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A Colonial and Postcolonial Study of Characters in Sajjad Zaheer's Novelette "London ki Ek Raat"

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Abstract

Creation relates differently to a creator. I think it is not fair to deny the author. The characters contribute according to the author's intention and move the story till the end. The feelings and emotions of the audience and viewers come out as the

feelings and emotions of the characters and the pain and difficulty of the character becomes the difficulty of the reader and he feels sympathy for him. Even in "London Ki Aik Raat" where five, six stories are going on simultaneously. The purpose of Sajjad Zaheer himself to write this novelette is a different story, as every writer has a specific mindset. In the same way, those goals also enter into the creation even if the creator does not want it, and their reflections can be mixed up. Sajjad Zaheer has also given the most suitable role to the characters in the background and foreground of the world and the subcontinent in "London Ki Aik Raat"

Key Words: Sajjad Zaheer , "London Ki Ek Raat" , author's intention , feelings and emotions , Novelette , simultaneously , specific mindset , background and foreground..

Literature Review

A society is made up of different people, just as individuals are important in a society, characters are also important for different genres of literature. It is not possible for a novel or novelette to exist without characters. Characters in narrative literature were usually of two types, one type related to the unseen world. Second, those who are related to the world in front, that is, human beings. The characters carry the story forward and they take it to the end through their words and actions. Characters are of fundamental importance in every story. And then the characters make the story, and the events as well.

Novelette is also a story unfolding through characters, so good characters find place in it too. Which leads to the story's beginning, climax and then finally the ending. Each character performs a specific task. A character does his own work, he

cannot be replaced by another and no one can replace him. Yes, but it may change to some extent in the evolution or the story is on the ninth how it takes the character through the evolution process. The most important thing is the story itself (the events) that it should be from us and that it should be related to our society. The story of some distant unseen world (Dastan) has become ineffective in the 20th century. The closer the story (events) is to us, the more connected it is to the world we see, the greater our interest and impact.

Similarly, the characters of this story have to play their part as close to reality as possible and they take over the story in such a way, lose themselves in it that our feelings and emotions also join them, And we would become characters in this story rather than the viewer.

The character is always acting on two levels, one is his mental process which is of primary importance, and the other is the external process connected with the mental process itself, which is seen by the common external eye. These internal and external processes combine to give a complete character. Dialogues are needed to flesh out the characters and move the story forward and the creator should make sure that the dialogues he plays with the character should be appropriate to the character and the story and the character properly. Help to stimulate and not create confusion on the contrary. A novelette also consists of a story and is closely related to the facts of life. A short story cannot control the emotions of the audience and the viewer unless it is related to the reality of life in some way. Don't be the novelist or the creator himself cannot say a single word and he is not saying anything, these is the characters who are interpreting the thoughts of the creator. The characters do not utter a single word that is inconsistent with the creator's ideas.

The beauty of the story lies in the undertones of the characters and the creator can easily clarify his ideas and if he wants, he can give the characters of his choice the language and words to speak in their language. This task is not so easy, but the characters themselves are the witness of the skill of the creator. Roles are generally of two types. A complex” these are the characters. Which change along with the circumstances and events. In other words, they evolve and other types of characters are what we can call "spot" characters who remain the same throughout a novel or a story and do not change from start to finish. Would have been.

ناول (لندن کی ایک رات) کے کردار رومان زدہ۔ انٹکلچول جو شیلا انقلابی، اقتدار پرست آئی۔ سی۔ ایس ہیں عشق زادہ انگریز معشوقہ وغیرہ وغیرہ بڑی آسانی سے فرسودہ ٹائپ بن سکتے تھے لیکن ناول نگار کے نفسیاتی شعور اور مشاہدے نے انہیں بچالیا۔ (۱)

The characters of "London Ki Aik Raat" are very reflective of their era and the neo-demographic, post-modern mentality is evident in places. There are different types of characters in this novel and there is innovation in them. Sajjad Zaheer, who was associated with the theory of self-communism, this approach is also seen in the characters because this theory (Marxism) was the most popular theory during his time. The characters seem to regularly associate and propagate this ideology. Other characters are attached to their land and love it. A nation (British) who came from across the sea and imposed on them. Want to get rid of it too. They want to free their land. And want to breathe in the free air here. And there are a few white characters as well who feel that we are imposed to loot from another place.

