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## **Elements of existentialism in Nisar Aziz Butt's novel "Karwan-e-Wajood"**

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### **Abstract**

Nisar Aziz Butt is the great novelist of her era. She cannot be ignored in the history of Urdu fiction. She continued his creative journey with the austerity of a Sufi, which continues till today. She is considered a serious reader of literature. She has written four novels, "Nagri Nagri Phira Musafir", "Darya Ke Sang", "Ne Chiraghe Ne Gule", "Karwan-e-Wajood", "Aap Beeti" and a book "Qur'at-ul-Ain ki yad main" is written. Nisar Aziz Butt's third novel "Karwan-e-Wajood" came out in such a period. While there was a severe shortage of novels for a long time. The publication of other novels in this period is also a good omen. Intizar Hussain's novel "Basti", Anees Nagi's novel "Deewar ke Peeche" and Hijab Imtiaz Ali "Pagal khana" which is a sign that our writers have started paying attention to the novel. This article is based on the Elements of existentialism in Nisar Aziz Butt's novel "Karwan-e-Wajood".

### **Key Words:**

Nisar Aziz Butt, Elements of existentialism, Urdu fiction, "Nagri Nagri Phira Musafir", "Darya Ke Sang", "Ne Chiraghe Ne Gule", "Karwan-e-Wajood", "Aap Beeti", "Qur'an Al-Ain ki yad main", Intizar Hussain, "Basti", Anees Nagi, "Deewar ke Peeche", Imtiaz Ali Taj, "Pagal khana".

### **Literature Review**

Nisar Aziz Butt's third novel is "Karwan-e-Wajood" Which was written in 1980 by Ahmar Ashar publishers Lahore. This novel consists of 310 pages. This novel is an odyssey and is essentially a journey into the inner self. Allama Iqbal's poems cover the theme of this novel. Which are written in the beginning of this novel. According to Dr. Humaira Ashfaq.

The lyrics of Iqbal's poem "Saqee Nama" determine its theme.

"faraib-e-nazar hai sukoon o Sabaat

tarapta hai. har zarra kaayenaat  
 teherta nahi karawan-e-wajood ke  
 har lhzh hai taaza shaan-e-wajood  
 (1)

These lyrics of Iqbal explain the central point of action of Iqbal. For him, life should be a journey, but for him the meaning of existence is much more than that. The famous critic Islob Ansari sums it up like this.

Two lyrics from Iqbal's Saaqee Nama:

fraib nazar hai sukoon o Sabaat tadapta hai har zarra  
 kaayenaat  
 tharta nahi karwan-e-wajood ke har lhzh hai taaza shaan  
 wajood  
 "jo Nisar Aziz Butt ke novel bah unwan karwan-e-wajood  
 ke (epigraph) ke tor par istemaal kiye gaye hain. is ki  
 Mansha ka pata dete hain. aur is ki Tafheem o tashreeh ke  
 liye mo-asar kunji faraham kere." (2)

Iqbal gives the message of action and action, but Nisar Aziz Butt has tried to present the journey of existence and its inner journey and its deep layers in this novel. In which all aspects of human existence are expressed. Therefore, existentialism is an important topic for psychoanalysis. In "Karwan-e-Wajood", Nisar Aziz Butt is unconsciously influenced by the Western movement of Existentialism and highlights the deep sense of meaninglessness of existence. Although, like Sartre, the characters of this novel and their thoughts and ideas do not have a philosophical style. However, the way of life of the characters seems to be influenced by the existential philosophy and thus "Karwan-e-Wajood" seems to represent the existential philosophy of world literature. The novel seems to revolve around the two main characters Sara Zia and Samar Saleh. Humira Ashfaq says about this.

