

A Critical Review of Khalid Javed's Short Stories

1. **Dr.Nusrat Jabeen** , Vice Principal, Head Department of Urdu, Fauji Foundation College for Girls Rawalpindi
2. **Dr.Parveen Kallu** , Associate Professor , Department of Urdu , Government College University Faisalabad
- 3.**Dr.Mutahir Shah** , Assistant Professor, Department of Urdu , Hazara University Mansehra
4. **Dr.Samina Shamshad**, Department of Urdu , University of Lahore , Sargodha Campus
- 5.**Dr.Muhammad Rahman** , Assistant Professor, Department of Urdu , Hazara University Mansehra
6. **Dr.Subhanullah** , Government Degree College Lahor(Swabi)

Corresponding Authors

Dr.Nusrat Jabeen , nusratjabeen123@yahoo.com

Dr.Parveen Kallu , drparveenkallu@gcuf.edu.pk

Dr.Samina Shamshad , samina.shamshad@sgd.uol.edu.pk

Abstract: *Khalid Javed is an important and reliable name of modern Urdu fiction. The fiction of the modern era and Khalid Javed is indispensable. The major critics of Urdu literature have called him a great fiction writer of the contemporary era. Khalid Javed is the modern era of Urdu fiction who has discovered a unique and unusual style for his fiction which is his specialty. In this chapter, our topic is limited to Khalid Javed's fiction writing. Therefore, we will examine his fictional art only.*

Key Words : *Khalid Javed , Modern Urdu fiction , indispensable , contemporary era , unique and unusual style , fictional art , Shamim Hanafi .*

Literature Review

Before that, we will evaluate the fiction writing of Khalid Javed in terms of his fictional collections. We include an opinion of Shamim Hanafi, a famous critic of Urdu literature. This opinion seems to be correct in evaluating his fictional art. He says:

” کسی لکھنے والے کے پاس اگر کہنے کے لیے بس وہی باتیں ہوں جو سب کی گرفت میں آ جاتی ہیں تو ان باتوں کو کہنے میں اور نہ کہنے میں کچھ زیادہ فرق نہیں پڑھنے والوں کی بصیرتوں پر ان کا کوئی خاص اثر نہیں پڑتا فرق شروع ہوتا ہے بیان کے اُس مرحلے سے جہاں لکھنے والے کی اپنی حیثیت اور مشاہدے کی رو داد بھی کہانی کے ساتھ چل پڑتی ہے۔ اس اعتبار سے دیکھا جائے تو خالد جاوید کا معاملہ اپنے عام ہم عصروں کی بہ نسبت بہت مختلف اور قدرے پریشان کرنے والا ہے۔“ (1)

His stories collection "Aakhri Dawat" was published by Henguin Books New Delhi in 2007. It includes the following fictions:

1. Aakhri Dawat
2. Saaye
3. Rooh main dant ka drd
4. Jalty howy jungle ki Roshi main
5. Pait ki trf murry howy Guthnay
6. Buray mosam mai
7. Mitti ka Ta,aqub
8. Qadmon ka Nooha gar

A Critical Review of the Fiction "Aakhri Dawat"

The first story of this story collection is "Aakhri Dawat". This story does not reject the traditional concrete reality. In this story, a strange and unfamiliar atmosphere is created. The most disturbing thing in this story is the reader. The writer, the poet of the poem and the ghazal of the three characters, the dying woman, who is also the mother-in-law of the householder, shows the attitude of detachment. See a quote in this regard:

”دراصل بات یہ ہے کہ۔۔۔وہ انتہائی راز دارانہ لہجے میں میرے کان کے پاس اپنا منہ لے آئے۔۔۔کہ ان کی حالت آج شام پانچ بجے سے بہت خراب ہے تم میرا مطلب سمجھ رہے ہو نا؟ کسی بھی وقت کچھ ہو سکتا ہے۔“ (2)

In another place, describing the same nature of selfishness and detachment, the narrator writes:

”اب اگر بے حد سادگی سے کہوں تو بس اتنا ہے کہ میں یہ چاہتا تھا کہ وہ میرے کھانا کھانے سے پہلے ہی کہیں مر نہ جائیں۔“ (3)

The above two passages lament the modern era's lack of connection and indifference more than indifference. It has been a tradition in our eastern region that for the treatment of patients, their relations from far away, But now it is known that even the death of blood relations does not hurt the modern man more than the same hunger. If you look at this story in a symbolic context, the meanings and concepts are more clear. The hunger of the narrator is modern. Due to the collective hunger of man, this modern man has been entangled in the appetites in such a way that his sensitivity and intellectual maturity have been mortgaged somewhere. There, the feeling is becoming deprived of the blessings of death.

