, so many lamps were lit that it seemed to be day. On that night, bullocks welcome Goddess Kashmi. Dhan is a symbol of wealth. On the occasion of Dussehra, songs were also sung, which were called Ram Leela. Processions were made in which highlights of the important events of Shri Ramchandra's life were shown in vehicles, bullocks, thongs and rickshaws. Important Dussehra was organized in Minto Park near the Lahore Fort.

I had seen December four or five times. On that day, there was excitement in the city from morning to evening. It used to be difficult to reach Mughnoo Park after passing through the lighted gate adjacent to Lahore Fort, but those who arrived continued to arrive and did not even consider any kind of time in this adventure. There used to be a flood of people, which could be seen flowing from the streets and lanes of Lahore towards Manto Park. Every person's face had a special expression of excitement as they watched Ravana move towards the park. Every face had an expression of a certain excitement about going to confront Ravan."¹⁶

The prominent characteristic of Mirza Adib's personality was humility, simplicity and humility. He lived his entire life in a very simple manner and never claimed his academic or literary status, although he had a high position in Urdu literature. Even in worldly terms, his life was devoid of comfort and convenience. The standards of success that were of primary importance in society, Mirza Adib's life seems to be the opposite of them. That is why "*Mitti Ka Daya*" becomes an interesting expression of this humility, deprivation and inner emptiness of his personality.

The first sentence of the preface to the autobiography "Main Kya aur Meri Aap Beti Kya" itself makes clear the humility of his temperament and the feeling of insecurity. Thus, from the very first pages of the book, the internal state of his personality and the bitter experiences of life begin to be revealed to the reader.

A person's early life plays a fundamental role in shaping his future, personality and mental structure. The environment in which he is brought up and the people under whose influence he lives, their effects are definitely set on his mood, thoughts and psychology. Sometimes a person becomes a reflection of the traditions and values of his environment and his practical life reflects this environment. That is why it is common to think that a person is largely a product of his environment. But "Matti Ka Diya" presents an effective refutation of this idea. If a person were completely the result of his environment, then Dilawar Ali would have remained Dilawar Ali and would never have become Mirza Adib.

Mirza Adib's early environment was so dominated by poverty, ignorance, conservatism, deprivation and educational indifference that the possibilities of a bright literary future were not visible. The atmosphere around him was not conducive to the formation of the personality of a writer or thinker, but he made his own path by struggling against these unfavorable conditions. His life is a shining example of how a person is not just a prisoner of his environment, but can also change his circumstances through determination, knowledge, creativity and continuous struggle. Like a modest earthen lamp, Mirza Adib emerged from an environment of deprivation and darkness and created a light with his knowledge and art that proved to be long-lasting in Urdu literature. In this context, the words of Professor Jilani Kamran are of particular importance in understanding his personality and literary journey.

"This biography deviates from the tradition of biography. It avoids personality and character and studies the workings of the environment and perhaps also asks whether the environment or tradition has a greater hand in shaping human life? And can a person become what he wants to become? Does he become so naturally or is there any other force besides the environment and tradition that can make flowers grow even from lands where there is no sign of flowers growing."¹⁷

Mirza Adib spent the early years of his life, especially the period up to college, in severe economic hardship and financial difficulties. This was the reason why, as soon as he completed his education, he had to struggle to find employment while entering practical life. For him, earning a living was not just a minor necessity but a continuous and difficult problem of life. Unfavorable economic conditions, limited resources and difficult employment opportunities faced his practical life with many difficulties. However, he did not lose heart in the face of these circumstances, but continued to try to move forward in life through his ability, hard work and perseverance. These incidents of economic struggle in his autobiography "Matti Ka Diya" not only illustrate the difficulties of his personal life but also reflect the economic situation of the middle and lower classes of that era. Explaining the reasons for these conditions, Mirza Adib writes.

