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Angaray's Role in the Progressive Urdu Short Story

1: Dr Farzana Riaz ‹Assistant professor ‹Urdu Department , Govt College University Lahore

2: Dr. Sadaf Naqvi Chairperson Urdu Department /Assistant Professor Urdu. Govt College Woman University, Faisalabad

3:Dr.Iftikhar Ahmad Sulehri ‹Assistant Professor ‹Department Of Punjabi ‹Govt College University Lahore

4: Dr. Uzma Bashir Assistant Professor Urdu Department , Govt College Woman University, Faisalabad

5:Asia Sattar , M. Phil urdu scholar, Govt College Woman university, Faisalabad

6:Dr.Robina Rashid,Department of Urdu , Women University Mardan,

Corresponding Authors

1: Dr Farzana Riaz ‹Assistant professor ‹Urdu Department , Govt college university Lahore

dr.farzanariaz@gcu.edu.pk

2.Dr.Robina Rashid,Department of Urdu , Women University Mardan,

dr.robinarashid@wumardan.edu.pk

ABSTRACT

Progressive Literary Movement in Urdu Literature had gain such a great response that it becomes a new message for writers in the sub continent at that time. Prem Chand was the 1st Fiction writer to welcome this Movement at that time.after this a great no of authors were included in it. Sajjad Zaheer , Ahmed Ali , Rasheed Jahan etc, were other members to join it. At this time there were written a literary Journal named "Angaray" which was against all values in the society. The Government imposed a ban on the journal but the whole society has read it. So this was the 1st shown of Progressive Literary Movement as well. Later on this Movement changed all literary terms of Fiction. Short story wal also changed by the movement. In this article some of the representatives of Progressive Literary Movement has been discussed.

Key Words: Progressive Literary Movement , response , Prem Chand , 1st Fiction writer , Sajjad Zaheer , Ahmed Ali , Rasheed Jahan , "Angaray" , society.

Literature Review

An important turning point in the tradition of realism is the publication of Angaray. It is difficult to understand the major trends in realism without mentioning this fictional collection. It was a drama.

Authors of Angaray and their Short Story Writers are arranged as follows:

| مصنف | افسانہ |
|------------------------|-------------------|
| سجاد ظہیر | نیند نہیں آتی |
| ایضاً | جنت کی بشارت |
| ایضاً | گرمیوں کی ایک رات |
| ایضاً | دلاری |
| ایضاً | پھر یہ ہنگامہ |
| احمد علی بادل نہیں آتے | |
| رشید جہاں | دلی کی سیر |
| ایضاً | پردے کے پیچھے |

Although "Parday kay Peechay" is an allegory, the title page of "Angaray" also bears the words "Collection of Ten Stories".

محمود الظفر جوان مردی

Mehmood Al-Zafar first wrote it in English and Sajjad Haider translated it into Urdu. The overall style of this fictional collection is the same except that Sajjad Zaheer's fiction "Dulari" has a purely realistic style. There is a well-worn reality in it, the tone of all the rest of the legends is sarcastic and emotional. In this collection, these topics were also discussed which were not acceptable to the society at that time. There was a lot of uproar over the publication of "Angaray". Finally, the book was

confiscated under Section 290 A of the Indian Penal Code and the confiscation was officially announced in the official gazette of 25 March 1933.

Commenting on the overall mood of this book, Dr. Anwar Ahmad writes:

“انگارے ” میں مذہبی قدامت پسندی ، تنگ نظری اور موقعہ پرستی کے ساتھ ساتھ بلائی طبقات کے سیاسی رویوں اور تضادات ، یعنی حفظ ، اخلاق اور مایوسی ، انسان دوستی اور عورت کی تذلیل پر مبنی مردانگی رعایا پروری اور رعایا سے ہی کراہت کو شعور طور پر ہدفِ تنقید بنایا گیا ہے مگر مسلمانوں کے بنیادی مقصدات (خداؤں ، فرشتے) جس تضحیک کا نشانہ بنتے ہیں وہ محض جہنجاہٹ اور جذباتیت کی پیداوار ہے۔”⁽¹⁾

Before examining the Short Stories of "Angaray" separately, it is important to keep in mind the background of this collection of humanity.

