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A Review of Nayer Masood's Representative Short Stories

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Abstract

Nayer Masood is a reliable and important reference in the history of Urdu fiction. He is one of the fiction writers who changed the current tradition and the mood of fiction. The style of Nayer Masood is very unique. He pays more attention to the style than the subject. This is very much consciously and some of the characteristics of the Lucknow civilization are also influenced. The opinion of the critic Waris Alvi is correct in which he says that after reading Nayer Masood's stories, tell what is in it. His example is like that of a dumb man who has eaten molasses, but nevertheless there are many gems in his creative experience that are capital for experts and nuclear critics.

Key Words:

Nayer Masood, important reference, current tradition, style, unique characteristics of the Lucknow civilization, Waris Alvi, "Main Bast", Analysis, "The Occult

Museum", Sheesh Mahal, Hussainabad, Muftiganj, Akbari Doori, Rumi Gate in Lucknow , "Shisha Ghat" , "Shab Khoon".

Literature Review

Most of Nayer Masood's stories deal with phenomena that are full of horror and gloom, and cringe-inducing violence. These stories are composed of the same attributes and ends with their climax. In these stories there is a story names "Main Bast" which is full of adventure and horror as well.

"Main Bast": An Analysis

The story begins with the monologue "Segha Wahid Mutkallam" which starts from the luxurious life of the narrator and reaches the tragedy. In which the narrator spends twenty-eight years of his life with great fun. The opening sentence of the story is particularly important because Nayer Masood crosses many roads with this sentence. The main character of the story, the details related to them and the background are introduced by drowning in the element of detail in such a way that the reader's attention is focused on the incident itself. The story begins like this.

”اس بار وطن آنے کے بعد میں نے شہر میں دن دن بھر گھومنا شروع کیا اس لیے کہ میرے پاس کچھ کرنے کو نہیں تھا۔ میری اماں سلائی کڑھائی کا کام کر کے جو تھوڑی بہت رقم پیدا کرتی تھیں وہ ہم ماں بیٹوں کا پیٹ بھرنے کو کافی تھی، بلکہ میرے لیے تو ہمیشہ عمدہ کھانا پکتا تھا۔ اماں جیسا کچھ بھی کھاتی ہوں مگر مجھے دونوں وقت کے کھانے کو گوشت کوئی میٹھی چیز ضرور ملتی تھی۔“ (1)

The opening sentence of the story this time after coming home, I in the city. It is not clear about the narrator, where he was before coming to his homeland, what he was doing, but as the story progresses, a single sentence from the narrator removes the ambiguity that he is away from the city. He returned to his homeland after completing his education.

In the story, the narrator is introduced as belonging to a working class and very poor family. Narrator's mother, who supports herself and her twenty-eight-year-old son by working as a seamstress in the city. Economically, they are so poor that they don't even have any decent clothes to wear. Inside the house, four or five cooked cooking utensils, a rotten bed, litter, a bucket, a very modest bed and two palm mats, this is his chessboard. Despite this, the mother of the narrator definitely arranges meat and milk for her son in food, which suggests that the narrator is brought up in the same environment and society of Lucknow in the period when

Oudh was full of all its decorations. The narrator is seen deprived of economy and disgusted with other worldly means, it is pointed to the culture and society of Lucknow and it is the result of this luxury that the narrator seems to be a victim of inaction. See the quote the narrator says:

”رومی دروازے کے برج میں بیٹھ کر شہر پر شام اترتے ، پھر رات ہوتے دیکھتا۔ رات ہوتے وقت برج سے اتر کر بازاروں کا چکر لگاتا ہوا گھر واپس آجاتا جہاں اماں کھانا پکاتی ملتیں۔ اس وقت مجھ کو خوب گرم کھانا ملتا۔ میرے آگے وہی گوشت ، چاول لگتا تھا اور اماں کے آگے وہی چپاتی اور کوئی سادی تر کاری یا دال لیکن میں زبردستی ان کو اپنے حصے میں سے کچھ کھلاتا اور زیادہ رات آنے سے پہلے ہی سو جاتا تھا۔“ (2)