"It is not that this problem was painful because I had to starve or did not have clothes to cover my body. This was not the case. The house in which I was born was privately owned by the family. The agricultural land used to generate enough income to meet the basic needs of the family, although these needs were met only by force and pressure. If there was someone in the house who understood worldly affairs and understood business matters, then there could have been a good time. There could have been periods of prosperity. But the trouble was that both uncles were of zero status in such matters. As for father, he did not know how to talk. Mother had very little choice due to poverty. Whatever she got, it was enough to cover the expenses of the house. To make matters worse, the level of this income was not generally consistent. Sometimes, the farmer did not pay the fixed amount of the contract, and the house would face an economic crisis. On such occasions, Mother had to manage the household expenses with great difficulty from the money she had saved, paisa by paisa."¹⁸

This quote clearly shows the severe economic difficulties and financial problems faced by Mirza Adib and his family. A study of "Matti Ka Diya" shows that he had started looking for a job as soon as he entered practical life. Thus, in December 1935, on the offer of Chaudhry Barkat Ali, owner of Punjab Book Depot, he accepted the responsibility of editing the famous literary monthly "Adab-e-Latifat" for a monthly salary of twenty-five rupees. This decision is an important turning point in his life, because from this moment his formal practical and literary life began. Thus, the need for employment made him associated with literature and this association later became the basis of his permanent literary identity. Recalling this important stage, Mirza Adib writes in his autobiography. "That moment was a decisive moment in my life. It was the moment when I made a very important decision. When I chose a path for myself that was isolated from all other paths. While walking on this path, my feet were repeatedly injured by thorns. I felt that I would not be able to walk anymore. Sometimes I saw the shadows of disappointment in my mother's eyes. I also found the flowers of my dreams withering away due to the gusts of poisonous wind. Sometimes a lush path also called me towards it. But my journey continued. The lights flickering on a distant horizon always encouraged me to move forward and I kept walking. I am walking till now. That distant horizon is still full of lights today. Even today, lights are emanating from its chest."¹⁹

The editorship of "Adab-e-Lateef" played an important role in enhancing Mirza Adib's creative abilities and expanding his literary consciousness. During his tenure, he wrote several short stories and plays, and his works

were regularly published in special issues of the magazine. Through "Adab-e-Latifat", he also got the opportunity to establish contacts with prominent writers of his time and strengthen his identity in literary circles. After leaving this magazine, he took over the editorship of the film weekly "Masoor" for a monthly salary of sixty rupees. Although "Masoor" was mainly limited to publishing film news, information and advertisements and had little direct connection with literature, Mirza Adib gave it a new intellectual and literary dimension through his literary insight. He started publishing poems, ghazals, short stories and critical articles along with film material, which expanded the scope of the magazine. Mirza Adib has also expressed his views regarding the progressive movement in his autobiography "Matti Ka Diya". For him, the progressive movement was not merely a literary trend imported from Europe or any other foreign region, but its basic motivations were also present in local, internal and national life. He considered the poetry of Ghalib and the intellectual efforts of Sir Syed Ahmed Khan's comrades as the initial intellectual milestones of this movement. It is clear from his views on the progressive movement that he viewed the interrelationship between literature and politics with a sensitive and cautious eye. He did not deny the importance of politics, but he was not in favor of subordinating literature to political objectives either. According to him, when politics directly dominates literature, the creative freedom and autonomy of literature begins to be affected and it begins to be used as a mere tool to achieve political objectives. According to him, this situation is detrimental to both the natural spirit and creative power of literature. Mirza Adib's concept of the progressive movement seems to be somewhat different from the general concept in which progressivism is seen as a uniform and universal literary ideology. According to him, the historical, social and cultural conditions of each country are different from those of other countries, so the progressive thought there is also formed by these specific conditions and requirements. Every society has its own culture, traditions, collective problems and cultural preferences, which cannot be ignored and any external concept cannot be accepted without any hesitation. That is why he emphasizes that the basic responsibility of a writer of a country is to understand the problems and requirements of his society, people and local culture and present them on a creative level. According to him, the pen of a writer is a trust of the people of his country. Therefore, the true meaning of literature can be maintained only when it is connected to the real experiences, problems and cultural identity of his society with its creative freedom. His views are as follows:

"We, the writers of Pakistan, our pens are the trust of our people. We have to protect this culture with our pens, which is the culture of our people.