The era of Urdu Short Story which started with Prem chand's realism and Yeldiram's romanticism. By 1930, these two trends began to lose their juice. And the luster of these trends dimmed. Although during this period many followers of both schools were also born and to some extent there were some changes in these two trends. Some of them took a realistic view of the urban life by tending to the village life and some of them added a mixture of realism along with the pure romantic tendency, but these fiction writers could not create a third world that would make Urdu fiction creative. In terms of introducing new tastes and new smells to the bass.

However, it cannot be denied that the legend of this era stands at a prominent position in terms of its importance. The earth gradually lost its fertility due to the abundance of its culture. Most of the fiction writers of this period were educated

while living in New India and if they studied Western literature, they stayed there and in the same place.

At the same time, a literary group emerged which was educated outside Hindustan and benefited directly from the study of Western literature. When it saw Indian literature and Indian atmosphere, it felt the excess of suffocation in Indian atmosphere and Indian literature.

As a strong reaction against this religious, social and psychological suppression, "Angaray" came into existence.

Sajjad Zaheer is a reliable name among "Angaray". Five of his stories are included in this collection.

"Neend Keun nhe Aati" is the first story of this collection. This story is written in consciousness technique. It is the internal self-talk of the middle-class character who is between the dream world and the waking world. The story begins with hum sounds and this sequence continues even in the middle of the story. The outside and the real world are connected to the psychological atmosphere through the buzzing of mosquitoes, the barking of dogs and the sounds of night birds. But the new voice gives way to a new idea and the reader is faced with numerous and unrelated scattered thoughts. Although these scattered ideas do not seem to have come out of the same thread after thinking carefully, but since this was the requirement of the technique of consciousness, the author had to do so. The quality of these scattered ideas is that each idea touches some political, economic or religious aspect of the Indian society.

Shabana Mehmood writes on the subject of the same story:

کہانی کا موضوع وہی پرانا سوال ہے کہ اگر ذات الہی کے
علاوہ اور کوئی موجود نہیں اور سب کامنچ و سرچشمہ وہی
ذات ہے تو پھر ہمارے گرد یہ کچھ تکلفیں اور پریشانیاں
کیوں ہیں؟⁽²⁾

In this story, the hypocrisy of clerics and religious institutions has been targeted. This story revolves around Maulana Daud who marries a girl half his age at the age of fifty-two. They are deeply immersed in Islamic customs and traditions and on special occasions and days, their business reaches its peak. On this occasion, he is late in reaching home after attending the banquet. Due to spicy foods, they start to feel sleepy. They try hard to wake up at night, but they are not able to succeed, and once in the act of prostration, sleep overpowers them. In their sleep, they begin to see the results of their austerities in their dreams.

He heard a voice from one side saying, "Your wish will be fulfilled, Maulana sees the stars of heaven in his dream and he sees a crowd of Hoors around him."

Maulana chooses a bride for himself after closely examining and evaluating each one of them. As he tries to hug her, his eyes are opened by the sound of his wife's laughter, and he sees that he is lying alone on the prayer floor with the Holy Quran between his arms.

About this story, Dr. Muhammad Kamran writes:

“جنت کی بشارت” ، “انگارے” میں شامل سجاد ظہیر کا
دوسرا افسانہ ہے۔ مذکورہ افسانہ کا اسلوب بھی طنزیہ ہے
اور مصنف نے براہ راست مذہبی رہنماؤں کو ہدف تنقید بنایا
ہے۔ ریاکار، زاہد، شیخ، ناصح اور ملا کو ہماری شعری
روایت میں ہدف ملامت کیا گیا ہے۔ لیکن اردو افسانہ میں
پہلی مرتبہ مذکورہ بالا مقدر ہستیوں کا اصل چہرہ دکھایا گیا تو
عوام و خواص میں برہمی کی ہر دوڑ گئی، اسی کی بنیادی

وجہ یہ ہے کہ دینی رہنماؤں پر تنقید کی جائے تو اکثر صورتوں میں لوگوں کے دینی جذبات کو ٹھیس پہنچتی ہے -
حالات کہ یہ دو مختلف چیزیں ہیں۔⁽³⁾

"Garmion Ki Ek Raat" portrays a middle class character "Chaman Mian" who is forced by some unusual circumstances. The tragedy of "Chaman Mian" situation and forced the homeless situation is presented in this story. "Chaman Mian" all move around in order to earn two meals a day for their family. One evening when Munshi Barkat Ali comes home in the scorching summer weather and goes out for a walk. So Chaman's eyes fall on them. Chaman Mian chased him and wanted to borrow one rupee from him. Barkat Ali, who himself is surrounded by difficulties, realizes Chaman's intention. They try to explain this to them and suddenly they leave Chaman's sight and walk on another path. Dr. Muhammad Kamran has done a very good analysis of the subject of this myth, he writes as.

