



TRAVELOGUE AND CREATIVE EASY SPARKLINGS

(Safarnamah aur Takhliqi Sahal Angari)

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Received on 4th February 2021, Revised on 23rd February 2021, Published on 4th March 2021

Abstract

Purpose of the study: This study aims to highlight the importance of travelogue and Poetry.

Methodology: The article explains the travelogue and poetry with the help of multiple references applying analytical research methodology.

Main Findings: To get closer to any work of art means to be better reflected in life, as a result of which its greatness is acknowledged as well. If Ghalib was bent on giving his whole diwan for one verse of Momin, it was because of the vast study of the Momin. In any genre of literature, deep observation is of fundamental importance. Without deep observation, no piece of literature can be accepted. Today, the rise of the Azad Nazm and travelogue in poetry is also because the writers of these genres have seen the world around them with their open eyes by realizing every scenario with its components. Efforts have been made after examining life to draw intellectual conclusions from it.

Keywords: *Travelogue, Creative, Sparklings.*

INTRODUCTION

Take the itinerary in this context with gender reference. Dr Anwar Sadeed does not ignore the experience of the individual in any way, citing the basis of the itinerary as the force of observation. In this regard, he writes to get the awareness of the lifestyles of the vagabonds of the unseen lands:

As far as gender travelogues are asked in terms of their worthiness, it is important to see what its reader expects from the journey at the content level, along with qualities like observation, experience, and realism. What does he require from the creator of the itinerary? The reader reads each genre of literature with a certain mental level and specific expectations. Shibli Nomani writes in one place:

"The reader wants to find out what the passenger saw. How did the journey go and what was lost and found in it" (Maulana, 1881)?

LITERATURE REVIEW

It is the primary creative duty of the travelogue to take care of the reader's beauty of demand and live up to his expectations. A good travelogue caters to the reader's sensory or intellectual demand with the historical, logical, impressionable, mythological, aesthetic, or imaginative style of writing, making the reader very aware of the physical conditions, style of society, art and culture, customs and beliefs, ideas, history and style of politics of the place or places he travels. It is intended to entertain the reader by providing him with intellectual and theoretical content that can be useful in his mental evolution. What can be achieved by a fun trip is the inclusion of the reader, in reality, as an objective of a travelogue.

Therefore, only that travel reporter can add his reader to his travel experiences who has taken a conscious and analytical approach to travel and can access the preview and the fore review. The above features are a source of success for any travelogue and if he sees all these things with the eye of reality, where the journey forces the reader to walk along until its last line.

That's where he doesn't even transcend travelogues to fiction. On the contrary, if the travelogue steals his eyes from the eye of reality and only supports imagination or adopts a mythological style, then the narrative is no longer a travelogue, but a gender-based creation between fiction and travelogue, "Safarfāsana" meaning by the amalgamation of partridge and a quail. However, Dr Saleem Akhtar is happy with the popularity of the modern narrative of the journey:

The reason for the growing interest in tourism narrative in modern times is that tourism and fiction now seem to go hand in hand (Akhtar, 2004).

Dr Saleem Akhtar's opinion creates confusion that a narrative of a fictitious or imaginary character, events, and scenery narrative is a compliment, although it is not. The real meaning of this passage is that the creative essence of fiction is being used in modern travelogues.

And the narrative has reached a level of creative reference to influence its reader intellectually and sensibly to create a way of his emotional action. The purpose is not to turn away from his realistic axis position. The travel narrative from "Ajabat



e Farhak" to date, highlights the extensive and deep observation of the travelogue. Looking at most of the same written over the past few decades, it seems that there has been a significant difference in the style of creativity, but still, the basic beauty of the narrative is the deep observations.

Travelogue and Creative Easy Sparklings

A clear difference between the early descriptions of Urdu travelogues of the last two decades is the style of presentation. The travelogue like "*Niklay Teri Talash Main*" (In the Search of Yourself) has played an important role in starting this style presentation. This presentation is a milestone in the history of Urdu travel writing in terms of technology. Dramatic features, mythological styles, and imaginative flares are the gift of this narrative as a genre. But the point to ponder is that the priority of this travelogue is now touching the level of the cliches. This "formula" of travel writing has dominated the possibilities that had made its reading more interesting as literary references, and in the context of material beliefs the narratives were considered the same as the concept of reality. Unfortunately, the content of the travelogue is now considered merely imaginative or so exaggerated that may be impossible to believe.