Regarding the above-mentioned symbol, we have mentioned that a person's hunger is a symbol of collective hunger. The same strange hunger is robbing us of the sense of belonging, respect and relationships. But it says:

”مگر شاید اس وقت میرے شانوں پر ایک اجتماعی بھوک سوار تھی۔میں اپنے لیے نہیں لا شعوری بھوک کے پھندے میں پھنسی نس انسانی سے پہلے تجویز ہونے والی تمام چھپکلیوں کے لیے کھا رہا تھا۔“ (4)

This story also refers to a society in which everyone thinks of himself as better than others and displays himself by using all the necessary and unnecessary methods of self-expression and other confessions of the society. Expects him to appreciate his subtle qualities in many ways. For example, the narrator of this story is a writer of fiction himself. These three characters want their art to be appreciated. In this regard, the fiction writer wants to publish what he writes. He wants to see his writing published. In this way, the heart of the poet and ghazal is also the same. In this story, a similar incident is presented. A poem of the poet was published in a high magazine Organized. See the following quote in this regard:

”میں آج رات یہاں ایک دعوت پر مدعو تھا یہ دعوت اس سلسلے میں منعقد کی گئی تھی کہ ان کی ایک نظم اعلیٰ ادبی جریدے میں شائع ہوئی تھی۔نظم میں ملک کے نا مساعد حالات کو بڑے ڈرامائی انداز میں پیش کیا گیا تھا اور میرے خیال میں یہ نظم بیانیہ شاعری کی ایک اچھی مثال تھی۔“ (5)

Another important aspect of this story is the religion and cultural identity of the characters. Through this cultural identity, Khalid Javed did not preach any particular religion, but in an artistic way, he pointed towards the religion and historical, social and religious elements of the characters. At one point, the owner of the house used to pay money like this:

” کہ یہ لوگ دراصل ڈرتے ہیں۔ان ہڈیوں کو برداشت نہیں کر پاتے۔انہیں وہ دیکھ ہی نہیں سکتے۔اس قسم کے کھانے دیکھ کر ہماری قوم اور مذہب کا جاہ و جلال اچانک ان کے سامنے آکر کھڑا ہو جاتا ہے اور یہ لوگ بے پناہ احساس کم تری میں مُبتلا ہو کر ہماری عبادت گاہوں پر حملہ کر کے انہیں منہدم کرنے لگتے ہیں۔“ (6)

In response to the owner of the house, when the poet of the ghazal recites the money like this:

” بات ہڈیوں کی نہیں ہے کہ کھانوں کی ہے۔اسی لیے تو وہ اور زیادہ ڈر جاتے ہیں۔اصل میں ہم لوگوں کے کھانے بڑے بے رُعب قسم کے ہیں۔ہڈیوں کا کیا ہے۔وہ تو چو کر پھینک دی جانے والی اشیا ہیں۔“ (7)

It is clear from the above quotations that these characters are representatives of Islamic civilization. But this civilization has now become hollow. So hollow that they are proud to repeat the traditional things and realize their own analysis about civilization, they are proud.Overall, despite the fact that the atmosphere and characters of this story are unknown, their presence and their command come out in the present age. In the atmosphere of the entire story, a mystery and a sense of detachment can be heard.

Critical review of the story "Saaye"

This story is similar to "Aakhri Dawat" due to its atmosphere and atmosphere. The narrative of both stories is suitable for the genre narrative that is characteristic of Khalid Javed's pen. There is no mention of a specific settlement or even if there is, we cannot observe that settlement on a sensory level. In the story "Saaye" the past of a person who comes back to his father after 20 years is presented. He wants to feel the boss, now he sees that the city is now divided into two parts, the old part of the city and the modern part. Here is an excerpt:

”وہ کم سے کم بیس سال بعد اس شہر میں آیا تھا۔

یہ شہر نئے اور پرانے دو خطوں میں تقسیم تھا۔ وہ نئے شہر میں ایک دوست کی شادی میں شرکت کے بعد واپس آ رہا تھا۔ اپنے بچپن کے اس شہر کو ایک بار پھر سے اسی پرانے انداز سے محسوس کرنے کی خاطر وہ پیدل ہی چل نکلا۔ راستہ خاصہ طویل تھا اور پیچ دار گلیوں، چوراہوں اور تنگ اور چوڑی سڑکوں سے ہو کر گزرتا تھا مگر آسمان، تاروں سے روشن تھا۔“ (8)

The story "Saaye" also has the peculiarity that this legend is connected with two eras through its main character. With the past and the present. In this story, the elements of sorrow and grief are seen to show their way alternately. The duration is not too long. The main character enters the city and while describing the city, the author has paid special attention to the details. The elements of society are clearly visible. The main character of this story is also fully familiar with his religious festivals and religious prayers. After that, the main character will not die for a whole year. Here's an excerpt:

”یوم عاشورہ کو دوپہر بارہ بجے وہ اسے اپنے گھر بلاتی اور اسے اپنے سامنے بٹھا کر دعائے عاشورہ کا دور شروع کر دیتی۔ اسے اس امر پر یقین تھا کہ جو شخص بھی عشرہ کے روز یہ دعا سنے گا یا پڑھے گا اس کو اس پورے سال موت نہیں آ سکتی اور اسے مر نہ ہی ہوگا تو پھر کوئی نہ کوئی بہانہ ضرور بن جائے گا جس کی وجہ سے وہ یہ دعا سن سکے گا۔“ (9)

