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**RESEARCH PAPER**

**The Essence of Romance in the Novels of Krishan Chander**

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**ABSTRACT**

This study addresses Romanticism, particularly the romance in the stories of Krishan Chander, that emerged in the 18th, 19th, and 20th centuries as a way to understand life and the universe. Krishan Chander's writings, such as his short stories "Talaba Khayal," combine elements of Romanticism, showcasing love and romance in various forms. The Romantic style in his stories captures the essence of nature, showcasing sincerity, sacrifice, and dedication. Chander's romanticism is not just about nature but also human relationships and the importance of understanding and appreciating nature's beauty. His theory about clay represents the desires of the universe, and his creative treasure is influenced by love and beauty. Despite criticisms, Chander's romanticism is not nostalgic or balanced, but rather a name for escaping social conditions and political life.

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**Introduction**

The distinctive quality of Krishn Chandar, a well-known figure in Urdu literature, is romantic realism. His works also include diversity, joy, romance, reality, rebellion, humor, and satire. Krishan Chandra was a pioneer of the progressive writer's movement and popularised it on a global scale via his short tales and novels. Over 500 short tales and dozens of novels are among his works. Around the world, his writings have been translated into many other languages. He appeared to have the soul of a writer and the brush of an artist. His focus was on Indian life and the issues that face it. Additionally, he played around with the organization of his stories and established the framework for a brand-new sub-form that combined short stories and sketches. And with this fresh, distinctive form, Urdu fiction was given new life. In addition to writing novels and short tales, he also left his mark on a variety of other works, including sketches (*Khaake*), belle-lettres (*Insha*), reviews (*Tabsira*), and reportages.

## Literature Review

There is a good of literature that emphasizes romanticism found in Western literature, but little is spoken about the essence and complexity of Romanticism in the writings of Krishan Chander. Critique of some of the best novels of Krishan is well covered in Shehzad Manzar's work, "*Krishan Chander kay dus Behtareen Afsanay*", but he did not intend to go to great lengths about the different aspects of his novels. In their writings, Dr. Abdul Salam Siddiqui and Shakeeb Niazi made a critical analysis of Chander's Novels but somehow, they lack a detailed discussion on the Romanticism aspect of his stories. "*Krishan Chander Shakhshiyet aur Fun*" of Dr. Baig Ehsas and Mahnoor Zamani Begum's "*Krishn Chander k Navalo'n main Naswaani Kirdaar*" discuss different female characters and their vulnerable roles in society but the romanticism needs special attention which will be discussed in detail.

In the 18th century and the beginning of the 19th century, the trends of Romanticism in English and French literature took on a formal and organized form. As time passed, its profound influence began to spread to other languages and literature worldwide. Romanticism was originally a mental attitude against classical literature. It denies and revives the past, including rebellion and opposition to the established order found in ancient Greek and Roman literature. Initially, the concept of Romanticism was quite limited, but gradually it expanded, becoming a new means of understanding life and the universe. However, in comparison to the West, especially in Urdu literature, there was no organized movement like Romanticism. One reason for giving it the name "Romanticism" is that the Eastern temperament is quite different from the Western temperament, and sloth and tameness prevail here. Although later, influenced by English culture and civilization, various movements were born here, which later turned towards the path of freedom. "In our subcontinent, poetry was only given the status of literature for a long time. Nasir Kazmi was able to establish his literary identity in prose. In poetry, Ghazal remained the predominant form, which is why one can easily find Romanic influences in Ghazal. However, these influences cannot be attributed to any organized movement. (Ghayasuddin, 2005)

Some artists not only kept Romanticism alive through their personal abilities and individual efforts but also played a significant role in its construction and promotion in Urdu literature. The poetry of Akhtar Shirani, Sajjad Hyder Yaldram, Nayyar Fathpuri, Majnoon Gorakhpuri, and Ibne Insha is the best example of this. (Askari, 2001) Despite this, the scope of Romanticism is quite limited. For Akhtar Shirani, Romanticism simply meant mentioning his lover as much as possible. In reality, his Romanticism was only centered around women, and the situation is not much different for other artists. They interpreted Romanticism as an escape from life. In their poetry, they created a fictionalized style.

