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Social conflict in the Short Stories of Anwar Sajjad

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Abstract

Anwar Sajjad's personality is multidimensional. He is a medical doctor by profession. Ideological commitment brought him to politics. He is familiar with the expressive power of stage and television, so he is also a playwright and a successful actor. He knows the art of putting his fingers on a powerful brush and is a trusted name in modern fiction. They are equally skilled in all fields to express their personality and the spirit of the age. All these aspects of his personality have appeared in one way or another in his fiction. He sees objects through inner vision which is exemplified in his fiction. In his fiction he uses new techniques to describe reality as fantasy. With metaphors and symbols, he traveled to the inside out and described the contemporary reality with shadows on the dimness of observation. Political and economic disparities are his special subjects. Dr. Anwar Sajjad's first novellet "Rag Singh" was published in 1955. Other books include "Istiaray" 1970, "Aaj", "Pehli Kahanian", "Choraha", "Khushion ka Bagh" and others.

Key Words:

Anwar Sajjad, Social conflict, Short Stories, Multidimensional, Medical Doctor, Ideological commitment, stage and television, Symbolism, fantasy, "Rag Singh", 1955, "Istiaray", "Istiaray" 1970, "Aaj", "Pehli Kahanian", "Choraha", "Khushion ka Bagh".

Literature Review

Anwar Sajjad is a multifaceted personality, he is simultaneously a doctor, politician, painter, poet, playwright, a good actor, orator and a reputed modern fiction writer. All the colors of his personality have been highlighted in some new form in his fiction. He

has presented all his observations and experiences to the reader in the form of symbols. The modern era of Urdu symbolic fiction begins with Anwar Sajjad. He is the first conscious mythologist, who, while creating symbols, understood, created and treated their essential processes in the context of the source of life. Their symbolic system is not constructed, but it is created from within the event and its connection is revealed from the inner surface of the creation.

Symbolism did not owe to any skill and conscious work, but the perception of authenticity, the intensity and complexity of the event and then the power of expression, the power of creativity and imagination, familiarity with the universality of language, familiarity with the previous essence of the word and the artist's vision creates the symbol. Anwar Sajjad is aware of the nature of the creation and formation of the symbol by removing the peel from the word, and he has a good and unique understanding of the capabilities and breadth of his mind. They know the historical nature of the language and the process of abandoning authority. Every word used in their fiction acknowledges its existence, just as removing a word from a good city undermines its meaning and beauty. Similarly, Anwar Sajjad the beauty and meaning of the text is undermined by extracting a quote, sentence, or word from the legends of He is the first Urdu fiction writer in his generation who connected the literal with the meaning in such a way that both became a part of each other which cannot be separated.

Anwar Sajjad is the first conscious symbol of Urdu fiction, who has a dignity as big as life, a wide canvas of living problems of life, a great feeling within him, an endless sea of emotions and passion and such a wide range of social events. It is clear that he needed a complete book, a comprehensive vocabulary and a symbolic system to express himself, that the tired style of the traditional style of the story and the conservative book of Heath were deprived of the ability to contain his new story. The specific, unique unity, and powerful symbolic language that Sajjad needed was abundant for Anwar Sajjad. He presented the rapidly changing day and night of social life through a new story in a new material and new style in the framework of living consciousness. Anwar Sajjad was a conscious creation. He understands the problems of his society, cultural values, cultural logics and religious relations and this process is his subject. which form the tone and style of his fictions. His translation, life events, stories, and events are adapted to his sense and then these elements by their own existence evoke symbols in this way, less symbols and stories. The compositional elements become each other's life, identity and need, the symbol does not need Anwar Sajjad, the story becomes its own need.

Anwar Sajjad only sees things with both eyes, the inner eye as well as the outer eye. They organize at the level of sense; symbols emerge from the material itself as a child emerges from the mother's womb under the laws of nature. Anwar Sajjad Sadaqat is a fiction writer, his vision consists of the universal truths that were determined with the creation of man. His creative process is free from the defect of graft, any sign of him plucked from his environment. Not disjointed or disjointed, connected like stars in the sky in an event or event. Anwar Sajjad's system of symbols is felt to be complete here.

Anwar Sajjad Kafin is the art of contemporary consciousness and passion. Without which their topics cannot be grasped.

Anwar Sajjad is a doctor by profession, so he is often seen keeping his finger on the pulse of social issues and capturing the ups and downs of the society. His themes spring from his values of social life in which he himself is breathing. He goes through every event, feels every event, makes it an experience of the self and thus succeeds in popularizing an entirely new form of symbolic fiction as a social realist. His artistic sensibility elevates him above the national and country level and places him alongside the fiction writers of the third world.

Anwar Sajjad, with his unique style of thought, decorates his legendary palace with symbolic colors in such a way that the beauty of the Taj Mahal fades in front of him. As the Taj Mahal is a symbol of undying love, the story of a lasting married life. Anwar Sajjad is a third world fiction writer. Shamsur Rehman Farooqi says about the virtues due to which he attained such a high position in this context.

"chunancha zaati aur khodsakht_h mafrooza rakhnay
wala naqaad kehta hai ke anwar sajjad teesri duniya ke
fard ko is ke ijtimai tajarbaat ke hawalay se samjhna
chahtay hain. woh samjhata hai ke chunkay anwar sajjad
jabar ke khilaaf likhte hain is liye laa Mahala yeh baat bhi
sahih hogi woh infiradi mamlaat ko ijtimai tajarbaat ke
tavassut se bayan karte hain ya woh yeh kehta hai ke
anwar sajjad ke kirdaar pihm jadd o jehed aur tassadam
mein azadi ki tashbeeh dekhte hain. "(1)

Anwar Sajjad has three such collections of fables, which are excellent examples of the purely symbolic system. In 1946, his first collection "Chowrahe" published, the second collection is "Itstiaray" which was published in 1970 and the third collection is "Aaj" which was published in 1982. Commenting on the relationship between Anwar Sajjad and the raw materials he created symbolic legends, Dr. Nighat Rehana Khan says.