In such a situation, if an educated young person wanders around the markets and Sheesh Mahal, Hussainabad, Muftiganj, Akbari Doori, Rumi Gate in Lucknow, then it is not only his problem but within Lucknow. The reflection of the poor condition of the era is also seen flashing in front of the society in which the narrator is breathing. On the other hand, there is an indication of the narrator's inaction and recklessness. It is a sign of his luxury that even a morsel without meat disgusts him, which brings out the character of the narrator as both thoughtless and inaction, if the narrator's inaction is to be seen in this myth. And if you put it on luxury life, even before that, Prem Chand had presented an example of this inaction in his story "Kafan". There, too, a father feeds his son on the labor of a woman, and in this story of Nayer Masood, a woman feeds her son by doing labor, but the significant difference between the two myths is the society of the time, the society. of and environment. If the shroud can represent the model of 1936, how can this legend also not be the tragedy of 1947 and its aftermath?

The story's tension and total incus is revealed when the narrator descends from the Roman gate one night and walks through the square towards the house. At this point, the myth plunges its reader into a bottomless sea of wonder where he feels himself surrounded by the endless and lonely. His mind gets lost in the human tragedy of history in which he lives a life of luxury.

”رات ہو گئی تھی اور میں رومی دروازے سے اتر کر گول دروازے سے ہوتا ہوا چوک سے گزر رہا تھا بیچ چوک میں پہنچ کر مجھے محسوس ہوا کہ بازار میں سناتا ہے اور دکانیں سب کی سب بند ہیں اتنے میں کہیں دور پر ایک شور سنائی دیا اور میرے قدم تیزی سے اٹھنے لگے۔ پھر کسی اور طرف سے بھی شور اٹھا۔۔۔ شور کچھ اور

بڑھا اور چوک کی سڑک سے ادھر ادھر پھوٹنے والی گلیوں میں کچھ
ہلچل سی پیدا ہوئی۔ کسی نے پکار کر کسی سے کچھ کہا اور مجھے
مکانوں کے دروازے بند ہونے کے دھڑا کے سنائی دیئے؛ پھر
روشنیوں کے ساتھ ایک ہجوم نظر آیا جو اکبری دروازے کے نیچے
سے گزر کر میری طرف بڑھ رہا تھا۔ (3)

After reading the above excerpt, the background of the story is revealed as a riot. The tragic theme of the partition of India seems to be as acute and poignant even after five decades of the tragedy that afflicts the narrator. Despite the background of 55 and 60 years ago, this legend is connected with the present day. Even today, the situation in India is the same, riots and riots are still going on. In this way, the story portrays the pitfalls of human relationships, the emotional attachment of man and the spirit of self-sacrifice and compassion in such a way that even a balanced minded person feels motivated to fight against the communal forces. Therefore, it can be said that this legend is steeped in joy from the beginning and continues to grow in the same atmosphere of sadness until the end.

The details provided by the storyteller in between the inter-conversations of the characters at short intervals try to harmonize the story with the living world, making the reader feel himself traveling in a real but full of hardships and troubles. When the narrator of the story hears strange noises in the streets and alleys, runs away and hides in a house in a street, then the condition of the woman inside that house also becomes exactly the same. Seeing the narrator, she hides in a closed dark room to save her life, but when the narrator assures her that he is not a murderer, he is also a scared and helpless person who has taken shelter here to save his life. . Then that woman finds herself safe for a while, but she hears violent chains on the streets and streets again and again. At that time, watch some dialogues between the narrator and this woman. The woman asks:

”باہر کیا ہو گیا ہے؟“
معلوم نہیں کوئی جھگڑا ہوا ہے۔“
باہر خطرہ تو نہیں ہے؟“
خطرہ؟ میں نے کہا۔ کچھ نہیں، سوا اس کے کہ جب باہر نکلونگا تو ذبح
کر دیا جاؤنگا۔
”تو ابھی نہ جائیے“
اندر آ جائے، اس نے کہا۔“ (4)

Here Nayer Masood's observation, thought, language and expression seem to be completely natural which are played in a dramatic manner. All the essential

ingredients of fiction are very well integrated. Confused with all the elements of surprise, fear, terror and mystery, the story leaves a full and complete impression at the end of it but it is intellectual and emotional. In a continuous flow on the surface many sensitive issues of the present day are presented in the story. It presents an allegorical picture of the Indian Muslim youth, Thus, this myth does not highlight the internal and external aspects of human existence, but the problem of this entire generation is also seen circulating. Through the narrator, such actions and conditions are presented which seem to express sympathy for him, but in fact, in this background, a result is marked which is a picture of destruction and social ideology. It emerges. The most important and meaningful scene in this story is the one drawn in the background. That is, of a city. of a society. of a house. of a family of poverty, of pain and sometimes of the whole country and all humanity. As such it is a joyful fiction.

