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Nostalgia in Quratul Ain Haider's Novel

“*Mere Bhi Sanam Khanay*”

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Abstract:

Quratulain Haider was an Indian and Pakistani Urdu novelist and short story writer, an academic and journalist. Popularly known as "Ainee Apaa" among her friend and admirers. She was the daughter of a writer and pioneers of Urdu short story writer Sajjad Haider Yildraim. She has a literary background. She also started writing at the age of six. After partition she came into Pakistan, but in 1960 she went back to India. Her first novel "mery be sanam khany" was published in 1949. We found nostalgia and memories of past in her stories as she also experiences as well as she saw all that period with her own eyes. She was also awarded with Janapith award, Sahitya Akademi award and Padma Bhushan award.

Key words: Quratulain Haider, Urdu novelist, "mery be sanam khany", nostalgia and memories of past.

Quratul Ain Haider was an Indian and Pakistani Urdu novelist and short story writer, an educationist and a journalist. He is popularly known as "Aini Apa" among his friends and fans. She was the daughter of a writer and mentor of Urdu short story writer Sajjad Haider Yildiram. He has a literary background. He also started writing at the age of six. After partition she came to Pakistan but returned to India in 1960. His first novel "Meri Bhi Sanam Khanta" was published in 1949. We get nostalgia and memories of the past in his stories because he personally experienced it and saw the whole era with his own eyes. He was also awarded the Gayan Peth Award, the Sahitya Akademi Award and the Padma Bhushan Award.

Nostalgia is actually a combination of two Greek words nostos' meaning 'return' and algo' meaning 'pain' which means a painful longing to return home. It can be defined as discovering the past in the present moment. It is called nostalgia. From the point of view of psychology, this term is used to treat patients suffering from psychological mental illnesses. Reminisces and explores the past in the present. This problem is particularly common among people with a strong cultural background, especially after migration. It is said that the same nostalgic tendency is found among the writers after independence.

Qaratul Ain Haider's novel "Mere Bhi Sanam Khanay" reflects this nostalgic trend in which we get to see not only personal and personal but also cultural nostalgia passed down from generation to generation. The novel consists of three parts. The first part is not named by the author. It introduces the characters and highlights their social roles. And according to the title, an era and a civilization collapses. The third part is titled "Destination Laili" where the story reaches its climax. The atmosphere is after a storm in the sea.

The novel covers the events from the beginning of the Second World War to 1947. At the beginning of the novel, all the characters are introduced. For example, Dr. Salim (belonging to the middle class), Shehla Rehman (representative of the middle class), Kunwar Irfan Ali, Rukhshanda Begum (Kunwar Irfan Ali's daughter) Oshir Lehri (artist), Syed Iftikhar who is driving the movement, Chaudhry Shamim, Polo, P Choo who is Rukhshanda's brother. Similarly Karan, Vimal, Gini, Diamond, Christable and Hafeez Ahmed who is Rukhshanda. And his brothers have common friends. Regarding the theme of the novel, various topics are discussed in it. Dr. Rubina Almas writes:

”یہ ناول ایک طرف تو تہذیب کا مطالعہ پیش کرتا ہے اور دوسری طرف طبقات اور طبقات کے درمیان پائی جانے والی کشمکش وقت کا

The main character of the novel "Mere Bhi Sanam Khanta" is Rukhshanda Begum and all the other characters seem to emerge connected with her. All the characters of the novel seem to us to be suffering from the past. An important character in the novel is Abbasi Khanum, who is a reminder of the old times. She witnessed the rise of Ghafran Manzil and she often seems to be nostalgic and always compares the present with the past:

وہ بھی کیا زمانے تھے جو گزر گئے۔ عباسی خانم کہا کرتیں جب منزل غفران منزل تھی کہ رات
کا وقت ہے، چاندنی چھٹکی ہوئی لے غفران
ہے بیال پھول رہا ہے رات کی رانی پڑی مہک رہی ہے بڑے کنور
صاحب خلد آشیانی مہتابی پر بیٹھے پیچوان
گڑگڑے ہیں محفل جمی
ہے۔“^۲)

Karuharaj, which was a place of glory and civilization for generations, but with time and circumstances, all the conditions had changed. After the British rule, there was neither the income, nor the staff, nor the glory of Lucknow. It was left. Abbasi Khanum Jhannu had opened her eyes to the cultural atmosphere of Lucknow, she used to be bitter after seeing the conditions of Lucknow and we also see her as a victim of cultural nostalgia.

