

## **Another world: Lucknow**

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### **1. Wonderful Cultural Hub:**

*When we talk about Lucknow, India, our mind converges towards its glorious culture and magnificent civilization, promoted by the Nawabs. Lucknow, a city in Northern India on the banks of Gomti is a shining star and a pride of its ethnicity, tradition, sweet language, courtesy, friendliness, religious tolerance and harmony. Still today, a boat rides in the Gomti river which gives a glance of Nawabi grandeur of Lucknow. With its magnificent palaces, splendid gardens, resplendent houses and impressive architecture one can see the majesty of the city and imagine its glory during the Nawabi era. Prominence of Lucknow as a center of Muslim cultural hub came after the decline of the Mughal power in the the second half of the 18th century. Nawab Asifuddaulah shifted his seat from Faizabad to Lucknow for reasons. He was a benevolent ruler — for whom following idiom was common among his non Muslim population:*

*"Jisko na de Maula, Usko de Asaf-ud-Daula" (Those ignored by Allah, will be taken care of by Asafuddaula).*

*In its name "Lucknow", one can find one hundred thousand diversities in this society. In Eastern civilization and culture, Iran leads for centuries. The civilization of Lucknow was enriched by the Iranians, who migrated to Lucknow in search of prosperity and made it their home.*

### **2. Nawab: Patron of intellectuals:**

*When Mughal power was declining, the city of Lucknow was flourishing with the peace and prosperity under the command of Nawabs. Nawab Wajid Ali Shah Akhtar is not only a part of history of Lucknow, but he gives a new phase to it. He created a galaxy, which dazzled the eyes of observers. He patronized intellectuals of each field, who were unique. Like his ancestors, the Nawab was a scholar of Arabi, Farsi and other languages.*

*Many never knew that the emperor of Owadh has written sixty two voluminous books, without the help of any ghost writer. The topics of each book have highly academic value. He had also composed more than 100 Marasi, other than number of poems. It is a matter of fact that art and craft has reached a high level of artistry in Lucknow. Wajid Ali Shah followed the same policy, which was designed by Tipu Sultan, to kick out the cruel English invaders from India. He recruited youngsters from the surroundings of Owadh in large numbers, and sent them to his military academy. He himself punctually attended the army drill, early in the morning, in uniform. French military officers were appointed for training.*

*Alas! His associates betrayed him. Alarmed and sensing danger the foxes of East India Company, understood well that Owadh power was a great danger for their survival in India. Therefore, they annexed Owadh by force, prior to their attack on Delhi. Britshers painted portrait of Nawab with malafide intention to make legal their military expedition of Lucknow. Indian touts also supported their white masters; therefore number of writers used their pen with prejudice attitude to present the Eastern nobility — in worst condition. The corruption of its rulers became an excuse for taking over Awadh, the most prosperous part of India at that time. The list of loot collected by the East India Company sent to England is an eye-opener. Multiples of it would have been kept by the company officials for personal gain.*

*It was the British and their touts who painted an ugly picture, and created concocted stories about the Allah fearing emperor of Owadh. He spent his remaining life in Matya Burj, Kolkata in exile, with great patience. The Nawab although in exile made all possible efforts to preserve the glorious tradition of Lucknow at Matya Burj and contributed a lot to secure the literary heritage and off course the language. Many people are unaware that Wajid Ali Shah was a gifted poet and wrote under the pen name Akhtar. This is one of the verses of Wajid Ali Shah, which he has composed in painful prison:*

*“Choor Ghar Lutey, Shah B’andha Jaey;  
Meri Pabandi Ki Hey Yeh Surat”*

*(House is looted by thief, Emperor-the housekeeper was arrested; this is the condition of my detention).*

*He had also written following famous Geet:*

*“Babul Mora Naihar Chhuto Hi Jaye” (lament of a girl on her departure from father’s home to husband’s residence), when the Nawab was sent from Lucknow to Matia Burj. In pure grief, it compares with Bahadur Shah Zafar’s writings on his helplessness or Amir Khusro’s rants on Nizamuddin Awliya’s death.*

*Joosh Malihabadi has composed a Nazam, which is by nature Marsiyah of the emperor as well as his empire.*

*“Yaad Tu Hugi Wuh Matya Burj Ki Bhi Dastaan?  
Ab Bhi Jis Ki Khak Sey Uthta Hey Reh Reh Kar Dhuwan  
Tum Ney Qaisar Bagh Ku Dekha Tu Huga Barh’a?  
Aaj Bhi Aati Hey Jis Sey Hai Akhtar Ki Sad’a”*