"samar ka kar daar wajoodi anasir aur sarah ka kirdaar  
 ainiyat pasandi ke nazriye ko ujar karta dikhai deta  
 hai. samar ka kar daar apne andar sehar angazi aur par  
 asrariyat samoye hue hai."(3)

If seen, this novel is the tragedy of Samar, but if considered, it seems to be the tragedy of Sara too. Samar holds existential theory and existentialism is the main theme for disintegration of self, egoism in existentialism is part of narcissism. From which social relations and ideals are formed. Samar is selfish. In all the novels of Shaar Aziz Butt, the characters are wandering in search of an ideal. According to Dr. Mumtaz Ahmad Khan:

"Nisar ke haan aadarsh ki aseeri aik ahem theme hai. jis  
 ke tajziye ko unhon ne teen navlon ke mushtarik canvas

par kamyabi se phela diya. jis ki zad mein guzashta  
dahaiyo ka par aashob siyasi, masharti aur tareekhi mahol  
fard ki nafsiati tahleel aur is ke naazuk khayalat o ehsas  
lamha bah lamha badalti zindagi ki qadren sab kuch hi  
agaya hai."(4)

Hasan Raza, Salman and Shakeela are the supporting characters of the novel. Hasan Raza and Salman's acting are the means to bring out the actions and reactions of the main characters. Hassan Raza's character revolves around Sara and Samar in it. Hasan Raza Murkazi becomes the medium to portray the various psychological and social attitudes of the character Samar.

The canvas of "Karwan-e-Wajood" is spread over two generations. In this novel, the conflicting attitudes of the East and the West have been seen through the history and society of the sub-continent in the background of social, historical, cultural, political and psychological conditions. And people affected by these attitudes who were victims of innovation and tradition. An attempt has been made to bring the mental and psychological struggles of these people before the reader.

Nisar Aziz Butt has tried to bring out the conflict between innovation and tradition on a conscious level in the background of this historical context. In this novel, he has seen the failure of the human being through the historical, political, social and psychological stages of trying to achieve his ideal and ideal, and because of this failure, he has seen the disintegration of the human existence. The ideal that Nisar Aziz Butt has made his motto in the characters of his novels. Regarding this, Dr. Sultana Baksh says.

"Ikn kisi na kisi nasb alayn se wabastagi Nisar Aziz ka  
pasandeeda mauzo hai. aur yeh mauzo un ke teen navlon  
mein jari o sari nazar aata hai aur unhon ne usay barri  
kamyabi se paish kya hai". (5)

The plot of the novel "Karwan-e-Wajood" is also loose and unorganized like his other novels. The plot of the novel seems to lack continuity, its plot is like a straight line. The plot should have the quality of suspense and make the reader wonder what will happen next. Nisar Aziz has made a good effort to present the story. According to Dr. Sultana Baksh.

"...aur is novel mein kahani kehney ki koshish nazar aati  
hai. Ilmi mubahis se guraiz novel mein dilchaspi peda  
karti hai."(6)

One can agree with the opinion of Dr. Sultana Baksh that there are philosophical discussions in Nisar Aziz's novels, but it does not make the reader bored. Rather, it exercises the reader's mind and allows him to connect the events of the story with other events.

The plot of "Karwan-e-Wajood" does not have any scope and innovation in it. Because the canvas of the novel is Muhammad II. In this, events are seen to repeat themselves from time to time. The characters of this novel seem to travel to new places, Dr. Mumtaz Khan explains about the canvas of the plot.

"Nisar ke teesray novel "Karwan-e-Wajood" ka canvas bohat mahdood hai. balkay yeh un ke guzishta novel "Nagri nagri phira musafir" ki janib murajaat ke safar ko zahir karta hai. "(7)

It is difficult to consider the repetition of events in "Karwan-e-Wajood" as a virtue of the plot and these repetitions of events can be counted among the defects of the plot. Dr. Mumtaz Ahmed Khan has pointed out the limitation of canvas. He can be admitted to be very accurate. Many of the characters and events of the novel are continuations of Nisar Aziz Butt's other novel "Ne Chiraghe Ne Gale". While reading the novel, the reader finds many disjointed and unexpected threads. Incidental links are not logically connected and connected. In the novel, there are many coincidences which are not connected with the story. In the novel, Hassan Raza's arrival at Sara's house and Sara's meeting without permission seems to be an inappropriate incident. For example,

"wo hasan Raza ne dekha. kisi ne is se ghairat nah barti. darasal woh is waqt is ghar mein Mahmood Shah ka maheman tha is liye is ki aao bhagat hui, chunancha Mahmood Shah andar se safena aur Rakhshanda ko baari baari pakar kar laya aur husn Raza se un ka taaruf kya. Rehman se bhi is ko milwaya. aur is ke baad woh dinon jim kar wahan baithy ke ab jaisay nah utheen ge."(8)

Mehmood Shah's only connection with Sara was that he was a stunt with Sara in the radio station and helped Sara. And Hasan Razar was the director. The two of them coming to their house like this and meeting Sara's family seems like a strange event, there are many events scattered in the novel that do not seem logical. The reader loses interest while reading these unrelated incidents and the reader gets confused by these incidents.