Islam is the biggest part of our culture, Pakistani culture. Why can we ignore Islam?

It is better for our writers to accept this fact as soon as possible.

But this Islam is not the Islam of some dark-minded mullah. This is the Islam that needs Ijtihad in view of the changing requirements of time.

The nature of Islam is dynamic, anti-static and ijtihadist. There is great openness and expansion in Islam. The only condition is that no movement, no change and no ijtihad should affect the fundamental principles of Islam whose sources are the Holy Quran and the Prophetic Hadiths." 20

According to Mirza Adib, the progressive movement was basically a literary movement, but in his opinion its literary status was affected by the involvement of some elements who entered the field of literature through politics. Many of these individuals were either not fully aware of the literary requirements or gave literature a secondary status compared to political objectives. Although Mirza Adib supported the progressive movement during the editorship of "Adab-e-Latif" and also published the writings of writers associated with it in his magazine, he did not agree with the extremist and destructive tendencies of the movement which, in his opinion, were harmful to both the freedom of literature and the national interest.

In 1949, the first generation of progressive writers of Pakistan Two resolutions passed at the Pakistan Conference are of special importance in this regard. The first resolution took the position that every provincial language of Pakistan has the right to become the national language, while according to the second resolution, the writings of those writers, poets and writers who disagree with the ideology of the movement should not be published in magazines associated with the Progressive Movement. Mirza Adib disagreed with both resolutions, as a result of which he had to separate from the Progressive Movement organization. Regarding the linguistic issue, he believed that if all the provincial languages of the country were given the status of national languages, it could increase linguistic differences and create a fear of affecting national unity. According to him, Urdu was a common language that could become a means of communication and national unity between the different provinces and regions of Pakistan. Behind Mirza Adib's opposition to the second resolution was the basic principle of freedom of expression and respect for differences of opinion. He did not consider this way of thinking correct in which, on the one hand, freedom of expression is claimed and, on the other hand, the voices of writers with opposing views are suppressed. should be suppressed. According to him, the strength of a literary movement lies in the fact that it tolerates different ideas and makes intellectual differences a means of dialogue. Therefore, he considered such attitudes that arose within the progressive movement to be contrary to literary freedom and deprived opponents of opportunities for expression. Similarly, when the Pakistan Writers Guild was established in 1959 during the rule of President General Ayub Khan, Mirza Adib was also among the critics of this organization in the beginning.

Like other writers, he also had various doubts about the objectives of the Guild and the motives behind its establishment. He feared that since this organization came into existence during the era of a military government, it is possible that it could be used to support the ruling class and strengthen the official point of view. Under this fear, critical objections to this new organization also appeared in the editorials of "Adib-e-Latif". The main reason for the initial reservations of Mirza Adib and other critics was the perception that if the government If the Writers' Guild provides an organized platform for writers, it is possible that the influence of writers could be used for government purposes. However, later, when Mirza Adib examined the aims and objectives of the Writers' Guild with a relatively open mind, his initial doubts and scepticisms were largely dispelled. This change reveals an important aspect of his intellectual temperament. He was convinced of looking at the practical aims and role of an institution or movement rather than making a final decision on the basis of mere speculation. Thus, a study of his political and literary views in "Matti Ka Diya" introduces us to a writer who considers the autonomy of literature, national unity and intellectual freedom as the basic principles of his critical thought.