*(Perhaps you have remembered the glories of Matya Burj? Still fog of burning fire is rising from its signs. I am sure you have visited the magnificent Qaisar Baagh. Its boundary is still eco in its surrounding with the voice O Akhtar!).*

### **3. Focal point of a rational renaissance:**

*Lucknow became the focal point of a cultural renaissance with the shifting of capital from Faizabad to Lucknow in 1776. Under royal patronage, Gazals, Qawalies and Sher-o-Shairi reached their zenith. As a centre of Muslim Tradition, Lucknow witnessed the formation of Lucknow school of poetry under renowned poets like Anis, Dabir, Imam Buksh Nasikh, Mirza Mohammad Raza Khan Burq, Atish, Mirza, Shauq, Asar, Josh and*

others. Apart from Gazals, another form of long narrative poem for which Lucknow is famous is Masnavi. Marsiyah writing in Urdu also reached a new height through three forms- Marsiyah, Salaam and Nuha. Urdu as a language attained perfection in Lucknow and slowly Lucknow emerged as a cradle of unforgettable Gazals, Masnavi and Marsiyah. Lucknow is also called the 'City of Adab'. Infact, it is here that one can experience the sweetness of the language in true sense of expression.

Youngsters always paid respect to their elders by bowing Taslim seven times. Various cultural ingredients have contributed to the richness of this unique city. Amir Menai was assured that he will not find a wonder like Lucknow even in paradise, and he expressed as follows:

*“Kahan Hungi Amir Easi Aday’in Hoor’u Ghulman Mey;*

*Raheyga Khuld Mey Bhi Yaad Ham Ku Lucknow Barsoon”*

*(Surely, one can not find the elegance and pleasure of Lucknow among Hoories and handsome boys of Jannah; I will remember for long, Lucknow, even in the Jannah)*

#### **4. Unique Costume:**

The Nawabs of Owadh were great patrons of fine arts. Chikan is a unique and well known craft involving delicate and artistic hand embroidery. Done originally on pristine white material and creating delicately texture surfaces on fine mulls and muslin. Noorjehan gifted this art to India. It had its finest flowering in the 17<sup>th</sup> and 18<sup>th</sup> centuries under the Nawabs of Owadh. The delicate art of embroidery traditionally practiced in the city of Lucknow and its environs is known as 'Chikankari'. The Nawabs were famous for paying stress on the small details of their costume.

There is a popular legend that a courtesan in the Nawab of Owadh's Harem was a master. He was so impressed by the work of his beloved that under her supervision he established a training workshop where this art of embroidery would be developed further. The Nawab was the setters of fashion. His subordinates would follow each step in every way. Chikankari thus received great impetus during the Nawabi period. The source of most design motifs in Chikankari is Mughal. These motifs can also be seen in the ornamentation of Mughal buildings like the Taj Mahal and the monuments of Fatehpur Sikri.

Besides Chikan work the Zardozi and Kamdani works of Lucknow are also appreciated far and wide. These hand embroidery works with gold and silver thread are done on Angarkha, Dupattas, Lehengas, Cholis, Dupalli Topi, shoes etc. Lucknow is in fact among a few cities that duly understands the grace of the 'Dupattas' or the covering cloth. Angarkha was commonly used by the nobles of Lucknow until 1920s, when it was replaced by English dress code by forced.

A poet cherished the glory of Lucknow as follows:

*“Lug Mushtaq They, Didaar Key Diwaney They;*

*Haft Iqlim Mey, Is Sheher Key Afsaney They”*

*(People were keen and anxious to see the glory of Lucknow; wonders of this city were under discussion among the citizen of the global village).*

#### **5. Masters of Art & Craft:**

*From time immemorial Lucknow is known for its gems, jewelry and enameling work. Seamless jewellery of exquisite designs was a treat to watch. Exquisite silverwares like Pandaan, Atardaan, Qidah – (a cup of silver for drinking water), tea set, dinner sets with pattern of hunting scenes and roses are very popular. The Bidri and Zربولand silver works of Lucknow find expression on excellent pieces of jewel boxes, trays, bowls etc. Life-like ivory and bone carvings from Lucknow with motifs of flowers, leaves, creepers, trees, birds and animals are widely appreciated. The master craftsmen create intricate items like Khanjar, knives, lamp shades and small toys. In fact the ivory works from this city continue to find a place at museums and private collections of admirers. Fine pottery from Lucknow is yet another work of art that has captured the imagination of the viewers.*

