

Marc Chagall, Anna Molka Ahmad and Marxism

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ABSTRACT: Annals of history witness that change in modern era, in any walk of life is subservient to the changing notions of erudite of a society. Conceits of Karl Marx too, brought about a worldwide revolution giving birth to Communism instead of Capitalism. It produced lasting imprints on the field of art, changing its course from content to representation. Art was either used, prior to that era, as a tool to promote religion or related to mythologies of past. But under the sway of Marxism, religion was altogether subtracted and representation too adopted novelties. The paper intends to focus two artists of Russian origin, Mark Chagall and Anna Molka Ahmad, the former directly linked with the land and the latter had indirect connections. Though Anna was born and brought up in England but her father was an Azerbaijani. Chagall took over Surrealist stance, while Anna used individual symbols to convey deeper truths. She converted to Islam in her teens but in her art Islamic socialism is stressed not spirituality or mystic stance, even if subjects are religious like *The Fasting Man, Heaven and Hell* etc. Her painting *The Dance of Death* is an epitome of the theme, elaborately delineating her views about life and the society around her. Through formal and textual analysis paintings of both the artists will be scrutinized and conclusions drawn through analysis

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Mark Chagall (1887–1985) and Anna Molka Ahmed (1917-1994), the two artists settled in western and eastern quarters of the world, have greater affinity with one another; both linked with Russia and produced works under the sway of Marxism. At places their paintings appear to be under direct influence of the revolution but at times resulted from the prevailing notions of the time. Both wandered and settled far from their native lands but left powerful impact on their contemporary art scenes and also on the times to come. Both were Jews by origin but Anna converted to Islam, finding it a universal religion, where God of Islam is a Supreme-Lord of all, not of the Muslims only, known as *Rabb al-‘Ālamīn*¹. Moreover, throughout her life she laid stress on equality, a philanthropist to her core she was.

Chagall was born in the Belorussian town Vitebsk as Moyshe² Shagal, the name chosen for him by his parents. But he replaced it as Marc Chagall, shortly after his arrival in Paris in 1910 (Duchen 14). He was a versatile man having multi-dimensional personality, besides being a painter, he was a book illustrator, designer of stained glass, sets and costumes for theatres and ballet. He was so innovative that Andre Breton³ (1896-1966) labelled him as the precursor of Surrealist movement of art (Chilvers 119). Anna analogously, was an artist book illustrator, print maker, sculptor, dress designer (Hussain 26-27), writer, poet, and above all art educationist of very high calibre. She was born in England but was Azerbaijani from paternal side and Polish from maternal quarters but chose her life partner of Indian origin and settled in Pakistan forever. It is an amazing fact that in her student life in England she used eastern subjects such as Mughal Genres, and in later times, when settled in Pakistan, she never painted the life of England. Whereas, Chagall and Vitebsk are considered as synonyms because most of his works are either revolving around his birth place or directly focusing it, like nostalgic memories.

Both Anna and Chagall appear to be religious to the core of their hearts; the former accepted Islam after thoroughly comprehending its tenants, and the latter remained throughout his life a proud follower of Judaism. But their artworks are not imbued with religious zeal, these are either social comments or beacons for the coming generations. Though Anna took some religious metaphors for the subjects of her paintings, like *Hājra*, *fig.6*, *Adhān*, or *Āshūra*, but never used these to promulgate religion but keep

¹ God of the entire universe.

² Moyshe means Moses

³ He was a writer, poet, anti-Fascist, he wrote first manifesto on Surrealism in 1924

connotative interpretations. It was under the sway of Marxism that despite the hardships faced by their families for their faith in Judaism, their works are genres of their times. As Karl Marx calls religion “the sigh of the oppressed . . . It is the opium of the people” (Hegel). It was not that they were directly influenced by Marxism but these were prevailing notions of the era and artists are unconscious interpreters of their time.