”زمان و مکان کے متنوع کرداروں کا اجتماع بذات خود ایک کارنامہ
بے اس کے علاوہ اسی ایک رات میں لندن کی عام زندگی کی بھی کچھ
جھلکیاں نظر آتی ہیں۔“ (۲)

"London Ki Ek Raat" has a variety of characters. Who play their role well? A novel covers a long period of time and because of this length it has a quality of diversity. Novelette "London Ki Ek Raat" We can say that the situation of time and space has its place in it, even though this novelette consists of a part of one night and the party is ended on the threat of the land lady. Is. Still, this novellete has its own wide scope of space and time. And despite being short, it encompasses a vastness. Every character has done their part well. Due to the different techniques, no character stays in the scene for long, leaving a sense of thirst. Even in this short time, Sajjad Zaheer quickly achieves his goal instead of letting Kardar loose. Despite its short duration, it plays its part well.

”لندن کی ایک رات کے کردار اپنی اپنی جگہ مکمل ہونے کے باوجود
ایک وسیع تر نظام کا حصہ ہیں۔“ (۳)

The characters are the life of the whole story and carry the story forward and through these characters and the dialogues coming out of their mouths, the story comes to life. "London Ki Ek Raat" is the story of Indian students living in England for their studies. In this novel, one story at a time plays out on the big screen. And in the second background, there is another story going on exactly the same as the first one, and this is the perfection of Sajjad Zaheer that it was necessary to avoid the fate like "Angaray", so the front story that we are seeing with our eyes and Another story we are experiencing. These two stories go together very skillfully.

” سجاد ظہیر نے تمام کردار اس طرح پیش کیے ہیں کہ ہم ان سے
الجهتے نہیں بلکہ ان سے ہمدردی ہو جاتی ہے اور ہم محسوس کرتے
ہیں کہ یہ اجنبی نہیں بلکہ ہم میں سے ہیں۔“ (۴)

All the characters have been portrayed by Sajjad Zaheer so skillfully that we really feel them around us and our emotions join with theirs. A dialogue was given to a foreigner in such a way that even a man of a slave nation would sympathize and be ready to listen to him. That they have adapted.

” کہانی صرف کرداروں کی موجودگی کی وجہ سے نہیں ان کے باہمی ربط، ان کی دوستی دو شمنی ایک دوسرے کی تفہیم، عدم تفہیم، ایک دوسرے پر اثر انداز ہونے کی دو طرفہ کوششوں سے وجود میں آتی ہیں۔“ (۵)

In the light of the above quote, if the characters of "London Ki Ek Raat" are examined, all these qualities are seen here, as far as influencing each other is concerned, it is more in this novel. Because most of the characters are different from each other. And this is not a strange thing, because they belong to the same place and the training is not the same. All the characters are gathered in a party and they are discussing with each other. And while influencing each other, they are accepting each other.

If we examine the characters in terms of civilization and culture, all the characters seem to have a dual personality (divided into East and West). One of the reasons for this is that they all have different backgrounds. Second, their thinking does not match. Although mentally, they definitely think differently from each other and their lifestyles are also different. In regards to communalism, the characters in One Night in London, especially Ehsan, try hard to influence others. Sajjad Zaheer was associated with self-communicative theory. And belong to this epoch and this particular mentality. Fascist ideology was in his blood, so in this regard, he brings out special preacher roles. Those who tell people the importance and benefits of cooperation and try to bring people together by making them think alike. From a

short novelette, the creator (Sajad Zaheer) has taken a special task. The personality of the creator is consciously or unconsciously included in the creation and in this creation we see the reflection of the author and his thoughts. His feelings and emotions are related to his head. Rather, it is rich in blood. He may move to any part of the world but mentally he remains connected to his land. All the characters in "London Ki Ek Raat" are students, a few laborers who belong to the settler race. In this regard, Sajjad Zaheer writes "Reminiscences" about the French reactionaries' attack on the French Parliament and the communist events in Austria.

” ہمیں محسوس ہونے لگا کہ فاشسٹ کی گو آج جیت ہوئی ہے لیکن
دوسری طرف محنت کشوں کا انقلابی شعور بڑھ رہا ہے انہیں ناکامیوں
کا تجربہ کامیاب انقلاب کو ممکن بنائے گا۔“ (۶)

Sajjad Zaheer was familiar with Communism from his childhood and in the early days the environment of the house was such that different political leaders used to come and go to his father and they used to listen to him and those things became his mind. "London Ki Ek Raat" is not just a presentation of student life. Rather, there is something else in which they hold our hand and show us the way to the destination. Benevolence is also psychologically violent, as socialists want a change from a bloody revolution in which one section of the country is not spared. They are killed, for example, in the Russian Revolution.