مذکورہ افسانہ بنیادی طور پر طبقاتی امتیازات کے موضوع کے گرد گھومتا ہے اور مصنف نے یہ واضح کرنے کی کوشش کی ہے کہ معاشرہ کے ہر طبقے کی اپنی ایک سائیکی اور ذہنی سطح ہوتی ہے اور اسی حوالہ سے ہر طبقہ مختلف تضادات اور خود فریبوں کا شکار نظر آتا ہے۔⁽⁴⁾

"Dulari" is the short story of Sajjad Zaheer, which is the best of all of the collection in terms of intellectual and technical aspects. This story paved the way for realism to the upcoming Urdu Short story. In this story, unlike other fictions of Sajjad Zaheer, there is a very good condition. Nowhere does Sajjad Zaheer get sentimental even though it revolves around a girl who is sexually abused.

"Dulari" falls victim to the sexual immorality of Kazim Ali, the eldest son of her owner, Sheikh Nazim Ali, and begins to believe in her simplicity. That one day

Kazim Ali will marry her. But when he finds out that he is getting married to a girl from a noble family whom his parents have chosen for marriage, he is deeply saddened and runs away from home and ends up in a place which is not like in a Muslim Society. Then one of Sheikh Nazim Ali's servants brings her back to the house. On this occasion, Nazim Ali's wife, who is inwardly happy to have the hardworking and honest maid back, apparently reprimands Dulari for his moral lapses. And Kazem Ali who is responsible for the destruction of Dulari. He comes with his wife and takes pity on her. Dulari is a very sensitive girl, but she cannot face the indifference and hypocrisy of the society, especially her owner Kazim Ali's family, and runs away from home again. It never comes back.

Analyzing this myth, Dr. Anwar Ahmad writes

لونڈیوں کا بدن شرفا اور شریف زادوں پر حلال رہا ہے مگر
یہ شرفا اور شریف زادے اس حقیقت سے نا آشنا رہے کہ وہ
اپنی انتہا کو مرغوب بنانے کے لیے جیسے مکالمے بولتے
ہیں وہ ان لونڈیوں کے جسم سے گزر کر روح میں پیوست ہو
جاتے ہیں اور یوں اگر فریب خوردگی ان کے لیے محبت
کے مترادف ہو جاتے ہیں تو ان کے پاس ان کے سوا کوئی
چارہ نہیں کہ شرفا کے خون کو ڈیوڑھی کے دیگر ملازموں
کے ساتھ تھوکا جائے یا پھر چکلے کو آباد کیا جائے۔⁽⁵⁾

Dulari is a fictional character in which narrative technique is used. All of our realistic fiction is written on narrative technique. Dulari is an emotional and imaginative girl who, despite belonging to the lower class, starts dreaming of becoming the queen of this house and most of these dreams were due to the hypocrisy of Kazim Ali and the false support given by him. Despite losing the "bold" reputation, a rich image of pand and femininity is seen.

Two types of mentality are reflected in this story. One mentality represents lies, deceit, deceit, while the other mentality is simple-minded.

"Phir Yeh Hangama" is the fifth and last story of Sajjad Zaheer included in the above collection. Sajjad Zaheer has collected unrelated thoughts, questions and incidents and tried to make the important issues of Indian life into a story. The story has eleven scenes.

In the opening scenes, the author has called religion an opium and ridiculed those countless people who consider religion as a duty of life, but do not make it a code of life.

In the second scene, there is a very heartwarming scene of those who died from famine.

In the third scene, the story of the occupation of a nobleman's dog is told.

In the fourth part, the story of cultural continuity is told.

In the fifth part, the story of Klausner's young Boy is told. He was bitten by a snake during the rainy season and died.

In the sixth scene, the outdated social system is satirized.

In the seventh scene, a poor man lies in his cell on a slatted cot and groans in the dark winter night.

The eighth scene tells the story of a poor woman who crosses all social barriers to meet her lover in the dark night.