"Occult Museum": An Analysis

Nayer Masood has done different experiments in his stories according to the structure of the story. Sometimes they have resorted character to present their point in a more effective way and sometimes they have created a lasting impression with the mutual help of events and character. Also, in the above fiction, a character who narrates the story through a single narrator. The narrator sees his friend in a dream and in this background, he goes on thinking.

This epic by Nayer Masood begins with a narrative depiction of a dream. What the main character of the story sees or feels in the dream goes on presenting in the same way.

The brief outline of the story is that as the narrator crosses the road to go home from the railway station, he hears the voice of his friend, who is standing under the building in a raincoat, laughing. had lived. Both meet after a while. The narrator's friend used to work in a government hospital, but when he raised his voice against bribery in his department, he was transferred. He was sent as an officer.

Underneath this building, his friend is waiting for his wife and child to arrive. who had not arrived yet due to the delay of the vehicle? Both the narrator and his friend inspect the interior of the building, go around and look at each and every thing.

Everything is scattered haphazardly and all the workers are busy with their own work. As they both exit the building, a woman stands in the way and looks at the narrator's friend with a seductive look and takes him into a dark room. The narrator

walks out onto the street. where his friend's wife and children are waiting for him. She inquiries from the narrator about her husband. But the narrator is in a dilemma as to what to answer him and in this dilemma the story reaches its end. This is a short outline of the story that tells all the events based on the narrator's dream. The narrator of the story dreams of a friend who does not exist in reality. He sees his friend for the first and last time in his dream, which can be inferred from the opening paragraph of the story.

”اگر یہ سب حقیقت میں ہوا ہوتا تو مجھ کو یہ فکر نہ ہوتی کہ ایسا کیوں ہوا۔ حقیقتوں پر میرا اختیار نہیں۔ اختیار تو خوابوں پر بھی نہیں لیکن خواب میری ذاتی ملکیت ہیں اور اگر میں خواب میں کچھ دیکھتا ہوں تو خواہ میری سمجھ میں کوئی بات نہ آئے مگر یہ مجھ میں آنا چاہیے کہ میں نے یہ سب کیوں دیکھا۔ لیکن یہ خواب جو میں نے دیکھا ، اس کی ہر بات میری سمجھ میں آگئی ، صرف یہ سمجھ میں نہیں آیا کہ یہ خواب میں نے کیوں دیکھا“ (5)

But the real story begins at the railway station from where the narrator wants to leave for his home. It is around two o'clock or before, rain clouds are hovering in the sky. Before it started to rain, Narrator was crossing the road with a quick step when he heard the voice of his friend from the extension of a new building. friend says:

”ظالم ، اتنے دن بعد ہاتھ آئے ہو ، اور کیا موقع سے! اس نے ہنستے ہنستے کہا، کیا کر رہے ہو؟ وہی پیشہ پرانا؟ اور ہمارے پیارے لوگ کیسے ہیں؟ کون کون زندہ ہے، کون کون --- نہیں۔ پہلے یہ بتاؤ تم اسی دنیا میں ہویا آنجہانی ہو گئے؟“

اگر تم آنجہانی ہو گئے ہو تو مجھے بھی آنجہانی سمجھو، میں نے کہا،

”مگر زندہ یا مردہ“

” آج کل کہاں پائے جاتے ہو؟“

” اب یہیں آ گیا ہوں“

اور سب گھر والے۔۔۔“

تھوڑی دیر میں پہنچ رہے ہیں۔ انہیں کو لینے آیا ہوں۔ گاڑی لیٹ ہے۔“ (6)