” اتنے واضح اقرار اور سوشلزم کی نئی راہ اپنانے کے عزم کے
واضح اعلان (یادیں میں درج اہم خیالات جو سجاد ظہیر نے اشتراکیت
اور مزدور یونین کے حوالے سے کیے) کے بعد یہ مناسب نہیں معلوم
ہوتا کہ کوئی اس قسم کا سوال ضرور کیا جائے کہ ان حقائق کے بعد
کے لندن کی ایک رات میں سجاد ظہیر صرف اور محض ہندوستانی

طالب علموں کی عیش پرستانہ اور بے پروانہ زندگیوں کے علاوہ اور
کچھ نہیں دیکھانا چاہتے تھے۔“ (۷)

In "London Ki Ek Raat", on one side, there is anti-colonialism, on the other hand, the rights of the common people and workers are discussed. It is going that the blood and flesh from which his breath can be restored are constantly being consumed. Another side of the character is love. Each character is fighting for love within the scope of his or her particular oriental mentality. Romantic and other stories in their place but according to their era all the characters are psychologically divided.

”ان میں سے ہر کردار کے ساتھ کوئی نہ کوئی چھوٹی موٹی عشق کی
کہانی وابستہ ہے۔ یہاں (لندن) چلتے پھرتے فٹ پاتھوں پر گلیوں میں
گلیوں میں اس قسم کے مناظر عام ہیں۔“ (۸)

In "London Ki Raat" the first character that appears on the screen is Azam who is a psychologically confused character with a love story on the one hand and a mental confusion on the other. Hate and value because of their views. Azam is staying in London for studies and is waiting for Jain at the metro station.

”اعظم جو شاعرانہ مزاج رکھتا ہے وہ رہتا مغرب میں ہے۔ لیکن خواہش
رکھتا ہے کہ ہر لڑکی مشرقی آداب عشق میں رچی بسی ہو۔“ (۹)

Azam belongs to the subcontinent and cannot separate himself from this relationship. His initial education and training was done here (subcontinent) and now he has come from London to get a single degree. The side of Azam's character in which he is the lover is pure Indian oriental and traditional type. Azam is self-deluded in this love and repeatedly consoles himself by giving examples here and there that this too is disrespectful. Azam gives examples of Urdu poets and with this he consoles his heart (with internal self-talk) that poets are also with me. Any

work that a person is doing. He is the focus of people's attention by being alone and a thing that poets are also doing. And Azam has also joined, so nothing surprising has happened.

”میری (اعظم) آواز میں بجائے غصہ کے گڑ گڑھٹ آگئی - مجھے
احساس ہو رہا تھا میں محسوس کر رہا تھا کہ میں اپنے آپ کو ذلیل کر
رہا ہوں۔“ (۱۰)

This aspect of Azam's character consists of traditional oriental love, which is constantly ignored by Jain, but he is portrayed as helpless like an oriental lover, and it is a trivial thing to be humiliated in love. He is a traveler of Ishq ki Nagri (He comforts his heart by thinking this). If the poet is happy to be the dog of the little boy and to pick up the love of the beloved, then what is wrong with me in doing so? (This is pure oriental mentality). And one thing called self-conceit is not found in this Nagri. Even though he lives in the West, his requirements in terms of love are the same as those of traditional Eastern love and the influence of Western society is not visible. Again and again, one thing he thinks is that she will be in love with someone else. He will have more money, he will have a car, all these things are a reflection of the Eastern mentality. And in this form, i.e. in the form of a lover, the West (London) has no influence on Azam, its needle is there.

”اعظم مشرقی روایتی عاشق کی طرح اپنی محبوبہ جین کا انتظار کرتا
ہے محبوبہ کی یاد میں تڑپنے ، ٹونے بہانے شک اور رشک کی ملی
جلی کیفیت ہے۔“ (۱۱)

There is a long gulf between the East and the West, many things are right on one side and wrong on the other side, this civilization and cultural traditions are different from each other. This act of Azam is condemnable and shameful in the East, but not in the West. In the West, it is a trivial task for a girl to leave one boy

and fight for the third love, but in the East it is of a different nature. When Azam sees the headlines of the newspapers, he becomes very worried about the state of his homeland. Knowing the cruelty and oppression of the settler and the value of the life of the new settler, he is worried because he does not see any redemption or hope in the near future. Physically he is in West (London) but mentally and emotionally he is associated with India. If he expresses his dismay on hearing the news of "disorder in India" and openly says, "Party, I am not interested in these matters." But he is most interested and concerned.