Hassan Askari's opinion proves that the meeting of Samar and Sara in London did not happen naturally. Rather, this event seems unnatural. Such incidents affect the structure of the novel. The story and events of the novel seem artificial. Overall, the plot is disorganized and loose and is a collection of incidents. In which different types of events are related to one person. But these events have no special connection with each other. However, the plot of this novel, though devoid of natural flow, can be grasped with effort and attention. Before discussing characterization let us try to know about existentialism. Because there is existential color in the characters of the novel. And the main character of the novel, Samar Saleh, seems to be influenced by the theory of

existentialism. Nisar Aziz is an Urdu novelist. He has accepted the deep influence of the intellectual movements of Europe and especially the philosophy of existentialism. The philosophy of existentialism is central to the thought of the novel Caravan Existence. Therefore, before discussing this important aspect of this novel, it is necessary to talk a little about the philosophy of existentialism. Existentialism is not the name of a fixed philosophical principle or formula.

The literal application of which is essential to the creation of an existential novel is a mental and intellectual attitude. As presented by various existential writers and thinkers with their own unique way of thinking and feeling. Sajjad Haris describes Paul Tillich's philosophy of existentialism in his book as follows.

" wajoodi tasawwur har aik azeem musannif ki tehreer  
mein dekha ja sakta hai. jo zindagi aur insani taqdeer ke  
masail ko zair behas lata hai."(9)

Although some people have taken this view seriously and they accuse the existential writers that these writers bring every great writer and philosopher into their ranks in some sense. Existential writers, on the other hand, claim that the existentialist perspective and its insights can be easily found in literature, philosophy, and theology at various points. In the 20th century, the existentialist attitude and ideology took the form of a regular movement and this movement had a profound effect on art and literature. The existentialist movement has a profound influence on three people: Andre Zand, Sigmund Freud and Sartre.

Existential thinkers give primary importance to individual over collective life. In their thought and philosophy only the individual existence of man is important. According to them, classes or groups are enemies of individual status and freedom because these classes and groups free him from all responsibility. On the contrary, existential thinkers also say that every individual is free and responsible for his own actions. With this freedom and responsibility of choice, every individual becomes a victim of mental anxiety and mountains of troubles fall on him, despite his freedom of choice, this individual does not know his fate. Its action takes place in the realm of space and time. So sometimes our actions lead to destruction and death, we choose responsibly. We don't know whether our decision is right or wrong. All existential thinkers make the tragedy of death a special topic of discussion. According to Piedger, real life is constituted by the constant awareness of death. The ease with which death ends life and existence. It shows the meaninglessness and futility of life. Commenting on life, Sartre writes in one place.

"hamara wajood baghair kisi sabab o maqooliat aur  
zaroorat ke tehat duniya mein nazar aata hai. tamam  
zindagi afraad baghair kisi wajah ke duniya mein atay  
hain. majboriyan aur kamzoriyon ka boojh uthaye zindah

rehtay hain. woh aik din haadsay ka shikaar ho jatay  
hain."(10)

In this regard, some existential thinkers pay special attention to the loneliness of man. According to them, man has become lonely and irrational. And the irrationality of life cannot be removed by any system. Some people believe that existential concepts give. They invite reflection on the problems of human existence. Evolutions of human mind and thought try to guide us. However, all these concepts can be called negative .concepts in a broader sense. Sartre defends unrealistic concepts by resorting to logic

As a whole, existential concepts cause pessimism, hopelessness, despondency and negative tendencies in human beings. But thinking about the problems of existence may be a game of temptation, but it cannot be called harmless in terms of its implications.

