

his ability to associate his personal predicament with the larger struggle of the workers and the nation as a whole. He examines the psychological alienation and spiritual disorientation of the workers in the mining industry in the southern region of Tunisia as well as the French differential treatment of indigenous workers and their exploitation.

Al-Baḥru yanshuru alwāḥah focuses on challenges faced by a young educated man from the south when he is appointed to work in the big cities of Benzert and Tunis, while he also has to cope with the burden of his family legacy, group traditions, and challengers of changing socio-cultural structures and norms.

In a third novel, *Laylat al-sanawāt al-‘ashr*, al-Jābirī again explores the role of trade unions and their manipulation by neo-colonial capitalists. The protagonist finds himself stuck between his love for a married woman and his unsuccessful attempt to thwart the intentions of members of the factory board who undermine the workers’ syndicate front as part of their scheme to declare bankruptcy so they can sell the factory’s machines and dismiss the workers.

As an accomplished short story writer, novelist, playwright, and critic, al-Jābirī managed to expand the reach of writing in Arabic through use of an experimental narrative style that combines social realism with dexterous psychological depth of analysis. His multifaceted literary and critical output is crucial to an understanding of the transformations of modern Tunisian culture and society, especially during the period since independence.

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AHMED IDRISI ALAMI

Jālib, Ḥabīb

Habīb Jālib (1928–93) was an Urdu poet best known for his opposition to military dictatorships and corrupt politics in Pakistan. He has been hailed as a revolutionary poet and a poet of the masses. Jālib was born in Hoshiarpur, British India. He became interested in social issues at an early age, when he began to notice the disparity between social classes in his village. After finishing seventh grade he went to live with his brother in Delhi, where he began to compose poetry. During school holidays Jālib earned money by reciting poems on the local radio and continued to hone his skills as a poet.

He arrived in Karachi with his family on 14 August 1947, on a refugee train. Soon after reaching Karachi he started tenth grade, but his education was interrupted when he had to find employment to help provide for his family. In Karachi, Jālib began to recite poetry at *mushā‘iras* (formal poetry gatherings). He also began to socialise with members of the Progressive Writers Movement (established in London in 1935 and in Calcutta, now Kolkata, in 1936) and became interested in politics, especially Marxism and socialism. Once Jālib moved to Lahore, he began to write songs for Lahore’s film industry in order to earn an income. Jālib had a special affinity for the life and culture of Lahore; his first book of poetry, *Barg-i āwāra* (“Vagabond’s equipment”), was published in Lahore.

Ḥabīb Jālib, who adopted “Jālib” as his pen name (*takhalluṣ*), used his poetry to point out government corruption and educate people about their rights. His poetry appealed to the masses because he used simple language available to even the uneducated. He was famous for reciting his poetry to music, which also increased his reach and appeal. Jālib’s interest in social issues led him to enter politics as a provincial council member of the National Awami Party (NAP), then the major progressive political party in East and West Pakistan, founded in 1957 in Dhaka. He openly opposed General Ayub Khan’s martial law of 1962 with his famous poem “Dastūr” (“Rule”). Here is the last stanza of the poem (*Kulliyāt*, 130):

*Tum ne lūtā hai ṣadiyon hamārā sukūm
ab na ham par calegā tumhārā ṣasūm
cāragar main tumhen kis tarah se kahūn
tum nahīn cāragar
ko ī māne magar
main nahīn māntā, main nahīn māntā.*

For centuries you have pillaged our peace of mind.
Your spell over us shall have no more power.
How can I call you a protector?
You are no protector!
Some may agree, but
I do not agree, I do not agree.

Jālib was arrested and imprisoned several times for reciting his anti-government poetry. In the elections of 1970 Jālib opposed Zulfikar Ali Bhutto’s Pakistan People’s Party (PPP) and ran for the Panjāb provincial government on an NAP ticket. He and his party lost the election to the PPP, then a centre-left, social-democratic party, affiliated with the Socialist International and founded in 1967 in Lahore by Bhutto, prime minister of Pakistan from 1973 to 1977, and others. His opposition to the authoritarian governments of Zulfikar Ali Bhutto and General Zia-ul-Haq (president of Pakistan, 1978–88) caused

him to be imprisoned intermittently for seven years.