After this meeting, both of them were sometimes happy and sometimes sad, remembering the stories of their past and the foolishness of their youth. The story goes forward that the narrator's friend was a medical officer in a government hospital somewhere, where bribery was common throughout the department, from

the upper class to the lower-class officials. In the business of government medicines there was such rampant consumption, thieving and dishonesty that the narrator's friend felt suffocated. When a voice was raised against him, a wave of anxiety spread throughout the department and they tried to bribe him, but he did not agree to it. Eventually he is transferred to another place. Here the dialogue between the narrator and his friend is very interesting but full of humor. See in this Quote:

”اوپر والوں کا، ہمیں لوگوں کا دیا ہوا۔ تمہیں اس کاروبار کی خبر نہیں؟ -
 سب کو ان کا حصہ پہنچتا ہے، رقم، اور تحفے اور عورت۔۔۔“
 عورت بھی چلتی ہے؟“
 ”کہاں نہیں چلتی؟“
 ”میرا مطلب ہے تمہارے محکمے میں بھی؟“
 ”میرے محکمے میں بھی جہاں کچھ نہیں چلتا وہاں عورت چلتی ہے۔ چلتی
 کیا ہے، چلائی جاتی ہے۔“
 تم پر نہیں چلائی گئی؟
 سب میرا مزاج جانتے ہیں، اس نے کہا اور پھر ہارا ہوا نظر آنے
 لگا۔“ (7)

As the above passage unfolds, the reader realizes that the author of the story, while presenting the dialogue in a dramatic manner, has raised questions that satirize our society and society as a whole. Nayer Masood has tried to reveal this reality under the veil of a dream, which is infiltrating our society like a termite and hollowing it out, but there is no sense of it. The changing image of the country and the people affected by it have become so desensitized that they no longer have the ability to distinguish between halal and haram. It can be said that this legend is connected with the present era also because the same conditions exist in India even today. Whether it is a high-ranking official or a low-ranking official, everyone is suffering from this disease. If you take a bird's eye view, you will know that today in India no work is done without bribery. Even if its form has not changed. So if someone protests against him, they try to shut him up by bribing him, if he doesn't talk to him, he is removed from his office and transferred to another place. This is exactly the situation of the narrator's friend in the story with whom he falls in love. A sharper statement of the author of fiction that "where nothing works, women are driven and what will happen.

The writer has mentioned the wealth and woman here and pointed to the very delicate problem that the two greatest forces in the world are wealth and the other woman, and these two things are greed, usury, indolence. Conduct, and leads to

evil which results in evil deeds. This is why when the narrator's friend is sent as a government medicine officer, he is forced to have sex with a woman despite being married. When the narrator sees the woman there, he says as :

”کچھ کرنا چاہیے ، میں نے سوچا، عورت کی طرف بڑھا ، پھر اس سے زرا کترا کر گزرتا ہوا دوست کے قریب پہنچ گیا۔ اس کا ہاتھ پکڑ کر میں نے اپنی طرف کھینچا اور دوسرے ہاتھ سے عورت کو بھاگ جانے کا اشارہ کیا لیکن وہ اپنی جگہ سے نہیں ہٹی ۔ قندیل اس کے پیچھے تھی اور زرد روشنی اس کے لباس میں سے چھن رہی تھی۔ اس کا ناک نقشہ نظر نہیں آرہا تھا لیکن جہاں ہم کھڑے تھے وہاں سے وہ ایسی معلوم ہو رہی تھی جیسے کسی برہنہ نسوانی مجسمے پر باریک کپڑا ڈال دیا گیا ہو۔ اور اس مجسمہ میں ایک مہم سا بلا وا تھا، بلکہ اس کی پر چھائیں میں بھی بدی سے بھری ہوئی ایک کشش تھی --- وہاں کھڑے کھڑے ایک تماشائی کی طرح میں نے دیکھا کہ عورت سبک قدموں سے میرے دوست کی طرف بڑھی۔ قریب پہنچ کر اس نے کچھ کچھ بے حیائی کے انداز میں اپنا بدن تھوڑا آگے کو پھینک کر دوست کے بدن سے ٹکڑا دیا اور اس کو اپنے آگے آگے بڑھاتی ہوئی بغلی رابداری میں داخل ہوگئی۔“ (8)