In the ninth scene, social injustices have been exposed.

In the last two scenes, Sajjad Zaheer describes the exploitative forces that are actively working to destroy the paradise land.

Overall, after analyzing the legends of Sajjad Zaheer, it is necessary to record the opinion of All-i-Ahmed Sarwar, which makes the value of Sajjad Zaheer's thoughts and art more clear in this era.

Al-Ahmad Sarwar says:

:

“اس دور میں سب سے اچھی کہانیاں سجاد ظہیر کی ہیں۔
“انگارے” میں صرف وہی نقطہ نظر سے قابلِ احترام ہیں۔⁽⁶⁾

Ahmad Ali

This is Ahmed Ali's first story in "Mahawatn ki Raat", "Angaray". In the above-mentioned short story, the sufferings of a helpless and helpless woman living in Indian society have been described in various images and details. Who is suffering from the fear of poverty, hunger and disease more than cold and rain. Sometimes the intensity of cold overwhelms him and sometimes the idea of hunger and poverty, a series of beautiful memories are running in his mind. But at the same time, to break the talisman of these, important facts also come in front of him. The main character of this story is a wife named Maryam. Who has fallen into various miseries from the present but is remembering her glorious past to escape from the present moment.

Commenting on this story, Dr. Muhammad Kamran writes:

“عیش و نشاط کا تصور انسان کو کچھ دیر کے لیے اراضی
حقائق سے بیگانہ ضرور کر دیتا ہے مگر زندگی کی تلخیاں
خوس فریبی کے ہر سحر کو توڑ کر رکھ دیتی ہیں۔ اس لیے
مریم اپنی یادوں میں محفوظ “فردو بریں” کی چھینوں کے
پٹکتے کے خوف سے میں مبتلا دکھائی دیتی ہے۔ یہی خوف
کہانی کو معنویت عطا کرتا ہے۔⁽⁷⁾

Although this story is about one night and one Indian woman, but actually this story is about many nights and many wives and widows who after becoming widows lost their value and importance in the society and drifted in the waves of the eternal sea of loneliness and ego. goes The author has also artistically described the psychological struggle of the main character.

Commenting on this legend, Dr. Ferdous. Anwar Qazi writes:

“احمد علی کا افسانہ” مہاوٹوں کی ایک رات ” مفلسی اور امارت و ریاست کا ایک ایسا کنٹراسٹ ہے جس میں ایک طرف اس زندگی کی لذتیں ، رعنائیاں ہیں جو جاگیر داروں کی زندگی کا لازمی حصہ ہیں اور دوسری طرف تنگ دستی کی ہول ناک تاریکی ہے ۔ جو سردی کی شدت ، بارش ، سیلے سے تاریک کمرے ، گرد اور نمی ، چپکتے ، پھٹے پھوٹے برتن اور ہر جگہ سے پٹکتی چھت کے بیان سے اور ہول ناک ہو گئی ہے ۔ (8)

About the end of this story, Dr. Firdous Anwar Qazi writes:

“احمد کا علی کا افسانہ ” مہاوٹوں کی ایک رات ” تنہائی اور لایعنیت کے احساس پر ختم ہو جاتا ہے ۔ اس افسانے کا معاشی اور معاشرتی تاثر فرد کی تنہائی میں ڈھل جاتا ہے ۔ ” (9)

"Baadal Nhe Aatay" is the story written in narrative technique. Its narrator is a young married woman. Which is purely a symbol of Indian woman. Soon after her father's death, she is attached against her will to a mustached bearded man. This person is considered very pious in the society. People come to him from far and wide to offer prayers and offer "taweez" thread. But inside the house, without realizing the feelings of this young girl, he takes away her freedom and sexually exploits her to such an extent that it comes down to two mental rebellions. The reaction of this rebellion is in the form of this story.