*Besides these well known craft works, Gota weaving, dyeing, silver-warq making, wood works and Tazia making were specialties of the Lucknawi tradition. Beautiful Tazias and Zari, prepared with gold and silver papers are made by master craftsmen to mark the solemn occasion of Muharrum. Occasion of Muharram in Lucknow deserves to discuss in separate article.*

#### **6. House of Eastern Fragrances:**

*Attar or eastern perfume which was introduced in India by the Muslims reached a new height in Lucknow. It can be enumerated as one of the few cities in the North India where the love of exotic fragrances and the art of Attar making reached exalted heights. The credit for patronizing and popularizing the perfumery in Lucknow goes to the Nawabs of Owadh, particularly to Nawab Wajid Ali Shah. Like his predecessor, Nawab Nasiruddin Haidar, he also built fountains of Attar, around his bedrooms, which were continuously running, spreading fragrance in the atmosphere. Fragrance has always been an important part of the cultural life of Owadh.*

*In the days of the Nawabs, perfumes were used not only for wearing, but also added to the food to give it more fragrance and taste. It is created from various aromatic herbs, spices, Sandal oil, Musk, abstract of flowers, and leaves. The Motia Attar of Junpur, Rose Attar of Ghazipur, Khus Attar of Musapur and Oud-Agar Attar of Asam are always available in Attar shops at Lucknow. Apart from Attar, Lucknowi Paan-Zarda and Khamira are hot favorites, which admirers' exchange as awaited gifts. Today, it has been virtually imbedded in our psyche, that everything western is good. Even today it is not rare in Lucknow that in a typical Muslim wedding, the whole ambience is so heavily laden with the fragrance of Attar that it takes your breath away. Who knows how far the story of Lucknowi Attar will go?*

### **7. Sports & Recreation:**

*Although Kite making is popular throughout India, this activity attained perfection only in Lucknow. Under Nawabi patronage this form of art flourished in Lucknow. Kites of different types, shapes and sizes were developed. Not only at festivals, but the people of this beautiful city indulged in various exciting contests that have come down from the time of the Nawabs.*

*Various exciting games like Baterbazi, Murghbazi also reached its peak in Lucknow. Pigeon Fight, Parrot flying, used to keep elites busy throughout the year. Expert servants were appointed to train and look after the parrot and pigeons. Their sports were not only for joy but a sense of pride. The art of training pigeons was perfected by the nobility of Lucknow. The pigeon flying event is yet another exciting game that is eagerly awaited. The other prestigious sport of the Nawabs was hunting; it was a pleasing hobby which was adopted by each monarch.*

### **8. Chowk of Lucknow:**

*No account of Lucknowi culture is complete without the mention of the famous 'Chowk' of Lucknow. The term 'Chowk' has become synonymous with Lucknow. 'Chowk' has played a vital role in the development of the Lucknowi culture. It was the pivotal point around which the traders, engravers, painters, artisans, weavers, singers flourished and grew.*

### **9. Courtesans of Lucknow & Urdu:**

*Credit of the beauty of Urdu language goes to Lucknow and the Nawabs. Under their patronage Urdu flourished and became a sweet language. It is a great joy to listen the Urdu conversation of the Lucknowi elites. Courtesans in Lucknow were recognized as the entertainers as well as preservers of high culture of the royal court. Courtesans held respect within the Nawabi court, besides providing private services, but, to specific patrons, and were, therefore, not entirely considered part of the Ashr'af, the Muslim respectable gentry. With the decline of the Mughal Empire in Delhi, the power of Nawabs of Owadh increased. Many courtesans who belonged to noble families of Delhi and the surrounding areas moved to Lucknow, also Urdu poets and the seat of Urdu poetry was transferred with them, to Lucknow, where the generous were available in abundance.*

*The close association of the court, the courtesans, and Urdu can not be denied. The services provided by the courtesans used Urdu as their medium; the services provided by the courts used Farsi as their medium. The impact of courtesans on Lucknow's poetry can be judged from the fact that under their influence, the poets of Lucknow gave a new direction to the Ghazal. They chose a female sweet-heart in place of the hitherto universally popular male, or at best without gender, as the object of their love. Their expressions amply prove that their sweet-heart is usually an accomplished courtesan. This it self was a landmark in Urdu poetry in as much as it imparted genuineness and sincerity to the expression of Urdu poets who, for the first time, presented a clear and*

