

Dramatic Monologue in Shah Jo Risalo: A Generic Study of Sur Marui

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Abstract

The present study is based on the data from MPhil thesis. It aims to highlight the generic techniques used in Shah Jo Risalo of Shah Abdul Latif Bhittai (1689-1752), a sufi poet of Sindh, Pakistan. Shah Jo Risalo as most of the scholars highlight consists of thirty surs. However, the present study is limited only to Sur Marui of Shah Jo Risalo. The analysis is made in the light of theoretical framework of the sub-classification of the dramatic monologue, one of the genres of poetry, presented by Ina Beth Sessions. The classification is based on the perfect, imperfect, formal and approximate examples of the dramatic monologue. The perfect example contains seven characteristics of the dramatic monologue, i.e. speaker, audience, occasion, interplay between speaker and audience, revelation of character, dramatic action and action taking place in the present. The imperfect example contains speaker and fading into the indefiniteness of one or more of the last six characteristics present in the perfect example. The formal example contains speaker, audience and occasion. An approximate example lacks one or more characteristics present in formal or imperfect examples except the speaker. After an analysis of the Sur Marui, it is concluded that the sur falls under the category of the imperfect example of the dramatic monologue according to the sub-classification presented by Sessions. Marui is the speaker. Omar, her kinsfolk, camel rider, courier, her cousins, her compeers and unknown person in the sur are her audiences. The occasion is her imprisonment inside the castle. There is interplay among Marui and her audiences. Marui reveals not only her character but also of her audiences. The action is dramatic as Marui is captive and bears tortures. Action takes place in the present. But, interplay and dramatic action fade into the indefiniteness due to the presence of lyrical elements in the sur. This study is non-empirical in nature. The data was collected in the form of texts and was analyzed by means of textual analysis with close reading technique.

Key words: Dramatic monologue, Sur, Risalo, close reading and textual analysis.

INTRODUCTION

Poetry is one of the main genres of literature. It has several techniques, forms and genres. Since beginning poets have used either knowingly or unknowingly one or the other techniques, forms or genres of poetry. The most commonly known old genres of poetry are ballad, epic, lyric, elegy, etc. These genres evolved and gave many other genres like soliloquy, lyrical ballads, lyrical dramas, dramatic romances, dramatic monologues, etc. Whereas Lyric, among these oldest genres of poetry, was used as an independent typical form

and carried the segments of other forms which later were disintegrated of which the dramatic monologue is the most important as Howard says that the dramatic monologue was originated from lyric (in Sessions, 1947).

The dramatic monologue, though, was mixed with lyric preliminary but later was introduced as a separate genre of poetry in the Victorian period. According to Howard (1910), the genre was hybridized into two kinds of poetry such as lyric and drama. The dramatic monologue became different from lyric due to its dramatic characteristics.

In the west, many researchers have conducted researches, based on the generic studies of poetry. The dramatic monologue is one of those generic studies which attracted researchers. In this line, many of Browning's poems have been studied by researchers under the generic research projects, specifically, the dramatic monologue. But, very little attention is paid towards the generic studies in the east including Pakistan. In Pakistan, very little or no attention is paid towards the generic studies, particularly, in the poetry of Sufi poets. Therefore, this sur of Shah Jo Risalo is analyzed in the light of Sessions' model of the dramatic monologue.

Shah Abdul Latif and Shah Jo Risalo

Shah Abdul Latif is one of the mystic poets of the east. He was born in 1689 and died in 1752 and was buried at Bhit Shah, near Hyderabad, Sindh. His poetry is based on various elements such as spiritualism and philosophy. His poetry revolves around several subjects. According to Allana (1991), he speaks in all kinds of subjects such as mystical, didactic, lyrical, spiritual and romantic. Therefore, his writing in variety of subjects gives him an international recognition. As Allana (1991, p.201) points out that Shah was a 'universal poet'. His poetry has universal appeal and his approach brings him into the rank with the great poets of the world, not only in the east but also the west feels proud of him.

Moreover, Shah Abdul Latif's international recognition and universal approach can more be provoked through his comparison with well-known poets of the world. In this regard, Sorley (1989) compares Shah Abdul Latif with various English poets. He compares him with Browning on the basis of same kind of language and expression. He compares him with Donne on the similar metaphysical expressions in the poetry. He compares him with Watts,

Crashaw, Browning and Shelley on similarities on love mysticism. He compares him with Crashaw, Isaac and Watts on the nearness of love religious moods.

Shah Abdul Latif either in the east or in the west is commonly known for his only poetic collection in the form of 'Risalo'. According to Hotechand (1991, p.157), the word 'Risalo' is a misnomer. It is a musical compendium, a collection of musical poetry consisting of different surs (melodies). Each Sur is further divided into cantos and each canto (episode) is concluded by a Vai (a kind of an epilogue). On the number of surs in the 'Risalo', Iqbal (1991) says that there are thirty surs in Shah Jo Risalo and each sur has a different name. About publication as a 'Risalo', Khalid (1991) says that it was first time published by Ernest Trump in 1866. Later on, it has been revised by various scholars such as Gurbakhshani and Nabi Bakhsh Baloch. Various well-known scholars have translated either selected verses or complete Risalo into English such as Sorley, Mrs. Elsa Kazi, Ghulam Ali Allana, Surajul Haq Memon, Amina Khamisani, Agha Muhammad Yaqoob, Mushtaq Ali Shah, etc.