There was a time. When in European academic circles, existentialism and the discussion of existential concepts took the status of a permanent topic. A large number in literature viewed these ideas with suspicion. The general conception of existentialism was that every movement in which the individual was drawn a horrible picture of destruction and ruin. Every novel whose characters appear to be models of mental confusion and instead of elevating our personality, throws us into the abyss of despair. Existentialism is the epitome of literature. Briefly, we can say that the basic characteristic of existential literature is to create a tragic sense of life.

The novel "Karwan-e-e-Wajood" is a rich novel in terms of characterization. In this novel, many characters have been brought according to the events and the story. The main characters of the novel include the roles of Samar Saleh and Sara, while the secondary characters include Hasan Raza, Salman, Zainab, Noosabah, Saeed, Shakeela, Ain, Kort, Michelle and Meena and Ghira. Sara and Samar's characters seem to split into different dimensions as they roam around in their respective new classes. Both of these characters can be introverted. Dr. Humira Ashfaq describes these main characters as follows.

" novel mein kahani do krdaron ke gird ghhoomti hai. jin  
mein aik samar aur dosra sarah ka kirdaar hai. samar ka  
kar daar wajoodi anasir aur sarah ka kirdaar ainiyat  
pasandi ke nazriye ko ujar karta dikhayi deta hai. " (11)

On the face of it, this novel looks like Samar's tragedy. Samar's father was a big landowner. But in luxury and vice, all the rich lost in gambling, and finally died of drunkenness. Things escalated in India and it became difficult for Samar's mother to live there. Therefore, his mother took Zainab Samar to her sister's house in Peshawar. The fruit was low from the beginning. After BA, many relationships came for him. But he gave up all relationships because of his ideal and ideal. Dr. Mumtaz Khan's opinion on the role of Samar and Sara is as follows.

"samar aur sarah ka kirdaar "nagri nagri phira musafir" ki afgaar ki doosri shakal hai lekin farq sirf itna hai ke angaar ainiyat pasand aur khud parast hai. aur apne aaiine mein apni shakhsiyat ke khad o khhaal sanwarti hai jab ke samar Saleh is ke bar aks. apne aap ko kaayenaat ke muqablay par rakh kar sochon ke alaaq mein jalti hai. "

(12)

In Nisar Aziz's novels, there are existential effects on the characters. Samar's character seems to have an existentialist view. Samar had now shifted from Peshawar to Karachi with her mother and was teaching English at Central College. Now her beauty and complexion had faded. She looked constantly disappointed. Except for her mother's love, all people's love had become unreliable for her. About Samar's character, the author says.

se har tajurbah jazbaat se aari ho jata. chunancha مانوسیت  
ab woh nah to aaza dar hi nah ghair paband. is ke jism ne  
انحاط is ko maat day di. is ka zehen aur is ki rooh aik  
Pazeer jism ki qaid mein apni laa Mohammad do azadi  
barqarar nah rakh saki? phir jab tak jism masoom raha.  
jism ki azadi is ke nazdeek naqal o harkat ki azadi thi  
waqt ne usay jism ki azadi ke zakham samjhaye to pehli  
martaba usay dehshat ne apni girift mein liya.' ' (13)

Samar's life does not seem to have any clear purpose. She belongs to a race that does not know its destination. Where circumstances lead. She walks towards it without any resistance. Travel from India to Peshawar, Peshawar to Karachi, Karachi to Rawalpindi and then travel to England. Marriage with Hasan Raza brings temporary peace in her life, but inner restlessness does not allow her to settle here either. Samar echoes a wandering soul who was restless even after marriage. Humaira Ashfaq writes about Samar's character.