" anwar sajjad ke afsaanay Asri hesiyat ke haamil hain
jaisa ke unn ke aik majmoay "aaj" ke naam hi se zahir
hai. apne ehad ke siyasi, samaji, muashi, iqtisadi, jinsi
gharz har qisam ke masail par unhon ne qalam uthaya hai
jin mein malik ke mayoos kin siyasi halaat, barsar
Iqtidaar rehnumao ki kajrawi, jabriyat, fastaiyat, alaqayit,
kashi, tbqati زفافة jung ka khauf, mout ka asaib, muflisi
kashmakash, jinsi be raah rawi, insani vakhlaqi eqdaar ka
zawaal, riya kaari, mafaad parasti sabhi kuch shaamil hai.
—apne mutaliq woh kehte hain ke tamam Umar woh aik hi
afsana likhte rahay jis ka mauzo jabar ke khilaaf ehtijaj
hai. woh ijtimai tajarbaat ke hawalay se sarmaya daarana
samaaj ke is jadeed insaan ki zindagi ke mukhtalif
pehluo, uss ki zehni kaifiyat ko allamti andaaz mein paish
karte hain jo sarmaya daarana nizaam jis ke liye unhon ne
zindaan ka isteara istemaal kya hai. neez deegar taqaton

ke hathon –apne istehsal ke bawajood azadi ka khawab dekh raha hai. aur musalsal jaddo jehed kar raha hai is istehsal ke mutaliq rooh farsaa hit naak waqeat qaari par bhi dehshat o iztiraab ki kefiyat taari kar dete hain. is silsilay mein ”Mirgi 1963” hamza Cartek asthma (July Ray bez' 1978 qabil zikar ” 1971 cancer 1978 Gangreen hain, jawan ke yahan mauzo ke tanawu ka saboot bhi hain aur afsana nigaar ki shakhsiyat ko be naqaab bhi kar dete hain. is naqaab ke peechay aik aisi hasti nazar aati hai jisay talaash hai –apne wujood ki mahiat aur apni zindagi ki Manaviyat to maqsad ki. jo jamhoor ki khoshion mein shareek nah sahi lekin un ke dukhoon ki Sajhay daar zaroor hai. jbro tashadud ki shiddat jis ke andar karb o aziat peda karti hai jo bain al aqwami satah par duniya ki har buraiee ka qala qama karna chahta hai aur insaan ki fitri azadi ka khwan hai.”(2)

From the above texts, it can be inferred that the feeling of dynamism is prominent in Anwar Sajjad's fictions. This movement spreads equally from outside to inside. Symbolizes movement, life, light, hope, dimension and exploration. Here, this symbol takes different forms, layers, colors and forms. In his fictions, where the feeling of death, or sadness and depression from the situation, life seems to emerge in a new form even in such silence. At the very least, physical future possibilities are visible. They build a new possibility out of fragmentation and destruction and this harmony of Anwar Sajjad's stories makes it stand out from others in terms of style as well as thought. Anwar Sajjad's active intellectual system created a stable consciousness in Urdu fiction which proved to be a guide for the coming generation under whose guidance young fiction writers started writing a large number of symbolic fictions. My sentence is supported by Shamsur Rahman Farooqui's ideas.

"guzashta bees barson mein afsaanay ke baray mein bohat se mfrozat ka inhedam sun-hwa hai. lekin un ki jagah abhi naye mfrozat qaim nahi hotay hain. anwar sajjad ke afsaanay naye Mafrozat ke qiyam mein hamaray Muawin ho satke hain. “(3)

He write more:

" aik arsa sun-hwa mein ne anwar sajjad ko jadeed afsaanay ka maimaar Azam isi liye kaha tha ke un ke afsaanay samaji tareekh ke tor par parhay jane ke qabil nahi hain. is ka matlab yeh nahi ke anwar sajjad ke afsanoon mein woh insaan nahi milta jo samaaj mein palta barhta hai aur jo samaaj se mafahmat ke bajaye muzahmat karta hai is ka matlab sirf yeh hai ke un ke afsanoon mein nah woh insaan milta hai jo document ban sakay aur nah woh insaan milta hai, jo allegory ban

sakay, aur nah woh insaan milta hai jo mehez nishaan ke tor par istemaal kya jasakay. anwar sajjad ke afsaanay samaji tareekh nahi bantay balkay is se azeem tar haqeeqat bantay hain. is liye ke un ke yahan insaan yani kirdaar alamat ban jata hai. yeh baat qabil lehaaz hai ke anwar sajjad ke kirdaar be naam hotay hain aur woh inhen aisi sifaat ke zareya shakhs karte hain jo inhen kisi tabqay ya jagah ya qoum se ziyada jismani ya zehni kaifiyat ke zareya taqreeban dio malayi fiza se mutaliq kar dete hain aur woh khat mustaqeem ke bajaye dairay ka ta-assur peda karte hain. be naam hotay hue bhi un ke krdaron mein insaan pain no jawan boorha, jawan larki, hum, woh larka, sipahi bhai, behan, maa, is terhan ke alfaaz un ke krdaron ko aik dosray se mummies karte hain lekin yeh label nahi hai waqai wujood hain aur hum un ke sath nafrat, mohabbat, narazgi, khushi, ke wohi mamlaat rava rakh satke hain jo gosht post ke insanon ke sath rava ray khe jatay hain. “(4)