LITERATURE REVIEW

The term 'dramatic' is associated with theatre or drama which implies action and movement of a character but in poetry it is known as what T.S.Eliot believes the "third voice", the voice of the poet who speaks through the mouth of dramatic speaker in verse, addressing to imaginary audience (in Coelho, 2010, p.11). Various renowned critics have defined and interpreted different features of the genre. In this regard, Baker (2008, p.10) defines it, 'a type of poem which contains speaker, audience and an occasion'. Manehout (2007) contributes that it has the first person narration; it is a short poem rather a full dramatic piece and; it is the poem which unlike drama begins without any introduction to the events. Halbert (2008) says that dramatic monologues either in plays or poetry are to be granted as an open window into the hidden thoughts, feelings, or actions of the character. Finch (2010) sums up that the dramatic monologue as a poetic genre performs a similar function that of the theatrical monologue but dramatic monologue performs on the page rather than on the stage. Conclusively, genre, with single speaker, serves as a tool for poets. Machado (2015) indicates that the form is a helpful tool to convey a message through the words of a character without directly involving the poet, in the poem. In words of Kuzminksi (1994) genre permits poets to have a great insight into poetic intention. Manehout (2007) has another view as he says that the genre is very important tool to reflect or rewrite historical perspectives. He also opines

that the poet chooses this form due to its flexibility that it can be about any possible topic such as philosophy, love, religion, art, jealousy, adultery, life, and death. While illustrating aim of using of the dramatic monologue as a particular poetic genre by Browning, Lan (2014) demonstrates that he expressed his subtle and personal sentiments under a specific situations. He further states that the dramatic monologue can be granted as a theory of human emotions that the poet establishes as experiments in his poetry. Sessions (1947) has portrayed a comprehensive model of the dramatic monologue which is explained as follows in the form of theoretical framework.

THEORETICAL FRAMEWORK

The theoretical framework aims to explain specifically the sub-classification of the dramatic monologue presented by Sessions. After all, this sub-classification is used as a tool to analyze Sur Marui of Shah Jo Risalo.

Table 1: Sub-classification of the dramatic monologue (Sessions, 1947, p. 508)

Perfect Example	Approximations		
	Imperfect	Formal	Approximate
1) Speaker	1) Shifting of center of interest from speaker; or	1) Speaker	1) Speaker
2) Audience	2) Fading into indefiniteness of one or more of the last six perfect characteristics	2) Audience	2) Lacking one or more of the characteristics listed under the formal or the imperfect
3) Occasion		3) Occasion	
4) Interplay between speaker and audience			
5) Revelation of character			
6) Dramatic action			

7) Action taking place in the present			
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The above examples are explained as follows:

Perfect Example

Sessions (1947) has given complex classification but it is a comprehensive too. Sessions, while coming to have a working definition which may cover different examples of the dramatic monologue, states that the perfect form of the genre includes the seven taxonomic features such as speaker, audience, occasion, revelation of character, interplay between speaker and audience, dramatic action, and action which takes place in the present. She continues to say that a poem or prose may be the perfect or approximation example of the dramatic monologue if they are judged in the light of these seven characteristics.

Sessions (1947, p.508) further illustrates that Robert Browning's 'My Last Duchess' is the perfect example of the dramatic monologue and possesses all seven characteristics. The speaker in the poem is the duke; the envoy acts as the audience; the occasion is furnished when the envoy arrives in order to plan the wedding ceremony with the duke; the speaker constantly speaks and shows to the envoy the picture of the duchess which establishes the constant interplay between both of them; during his speech, the duke not only discloses his personality but also portrays the character of the duchess too; there is the dramatic action in the form of death of duchess and duke's planning to have another marriage; and unfolding of the action gives impression that the occasion is original.

Imperfect Example

In the imperfect example of dramatic monologue, one or more components (enlisted in the perfect example) fade into indefiniteness. According to Sessions (1947, p.510), 'Count Gismond', one of the monologues of Browning, is the example of the imperfect dramatic monologue because original event (the centre of interest) took place long ago and now the poem begins when the speaker is shown reviewing the incident for friend which happened on "that miserable morning". She illustrates that in comparison with 'My Last Duchess', 'Count Gismond' is not an appropriate dramatic monologue because the original happenings are transferred too late. Sessions (1947, p.511) claims that 'Count Gismond' contains speaker, audience, and little interplay but lacks fully detailed occasion. 'The Soliloquy of the Spanish Cloister' is another imperfect example of the dramatic monologue. She detects that the poem

has speaker, audience, occasion, interplay, character revelation, dramatic action and dramatic interest in the present (all seven characteristics of the perfect example). But, the audience, in the poem does not hear the speaker despite of induced imprecations.

Formal Example

The formal example contains three basic components of the dramatic monologue such as speaker, audience and occasion. In words of Sessions (1947) without speaker there will be no dramatic monologue at all; without audience there will be no genre and occasion is an important because it leaves the both speaker and listener in reasonable way. Sessions also illustrates that if any poem containing the three components such as speaker, audience and occasion, excluding the rest of the characteristics enlisted in the perfect example, will be identified as the form of dramatic monologue.

Approximate Example

The approximate example, on the other hand, is the nearest to the formal and the imperfect examples but conforms neither of them (Sessions, 1947). According to her, this type must have the speaker but it lacks one or more characteristics of the formal and the imperfect examples. ‘Evelyn Hope’, the poem of Browning, according to Sessions (1947, p.514), is an approximate example of the dramatic monologue. It has a speaker and an occasion but the audience is not alive. The speaker, musingly, talks to his beloved, a young girl.

METHODOLOGY

The present study is non-empirical in nature and is based on textual analysis of the sur. The data was collected and analyzed with close reading technique. Sur Marui of Shah Jo Risalo is analyzed in the light of seven taxonomic or mechanical characteristics, enlisted in the perfect example of the dramatic monologue, presented by Sessions. The purpose of determining criteria is to know what characteristics of the dramatic monologue, presented by Sessions, are practiced in Sur Marui of Shah Jo Risalo. Sessions’ sub-classification of the genre is used as a theoretical framework.