” کیا دن تھے جب لکھنو لکھنو تھا ارے اب یہ کونوں شہروں میں شہر
ہے موا دیس دیس جناور آکر پھر گیا ہے مارا ایکو ایک بنگالی، گ
پنجابی، سندھی، دلی والے سب ہی آیسے ہیں زبان یہاں کی بگاڑ دی۔ ہوا
کو یہاں کی گندا کر دیا۔“^۳)

Abbasi Khanum remembered the old times every moment. Since she spent her youth in Ghafran Manzil, she still remembers every moment which was unique and new to her. The phonograph which was the first Ghufuran came to Manzil. And so she remembers Lucknow and its cultural background all the time. The novel "Mere Bhi Sanam Khanta Mein" since Mantar came out in 1949 and it was a time when a common culture and history was one. Khatri was on the new turn. The experience of a mental and physical exile was also the personal experience of the author

herself. That is why the author presented this personal and collective nostalgia in the novel. Dr.

Uzmi Farman writes:

”مشرکہ تہذیب اور مشترکہ تاریخی ورثے کے مسئلے ذہنوں میں رہے تھے۔ ایک اجتماعی ناسٹلجیا نے معاشرے کو لپیٹ میں لیا ہوا بھی صنم خانے " ان ہی مسائل اور اسی ناسٹلجیا کو موضوع بناتا ہے۔ یہ ناسٹلجیا اودھ کی تہذیب کا ہے جو اگرچہ دم توڑ چکی تھی۔“^۴)

Rukhshanda Begum alias Roshi is the main character of the novel. She is the real representative of this upper class. Rukhshanda Begum has all kinds of freedom according to the requirements of modern times. She is highly educated. She is interested in art. She goes to clubs. She dances, rides a bicycle and her brother's friends are also her friends and their group used to publish a magazine "New Air" together. It criticizes the leaders of the nation. The author of the novel This personal and collective nostalgia is also described through the main character Roshi, which not only separates the upper class from the middle class, but this class division runs together like the banks of a river but cannot meet. Dr. Aslam Azad writes:

”میرے بھی صنم خانے " کا سب سے اہم کردار ہے، رخشنده بیگم، یا روشی، جو کہ اس میں "مین" کے طور پر پیش کی گئی ہے اور جس کی ذہنی بازگشت کو ناول نگار نے ماضی اور حال کی قدروں کی شکست و ریخت کے لیے استعمال کیا ہے۔“^۵)

In the novel, Qaratul Ain Haider describes the nostalgic situation of this era which seems to be fading away. For example, Kunwar Irfan Ali, the character of this upper class, presents the tragedy of this collapsing civilization. One of the characters in the novel is Dr. Saleem, who Kunwar Irfan does not like this middle and neo-rich class. Roshi often remembers her first meeting with him, but since Salim is a friend of P Cho's and when he comes to meet her at Ghafran Manzil, Rukhshanda Begum is struck with personal nostalgia.

”اومیہ وہی ہے یہ وہی ہے یہ وہی ہے وہ تو اسے جانتی تھی اسے ہمیشہ سے تھا وہ کبھی نہ کبھی آئے گا وہ کبھی نہ کبھی نہ ضرور اس سے دوبارہ ملے گا۔“^۶)

In the same way, Salim also gets into a similar situation after seeing Rukhshanda. He also believed that she will meet him sometime. Never express to each other. Salim's character also

presents a perfect example of the middle class psyche. He meets the residents of Ghafran Manzil. He also participates in paryats. But both seem to us to be suffering from nostalgia. Both of them seem to be suffering from this condition on the occasion of Christmas.