Both Chagall and Anna encountered two world wars and both were forbidden to adopt the profession of art from their Jewish parents, as image-making is strictly prohibited in Judaism. It pushed the surging soul of Anna to study other religions too, and accept Islam as her final destiny. On the other hand, parents and grand-parents of Chagall were believers of Hasidic form of Judaism⁴ which opposed “rationalism, and intellectual pedantry” part of the Orthodox Judaism. It stressed on ecstatic and intuitive communion with the Lord, and His Holy Sparks, which, according to the belief, were to be viewed in everything; good or bad, larger or smaller. It promulgated love for all that is people, objects etc. A loving heart, according to Hasidic Judaism is considered to be more valuable than intellect or learning (Duchen 16). This is the very reason that he did not face much opposition of his family for adopting the profession of painting. Anna’s father, on the other hand, completely denied permission to let her adopt the profession of image making and she had to forge signatures of her father, in order to take admission in the Royal College of Arts London. It was against the orthodoxy of Judaism that she studied comparative religions thoroughly and found out Islam as closest to human nature, and a continuity of all previous religions. She accepted Islam in her teens and remained strict to it till the end of her life.

On the contrary, subjects chosen by both the artists for their creative endeavours were not mainly religious. On Chagall’s side, Russian Jewish folk tales were focused most, which prove his sentimental attachment with religion and his home town Vitebsk, while Anna remained loyal to the land, he migrated to live in. Even if her subjects are extracted from religion, they lack spiritual fervour. Chagall, prior to the revolution of 1917, had to face prejudices and anti-Semitism even at school level and witnessed pogroms too, causing dreadful fear in his innocent soul. This dread is visible in his paintings too. Pogroms and condoned attacks by Christians on Jews of Russia and Eastern Europe compelled greater

⁴ It was based on Habad movement, promulgated in the late-eighteenth century by Schneur Zalman of Lyady, who was born in Layosno and tried to respond to the anti-rationalism with love for learning

migration of Jews. Anna's Polish mother and Central Asian father were victimised immigrants, who managed to save their lives and settled in England, for, their families were brutally murdered. It was a common story of that time.

Furthermore, before the Marxist revolution Marc Chagall viewed pronounced Social injustice and discrimination between the elite and proletariat, even if both were Jews. The latter had to take permission from higher authorities to move on to any place other than their town in the outskirts with very humble dwellings, while the elites were privileged to move around anywhere. In 1906-7 when Chagall decided to settle in St. Petersburg, he had to acquire a permit to go there although there were Yiddish speaking elite Jews who could move freely and work anywhere. Chagall had to spend a night in imprisonment when his permit to live and work in St. Petersburg was not signed in the due course of time by the concerned authorities (Duchen 30). Although these were unpleasant experiences but it strengthened his pride in himself, as he says "I hope Jewishness should not impede my artistic work..." The state of the humble Jewish classes of his times is addressed by Chagall in his biographical notes as well, where social inequity is condemned most. As once disparagingly commenting on the situation, he wrote that his father was "hard at work and his fat employer stood around like a stuffed animal" (Duchen 20). But the conceits of Carl Marx brought about revolutionary changes in this context.

Many pleasant changes that opened up prospects for Jews were accompanied with the 1917 revolution. Full citizenship was promised to them in Russia, ended their quota system in universities, internal passport system was discarded too that had once put Chagall in the imprisonment. They also hoped to practice their religious rites fearlessly but Chagall along with his secularized companions knew that it would sweep away the dread of Jewish orthodoxy too. Hence, the privileged class viewed culture and education as main sources of development but seventy five percent population of Russia at the time of revolution was illiterate and eight percent children of working class had no access to formal schooling. Lenin stressed on education, taking it on priority than culture, though he called himself as an aesthete, "possessing a sort of French brilliance". But times proved that the new rulers were not actually stressing on culture, as they also wanted the artists to participate in developing the new "egalitarian soviet culture" (Duchen 119-120). They were not left to work under the slogan of art for art sake. Chagall continuously strived for individual

expressions and remained against conservative soviet ideologies. He viewed the role of art as essentially non-utilitarian. It was also due to the changing notions and perspectives of the art field.