Anwar Sajjad takes the most care of prose or language in fiction and his fictions can be compiled only after going through the steps of sorting, deleting, adding and reforming. Their method of perception freezes moving and changing things into metaphors and symbols. He captures the emotions in the words and the situation in the characters and dominates everything and turns it into a stylistic and artistic object. It explores the objects in a new relationship, defying the prevailing meaning and their conventional logic. There is an element of poetry in his fictions, but despite creating the impression of poetry, most of his fictions remain fictions. That is, the gender identity of fiction remains. In this sense, Anwar Sajjad's fiction can be divided into two types. In spite of the poetic behavior of language and expression in the first type of fictions, fictional elements such as characters, events, dialogues, and scenes can be easily identified. In other types of fiction, the limitations of poetry and broadcasting are seen to be so broken that the mythological elements become secondary and obscure their identity. Both types of fiction, however, share a style and a tone that can identify symbols, metaphors, figures, and elements of the supernatural. Anwar Sajjad's fictions cannot be read as social history or its literary but journalistic form easily and without any mental effort due to its geographical location, that's why Shamsur Rehman Farooqi has called the "great architect" of modern fiction. Mr. Farooqi believes that in Anwar Sajjad's fictions, there is no human being who is merely a symbol or is used as a symbol. His fictions do not become social history, but become a greater reality because they become a human being, a character. Anwar Sajjad has the creative and symbolic perception needed to become a character icon. In his fictions, unlike the formulaic fictions, the external facts take on a cloak that gives them semantic breadth and ambiguity. His observation is very sharp and like a SURREALISM artist, he highlights symbolic meaning even in seemingly trivial situations. The best example of this is found in his

story "Bachhu Ghar Naqsh". In the Scorpion Cave painting, the microscopic insects, their sexual intercourse, the mosquito sitting on the wall of the mori, or the eight-inch-long tunnel show the author's quickness of observation and feel, as if the artist had all these objects. And there is a microscope type instrument to see all this reaction.

This legend is apparently a biological and tribal tale of scorpions. There is a room in the corner of which, at a height of two inches from the table against the wall, is a shuttered window-sill of half-broken dark glass, on which lies an empty box of pineapples so that the rays of the sun shine through the sharp edges of the window-panes. Even when cut, the box remains vertical. Sunlight from outside is focused on the window and radiates from there towards the roof, thus creating an inverted image on the roof. As they walk outside, the inverted shadows of confused people move from one side to the other on the ceiling of the living room. In this way, the entire impression of the exterior is concentrated on the roof. In fiction, the impression of objects and the imagery of factors all travel to the paper that is placed on the table and which is brought to the floor by the wind entering through the half-broken glass of the window. About a foot from the table is an eight-inch-long tunnel between the living room and the bathroom.

In the background are the sounds of the city. All of them are dirty in this unit of sight from each other, on which the curtain of the eye of the presence has fallen. It moves forward. It has five microscopic-sized babies on its back. Which gets drunk from the muddy water of the Johar formed in the side of the tunnel. Meanwhile, a male scorpion emerges from a dark corner surrounded by darkness and the female approaches him after seeing the calves. The female allows him to touch her and the two grasp each other with the claw-like jaws of their wings. By going to a dark corner, they devote themselves to the process of sexual mixing. In comparison to females, since the intensity of the male's sexual passion is momentary, this natural difference in sexual behavior takes the form of a contradiction in the response of the female and the male scorpion. Tries to separate from matter and run away. But it does not have enough strength left to separate. After hatching, the female scorpion rains her tail whip on the male and eventually eats his entire head. Leaving the rest of the body, it moves slowly to one side. From dark corners shrouded in darkness, swarms of insects move towards the decapitated male. The male scorpion dies but stores his survival equipment in the body of the female, which also strengthens the female.

" tareqi ke is waqoway ka jadu is (madah) ke pait mein
samandar ki lehar ban kar sir uthata hai is ke saaray
wujood ko kharay par pthnian deta hai, tab is ke pait ke
wasti chhaid se paanch khord beeni size ke bachay aik aik
kar ke bar aamad hotay hain. kuch arsay baad un mein
harkat hoti hai to woh ringte hue is ki peeth par sawaar ho
jatay hain. "(5)

Now the female scorpions are again in the bottom of the tunnel, which gets drunk with the muddy water of each one. She shakes her head trying to get out. During this period, five microscopic children slip on the floor due to the uncontrollable shaking of their bodies and make a pattern on the white paper. The story ends with these texts.

"safaid kaghaz par utartaa thar kutta, ubalta naqsh ka
zeher dabbay mein kirnoon ka target be jaan jism, fiza
mein ulajhti, bichrtee, shehar ki aawazian chhat par khirki
ke frame mein atay, ulhajtay, bichartay aks, yeh sab aik
dosray se nathi, nazar ki is ikai mein gandhay hain jis par
mojood aankh ka parda gira hai. ab parda uthta hai."(6)

Throughout this myth the scorpion is a symbol of human behavior today and it is justified that scorpions represent the facts of the entire process of creation. Scorpion is a poisonous animal. Stings with its tail. It has no ears, so its other senses are very sharp and reacts to the slightest sound. A female scorpion carries her young on her back. And sometimes these children come for its food. In this whole process of scorpions, different facts of human life can be recognized. Anwar Sajjad has examined a deep experience of scorpions in animal level and has not allowed this myth to be just a story of scorpions, but a separate and distinct one from the white paper window panes, outside noise, muddy water etc. A meaningful case has been presented. At the analytical level its interpretations are possible but still it is beyond interpretation. For example, if the white paper in the hands of the individual is called the blank canvas of his life, which is on the table of his intellectual level, then many kinds of social and political facts can be recognized.

For example, a gust of wind is an external situation where a person picks up paper from a table and drops it on the floor, resulting in muddy water stains, including drops of scorpion venom. Thus, the blank canvas of one's life is filled with colors full of poison and filth, but from another angle one feels that poison and filth are living realities because they are part of the situation in the room. The internal environment is also involved in the process of dissolving the poison and filling it with impurities. The other side of this legend is the story of the process of creative art itself. The process of creation is similar to sexual intercourse and its aftermath. The female scorpion is created by Jones allowing the scorpion to collide with her body. All the juice of the stomach of the male scorpion wants to go out of his control and go under the control of the female, and thus in the middle of the creation, they make an impression on the white paper in the form of five babies from the stomach of the female.