Azam wants me to throw off the shackles of slavery quickly and Mir Otan be free, but he does not see it happening. He goes on to discuss these matters with Rao, but in "B" he is not even ready to listen to Rao at first.

”وہ (راؤ) لڑکی کے انتظار کو ہندوستان کی سیاست پر اپنی
جھنجھلاہٹ اور آزودگی کو Transfrom کر دیتا ہے اردو ناول کا موڈ
اپنی مخصوص آہستگی کے ساتھ عشقیہ کیفیت سے سیاسی حالات کی
طرف مڑ جاتا ہے۔“ (۱۲)

Azam's angry words in which he expresses detachment and neutrality from India have nothing to do with reality, actually he is concerned and mentally he does not accept this slavery of the settler and He wants freedom to get rid of them (settlers). He is fighting on two fronts internally, on one hand the oppression of the settler in his homeland and on the other hand Jain's disloyalty.

” یہ کم بخت انگریزی اخبار کتنی حقارت کے ساتھ ہم ہندوستانیوں کا
ذکر کرتے ہیں ”نیٹوز“ ہم ”نیٹوز“ ہیں۔“ (۱۳)

Just as the settler puts one thing in the minds of the people of the new population under a strategy that their culture and culture is all bad and the original and admirable is our (settler's) culture and culture. Many people believe that the settler

is doing it right and leave everything behind and follow him, but that doesn't mean that all the settler people do that. Differentiators of the process are also present, although they are few in number.

” اعظم ان طالب علموں کی نمائندگی کرتے ہیں جو شاعرانہ مزاج لے کر لندن میں قدم رکھتے ہیں اور غالب ثابت قدمی کے ساتھ آخر تک جسے رہتے ہیں۔ وہ ایک نئی دنیا میں پہنچ جانے کس با وجود یہاں کے رسم و رواج رہن سہن اور لوگوں کی آزاد کے برخلاف عشق کے روایتی تصور رکھتا ہے۔۔ وہ انگریز لڑکیوں سے بھی یہی توقع رکھتے ہیں کہ وہ ہندوستانی لڑکی کی طرح بس ایک دفعہ نہیں دیکھ کر جی جاں سے فدا ہو جائے۔“ (۱۴)

Azam's character is that of a mentally divided person, on the one hand he belongs to a bound society in terms of the basic relationship, on the other hand he is living in a free world i.e. London and even if it is for a job, he is the only one. has been on the path indicated by The settler who has told him right, even though he mentally considers this path to be somewhat wrong, there is a feeling in Azam's heart that the settler did not respect him as a settler and despised and hated him. is addressed to. Realization is the most important thing, this realization will one day give him freedom from the hands of this settler but till now Azam has not come to a single decision. In one night in London, Azam and Jain's love goes hand in hand throughout the story and whenever he gets some time, Jain starts thinking that if Azam had not loved Jain, he would have been a different kind of student. Perhaps it would have been copied from the middle ground and practically in the field against the settler, but this cruel love has ruined Azam. Azam and Jain's love is a different story in the novellete. As far as Azam is concerned among the representative people of the new generation, Azam is the representative of a very

large group in the new generation who have this thought in their hearts, who want to gain freedom mentally, so they are mentally ready. But he does not have enough free time with this market-type game of love and romance to give practical advice to Azam Rao.

”اگر ایسا ہی تم چاہتے ہو کہ ہندوستانی ذلت سے نجات پائیں تو پھر جا کر ان لوگوں کی مدد کیوں نہیں کرتے جو وطن کی بھلائی کے لیے کوشاں ہیں۔“ (۱۵)

Any reference or general talk about India, Azam can't concentrate for a few moments, his mind wanders to Jain, what she's doing, she's sitting down, she's doing it. She must be doing that, etc. etc. Azam is a "passive" character who is only making love and can't do anything. Perhaps Azam's education status, Sajjad Zaheer does not say whether he is worthy or the effect of love. It is also falling on studies.