Rapid change of style in modern art, activation of revolutions, and world wars resulted from increasing materiality of the age that was embodied with advancement in technology. Drastic changes occurred in every walk of life in the twentieth century because of speedily changing circumstances that altered thought process of man, mainly his value system. Similar degeneration occurred in the preceding mission of artists to capture perceptible reality with utmost perfection that can be perceived in their works. With quickened pace of machine age, analogous quick processes were adopted in the art field that converted into rapidly changing plethora of isms⁵ in art, one after the other. But anticipation of change can be perceived from the seventeenth century onwards which must be brought into account, to have better understanding of the rapidly changed circumstances in the art field.

Premonitions of transformation in intellectual notions of the society started getting conspicuous as early as the seventeenth century. A lesson of strength of economic power was delivered by the mercantile middle class of that time that emerged with the use of scientific techniques of agriculture and crop planning. Then added with industrial revolution, grew a new moneyed class. The first political temblor shook traditional roots when economically strengthened middle-class wiped-out centuries old belief of divine right of the king to rule, by killing Charls-1, the son of James-1 of England. It was the first message delivered that an economically independent middle class can be more potent than a ruler. An implied message of material strength was penetrated that shaped future dimensions of the modern era which proved drastic. Although it promulgated democratic milieu of the society but the negative stance was related to the belief in materiality (Jacobus 328-29). Field of art too encountered immoderate changes and centuries old preferences were skipped over, turning to unprecedented dimensions. But the twist and turn were not illogical rather based on cognitive experiences of man.

It was a time when authority of church declined with promulgation of personal religious commitments of man, loosing political power of monastery. Scientific innovations brought a change in almost every field,

⁵ Romanticism, Realism, Impressionism, Fauvism, and Cubism, etc.

not excluding the art field. It was based on the philosophic notions of Francis Bacon (1561-1626), René Descartes (1596-1650), and Thomas Hobbes (1588-1679). For instance, Bacon laid stress on reasoning on objectively observed facts, and drawing conclusions through experimentations, thus he introduced inductive method of research. It was against Aristotelian deductive method that is drawing conclusions from the already set postulates. It was to rely on authorities who had devised fundamental principles of beliefs. So, deductive method of reasoning supported authority of church but hindered research or findings of new truths. It was through the use of inductive method that Galileo proved revolution of earth around the sun, thus, he came in direct conflict with church, and was highly condemned. Descartes refined the view of Bacon and stressed on observation, leading to logical hypothesis then modify these through experimentation. It is beginning of modern path of research based on combined deductive and inductive methods of reasoning that resulted into constant progress. It is to utilise the already prevailing knowledge, clubbed together with further experimentation to progress upright.

Isaac Newton (1642-1727) experimented further on Mathematics and developed, for the first time, laws of motion and gravitation. The triangle of Bacon, Descartes and Newton proved very fruitful because it represented “universe as perfectly functioning machine”, components of which appear more and more explainable. But authority of reason that led to progress also loosened hold of church and gave hedonistic concept of life, bringing unbalance of power, held by a few, leaving the rest dependent almost on charity, also leading many to criminality.

In the eighteenth-century secular ideals based on the intellectual advancement of the previous century promoted reason as the tool to solve all social issues, and religion too, was submitted to reason. Beliefs questioned are no beliefs at all, as reason and logic lead to doubts, so a bit of secular ideals in this century, in inconspicuous way, were creeping in.

Theories of Karl Marx (1818-1883), in the next century further promoted materialism. Social events were viewed scientifically, laying their substrate on action and reaction. A thesis, for him, is a positive force, has an antithesis that is negative force; conflict between the two brings synthesis. Every antithesis, according to Marx is thesis of another antithesis and thus it goes on. Hence, progress for him, was union of the two opposites that is thesis and antithesis. He viewed revolutions as

antithetical to the prevailing order. His own views were shaped by his observations of the miserable conditions of the working class. But in this entire scheme there was no place for religion, and experiences of the material world were directly focused upon, viewing social events scientifically (Ollman 2)⁶. He postulated that class struggle that is exploitation of one class by the other, worked as motivational force behind all historical development. In other words, a conflict between elite and the proletariat brings revolutions that bring into being a new ruling class. This circle is defined by him as the march of history, driven by larger economic forces⁷. In other words, “conflict” is given the stamp of approval as something instinctive in man. Anna

Molka Ahmed always condemned it strongly that nobody can win war because it leads to destruction on both sides. War has always distracted sensitive souls of artists and literary people. Hysterical reactions of madness against the World War-1st were in the form of Dadaist and Surrealist movements, the former subtracted working of the conscious mind and the latter a retreat into the subconscious mind. In other words, illogical against logical was promulgated.