"samar ke kirdaar mein intikhab o amal ki azadi ka asar  
wajodiat ka Mazhar hai. woh apni marzi se zindagi gzarti  
hai. woh mishil se mohabbat ke bawajood is ka marooz  
bana pasand nahi karti. aur is terhan jab husn Raza se  
shadi karti hai. to bhi tanseekh-e-nikah ka haq –apne paas  
wajoodi mufakreen jamaliati madiyahat paraston راکھتی hai  
ki terhan lazatiyat ke haami nahi. samar ka kirdaar bhi is  
inkaar ki akkaasi karta hai. samar ke nazdeek zindagi ki

har raah par kantay hi kantay hain aur har cheez yahan  
tak ke koi khushi millti hai to bhi is ki koi nah koi qeemat  
chkani padtee hai aur yahi o wajoodi fikar ki asaas hai. "  
(14)

Samar and Sara are tormented by their existence. Nisar Aziz Butt is not consciously influenced by the theory of existentialism, but unconsciously, the effects of existentialism are visible in her characters, especially the main character, Samar. She suffers from constant depression. She is not a supporter of pleasure life. Rather, she herself is pushed into darkness. According to Samar, every relationship is unreliable. She seems devoid of the joys of life. For example.

" mein dekhna chaah rahi thi ke aap thos aur mryi hain? is  
ne dobarah Salman ke kandhay ko chuva. samar ko is  
lamhay aik ajeeb si kefiyat ka saamna sun-hwa. usay laga  
ke ibtidaye aalam hai aur insaan Adam wujood se wujood  
ki taraf rawana hai. aur aik dosray ko chhoo kar wujood  
ko ghair wujood se mummies karna chahta hai."(15)

If seen, Samar has attachment to life and on the other hand existentialism and anonymity or being lost in oneself. There are tragic feelings and concepts in the character of Samar, but this tragedy is a part of the inevitable conditions of this era. Which is tragic in itself. On the one hand, the British started leaving the subcontinent. On the other hand, riots broke out. Towns and villages were turned into piles of ashes. In such a situation, the migration of Samar is itself a tragedy. Which keeps him restless for the rest of his life. Nisar Aziz Butt says about her role.

" un ke novel mein Sartre ke wajoodi nazriye ka koi  
khaas assar nahi. kahin kahin wuju daal bator istilaah ke  
istemaal kya gaya hai. jis se wajodiat ke asraat daryaft  
karna munasib nahi. " (16)

According to Nisar Aziz Butt, the characters of his novels cannot be influenced by Sartre's ideas. Consciously, the author may not have accepted the effects of these movements, but unconsciously, the characters of her novel "Karwan-e-Wajood", the effects of the existential movement can be seen on Samar and Sara, because they are suffering from their existence. There is indecision and restlessness in her, she travels to many places, but according to Dr. Mumtaz Ahmad Khan.

" kahin kahin woh wajoodi dikhayi dainay lagti hai. jaisay  
-apne honay ke azaab ka gilah kar rahi ho". (17)

Mohammed Ashraf Qureshi expresses the role of Samar as.



" samar ka kirdaar nafsiati kirdaar hai jis mein kuch ma  
baad al tabiyat tajarbaat bhi paye jatay hain. jo is se qabal  
urdu navlon mein kam hi dekhnay mein aaye hain. " (18)

Nisar Aziz Butt has also made some such experiments in the novel. Which are very low or not in Urdu novels. For example, Samar's desire to convert her gender into a whale fish is to justify reincarnation. And this addition is largely similar to the negativity of the John Keets. He transmits himself to the bird in his poem (Ode to Nightingale). In this way, Samar is willing to convert himself into a whale fish. For example.

" woh khud hi zakhmi whale machhli mein qaid, rait par  
pani se bahar tarap rahi thi. bhala is ke paas kisi aur ko  
tawajah dainay ka hosla kahan se aata. Albata Raza ko  
yeh khayaal kabhi nah aaya. ke shayad samar ko wujood  
ki duldul se nikala ja sakta hai. jis mein woh dhansi jarahi  
thi. " (19)

Usloob Ahmed Ansari says in this regard.

" tabdeeli hit ki yeh jadd jehed samar ke apne khayalat ko  
munqalib karne ka aik istiarati bayan hai. " (20)

Samar gets arrested in the love of Michelle and he sees herself in Michelle shape but she does not marry her, because she has an existential view and prefers the process of getting into love. She is not a supporter of the substance like the seven, but she is suffering from her own persecution. She does not want to become a degree of love despite her love for Michelle. Samar says about Michelle.