”راؤ اور اعظم کرداروں کی بھیڑ میں ایسے کردار ہیں جو عصری آزادی، اشتراکیت، اجتماعیت وغیرہ کے بارے میں سنجیدگی سے سے سوچتے ہیں۔“ (۱۶)

The only difference between Azam and the local new population is that Azam is familiar with the ideas and ideologies of the modern world and those who have not left the subcontinent only know that freedom and rights are also the name of a bird that exists in the same world. Khahi Hai Maa Abhi Abhi Bhe Fliha Uruhai Hai A Night In London” has a love story associated with each character and after certain situations arise, the character is turned towards a certain direction (participation) and it is imperative to turn from this point. Sajjad Zaheer does not give too much slack. Although Azam is also spending all his time in "part-time love", he is not unaware of the contemporary situation. But right now he is in a state of confusion.

”لندن کی ایک رات کے کرداروں کو بار بار یہ احساس ہوتا ہے کہ وہ کالے“ (جو انگریزوں نے نفرت کا نام رکھا ہے) ہیں۔“ (۱۷)

It is possible that the coming time will turn Azam towards the practical field in the context of the country's situation, because seeing his words and news in newspapers is a proof that the point will soon come when Azam Ishq Spend all the time in the struggle for freedom. But he is badly trapped in the trap spread by the settler. Now is not the time to raise the flag of freedom. People like Azam are going to have a chance to rise up after ten, fifteen years when the settler's grip is loosened and the feeling of servitude is combined with practical reason.

”یہ ناول (لندن کی ایک رات) روایتی کرداروں پر مشتمل نہیں ہے۔“ (۱۸)

Azam's religious thinking against the settler is drowned in the story of Ishq and Jain's repeated memories and waiting for her. It is obvious that it was not possible to directly preach or discuss this ideology and raise slogans for freedom. Sajjad Zaheer is using communal thinking, consciousness of freedom combined with love. Only the first thing can prove to be dangerous to health and life. If the role of Azam is looked at aside from love, then on one hand he will become a traditional Rokha Sokha, on the other hand the settler will try to divert him from the path and this will be a big danger sign for the settler.

It is very important to see the "inaction" of the characters, showing indifference and uttering words of deep despair in the context of their covenant and its spirituality. This covenant is also a kind of strange struggle. After getting an education, he became a clerk and then there is a way. "Ten", "fifteen" black people are killed for one. Still, the anger does not subside and everyone thinks like Azam, but no one has the courage to get up.

” سفید آدمی کی روح (یعنی روح عسائیت) ” کالے“ اور ” نیٹو“ کی اصلاح و تہذیب کے لیے خود کو حاکمانہ احساس کے ساتھ پیش کرتی ہے اور اس بات سے غرض نہیں رکھتی کہ کالے اور نیٹو کی زندگی کے کتنے ہی اساسی، صدیوں کے چاک پر بننے والے خد و مال مٹ جائیں یا مسخ ہو جائیں۔“ (۱۹)

Even Azam, although not completely, knows and believes that the settler is suffering from excessive sense of superiority and our civilization and culture has fallen victim to degradation. It was a very successful strategy of the settler that the new population Make them feel inferior first and prove in their eyes that everything they have is of low status and everything of the settler is of high rank and worthy of imitation, so the new settlers should cut off their past and go with them. It falls and it does not live here or there.

”یہاں انگلستان میں چاہے انگریز مرد ہمارے جوتے صاف کرے اور انگریز لڑکیاں ہم سے محبت کریں مگر سویز کے اس پار ہم سب کالا لوگ نیوز ، غلاموں سے بر تر سمجھے جاتے ہیں۔“ (۲۰)

Azam is absolutely right that rivers of milk and honey are flowing here (London) too. The situation of the white workers has also gone and the British government does not treat these workers well and on the contrary, efforts are being made to discredit the voice of the workers in the country by linking them with communism, saying that they are bought by money and Russia Similarly in England and especially in London, the condition of the workers is not good and they are forced to live below the poverty line. At least Azam does not suffer from inferiority complex to such an extent because he has seen what is the condition of common people in London. Azam is embroiled in a strange conflict on the one hand he is diverted from his goal (studying) and all the time he is thinking of Jain.