This is the reason why their Romanticism appears very limited here. Among the aforementioned artists, only Majnoon changed his path later." The construction of Krishna Chander's writings is also a result of combining the threads of Romanticism,

and his first collection of short stories, "*Talaba Khayal*," is evidence of that. In his initial collection, there was an abundance of Romanticism beyond a certain limit.

Krishan Chander swiftly obtained recognition through his emotional approach, and thereafter, he presented the concept of Romanticism with considerable expansion. *Talab Khayal* merely serves as a collection of a few pieces and nothing more. This is the reason why, later on, the concept of Romanticism in his works stands quite differently from that of Akhtar Shirani, Sajjad Hyder Yaldram, Nayyar Timuri, and Majnoon. In the case of the former, Romanticism is synonymous with escaping from the comprehensive reality of life and finding refuge in meter and rhyme. (Askari, 2001) On the other hand, for Krishan Chander, Romanticism is the fundamental aspect of life. It does not mean that Krishan Chander shies away from reality and feels fear when encountering truth, like Elissa Qalmi. Rather, truth and Romanticism walk hand in hand in his works. His Romanticism doesn't leave one in ambiguity or uncertainty; instead, it presents reality in a more profound and refined manner in front of us.

### **The Boundless Romanticism**

Krishan Chander's boundless Romanticism can also be attributed to the fact that he spent much of his childhood in the snow-covered and picturesque valleys of Kashmir. This upbringing has deeply ingrained in him a natural inclination towards beauty, and this inclination is evident in the enchanting descriptions present in all of his fictional pieces, whether they be novels, short stories, or any other genre. His works are adorned with the most exquisite beauty of nature.

In terms of robust Romanticism, Krishan Chander can only be compared to Faiz, and anyone else may fall short. However, sometimes, the fervor of passion in Krishan Chander's works reaches such a level that it outshines even the most enthusiastic poet. Every one of his creations showcases the approval of nature, and they are brought to life through his vivid imagination. From love to apocalypse, from tranquility to storms, from snow flowers to blooming gardens, from untangling the complications to illuminating the skies, his works portray the full spectrum of emotions in the most enchanting manner. Krishan Chander has achieved mastery in presenting romantic landscapes. In his fictional works, the various shades of love and romance seamlessly blend. The emotion of love adopts different forms and represents its various aspects. Krishan Chander's portrayal of love is so intricately intertwined with nature that it becomes impossible to separate it from the beauty of nature itself. (Raees, 1977)

Krishan Chander has presented romantic landscapes with great skill, and in this field, he is far ahead of his contemporary writers. His creations portray various shades of love and romance, each shade carrying a unique significance and expressed in different forms. Love is the central theme of Krishan Chander's works. This love does not transcend natural elements; rather, it emerges from living beings and exists solely within humans. It does not contemplate anything beyond humans. All of his thoughts revolve around this eternal and invaluable love. (Siddiqui, 2004)

If we examine Western Romanticism, we will find that it has grown hand in hand with the notion that freedom is a natural right of humanity. Therefore, it cannot be bound by any destiny. It developed a vehement dislike for the past and all its achievements. It discarded anything that attempted to restrain it. As a result, this rebellious movement brought about an emotional and individualistic shift in society to such an extent that the collective social system began to falter. (Arshad, 2000)

In the end, this Romanticism moved forward and raised humanity's faith in goodness, leading to a city of imagination where every confused mind was intoxicated with literary pursuits. God's concept was eradicated, and in contrast, Satan's concept became more active and dynamic. Milton accomplished this in his *Paradise Lost*, and under its influence, Iqbal also asserted in his poetry that Satan's character was only a façade, as he represented the spirit of dynamic life. (Nath Ashk, 2004)