The patterns that are mixed with each soil water. The act of sexual intercourse, which takes place in dark corners, its magic rises like a sea wave in the womb of the female and rolls out. During sexual intercourse between a male and a female, another male tries to dominate the female, but since the female is mating with the first male, he fails. The first male has emerged from the darkness while the location of the second male is unknown. It can also refer to the class system at the social level. Because in this context, the first collection of the legend also helps, that is, if a scorpion is surrounded by a circle of burning fire, it dies by stinging itself. This has been proven wrong. The cave and the circle of fire is also a symbol of sex and the darkness of the environment, poverty, poverty .and oppression. That if the calf is confined in a box, it dies due to sunlight and loneliness The pineapple box is empty or rather the pineapple in the box has already been killed. Which has an artificial glow in sunlight and this glow attracts matter. The scorpion gets

trapped in it. It is also a reference to the death of the creator in the artificial and dazzling light of a certain system. Thus, the myth makes a journey from reality to symbol and conveys a sense of semantic breadth. The female scorpion comes and performs her task, which includes not being eaten by the scorpion, but the biological component of the head of the scorpion she eats is in the form of water. This aspect of the myth is also worth noting when as the light gets brighter, the artist moves into semi-dark spaces and performs the work of creation. Thus, the scorpion does not remain a simple piece of cloth in the myth but becomes a symbol. The conflict and struggle of male and female scorpions can also be interpreted as the conflict between different countries or different political parties. In this sense, the subject of this story can be political turmoil, sexual immorality and social corruption that is overshadowing the universe in the present day and then this aspect of the nature of the main character of the story Scorpion that in certain circumstances. He doesn't even avoid dying by stabbing himself. In spite of all these speculations, it is difficult to ascertain the original point of view and intention of the author of the myth. There is a web of symbols in which the mind of the reader can be referred to in the land of the mystical "Vacchu Cave Naqsh", a myth "Kekar" which is completely covered with an atmosphere of symbolism. The main character in the story Kekar is a donkey. The author of the myth has tried to prove that man is similar to the donkey. Even here, the author of the myth has not explained his point of view and purpose. In Anwar Sajjad's symbolic fictions, Cinderella can be presented exclusively. Of course, Cinderella is a symbolic story and contains some abstract ideas.

Because it does not have such a defeat in the plot that there is a lack of continuity in the narration of events, nor is the story characterless, nor does it present faceless or inhuman characters. The main character of the story is a girl, sometimes thinking that her life is not in prison or maybe she is yet to be born, sometimes she interprets her imprisonment as eternal imprisonment and then when she escapes with a handsome young man. As she begins to do so, she hears the mysterious voice of the red-robed man who wants to stop her from going with the young man.

" to phir meri aik baat manu jab waqt thehr jata hai aur
mrta sun-hwa lamha dosray lamhay mein janam laita hai
is lamhay se pehlay lout aana. “ (7)

Time really stops for once when she leaves with this young man. Just then the bedroom clock chimes: Time has stopped, stopped, come back, run away, come back before the first breath of another moment.

However, she begins to escape, but in the frozen time, this state of escape also persists and readers see that at every door her stepmother and sisters stand with arms outstretched to catch her. She is running around like crazy in this paradise. The prince's laughter stops. They are chasing her in the midst of screams and she is running away hiding her seventy with her hands, running away and then it is felt that this time is not of this world because the time of this world does not keep or let it close. He moves forward with the entire universe in his fast and furious current, so that it is not his nature to look back. The heavy blooded, the dog, the madman in the red cloak and the prince are all

symbolic characters. The dog and the prince emerge as antagonistic forces for the protagonist, which she is unable to cope with, and hence she is unable to unravel the tangles of her life. The smiles and kindness of his real parents, which he may have had in his childhood, shrink and disappear in the presence of a stepmother, sisters and a bloodthirsty dog, and that sadness becomes a symbol of grief, deprivation and despair. In this way, her imagination and her universe remain very limited, but at the end of the story, her attempt to escape and her continuous struggle give a new twist to the story. Anwar Sajjad has tried to convince through the new interpretation that the past makes the present more important. Here he has emphasized the importance of the present instead of the past.

Like Cinderella, the various characters and objects in *Kekar* all merge into one characteristic unity and appear to be an extension of the main character. All people go away kicking the womb of the earth which is to them a step-mother whose breasts have no milk. Fed up with the desolate whiteness of the land and escaping, the protagonist sees the lush green trees of *Kakar* and decides to stay there, and he unsuccessfully tries to turn the whiteness of the land into green by carrying buckets of water on a donkey's back. The donkey is himself that he said to the donkey panting on his hands and knees, I am you and you are me.

" is ne uthte hue gadhay ko hanka. ao phir darya ko
chalein ke pani bhaap ban ke aasman par chala gaya. aao
ke hum is daimi amal ka hissa hain, yahi hamara inaaam
hai. yahi hamari saza hai kam yeh hamara apna faisla hai
ke hum zindah rahen ge, hamari kashmakash hamari
khawahishon ka musalsal hai."(8)

From the beginning to the end, the author of the story has presented his experiences and observations in the symbolic system and has tried to prove that the human being is similar to the donkey as the main character. The person who goes through the paths of sorrow and happiness and carries the burden of all the problems of life unwillingly. Declaring every place unsuitable for the solution of his problems, he wishes to change the place, but even there it proves to be useless for the betterment of life. Keeps, therefore, the myth writer has declared the nature of the kicker as a symbol, looking at the natural state of man. There is superficial symbolic meaning throughout the story. Anwar Sajjad's short story "*Holiday Ka Day*" has an entirely profound symbolism, which touches the limits of the and makes the atmosphere of the story full of mystery. With reference to this legend, the incidents of the golden and bitter combination of husband and wife while living married life have been mentioned. The husband is a clerk in the office and he is also short-tempered and ironic based on the nature of the work. Even though his wife is of the same temperament, he expresses his negative character by his actions. In such a case, both are seen crossing a bridge in a mysterious way. Then the husband entices the wife to go into a cave or just into a dense row of trees. Finally, the wife goes in and has to face a moment of terror as the husband enters at the sound of the wife's voice. The author of the story presents the fearful moment of the wife in a vague way which confuses the mind of the reader. The situation is hidden

in the meaning of Tahdari, but when the wife comes home, the locket is missing from her chest. It is the locket, which the husband puts around the wife's neck at the time of marriage, that is considered as a symbol of the fulfillment of terms between the two families under the social code. The condition of the wife becomes like a sahmi as her husband is nowhere to be found. In fact, the title of this fable is a symbol because the holiday is a symbol of women's freedom and the day the husband and wife went out for fun was actually not a Sunday. That day was the day for the husband to attend the office. Looking at the symbolic meaning of this legend, Shamsur Rahman Farooqi says.