Therefore, it can be said that wealth and women are dominant in our society and in this fast-paced era. In today's age, honesty and truth have become obsolete things that create obstacles in the way of progress. In this way, Nair Masood has fully reflected the modern age in fiction, in which the moral values of man are disappearing. The passage of the narrator's friend and the woman into a dark corridor is also indicative of the breakdown of the male-female relationship, as the narrator feels shame when he sees his friend's wife standing on the street waiting for her husband. When she asks about her husband, the narrator becomes silent without giving any answer and the narrator's sentence that they will both enter the dark corner of the corridor and disappear from my eyes. "It makes it clear that this industrialized and developed society, the spiritual connection between husband and wife, the warmth and heat of love, falls under the influence of this girl and destroys all relationships and this The relationship also seems to turn into a business relationship, as a serious crime between the narrator's friend and his wife comes to light that is too much to bear and thus the bond of trust and confidence between husband and wife is broken. In this way, the story starts from a dream and becomes related to the real world, and therefore becomes interesting for the reader.

In this story, Nayer Masood has not only described the event of a dream, but also a mental, emotional and psychological portrayal of a family, due to which this story

is not a reflection of the experiences of a few people, but a patchwork of life's complications. becomes what gives us courage to turn our eyes to the facts.

“Shisha Ghat”: An Analysis

Shisha Ghat is the last story included in “Taos Chaman Ki Meena” which was first published in the magazine “Shab Khoon” in 1998 Alahabad(India). It is also one of the most difficult stories of Nayer Masood, with all its mysterious events and the world it inhabits. A new world is created by the twisting of fiction. Regarding this legend, Narrator spoke face to face with Nayer Masood on August 15, 2009, and he said:

’شیشہ گھاٹ جو ہے یہ پورا خواب پر Based ہے، اس کو لوگ کہتے ہیں کہ سب سے مشکل افسانہ ہے تو میں نے یہ خواب دیکھا تھا کہ اس میں ایک جہاز نام کا آدمی تھا خواب میں تو وہ ایک انگریز تھا مگر میں نے اسے ہندوستانی دیکھایا ہے اور ناؤ وغیرہ سب خواب ہی کے ہیں، اس میں Narrator کی سب سے زیادہ اہمیت ہے جسے بکلا دیکھ لایا گیا ہے اور پوری کہانی اسی Narrator پر Based ہے سب سے بد قسمت اس کہانی میں وہی راوی ہے۔ (9)

From the statement of the author, it is known that this story is based on a dream, but the atmosphere of this, the background of the events and the arrangement of the characters are in such a way that the assumption of a magic realist style of fiction passes, it is a symbolic and It seems to be discovering a new beauty by adapting to a metaphorical figure.

When we take an analytical look at the story under consideration, we first come across the narrator of the story (in the form of a single speaker) who is not deprived of his power of speech but is forced and helpless.

And because of stuttering, he is not able to finish his speech, people enjoy his stuttering. But he never minds, his father loves him very much but sometimes scolds him for stuttering. The narrator is the point of view of the story, and is involved in the story from beginning to end. All the events of the story depend on it. This character is so much included in the fabric of fiction that if he were to be removed from the fiction, the entire fiction would fall into obscurity. Therefore, the role of the narrator is the most important in this story because the whole incident takes place for him, whose characteristic is that he stutters and because of his stuttering, he is listened to in the markets with interest, but for a few days. His

stammering increased and he found it difficult to speak, thus the narrator's stuttering is present throughout the novel.

The plot of Nayer Masood's fiction is slightly different from the traditional story collection and the plot of Shisha Ghat is based mostly on characters and especially on a single narrator (narrator). Here the events that come out in the plot or the events that are presented in the plot are seen to establish a continuity, there are also atmospheres in which the elements of surprise and surprise are prominent. In the plot, all the details, allusions and motivations of the fiction come out with hidden meaning. At the beginning the plot of the story develops from the static situation of the myth, then there is a long ascent on which the myth runs and there is an ending from which the event with a new scene in its full intensity, isolation and total inks form. emerges, thus ending the plot of the fable in a new and changed situation. Let's look at the opening paragraphs of the story from where the plot of the story is formed.