This Romanticism, influenced by both positive and negative elements, played a significant role. Instead of presenting a positive character, it represented a more dominant negative aspect. Indeed, Krishan Chander never made this negative aspect of Romanticism his objective, nor did he fall prey to excesses in his art. He repeatedly mentioned love in his works, and when compared to Mounts, the law of nature seems more binding. Therefore, his love does not allow any room for the sickly minds within him. His love is characterized by sincerity, sacrifice, and dedication—all these emotions appear simultaneously, for instance, in "*Zar Gaon Ki Rani*" where the brave Singh Khair gets wounded while fighting, and Zar Gaon Ki Rani takes him to her palace as she is already fascinated by him at first sight. (Salam, 2001)

### **Romance as an Art**

Krishan Chander sought refuge in Romance and then presented it in such a way that it became a significant accomplishment in the realm of art. He didn't make repeated discussions about love and didn't indulge in exaggeration, this is not an ordinary thing. In this regard, there are many possibilities to explore. Even though the mention of a woman's love is in a romantic style, it still doesn't lack depth in any way. But Krishan Chander, with his extraordinary creative abilities, made even this delicate aspect possible. The fact is that as long as the artist himself doesn't have a clear understanding of love, he cannot be successful in presenting it. To comprehend this emotion, one needs vast experiences and profound observations. And I believe that Krishan Chander devoted his entire life to understanding love. That's why the unique and heartwarming images and qualities that emerge from his work leave the human mind astonished and captivated.

The truth is that Krishan Chander, at times, exhibits an extraordinary and powerful ability to assimilate every aspect of this vast universe into his art. Sometimes, he becomes so engrossed in analyzing the diverse perspectives of emotions that he is left amazed and perplexed by the countless shades of human experience. And at other times, he passionately embraces them all within the realm of his creative expression, driven by his own personal feelings and individual experiences. (Salam, 2001)

In reality, Krishan Chander's Roman (style of writing) masterfully and skillfully takes the costly essence of nature and transforms it into an eternal and captivating piece of art. He creates a lasting impression that cannot be easily erased or trivialized in literature, expressing nature and its manifestations in various ways. At times, he finds soothing solace in nature, and at other times, he preserves it like a precious gem, waiting for the right moment to unveil it. He portrays nature as a symbol of immense power, exemplifying its greatness in multiple forms. Similar examples can be found in English literature in the works of the novelist Thomas Hardy, where nature is often depicted as an oppressive, overpowering force. In France, even the perception of beauty has been drastically changed, with more emphasis on grotesque, ugliness, and deformed appearances. In the same vein, nature has also been portrayed in a fearful and nightmarish manner. However, Krishan Chander has viewed nature in an opposite light, capturing its brilliance and beauty through vibrant colors. Here, nature is not a tyrant or oppressor but a source of inspiration for creative eyes. (Vikram, 2014)

This portrayal is such a rare example of imagery as if it has been crafted with masterful storytelling or, better yet, it appears to be an enchanting and powerful depiction created from the blend of magic and beauty. Another scene is presented, and one can't help but marvel at how effectively the writer has conveyed such depth and strength through his literary skills. Krishan Chander's interpretation and portrayal of Roman reality are so unique and captivating that they seem to become an integral part of his being. That is why while writing about an apple orchard or a desert, Sardar Jafri had to acknowledge and accept Krishan Chander's superior talent.

### **Master of Thoughts and Emotions**

Krishan Chander was indeed a master of thoughts and emotions, and he had become enlightened through his intellectual and experiential journey. He perceived the moon like a magnifying glass and the flowing rivers like the cool and serene style of "noon" (a cooling breeze). He keenly observed his surroundings and derived lessons from them, enabling him to rise above all the distorted and imbalanced ideologies prevalent during his time. (Vikram, 2014)

Krishan Chander's literary prowess allowed him to reach a level where life could be seen not in fragments but as a whole, and he comprehended the grandeur of nature's creation. He harnessed the full potential of his exceptional art and blended it with the boundless beauty of nature. He presented it artistically, in a poetic manner. Similarly, like Sardar Jafri, Al Ahmad Saroor also acknowledged Krishan Chander's unparalleled talent and artistic genius.