” bivi –apne ghar mein hai aur is ke seenay ka locket gayab hai. yeh locket shohar biwi ke taluqaat ya samaji rishton aur ansiyat ke muahiday ki alamat hai. ya is ghulami ki jo shadi ke rishte zariye aurton par aed hoti hai. afsaanay ke shuru mein chirya ghar mein qaid jungle ka badshah is majboor lekin yeh batin qowat mand tabqay ka isteara hai jo is waqt qaid hai lekin kabhi azad tha. chhutti ka din khud aurat ki azadi ki alamat ho sakta hai kyun ke jis din ka waqea afsaanay mein bayan kya gaya hai woh asal chhutti ka din nahi tha kyunkay asal din yani itwaar ko to shohar apne Afsar ke ghar haazri deta hai.“(9)

“Sazishi” (number one) is the first myth of metaphor. All its characters and events are symbolic in nature, making the fiction completely non-explanatory. The canal diggers who look at each other and feel that they are prisoners, the old man who joins the prisoners either as a prisoner then as their protector and makes Mohenjo-daro his homeland and its famous dancer his wife. , a young man with a newly sprouted mustache and who gets caught by guards for pulling an old man's beard, or who is perhaps the bastard child of a famous Mohenjo-daro dancer. All these are symbolic characters. The old man, in relation to Mohenjo Daro, is a symbol of the past as well as a metaphor for the canal diggers as lost as he represents the extinction of all things. The canal diggers are sitting worshipping the mounds and their silence is conspiratorial. The desire for the completion of the canal is synonymous with the desire to overcome silence.

The story is stretched out a bit and with extraneous references, the old man, the young man, and the action of the canal diggers all give the fable a sense of mechanistic thinking rather than symbolism. To a certain extent, the importance of conspiratorial A is due to a certain behavior of the language, and it is more a campaign and an expository fiction than a conspiratorial one. In Anwar Sajjad's legend, it becomes appropriate to mention the Nile as well.

A symbolic meaning emerges from the child's actions, which indicate protection against the disorder of society. In this legend, two events take place simultaneously and both of them are the same situation on the intellectual principal level. Apart from them, there is a third event which seems to be the result of the campaign of the first two events. The main theme of his fiction is the oppression and oppression of the ruling

class, which is the victim of the common innocent man. Here the extreme of cruelty is shown. This persecution is not individual but collective because the central nameless of the story. The persecution of the rebellious character is witnessed by his mother and wife and psychologically he himself goes through this painful experience” as Neel's nameless character as a victim of coercion by the political and social dictators of the present time. have been presented which are not only in our country but in all the countries of the world. Those who are playing the bloody game of atomic bombs, including Iran, Iraq, America, India, Pakistan, Bangladesh, Africa and many countries. ” also depicts the conflict between the ruling class and the rebellious poet in Neel. It is not possible to identify the oppressors here because they are masked but they are the representatives of an entire oppressive and oppressive class. Likewise, the oppressed protagonist is a representative of both the peasants, laborers, clerks, poets, and lower middle classes and is the only one who is helpless for all of them. He is being punished for his sins because he is neither a thief, nor a rascal, nor a drunkard, nor a bandit, nor a murderer. His only fault is that he is an awake minded, conscious and sensible person who is not satisfied with the current situation and in it. He not only wants to change but also acts to achieve his goal.

In this regard, he is arrested for a speech to a crowd, longing for the voice, the ideas he had absorbed into his being. Today was his Freedom Day and he was expressing with the crowd the fact that he is also human, free. There are no slaves or animals and this was not only his but all, the voice of the crowd's heart and the call of conscience. If it is dangerous to express wishes, thoughts and words with voice, then the whole crowd outside, the whole city, the whole stubbornness is dangerous. They have broken the seals of oppression and tyranny on their destiny. Can all of them be punished? Then why are the people who are parts of the stamping machine alone destroying it? Can they stop the language of the entire universe by putting an ember on his tongue and taking away his power of speech? Only by oppressing him in the torture chamber, by annihilating his personality, will they be able to suppress the voice of revolution emerging from his being. He has already handed over to his child the attributes which he has been accused of as faults. Then that innocent child is already trying to protect these precious things inherited while he is also suffering from adverse conditions A child sows a seed of a plant with red flowers in the yard of his house. After some time, a negative small cone emerges, tearing the soil with its sharp spike tip. Meanwhile, this accident happens with the main character. He is captured and taken away and his mother and wife are also called to witness the torture done to him. On the one hand, there are cruelties on him and on the other, nature also gets angry like in classical Greek dramas. The little child cannot save his father from cruelty and violence, but he succeeds in saving the young bud from the force of nature and storms. Here it becomes clear that only destruction is in man's power, not construction. This quality is in the divine nature, which instills so much courage and courage in a small child that it becomes the protection of a budding bud, which hides in its existence all the possibilities of turning into a tree in the future. . As if it is not only the protection of one person, but it is undoubtedly a symbol of the protection of the future of the whole

society and a metaphor for the functioning of human hope. It is also a sign that when oppression reaches its peak and is followed by total destruction, there are certain elements that remain which lead to reconstruction and later to the suppression of this oppression. It helps in overthrowing the throne. From this we conclude that even in the storm of destruction, the buds of construction remain open.

At the beginning of the story, the image of the westernized military officer is shown hanging in a frame on the wall. The red color of his pocket handkerchief is shown fading to a lizard at the top of the frame and a moth nearby which the lizard moves forward to hunt the moth and is close to portrait. In the legend, there is no mention of the fall of the portrait or the death of the criminal. The author of the story has left the two events here and completed the third event. In this whole myth, the child's innocent actions have given priority to the future over the present and the human being has been presented as a symbol of better and better future than the present. Anwar Sajjad's fiction "Dub Hua Aur Linja" is a fiction based on sexual themes which exists entirely within the realm of symbolic system. The eternal secret of Adam is hidden in this legend. The story revolves around self-talk from the beginning and the whole atmosphere is created in the shrinking mind of a teacher.