” اعظم اس کے جسم کے علاوہ کچھ سوچتا ہی نہیں کیوں کہ اس کے نزدیک گوری جلد اور جسم ہی سب کچھ ہے۔“ (۲۱)

There is a great difference between the environment of the sub-continent and England, and especially with regard to women's freedom, in a society like the sub-continent, where the burqa and the veil are customary and the lover longs to see a glimpse of the beloved, any idea of a woman leaving the house. No, where else is London, where a woman can do whatever she wants. This is what people like Azam do when they go there. Even in later times, when students go there, their condition is no different from Azam. He does not talk about his major studies and is always engaged in love affairs. A letter from his younger sister has been received from home and she writes about the sadness of the mother and also mentions a bride. As the mother has liked for him, but there are those who only see nothing but the white girl. And it's Jane who keeps him away from her again and again. And not letting it get too close and they (Azam) are wasting time and the degree will now take more time and the degree may not be possible anyway.

”اعظم مغربی تمدن اور جین کی محنت کا سحر میں اس حد تک مبتلا ہو چکا ہے کہ اسے اب ہندوستان واپس جا کر زندگی گزارنا بہت مشکل دکھائی دیتا ہے۔“ (۲۲)

The story that started in the neo-demographic era continues in the same way in the neo-demographic era as well and many students who go for education from Pakistan waste all their time chasing white girls and if there is an opportunity, they settle there, but they can even fall to some extent to get British citizenship. Azam does not understand the love letter of mother and younger sister and he reads it but he never turns towards mother and his land to think about her and Jain also has no special time. She may be giving, like the settler mentality that he is black

and I am white and I (Jane) am superior to him, it belongs to the lower class. . Rao is a different character from Azam and although he is a close friend of Azam's other students based in London.

” ناول (لندن کی ایک رات) میں راؤ ایک سنجیدہ مزاج کا حامل کردار ہے جیسے ٹام اور حجم ایسے انگریزوں کی اس ذہنیت پر غصہ آتا ہے کہ ہندوستانی بڑے جاہل، گنوار اور پسماندہ ہے۔“ (۲۳)

Rao's attitude is more of a bitterness and bitterness, which is also divided into two parts, while Azam is a non-serious character. While Rao is seriously thinking about the people of his country and thinking how to get freedom from this domination and forced colonizer. Rao's thinking revolves around two spheres, on the one hand, the future is in a state of anxiety and uncertainty that we are living in slavery. On the other hand, he thinks that the students studying in London should go back and fulfill the duty of serving the freedom of the country and the nation.

”راؤ کے ذریعے ناول نگار نے ایسا ماحول بنایا کہ انگریزوں کی سامراجی سوچ کو اجاگر کیا ہے جو اپنے علاوہ دوسرے انسانوں کو کمتر سمجھتے ہیں۔“ (۲۴)

Rao's task in "London Ki Ek Raat" is to highlight the settler's methods and motives of occupation, and he does it well. Rao plays an important role in lifting the veil of imperialism, how the colonizer has done what he has done in the guise of gentility and law and order and what is the real purpose, not law and order, under which he occupies. In the dialogue between Rao and Azam, Rao speaks in all seriousness and openly opposes the occupying people. Rao is honestly giving time to studies with all his heart, although he has the same habits and characteristics as other students, but he is better and more sincere than them in studies. Rao also believes

in the practical struggle of other characters. The type is not "idle" and does not want to be.

” سمندر کی کئی لہریں، آگے بڑھنے کی کوشش مگر راستہ رکا ہوا ہے۔۔ آخر ہم آگے کیوں نہیں بڑھتے۔ یہاں تک پہنچ کر رک جانے کا فائدہ ہے۔ اتنی دور تک آئے اور اب رکے ہوئے ہیں آگے بڑھو۔ آگے بڑھو۔“ (۲۵)

In the above paragraph, the revolution is referring to how a few waves of a river can resist a full sea (a few thousand Englishmen and millions of Indians, but the waves of the sea rise and stir in them, but this is for some time. Or it is temporary. This enthusiasm is not permanent. Rao thinks that the biggest problem is that the waves are created. And when they are created, then there is no wall that can stand in front of them and it is possible to stop them. But Here people come together and sit quietly with bullets in their chests. There is only one way for these people to succeed and that is to move forward. There is also a hint of the Russian Revolution in how the people in a country move forward. Further made the Red Revolution possible.

In the sub-continent, there is a sea of nine people, whose number is in hundreds, but this sea is empty and lifeless. And there is no movement in it. These waves must rise and crush those who come forward and create a revolution. Freedom should be achieved but perhaps that time has not yet come. Keeping the results of Jallianwala Bagh and a few other trade union gatherings in front of us, we can say that in front of these strong and high waves there is a strong dam (which includes better planning). (Though the bond later weakens and those waves successfully cross the shore) Rao has an urge to see the new population rise. He hates the settler.