"I and those of my opinion had formed this impression because Qudratullah Shahab was the most important of those who founded the Guild and was considered to be Ayub Khan's right-hand man at that time. But gradually the fog of doubts and suspicions was dispelled. And I came close to the Guild."²¹

Mirza Adib believed that if the Pakistan Writers Guild were run in an organized, impartial and correct manner, this institution could not only play an effective role in protecting the rights of writers but also significantly reduce their economic difficulties. His views on the Guild and later experiences indicate that he largely agreed with its basic objectives and practical activities. According to him, the establishment of an organized institution for solving the problems of writers, their economic stability and the promotion of literary activities was an important step forward. Through the Pakistan Writers Guild, he also got the opportunity to visit East Pakistan twice. These trips were among the important experiences of his life, the memories and observations of which he gave special importance in his autobiography. Recalling these travel experiences, he writes.

"Through the Guild, I had the opportunity to visit this land twice, which was called East Pakistan nine years ago as an arm of Pakistan. The memories of the rivers, mountains, and forests of this land are alive in the depths of my heart. The impressions of the very dear people I met there are and will remain etched in my mind.

What I saw, what I observed, what I felt in this country has become a part of my life. Writers from different corners of Pakistan gathered in one place. They had their own ideas, their own concepts.

Everyone had their own place in literature. But when we sat together, talked to each other, thought about some problem, a kind of reluctance would arise in my soul. I felt that this was our own community, we were connected to each other by a bond of love, and this bond of love is unbreakable. This is our precious asset. It is our great heritage. "²²

Describing writers as his community is a clear manifestation of Mirza Adib's broad-heartedness, sincerity and deep love, sympathy, devotion and attachment to his contemporary writers. The emotional way in which he remembered East Pakistan as an arm of Pakistan gives an idea of his national attachment and sense of national unity. In his statement, the mention of the separation of East Pakistan comes out not just as a historical event but as a tragedy that left a deep impression on his heart.

There is a general perception about autobiographies that the author tries to keep some matters hidden along with expressing them, but "Matti Ka Diya" seems to be different from this general perception. Mirza Adib has presented most of the matters related to his life, personality, family and personal experiences with honesty, boldness and realism. He neither tried to create artificial greatness about himself nor did he present the traditions and conditions of his family in a flattering manner. He has written down his parents, siblings, relatives and friends as they were. An important feature of this autobiography is that he has not put artificial veils of honor and dignity around his characters. While describing the economic conditions of the house, family problems, deprivations, his weaknesses and the various ups and downs of life, he has not used concealment or glossing over. Similarly, he has honestly described the events that occur in life as well as the feelings, emotions, joys, deprivations and internal states that arise from them. This spontaneity and authenticity elevates "Matti Ka Diya" from a mere personal story to a credible literary document of an era, society and civilized life. In this regard, realism, self-accountability and self-confession are prominent features in Mirza Adib's autobiography, thanks to which the reader gets the opportunity to understand both the author's personality and his era closely.

Finally, the statements of Dr. Syed Abdullah and Wahajuddin Alvi further clarify this fact.

"Mirza Adib has spoken the truth in every matter. He has spoken the truth about his parents, grandfather, grandmother, wife, teacher, magazine owners, friends and acquaintances, even though he has been with them in every situation. He has also described his weaknesses with great dignity and nobility. And he has not done this like some people who, by making lists of their shortcomings and decorating them with verses, find a unique way of superiority and superiority for themselves."²³

"Mirza Adib's autobiography, Matti Ka Diya, is a mirror of his creative style and simple characteristics. As a whole, this autobiography fully reflects the circumstances of his servant and the author. This autobiography

presents literary movements and the author's own literary point of view well. Therefore, this autobiography has a prominent place among literary autobiographies.”²⁴

CONCLUSION

Overall, “Matti Ka Diya” is an important, interesting and artistically noteworthy autobiography of Mirza Adib. In which his personal life, personality, social conditions of the era and cultural values come to the fore in a connected manner. In terms of language and expression, the basic style of this autobiography is narrative, however, Mirza Adib did not limit himself to simply describing events, but to make them effective and attractive, he also made full use of artistic resources such as dialogue, symbolism, similes and metaphors, scene drawing, sketching and character drawing. At some points, a fictional atmosphere is also created, but this atmosphere does not affect the basic identity of the autobiography, but rather enhances its literary beauty.