Another quality of the story "Saaye" is that it is similar in title and point of view. For example, when the narrator returns to his homeland after twenty years, he does not see any field in his homeland, when this city was ancient, so his the shadows of the buildings fell on each other. Instead of falling on each other, the shadows of A and B keep hitting each other. Consider a quote in this regard:

”اب تو اس شہر کی گلیوں میں وہ پرانے سائے نہیں پڑتے۔ عمارتیں بدل گئی ہیں۔ بہت سی عمارتیں مٹ بھی چکی ہیں۔ چھوٹی چھوٹی دکانیں گھروں کے اندر چلی آئی ہیں۔ پرچھائیاں پڑنے کے لیے زمین پر جگہ بھی کم ہو گئی ہے۔ دو ر دور تک کوئی میدان یا خالی زمین کا ٹکڑا بھی نظر نہیں آتا۔ اب تو سائے بس خود سے ہی ٹکراتے اور ایسی ہی بھی کرتے رہ جاتے ہیں۔“ (10)

In terms of symbolism, this legend also has its own meaning. Just as the modern era has distorted the identity of human beings and turned them into shadows, whose identity has been lost, just as the shadow has its specific social and political background. In the same way, the human being of the modern age has become devoid of moral values such as respect, tolerance and consideration. The moral system of man that he had at one time, the problems of the present era have led to the defeat of that system. It has been thrown away.

Critical Review of the Fiction "Rooh main dant ka drd"

This story comes third in terms of fictional sequence. The atmosphere of this story is more familiar than the first two stories. The characters are also clear in it. One character is the narrator who has a toothache and goes to the dental clinic. And the second character is that of a dentist. The dialogues of both of them make it sad that these two characters are equally suitable for the story. The duration in this story is very short. The main theme of this fiction revolves around violence. The novelist has presented the subject of violence on a philosophical level. In this story, the elements of sorrow and grief also give a sense of belonging. From a symbolic point of view, the author has considered the soul in the story as social and toothache as the evils spread in the society. Apart from toothache, he had several organs, in which he could prove the severity of the pain symbolically. For example, earache, eye ache, stomachache, nose ache, but so on. Because the teeth are more in number than the rest of the organs. Social evils in the society are not two or four but more in number. In this way, violence is not one or two, but violence is more. The story writer

has described good looks as a kind of violence. The author of fiction has described beauty as a form of violence. The author of fiction has called violence and exploitation two sides of the same coin in a very artistic way.

The author examines the philosophical aspect of violence in these words:

”اس تشدد کا سب سے فن کارانہ پہلو دو شخصوں کا بظاہر ایک دوسرے سے جڑے رہنے کا التباس ہے۔ روحیں کچھ اور مانگتی ہیں۔ وہ شمولیت چاہتی ہیں۔ ایک شے میں دوسری شے کی شمولیت اور گڈ مڈ ہو جانا چاہتی ہیں۔ مگر جب یہ ممکن نہ ہو تو پھر صرف ہاتھ ناچتے رہ جاتے ہیں۔ فکے تنتے ہیں۔ کبھی کبھی وہ بڑھتا چاہتے ہیں ایک دوسرے کے جبڑوں کی طرف ٹھیک ڈاڑھ کی طرف۔ مگر دانت جبڑوں کے اندر آپس میں ہی پس کر رہ جاتے ہیں۔ آوازیں اپنا چولہ بدلتی ہیں۔ لہجہ تبدیل ہو جاتا ہے پھر باقی کچھ نہیں بچتا سوائے بھیانک شرمندگی کے۔“ (11)

In this passage, another dimension of the symbol is expressed even if the evils are not completely eradicated from our society. In this passage, the author through the dentist. In below Quote the writer expresses his thoughts with the help of dentist as follows:

”مگر یقین کے ساتھ کچھ نہیں کہا جا سکتا۔ ساری سڑن نکال اپنے کے بعد ہم اسٹیل کا کراؤن لگا دیں گے۔ اگر آپ چاہیں تو سونے یا چاندی کا بھی لگا سکتے ہیں۔ ہم ڈاڑھ بھر دینے میں تو کام یاب ہو جائیں گے مگر صاف بات یہ کہ یہ اندر ہی اندر پھر بھی گلتی رہیں گی اور ان کی گہرائی خون اور مواد بھی موجود رہے گا۔“ (12)

Just as there are still possibilities of pain and fiber etc. in the existence of teeth, in the same way human existence and social evils in society are inseparable. It should not hollow out the roots of the society in the same way that toothache and flossing hollow out the roots of the tooth.

In general, this story is also complete in terms of intellectual and technical aspects. In which the author of the story has adopted symbolic and metaphorical style while deviating from the traditional narrative.