" Michelle, woh zor se pukarti. Michelle ke misal us ki  
gum gashta duniya ka symbol tha, is ki khoyi huwi jannat  
ka nishaan tha jo bachpan mein usay mukhtasir arsay ke  
liye ataa hui thi aur phir kisi namaloom wajah se chean li  
gayi. mishil jo sirf aik khobsorat naam tha. jis ko kabhi is  
ne mryi nah honay diya. " (21)

Samar looks scared. That fear keeps her away from Michelle. This is the tragedy of this character that she alienates the one she considers her ideal.

Samar marries her friend and teacher Sara's husband Hasan Raza. But why does it happen that Samar has to marry a person whom she hates? For example, she comments about Hasan Raza in the novel.

" samar ne Raza se kabhi mohabbat ka izhaar nahi kya. is  
ke andar mohabbat ki jitni salahiyaten theen woh ab sirf

nafrat ki soorat mein bahar askati theen. zenab ke ilawa usay ab sabhi se nafrat thi." (22)

Thus, at another place in the novel, Nar Aziz Butt writes about Samar

" ab woh aik azeem aljissa nafrat ke shikanjay mein girftar theen jahan se rihayi ki koi soorat nah nazar aati ura day. خجی، aisay mein is ka jee chahta. Raza ke par khud ko rezah rezah kar day. balkay poori duniya ko malyamait kar day ". (23)

It is Samar's tragedy that she marries a person whom she hates. Which she rejected. Later she accepts it. Was it the weakness of Samar's character? Or was his ideal to strengthen love or self-love? This behavior and logic of Samar is incomprehensible and does not satisfy the readers, as a girl with high ideals. Getting married in the same way is a strange logic. Samar moving from Karachi to Rawalpindi and later moving to England is also illogical. Does she push herself towards anonymity to pay the ransom for her friend's married life? Samar is the echo of a wandering soul. Which is surprising. The second important and main character of "Karwan-e-Wajood" is that of "Sara". Sara appears as an objectivist and egotistical character compared to Samar. This character seems to be a continuation of "Ne Chiraghe Ne Gule". In the role of Sara, we can see the true form of Nisar Aziz Butt. Apparently, Samar seems to be suffering from tragedy, but if you think about it, it is actually Sara's tragedy that she is unaware of. Sara is married to Hasan Raza. Sara is a mathematics lecturer in a college in Peshawar. Accompanied by a friend, she goes to a program at a radio station where she meets Hasan Raza, who is the director of the radio station. Shar Aziz Butt mentions this meeting in her Aap Beti as follows.

" bangash sahib ke sath ae s d ke kamray mein gayi. to kamrah khaali tha. hum wahan baith kar intzaar karne lagey phir achanak bangash ne kaha. " behan asghar Butt sahib bachelor hain na. is liye bohat si larkiyan aakar par umeed andaaz mein yahan baithi rehti hain ". (24)

In the same way, Nisar Aziz Butt writes about the meeting of Sara and Hasan Raza in "Karwan-e-Wajood"

" Mahmood Shah ne chaprasi se kaha. Raza sahib se kaho. –apne daftar mein tashreef le ayen aur sarah se maiz ke samnay pari kursion mein se aik par bethnay ko kaha. phir kursi khech kar khud bhi baithtay hue is se kaha. behna hamaray dayr yktr bachelor hain. un ki wajah se station mein bohat khalbali machi hai. kayi larkiyan yahan aakar is umeed mein muftala ho jati hain ke woh un ke liye pegham bhijwa den ge ". (25)

If we look at these events, it seems that Nisar Aziz Butt is telling her story in the role of Sarah. Many such incidents which are a part of Aap Beti are scattered in this and other novels of his. After the marriage of Sara and Hasan Raza, these people move to Karachi and Sara gets peace and stability temporarily, but she is constantly afraid that a storm will break in her peaceful life. She expresses this fear in the novel as follows.