Introduction of Sur Marui

Sur Marui is based on the elements and emotions of patriotism, struggle for freedom and protest against tyranny. The poet has provoked these sentimental issues through the mouth of Marui. She was a poor but beautiful girl of Malir, a village in Thar. According to the custom

of her kinsfolk, she was betrothed to her close relative Khett or Khetsin. There was another man in the village, named Phoag who was attracted by her beauty and asked for her hand from her parents but the request was refused as she was already engaged. Being filled with jealousy, he (Phoag) went to Umar Soomro, the then ruler of Umarkot and narrated the beauty of Marui. He cajoled the king that only he deserved to marry her. King, on hearing of beauty of Marui, was motivated and hatched a plan to abduct her. Umar, thus, abducted her from the well of the village from where Marui used to fetch water. Umar brought her to his mansion and confined her in the fort of Umarkot. He made several attempts to convince Marui to become his queen but she persistently refused and threw away all his offers of comfort and ease. She, being committed to her kinsfolk, did not lose herself before princely comforts and kept on struggling unless she got freedom and met her kinsfolk in Malir. Shah Abdul Latif has manifested uncompromising loyalty, strong determination, committed struggle for freedom and ever ready for sacrifice of Marui in this sur.

ANALYSIS AND DISCUSSION

Analysis is based on the model of the dramatic monologue as presented above in the literature review. The seven characteristics enlisted in the perfect example in the table will be discussed while analyzing Sur Marui. It aims to know what characteristics of the dramatic monologue as presented by Sessions are practiced in this sur of Shah Jo Risalo and to see under which classification of the genre this sur falls. Thus, the sur is discussed as:

Speaker

The Speaker has key position in the dramatic monologue. He speaks throughout the poem and remains active under the dramatic situation. The speaker determines poem's tone; word choices and his relationship with the auditor and reader (Finch, 2010). He provides all information to the readers from his perspective hence readers accept his that perspective in the poem (Salgado, 1966; Maenhout, 2007).

The speaker, in the dramatic monologue delineates not only his character but also of hearer who remains silent throughout the discourse of the poem. He not only exhibits and explores his own issues but also of other characters simultaneously in the poem (Fletcher, 1908). The speaker remains detached from the author. He distances himself from the poet on the basis of time, place and name in the poem (Luu, 2008).

Marui is said to be the speaker in the sur understudy who speaks throughout the sur. She has been given a central position and has been set in a dramatic situation. As poem begins, Marui is found in distressed feelings and emotions. She seems to be indifferent to her prevailing condition out of sheer helplessness. She accepts the worst form of oppression as the will of God. However, she introduces herself and her audience named as Omar who is not present currently but is referred. From her speech it is determined that she is captivated by Omar who wants to marry her forcefully but she dejects on account of her being already betrothed. She speaks:

*Foremost name of Allah; loftier of all,
Out of question; that I espouse Omar?
Welcome will of sustainer; as my fate (Ep-I, stanza 1).*

The opening lines determine that there is no any specific introduction to events or characters. Marui is seen speaking in the middle of the discourse ('medias res', one of the features of the genre). It also seems that something has happened before and something is going to happen now. One may observe that this is mere the part of events already in progress. Glennis Byron points out that a temporal fragment is a characteristic of the dramatic monologue (in Lescrauwaet, 2009).

Marui is the narrator who tells everything to the readers. She tells about her captivity and her homeland. She pronounces that she is brought forcefully to the castle whereas her motherland is Malir. Schimmel (1991) demonstrates that we follow Marui whom king kidnapped and confined into the castle where she, having unwavering and unending determination, longs for her kinsfolk to take her back to her beloved homeland. Marui tells:

*Fate brought me to castle; My motherland is Malir,
Shall share with my sweathear; curd of Paiyer,
Confining me, oh Hamir! Is atrocious, I swear (Ep-I, stanza 2).*

She is a resisting speaker who denies what she is asked to do in the prison. She exposes Omar's intentions and figure though Omar does not speak. Marui's reactions determine her personality as well as that of Omar. Marui's reactions are expressed when she is asked to change dress in the prison. She also discloses Omar's power and egotistical nature. Having

seen Omar's haughty behaviour, Marui seeks Allah's mercy and prays to have meeting with her kinsfolk. She says:

*How can I wash rags? By God! I am a captive,
Soomro is too powerful; no one can argue,
Grant enough mercy, oh Divine Lord! To Omar,
So, I can mate and hamlet; that mankind awaits (Ep-I, stanza 3).*

She is confined in a castle of Omar, the king of Umarkot who seems to be tempting her to marry him. She, being committed with her sweetheart and kinsfolk persistently, refuses to his proposal and protests for her freedom. Therefore, the main concern for Marui is always how she can be reunited with her sweetheart and kinsfolk. She is shown as subjected to suppression, she utters:

*Loathe Omarkote prospects; hovel in woods,
That my parents had built; weaving their virtues,
Shall rejoin sylvan folks; smashing charm chains,
Shall quench craving, oh Soomra! Slurping cucurbits (Ep-I, stanza 4).*

Marui communicates with her kinsfolk through messengers and remains up to date about the activities being taken place in her motherland Malir. She communicates information to her silent listener. She informs and protests:

*Fresh messages came; until they were nearby,
Kinsfolk left Malir; herding the cattle away,
What reproaches shall I; now send to them (Ep-I, stanza 9).*

Most importantly, main concern for Marui is how to get freedom. When found no clues of her freedom she tries to convince Omar for her freedom. Kuzminski (1994) elaborates that, in order to establish poetic meanings, readers not only see what speakers say in the poem but also construe how speakers, consciously or unconsciously, frame their thoughts in order to convince their auditors. Marui while imploring before Omar says:

*Rainfall made desert cool; cattle grazes ample,
Heart misses kinsfolk; longing since last night,
Undo chains of enfeebled, please! Make peace,
Rendezvous with compeers; meadows, in monsoon (Ep-II, stanza 14).*

She seems to be reflecting her own critical condition through which she evokes sympathy (one of the essential features of the dramatic monologue) in readers. Langbaum articulates that the entry of the reader into the poem takes place when he adopts the speaker's viewpoint and will always sympathize in one way or another with the speaker (in Myhre, 2016). She dramatizes her situation in such a way that it implies a dramatic sympathy in which readers participate and sympathize without seeing whether she is justified or not. She narrates her critical condition in the prison:

*Blouse darned thousand times; scarf also frayed,
Never combed hair; taking shower with aliens,
Hope, I am able to uphold dignity of Malir' (Ep-II, stanza 17).*