A Critical Review of the story “jalty howy jungle ki roshni main”

In terms of fictional order, this story comes fourth. This story revolves around its main character. The protagonist of this story is a geography teacher in his madrassa. He considers the knowledge of geography better than all other sciences. He is so expert in his subject that even though he has never stepped out of the Madrasa premises in his life, yet he can tell the map of the whole world sitting down. His parents are long dead. In blood relations, He saves his sister's life. The main character suffers from a disease. The disease is such that the symptom of the disease is that a part of his body starts to deteriorate. The damaged area starts to turn deep red. This mysterious disease with all its horrors follows him throughout his life. Because he does not have money to treat this disease. His sister is forced to believe in witchcraft and treatment at shrines. In this regard, she takes him to shrines, which the narrator describes as follows:

”ایک دفعہ اُس کی بہن اُسے شاہ دانہ کے مزار پر ضرور لے گئی تھی، وہاں اُسے کے ہائیں حصے پر آسیب کا سایہ بتایا گیا تھا۔ وہ مزار پر جا کر بری طرح افرہ ہو جایا کرتا تھا۔ اگر بتی کے دھوئیں، خوشبو، پھول اور شیرینی کے علاوہ وہ کچھ نہ تھا۔ وہ قولیوں کے شور میں خاموش نظروں سے مزار پر چڑھی ہوئی چادروں کو دیکھتا رہتا تھا۔ بہن اُسے دم کیا ہوا پانی پلاتی۔ بہن اُسے بازو پر تعویذ باندھتی مگر کئی بار مزار پر حاضری دینے کے بعد بھی اُس کے دورے یا بیماری میں کوئی افاقہ نہیں ہوا۔“ (13)

Some social aspects are also made a subject in this story. This story is no less than a mystery. The origin of the story begins with the existence of human life and the basic concept of Space that the world spread on the map of geography is a world of humans and other people. It was devoid of life and full of mountains, forests, seas and deserts and this is the true form of this world. This point is the center of this legend. The author of the story saw history and geography from a philosophical point of view. Given that the presence of geography is a priority. Later when humans stepped on this map of the world, history came into being. History is related to the past of living people. Those people who have made the work of people like themselves a part of their memory or a part of writing. Geography is a part of the phenomena of nature like

Pure Space. These phenomena of nature are part of the independence that is specific to Pure Space. During this period, the narrator of the story about the place and status of man on the earth writes:

”جس طرح ڈبے میں کنکر بجاتے ہیں اسی طرح انسان بھی اپنی زبان چلاتے رہتے تھے یہی وجہ تھی کہ دنیا نقلی طور پر مگر نا محسوس طریقے سے تقسیم شدہ ہو گئی تھی۔ انسان فطرت اور ماحول کا غصہ ہرگز نہ تھے۔ وہ تاریخ کی پیداوار تھے۔ زبان اور تاریخ سے خالی دنیا ہی اصل دنیا ہے۔“ (14)

Elements of superstition can be seen in this story. When no one understands his illness, his sister tells him about "Don't Cut":

”اور تب بہن اسے ”مت کٹئیے“ کے بارے میں بتاتی ہے۔ مٹ کٹا بھی شیطان کی ہی قسم ہے۔ روز ازل سے اس کے مقدر میں ایک ہی کام لکھ دیا گیا ہے۔ سفر پر نکلے ہوئے لوگوں یا راہ گیر کو انہی راہ سے بھٹکا دینا یہ ایک کم زور اور چھچھورا شیطان ہے۔“ (15)

On the whole, the unfamiliar atmosphere in this story has attracted the attention of the reader. But this atmosphere also opens up to the serious reader and the literary philosophy of Khalid Javed is not unfamiliar to the serious reader.

A Critical Review of the Fiction "Pait ki taraf murray howy ghutnay"

This fable comes fifth in terms of plot. The narrator of this fable is a ghost who narrates an angle of his story that spans a certain period. The duration of the ghost story is only one afternoon which is He calls it an afternoon of entertainment. He describes what he sees or feels during this entertainment. He is fully aware of his ghost hood. Therefore he repeatedly expresses in his narration that he is a ghost and does not see things from the point of view that humans see.

If we look at the thematic level in this story, a social problem has been made the subject, which is a place of shame even for a human being. He used to be a man, he himself describes how he became a ghost. One night when everything was normal, his wife killed him with an acquaintance. During that killing, a man who Feelings can be angry, surprised and vengeful. These feelings make him fall from the human level and enter the ghost form. He becomes a ghost and the ghost shows in his story that in this society, man is in the world of self-centeredness. Because they can be cunning and deceitful with other human beings. In today's society, there are very few people who understand the pain and suffering of others. Human actions have become so ugly that even ghosts are ashamed of them. Here is an excerpt from the story:

”بازار ایک عجیب شے ہے۔ وہاں تفریح نہیں ہے، تفریح کا التباس ہے۔ وہ ان بے تکی فلموں سے زیادہ گھٹیا ہے۔ وہ سینما ہال کے گاڑھے اندھیرے سے زیادہ غیر انسانی ہے۔ اس گاڑھے میں تو سسکیاں اُبھرتی تھیں، قہقہے گونجتے تھے۔ مگر بازار میں کسی دوکان پر کوئی شخص رومال سے اپنے آنسو پونچھتا نظر نہیں آتا۔ کوئی اس طرح بنستا ہے کہ پیٹ پھول جائے۔ یہاں ہوشیاری کے علاوہ اور کوئی منظر نہیں۔ یہ اصلی مصنوعی پن ہے اور ہڈیوں تک اتر جانے والی بے رحمی ہے۔ یہاں خرید و فروخت کے واسطے مریضانہ انا اور غرور کے ساتھ نپے تلے انداز کے ساتھ چڑھتے اترتے قدم ہیں۔ ہر انسانی امکان اور جذبے سے یک سر خالی ہڈیوں کے پنجر کی طرح خوف ناک ادھر سے ادھر کڑ کڑاتے ہوئے، بجتے ہوئے، ہم بھوتوں کو بھی ان سے شرم آتی ہے۔“ (16)