" meri poori zindagi dukhoon aur jad-o-jehad ka muraqa rahi hai. har kaam ke liye mujhe bohat mehnat aur koshish karna pari. lekin pichlle saat saal mere nisbatan sukoon se guzray mera shohar bohat naik aur hamdrd hai. bachon se mujhe be thaasha mohabbat hai. lekin aik khadsha mujhe musalsal ghairay rehta hai. ke koi yahi baat ho jaye gi ke yeh sab aana fana darham barham ho jaye ga. " (26)

Sarah's fear and anxiety does not allow her to have peace and quiet, and she is insecure despite her love for Hasan Raza. And this fear and uncertainty wreaks havoc in her peaceful life. Samar's marriage with Hasan Raza destroys her life. She brings Samar to her house for her betterment, but Sara's goodness becomes her tragedy. Regarding this role, Dr. Sultana Bakhsh writes.

" karwan-e-Wajood " ke baaz kirdaar Nisar Aziz ke pichlle navlon ka dosra janam maloom hotay hain. is novel ki samar Saleh " nagri nagri phira musafir " ki afgaar hi ka dosra roop hai isi terhan " ne charaghe ne gulaay" ki teesri nasal ke kirdaar sarah aur Siraj bhi is novel mein mojud hain".(27)

There is no choice without admitting that there is no individuality in the characters of Nisar Aziz Butt's novels and this fact is known then. When we study all her novels. As we have already said that Sara's character is not unique, but this character is seen as a continuation of the character, but the important thing about this character is the objectivity that is seen in it. He is a little different from the character of "Ne Chiraghe Ne Guly". Dr. Khalid Ashraf says about these characters in the novel.

" kitabain aur mutalea un ki zindagi ke kho khulay pan aur layaniyat ko khatam karne mein Muawin nahi kyunkay tareekh aur nafsiat ka mutalea un ko mazeed karb aur tanhai se do chaar karta hai darasal yeh sabhi kirdaar apne apne khud sakhta jahannom ke aseer hain aur chunkay aana parast bhi hain. is liye aik dosray ke sath daur tak nahi chal paate. " (28)

Nisar Aziz Butt's characters do not build their structure of thought and feeling on material and scientific bases. They try to untangle the knots of life in the majesty of consciousness. Anxiety, despair and loneliness become their destiny. Sarah's character, despite being egotistical, is seen as a positive character rather than a negative one, and her outlook on life seems to be based on optimism. As Sarah's words shows.

" phir to kkhuda ki badshahat qaim hai. bilashuba shetan bohat taaqat war ho gaya. aur shar ki quwaten kher ki quwatoon par haawi hoti nazar aa rahi hain lekin teh mein agar insaaf ki talaash jari hai to phir kya maloom ke jeet baala khar kher ki quwatoon ki ho. " (29)

Similarly, in another place in the novel Sarah says.

" beeswin saddi! meri saddi ! ... mein apne aap se, apne sayaray se, apne hum jinson se, apni saddi se nafrat nahi karoon gi. mujhe khud nafrati se nafrat hai ke aik khaas had se guzar kar khud nafrati takhleeq kash ho jati hai! is ne ankhen band kar leen." mein apne aap ko, apne sayaray ko, apne hum jinson ko, apni saddi ko qubool karti houn". (30)

Nisar Aziz Butt in "Karwan-e-Wajood" has brought Sara out of the crisis like Rahim Gul's novel "Jannat ki Talash"'s character Amtal. Just like "Amtal" nurtures her idol after the birth of a girl in the village. Similarly, when Sara is returning from the train. So, she resolves that she will now avoid selfishness, and will start loving everyone. If you look at Sara's character. she is so absorbed in herself that she doesn't even know about her husband. Or we can say that they have tried to show Sarah as an oriental woman who trusts her husband Hasan Raza so much that she cannot even imagine his infidelity. Nisar Aziz Butt writes about this as.

" aqal ke samandar mein ghouta khori ne sarah ki tamam wajdani quwaten maof kar rakhi thi. warna yeh kaisay ho taa ke woh Raza ki dogli zindagi ka raaz nah pa jati. waisay bhi sarah ne kabhi socha hi nahi ke Raza ki baat ka aitbaar nah kere. woh apni khud farebi aur khush fehmi ke qilay mein is had tak mahsor thi. ke is ne kabhi bahar jhanknay ki zahmat hi nah ki. Raza is ko dil o jaan se chahta hai. yeh yaqeen un ki mshter ke zindagi ka sang bunyaad tha. " (31)

Sarah was happy that her husband would be faithful to her forever, but this was not possible. It is the negative side of Sarah's character that she was so busy with herself

and her fulfillment that she neglected her husband and home. Dr. Mumtaz Ahmad Khan comments on this aspect as follows.