Perhaps that is why the narrative now seems to lose its traditional utility that was available to it in terms of reality. It will not be unreasonable to say as if passenger's shoulders are burdened and making tired with his style of creation. This is disturbing for a reader with logical attributes in terms of expectations from a travelogue that modern travelogues are relying on exaggeration to meet the degradation of their observation, and are in the process of expanding the pages of their itinerary by creating imaginative passovers in the name of innovation that is, where the eyes of his observation are closed, that is, where the eyes of his observation are closed and he opens his eyes to the imagination with great ease, fluency, and haste. Pointing to the travelogue's flaw, Dr Anwar Sadeed writes:

Some tourists only stay in high-end hotels and meet high-end people according to their social status, so they also do not have the appearance of observation. On the contrary, tourists who travel from place to place with the bag hanging on their shoulders and meet people of every class of livelihood are more likely to experience their travelogue and the narrative fully reflects the environment (Saidid, 1987).

Hakim Saeed's travels to Europe show a little glimpse of European society. His writings mention more pharmaceuticals, various treatments, health institutions, and medical books. A study of his narratives suggests that perhaps his purpose was to obtain information related to medicine. But the fact is that reader of an ordinary travelogue is likely to be a little interested in pharmaceuticals, various institutions, hospitals, and medical books, but it is not fair to force such readers to face pharmaceutical factories, clinics, and hot water springs on every step.

A more frustrating situation can be seen in a lot of travelogues. Take Arsh Timuri among the numerous such travelogues, and its short travelogue of only eighty pages, "*Aik Sanwla Goron ke Dais Main*" (One Coloured Person in the Country of Whites) has taken up the task of writing a travelogue to describe the journey. The context is that Arsh Timuri travelled from Karachi to the United States in connection with the welcome invitation of Pakistan International Airlines that he gave to some notables on the purchase of an Airbus Boeing 720/B from the United States. Then what happened was that the PIA administration bought the plane from the United States and Arsh Timuri brought his chronicle of travel on the same plane after 11 days.

But the bad thing was his short stay, seven days in New York and only three days in London, enabled him to collect the content of his travel in a brief form. Strangely enough, he added his (72) pages in the said eight pages that in his wisdom could be considered sarcastic and humorous. So with the titles of seven different articles, this book was taken as a complete travelogue. It is as if "Travelogue" and a "raw narrative" together could bring his travel story into a book form. If a few of the travelogue elements are found throughout this chronicle, then the same is in the form of a few glimpses of New York on 28 pages and with some articles on American lifestyle under diverse topics. And on the same pattern, some 17-page articles have been dragged in the name of staying in London. Reading this narrative, it seems that Arsh Timuri did not treat his itinerary as a travelogue, but has been treated it with a Timuri attitude. About the same kind of itineraries, Ghulam al-Saqlain Naqvi expresses his critical insights and says:

One goes out of the country to study and the purpose of the other journey is mere goodwill. (Ghulam, 2005).

Some journeys are political and others diplomatic. Someone goes out as a member of the Foreign Service. Someone goes to attend an educational, political, or international congress. A man travels in a purely business-style manner and someone leaves home with the sacred intention of Hajj and Ziyarat on his chest, etc. Now, when a passenger comes back from this kind of journey and writes something, it is his kindness, but we will not call this text a travel narrative, till such time we are not forced to say so by colonography. Thus, this kind of itinerary may also be interesting and informative, but it will be empty of the spirit of tourism (Naqvi,).

If the travelogues after 1990 are studied, in the light of the above idea, the modern travelogue seems to be quite simple and carefree of the observational source. When such travelogues come under the call of travel, and then, in the absence of meeting these demands, how the new way of travel account is made as a shield and is reflected page per page in most of today's travel descriptions.



Since the possibility of an outdoor view is mostly lost in outer space while travelling on a plane, the loss or loss of a passenger in the inner atmosphere of the plane is not an objectionable or unnatural aspect at all, but it is also the attribute of the travelogue that the lenses in his eye are more workable and faster than others. To understand and how a passenger utilizes his insightful lenses how it works, see this excerpt from Jamiluddin Ali's travelogue "*Tamasha Meray Aege*" (Spectacle Ahead of Me):

A long DC-8 plane flew me from Zurich, Switzerland. It crossed Europe in an hour and started traversing the Atlantic Ocean. It is the second-largest sea in the world and connects or separates the new and old worlds. Don't know why it was named Atlantic? Even at a height of 30,000 feet, the fluctuations of waves are visible as if a blue giant was taking twists (Ali, 1975).