Marui's narration is brutal and grim but stirs a feeling of keen pity among readers, specifically when She says that she has not washed her locks since she has been brought; she neither ate nor smiled; her hair got tousled; she did not wash curls; she did not take anything; she did not oil dull curls; lice has infested her hair. Thus, she has lost gaiety and grin (see Ep-III, stanzas 1-10). Saleem (2012) while demonstrating critical condition of Marui, says that the persecution under which an innocent maiden girl goes stirs up reader's mind who sympathetically questions of suffering and punishment of a girl who is not guilty for. However, Marui's much speech is a type of prayer. According to Halbert (2008), the dramatic monologue is similar to the written prayer in that it creates the illusion of a speaker. However, this is also one way in which the form of dramatic monologue inverts the form of prayer. She prays:

*Let me not die, oh Allah! While in captivity
My enchained body; sobs all day and night,
Let me get back home; before my days end (Ep-V, stanza 6).*

Marui sketches out every scene that she experiences in the prison. She enquires through rhetorical questions (questions whose answers are not expected in the speech of a single person):

*Am I the only captive; or there others too?
Why me to be derided; enchained in chambers?
If I die here; please! Take my remains to Malir (Ep-V, stanza 8).*

She seems to be a marginalized speaker through whose voice Shah seems to be criticizing the social injustice. Wills (2015, p.35) demonstrates that though system is being criticized in various ways but the most convincing is “giving a voice to marginalized figures”. In Browning’s dramatic monologues speakers are male and voices of women are denied and their perspective is narrated by the dominant male but in Shah’s poetry marginalized and ignored women are given voice (Saleem, 2012). Hence, Marui describes her worst detention that she was treated as a dangerous criminal as she tells:

*Sans shack or shelter; in the cage of castle,
Feet were fettered; right upon my arrival,
Handcuffs on writst; legs and arms shackled’ (Ep-V, stanza 19).*

Further, readers may be more sympathetic towards her when she passes ironical remarks on her parents for whom she preserved honour but they derided her as she tells:

*Can survive out of desert; not away from kinsfolk,
Let them deride me; my peasant is trustworthy,
Do this refuting destiny; would see consternation (Ep-VI, Stanza 2).*

She seems to be determined, even, under her dismal situation. She tolerates Omar’s subordination and subjugation which compounded her sufferings. Here, the personality of the listener is felt and the effect of her words on the speaker is clearly indicated. She cries:

*No lewd offer, oh Soomra! To violate my virginity
Sooner or later; I shall have to leave this place,
Lest they point finger; at me back home in Malir (Ep-IV, stanza 16).*

Omar tries to tempt her differently but she rebuffs all comforts being pristine and defies her captor. He offers silken petticoats, hair oil, gold, cashmere and velvet gowns, gold bangles, brocade petticoats, bouquets, perfumes, chambers in palace and other jewelry but she rejects all (see Ep-VII, stanzas 1-10). In this regard, Kalbani (1991) illustrates that Marui is very different from Umer. Umer loves her but she negates. She loves her kinsfolk and motherland Malir. She prefers her parental poor attire over royal dresses, ornaments and jewels. It seems Marui is strong in her mind and does not give chance Omar to win her. Brohi (1991) points out that Marui could not be succumbed to the temptations being imprisoned in the palace of Umar. She had to be loyal to her sweetheart.

She becomes successful in her resistance. She gets freedom at the end and meets her kinsfolk. She remains trustworthy till the end of the story. She had chance to accept Omar's proposals to enjoy princely life but she did not change her mind. Due to her determination all pains are removed and she changes her dirty dress in her motherland. Omar becomes weak before her strong determination and sets her free and also exempts Malir from tax as restitution. Saleem (2012) points out that Omar being despot ruler gives up his strength and surrenders before weak but strongly determined unprotected girl. Consequently, she returns home safe. Thus, Marui concludes:

*Page of communion turned; as I was set free,
Get tender meat and pearls; you reign my corps,
Noble kinsfolk of Malir; prevails upon my heart (Ep-XI, stanza 25).*

Audience

Audience or listener, like speaker, is another important component of the dramatic monologue. The audience, like the speaker, does not speak but, subsequently, remains silent or implied in the entire of the poem. So, his/her personality is delineated through the utterances of the speaker. As Curry detects that there is also a well defined listener, indeed his character is perceived through the impression that he puts upon the speaker (in Salgado, 1966). The exact words of the auditor or audience are not included in the actual text of the poem but speaker utters them repeatedly (Maenhout, 2007). Sessions (1947, p.508-509) presents an example of the audience in Robert Browning's 'My Last Duchess', as she says that the envoy is the audience. The listener leaves impression on the speaker and the replies and questions of the hearer are implied from the replies of the duke. There can be more than one audience in the dramatic monologue to what Salgado (1966, p.94) illustrates that Browning's 'The Bishop Orders His Tomb at St. Praxed Church' consists of four audiences with whom the speaker interacts.

There are different audiences that Marui interacts with time to time throughout the Sur. Her audiences remain silent throughout the poem. It is Marui who tells about them through rhetorical questions and direct address. She addresses to Omar most of the time and occasionally to others. Unlike Brownian's listeners who are mainly women, Shah's listeners are men. Shah's male characters remain silent entirely but their dominancy is observed through the words of female speakers. Kalbani (1991) demonstrates that Shah Abdul Latif

has highlighted the role of heroine more than the hero in his poetry. The hero remains silent, it is the heroine that speaks, weeps, cries and re-counts her miseries.