"Tafreeh ki aik dopeher" also shows a similarity in point and title. As the story progresses, the title and point become similar. A paragraph titled " Tafreeh ki aik dopeher ", See quote:

”یہ مٹی کی دوپہر ہے۔ دو بج رہے ہیں اور لو بھی چلنا شروع ہو گئی ہے۔ میرا خیال ہے کہ میری کہانی سننے کے لیے یہی وقت بہترین ہے۔ میں جو کہانی سنانے جا رہا ہوں، اس کے لیے مخصوص ترین قاری وہ لوگ ہیں جو دوپہر کے کھانے کے بعد قبولہ کریں گے۔ پھر اُٹھ کر شام کو شہر کے سینما میں جائیں گے۔“ (17)

It is also possible to interpret this story in a symbolic context. A ghost living on a non-human level is admitting to being a ghost, but those who are in the world of self-centeredness and living a selfish life are also ghosts. But they don't believe it. The author criticizes that group of interstellar ghosts, who are stubborn to live a human life despite living a worse life than a ghost.

A Critical Review of the Fiction "Buray mosam main":

This story is the seventh of this collection (Aakhri Dawat) in terms of technical order. In this fable (collectively) there are four characters who are in motion. Who have no name in the fable. The first character is a person who at all does not work. He depends on his wife's earnings. The second character is

his mother, who has passed away a long time, but at every step of his life, he remembers his mother's advice, which he mentions to himself. He does it in front of his wife and she listens from the front. Even if she listens, she is very disgusted. She plays the role of his wife who is a primary school teacher. All the means of livelihood of the house are also on her shoulders, who, being a woman, does all the work that a man does in this society and also gives her the decoration. The fourth role of both of them. There is a daughter who is given to him by God in the seventeenth year of marriage in a mixed state of mercy and blessing and the word childlessness is added to his name in the society. This girl actually falls ill. Seeing her illness, her mother becomes very worried. Her condition becomes irritable. She is very angry all the time. She begins to live and on the sword of this anger, her idle husband comes. In this regard, when their fifteen-month-old sick daughter, who has small red rashes on her body, who keeps crying all night, and the mother takes her in her arms and keeps entertaining her when the sick girl urinates. How the woman speaks to her husband with unbridled anger:

”ارے بچی نے پیشاب کر دیا ہے جلدی سے اس کا جانگیہ بدل دو۔ رہی ہوں تم تو بس باتیں بنانے کے لیے ہو۔“ (18)

When his wife was changing the girl's underwear, he ran and brought a lantern. How did the wife talk to her husband? She said:

”لاٹھیں اس کے منہ پر سے ہٹاؤ جاگ جائے گی۔“ (19)

In terms of psychology, if this story is studied carefully, then this is also includes psychological aspects. The myth "Buray mosam main" presents the psychology of women and men in a better way. The characters of this story belong to the middle class. There are many negative things in a man. He is useless, lazy, sloppy, everything he does is useless. A woman is not a lazy worker, as mentioned in the beginning of the story. Primary school teacher. She is more intelligent than a man, smart. There is a girl who is suffering from a disease. She was only one and a half years old when she developed a rash. Both husband and wife are very worried. Holds the man responsible:

”دیکھو۔۔دیکھو۔۔اس نے بچی کے جسم پر پھیلے ہوئے دانوں کی طرف اشارہ کیا۔۔وہ بھی دیکھ کر گھبرا گئی۔۔

میری بچی یہی تکلیف تو بھی اسے یہی تو کھولن پڑی تھی اندر اس لیے بخار نہیں اتر رہا تھا۔۔خدا خیر کرے کیسے بھرے پڑے ہیں وہ بچی کے ماتھے پر آہستہ آہستہ ہاتھ پھیر کر فکر مند لہجے میں کہہ رہی تھی۔۔

”ٹیکہ تو لگوا یا تھا“ وہ مجرمانہ انداز میں آہستہ سے بولا کچھ نہیں ہوتا ٹیکے وینے سے یہ ہمارے اوپر عذاب خدا ہے بیوی نے جھٹکے کے ساتھ اس کی طرف دیکھا۔۔

”آج کل پھیل بھی بہت رہی اور“

کئی گھروں میں بچوں کو نکل چکی ہے دراصل یہ موسم خراب ہے۔وہ بے خیالی میں بولا۔

”یہ سب تمہارا کیا دھرا ہے“ بیوی نے اسے گھورا (20)

In the above quote, the psychology of a woman is presented. Well, every mother loves her child very much, but the problem here is very complicated. In this house, after a lot of begging and insistence, that girl was born, If she suffers from such a disease, her mother gets scared. She tells the reason of this disease is her husband, who is always surrounded by filth.