Dr. Muhammad Kamran writes about this story:

“مصنف نے اس عورت کی ذہنی او کا انکشاف کرتے ہوئے ہندوستانی عورت کے مسائل کا اُجاگر کرنے کی کوشش کی ہے۔” (10)

Elsewhere, Dr. Muhammad Kamran, reviewing the theme of this story, writes:

“سجاد ظہیر نے ”جنت کی بشارت“ میں جس طرح روایتی مولویوں کو تنقید کا نشانہ بنایا ہے۔ احمد علی نے بھی اس حوالے سے پیچھے نہیں رہے۔ انہوں نے مذکورہ افسانہ میں مولوی صاحب کا جو کاکہ پیش کیا ہے۔ وہ عقل و شعور سے بے بہرہ اور ایک حد تک مضحکہ خیز ہے۔” (11)

Rasheed Jahan

"Dilli ki Sair" is a satirical short story. In it, a low-class woman leaves for Delhi for the first time, frightened by the tiring monotony of life. Malika Begum was the first lady of her neighborhood to ride in Jurel and traveled from Faridabad to Delhi. Although she stayed there for hours and saw nothing but the Delhi station, she used to narrate her journey to everyone she knew, how she went to the Delhi railway station and her townspeople welcomed her. Accompanied by a familiar station master, her husband went dizzy from there. Begum was so nervous seeing the atmosphere of the railway station that she prepared to return home before Delhi.

Dr. Kamran writes regarding this legend:

“مذکورہ افسانہ میں بنیادی طور پر عام ہندوستانی عورتوں کی سادہ لوحی اور مردوں کی خود غرضی، لاپرواہی اور بے حسی کی تصویر پیش کی گئی ہے۔” (12)

"Parday kay Peechay" is a short play in one act, which tries to highlight the inner life of a Muslim family. An insensitive husband has no interest in his wife's company. Due to his indifference and selfishness, the wife is suffering from a constant torment.

The play is actually based on the dialogues of two women Mohammadi Begum and Aftab Begum

The man remembers all the events of the past, how he left his wife helpless in weakness and illness and went to the province. During the days, such and superficial correspondence continued, but there was never love in their hearts. One day, after reading his wife's emotional letter, that person is so shocked that he leaves everything and returns to his homeland. Even after coming here, he does not see any special attraction in this wife and he takes the escape route. His father and mother ask him to marry again, but he does not do so. When some people start doubting his masculinity, he worries about proving his masculinity. Although his said wife is not ready for this task as she is not capable of becoming a mother, he forces her to become a mother just to prove his manhood or young manhood as his wife is due to a miscarriage. His masculinity is satisfied. Finally, on her death, the husband suffers a permanent age and regret.

The writers of "Angaray" made Urdu short stor a traveler of a new path by strapping it to the old digger. Urdu fiction has achieved many milestones by following the path of "Angare". The tradition of realism in Urdu fiction is very strong, perhaps the reason for this is the culture of the Indian sub-continent, which

could not be so complex as in the Porpean countries that any other tendency would have dominated in fiction writing.

Krishn Chander:

Krishan Chandra is a famous Urdu fiction writer. And also the most popular of the progressive movement. He is a very prolific fiction writer. He wrote very well and also wrote very badly because of his eloquence. The outstanding feature of his fiction is his language. Krishn chander's style is such that it satisfies the aesthetic sense of the reader. Thanks to this style, many of Krishn Chander's stories are still read with interest despite being devoid of fiction. That is, they use language in such a way that many other elements are not paid attention to. About the beauty of language in Krishn chander's short story, Waris Alvi says:

“وہ ان لوگوں میں سے تھے جنہوں نے اردو زبان سے ٹوٹ کر محنت کی اور ایسے لوگ اب کم یاب ہیں۔ زبان سے اس محبت کے پیچھے غیر شعوری طور پر یہ احساس بھی کام کر رہا تھا کہ جس قسم کا غنائی تخلیقی مزاج لے کر کرشن چندر پیدا ہوئے تھے ایسے وہی زبان نکھار سکتی تھی جو خود نکھری ہوئی ہو۔ اس زبان کے رنگ و آہنگ کی لطیف ترین لرزشوں کو کرشن چندر نے محسوس کیا اور اپنے احساس کی نازک تر کہکشاؤں کو انہوں نے اس زبان کے الفاظ میں سمو دیا۔” (13)

Krishn chander is one of those fiction writers who initially wrote romantic fiction and then turned to realism. Till much later, there was a mixture of romanticism and realism in his fiction, although some of his fiction was purely progressive in thought. It comes below. But Krishn Chander was loyal to progressive ideology as well as to art. In this regard, his story "Pooray Chand Ki Raat" can be presented as

an example. This story has a special style and a special thought of Krishn chander.

An attempt has been made to tell this in a romantic way.