”وہ ایک دفعہ پہلے بھی ایک ایسی ہی الف لیلولی فضا میں اسی
خاموشی سے ایک دوسرے کے ناچ کے ساتھی رہ چکے تھے اور
اس رات کی یاد بڑی تکلف دھڑی مغل کرنے والی ثابت ہوتی
تھی۔“ (۷)

With the passage of time, while Rukhshanda Begum and Salim were getting closer to each other, the class division also evokes the personal nostalgia of both of them. On the other hand, the current situation makes them disappointed with the present and the future. This is the reason for the uncertainty of the character of Salim and Rukhshanda. Even though they feel close to each other, they seem to be far from each other. Roshi's life is the most painful. The tragic tragedy is Saleem. However, Roshi has a unique personality that can affect every class of people. Ertazi Karim writes:

”میرے بھی صنم خانے " میں بھی ماضی اور مستقبل کی باتیں ہیں۔ اس
کے کردار سوچتے ہیں کبھی حال کو دیکھ کر ماضی کی یاد آتی ہے
اور کبھی آگے کا واقعہ پچھلے حادثے کی یاد دالتا ہے لیکن ان میں
ارادے کا دخل زیادہ نظر آتا ہے مثلاً سلیم اگر رخصندہ یا عباسی
خانم، غفران منزل کی جاہ حشمت کے متعلق سوچتے ہیں۔ تو صاف
ظاہر ہوتا ہے کہ یہ کردار ماضی کو یاد کر رہے ہیں۔“ (۸)

Rukhshanda Begum's most painful tragedy in her life is Salim. She was shocked to see him in the first meeting and her heart cried that she had known him forever. Mukhant and Izzat were cute. Rukhshanda was proud of her sense of superiority and Salim loved his hard work and honor. Rukhshanda remembers her student days and her time of innocence. She thinks how she is satisfied because she has everything. And every facility is there but still there is definitely something missing somewhere

On the one hand, Salim, despite loving Rukhshanda endlessly, could not get rid of the class nostalgia that stood between them. Once, when Salim came to Rukhshanda's house, his beauty was his heart. I appreciate. And Rukhshanda continues to talk to him in the same manner as the personification of Akhlaq. Even while preparing for exams, she misses him and becomes nostalgic.

”اگر اس وقت، ایسے میں سلیم آن پہنچے تو کیا ہووہ پھر ہمیشہ کی طرح اسے بےاخلاق سے پی جو کے سٹنگ روم میں لے جائے گی۔ یہ سلسلہ یونہی مہینوں سے، مدتوں سے چل رہا ہے یہ بہت زیادتی ہے۔۔۔ اسے بچپن میں پڑھی ہوئی ایلس ان ونڈر لینڈ یاد آئی۔“^۹

In fact, the novelist has presented this class distinction and its problems in Maa Share through the love and personal nostalgia of Saleem and Rukhshanda. Rukhshanda's father who is a landlord and he wants to make his daughter's relationship among his equals. The novel The story of Rukhshanda is also about Sultan Ara Begum, her husband and Rukhshanda's father. In fact, this novel presents the tragedy of an entire generation. The character of Rukhshanda's mother is completely different. He is not proud of being raised in a high family. However, his character is balanced. He is definitely different, but still he does not rebel against his noble traditions. Dr. Aslam Azad writes.

”اس ناول کے کردار اپنے وجود، اپنے ماحول کی حقیقتوں کو اپنی شعوری اور ذہنی سطح پر محسوس تو کر سکتے ہیں۔ لیکن اس نبرد آزمائی کی صالحیت سے وہ عاری ہیں۔ وہ اپنے ماضی، شاندار ماضی کو یاد کرتے ہیں اور واقعات کی تمام کڑیوں اور خیالوں کے تانوں بانوں کو ازمنہ پارینہ کی یادوں سے خلط ملط کر دیتے ہیں۔“^{۱۰}

Another important character in the novel is Pi Chu who is the younger brother of Rukhshanda and both studied together in the same school. Pi Chu was fundamentally intelligent and unconcerned with old values. He had a rebellious mindset and rebelled against family traditions to join the military police. So it proved to be a "problem child". P Chau was engaged in Amberpur Raj but it did not lead to marriage. Pi Chu actually liked Christab, who was the wife of Khafeez Ahmed. Whenever Pi Chu sees Christabal, he cannot free himself from the charm of her personality and becomes nostalgic, between the two of them in the past. Remembers the first meeting.

