

Tale and abstract narrative in modern Urdu short story

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Abstract

The new generation of fiction writers made the Indian freedom movement, the independence of the country, the partition and the horrific riots that occurred as a result, the displacement of millions of people, the violation of civilized and cultural values, the abolition of the feudal system, the emergence of industrial civilization and society, and the changes and complications that occurred as a result of all this the subject of their fiction. Along with this, these fiction writers tried to understand and present the changes and problems that were taking place at the international level.

The traces and evidence of several trends are found here simultaneously in the fiction writers associated with this era. A strong trend is the tragic accident of partition and the horrific riots under which, on the one hand, communal hatred, moral decline, bloodshed and displacement, violation of civilized values are seen, while on the other hand, there are also abundant examples of the promotion of high human values like philanthropy, tolerance, love and brotherhood. The second trend is that of social realism under which general social problems are presented and their beauty and ugliness are depicted. The third important trend is the trend of regionalism, under which different regions of India have been illuminated with their own local flavor in the stories created. The most rich interpretation of civilizational and cultural values has

been achieved through this type of stories. This Article focusses on the Tales Narrative and abstract Narrative of Modern Urdu Story after 60,s.

Key Words:

Tales Narrative, abstract narrative, modern Urdu short story, freedom movement, the emergence of industrial civilization, displacement, violation of civilized values, interpretation of civilizational, cultural values.

Literature Review

The tragedy of the Partition of India was no less than a resurrection because it was a resurrection that gave rise to new problems. The bitter realities changed the color of life. This deepened the seriousness of the problems. Storytellers were forced to think and thus they found themselves trapped in a whirlpool that erased their very identity. The rapidly changing values completely changed the social mold, symbols, structures and thought. This was the stage of forming a new scale and structure for the story. This required the invention of a new way of explaining things. A new technique of story came to the fore. New horizons had to be created for the new choice of words. New forms of metaphors and allusions began to emerge. New metaphors had to be introduced in the process of civilization and thought. The literature of every era is a mirror of the problems of its era. Along with the inner reality, the external forms also began to mold themselves into a new mold. This meant that externality replaced internality. New angles of mysticism were created. The system of signs replaced reality. This created new realms of externalism. Psychological signs took on a new color. New realms of fiction began to be created through sexual psychology. The flow of consciousness began to be used. Along with mythology and the evolutionary style of feeling gave a new tone and tone to fiction. Modern patterns of feeling came into existence.

The storyteller always steps on the bridge of life, where on one side the bitter realities of life can be seen, their effects also show their color at every level. This new color of Urdu fiction was due to the partition of India, on which the storytellers laid the foundations of their stories. Progressive fiction emphasized realism and externality so

much that the turmoil of the inner world of the individual was not there. This meant that the theme of mysticism got a new color and harmony. The attitude of resistance was born and this started a reaction in fiction. There are many attitudes to this fear. For example, the resistance that arises due to political attitudes has a different color. The reaction created due to sexual discomfort is different. Due to economic hardship, some other angles of reaction become prominent in the story. This is why the face of this reality is blurred and new ways of expressing it come into existence. This gave rise to the modern fiction movement. In this regard, Saleem Shahzad's words are as follows.

"Jadeed urdu afsaanay ne sab se pehlay hyit ke buut par kaari zarb lagai. plot, kirdaar hatta ke khud kahani se la-taluqi zahir ki. haqeeqi se marwaye haqeeqi ho gaya. is ne –apne batin ka rukh kya. zehni paragandagi, khawab naweesi, paicheeda nafsi uljhano ke izhaar ke liye ghair haqeeqi, zehni aur lasani paiker istemaal kiye. bayan ke mantaqi tasalsul se Ihtiraz burta jane laga. is terhan zabaan ki shikast o reekht ke namoonay samnay aaye. allamti izhaar ki takmeel ke liye tamseel o tajree ka sahara liya gaya aur bohat se paicheeda, naqabil tarseel, mehmal aur niji se niji manoyt ki haamil alamtain takhleeq ki gayeen ke allamti afsaanay hi ko jadeed afsana samjha jane laga." (1)

Thus, new narratives of expression began to be created and for this, new methods were invented instead of narration. The style of story, narration, narrative, and folk tale was adopted for expression and creation. The new styles that came into existence from this were as follows:

"Tootnay bikharne ka amal shuru sun-hwa to –apne aap ko is ne jungle mein paaya. Idhar udhar andheray mein haath paon maartay hue woh agay barha." (2)

See Another Quote:

"Charon taraf phela sun-hwa registaan aakhir mujhe
kahan le ja raha hai." (3)

In the above two examples, the "process of breaking and scattering" is the trampling of the individual's identity, his beliefs and ideas, and the forest and desert are signs of disorientation and disorientation. This suggests that new symbolic styles were adopted, disregarding the narrative style. In this way, the atmosphere of the story was colored with mythological elements, highlighting the prominent aspects of the narrative style of traditions, concepts, superstitions and stories. In the metaphorical sense, the narration of any event and story is not devoid of interest through the style of myth. In this way, the narration and appearance of important contemporary events warms the atmosphere of modern fiction. The well-known mythological characters of the narrative atmosphere were introduced in the fiction. In this way, the stories attributed to these characters, religious scriptures, stories, superstitions and allegorical parts gave the story a new creative form. Thus, those characters are nameless, faceless, unknown, red-faced, black-clad, newcomers and strangers, etc. In this regard, the purpose of describing all this is not to tell the story of the artist, but to describe a reality connected to it.

Intizar Hussain, the structure of narrative events forms the basis of the story, which expresses the problems of life surrounded by modern trends and problems. In this way, the narrative style of traditions, concepts, superstitions and stories comes into being. At the same time, he also uses the language of stories. In this way, the two-dimensional atmosphere of the story is created. In this way, the role of myth in the story creates elements of story-like flavor and interest in the story. In this way, sometimes it reflects a contemporary problem with a completely mythical event, and sometimes it takes the form of a tragedy affecting the present moment with only allusive meanings. In this way, this narrative atmosphere is embellished with an ancient mythological event or supernatural elements, and the story is recreated through transcendental characters attributed to current mythologies. This narrative narrative of the story wins praise for presenting the foundations of modern life in a unique way. Fear and danger are brought into the middle through illusion and ambiguity, which makes the reader shiver. See an example.

"Aur yeh aayat parh kar aap malool hue. mein ne sawal kya yashikh, aayat aap ne kyun parhi aur parh kar malool kis baais hue? up ne sard aah bhari aur Ahmed hajri ka qissa sunaya jo mann o aqal naqal karta hon." (4)

Look at a sentence from this quote.

"Aye shakhs to hansa kyun aur phir roya kyun? "

This query represents a narrative style and then the response, "Ahe sard bharna" is also a narrative technique. For example, if a tragedy occurs in a story, the elder sighs and says, "phir yon howa.." And by creating the entire narrative atmosphere, the storyteller sits in a special gathering at a specific time and tries to get the attention of the people and then the story begins. In ancient times, a special kind of atmosphere was created for listening to stories. There were rounds of coffee, halwa and tea. Different types of oily dishes were prepared. In this way, a rush of fans would form around the storyteller. Then a special feast would be held for the storyteller and he would start the story with a cold sigh. The narrative narrative comes out through this "Aah bharny ki" combination. Similarly, hunger and poverty are expressed in the story through the Jataka parables of Mahatma Buddha.

Intazar Hussain is a storyteller of special importance in this regard who transfers the ancient atmosphere to a new era. He creates a heart-warming story by merging the past and the present. He uses Arabic, Iranian, Islamic traditions, superstitions and beliefs to express the stories. In fact, he is the storyteller of the story. With artistic emphasis on the atmosphere, an atmosphere of a world is created in the story.

Abstract fiction is also a form of allegorical fiction. With this, the storyteller deviates from all the prevailing methods and rules. Earlier, storyteller used to create a special impression by connecting unrelated events in a coherent sequence. But this does not happen in abstract fiction. In this way, by renewing the characters, unknown characters with characteristics different from human or animal characteristics are given

names like "Kaloo Bhangi" or "Mohammad Bhai" in the story, deviating from reality, such as A, B or Jim or Besar Ka Aadmi. This brings out an unnatural and illogical style. Here is an example.