Fig.1: I and My Village by Chagall. Oil on Canvas, (75.6 in × 59.6 in), Museum of Modern Art, NY.

Although, creative people like artists or writers have always searched for novel means of expression to convey their emotional reactions, but

meaningless and senseless literature and art were produced for the first time as extemporal reactions against the brutal disparaging of humanity caused by the two Great Wars. Main objective of those artists was manifestation of “mad-humour of lasting delight”. It was based on intuitive reactions apart from reason, like nonsense utterances, poetry recitation submerged in loud noisy voices of machines. It was basically a reaction against intellect and reason, because logic led to devastation in the form of the Wars, so return to intuitive, irrational and primitive

⁶ https://www.nyu.edu/projects/ollman/docs/what_is_marxism.php (30.10.17)

⁷ <https://www.allaboutphilosophy.org/what-is-marxism-faq.htm> (30.10.17)

responses or behaviours was automatically adopted by the creative brains. One very relevant example, in this context is of Paul Duchamp (1887-1968), the French artist; he displayed *Urinal* as a piece of sculpture and labelled it *The Fountain*. It was in reality a mocking satire to the rational and reasoning world (Arnason 291). It further turned to Surrealist tendencies, a step further away from rationalism (Ades 226).



Fig. 2: The Blue Circus Village by Chagall. Oil on Canvas, (14x 11 in), Tate Art Gallery, UK.



Fig.3: Paris through the Window by Chagall. Oil on Canvas (53.5x55.9). S. R. Guggenheim Museum, NY



Fig.4: Rain by Chagall. Oil and Charcoal on Canvas (35x42.5), Peggy Guggenheim Collection, Venice

Surrealism was based on Freud's theory on exploring the subconscious mind. Human mind is viewed by psychologists as an iceberg, maximum part of which is hidden and minimum obvious. Chagall is called the forerunner of Surrealist movement, and his paintings are living specimens of exploitations, other than that of the conscious mind. To name a few, *I and the Village* (1911), or *The Blue Circus* or (1950) *Paris through the Window* (1913), or *Green Violinist* (1923-24), or *Rain* (1911), figs. 1-5, are typical examples of his Surrealist tendencies.



Fig.5: The green Violinist by Chagall.
Oil on Canvas, (77 3/4 x 42 3/4 in),
S. R. Guggenheim Museum, NY

Figures are floating above buildings or within clouds, or placed upside down, figures within figures, irrelevant combination of figures or surroundings, illogical division of space or use of colours, embedded within bits and pieces of recollections of his own life at his home town Vitebsk. It is like a dreamland, objects, figures and spaces are of this world but their combinations and placing are of illogically imperceptible domains. It led the writer and critic Guillaume Apollinaire to call him "sur-naturalist", which in reality, is the aftermath of devastations of war. He represents a world of dreams, where rationality or reasoning is at stake, t caused by excessive materialism of the age. When values, under the sway of materialism had become valueless then logically sound delineations become worthless too. Whatever Chagall

experienced at Vitebsk, it provided him a vocabulary of his creative endeavours, but the devastations of material-milieu converted it into irrational interpretations. Which is, in reality, a retaliation against the vanishing humanitarian values.

Anna, on the contrary, was rational, analytical and conscious-interpreter of every subject delineated in her art works. Besides genres of his surroundings, she has touched sensitive issues of life and its aftermath. She is not mimetic in her representations and even not illogical or Surrealist in interpretations. Social issues of the subcontinent and later of Pakistan, where she chose to reside, were analogous to those of other countries. But her stance is dissimilar to that of Chagall. For instance, *Hājra* (1980), *Flood*, *figs 6-7*, her renderings are conscious interpretations where human figures are not floating over buildings or transformation of natural forms into unnatural apparitions, as one can view in the works of Chagall and other Surrealist artists.