*distinct concept and picture of 'women', the desired women, in Urdu poetry, which was an accomplished courtesan.*

*As the courtesan was the center of their thoughts, they freely gave expression to their ideas and feelings on different parts of the body of their sweet-heart, unheard earlier. That is why in the Urdu Ghazal, Masnavi, and Wasokht of those days, we come across allusions to sex-act itself. True, some of the verses written in those days can be considered even vulgar but let us not forget that they represented the general state of morals of that time. These women also formed the central theme of a peculiar type of poetry called Rekhti in which the male poet used feminine language and the like to give expression to their suppressed thoughts.*

*A learned scholar of Lucknow, Mohammad Baqir Shams has disclosed in "Lucknow Ki Tehzib" as follows:*

*"Maulvi Shibli Nomani, Niyaz Fatehpuri and other literates were regular audience of the Kutha of Chaudra'in, the famous courtesan". When Maharaja Patyala visited Lucknow, a Mehfil of Ghazal was arranged in his honour. Mushtari, the famous courtesan was invited to entertain. She held command over extempore poetry composition. Members of royal delegation requested her to read something in praise of the Maharaja. She followed the instruction with perfection. The Maharaja was very much impressed to see her ability and command over the language. She was invited again in a gathering of monarchs, when she was pregnant. Another outsider poet was also there; he sensed her physical condition, so he recited spontaneously a verse loudly, just for fun as follows:*

*"Hamal Nu Maheney Ka Hey Mushtari Ku;  
Kuee Dam Mey Baccha Huwa Jata Hey"*

*(Mushtari is pregnant with full months; at any moment she may deliver a child)*

*Mushtari did not loose her temper and spontaneously responded in the same Qafiyah, as follows:*

*"Khushi Aap Ku Is Qadar Kiyu Na Hu;  
Key Hamsher Zada Huwa Chahata Hey"*

*(Why should not you feel happiness too much, because son of your sister is arriving?)*

*The legendary biography of Umrao Jaan Ada, the famous courtesan and poetess of the last phase of the Nawabi era, has provided a glance of Lucknow's distinct cultural heritage, viz; Nifasat and Tehzib (etiquette). Her beauty, style, sensibility and her affairs continue to inspire writers, poets and film-makers. According to all historical accounts, Nawabs and noblemen used to send their children to Kothas to learn noble and regal etiquette, polite manners, and the art of literary appreciation from courtesans, many of whom were poetesses in their own right. They themselves mastered the art of music and were regarded as women of virtue. They were entertainers but not prostitutes, or "queens of the bazaar". These courtesans never exposed their bodies in public. Nawabs and notables usually established relation with them through the institution of "Mutah". It was a common tradition in those days that in marriage, along with dowry, monarchs also gifted maids. Often these maids held much influential position due to their wit and*



glamour. The poet, Mirza Ali Baig Naznin warns to avoid this practice through following couplet:

*“Aesi Jawan Lunddi Aey Naznin Na Lu Tum;  
Ley Jaeyga Tumhara Shuhar Isey Ura Kar”*

(Do not accept young courtesan even as gift, from your family, in dowry; your husband will not spare her)

Abdul Halim Sharar has mentioned in his “Lucknow: The Last Phase of an oriental Culture” as follows: A person’s manner of speech is the first sign of his good breeding and manners, and every developed civilisation all over the world improves and reforms its language. The people of Lucknow have developed a very polished and refined language. The masses and uneducated people speak better Urdu than many poets and men of letters of other cities of India, and they show great delicacy and discretion in their choice of words. A courtesan expressed her menses disorder to a Hakim as follows:

*“Is Maheney Meri Namaz Qaza Nahi Hui”*

(In the current month, I have never missed Salaat).