"Iss ne apne kharish zada kuttay ko goad mein
uthaya aur saagwaan ke choray palang par usay
pehlu mein luta kar so gayi." (5)

Similarly, instead of another natural, logical, and conscious event, an action emerged that was unexpected and abstract.

"Aur ankhen zindah ankhen. .. be jaan jism aur
zindah ankhen, zindah ankhen aur be jaan jism. kon
kis ki zindagi aur kon kis ki mout." (6)

This abstracts the environment, scene and background of the story, which creates a kind of entity in the story. In this way, other components of the story such as the beginning, middle and end become meaningless and characterless, incident less and eventless stories are created. Abstract fiction has the characteristic that it sees man in his psychological form instead of his physical form. An example of this is Hamid Akmal's story "Lost Ending" is a dream of sexual discomfort. Similarly, Hussain-ul-Haq's story "Shaid" is a reference to the background of war, in which the stream of consciousness is used. In this technique, unrelated material is arranged in thoughts. And thus, the story is formed according to the changing mental state of each moment. In this way, waves of thoughts and concepts emerge in the same stream. Although the use of the stream of consciousness is first seen in D.H. Lawrence in 1913. This technique is used in his creation (Sons and Lovers). This technique was later used in Virginia Woolf's novel (To the Lighthouse-1927). Thus, other factors of this stream of consciousness such as sensory impact, self-talk and internal experience techniques have been quite popular. The use of sensory impression seems to be effective in Quratul Ain Haider. For example, see this quote.

"Mujhay aisa lagta hai jaisay hum Thames packet ki
un be chari aurton ki terhan chala rahi hain. pathar ko
dho, sun-hwa ko dho, fiza ko dho, Haddion ko dho,

pathar ko dho, pathar se judda kar ke dho, jab mein
patharon ko haath lagati hon to un mein se khoon
rasnay lagta hai." (7)

This same sensory impression is found in the beginning of other stories of Quratul Ain Haider, such as "Sar-e-Rahay". Similarly, most of another story, "Yeh Daag Daag Ujala", is particularly important in terms of such techniques. In this regard, Dr. Salim Akhtar's opinion on modernity is particularly important.

"Unhein khalis soorat mein tajreedi afsaanay ko film
trailer se mushaba qarar diya ja sakta hai. film ke bar
aks trailer mein nah to waqeat mantaqi rabt mein
mlitay hain aur nah hi is mein wahdat zamaan ko
malhooz rakha jata hai. is ke bawajood trailer tamam
film ka aik majmoi magar mabham sa ta-assur day
jata hai." (8)

Other writers who created abstract fiction include Surendra Prakash, Rashid Ahmed, Balraj Main Rao and Anwar Sajjad. Here is an excerpt from Surender Perkash's short story "Doosray aadmi ka Drawing Room ":

"Mein ne phati phati nigahon se un sab ki taraf dekha
aur poochna chaha, dekh rahay ho? yeh sab dekh
rahay ho na? yaka yakki mein ne apni be chaargi par
qaboo pa liya aur haath oopar utha kar kaha," suno"
agar kabhi kamzor aur naheef be sahara kashti saahil
se aake lagey to samajh lena ke mein hon." (9)

Another Quotation with Anwar Sajjad is as under:

"Iss shakhs ke darmiyan mein kuch nahi. sirf is ki
gehri soch mein doobi mouti mouti ankhen mein is
siyah pathar ki roshni hai jo is pathar ne jo samnay
khandhar mein para hai aur jis ki taraf woh aabla pa
barh raha hai .

is ke darmiyan mein kuch nahi. chaand aur sitaron se mutalqa raat, phool patiyon se mubara jharian, pathreli sartaan zada zameen kuch bhi nahi." (10)

One of the problems with abstraction was that the story became ambiguous, sometimes even illogical. The half-slanted lines and arcs created further confusion. On top of that, the mathematical and scientific diagrams in it made it incomprehensible. For example:

"Qaaf hi shuru
Qaaf hi khatam, Qaaf hi qaatil, Qaaf hi maqtool
Qaaf hi qissa
qissa yun hai
ke
woh boorha hi jahanumi tha ". (11)

In this excerpt, "Qaaf" is particularly incomprehensible due to the meaning of "killer" and "murdered"

In short, it can be said that these fiction writers have made successful experiments in abstract fiction.

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