" Nisar Aziz Butt ka kamaal yeh hai. ke unhon ne zindagi ke haqayiq ka manfi ta-assur qubool karne ke bajaye zindagi ki geherai ka shaoor haasil kar ke is geherai se aik aafaqi sadaqat (Universal truth ) paish ki hai. khaas tor par beeswin sadi ke scienci ehad ki dekhi aur un dekhi, be rehmanah quwatoon ke jabar mein muftala fard ki be basi alamgeer tanhai, be manoyt aur dakhli inteshaar ki kefiyat ke mad nazar hotay hue bhi Nisar ne bairooni novel nigaron ki zindagi ke baray mein manfi nuqta nigah se qata nazar zindagi ke rajayi pehlu par zor day kar apne danishwarana vision (intellectual vision) ka saboot diya hai ". (32)

Salman and Hasan Raza's role in supporting roles is significant. Hasan Raza's character comes across as a traditional and natural male character. Hassan Raza is a husband who loves his wife Sara immensely. Hasan Raza is busy with his job. They have two sons and life is on a high. Sarah is busy with her house yellow and literary life. Although there is a difference between Hasan Raza and Sara's temperaments. Sara had forgotten everything in Reza's love. Nisar Aziz Butt mentions about the difference of moods in the novel.

" Raza aur sarah ki iftaad taba aik dosray se bohat mukhtalif thi. Raza ki masrafiat aur sarah ki zehen parasti dono hi intehai darjay ki theen. Raza khud fehmi aur tahleel nafsi aur apne ya dosray ke zehen mein taak jhaank ka qatee qaail nah tha. jabkay sarah ko is ke ilawa aur kuch nah sujhta." (33)

This was the difference that engulfs Hasan Raza and despite loving his wife and children, he marries Samar for a second time. Raza was sometimes tired of Sara's philosophical thoughts and ideas. It is mentioned in the novel. For example.

"sara alfaaz ke phandon mein is terhan jakri thi ke usay khud hi nahi maloom tha ke woh kya chahti hai. aik taraf is ki zid thi ke usay paisa nahi chahiye. doosri terhan yeh ratt thi ke mujhe badsoorat jagah mein nahi rehna. Raza ne zich aakar khamoshi aur be aqli mein panah dhoond li. is terhan dono hi sakit aur jaamad ho gaye".(34)

Sara didn't even realize these things, she kept thinking Raza's silence as her love and Raza took refuge in Samar. Raza fell in love with Samar and took her every word as an

order. Hasan Raza's character is very weak. He looked like a traditional man. So many feelings arose in his heart for Samar. That he didn't even worry about his home and children, so even when Raza leaves Samar and goes to England, his condition is different. It feels like his first love.

The whole logic of existence is meaningless and incomprehensible to Reza. He has been eyeing Samar right from the start and has been worrying about Ram. Samar has little connection with land and house, she remains enclosed in her own ball and even visible objects remain unreal to her, until she touches them and investigates their mortality. He does not appear to be a nasvati, a divine being or, in the current parlance, his own universe of existence seems unreliable and merely extraneous. She finds herself suspended between the vastness of the earth and the sky. For Raza, all these problems are unimportant and baseless and are just a product of imagination and fantasy. He merely keeps it at his disposal so that he can water his work and burn with a sad and hopeless flower. In fact, on being informed that Samar had given her heart to a French youth during a Harvard seminar. Raza's courage takes flight and he is convinced that Samar is out of her trap, and if so and now that the ice has melted, why should he not capture her in his trap? And he is largely successful in his campaign. And reaches its goal. Go madam head happiness is not in his luck. Some critics believe that Sara's character is Qarat-ul-Ain Haider and Reza's character is that of Asghar Butt, the author's husband.

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