Jālib became active in the Pakistan women’s-rights struggle in the 1980s and opposed the discriminatory Hudood Ordinances implemented by the Zia-ul-Haq government in 1979 as part of Zia-ul-Haq’s “Shariatisation” or “Islamisation” process (these ordinances replaced parts of the British-era Pakistan Penal Code, adding new criminal offences of adultery and fornication and new punishments of whipping, amputation, and stoning to death). On 12 February 1983, Jālib joined a women’s march in Lahore to protest the Hudood Ordinances and recited anti-government poems. Jālib was assaulted as the authorities tried brutally to break up the demonstration.

In his later years Jālib withdrew from politics but continued to advocate for normalisation of relations between Pakistan and India. He also urged the scaling back of militarisation in Pakistan, which he believed vital for Pakistan’s economic progress. Ḥabīb Jālib died on 13 March 1993 in Lahore.

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IMRAN KHAN

Jamāl al-Dīn Işfahānī

Jamāl al-Dīn Muḥammad Işfahānī

was a poet and painter of the second half of the sixth/twelfth century. Almost all we know about him comes from his *Dīvān* (collection of poems), but some information can be found also in the *Rāḥat al-şudūr wa-āyat al-surūr dar tārikh-i Āl-i Saljūq* (“Dynastic history of the Great Saljūqs,” written between 599/1202–3 and 603/1206–7) by Muḥammad b. ‘Alī Rāvandī (fl. 575–96/1180–1200), a Persian historian, and in the *Dīvān* of Jamāl al-Dīn’s son, Kamāl al-Dīn Ismā‘īl Işfahānī (d. c.635/1238). Jamāl al-Dīn’s date of birth is unknown. Rāvandī speaks about him as if he was already dead, so he must have died before 599/1202. His earliest datable *qaşīda* is from 555/1160 and his last from 583/1187–8 (a *qaşīda* is an eulogy written in distichs of two hemistichs, the rhyme returning at the end of the last hemistich of each distich; it has generally an opening describing a natural event).

Jamāl al-Dīn was born in Işfahān and spent most of his life there. After attending a local Ḥanafī *madrasa*, he worked in the bazaar as a painter (*naqshband*) and a goldsmith (*zargar*). He seems to have been famous in his craft, as he was commissioned in 580/1184–5 by Sulţān Tughril b. Arslān (r. 571–90/1176–94),

the last Saljūq of Persia, to illustrate a great anthology (the Great Saljūqs ruled Persia, Iraq, and Syria from 431/1040 to 590/1194). Thanks to his manual labour, he enjoyed some financial independence. He fathered four children: we know of only two sons, Kamāl al-Dīn Maḥmūd, who died before him, and Kamāl al-Dīn Ismā‘īl, who became a famous poet. Jamāl al-Dīn was himself a poet, although he did not become a court poet, probably because of his stammering (poetry was written to be listened to rather than read, and court poets were supposed to recite or sing their poems). However, he dedicated several *qaşīdas* to Ḥusām al-Dawla Ardashīr (r. 568–602/1173–1206), of the local Bāwandid Ispahbad dynasty (of the Caspian region), and seems to have been close to Tughril b. Arslān.

Jamāl al-Dīn’s *Dīvān* contains mainly eulogies in the forms of *qaşīda* and *tarkīb-band* (strophic poetry). Some of these poems are religious, praising the prophet Muḥammad, and Shams-i Qays Rāzī (fl. 601–28/1204–30), the famous specialist of poetics and rhetoric, praises this body of Jamāl al-Dīn’s poetry in his *Muĵam fī ma‘yir ash‘ār al-‘ajam* (“On the defects of Persian poetry”).

Other poems are responses (*jawāb*) to poems by his contemporaries, such as Khāqānī (d. 595/1199) and Mujīr al-Dīn Baylaqānī (d. c.594/1198). Poets conversed with each other in poetry, using the same metre to criticise or praise their rivals or friends or to argue about various topics (*mushā‘ira*, poetry contest).

Many of his *qaşīdas* praise contemporary rulers, such as the Saljūq sulţāns of western Persia and Iraq (from 556/1161 to 590/1194) and the *atābak* (*atabeg*) of Azerbaijan, Pahlawān Muḥammad (d. 582/1186), their local representatives and