In the beginning of the Sur, Marui is presented as a prisoner and is enchained in the fortress. Omar, the king of Omarkot is the auditor who pursues her to marry him. Omar does not speak but he is directly or indirectly addressed by her. Her thoughts and manners are influenced by the presence of Omar. Omar's replies and questions can be inferred from her replies. According to Kuzminski (1994), although the auditor says nothing in the poem, his possible response is still heard in the poetic discourse. Marui replies to unuttered words of Omar:

*How can I wash rags? By God! I am a captive,
Soomro is too powerful; no one can argue,
Grant enough mercy, oh Divine Lord! To Omar,
So, I can mate and hamlet; that mankind awaits (Ep-I, stanza 3).*

Some of the auditors in the Sur are active and some of them are passive. According to Maenhout (2007), the listener can have a passive or an active role in the poem. Marui in the confinement remains up to date about proceedings of her freedom and the happenings at her motherland Malir. She receives and sends messages through messengers. She informs to Omar:

*Fresh messages came; until they were nearby,
Kinsfolk left Malir; herding the cattle away,
What reproaches shall I; now send to them (Ep-I, stanza 9).*

She addresses to her parents who are passive listeners and are merely implied:

*Deprived of diet; been living in adversity,
My body is here; but heart there with you,
Almighty will ordain; my reunion with kinsfolk (Ep-I, stanza 17).*

She addresses to her absent compeers or friends who are also implied:

*Loathe place and palace, oh sisters! Sans native,
Everything returns to sources; I languish for rustic folks,
Wish I return to barnyard; and see my motherland (Ep-I, stanza 21).*

She directly addresses to a camel rider (active listener) who brings message from her kinsfolk:

*If you bring now, oh Camel Rider! Some villager
Soiled alleys of castle; shall be imbued of bouquet,
Shall wash with eyes; your feet bearing Paiyer sand,
For heaven's sake, says Latif; delay not your arrival,
Who can live in chambers; I feel choked in palace (Ep-II, stanza 1).*

Moreover, messengers' words are not included directly but are repeated by Marui. Hence she repeats the words of courier:

*Blessed courier; brought some earnest messages
Have been longing; for Dohtees and homeland,
Soil from the hinterland; I deem as fragrance (Ep-II, stanza 3).*

Furthermore, she repeats the words of a camel rider:

*Camel rider came; with authentic news,
Both sides clement, oh Lady! Forfeit no life,
Shall return to hamlet; in Malir this monsoon (Ep-II, stanza 7).*

Marui addresses directly to courier (active listener) and pleads:

*Convey, oh courier! To my sweetheart peasant,
Also tell the compeers; whatever you remember,
Did caper beans ripen; or did creepers bloom?
Do playmates still bake; bean pods on bonfire?
Hope shackles shatter; so, I see my kinsfolks (Ep-IX, stanza 19).*

Occasion

The Occasion is as important element as the speaker and the listener are in the dramatic monologue. It flashes stage like setting in the poem. Howard (1910) demonstrates that the occasion in the dramatic monologue is derived from the drama not from lyric and both speaker and listener are derived from lyric. The occasion, according to Sessions, is the basis for the construction of the dramatic monologue. The occasion, in the poem, initiates the action by providing the series of circumstances. It helps to set the background and gets

personalities involved in poems. Sessions (1947, p.508) exemplifies that in ‘My Last Duchess’ the occasion is accomplished when the envoy comes to the duke to discuss his wedding plans.

There is also a stage like setting in this Sur. Marui is pictured in a specific situation where she introduces herself as a prisoner. She tells that she is brought as a captive. Scene begins in the castle of king Omar, in the Umarkot where Marui is seen in chains. Thus, the occasion in the poem is indicated when the situation reaches to the climax. According to Shaikh (1991), Shah’s tales take their birth when the situation has reached a climax and are primarily concerned with the main theme and culminate in the end in a manner fitting to the set-up of each story.

Marui herself describes her unusual condition. According to Brohi (1991), Sohni and even Marui have described their tragic situation to the view reflected in well known Shakespearean image. She was brought with having chains in her feet; handcuffs on wrists; and legs and arms were shackled (see V, 67-69). The door of her room was bolted with latches. Her room was guarded by ministers who keep eye on corridors (see Ep-V, 56-58). She was abducted from well of Malir, as she says:

*Had to wake up at midnight; as water lied very low,
No one would give turn; to slothful who were late,
Plebian me unfortunately; was abducted from well (Ep-VIII, stanza 13).*

Moreover, the progression of action is led through series of circumstances by putting Marui’s existence at stake. On the one hand she has been pressurized by Omar for marriage and on the other hand she is rebuked by her kinsfolk on her confinement in the palace. Marui remains loyal to her kinsfolk and walks out successfully. Marui’s imprisonment and Omar’s persistent pressure for marriage furnishes the occasion of this Sur. Marui under stress and intricate thoughts reveals the dramatic situation which provides the dramatic intensity in the poem.

Another important point for the occasion in the Sur is the setting and history which determine the definite situation of conflict as Marui talks about her miserable conditions. Maenhout (2007, p. 55) illustrates that setting and history are important, at least to some of Browning’s poems. Count Gismond, for example, is set in France..... The period in which the story takes place is the Middle Ages: the reader can derive this from the terms that used in the poem. The

words – knight, - tourney and – swords are associated with the culture of the Middle Ages. Similarly, the Sur Marui's setting and history is important. The Sur is set in the fortress of Omarkot (one of the districts of Sindh). The period in the history is known as 'Soomra's period'. The words like Dhattis, - Paiyer, - names of dresses and grass are associated with that culture (Hassan, 1991).

Interplay between Speaker and Audience

Interplay between speaker and audience is essential to keep on the flow of ideas in the poem. According to Sessions (1947), there should be, essentially, active interplay between the speaker and audience which will constantly contribute to the flow of ideas. In fact, the interplay helps to unfold the speaker's personality. The attractive interplay reveals character and leaves the climatic effects on the speaker, therefore, the speaker necessarily arise as the leading dramatic personality.