The role of the teacher is not solid and defined because the teacher, seen in the background of an abandoned school, emerges as a minded being and feels the pain of his environment in the form of a shy one. Teacher, Drummer and Linja. All three are variations of the same character. In the teacher's eyes, all the lakes in the valley have dried up and his words about the appearance of Hazrat Imam Mahdi and the return of Hazrat Isa are buried in his lips. The never fading moon on his hands is now a wish. The brokenness of existence and the suffering of the self, the unachievable striving and the absence of harmony with nature are manifested by the arrogance and then the symbol of Dolchi comes out, which is the new side of the teacher. Dolci's voice (dum-dum-dum) emerges in the burnt-out abandoned schoolhouse, and in the background is the voice of hunger, the enemy of the solace afforded by Joven. Thus the drum becomes a symbol of this consciousness of the teacher. In which the survival of the individual is hidden but the condition is that the individual reveals his harmony otherwise the noise of the drum may be dominated by hunger. Despite Kashmi's death in the legend, near her bloodied corpse is a living child with a burnt finger who matches the drummer. It is the revelation of a new genre of art in the changing creation of gender. The musical harmony in the creation of the child indicates a better way of thinking. All the events of the fable form a symbolic unit. And the suffering and chaos of the caste, the unnatural factors of the environment, the degradation of the sex, the absence of harmony with nature, the deprivation, the hunger, the lack of knowledge, the effort and sin, all show the complexity and chaos of the present society. The teacher who wants to live like the sun and the wind, characters like Linja and Dholchi are not external and concrete characters but inner emotional and intellectual states that conflict with each other. However, Anwar Sajjad has tried to say a lot in terms of symbols and metaphors in his work. The metaphors and symbols they used. They are closely related to the main idea

of the story. This central idea can leave a deep impression on the mind of the reader at the end of the story.

Provided they understand it. In order to understand such stories, it is important that the reader expands and deepens his observation and study. Develop your consciousness. The biggest problem facing the conscious man today is how to find the meaning of life which is getting lost in the darkness of meaninglessness due to various reasons and how to understand the purpose of existence. Thus, this search has continued throughout the ages, but it has intensified in this era. Existentialist movement is running all over the world. The socio-economic and political conditions of our country created the environment for this movement after independence. Anwar Sajjad's collection "Chauraha" is worth mentioning in the context of existential fictions. Today, man is standing at such a crossroads, where it has become difficult for him to choose the path to his destination. The conflict between external and internal has put him in a strange dilemma. In this collection, Anwar Sajjad has described the mental and emotional conditions of modern man and has told how man came to this sawdust and now he is standing here thinking how to find the meaning and reality of his existence. Step forward. The main goal of his life is to find the meaning of life or to create meaning in life. He is to continue this search globally. He wants one who is free from the bondage of time and place.

Anwar Sajjad has also experimented with expression in relation to various diseases and has tried to involve the technical cause of the disease with the objective realities. In these five myths, epilepsy, cardiac asthma, gangrene, cancer, and rabies, the diseases become symbols of different realities of society and their causes can be seen in the context of the present day, for example, the cause of shortness of breath in cardiac asthma. A person is unable to address people and returns with regret and failure. The atmosphere seen in the myth suggests that those who are the mother of words yearn to be born from the womb of sound because the breath is guarded by dust, vapors and smoke. Similarly, "The arrival of the nine-plus-year-old in gangrene has occurred in an atmosphere in which gangrene itself is the rising of the sun to get rid of this season of gangrene, and waiting for the sun is a torment in fear, and deep darkness." These five stories of Anwar Sajjad. according to Dr. Shamim Hanafi

” itminani ki " back waqt aik holnaak aur sanjeeda be
raah bhi aur is ehad ke tamashay ki deed ke liye kuch aisi
khirkiyan bhi hain jin par aik safaaq tanz ki chilman pari
hui hai. “ (10)

Anwar Sajjad's style contains all the elements of symbolism, imagism and surrealism, which are considered as elements of poetry. That is why his fictions are thought to be poetry. They have more lyrical elements than prose and look closer to poetry and create an impression of poetry. The fiction collection "Aaj Mein" features a girl character, who is a symbolic character. "In today's first story, this girl is silent in a dark and sad silence waiting for the person who will come to her room. In the second myth, the girl is only empty because she is forced to offer her exploiters first one breast to suck milk and then the other until the nipples start leaking blood instead of milk. The third myth is

an extension of the second one and the girl is exhausted and rejected by everyone and she is deprived of the status of motherhood. She expresses her infertility and vows to give birth to future generations.

In the fifth i.e. the last story, this girl is separated from a young man so that new patterns are not born that can stab the sword in the chest of the oppressive centuries, but the existence of both of them has been embedded in each other on the identity cards. Desire to give birth to a new Adam. In this way, the symbol of the girl gives a unity to all the five myths and reflects today's ill-fated minded man who considers the girl to be a mere object of use and this myth is a symbol of the materialistic society. The events in this myth are very ambiguous. The first of the collection of fiction "Aaj" see the last few passages of the fable which reflect the trend of Christianity today.

" jinhein tay karne walon ka wahan koi nishaan nahi,
yaad ka koi naqsh nahi –apne kamray mein aaye .
aur aik baar phir baan ki chaar payi par late jaye. kam se
kam jagah ghairay ke simti simtai. sakit
aik baar phir muntazir, sannaate mein tareek, door, kabhi
nah khatam honay wala sannata, is behti
Dehkti dhoop mein aik bohat bara khala" (11)

Collection "The opening lines of today's second (two) fable make the reader cringe and inspire hatred against the animalistic person. Here, the girl is a symbol of forced poverty.