When this story begins, there is a disease in the city where the eye is swollen. The man also has a swollen eye Understands. t is a natural thing that a person mentions the person he loves repeatedly. In his subconscious mind, the words, thoughts, emotions, feelings of this beloved person are present in the form of a tree which he sees in time. In this story, the man loves his mother very much. Even though a long time has passed since her death, he talks to his wife who does not want to listen to her mother's words. He continues to tell and she continues to express her disbelief.

See the quote:

”اماں کہتی تھیں۔۔جب بیماری کا کوئی مریض گھر میں ہو تو گوشت نہیں پکانا چاہیے کسی بھی قسم کا بگاڑ نہیں لگانا چاہیئے۔۔“

”اماں کہا کرتی تھیں کہ فجر کے وقت فلک پر سارے ستاروں کی قلب ماہیت ہو جاتی ہے اور وہ سچے موتی بن جاتے ہیں۔۔“

”ہاں ستمبر کا موسم ہی برا ہے اماں کہتی تھی کہ ان راتوں سے زیادہ

خراب پورے سال میں اور کوئی دن نہیں ہوتے
اور اس موسم میں بیماری۔“ (21)

The quality of Khalid Javed's stories has been the is a relationship between the title and the point of view of his fictions. An example of this can be found in many stories of the last “Akhri Dawat” and also in this story.

In this way, the title of this story can be connected with "Mard Ki Begargi" or "Ghar Ki Nahoosat" instead of "Buray Mosam Mein".

A critical review of the story "Mitti ka Ta,aqob"

It is the eighth number of story in terms of stories order. In this story, the same legendary atmosphere is found which is characteristic of Khalid Javed's fictional art. Khalid Javed has made the ugly aspects of life a part of his fictional art, as Compared to the rest of the stories, the elements of solid realism shine brightly in the story. At the very beginning of the story, the narrator describes how a dead body is brought for postmortem, on which truck it is brought and how did the postmortem treat him, and under what circumstances did the man commit suicide?

After the narrator is a monkey who explains how he followed his corpse as it was brought here in a truck. Flash Back's technique is used in the story. The monkey describes the events from the childhood of the owner and the current corpse to his death. He was selling elephants etc. to zookeepers but was poisoning monkeys, dogs and parrots. The monkey's life was saved by the intervention of the owner's little girl. One day it happened that the man was returning from the cinema house. The rustling of a bush on the way blocked his way. The daughter of the circus man begged the man to raise the monkey. He became somewhat attached to the circus. Because of this he gladly accepted this offer, later he became very friendly to the monkey and to this man. There are senses that those who imagine him dead. In fact, he finds the secret of life only after death. From the description of the corpse, we wear the indifference and inhumanity of the postmortem. Finally, when his body is burnt and taken to the river, the monkey laments to the idol that if his fourth leg was intact, he would have gone far with his master in the river.

At the very beginning of this story, there is a sense of tension in the atmosphere and the reader is affected by the tense situation. See a quote in this regard:

”یہ آندھی کے آنے سے ٹھیک سے کا اجالا تھا خوب صورت مگر مٹتا ہوا اجالا آندھی کا کالا مٹیالا غبار آ کر آسمان کے ٹکڑے پر ٹھہر گیا تھا۔ اس چھوٹی سی ندی کے کنارے بنے ہوئے پوسٹ مارٹم ہاؤس کی تمام اشیا اس خاموش اجالے میں اچانک زیادہ با معنی انوکھی اور پاکیزہ نظر آئیں۔ سورج ویسے بھی ڈوبنے کو ہی جا رہا تھا۔ سیاہ ہونے سے پہلے کی اداس سفیدی میں وہ لاش بھی زیادہ با معنی ہوا اُٹھی تھی۔“ (22)

The main theme of this story is the tension between familiarity and alienation. On the one hand, there is the monkey, the owner's girl's love for the monkey and the monkey's love for his other owner, while on the other hand, the humans doing the postmortem are dealing with their own. Apathetic attitude towards the body of the sex is the theme of alienation. Another thing that can be seen in this fiction is Charles Darwin's theory of evolution. In short, this theory implies that it is said that man is the evolutionary form of monkey. In this way, the issue of one monkey and human being is understood in this story. Another quality of this story is that it also reflects the meaning on a symbolic level. The monkey has also come as a symbol of selfishness. It doesn't even strengthen the art. But in this myth, they have described the greed of man by comparing it with the greed of a monkey.

In this regard, he writes:

”دوسری طرف ایک تنہا بھیڑ تھی جو بینکوں اور دوسرے مالیاتی اداروں کی طرف بے تحاشا بڑھتی چلی آ رہی تھی۔ اس بھیڑ کا ہر فرد کوئی بھی فیصلہ اپنے وجود کی گہرائیوں اور ضمیر کی آواز پر نہیں بلکہ دوسری طرف پر اس کا رد عمل دیکھنے اور متاثر کرنے کے لیے ہی کرتا تھا۔“ (23)

Overall, we see that Khalid Javed has touched the new dimensions of art in this story. Despite telling the story of this story through three characters, the connection and organization of Khalid Javed's art is amazing in this story.