Poet Taslim praised the command of Urdu language of the people of Lucknow as follows:

*“Yeh Latafat Hu Zabane Ghair Ku Kiyunkar Nasib;  
Rashke Mawje Aabe Kausar Hey Zabane Lucknow”*

(Such delicacy of conversation and manners of discussion can not be found among the outsider (of Lucknow); language of Lucknow is so pious that even spring of Kawsar would be proud on it)

A Lucknowi Aalim visited Karbala, Iraq and stayed there for long, ignorant to his care of his family. After some time one of his friends, intended to travel to Karbala, and asked the family of his friend if they wished to send something to the said Aalim. The elder brother of the above Aalim asked his sister in law (the wife of self-exiled Aalim) to write a letter to her husband and ask him to come back. She was shy by nature, so she requested him to write himself. The brother in law proposed this famous verse of the Manaqib, which is as follows:

*“Ya Mujhey Karbala Bula Bheju;  
Ya Meray Dard Ki Dawa Bheju”*

(Either call me to Karbala; or arrange medicine to remove my pain)

Mir Anis visited Hyderabad Dakkan to attend a Majlis, where he recited a Marsiyah. Contrary to the tradition of Lucknow, nobody in the audience passed any appreciative remarks on any of his stanza. As was the tradition of Lucknow, that if a student recites his verses, and if he commits a mistake, seniors correct him, while when seniors recited their verses, the audience whole heartedly acknowledged it with salutation, and appreciative remarks. Mir was used too, of such atmosphere, so when he found the audience unresponsive, he read several stanzas with patience and afterwards put the paper a side and chanted spontaneously:

*“Haey Lucknow! Tujhey Kahan Sey Laoon”.*

(Ah-----Lucknow! Where should I found your resemblance?)

## **10. Cuisines of Awadh:**

*Discussion on Lucknow can not be completed with out its delicious and mouth watering Nawabi cuisines. The best thing about the Owadh culture was their way of preparing food. Natives of Lucknow were better known for their dishes.*

*Cuisine of Awadh has been the pride of Lucknow. The dinner of the Nawabs was usually laid down with 25 to 30 dishes. On special occasion, hundreds of dishes where prepared. The Nawabs himself had experimented to prepare new dishes. Thus the Nawabs era witnessed the culinary skills reaching to the heights of excellence and passing from on generation to generation.*

*Major credit goes to Nawab Wajid Ali Shah for enriching much of Lucknow's cultural potential. An unusual man whose preference for the finer things in life was matched by his equal interest in state affairs, this poet-King composed verses that inspire singers to this day. The Nawab's interests in the arts was shared by his people who freely indulged their refined and artistic inclinations, playing chess, visiting the theatre and gorging on fine cuisine.*

*Chronicles list about 37 types of breads, 47 types of Pulao, 35 types of Zarda, 5 types of meat curry and 37 types of Halwa cooked in those days. Ever the truant, once Wajid Ali Shah tricked Prince Asman Qadar of Delhi by serving a mutton curry which looked like marmalade. Asman Qadar then reversed the trick and served a lot of dishes made of sugar but which looked otherwise. Cooking competition was common between Nawabs and chefs were as important a royal servant as generals.*

*In the 1780s, the kingdom of Owadh was struck by famine. Nawab Asifuddaulah began building the Bara Imambargha in his capital Lucknow, to give employment to the people. Feeding hundreds of workers was an enormous task, so the cooks used an ingenious traditional way to prepare the food. Rice, meat, vegetables and spices were put in huge vessels, the top sealed and the dish allowed to simmer in the slow heat of Bukhari ovens. As the Handis were being opened, the Nawab, who happened to pass by, decided to taste the food.*

*Delighted by the subtle flavour and delicate taste, he introduced it into the royal kitchens, where refined by chefs, the unique Lucknow style of Dum Pukht cuisine was born. Dum Pukht literally means growing of a prepared dish. Every great cuisine style of India carries its legends but the story of Dum Pukht is unique, the vegetarian food like Dum Pukht , Dum Aloo or the non-vegetarian items like Dum Mutton and Dum Murg, Murg Mussalam, tall-e-Shabnam, Murg Joshina are verity of Lucknow alone. The 'Dum' style of cooking or the art of cooking over slow fire originated here.*

*If Dum Pukht cuisine is the ultimate specialist experience, Nihari and Naan, a mutton dish served for breakfast, is the only thing that can complete a holiday to the land of Mughals. The Bawarchies (cook) of Owadh specialized in the preparation of dishes like*



*Kawab (as native of Lucknow pronounce for Kabab). Lucknow has earned such a reputation for Kawabs that it is often called the City of Kawabs. Among the 30 Kawabs are 20 non-veg and the rest veg. A few variety of Kawabs including Shami Kawab, Kakori Kawab, Galawat Kawab, Pathar Ke Kawab Nargasi Kawab, Seekh Kawab. Qurma, Kulchas, Rumali Ruties, Parathas and varieties of Biryani, includes Dum Biryani, Noor Pulav or Mori Pulav. In feast, each dish has new taste; as per Arabi idiom:*