That love is an eternal and universal passion, loving a human being is an admirable act and to stop loving is like an animalistic and ignorant act.

The story of this short story is like that the scene of the meeting of the two working people has been shown. This story has been written in the technique of "Segha Wahid Mutkalam". The male character goes away from home for a few days to attend to some necessary household work, and when he returns, he finds his wife, who is also his lover, in the same stirrup with another man. is eating Being fed up with this scene, he does not even enter the house and goes back outside. After forty years, when the man comes to the same place with his children and grandchildren, he goes to the house where he left his first wife and lover. At that time, this secret is revealed to him that the man with whom his beloved was eating bread was his brother. In this way they both say to each other that it is nice to meet each other. The last scene is very impressive and helps to understand the plot of the story:

“یہ بہار تم نے دیکھی اس سے اگلی بہار میں تم نہ ہو گے -
لیکن زندگی پھر بھی ہوگی اور محبت بھی ہوگی اور جوانی
بھی ہوگی اور خوبصورتی اور غنائی اور معصومیت بھی

...

بچے ہماری گود سے اتر پڑے وہ الگ سے کھیلنا چاہتے
تھے وہ بھاگتے ہوئے خوبانی کے درخت کے قریب چلے گئے
جہاں کشتی بندھی ہوئی تھی۔

میں نے پوچھا : “یہ وہی درخت ہے ”
اس نے مسکرا کر کہا: “نہیں دوسرا ہے!” (14)

As an artist, Krishn Chander believes that human beings are made to love, and it is an abominable act to stop a person from loving. The prevalence of this theory is seen in the following lines of the above-mentioned legend.

“ایک خواب ناک سمفنی اور سوئی ہوئی جھیل کے بیچ میں
چاند کی کشتی کھڑی تھی ساکن چپ چاپ ، محبت کے انتظار
میں ہزاروں سال سے اسی طرح کھری تھی - میری اور اس
کی محبت کی منتظر ، تمہاری اور تمہارے محبوب کی
مسکراہٹ کی منتظر انسان کے انسان کو چاہنے کی منتظر یہ
پورے چاند کی حسن پاکیزہ رات کسی کنواری کے بے
چھوئے کی طرح محبت کے لمس کی منتظر ہے۔” (15)

Dr. Shafiq Anjum writes about Krishn chander's romantic style and his charming style:

“کرشن چندر نے ابتدا میں رومانی طرز کے افسانے
لکھے - فطرت کے حسن اور محبت کے کومل جذبوں میں
زندگی کا عکس دیکھا اور لطیف شاعرانہ اسلوب میں پھولوں
بھری وادیوں کی سیر کروائی۔” (16)

The "Aadhy Ghanty ka Khuda" is also a beautiful story by Krishn chander. The theme of this story is that if we spend the time only in our possession, then that time is actually our time, the rest of the time is not ours and we cannot claim smile on that time.

This is the story of a man who has killed his beloved "Mogri". "Mogri"'s brothers are chasing him. On the other hand, this fugitive has his own territory. When he is convinced that the pursuers will soon come to the place where he is now, he becomes lazy for a while. During his carelessness, mount of mud falls and breaks his leg. Although he manages to reach the top of the hill, it becomes difficult for

him to reach the other side of the hill where his own territory begins, and he lies there waiting for the Murgri brothers. And he is satisfied thinking that he can use this half hour he wants to live.

"Kaloo Bhangi" is also an important and famous epic of Krishn chander. Although Krishn chander has written few character fictions, but the fictions that are character are also prominent in his fictional literature. Apart from "Kaloo Bhangi" there is also "Tai Asiree". Tai Asiree is the ideal role of Krishnachandra. The character of "Kalu Bhangi" presents to us a picture of a society in which the condition of a poor class person is described. The character of "Kalubhangi" presents a picture of a person whose life lacks light, beauty and dynamism. His life is very tiring. But he has to be happy in this life.