Krishan Chander's perspective on nature is so profound that he can grasp the essence of nature, whether it be a bungalow, a mountain, a river, or a whirlpool. Regardless of grand bridges or vast fields, all these elements become living examples of Krishan Chander's artistic brilliance. In essence, Krishan Chander breathes life into

all these natural entities, and they assume common and relatable forms through his literary skills. (Bano, 1992)

Romantic reality writers have attempted to perceive the concept of love between a woman and a man in its natural essence. They have opposed the artificial constructs imposed by patriarchal and conservative societies, where love between a woman and a man is often seen through a tainted lens, and their desires are suppressed and molded in non-natural ways.

Krishan Chander has written extensively on this theme. His masterpiece "*Zindagi Ke Mor*" is an exemplary story in which Fath Muhammad Malik opposed it, mainly because it portrays human rebellion and does not grant divine redemption to such characters. Before drawing inspiration from Krishan Chander's works, they express their opinion in such a way.

It is worth noting here that Fath Muhammad Malik is a critic who tends to view art primarily through the lens of religion. Therefore, such criticisms are biased, and it is more of a personal preference for him to interpret art in this manner.

Fath Muhammad Malik's statement that rebellion implies demeaning God with every new deprivation is not accurate. Instead, it can be seen as a kind of expression that Krishan Chander never insulted God in his writings. Wherever there is any divergence from the concept of God, it is for different reasons. Krishan Chander presented the concept of God in a symbolic form, referring to the big landlords and capitalists who have exploited the lives of hardworking laborers and treated them with extreme contempt.

Moreover, the concept of God has never truly advocated for these capitalists on the surface level. In the East, this imagery has continuously oppressed and humiliated destitute people for thousands of years, without giving them any hope of progress. In the end, this portrayal has distorted the concept of God and disregarded the suffering of the oppressed, while favoring the oppressors and turning a blind eye to their misdeeds.

Krishan Chander's portrayal of God was never negative. He viewed God as someone who merely elevates the wealthy to even greater heights and keeps millions of destitute people in a state of misery. It was not just Krishan Chander who opposed this concept, but many writers, including N.M. Rashid has also rejected this perception. Even Allama Iqbal portrayed Satan in a proactive role, showing that it possesses the ability to both construct and destruct, as a counterpoint to God. (Azmi, 1969)

The truth is that understanding Krishan Chander's art has been forgotten by most of our critics. They have only made superficial attempts to comprehend the romance in Krishan Chander's work without putting in the effort to delve into its depth. The result is evident: they have not appreciated the love he had for not just God but everything that he created. He embraced all the elements of his creation in his art,

just like the blossoming flowers in the valleys of Kashmir, beautifully capturing the stories within those valleys.

One of his novels, "*Taufan Ki Kaliyan*," is like the snow-covered valleys of Kashmir, and the stories in those valleys. The foundational concept of this novel is also presented through the beautiful and charming stars of romance.

The truth is that Krishan Chander cannot move forward without the support of nature. Nature's boundless and eternal beauty is not his weakness but his strength, and with this power, he creates such masterpieces that leave the human mind astonished. Krishan Chander has not only portrayed nature in a thousand varied colors but has also captured the concept of God in different shades. "*Dadar Gul Ke Bachay Jawan*" is an important novel where he has provided a philosophical interpretation and explanation of God, comparable to the ideas of the ancient Greek philosopher, Socrates. Otherwise, Urdu literature would be completely devoid of such depth. The marvel of Krishan Chander's romance is that he has presented the concept of God with his own experiences and reflections in such an exceptional manner that it becomes evident that God indeed manifests in various forms. (Azeem, 1969)

Indeed, it is true that in terms of beauty, Krishan Chander is like a pagan. Someone once said about Pandit Jawaharlal Nehru, "In the politics of the twentieth century, Nehru is a pagan." This quote can also be applied to Krishan Chander. He is both materialistic and a revolutionary democrat, yet he does not want to break his connection with nature and the universe. He does not want to deprive himself of the recognition of nature and the cosmos, despite not having faith in God. However, in the realm of benevolence, they consider bowing down at the threshold of the benefactor as their obligation, even though they do not believe in God.