Interplay has its importance in this Sur too. It helps Marui to discuss her case strongly. Through constant interplay with different characters she reveals not only her character but also of other characters. Marui seems to be interacting with Omar and other characters intermittently. Marui's interplay seems to be same as of Lippo. According to Salgado (1966, p.156), Lippo, in the poem 'Fra Lippo Lippi', often changes direction as he speaks first to the guard, then to the chief of guard, and then to himself. Each of these changes needs to be indicated, either by using a closed situation or by directing the lines to the interpreter's audience. Therefore, like Lippo, Marui often changes her directions first to Omar, then to the Camel rider and messenger, then to courier and then to herself intermittently and again to Omar. This interplay between her and other characters throughout the Sur keeps on the flow of ideas. Her interplay begins as she talks to Omar:

*Fate brought me to castle; My motherland is Malir,
Shall share with my sweathear; curd of Paiyer,
Confining me, oh Hamir! Is atrocious, I swear (Ep-I, stanza 2).*

She talks to a camel rider, another audience in the sur:

*If you bring now, oh Camel Rider! Some villager
Soiled alleys of castle; shall be imbued of bouquet,
Shall wash with eyes; your feet bearing Paiyer sand,*

*For heaven's sake, says Latif; delay not your arrival,
Who can live in chambers; I feel choked in palace (Ep-II, stanza 1).*

After having talked with camel rider Marui goes in self-meditation and intermittently talks to Omar. It seems Omar comes after breaks and she tells Omar about her motherland:

*Kinsfolk abodes; oh Omar! Scattered in desert,
No one there, oh Soomra! Ever forgets you,
Ought to return; upholding honour of scarf (Ep-II, stanza 12).*

Moreover, interplay also takes place between speaker and poet. According to Kuzminski (1994), while most of the interplay that occurs in reading poetry, takes place between speakers and poets. Poet appears at different places and instructs Marui but she is not interrupted with his speech. In this respect, the poet addresses to the speaker:

*Weep nor wail; oh Marvi! Nor do you scream
Raise both hands, says Latif; when world asleep
Shall regain abode; where you were betrothed (Ep-VII, stanza 19).*

The speaker, without hearing the poet, keeps on interacting with the audiences in the Sur. Her interaction sometimes is active and sometimes passive. She persistently is imploring to Omar. Her meditation reveals that Omar is not present with her all the time. Omar's presence is observed when she addresses him. Again she turns to unnamed messenger who brings message from her friends:

*Peers sent today; some unpleasant rebukes,
Dare not dine, oh Loser! On cuisine of Hameer,
Have you forgotten; your companions and kin? (Ep-IX, stanza 5).*

Sometimes she interacts with a messenger and sometimes with a courier who inform her about Malir and Maru and simultaneously, she sends her messages for her kinsfolk. It seems at one place that she is in active interplay with courier:

*Tell my sweetheart peasant, oh Courier! As I say,
Forget no days, oh partner! We spent together,
Devasted in chambers; come soon to find out,*

Send a bit of Duth; so I savor here in castle (Ep- IX, stanza 16).

Revelation of Character

The revelation of character is also one of the features of the dramatic monologue. The personality of the speaker is judged through his/her own words. Maenhout (2007) demonstrates that the speaker reveals the situation and scenery in his own words. The poet does this intentionally to avoid identification with the speaker in the poem. The revelation is important to know the past and the present life of both the speaker and the listener. Halbert (2008) argues that the speaker gains a pseudo-intimacy with the audience through the revelation of his emotions. Therefore, it might be said that as a result of the self-revelation of the speaker, the audience's personality is revealed too. Sessions (1947, p. 509) illustrates that in 'My Last Duchess', duke, the speaker, not only reveals his character but simultaneously sketches the character of duchess .

Marui reveals not only her character but also of Omar and her parents. Marui's self-description discloses her personality traits. She is strong believer in fate. To her it was her fate that brought her to the castle:

*Detained by destiny; else who would be in castle?
Preordained destiny; showed me to this place,
Heart, mind and corps; see no comfort sans peasant,
Be pleased, oh Raja! So Marvin reunites kinsfolk (Ep-I, stanza 15).*

She is patriotic and sincere. She feels discomfort in the palace of king in Umarkot and likes cottages of her parents (see Ep-I, lines 11-14, 64-66). Her sufferings and audacity are shown as she is deprived of diet and lives in adversity (see Ep-I, line 52). Her unshakeable desires for freedom expose her unwavering determination as she wants to be free from prison as soon as possible and she is nostalgic to if someone has talked to Omar as she says:

*No dream or gossip; no camel rider came,
No came from there; to bring any courier,
How do I know; if anyone spoke to Hameer? (Ep-II, stanza 5).*

She is an honest. She does not want to be blemished and she wants to preserve parental mores (Ep-II, lines 67-70). She is self-scarifying and sincere. She wants to marry only Khett and

rejects Omar (Ep-II, lines 71-72). Her inculcated sense of courage and sacrifice is clear when she neither smiled nor ate in the palace (Ep-III, line 9). She is greedless. She rejects Omar's comforts and considers them 'deem as gallows' (Ep-III, line 25). She denies taking quilts and drinks of Omar (Ep-III, lines 46-47). She does not blame Omar for her detention but fate because she follows religious beliefs and convictions (IV, lines 26-28). She is not self-deceiving (IV, line 45). She, with unbreakable courage, holds high dignity (IV, line 47). Her unflinching determination makes her strong. She seems to be bitter in her adversity. She thinks her birth was a muddle for her kinsfolk (Ep-V, line 11).

She is very sincere with her kinsfolk that she would not mind captivity if her parents thought of her (V, line 38). It looks that she was a household but beautiful virgin who fetched water and grazed goat kids (VI, lines 11-12). She protests against tyranny. She Rejects Omar's costumes, jewellery and textile. She expects respect from Omar (XI, line 67). She feels relaxed when was freed from prison (XI, lines 68-69). Her untiring struggle made her to be reunited with her kinsfolk. Therefore, it can be said that Marui's character is full of solidarity, determination, tolerance, patriotism, staunch believing in fate, self-respecting and self-sacrificing. On the other hand, Omar is a reasonable source for her this character revelation. According to Memon and Samina (2011), in Sur Marui, Latif symbolizes Marui as a person of unwavering resolve, uncompromising loyalty, firm commitment to freedom and ever ready for sacrifice.