” اس کے (انگریز مزدور) بھائی بندوں نے ہمارے بھائی بندوں پر
گولی چلائی۔ یہ دنیا بھر میں گولیاں چلا کر اور آسمان سے بم برس کر
تہذیب پھیلاو، صلح اور امن قائم کرنا اپنا فرض سمجھتے ہیں۔“ (۲۶)

Power has been used by the settlers for a long time. And cruelty and brutality has heated up the market and on the contrary it is being propagated that we want to establish peace here. And because of us, there is peace and harmony here in the post-neo-demographic perspective, the same neo-demographic scene is still in front of the eyes and the same procedure is falling down even today. And according to the same method, even today the countries of the country are united only for their own interests and the obstacles that come in the pursuit of these interests. They are destroyed. It is said that this is the way to establish peace and order by breaking the countries brick by brick, and in this way lasting peace will be established. The use of explosives is being used equally in the neo-demographic and post-neo-demographic eras. Today, the method has changed, but the path is the same, the destination is the same, and the method of achieving the interests is the same. Just as in the neo-colonial era, the colonizer adopted a narrative that we felt this on the barbarian people who conquered them, even now all the allied countries, including Great Britain, are doing the same together and now Great Britain alone. Or it was not possible for America to achieve its interests, so they have come together and the process is going on as it was necessary to do it. Even in the neo-demographic era, it was said that if we leave the subcontinent, there will be no peace. You will be bleeding. Even today, Shia, Sunni and other groups are formed to play this drama and we simple people (people) become the characters of this drama and go along with them. I don't know how long these favors on developing countries will continue. Although the Englishman actually sympathizes

with Rao and Azam, Rao hates all whites, but later Rao realizes that our interests are the same and so the workers of the world are one. They are related to each other. The division created by divide and rule in the subcontinent is also seen here in the characters of the novella "London Ki Raat".

”راؤ اگر چہ اشتراکیت کی طرف مائل ہے۔ اسے یہ خیالات اچھے تو لگتے ہیں لیکن ابھی تک اس کے دل و دماغ پر تشکیل کا غلظ ہے۔ وہ اپنے طور پر ہندوستان کے سیاسی مسائل کے بارے میں بھی سوچتا رہتا ہے اور زندگی کے مسائل پر بھی۔“ (۲۷)

Many of the characters in Sajjad Zaheer's novelette "London Ki Ek Raat" must be related to this idea of communalism to some extent. Whether he is a full-fledged member or just in a raw state, he will still lean towards this theory. Rao is also inspired by the world-wide cooperative ideology and wants to make his efforts known for the same, but he has not yet stepped into the field. Rao is afraid of his future because he does not see his future bright. coming The world also cannot recover from the effects of the First World War. On the other hand, the genie of the global recession is out of the bottle and a large number of people around the world have become unemployed. Even the food problem has intensified. All the countries and people around the world are affected by these conditions. Rao is also increasingly disillusioned with his future, despite having obtained a degree in demographics from a major university, he is not hopeful of getting a government job. Every student who is going to enter the field for employment after completing his studies is in the same doubt that he does not know what will happen now. Because unemployment in the world is reaching its last level. People from Rao are worried about their future which seems bleak to them and other students like Rao who live in the real world and are realistic. They eat when they see the world with

their eyes open. They are watching their hard work come to fruition in front of them. Although Rao mentions the good of India in a humorous way, it is a fact that every man associates his own work with the good of India, but in practice there is nothing but his own interests. They have different destinations. This is what we hear even today in the post-neo-demographic world.

Even today in the post-neo-demographic world, the same recipe is being used that every employee claims that he is serving the people, he is working for the welfare of the laborers and the people. Therefore, they make a hundred kinds of claims and create a hundred kinds of plays. But the thought of not being ahead of one's own interest does not work and service is the same. The faces made by the settler are still playing the same game in politics today. Rao and Azam start to hate each other after reading hateful news in newspapers. And there are mixed feelings of both disgust and frustration.