”آٹھ برس تک بڑی محبت کے ساتھ مجھے اپنے یہاں رکھنے کے بعد آخر میرا منہ بولا باپ مجبور ہوا کہ میرے لیے کوئی اور ٹھکانہ ڈھونڈھے۔ زیادتی اس کی نہیں تھی، میری بھی نہیں تھی۔ اسے یقین تھا ، اور مجھے بھی ، کہ کچھ دن اس کے ساتھ آرام سے رہنے کے بعد میرا ہکلا نا ختم ہو جائے گا۔ لیکن اس کو امید نہیں تھی ، نہ مجھے ، کہ گھر کے باہر لوگ میرا تماشا بنا لیں گے ، جس طرح کسی پاگل کا تماشا بنالیا جاتا ہے۔ بازاروں میں میری بات سب سے زیادہ دلچسپی اور توجہ سے سنی جاتی تھی ، اور وہ بات ہنسی کی ہو یا نہ ہو، لوگ اس پر ہنستے ضرور تھے۔“ (10)

”کبھی کبھی میری طبیعت الجھن لگتی تھی لیکن میں وہاں خوش بھی تھا اس لیے کہ وہاں کے لوگ مجھے نا پسند نہیں کرتے تھے، اور سب سے بڑھ کر اس لیے کہ میرا منہ بولا باپ مجھے بہت چاہتا اور میری ہر ضرورت کا خیال رکھتا تھا۔“ (11)

And the last paragraph of the story ends where his father leaves the glass on the pier by the ship.

”دروازے بند ہونے سے پہلے ہی میں نے واپسی کا سفر شروع کر دیا لیکن پندرہ قدم چلا ہونگا کہ اس نے مجھے پکارا۔ میں نے گھوم کر اسے دیکھا کہ کچھ رک رک کر میری طرف بڑھ رہا ہے۔ اس وقت وہ طوفان میں گھیرے ہوئے کسی ایسے جہاز کی نقل اتارتا معلوم ہو رہا تھا جس کے بادبان ہوائیں اڑالے گئی ہوں۔ پاس آکر اس نے مجھے چمٹا لیا۔ دیر تک چمٹائے رہا۔ پھر مجھے چھوڑ کر پیچھے ہٹ گیا۔“

”جہاز ! گھاٹ کی جانب سے بی بی کی دہاڑ سنائی دی۔ بوڑھے مسخرے کی زرد آنکھوں نے آخری بار مجھے دیکھا۔ اس کی گردن اقرار کے انداز میں ہلی اور میں مڑکر آگے بڑھ گیا۔“ (12)

At the beginning of the story, the narrator's father sends him away to Shisha Ghat, fearing that if his new mother sees him speaking, she might go mad, and at the end of the story, the narrator sends him away on a separate ship. So that he does not become a victim of accountability somewhere, the incident is the same in both places but the situation is different.

After establishing the plot, Nayer Masood arranges all its details under the title of fiction in such a way that they continue to have their full impact. Where the characters, incidents, time and space scenes and dialogues have been presented in the same proportion as needed, the whole atmosphere has been prepared. In order to create a background on the canvas of the story, he has given all the details about the narrator and his speechless father in the initial part of Shisha Ghat, even the arrival of the speechless father's new wife has been provided. And the ascent of fiction is facilitated by the technique of travel.

During this trip, details about the ship and mention of a connection during the same trip where there are glass melting furnaces. The narrator is informed and at the end of the journey, statements about Shisha Ghat and Bibi are also presented. A meeting with Bibi is followed and is shown. All these events are set with character and background symbolic context in which there is a mystery amidst surprises, fears and tension. Which brings the head closer to realism. Some of Edgar Aylin Pokey's stories are similar because he also creates events and characters in a way that includes things like terror, horror and wonder, madness and fear, and Shisha Ghat is all these elements. is full of Therefore, it can be said that Nayer Masood has consciously absorbed many certain characteristics and presented them as his own.

If we talk about the characterization, we can clearly see five characters in this story. But each character is different from another character, all these characters are not related to real life but form a fictional entity. Their identity is only as much as is felt necessary. Apart from this, two other characters are the market people and the glass-blowers whose status is background in the fiction.

An important character among them in the fable is the narrator, who is identified by stuttering throughout the fable. The second character is Narrator's speechless

father, who is actually Narrator's father, but is introduced in the novel by his speechless father. He often scolds the narrator for his stuttering. He travels with the narrator to transport him to another place, but is not given much detail and is shown to age very quickly at the end. When the narrator goes to tell the news of the death of a mother, see a quote from that time, which will give an idea of the age of his father.