*“Kullu Jadidin Lazizun”.*

*(Every new item is delicious)*

### **11. Contribution in the socio cultural activities:**

*From the beginning of Nawabi era, started by Nawab Asafuddaulah in 1775, Lucknow has enjoyed luxury. Whether it is Rumi Darwaza or Bara Imambara, Chota Imambara, Havelis or Kothis all are evidence of the glorious past. To preserve the residents of Nawabs, Havilies like Dilkusha, Bibipur and others today are using as luxurious Hotels, where visitors can enjoy real Nawabi atmosphere. Lucknow's medieval history begins with its elevation to a capital city under the Nawabs of Owadh. The architectural contributions of the Owadh Nawabs include numerous Masajid and places; many paintings of these are now maintained at different museums and private art Galleries, the Bara Imambargah, the Chotha Imambargah, and the Roomi Darwaza are notable examples of the glorious buildings of the past. During the era of Asif al Dawlah, resplendent buildings were constructed. The roof of the Imambargah of Asif al Dawlah is one of the wonders of world. He also built 400 gardens on Iranian tradition.*

### **12. Lucknowi Gilori**

*In Lucknow, instead of Paan, it is called Giluri. The ritual of offering Paan was the first thing served to a guest at the time of his arrival and at his departure. This custom, recorded by Ibn Batutah, the famous historian of the medieval era still remains popular. Paan is a leaf of a vine grown in hot and humid climate but under the shade so that direct sunlight does not burn the leaves. Generally Paan is used with catechu (Kattha) and quick lime which brings the red colour to the mouth. Beetle nuts and other items like clove, cardamom, and peppermint are added for special taste and aroma.*

*Some of the Lucknowi ingredients of Paan are as follows: Gulqand, Kharik, Munaqqa, Grated Coconut, Cashew Chutni, Pistachio Chutni, Cherry, Special Salli Supari, Rose powder, Cardamom Water, Badam Chutney. Offering someone Giluri, for instance, is a sign of respect. Shahjehan, the architect of the Taj Mahal, once offered poisoned Paan to an unwanted suitor of his daughter. The young man, not wanting to offend Shahjehan, accepted, ate the Paan, and died quickly thereafter. It was Queen Noorjehan, mother of Shahjehan, who popularized the chewing of Paan as royal tradition, in India. Queen Noorjehan discovered that Paan made red her lips, and was thus used by women as a beauty supplement.*

### **13. Civilization, which left:**

The 'Golden city of the East', Lucknow represents a culture that combines emotional warmth, a high degree of grace, courtesy and a love for gracious living. There still remain people who possess these beautiful qualities. This cultural richness famous as 'Lucknowi Tehzib' has blended the cultures of two communities living side by side for centuries, sharing similar interests, speaking a common language - Urdu. Like the fall of other civilizations, Lucknow also suffered greatly after the English invasion. Brutal and the cruel conquerors destroyed every sign of the cultural heritage, and the generous became beggars.

Historical accounts provide us the causes of destruction of Lucknowi Tehzib are licentiousness and even increasing expenses of the Nawabs and the nobility who tried to maintain their past honour and dignity, which became a burden on them, because all there landed property and there incomes were declining. Friends and foe both have admitted that class discrimination and the power of the courtesan lead this civilization towards their fall. Following Farsi phrase was common in Lucknow, which pointed out the reason of economical disaster:

*“Chaar Chiz Ast Bar Raisan Farz; Gurguri, Palki, Patarya, Qarz”*

*(Four things were considered compulsory among financially sound class; Huqqah, Palki, love making and lastly insolvency due to huge loan)*

Several famous Hindi movies used Lucknow as their backdrop such as "Junoon", "Umrao Jaan", "Shatranj Key Khilari" and many more. This is a city that still speaks the language of "Aap-Janab" and the dictum of "Pehle Aap" is still a part of everyday life for a true Lucknowi. Youngsters still pay Taslim and Adaab thrice to elders – these manners has its own style. You can discover and rediscover Lucknow everyday. These lines can not present even an iota of Lucknow, infact volumes are required to cover its golden heritage and civilization. No one has known Lucknow to the full, and will never. That is why the following phrase was coined: *“Jisey Aap Kehney Hein Lucknow;*

*Usey Hum Kehney Hein Dusra Jahan”.*

*(The place that you call Lucknow; we call it the other world).*

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