”یہ درست ہے کہ انیسویں صدی کے اواخر میں چیزیں اس طرح
واضح نہیں تھیں جس طرح پہلی جنگ عظیم کے بعد واضح ہو نا شروع
ہو تیں۔“ (۲۸)

This frustration is not limited to Rao and other Indian students. Around the world, people do not see a clear picture of the future. They are worried about the future. After the First World War favorable conditions for the new population are created and the future looks clear. Rao's lips and tone are sarcastic and full of anger. He blames the new settler more than the settler and says that we are the same with flattery and flattery. On the one hand, the settler considers us insects and humiliates us. On the other hand, we go and sit at their feet and hope for good from them, and our life has no value to them. Nothing else has any value. From a life of restlessness and anxiety.

”سجاد ظہیر نے لندن کے ان بے قراروں کی تصویر کشی کی جو کہ دھوئیں اور کہرے کی اندھی سرنگ میں بند ہیں۔ جن کے ارمان بہت سے ہیں مگر ان کی زندگیاں مفہوم سے عاری اور معنی سے خالی ہیں کیوں کہ ان کے رشتے نہ اپنے عوام سے ہیں اور نہ زندگی سے وہ ایک بے نام خلا کے مسافر ہیں۔“ (۲۹)

Sajjad Zaheer himself lived in London as a student. He observed and studied the lives of other students who had gone to India for education. They are eyewitnesses of these situations and events. What kind of situation are these students facing? What do you think you want to do? Sajjad knew Zaheer very well. Sajjad Zaheer must listen to these students as he approaches them to convince them of communal freedom. Like Rao, those who wander along the path find life too heavy and even start thinking about suicide, and even if they continue to travel, Rao is also traveling without a destination with a broken heart in his heart and does not hate it. Rao and Azam start to hate each other after reading the news about They have mixed feelings of both disgust and despair. It is true that things were not as clear in the late nineteenth century as they became after the First World War. This frustration is not limited to Rao and other Indian students. Around the world, people do not see a clear picture of the future. They are worried about the future. After the First World War favorable conditions for the new population are created and the future looks clear. Rao's lips and tone are sarcastic and full of anger. He blames the new settler more than the settler and says that we are the same with flattery and flattery. On the one hand, the settler considers us insects and humiliates us, on the other hand, we go and sit at their feet and hope for good from them, and our lives are not worth anything to them. Value is why it is a work item for them. Nothing else has any value in a life of indecision and anxiety. Sajjad

Zaheer portrays the undecideds of London who are locked in a blind tunnel of smoke and fog, whose dreams are many but their lives are devoid of meaning and meaning. Because their relationship is neither with their people nor with life, they are travelers in a nameless space. Rao and Azam have two things in common.

’یہاں (ان دونوں) بھی سیاست اور محبت کا امتزاج ہے بلکہ یوں کہیے
کہ رومان پیش منظر ہے تو سیاست پس منظر یا محض بین اسطور کی
حد تک۔‘ (۳۰)

In "London Ki Ek Raat" the overt scene is love while the real scene that is not directly seen is the resistance against the settler. Achieving freedom is a society based on fair distribution. Two forums are of great importance in "London Ki Ek Raat" And most of the discussion takes place on these two forums. On one side, there is a Forum railway station adjacent to it. On the other hand, the main forum is Naeem's house. Another forum "B" means the bar where Rao Azam, Jim, Tom and other misfits and drunkards have gathered and drink. But it is important to talk about meaning even in the midst of intoxication. Don't say anything that is somehow incompatible with neo-population, settlerism or communism. Azam rejects the people of India in terms of leadership or service, neither does he believe in any minister nor Gandhi, which is service as the backbone of the wheel. Rao, Azam does not see any sincere leader in his entire new population.

’لندن میں ایک رات میں سجاد ظہیر کے یہاں ہونے والی فکری تبدیلی
کی ایک فنکشنل تمہید میں اس کی Story Time اور کردار۔ اس کے
مکالمے اشتراکی فکر و نظم کے Sourgates ہیں۔‘ (۳۱)

Rao doesn't just want communalism, he talks about rights not just about workers. They talk about freedom with equal rights in the whole society. Because if other people will join along with the workers and common farmers then it will be

possible to achieve freedom. A person who reaches a government post, a secretary or a minister, a counselor cannot be expected to do well. He must have been playing the same tune. Like the settler, I am working for the welfare of India and in reality he may be sitting in the embrace of his own interests. Sajjad Zaheer skillfully arranges Rao and Azam to meet at the railway station before "B", who is suffering from severe anxiety and mental distress. There is a turning point, but still anxiety and indecisiveness resurface and lead them to a willingness to stand up and strive for rights, freedom and equal distribution of resources in society.

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