There is a lot of thematic diversity in Krishn chander's fiction. From the dreamy beauty of life to the ugly and dirty realities of life, they have covered it in their fictional world. About the thematic diversity in his fiction, Dr. Shafiq Anjum writes:

“کرشن چندر کے موضوعاتی دائرہ کار وسیع ہے۔ انہوں نے بچپن کی یادیں، فطرت، جنس، مشینی زندگی کے مسائل، تہذیب، کشمیر اور شہری زندگی کی کش مکش جیسے متنوع موضوعات پر لکھا لیکن ان کے محبوب موضوعات معاشی رشتوں سے ہی وابستہ ہے۔ بھوک، بے روزگاری اور معاشی پسماندگی کے ہاتھوں بنتی بگڑتی اخلاقیات اور سماجی اقدار پر ان کی گہری نظر تھی۔”⁽¹⁷⁾

Hayatullah Ansari:

Hayatullah Ansari is also the dignity of our realistic fiction writer and especially progressive fiction writer, although he wrote less in terms of quantity, but in terms of quality, this is a very big investment. His writing is solid. There is no intellectual

or technical problem. Dr. Firdous Anwar Qazi writes about Hayatullah Ansari's fictional art and fictional themes:

“حیات اللہ انصاری کے رجحان ایک تلخ حقیقت بن کر ابھرتا ہے۔ اور یوں واقعات کے ساتھ ساتھ نمایاں ہوتا ہے۔ جیسے خود زندگی میں انسان کے مختلف حالات، مختلف انداز طرح طرح کے احساسات پیدا کرتے ہیں۔ حیات اللہ انصاری کے افسانے غیر جانبدار انداز میں زندگی کی علم برداری کرتے ہیں۔ ان کے افسانوں میں زندگی کئی رنگ سے نمودار ہوتی ہے۔”⁽¹⁸⁾

"Aakhri Koshish" is a masterpiece of short story by Hayatullah Ansari. Even if a few myths of progressive thought are chosen, this myth will be counted among these myths. In this fiction, the bitter realism reaches its height. The main concern of the progressives revolves around the point that hunger has affected the human psychology, human personality. This myth describes how hunger drives a person to extremes of selfishness and greed.

When the beggars and paupers do not find any work as brides, they resort to begging their old mothers. One brother takes the other's life in the twists and turns of Basul's account. And their mother dies, who was previously a great source of daily bread between the two. Later it became the root of corruption. Even after killing his brother. Although Khatye kills his poor brother, but Khatye is not seen as a criminal, but the society, the materialistic thinking of the people and the system that has deprived the man of his character, brotherhood and other human qualities by giving him hunger are seen as criminals. .

Regarding this myth, Dr. Anwar Ahmed writes:

“بے رحم واقعیت نگاری و آخری کوشش میں اپنی عروج پر نظر آتی ہے ، پریم چند کے “کفن ” اور “بوڑھی کاکھی ” کے کردار وار فضا ، یہاں معنوی توسیع پاتے ہیں ۔ گھیسو اور مادھو کے عوض یہاں گھٹیے اور فقیرا بے اور بوڑھی کاکھی کی وہ مسخ شدہ تصویر یہاں ان دونوں کی ماں کی صورت میں موجود ہے۔” (19)

"Aakhri Koshish" has a more brutal realism than "Kaffan" because in "Kaffan" Ghisu and Madhu are convinced that if not because of their love, consideration and pity, the society will not lose its hollow form of distance and respect. For the sake of Sahi will give the shroud to Budhiya again, but here the matter is different. The mother is also dead and the brother has also been murdered. Dr. Anwar Ahmed writes about this scenario:

“ظاہر ہے کہ اس ماحول کو غیر انسانی کہا جائے گا جہاں مال کی صرف ایک حس باقی ہے ، بھوک کی جہاں بیٹوں کا ایک جذبہ باقی ہے حرص کا ، پھر آخری منظر اسی جنگل کا ہے ۔ اس طرف ماں کی لاش ہے ، جو کمائی کا وسیلہ تھی ، دوسری طرف بھائی کی لاش ہے جو کمائی پر اجارے کی راہ میں رکاوٹ تھا ، جونہی خون آشام گرد بیٹھی ہے تو کھلتا کہ کھٹیے اور فقیرا تو بے رحم عکس ہیں نا منصفانہ سماجی نظام کے جس نے اثرات کو ارزل بنا دیا ، بنیادی انسانی حیات چھین کر اسے غیر انسان کر دیا” (20)

"Anokhi Museebat", "Dhai Seer Atta", "Bheray Bazar Mein" are also his workable short stories, but the intellectual and artistic height that came to the part of "Akhri Koshish" was not blessed by anyone else.

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