His observation is not so deep, though, because of the distance of the scenario. However, he has made up for this lack of depth with his wit of thoughts and good expression in such a way that the entire scenario comes out as a glimpse of a documentary movie:

In this expression of Jamaluddin Ali, one sees the appearance of his power of observation through his spontaneous expressions and playfulness. Now let's look at today's travelogue and see how the most important aspect, which the critics of the art consider under historical perspective, observational universality and fullness of perception of the passing moment by shaking and pushing back the dues of consciousness, how characterism indulge in colouring of the travelogue so that all the other colors of the scenario fade away. He is engrossed in making the component of his study, by completely ignoring the totality of the scenario. This is why the travelogue's visual, intellectual, and sensual experience of this type becomes individual in its final analysis and cannot become collective.

Dr. A. B. Ashraf briefs the reader on his observations while sitting on a plane in his travel narrative "*Zoq Dasht Nawardi*" (Taste of Dasht Nawardi):

"On the seat next to me, Tracy, a dancer from a Club in San Francisco, was a charming 18-19-year-old girl sitting and was on her way to London for the first time because her lover (who was a dancer herself) was waiting for her. The first two hours we spent in silence, then finally the suspicion of New York City and the people there began. She had a very ideal vision of love and accordingly she could not think of anyone other than her lover (probably because of her first experience of adolescence or love)" (Ashraf, 1993).

There is no objection here as to why B. Ashraf's power of observation was limited to the next seat, but the issue is why he wasted two hours in silence, undisturbed by the surroundings, just making plans as to how he would be able to talk to the girl.

This silence may have personally allowed him to satisfy some emotional sense, but he did waste two hours in which he could, however, educate his reader about the other passengers, crew, or the plane's inner atmosphere or thinking or ideas amating under this context.

The question arises: if for the observation no other scenario was available for the gaze of inside the plane, except the sight of this girl, then at least what had forbidden to look out of the window of the plane? You may object to this angle of view of mine, as to what on the earth would be visible in its original or clear form at such a height? In response to this possible objection, see this excerpt from Mahmud Nizami's itinerary, "The Book of View:"

"From the height of the plane, perhaps every city looks beautiful, but the Spring of Alexandria was very charming. Its minarets and pillars, mosques and churches, shrines and monasteries, gardens, and buildings have gone far along the Mediterranean Sea on the long ghat. From the height of the flight, it looked as if there were numerous small gems attached to heavy jewellery (Nizami, 1963).

Another quality of the travelogue is the account of historical events. While the reader has the opportunity to understand the conditions described in historical sequences it also creates a sense of aesthetics that relates to finding beauty from the power of destruction that makes the palaces and fortresses into ruins.

It requires that the style of material or textual presentation be such that the reader himself embarks on the world concept and enjoys stopping at the special destinations of the past centuries. If the travelogue fails to include the reader in his creative stream, it should be interpreted as not having the perfect mastery of art travelogues. It is very important to write the description interestingly because this is the only way in which the reader will be able to read the journey succinctly and with great care.

Otherwise, the reader will feel as if he is engrossed in studying a historical or information book rather than a travelogue. In the context of this emotional sensitivity of travelogues, let's see creative excerpts from two well-known Urdu travelogues about a tour of a historical place like the Wall of China. Dr Hassan Rizvi describes his travelogue "*Cheeniyan ke cheen main*" "(In China of Chinese)" as follows:

The Wall of China is the great wonder of China's oldest building, one of the seven largest wonders in the world. It was constructed in 700 BC. Its makers were tribal princes from northern regions who ruled different states. They built walls on different mountains to fight the enemy in their respective areas and defend themselves to avoid the invaders.



In 341 BC when the Ken family ruled all over China, the walls of all the states were brought together, and then gradually the work of repairing and strengthening the walls progressed and when the Sang Family came to power in 1400 BC, this wall of China was established in the present form. Its length was 6000 KM, which exists even presently ([Rizvi, 1993](#)).

Dr Hassan Rizvi's quotation is historically correct to some extent and clear and the method of information is clear, but its two basic flaws prevent it from meeting the travelogue criteria. Firstly, the information is not correct as The Wall of China is not considered one of the wonders of the Seven Wonders of the World.

The World Book (The World Book), which is a source of major architectural phenomena, including the Wonders of the World, seems to accept The Wall of China as a remarkable constructive achievement, but it does not seem to be recognized as a wonder, perhaps because the Wall of China was built under the auspices of different kingdoms in different periods, which could not give it an element of one-time totality which is considered to be one of the essential conditions of a wonder.

And then over and above, there is no wonder of the seven wonders that exist, which shows the grandeur and hallmark with their alleged characteristics except for the Pyramids of Egypt. The second important thing in this regard is that the reader only gets information. If he is concerned with information only, numerous books in history can provide him with the material that may he wants, so what is necessary for him to read this travel narrative of Hasan Rizvi Sahib?