”اس ایک سال میں وہ اتنا بوڑھا ہو گیا تھا جتنا آٹھ سال میں جہاز نہیں ہوا تھا۔ اس کی چال میں لڑکھڑاہٹ آگئی تھی اور جہاز اس کو سہارا دیکر لا رہا تھا۔ آتے ہی اس نے مجھ کو چمٹا لیا۔ آخر جہاز نے اس کو مجھ سے الگ کیا، ٹھیک سے بٹھایا، پھر میری طرف مڑا۔ تمہاری نئی ماں مرگئی، اس نے مجھے بتایا اور کھانسنے لگا۔“ (13)

The third character comes from the name of the ship, which is also introduced as a clown. Which the narrator identifies as:

”جب میں شروع شروع میں باپ کے پاس آیا تھا تو جہاں میلوں اور بازاروں میں مسخرے پن کی نقلیں کر کے روزی پیدا کرتا تھا۔ وہ اپنی پیٹھ پر چھوٹا سا گلابی رنگ کا بادبان باندھے رہتا تھا۔ شاید اسی لیے اس کا نام جہاز پڑ گیا تھا، یا شاید جہاز نام ہونے کی وجہ سے وہ پیٹھ پر بادبان باندھنے لگا ہو۔“

”جہاز کا ساتمبا کو پینے والا میں نے کوئی نہیں دیکھا۔ تمباکو کی جتنی قسمیں اور تمباکو پینے کے جتنے طریقے ہو سکتے تھے شاید وہ سب اس کے استعمال میں تھے اور رکی ہوئی ہوا میں وہ منہ سے دھوئیں کے بادل چھوڑ چھوڑ کر ان سے ایسے ایسے کھیل دکھاتا تھا کہ تماشائیوں کو اپنی آنکھوں پر یقین نہیں آتا تھا۔“ (14)

This is how the ship is identified, but as the story progresses, the narrator is told that she is growing. In the end he is also shown to be old.

The fourth character is that of Bibi who lives in a large boat at Shisha Ghat. Where anyone is allowed to come do not have. Therefore, with reference to this character, the narrator states that:

”مجھے معلوم تھا کہ یہ بڑی جھیل کا سب سے مشہور اور سب سے اجاڑ گھاٹ ہے اور بی بی نام کی ایک ڈراونی عورت اس کی تنہا مالک ہے۔ وہ ایک مشہور ڈاکو، یا شاید باغی کی محبوب تھی، پھر اس کی بیوی ہو گئی۔ وہ بی بی ہی سے ملنے آیا تھا کہ مخبری ہو گئی اور اسی گھاٹ پر وہ سرکاری آدمیوں کے ہاتھوں مارا گیا۔ لیکن اس کے بعد کچھ ایسی الٹ پلٹ ہوئی کہ پورا شیشہ گھاٹ بی بی کے حوالے کر دیا گیا جہاں اس کی بہت بڑی ناؤ جھیل میں پڑی رہتی ہے، اور بی بی نے اسی ناؤ میں اپنے رہنے کا ٹھکانہ بنالیا ہے۔“ (15)

This character is shown to be a scary looking woman. Bibi's character is the personification of strength, body and fear. When and in what background this story

was written, there is no explanation or clarity in the fiction, but when we reach this character while reading this story, we find that it is a story of a long time ago (before independence). Bibi looks scared and scared because her husband has been killed in a war which has made her disgusted with the land or land. This is the reason why she makes her abode on Nao and also prevents her daughter from setting foot on the land and then finally her daughter also drowns in the water and dies. So this grief has hardened her and she considers the earth as her enemy. Regarding this role, Nir Masood has said:

”بی بی کا جو شوہر تھا وہ Freedom Fighter تھا اسی ناؤ پر اس کا
میاں مارا گیا، تو خشکی سے اسے بیزاری ہوگئی تھی۔ زمین ہی اس کا
دوست تھی اور اب زمین ہی اس کی دشمن ثابت ہوئی، مگر بعد میں
ہندوستان آزاد ہونے کے بعد اس کی سوچ بدل گئی اور جب حالات بدلے
تو بڑی ناؤ اسے دے دی گئی۔“ (16)

From the above statement it is clear that Bibi's husband was killed in the war of independence, whom Bibi loved immensely. Regarding this role, Nayer Masood has also pointed to Bibi's psychological confusion.