The most prominent feature of this autobiography is that Mirza Adib has presented the events of his life with truth, simplicity and creative beauty. He has described childhood memories, economic deprivation, educational struggle, family circumstances, literary journey and the social and cultural life of his era in such a way that personal experience becomes a picture of the collective era. His writing also contains those elements of child psychology, innocent imagination and depth of observation that are prominent in his other works. Thus, “Matti Ka Diya” is not only the life story of an individual but also effectively reflects the social, cultural and literary scenario of an era. And its title “Matti Ka Diya” itself becomes a spiritual symbol of Mirza Adib's life. Even in the limited, backward and economically difficult environment in which he opened his eyes, he created a path of light for himself through knowledge, imagination and continuous struggle. This journey, which started with a modest clay lamp, reaches a prestigious place in literature. That is why the expression of self and the interpretation of the era seem to be in harmony with each other in his autobiography. Mirza Adib did not let his life experiences remain just memories through emotional writing, scene-painting, legendary language and tone, similes and metaphors, but turned them into a regular literary experience.

Consequently, “Matti Ka Diya” stands as a creation in Urdu autobiography literature in which personal life, social reality, cultural consciousness and artistic expression have come together. His language is fluent, his style is captivating, his narration is effective and his observation is profound. Mirza Adib has preserved the literary activities, social values, family traditions and human attitudes of his era with great elegance and authenticity. These characteristics do not allow “Matti Ka Diya” to remain just an autobiography but make it an important, effective and memorable creation of Urdu biographical literature, through which the personality of Mirza Adib as well as the cultural and social spirit of his era can be understood

REFERENCES:

1. Mirza Adib, Matti Ka Diya, Sang-e-Meel Publications, Lahore, 1984, p. 429
2. Bilal Ahmad Tantre, Matti Ka Diya, Aik Tajziyati Mutalia, included, Urdu Research Journal, Jamia Nagar Delhi, 1 January 2019, p. 1
3. Also, p. 3
4. Dr. Khawaja Muhammad Zakaria, Column, included, Daily Nawa-e-Waqt, Lahore, December 26, 2021, page c
5. Jailani Kamran, Commentary, Mati Ka Diya, included, Daily Jang, Lahore, December 1999, page III
6. Aslam Lodhi, Mirza Adeeb aor Matti Ka Diya, included in Daily Pakistan, Lahore, October 14, 2024, p. 7
7. Bilal Ahmad Tantre, Mati Kadiya, An Analytical Study, included in Urdu Research Journal, Jamia Nagar Delhi, January 1, 2019, p. 217
8. Mirza Adeeb, Mati Ka Diya, p. 325
9. Mirza Adeeb, Mati Ka Diya, 2016, p. 272
10. Bilal Ahmad Tantre, Matti Ka Diya, Aik Tajziyati Mutalia, p. 19
11. Mirza Adeeb Mati Ka Diya, Sangmail Publications, Lahore, 1984, p. 12
12. Also, p. 382
13. Also, p. 325
14. Also, p. 328
15. 1Also, p. 279
16. Also, p. 372
17. Jailani Kamran, Commentary, Mati Ka Diya
18. Mirza Adeeb Matti Ka Diya, 1984, p. 364
19. Also, p. 328
20. Also, p. 379
21. Also, p. 389
22. Also, p. 392
23. Dr. Syed Abdullah, Urdu main Aap Beti, fan o Tajzia, Maktaba Jamia, Delhi, 1989, p. 250
24. Wahajuddin Alvi, Autobiography in Urdu, Art and Analysis, Maktaba Jamia, Delhi, 1989, page 258