One reason behind it appears to be that she was not under the direct sway of Marxism. Although among her friend's circle, there were some English

ladies who had also migrated to Pakistan like her, after their matrimonial ties with natives of the region. Among them was Alice Faiz, the wife of the renowned poet Faiz Ahmad Faiz, who was follower and promulgator of Marxism. But Anna being educationist would have viewed all positive and negative aspects of every philosophy. Religion was another moulding force as she was not an atheist. Nevertheless, there are some marks of Marxist notions present on her art works.

Manifesto of Marxism repeatedly talks about conflicts among two opposing groups caused by unjust division of wealth and resources. It is very well defined by Anna in her painting, *The Dance of Death*, fig: 8, the epitome of her artistic endeavours. It is a huge mural of 7ft.x 30ft., where she represents evolution and destruction of man by man himself. It is evolution because from ancient times the story is going on analogously, although means of devastation have been changing with the passage of



Fig.6: Hājra by Anna Molka Ahmed, Oil on Canvas

time. She has personified various forms of power that have indulged man in deceptive dance. It is continuously and gradually unfolding itself, in implied manner, in the lives of men, about which man is not conscious but

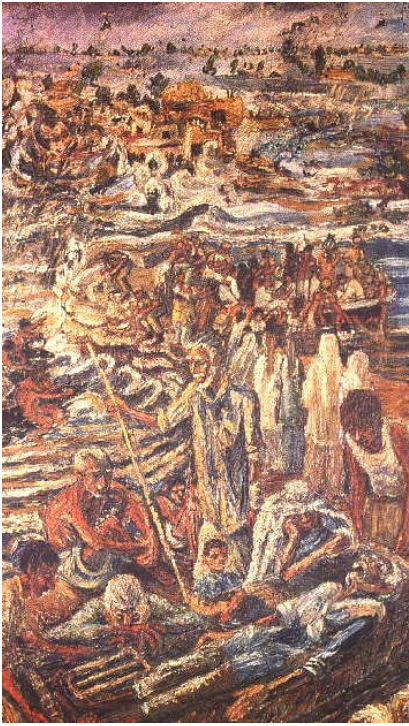


Fig.7: Flood by Anna Molka Ahmed, Oil on Canvas

he is following it like a puppet. It is related to the philosophy of class struggle of Marxism that is exploitation of rights of one class by the other, which Marx calls as the motivational force behind all struggles. History, for him, is the chronology of class struggle, resulting into wars and uprisings⁸. Class relationships are defined by an era's means of production. But these relations do not remain consonant or capable of existing together with developing forces of production because of unbalance of power, making one elite and the other proletariat. This very point results into revolutions that lead to emergence of a new class of the ruling ones. This process is called by Marx as "March of History", which is moulded or driven by larger economic forces⁹. Crux of the conceits can be viewed in the

mural of Anna but Marx attributes it to materiality which he calls as economic forces and Anna enwrapped it within nature.

To delineate the entire rush, Anna chose six panels, each represent a particular group of people, but in all five the elites are exploiting the proletariat, nevertheless unaware of the exploitation about to be made with them by nature. On the first panel from left, *fig.9*, she has focused on the ancient civilizations along with ancient religious representatives, such as Egyptians, Greeks, Hindus and Buddhists, surrounded by skeletons which are dancing equally and emphatically around them. It is symbolic representation of the eras; Egyptian and Greek religions have faded away, so they are represented in the background, overpowered by arching huge skeletons. Whereas, Hindu Pundit and Buddhist monk are in full swing of their power, wearing gems, jewels and other adornments, till yet crushing

⁸ <https://www.allaboutphilosophy.org/what-is-marxism-faq.htm> (30.10.17, 10.am)

⁹ <http://www.sparknotes.com/philosophy/communist/section1.rhtml> (28.10.17, 4.pm)

humanity under their feet, and they are least bothered about their doings. The general masses, having no individuality or separate identity, seem to have surrendered un-conditionally. Those, directly under the feet of the