### **The elements of Romanticism**

When we analyze the romanticism of Krishan Chander, its fundamental elements include vivid imagination, intense emotions, innocence, simplicity, versatility, and an abundance of dreams and aesthetic feelings. All of these elements have been skillfully employed by Krishan Chander in his art, which sets him apart from many other Urdu writers. Sometimes, these elements blend so seamlessly that it becomes challenging to analyze where one ends and the other begins.

Krishan Chander's use of these elements in his writings, through the medium of *Meezan-e-Jeem* (Urdu's alphabet), is something that cannot be replicated by distant Urdu writers. The way he intertwines these elements in his romanticism gives his work a unique and captivating essence. It becomes difficult to determine where the boundaries of one element end and the other starts, and how these elements come together to create the beauty of his art. Without exaggeration, Krishan Chander's unparalleled contributions to Urdu literature, particularly in the realm of fiction, about nature and beauty, cannot be overlooked. His unique expressions of gratitude

have enriched Urdu literature, and particularly the genre of short stories, to an extent that cannot be matched. (Iftikhar, 1982)

Krishan Chander's romanticism is neither an expression of popularity nor a declaration of nostalgia. It's not that he disregarded tradition; rather, he engaged with only that part of the past and tradition which imparts lessons of life, which teaches us how to live. His art is not one of empty enthusiasm and fervor but rather a denial of art, a denial of life. They love nature and its beauty in a way that life becomes visible through it. Nature becomes visible. Nature teaches humans the lesson of living, which generates enthusiasm and willpower.

Therefore, we cannot label their romanticism as nostalgia. During a meeting with Dr. Ahmed Hassan in Bombay, when asked about his views on Jinnah, Krishan Chander provided a detailed answer. This answer, with its detail, reveals their perspective not just about nature and its beauty but about human relationships as well. (Iftikhar, 1982)

Life, because of its human beauty, is one of the finest creations. And no constellation or star can match it. Therefore, respecting life is necessary for a writer. A true artist is an enemy of all those things, groups, and powers that want to end life in this world. The protest against the war that I find is important not just in its political, social, and human significance; one aspect of this protest is that in war, millions of people die, and millions of people continue to seek revenge for the injustice year after year. A celebration is a creative act. And for this reason, it is progressive. The existence of Jinns can be understood to have an absolute value in the universe. But its progressive action cannot be considered absolute. The meaning of saying this is that beauty is essential. But its forms can be different.

It can be said that Krishan Chander's creative treasure if examined from this angle, reveals that not only his novels and stories but also his essays are influenced by the essence of love and beauty. Some critics believe and do not give more importance to their novels and stories based on a romantic atmosphere. But the truth is that Krishan Chander's living and vivid perception of romance was intended for literature before it became a romantic space. Krishan Chander has elevated the concept of Durman's perception to an artistic depiction in literature, creating a panoramic image, and this is why he is writing about a subject related to love, whether it's a panoramic view or any of his characters, at any given time. (Siddiqui, 2004)

There is no doubt that Krishan Chander's roots of romance are so deep in his work that its reflection is present in every one of his expressions. Although there is a facet of diversity in this galaxy as well, where variety is present in every corner, yet in some of Krishan Chander's novels and stories, there is a sense of uniformity through the repetition of romantic perceptions, as pointed out by Dr. Sahib. But when we consider Krishan Chander's earlier statements in which he praised the moon, we don't feel any hesitation in accepting that Krishan Chander has embraced celebration not with an additional value but with eternal value. Therefore, their romance is worthy of



admiration. Waqar Azim, while analyzing romance, and with his insightful comments, added even more depth to the discourse.