"sanwalay salone, doodh bharay shafaaf mulaem pastan
pehlay woh aik pastan doodh choosnay ke paish karti hai
phir dosra choos choos ke jab un ke jabray nidhaal ho
jatay hain! aur pastanoo se doodh ke bajaye laho ke
qatray rasnay lagtay hain to woh zabaan se laho ka
zayega thoknay ke liye mooh hata letay hain pastanoo par
un ke taiz nokeelay danoton se kharashein khenchi nazar
aati hain aur un kharashon se ubhray chhootay chhootay
surKh surKh Laal. sanwalay salone, shafaaf mulaem.
qitaar dar qitaar ubhartay rehtay lalonjurey pastan ab
doodh se khaali woh usay gang kar dainay wali aik
tasweer dikhata hain jis mein khirkion darwazon par
dabeez parday parre hain, jin ke peechay doodh bhari
nehrein behti. darakhton par woh phal ke jis ki khwahish
karo tokhod mein chalay atay hain “ (12)

In the following quotation, there is a satire on a noble and learned man, and the story of sexual exploitation of a girl, and at the same time, a symbolic meaning emerges from this legend, who become the leaders of the civilized society by oppressing them in the garb of nobility. But the truth is that God's wrath is revealed only on the wrongdoers.

" aik dosray se baghal geer, aik dosray ke hont choostay
hue hawas ki is mitro ke potli par koi dhyaan nahi deta.
sabhi ne mujhe chore diya? aalmon ne bhi? nahi yeh

namumkin hai! "

log takhayyul ne aalmon ko un ki takhayuli soorat ke sath itna concrete kar diya hai ke ab woh sab, computeron ki hadaayat par is ke wujood mein ikai soorat simetnay national park ke is konay mein khushk jharion ke neechay jharoo ke baans ko charon mein bhenchay hejaan mein mubtala hain, aur un se zara daur hatt kar haulay hue behti sun-hwa mein jhomtay khud ro jungli phool. sawal ka koi jawab nahi ke ab computer bhi gang hain. ke mamooli ab androoni bairooni tufaan mein dhaly, har qisam ke jadu se azad daastaa'n hain. woh rohansi ho jati hai kyunkay ab to is ka badan bhi hejaan mein toot toot kar dheela par gaya hai. purani boseedah car ki terhan matruka karon ke qabrustan mein, ho sakta hai yeh skrip bhatteoon mein pighalta, kathalion mein dhalta koi aur shakal ikhtiyar kar le par woh madah nahi. maa nahi, ban nahi saki, ban sakti hain . woh madah nahi . mujarad hai . herat hai, zalim ka chehra kitna bhi mazloom kyun nah dikhayi day, is par kunda zulm ki tehreer bhi nahi millti . azad insaan is tehreer ko parh kar hamesha khilkila kar hans dete hain. aur daur hatt kar, haulay haulay behti sun-hwa mein jhomtay, khodro jungli phoolon ki aur ho letay hain. "(13)

In the following passage, the distorted present of today's machine age and the beautiful simplicity of the universe is expressed in symbols. The oppressed human being, especially the sexually exploited girl, naturally desires that

When will the simplicity of nature be restored?

" aik aik kar ke katete girtay zameen ke zakhamo mein utartay spoton sipration ko aankhon mein samete, apni chhalni chhalni kookh ko dono hathon se sambhale, seenay par photte aatish fishan anaron ke noor mein is jagah ki talaash mein srgdan hai ke jahan tulu hotay Sooraj ki kiranen aik hi rang mein smtti nai dlhnon ka libaas hain, galoon ki laali, honton ki srkhi aur dilon mein dhuk dhuk ki aawaz hai .
—apne aap se ehad kiye ke woh is nkhari nkhari shafaq rangi fiza mein, zameen ki matti ke aik aik zarray se apni kookh se teekay lahoon ki aik aik boond ko haamla kere gi

naye spoton spater yun ka janam
lekin yeh khabar koi khabar nahi
duniya ke ghair janabdaar lafz, aawaz ki soorat tehreer
mein dhaly mukhtalif prkron se atid te ke is shehar ko
shikast hui ke hui.
aur janbazoon ki tareefon mein rtb allsan sirf khabar
chahiye. nai hansny khaiz, halakat ki ya ghair mutawaqqa
fatah ki .
sab taraf aman hai. soorat qaboo mein hai ,
shehar ki ragon se pekaron mein baaz gasht .
aur shehar ke ragon ke maken shehar ke lahoo ke nashay
mein bad-mast nahi
jantay ke shehar ki ragein .
rafta rafta khushk ho rahi hain .
aur bahar se hamla aawar, franken shain ke afriaton ke,
teer chillate haath ab rafta rafta shehar ke gird muthi ki
soorat simat rahay
hain, shehar ke jin ki ragon mein woh bhi baithy hain jin
ke sath un ka gath jor hai .
kab hoga? kab tak hoga ?
naye spoton, huspiter yun ka janam ?" (14)

The last few passages of the epic five included in the epic collection "Today" are being presented, which is a symbol of a possible era, which must be the existence of a new era for the end of the current era, but it fell on the self-interested people. If they don't allow it, then a boy and a boy are separated from this girl so that a new generation is not born. Surely, the generation will adopt a revolutionary method to end the era of oppression.

" irtiqa ki aik shakal hoti hai, inqalabi shakal .
to yaka yak is gabbar o jawan ke wujood se uchhalti,
tadapti, andati laharen khushk zameen parenthti, tadapti,
dheeli padtee. enthti –apne badan se uchhalti wehshi
lehron mein se usay wahan jakerti, chodthee, jakerti hai
jahan shehar ka gardaab hai .
shehar ka gardaab sadiiyon ke jabar ko nighalnay ke liye
be sabr, naye shehar ko janam dainay ke liye be qarar. . . .
samandar ke razon mein tertey mere paas aao ke mein aur
tum aik dosray mein aik saahil par naye aadam ko janam
den. tum usay zameen par chalna sikhao gi aur mein usay
asmano se tulu hona sikhaon ga .
nanhay Munnay gole matol bachay ki ragon sharianon
mein, is ki chatiyon mein dharakety doodh ki dharkan,
zabaan par woh zayega jo is ki chatiyon mein safaid hai
par nanhay ke dil mein utar ke surkh .

woh gabbar o jawan talwar sonte, apni maa ke pastanoo
ki tanii bhtnion par zabaan rakh kar –apne baap ke lahoo
ka zayega chakkha hai. aur ghani fizaon mein ghani
jharion ke beej jugno !

siyah zamee par khushk pattoun ke boojh taley dabey
qumqamoon walay kapray aur setaaray ke jinhon ne
anjanay mein is par asaraar arz aadam ke nisf kere par
roshni bichai .

woh sab is mein ikai soorat mojoood hain .

phiray hue jabir sadiiyon ke seenay mein talwar mein
ghonpne ki

khwahish liye chromosomes ?

mustahsan, jagmagaty, roshan nijaat ke liye

muztarib"(15)

Anwar Sajjad's three stories Zindan Nama, "Night's Travel Nama" and "Yusuf Khoha, the dark and cold night in the city and the structure of a house in this city, and men and women." A somewhat shared status creates a symbolic atmosphere.