Fig.8: The Dance of Death by Anna Molka Ahmed. Oil on Canvas (7ft.x 30ft), Pakistan National Council of the Arts

religious savants have their bodies bleeding, are immediate victims of this discrimination. While others, also in the form of skeletons, surrounding the central ones, have no signs of life, except their expressions of pain and



Fig.9: The 1st Panel of The Dance Of Death



Fig.10: The 2nd Panel of The Dance of Death



Fig.11: The 3rd Panel of The Dance of Death

dejection, already crushed under the feet of the ruling class. Hence, death is peeping through their backs, personified by two skeletons, is also mocking, and about to engulf these tycoons of power within its arms. Interestingly, Anna has used analogous metaphors for the down trodden and for their natural avenger, both rendered in the form of skeletons; the symbol of death. But the erudition lies in her rendition of the single metaphor for two opposing emotions; the suppressed and the avenger of suppressors, both as skeletons but one powerless and the other powerful. In other words, this can be taken as story of life and Anna has successfully conveyed the phenomenon.



Fig.12: The 4th Panel of The Dance of Death

religious leaders.

On the next panel savants of three major revealed religions are represented, signified by *mulla*¹⁰, bishop and rabbi, *fig.10*. They too, are celebrating tyranny in the guise of their religious authorities. Similarly, incompatible two classes of tyrants and sufferers are engaged in the tragic drama. In their costumes of authority, holding hands in hands, unaware of their religious obligations, absorbed in their lust for authority, the *mulla*, the bishop and the rabbi are about to be engulfed by death, mocking at their ignorance. The twist and turn of their bodies are symbolic of their complete detachment from their fellows. Though soles of their shoes are blood stained, still they are indifferent to the sufferings of the masses under their feet. In their apparels they are true representatives of the three major revealed religions; Islam, Christianity and Judaism, but appear to be impractical to their religious convictions, just proud to be

¹⁰ The so-called religious leaders of Islam.

Third panel satirises the world conquerors including Alexander, Napoleon, Russian Zar, Hitler, Changes Khan, Halaku Khan, with armour, helmets, swords, crowns, embracing at the corpses of the humble, *fig.11*. In the luscious mad-dance, bedecked with symbols of authority like diadems and crowns, they are least bothered about crushed humanity under their feet. Beside all pomp and show their authority is also ephemeral, as death is getting active to perform its duty. It too has adorned itself with analogous costumes to mingle together unnoticed.



Fig.13: The 5th Panel of The Dance of Death

Fourth panel deals with three major dispositions of monarchy; Capitalist, Feudatory, and Marshal Law, rendered in full swing of their power play, *fig.12*. Feudal Lord is self-absorbed and enjoying to the utmost, whereas Capitalist with protruding tummy and Marsha law have joined hands with no concern for the downtrodden under their feet. None among them shows little concern for norms or values, or sanctity of humanity, just enjoying their power and authority, a gift of materiality of the modern age. Analogous giggle of skeletons of the previous panels is more audible here, because it has converted into loud laughter, enjoying the short-sightedness of man. These are narrowing down their freedom, and are larger in size than these tycoons of power, symbolic of the strength of nature, greater than the icons of supremacy. They are screaming with laughter on the idiotic delight of domination of the emblems of might, as

they are least bothered about their surroundings.

The next panel is based on the predictions of the sensitive soul of the artist; it represents clash of the two super powers that would result into nothingness, *fig.13*. A huge blast is represented in the centre of the panel that caused complete devastation of mankind. It is so ruinous that death is dead too. Skeletons, representing death are drowning down into the



Fig.13: The 6th Panel of The Dance of Death

magnetic field of eruption; the ocean of smoke produced by the huge atomic blast. Mockery of death is still visible and audible too, portrayed through the giggling, drowning skeletons. There are no remains of any human, dead or alive. The blast is erupted from churning up of human blood and bones. Everything usurped by the man-made calamity of the most heinously destructive weapon of war. Surrounding the enormous blast is Lenin and the statue of liberty, symbolic of the super-powers; USSR and USA, conflict of the two caused inventions of contemptible atomic weapons. Both the powers are exterminated with the blast. Half of the prediction has proved true as there is no more the super power USSR, next turn is that of USA as predicted by Anna Molka Ahmed the visionary. Let's wait and see what happens next.