”یہ وہی لڑکی ہے جس کا وہ اب تک انتظار کرتا رہا تھا جسے وہ اب تک کھوجتے کھوجتے ہار گیا تھا اس کی زندگی میں اب تک جتنی عورتیں آئیں۔۔۔ وہ ان سب سے مختلف تھی۔ قطعی مختلف تھی۔“^{۱۱}

Kunwar Irfan who is the father of Rukhshanda, if we examine his character, we also see nostalgia in his character, because his character presents a complete tragedy of this fading civilization of the upper class. Because they did not like this emerging middle class at all. This

middle class had its own traditions and complexes. Most of Kanwar Sahib's time was spent in reading "Qanun Sheikh" and "History of Rome". He used to go around the state once a year, which was more than half after the British rule. was less.

Due to the same cultural and family structure, he was against the employment of his son P Chu. Because the concept of employment from the Pashtuns did not exist in his family. That's why they didn't like Salem either. But this rapidly emerging middle class reflects their nostalgic nature.

”وہ انوکھا، خوب صورت، مغرور اور خود پسند شخص سلیم بھی اب ہر

اتوار کو وہاں نہ آتا تھا۔ انہیں وہ شخص بالکل نہ پسند تھا وہ اسی

نودولیتے متوسط طبقے کا ایک نمائندہ تھا جس سے وہ اتنی نفرت

کرتے تھے۔“ (۲۲)

Kanwar Rani is also the main character of Karwaha Raj family. His posture, temperament, behavior represent the art of Ashrafiya. But with the partition and end of feudalism, Kunwar Irfan Ali also dies quietly and P Chu is killed in riots. In the novel, the young generation, brought up by Western civilization and English education, were breathing in a romantic atmosphere and advocated a common civilization. But they become serious as they enter the second part of the novel, "Sinking Shore". This psychological and nostalgic state of Rukhshanda is amply reflected here. How the domestic and political situation changed everything.

”یہاں کسی کع پتہ نہ تھا کہ کون ہندو ہے کون مسلمان ہے۔ کون شعیہ

ہے، کون سنی ہے، اپنے دکھوں اور تکلیفوں کے باوجود زندگی بڑی

مکمل پر مسرت اور قانع تھی۔ پرانی روایات کی پابندی اور قدیم چلن

کو نبھانا سب کا مقدس فریضہ تھا۔“ (۲۳)

Here in the novel, a nostalgic concept of time is presented, where the movement is circular rather than forward. How humanity has been humiliated by time and due to these communal riots, the original meaning of freedom has changed. I didn't think that the people of his state would revolt. The poison of hatred and bigotry will dissolve in the country as soon as independence is granted. This fall of Ghafran Manzil and Amberpur Raj is actually the fall of an entire system. Especially here. This earthly and cultural nostalgia is fully reflected in Rukhshanda.

نکل جائیں گی۔ جگ بیت جائیں گے ہم ایک دوسرے کے لیے واسطے اجنبی بن کر رہ جائیں گے۔ جنم جنم کے لیے ایک 'طی' اور نفرت کی نگاہوں سے دیکھیں گے۔ ارے تم نے ہمیشہ کے گنیں، ہیتھار تو تقسیم کر لیے لیکن دوسرے کو شبہے فوجیں سرکاری محکمے، توپیں، مشین

ہمارے اس مشترکہ تمدن ہماری موسیقی، ہمارے ادب ہمارے آرٹ کا

کیا ہو گا کیا تم یہ کہو گے یہ ہندو موسیقی ہے خالص اس ڈومین کا

آرٹ ہے یہ صرف اسملک کا فن ہے۔ کومل اور بچن اور نرال صرف

ہندوں کے لیے نرال سالم جوش فقط مسلمانوں کے لیے ہیں ارے لو

یہ کیا ہو رہا ہے۔" (14)

The change in the domestic and political situation changed everything. Salim, who was in love with Rukhshand, moved away from her. The death of P Chu and Kanwar Sahib left Rakhshanda completely alone. She wandered alone on the streets of Lucknow and worried about the publication of her magazine. And was used to romanticism, but the change of circumstances destroyed everything.