In this legend, some very complex facts have been revealed in the words of the dead body, due to which the reader's interest in the dead body increases instead of being afraid of it.

A critical review of the story "Qadamon ka noha gar":

This story is the ninth and the last of this collection in terms of artistic order. The main character of this story is a shoe. He narrates his oral story about what school of thought and people belonging to different leaders in this world. He has to see the incidents and accidents in his life and interpret them all. Their bodies are in one house but their souls are wandering for another.

We find one such example in this story "Qadmon ka noha gar" where the husband and wife are far away from each other even though they are with each other. They are strangers to each other and unable to understand each other's feelings. They talk to each other like strangers. For example, one day when a rich man comes home with new shoes and wants to get close to his wife, see his wife's behavior:

”اب بتاؤ کیا کرنا ہے؟ وہ طنز یہ مسکرائی جس میں اس کے بے رحم کو لہوں نے پر اسرار انداز میں ہل کر اس کا ساتھ دیا۔ ”کچھ نہیں یہ جوتے دیکھو“ وہ مایوس سا ہو گیا۔

بیوی نے اوپر سے نیچے تک اس کا جائزہ لیتے ہوئے میری طرف نظر میں مرکوز کر دیں۔

”میں نے اتنے گندے جوتے آج تک نہیں دیکھے تم اپنے ساتھ بہت دھول خاک لے کر گھر آتے ہو۔“ (24)

Where such attitudes come between husband and wife relationships, each other's loyalties are also changed for someone else. In a woman, if seen as a whole, the most valuable thing in her body is her chastity. This rare woman does not hesitate to put her under the feet of others. Such an example is also found in this legend. When the husband and wife start to stay away from each other spiritually and physically, the men from inside their house and from their wife's room at night. He sees a another man coming out at that time in night, which he interprets as "Qadmon ka noha gar" in the following words:

”ایک رات جب میں میز کے نیچے سے اس پلنگ پر لیٹا ہوا دیکھ رہا تھا اچانک مکان میں ایک عجیب سی آہٹ ہوئی جیسے کوئی ایک خطر ناک ہنسی ہنس کر خاموش ہو گیا ہو۔ اس کے وہ اداس خراٹے رک گئے وہ چونک کر اُٹھ بیٹھا پھر اس نے چھپٹ کر کمرے کی وہ کھڑکی کھولی جو بابر بیڈ روم کی طرف کھلتی تھی تاروں کی چھاؤں میں۔ میں نے بھی صاف دیکھا۔

ایک لمبا سا مردانہ سایہ اس کے بیڈ روم سے نکل کر آہستہ آہستہ پائیں باغ کی طرف رینگ رہا تھا۔“ (25)

In this story, where the conflict between wives is described, the capitalist system is also discussed. Due to the unequal distribution of resources in this world, the rich are getting richer and the poor are getting poorer. Capitalist people are those lice and gnats who are filling their bellies day by day by sucking blood from the bodies of poor people. A similar example is that of the sick vegetable seller who vomits blood all night and in the morning he has a rotten stomach. To feed and support his family, which includes only his wife, he goes to the market and buys a little vegetable. But one day because he has no money in his pocket, he is treated by the people in market as follows ;

”ایک دن وہ اکڑوں بیٹھا ہوا یہی کر رہا تھا کہ اس کی پیٹھ پر ایک سخت جوتے کی نوک پڑی وہ باسی سبزیوں پر اوندھے منہ گر پڑا۔ اس کی آنکھوں ، منہ اور ناک میں سڑتے ہوئے ساگ کے پتے اور اس میں دوڑتے ہوئے چھوٹے سفید کیڑے گھس آئے۔ تو نے روز کا ڈھرہ بنا لیا ہے مہفت میں مال لے جاتا ہے۔“ اس کے پیچھے دونوں ہاتھوں کمر پر رکھے وہ لحیم شحیم ! ” کیوں بے پہلوان جیسا نظر آئے والا اڑھتی کھڑا تھا۔“ (26)

In this story, the evil found in another society is pointed out and that evil is not in any common person but in the very educated class of this society who spend half of their life getting education, but their education is nothing. I can't spoil it, I mean the doctors. They are the messiahs who give lives to people, but they are in the form of cruel doctors. When the poor vegetable seller goes to the government hospital for his check-up, how do the doctors respond to him? :

”بیٹری پینے ہو؟ ڈاکٹر نے پولیس آفیسر کی طرح سوال کیا
پیتا تھا صاحب مگر دو سال ہوئے چھوڑ دی۔“ (27)

In this place, where the rich are getting richer and the poor are getting poorer, the rich class has reached the extreme of scarcity and miserliness that they are not ready to spend so much even on blood relations. Where the father of wealthy sons asks his sons to buy walking shoes, he refuse, and they wear ordinary slippers, meaning he walks in the morning wearing these shoes. Then he dies.