Last panel represents the aftermath of atomic war that would engulf all progress; industrial or mechanical that brought greater physical comfort for mankind. It visualises return to primitivism, taking refuge into the age of apes and witch doctors, placed on heaps of skulls and undulating mounds of earth, *fig.14*. There is re-emergence of values and death too has sufficiently satiated its appetite. It is calmly helping for a new beginning. It is portrayed as wiser than all, while apes and witch doctor are standing near its lap, receiving its commandments. This is "March of History defined by Carl Marx, resulted from the conflict between two classes, erupted here from the materiality of the industrial age. The sort of universal subjects were essentially focused by Anna, where she uses highly individual and personal symbols. As she herself says "My subjects are all from life; the moving streams of joy, grief, deprivation, and religious experiences" (Babury).

Her paintings titled *Resurrection*, or *Heaven and Hell* deal with religious subjects but spiritual zeal is consciously subtracted, putting a question mark about life. He seems to be searching the meaning of life, in which there is no place for war. The International War is another mural. But she viewed war with contempt and disdain. She was born in the First World War, also witnessed World War II, and had viewed 1947 partition of the subcontinent along with massacre linked with it. She was on the Wahga Border in 1965 war and also of the 1971. She hated it for being man made calamity, not the unavoidable natural ones. So, she has never accepted the conflict between two classes as a march of history, or in other words, something to be accepted as natural phenomenon. Because she viewed man on logical grounds, not on instinctive levels because brutal power is one of the animal instincts, also present in man, but tamed by his civilised stance.

In her mural *The Dance of Death*, she agrees on the presence of two extreme classes that are opposite too, but she does not eulogise them as stimuli that shape history as Karl Marx did. For Marx, arousing of conflict is the only path to precede ahead, the cause of forward march, or something definite that makes history. It is promotion of highly materialistic stance that can be bridled only by the true understanding of religion, which is promoted by the poet Laureate ‘Allāma Muḥammad Iqbāl as well, when he says in *Bāl-i Jibrīl*¹¹

Jalāl-i Pādshāhi hu ya Jamhūri tamāsha hu
Juda hu dīn sīyāsāt say tu rah jāti hay Changaizi

(tr.) Statecraft divorced from Faith to reign of
terror leads,
Though it be a monarch’s rule or Commoners’
show¹²

In *Armaghān-i Hijāz* he asserts Carl Marx as prophet
without a book:
Wu kalīm-i bay tajalli, wu Maṣīḥ-i bay ṣalīb
Nīst paighambar wa laikin dar baghal dārad kītāb

¹¹ Poem from second part of Bāl-i Jibrī written in Europe.

¹² <http://iqbalurdu.blogspot.com/2011/04/bal-e-jibril-037-zamistani-hawa-mein.html> (30.7.2019 7.15pm)

(tr.) A Moses without light, A Christ without crown
Not a prophet, he yet holds a book to humanity (Jafer 76)

In other words, ‘Allāma Iqbāl acknowledges Marx’s novel philosophy but he does not eulogise it, on the ground that it is not closer to human nature. Politics subtracted from religion is nothing but the rule of tyrants that is incapacitated to bring miraculous reforms, which is ascertained by time. Many progressive groups took hold of it but abruptly dropped it for being impractical.

Anna too, is analytically representational in her artistic endeavours, understanding the crux of each issue, because she retains courage to face calamities that make her rational at each stance. She never took refuge in the domains beyond consciousness and never produced dream like apparitions in her paintings, floating in space upside down, as was done by many of her contemporaries.

Though, Chagall encountered very unpleasant incidents, many a time in his life, especially when he lived in Vitebsk, but he never took these subjects as worthy to be delineated in his art works. He actually took a retreat from the life around him, knocked at the doors of subconscious mind, and produced the illogical and dream like. Anna’s stance is usually objective, mingled with the subjective. But both the artists reflect some impact of Marxism on their delineations; either direct or indirect, as both emerged from the soil where Marxism was born, brought up and vanished, leaving marks that could not be wiped out completely.

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