She reveals Omar's character. She discloses offensive nature of Omar, (Ep-I, Line 6). She accepts Omar to be a powerful king that no one can bother to argue with him (Ep-I, line 8). Omar seems to have an aggressive nature:

*Nothing is harsher; than deprivation of diet,
Pen dried after inscription; nothing can change,
May ill-fated be safe; oh Omar! Of your wrath (Ep-I, stanza 19).*

Omar treats her badly:

*Blighted my beauty; oh Soomra! How can I be greeted?
Kinsfolk perturbed in Malir; the way I am treated here (Ep-IV, stanza 8).*

Despite, Omar's injustice she calls him a noble:

*Am esteemed by kinsfolk, oh Omar! Like your integrity,
Remained unsulied, oh Soomra! Thanks to your decency (Ep-VII, stanza 17).*

She reveals the nature and profession of her parents too. Her parents live in desert and move and relocate (Ep-I, lines 21-22). Her parents have doubtful bent of mind and send messages to her not to forget them being in palace. They invoke her not to sleep on comfort couch, wearing garland, not to be greedy, and preserve integrity (Ep-II, lines 35-39). They live in the groves and have no self-image (Ep-III, lines 56-57). They have rebuking nature; they do not tolerate blames and dislike sullen faces (Ep-IV, lines 8-11). Marui describes strong customs of her kinsfolk. There is no room for the one who loses virginity (Ep-IV, lines 51-53). They wear half scarf and cover their kids with other half (V, line 85). She passes ironical remarks on her parents:

*Those for whom; I wear tattered drape
Did not even bother; to enquire after me,
Corridors anguish me; bedrooms butcher,
Mansions killed not; kinsfolk puzzle me (Ep-VI, stanza 1).*

Dramatic Action

The dramatic action, as the term itself signifies, needs to be the dramatic. The action progresses as the speaker indulges with the audience. By doing this, speaker himself drags to the dramatic situation as Myhre (2016) states that the speaker himself in the dramatic style, under the dramatic surrounding, tells or describes things chronologically. Sessions demonstrates that the action in the poem must be dramatic and must have association with a particular occasion or event (in Myhre 2016). Moreover, for dramatic action, in the poem, the dramatic intensity and original occasion are required. In this respect, Sessions (1947) seems to be agreed with the assertion that the original occasion is inherited with dramatic intensity, one of the characteristics of the genre which leads the action in the present time. Further, she illustrates that in ‘My Last Duchess’, the death of the duchess and wedding plans of the duke furnish the dramatic action (p.509).

This Sur is written what appears to be the “third voice of poetry”, which according to T.S.Eliot is, “the voice of a dramatic character speaking in verse” (in Lane, 2014, p.67). Marui is indulged with different characters under dramatic situation. She dramatizes herself

where she is in action more than Omar and seems to be an icon of love and loyalty and thus, she is resigned to her destiny where she struggles for freedom, for which she pays dearly. According to Shaikh (1991, p.182), Shah's heroines in his stories virtually enact the characters of heroes. They are in action more than their counterparts...In addition, to magnify them further, he introduces 'fate' and creates situations and obstructions which are beyond the control of his heroines.

Like "My Last Duchess", one of Browning's dramatic monologues, this sur looks as if it could be read as a text to be performed by actors in front of audiences. The text of this Sur, like the text of 'My Last Duchess,' implies scenery and action. There is a room like cage, in the castle of Omarkot. She is brought prisoner with handcuffs on wrists and legs and arms are tied. She is confined in a room with fettered feet. There is noose around her neck and her body is completely chained. The door of her room is bolted with latches. The room is guarded by ministers who are watching corridors. Amidst of such implied physical confinement, Marui is expressing unconditional love for her kinsfolk as she narrates:

*Noose around neck; shackles and chains,
Fetters on the feet; bolts latched on doors,
Ministers on guard; watching corridors,
Bereft of shack or shed; corps in utter anguish,
Ask for your peasant, oh Malir kinsfolk (Ep-V, stanza 17).*

*Sans shack or shelter; in the cage of castle,
Feet were fettered; right upon my arrival,
Handcuffs on wrists; legs and arms shackled (Ep-V, stanza 19).*

Marui tries to convince Omar for resolving the matter, 'Be pleased, oh Raja! So Marvi reunites kinsfolk (Ep-I, line 48). Her weakness is explicit, 'Standing I beseech; in the court of Hameer' (Ep-VII, line 66). However, her life is at stake, 'Fretful of Soomro's intent; have become skeletal' (Ep-V, line 76). She feels she is going to die, 'if I die here; please! Take my remains to Malir' (Ep-V, line 26). According to Lane (2014, p.75), in the dramatic monologues where the speaker often tries to manipulate or win over the auditor; these poems reveal more openly characters' weaknesses. They border on confessional, but they are usually

provoked by dramatic ‘(Life – or – death)’ moments where so much is at stake – or so it appears to the speaking character – that all artifice seemingly dissolves.

The setting is quite dramatic, as the speaker describes a performance of some kind:

*Naïve upheld ardor; darning time and again,
Diligently stitching; fringes of the cape,
Lest they blame; I disgraced desert-born (Ep-II, stanza 18).*

She narrates a terrifying moments:

*No lewed offer, oh Soomra! To violate my virginity,
Sooner or later; I shall have to leave this place,
Lest they point finger; at me back home in Malir (Ep-IV, stanza 16).*

She describes some kind of action, usually painful:

*Stop impudence, oh Omar! For sake of Allah,
Many days passed; shedding fat in mansion,
Pining for kinsfolk; my heart hardly satiates (Ep-VII, stanza 5).*

Action Taking Place in the Present

The dramatic action, as it is discussed, needs not to be passive for carrying it on in the present time. Most importantly, the dramatic action and action taking place in the present go hand-in-hand. Myhre (2016) elucidates that the action must appear as it is taking place at the present moment. Moreover, the action in the present shall not be dominated by the past. Sessions (1947) emphasizes that if the action is completely related to the past, the dramatic effectiveness will be lost. But, the presence of the past cannot be denied. In fact, it might be granted for originating the action. if the event is originated with having background of the past, the poem will have more dramatic effect on the reader because it will help to hold its effect from the beginning of the poem and reader will be caught with its influence which is to be displayed in the dramatic speech of the speaker.