We also see the disrespect of the human being by the appeal of "Qadmon ka nooha gar". The same person is also shown slitting his throat in the name of religion in the name of religion. An example of this is the carpenter who falls into the hands of such a crowd and is brutally killed. How he begs for life from all the stricken people with his hands tied. See in this quotation :

”ایک پیر پر کھڑا ہو کر اچھل کر ہاتھ جوڑتے ہوئے وہ سرکس کے
کسی جوکر کی طرح نظر آیا۔ مگر ٹھیک اسی وقت ایک خوف ناک
نعرے کے ساتھ نہ جانے کتنے چھروں نے اسے کاٹ کر رکھ دیا۔“ (28)

With the help of the "footstep mourner", this story describes the suffering associated with man and the suffering is related to the soul. The story depicts the thief who fights with poverty and hunger. He who does not steal anything big in society steals the necessities of life. He steals pieces of bread to feed his family. He steals people's clothes to cover the body of his children. Similarly, one day. In the month of Ramadan, when the house in front of them offers a pot of rice in the path of God, they distribute the rice to the whole neighborhood, but consider them poor and leave their house. Their little child sees rice and insist to eat it. The father does not tolerate it and he sneaks into the Moulvi's room for his son at Sehri time. When the Moulvi finds out, he attack the thief, but he jumps down from the room which was on the roof of the mosque. His body also collides with many wires and loses both legs.

See what words people express instead of sympathizing:

”لوگوں کا کہنا تھا کہ رمضان کے مہینے میں مسجد میں چوری کرنے کی یہ وہ سزا تھی جو اسے قدرت نے دی تھی تا کہ چوروں کو
بھی اس سے عبرت حاصل ہو۔“ (29)

If we look at the similarity between the point of view and the title, the symbolic fiction of Khalid Javed is titled "Qadamon Ka Noha Gar". The title of the story itself explains the point of view of the story as well.

Khalid Javed has also introduced new creative flavors to Urdu fiction. In his hands, fiction has taken a new route and thrown away all the trappings of traditionalism. His stories have given Urdu fiction a new creative path while adding to the tradition. Fictional thought may also seem overly complicated but the reality is the opposite. In fact, Khalid Javed's stories seems to open many new doors of thought. Khalid Javed's fiction is not so much concerned with socio-political issues of our familiar world. He provides access to the reader to the innermost feelings of man, sometimes the political and social issues that come in his fictions come through Khalid Javed's own narrative and style rather than the traditional narrative. Like every great fiction writer, Khalid Javed has succeeded to a great extent in creating a special atmosphere in his stories. The characters of his stories also do not fall into the category of traditional characterization, nor do they appear to be the characters of our society and in front of us or interacting with us every day, rather the external and internal structures of these characters make us curious. It does and also eats the alienation of these characters. These characters are created in a specific atmosphere and the full light has never been shed on their social characteristics. The common character that represents social and moral virtues is often hollow inwardly. Khalid Javed's characters are neither representatives of goodness nor evil, but both these qualities are found in them and the spiritual and inner problems of the modern age. Represents humans equipped with. The example of all the intellectual and artistic accessories of fiction writing is like flowers and the example of style is like the vase in which the flowers are blooming. All these essentials are owed to excellent style for presentation. Khalid Javed is well aware that no matter how high the thought is, if there

is no good style, it is of no use. Similarly, if the style is very lively and the thought is low, still a high art cannot come into existence. For the existence of a masterpiece, it is necessary to have the maturity of the style with high and noble thought. Khalid Javed has also been unconventional in terms of the formation of style. He discovered a similar style for his complex and convoluted thought; But despite being representative of complex thought, it has the power to captivate the serious reader of literature. This style is formed by combining elements of extreme boldness.

References

1. Shamim Hanfi, *Andheri Manzil ka Safar (Khalid Javed's story)*, Shair wa Hikmat, Hydabad India: May 2005, p: 596
2. Khalid Javed, *Aakhri Dawat*, Penguin Books, New Delhi, India 2007, p: 17
3. Also, p: 19
4. Also, p: 18
5. Also, p:15
6. Also, p. 24-23
7. Also, p: 24
8. Khaled Javed, *Saaye*, Contents: *Aakhri Dawat*, p:40
9. Also, p: 64
10. Also, p: 40
11. Khalid Javed, *Rooh main dant ka drd*, Contents, p: 76
12. Also, p: 98
13. Khalid Javed, *Jungle ki roshni main*, Vol. 117
14. Also, p: 125
15. Also, p.
16. Khalid Javed, *Tafreeh ki aik dopeher*, Contents, p: 114
17. Also, p: 133
18. Khalid Javed , *Buray mosam main*, *Aakhri Dawat* , , p: 200
19. Also, p: 201
20. Also, p: 207
21. Also, p: 209
22. Khalid Javed , *Mitti ka Ta,aqob*, Contents: *Aakhri Dawat*, p: 225
23. Also, p: 254
24. Khalid Javed , *Qadamon Ka Nooha Gar*, *Aakhri Dawat*, p: 273
25. Also, p: 275
26. Also, p: 281
27. Also, p: 282
28. Also, p: 300
29. Also