The underlying theme of "Pooray Chand Ki Raat" is that the youthful innocence of a young man is often swept away by the waves of successful love. It happens that when this young man returns home, he sees that his beloved is engaging with another young man, talking, and serving food to him. Upon witnessing this, he becomes disillusioned and loses his worth, feeling inadequate compared to the other young man. After a considerable time, when he returns to Kashmir, everything has changed; he has grown old, and his beloved has also aged. Their children have grown up, and their joys and sorrows have multiplied over the years. (Siddiqui, 2004)

Finally, when they reunite, the veil over the secret is lifted: it turns out that he was the one who used to serve her food. Knowing this truth, the misunderstandings between them dissolve, and they become content with their current lives, forgetting past regrets and sorrows. Although it is written with a touch of simplicity, some critics find it difficult to agree with Krishan Chander's interpretation of this story. Not just overlooking, but a critic like Janab Waris Alvi went to great lengths to present Krishan Chander's comprehension. However, this does not make much difference in Krishan Chander's carefree approach. (Ehsaas, 1999)

The mention of Waris Alvi here would be completely pointless as I was shedding light on the aforementioned situation in various languages, illuminating the states of comfort. I was subduing psychological and argumentative spaces, suppressing suppressed atmospheres. You saw that Waris Alvi depicted this tale with a beauty so exquisite, through his words, that he presented it as inhumane and sick through his lyrical expressions. With his irrational arguments, he proved that there is nothing profound in this tale, just a poetic, Sufi-like type of me that neither clarifies the hidden nor unveils any psychological or structural space. Its essence spans centuries and even the humor of different countries differs. If two have just begun their age. And then, speaking at length about a brief tale that has recently been produced, only embellishes the words. However, I believe there is no judgment day that in my brief period, the Urdu tale has shown such remarkable excellence that is truly astonishing. And the storytelling of Krishan Chander is the reason for further additions to this amazement. Waris Alvi did not understand this throughout the full moon night, critics do not have the opportunity to see the people around them from the West. So it is likely that they are neither dying to gain knowledge from sacrifices nor are they able to fully understand their environment here. (Ghayasuddin, 2005)

The temperament of the East has taken a formal shape. Today, on the surface of intensity, we surely consider ourselves elevated and superior, but in reality, we and our temperament offer the prayers of this mosque-goer, which have been a part of us for centuries. Today, despite being so educated and conscious, there hasn't been much change in our thinking regarding women. Let the discussions about Delhi, Calcutta, etc. be, every city in India hasn't yet advanced to a level where the freedom of women can be tolerated. Otherwise, even today, the situation in small towns, like in the case

of a thief's den, is such that if a girl is seen with her brother or father, people either consider her a prostitute or her lover. According to them, a woman can only be bold if she takes shameful steps with someone. And then, stories are mostly the same. If everything is seen from the perspective of criticism, then the difference between a creator and a critic will be minimal. This story was created and is based on doubt.

### **Conclusion**

Looking at the examples presented in Krishan Chander's short stories and novels, it can easily be estimated that his romanticism is not just about the past but rather about embracing the present and future to make them better and better. This is the reason that he, transcending himself, touches the uncharted expanses of time and space. He sheds light on nature from so many different angles that the entirety of nature, along with all its vibrant colors, appears before our eyes. He has presented such diverse and all-encompassing notions of love that even an expert in psychology is unable to fully analyze them.

In this manner, we see that Krishan Chander's romanticism is neither an expression of nostalgia nor is it a healthy and balanced theory like the romanticism of some two-currency romanticists or romantics. Therefore, his romanticism remains remote from artificiality. Although it is also true that moving forward, it becomes a name for avoiding and escaping from social conditions and political life. This aspect of Krishan Chander's romanticism has turned him into a realist. But he remains essentially and fundamentally an enthusiast due to his fallen nature and temperament. Despite his realism, he cannot abandon romanticism based on his innate and essential disposition.

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