The fifth character is Bibi's daughter Priya, who lives on the water of a lake and has no human companionship, but when she meets the narrator.

” اس کے ہکلانے پر مزہ لیتی ہے۔ ہنستی ہے کھیلتی ہے اور آہستہ آہستہ وہ راوی کے اندر دلچسپی
لینے لگتی ہے اور راوی کو دل ہی دل میں چاہنے لگتی ہے۔ افسانے میں پر ی کا حسن
یا اس کی رعنائی قدر وقامت اور اس کے خدو خال کا کہیں ذکر نہیں ملتا ہے بلکہ افسانہ پڑھتے وقت
اس کے حسن کا احساس جھیل پر آزادی، اس کا کھیل والا انداز، دل بہلانے والی تازگی اور جھیل کی
روح جیسی حیرت خیزی کے انعکاس سے ہوتا ہے۔ یہی وجہ ہے کہ اس افسانے پر گفتگو کرتے ہوئے
مہدی جعفر نے کہا کہ افسانہ جس علامتی نہج پر قائم ہے یہ کہانی اس کی علامت ہے۔“ (17)

A special thing in all the characters of this story is that there is a problem with each character, for example: Ravi's mouth spoke. The father's problem is that he is afraid of his wife's death. It will die. It is a problem for the people living in Shisha Ghat that they die soon due to the smoke pollution and Bibi's problem is that she too is breaking up with grief inside like a boat and the narrator's problem is that He can't get his point across. Similarly, there is a problem with every character, but the main one is the narrator who seems helpless and forced throughout the story. A few things can be deduced regarding this.

(1) Firstly, the narrator suffers from the problem of expression. He cannot finish his speech due to stuttering. He is troubled by stuttering.

(2) The second is that the ship sends Ravi away without meeting the Bibi of Shisha Ghat and this desire remains buried in his heart.

(3) Thirdly, before the relationship between Ravi and Harya is smooth, she drowns while walking on water. Even this desire could not be fulfilled.

(4) Fourthly, when the ship leaves the narrator from Shisha Ghat, the narrator finds a barren field in front of him where there is no one of his own. It also indicates a lonely and uncomfortable life.

In this way, the foundation of the story with regard to the narrator is based on the problem of expression, which is the interpreter of thought and perception. The lack of expression leaves a sense of annihilation that leaves the narrator unsettled.

The quote from Nazir Nisha Poori's poem and George G. Suk Din's poem at the beginning of the story also seems to interpret the existence of the narrator. This title can also be a metaphor for feeling and the experience of age which points to the meaning of the myth and according to Mehdi Jafar this myth is born between consciousness, soul and time. Nir Masood has brought the art of fiction to the level of fine art.

When this article under review was completed, the latest stories collection of Nayer Masood "Ganjafa, first publication in 2008) and (second publication in 2009) published. It contains the following stories. (1) Ganjafa (2) Barra Koorra Ghr (3) Baadnuma (4) Ghulam aor Beta (5) Jan Nasheen (6) Pak Namon wala Pathar (7) Dast e Shifa (8)Kitabdar (9) Maskeno ka Ihata (10) Dunbala grd (11)) Azariyan etc.

After a cursory reading of this book, it will not be inappropriate to conclude that although all these stories meet the general standards of Nir Masood's thought and art, but this collection does not add any significant to the fictional thought and art of Nir Masood. Some of the features of the stories in this book are as follows:

(1) The entire collection consists of 227 pages and contains eleven stories, i.e. the stories in this collection are remarkably short compared to his previous stories. While the stories of Nayer Masood's previous collections are mostly long.

(2) Generally, the fictional characters of Nayer Masood are not personified by names, but most of the characters of this Ganjafa are named by specific names.

(3) Nayer Masood was very careful in using adjectives in his previous fictions, but in this one the use of attributes in combination is very less.

These are some of the formic and stylistic features that distinguish him from his earlier stries collections or those of Nayer Masood all other stylistic and technical features are also present in the book under review.

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