It was Sunday the 24th of April we left early in the morning to visit the Wall of China. It is some twenty-five thirty miles from Peking and millions of square miles of China are spread north of it. Twenty-two hundred years ago, when it was built, it was intended to prevent the invasion of the Tatars. Research says that here and there the walls were already erected by different rulers.

Yes, Emperor I Chan Shi Hoangti integrated them in 314 BC. Towers were made on them and a method of giving smoke signals was introduced that could be seen from his throne in Sian. The Chinese in their language call it a 10,000-mile wall, but in fact, it's about 1,500 miles, 15 feet high at some places, and 50 feet high at others, made of big bricks, and some with stones. A trench will also appear to be dug alongside most of the wall.

The sequence of 1,500 miles has been broken. The train runs from some places, somewhere the road has been built. Somewhere in the start, wear and tear have taken place, but from where we saw it and climbed on it, the road passes under it and not by cutting it.

By climbing the stairs, you reach a tower with a roof, from where the ascend starts and the floor is of bricks, appears to be a later stage because it has been repaired in the fourteenth and sixteenth centuries. The underlying relics must be more than 2,000 years old ([Ansha, 1967](#)).

The study of these two passages clearly shows that someone has written historical data and others have the travelog.

In many narratives, there are many similar styles and types of writings that can easily gauge the ease of modern travelogues, just as the earlier travelog writers use to patrol the area on foot and write down even the streets. The rate lists at the shops would have been part of his observation.

The travelogue writer would record expressions on the faces of the salesman, customer's troubles, the splendor of tea houses, the crowded markets, the calm atmosphere on the lakeside, the way the locals were surprised to see the stranger, and every element that came to the fore would have been painted by the travelogue, but today's travelogue considers it a sin to travel on foot if ever steps are taken out of a car or hotel then by seeing the beauty and all their past affairs seem to go in vain and useless.

And he becomes engrossed in, which may not have any benefit or loss but certainly enables him to add more pages to the narrative. Thus the words lead from imagination to fiction. Today's travelogue prefers in terms of technique the legendary colour, imaginative style, and romantic flare because it makes it easier for him to blacken the pages of the travel description.

Today's travelogue wants his itinerary to be an alternative to his "diary" while also providing an affirmation of his ability to be a "creator" at the imaginative level. When the travelogue asks such creators to present travel facts in a mythological manner, he deletes the facts and settles a fictional city in which his fictitious characters reside.

Today's travelogue should know that if he is to maintain the credibility of travelogues as a genre, he has to adopt an approach to reality by examining the atmosphere of fictitious characterisation. No one has any objection to the mythological approach that this style is a problem with the narration, but seeing this style makes the serious reader of literature worrisome about the way travelogues are taking shield in this style of creation to make up for the lack of observation.

And filling in the events with fictitious components. Whether this perfect art may make travelogue a legend or not, it will never allow it to remain travelog. Reflecting on this situation, Dr Saleem Akhtar writes sarcastically:



While sitting in Lahore I can write about Tokyo's Ginza, fountains in Rome in which people put a coin and pray for the meaning of min1 to be fulfilled. So can I pick up a pen on Times Square and Harlem in New York without going to America? I can also make a scene about the Eiffel Tower and The Lore in France and Trafalgar Square or Sumo in London.

Recently John Houston's novel *White Down* got completed. Based on that I can write a great write-up on Tandra's tourism and Eskimo style of living. I wrote a fiction titled "Dosare" in which not only presented the atmosphere of London correctly but also wrote all the dialogues of English characters in English slang some acquaintances read the fiction and asked when did you return from London? I have never been to London, it is the perfection of English films and novels.

Similarly, if I resolve on writing a travelogue, I can tell the eyewitness account of most of the world's countries without leaving Lahore. Travel books and guidebooks can also be obtained for more information, where there is a slight difficulty; I will come with shiny blondes (Akhtar, 2004).

Realizing the travel direction of most of the travelogues of the present day in terms of attitude or tendency in the context of creative liabilities, the fear or apprehension does not seem to be unnatural at all that the future travelogue if the travelogue writer sits in his study room like the ideas described by Dr Saleem Akhtar with the help of a few informative and historical books. Start creating a write-up and then its basic condition for travelogues, namely, "Travel" will remain unconditional.

CONFLICT OF INTEREST

There is no conflict of interest.

CONTRIBUTION OF EACH AUTHOR

All authors contributed equally. First wrote the introduction, second literature, and third references formatting, etc.

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