

a continuation of *Āngan*, but its characters and story line are less convincing.

Āngan gives centre stage to women. All events are reported through the eyes of 'Āliya, who is regarded as one of the best-drawn female characters in Urdu fiction. 'Āliya, who displays some autobiographical features of the author, is brought up in the traditional purdah, as an obedient, modest girl, but she makes her own choices and maintains her moral ideals against all odds. Here, as later, in *Zamān*, the author illustrates how the upheaval of Partition opened up new opportunities for educated women. 'Āliya's mother is her opposite, a woman full of arrogance and spite, brought up in affluence and luxury, who has now come on hard times and, with her rancour, makes life hell for all around her.

The strong element of social criticism in Mastūr's writing was no doubt strengthened by her intimate observations of poverty, exploitation, and the deprivation of women. In her novels and short stories, she offers a wide range of female characters from various social strata and in various circumstances, but most of them share certain features: while many are victims of patriarchal oppression, they are resilient and have the will to fight for their survival and dignity. In the few stories dealing with rape and abduction, she reveals how men, too, are rendered powerless by the violence perpetrated by an outraged mob. Her complex characters and her polished, clear, unsentimental, and down-to-earth language place her prose in a class of its own.

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Mausoleum, Anatolia

The predominant type of Islamic **mausoleum** in **Anatolia** is a freestanding cylindrical or polygonal building with conical roof often considered typical of the region. Similar shapes were firmly established for Islamic funerary monuments in Central Asia and Iran by the early fifth/eleventh century.

1. FREESTANDING MAUSOLEUMS

In Anatolia, both stone and brick structures existed; the latter, such as the Mengücek Melik Gazi tomb (c.586/1190-1) in Kemah [Illustration 1], were closely connected to traditions of mausoleum construction in Iran. One of the earliest extant examples in stone is the dynastic mausoleum of the Seljuk (Saljūq) sultans, an originally freestanding decagonal stone structure with a conical roof, located in the courtyard of the Alaeddin ('Alā' al-Dīn) Mosque in Konya. Built in the 580s/1180s, it was used as a dynastic