The pearl of creation found in Anwar Sajjad's fictions is the hallmark of his individuality. Here the characters have the status of symbols and their action which creates the events is naturally free from logical framework. Anwar is Sajjad. Most of Anwar Sajjad's symbols are related to or borrowed from biology and sexuality. Gender is not the subject of Anwar Sajjad, but a catalyst through which he perceives realities beyond gender. The young girl is the main figure in most of his fiction. This fighting force is a symbol of creation and construction, despite the invasion of the forces of oppression and exploitation, it nurtures life and then gives birth to it. Cinderella. The same girl is also seen in five short stories including Zindaan Nama, Yusuf Khoha, Dub Hawa Aur Naja, and Cancer and Aaj, who tries to escape from the oppression of the exploitative forces and thus be enlightened by the process of creation.

Two aspects are very prominent in Anwar Sajjad's fictional universe, which have the status of his identity. One is that in Anwar Sajjad's fiction, the subject is presented in the form of the complete essence of the events. His character here is not a human being or a member of the present society, but a symbol, despite his human qualities and actions. In other his contemporary fiction writers, the character here is usually a member of the new society or represents the larger society, while in Anwar Sajjad's fiction, the character is neither an individual nor a person. Represents the gathering. On the contrary, it is a reflection of a social or political situation on an intellectual level. Anwar Sajjad portrays the atmosphere and atmosphere on a level of thought and presents it as a character because he does not see things from a normal point of view. The second is subjective or subjective in nature. In Anwar Sajjad's social, political and social situation of oppression, tyranny, oppression and violence, the element of freedom is awakened everywhere. That is, Anwar Sajjad's fictions are not manifestations of a defeated dream, but are full of the complexities of society and the aspirations of regeneration within its confines. Anwar Sajjad is full of desires for more

than salvation. Anwar Sajjad believes in a more personal and individual freedom than salvation and a wider freedom than that. This belief can be seen in his fictions in the role of the girl who wants to be reborn or who wants to be born again. She wants to give birth to someone who can thrust a sword into the chest of the oppressors of the centuries. This optimistic and hopeful attitude is rarely found in modern fiction writers. In the light of the above statements, Anwar Sajjad's fictions include a modern intellectual aspect by deviating from the ancient tradition of symbolic system and myth-writing. Shamsur Rahman Farooqi says while discussing about it:

" anwar sajjad ke woh afsaanay jin mein yeh kefiyat numaya hai, afsanwi zabaan ke un imkanaan ko roshan karte hain jin ke zariye afsaanay ki taameer to mumkin hai aur takhleeq no bhi shayad mumkin ho jaye. nasr mein shair ka ta-assur peda karne ke liye barah e raast un tareeqon ko istemaal karna jo shair ka khaasa hain. kamzor takhleeqi car guzari hai. anwar sajjad ke pichhle afsaanay is nuktay ko bakhoobi wazeh karte hain ke shair ka asal ta-assur aik terhan ka asaraar aik terhan ki Haibat aur is kefiyat ka naam hai jis mein hum yeh mehsoos karte hain ke koi bohat ahem baat hogayi hai. agar chay is ki ahmiyat fori terhan par poori terhan wazeh nahi hoti. isi kefiyat ka aik aks khawab bhi hai. aur khawab ki aik khoobi yeh bhi hai ke is mein woh tamam baatein asli aur fitri maloom hoti hain aur roz maraah ki zindagi maloom hoti hain jo mantaqi duniya se baeed hoti hain. khawab ki duniya mein roz maraah ki baatein shehar, sarrak traffic, bazaar, dukaan, daftar bhi hotay hain aur par asaraar jungle aur maidan aur darya aur pahar bhi. aksar yeh bhi bah سمندر شانه hota hai ke shehar ki sarrak aur jungle ya nahi mehsoos hota. “ تعارض shana nazar atay hain aur koi (16)

In another place, Shamsur Rahman Farooqi says.

" anwar sajjad ne urdu afsaanay ko bayaniya se azad karne aur maklmay ki naam Nihaad fitri riwayat se daur le ja kar maklmay ko izhaar kirdaar se ziyada izhaar waqea ke liye istemaal karne ki koshish mein jo kamyabi das saal pehlay haasil ki thi, is ke baad un ke yahan aik terhan ka inteshaar shayad is liye bhi milta hai ke guzashta kamyabi ke baad inhen puranay afsaanay ke hisaar ko kisi aur zawiye se tornay ki zaroorat mehez aik takhleeqi baghaawat ke tor par mehsoos hogayi. un ke novel' khoshion ka baagh mein beya nih aur maklmay ke riwayat andaz se hatnay lekin khud –apne guzashta andaz se inhiraf ki aik aur koshish bhi millti hai.

tafseelaat ka woh bayan jis mein roshni ki baar yak lekin
taiz lakeer sirf inhen pehluo ko Munawar karti hai jo
waqeye aur waqeye se mutasir honay wali ashya ki thos
haiyat ko saabit kere aur guftagu ka lehja khud kalami se
le kar diary tak ke andaaz ko muheet ho, anwar sajjad ka
khaasa hai. “(17)

Thus, it is concluded that the stories of Anwar Sajjad shows collision of social conflict included in them

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