"ان سب کے صنم خانے تقسیم بند اور جنگ عظیم ثانی کے الم ناک واقعات نے تباہ کر ڈالے جب کہ ان سے قبل جنگ آزادی اور سلطنت برطانیہ کے دور تک زندگی تمام ہنگاموں کے درمیان خوابوں کے کی دینا آباد تھی۔" (15)

Another character in the novel is "Emily" i.e. Queen Rose who is a dancing girl. She even saved Pi Chu's life once. It was Queen Rose who left Salem and she doesn't even like to talk to him except when she asks Rukhshanda to publish her magazine. Rukhsinda becomes nostalgic as she offers to help. That this is the same girl who used to eat Kabire's pranks in Mayfair and is offering her help today. Here we understand the real theme and meaning of the novel.

"ایک کا رواں ہے جو آگے بڑھتا جاتا ہے ماضی کا افسوس اور فردا کی فکر اس کی کرفار پرائر انداز نہیں ہو سکتے۔ نئے دن اتے ہیں، نئی راتیں آتی ہیں، جھکڑ چلتا ہے، اندھیاں اٹھتی ہیں، انسان جیتے ہیں اور مرتے ہیں، دل ٹوٹتے ہیں اور جڑتے ہیں۔ یہ چکر یونہی چلتا رہے گا سب انسٹیٹیٹ ہیں، سب دکھی ہیں۔" (16)

The third title of the novel is "Destination Laili" in which everything has changed as soon as he enters. All the companions have scattered. Pi Cho is killed. Polo has changed himself and become a tyrant farmer. Christabel goes back to her homeland. Diamond migrated to Pakistan. Saleem Qamar

Ara and his son went abroad. Khursheed joined the Pakistan Army. After the death of Anwar Azam's father and the loss of Anwar's wealth, all future dreams of marriage to Chaudhry Shamim were destroyed. The story presents the tragedy of an entire generation, which conveys the nostalgia passed down through the generations:

”کروا ہا راج کی رخشندہ آتشدان کے پاس ایک پرانے سرخ رنگ کے
میلے صوفے پر جس کے ٹوٹے ہوئے اسپرنگ نیچے کو دھنس گئے
تھے، اپنے ہاتھوں پر چہرہ رکھے بیٹھی رہی اور ہلکیں جھپکتی رہی۔
دن گزر گیا اس نے پھر دہرایا۔ دریچے کے باہر ہوائیں زرد پتوں کو ادھر سے ادھر اڑاتی
رہیں۔۔۔سارا لہ
دن گزر گیا کروا ہا راج کی رخشندہ نے ہاتھ ہال کر پھر اسے اپنے آپ
سے دہرایا۔ باہر بارش ہو چکی تھی۔“ (17)

These are the last pages of the novel, where the heroine feels sorry for the destruction of her whole life. A world of intense loneliness and desolation, while in the past there are crowds of friends, parties, happiness and silence and contentment everywhere. Rukhshanda, who had all the facilities in the past, but the present conditions present the regrets of his past. If the novel is reviewed, it is found that after 1947, the novelist himself discovered and analyzed these conditions. The direct influence of which is visible in her writings, acknowledging which she writes:

”قہقہہ کے صدمے نے 1491 کے آخر میں سارھے انیس سال کی میں مجھ سے ”میرے
بھی صنم خانے“ لکھوائی جو میرا پہلا ناول 9
تھا اور جسی آج بھی اردو کے چند اچھے ناولوں میں شہار کیا جاتا
ہے اس کے بعد میں نے جو کچھ لکھا، اس صدمے کے زیر اثر
لکھاؤں جال وطنی نے مجھے بہت پریشان کیا۔“ (18)

Quratul-Ain Haider has cultural nostalgia as well as earthly and temporal nostalgia, which is repeatedly seen in his writings.

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