There is an action in present in this Sur. Marui reflects her present scenario in the captivity. This Sur is written in the present tense. Marui’s circumstances and actual surroundings are fully delineated. Marui’s present clash with Omar provokes the self-explanation. It seems the

actual happening had happened sometimes ago. She only informs that she was abducted from the well but that action or happening is not texted in the opening of the Sur. Therefore, her that abduction took place somewhere in the past. But currently, she seems to be placed in the prison where she is recounting her present condition by comparing with her happy past.

This Sur takes place at a single moment of time, a clearly defined present:

*How can I have quilts; my spouse lives in desolation,
Loathe your drinks, oh Soomra! Better thirsty at home' (Ep-III, stanza 15).*

However, there are references of past events in the Sur which provide the ground for the present speech of the speaker. This lengthy Sur continues in its subtle shifts from present to imaginary future and reminiscences from moment of speaking. Marui tells:

*Had to wake up at midnight; as water lied very low,
No one would give turn; to slothful who were late,
Plebian me unfortunately; was abducted from well (Ep-VIII, stanza 13).*

It is only be recapitulation that we can take in Marui's past. However, the description seems not in sequence. According to Hobsbaum (1975), there is no sequential insertion in the dramatic monologue like the drama and events are not also coherent. The construction of a linear and coherent chain of events is not essential to the dramatic monologue.

FINDINGS

The analysis was made keeping in the view the seven taxonomic characteristics, explained under the heading of the literature review and discussion, enlisted under the title of the perfect example. After having analyzed the sur, the researcher came to conclude that this sur is imperfect example of the dramatic monologue according to the sub-classification presented by Sessions. This Sur contains a well-defined speaker, audiences, occasion, revelation of character and action taking place in the present. But, it lacks fully detailed or fading into indefiniteness of the dramatic action and interplay and thus, comes under the classification of the imperfect example of the dramatic monologue.

In the Sur, Marui is well defined speaker according to the requirement of Session's sub-classification of the dramatic monologue. She speaks from the prison; presents her

perspective; speaks in medias res; her strategy is rhetorical; speaks in the first person pronoun; narrates her tragic conditions; evokes reader's sympathy by means of describing her dramatic situation; speaks the words of audiences in the form of repetition and quotations. She rejects several offers of Omar in the prison. In the end, she walks victorious. Her audiences are Omar (present and implied), kinsfolk (implied), the camel rider (implied), the courier (present), her cousins (implied), and her compeers (implied). Her audiences remain silent throughout the poem. Only Marui repeats their responses through her own words. The occasion in the poem is Marui's imprisonment in the castle of Omar, in Umerkot, Sindh, Pakistan. The situation reflects stage like setting in which the speaker being prisoner is pictured addressing and musing by means of imploration and pleading for freedom. The character revelation is made as the speech of Marui progresses. She not only reveals her character but also of other characters, present in the poem. Her character is revealed as strongly determined, hopeful, struggling, sincere, patriotic, believer of fate, resisting, defiant, static, tolerant, bearing hostility, revolutionary, trustworthy and honest. Omar is revealed as tempting, heartless, inducing, threatening, tempting to violate captive's virginity, mistreating captives, hostile in nature, holding people forcefully, and judicious at the same time as he did not violate Marui's virginity despite of several violating attempts and releases her with dignity. Her kinsfolk are revealed as weak, simple, daunting, having doubtful bent of mind, careless, and having rebuking nature but the speaker praises them a lot simultaneously. Her cousins are revealed as scolding and intimidating. Her compeers are revealed as rebuking like her cousins.

There is a little interplay between Marui and her audiences. She remains in active interplay with Omar and the courier. These audiences arrive with interval which shatters the activeness of the interplay as it should have been in the dramatic monologue. Most of the time speaker remains in self-meditation without addressing to any audience in the poem or referring to the messages of her kinsfolk without direct interplay with them. There is also dramatic action but it is not according to the requirement of the perfect example of the form. The action takes place late in the poem. The action is in the form of pleading and expostulation of the speaker for her freedom. Certain dramatic moves may be observed in the poem in the form of her stitching of ragged dress, rhetorical questions to the response of Omar, Omar's mocking at her dress and her standing on toes and beseeching acts, etc. But, the most explicit dramatic action takes place when Marui was brought as a prisoner with handcuffs in wrists, legs and arms.

Her feet were tied and neck was chained with iron loop. She was left in the room. The door of the room was locked up with latches. The corridors of her room were guarded and ministers were assigned the duty of looking over the whole scenario. Apart from this, Omar's attempts or movements for inducing Marui also display dramatic action in the poem. Thus, this dramatic action takes place in the present time as the speaker mostly speaks in the present time of action. Most importantly, the dramatic action is not overt because it does not take place in the beginning of the poem. It is observed throughout the poem that the speaker seems to be engaged in self-conversation which is more lyrical than dramatic. Therefore, the two characteristics, i.e. the dramatic action and interplay, among the seven taxonomic characteristics of the perfect example seem, to be fading into indefiniteness (one of the characteristics of the imperfect example, due to the presence of the lyrical elements).

The lyrical elements, in the Sur, are present through lyrical opening of the poem as it is not as abrupt as it is commonly done in the dramatic monologues. The speaker remains, many times, in self-conversation without addressing to any specific audience in the poem. The speaker also addresses directly to readers. The speaker dreams and goes in self-absorbed thoughts including soliloquy. There is musical and singing quality of lines including repetition of phrases and lines. Most importantly, the voice of the poet appears as a speaker. His voice appears with intervals and plays different roles such as an instructor, observer, reacting agent and guide, consoler, choral and side commenting.

CONCLUSION

Sur Marui of Shah Jo Risalo is practiced with various characteristics of the dramatic monologue as presented by Sessions in her model of the dramatic monologue. On the basis of close reading of the model of dramatic monologue and the sur, it may be concluded that Sur Marui contains almost the seven characteristics of the dramatic monologue as enlisted in the perfect example of the dramatic monologue but is the imperfect example as two (dramatic action and interplay) out of the seven characteristics fade into indefiniteness (one of the components of the imperfect example).

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