

ABSTRACT

This research investigates the distinct aesthetic outlook of Zia Mohyeddin, famous Pakistani thespian, orator, broadcaster, producer, presenter and a litterateur, in the light of the selected texts. The primary texts, namely, *A Carrot is a Carrot* (2011), *Theatrics* (2012) and *The God of my Idolatry* (2016) make up the complete literary oeuvre of Zia Mohyeddin. These are works of fine prose writing that divulge biographical details, his observations and analyses of literary works, his criticism and appreciation of the state of affairs and his advice for the students of drama and acting. In the light of the content of these books, his aesthetic outlook is scrutinized with respect to the notion of 'tradition'. The contention of my thesis is, that the particular features of the aesthetics of Zia Mohyeddin can be understood better when subjected to contextualization within 'tradition'. The notion of 'tradition' has been theorized greatly by English literary critics, such as, modernist critics T.S Eliot, Northrop Frye and Ezra Pound, the Jewish-American critic Harold Bloom, and Pakistani comparative literature professor Dr. Iftikhar Shafi. In order to reflect the dynamism of Mohyeddin's aesthetics, my research employs distinct features of the dialectics of 'tradition' to elucidate his aesthetic disposition. The research is driven by the argument that the influence the reception of a tradition has upon its recipient artist, informs Mohyeddin's aesthetic approach. The content analysis of the primary texts reveals that there is plentiful of evidence to support the contention of my thesis.