

An Analytical Study of Nayer Masood's Stories Collection "Simiya"

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Abstract: Nayer Masood is a reliable and important reference in the history of Urdu fiction. Nayer Masood is one of the fiction writers who changed the current tradition and changed the mood of fiction. The style of Nayer Masood is very unique. He pays more attention to the style than the subject. This is very much consciously and some of the characteristics of the Lucknow civilization are also influenced. The opinion of the critic Waris Alvi is correct in which he says that after reading Nayer Masood's fiction, tell what is in it. His example is like that of a dumb man who has eaten molasses, but nevertheless there are many gems in his creative experience that are capital for experts and nuclear critics.

Key Words: Nayer Masood, "Simiya", important reference, current tradition, style, current tradition, unique characteristics of the Lucknow civilization, Waris Alvi, molasses, nuclear critics.

Literature Review

Nayer Masood's first fiction collection was published in 1983-84 under the name of "Simiya". There are five stories in this collection. The first legend of which is called Ojhal. The events of this story are consistent with the events and characters of the remaining four stories in the sense that the narrator who appears in the form of a single narrator in Ujhal appears in front of us in a different form in the following stories, he is the same. A person who is sometimes a boy, sometimes an engineer, sometimes an old surgeon and sometimes a patient is present in every story. From which a sequence is seen to be established in the story from the beginning to the end. This is the reason why Neer Masood has put his story "O Jhal" first.

As mentioned, Nir Masood's fictions do not have a single story or a single story, nor do his stories have a single theme. Rather, several sub-parallels run side by side in a myth. The side-stories seem to dominate the main story, but at the end the story seems to return to the main event. In this sense, when we study "Ujhal", we also come across several sub-stories in it. For example, one story is a description of the sexual experiences of this teenage wahid mutaklam, another is a description of the inspection of the house, and the third is a detailed description of an unknown groomer and a drunk girl. These three stories have become so intertwined one after the other that it is impossible to separate one from the other.

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third is a detailed description of an unknown groomer and a drunk girl. These three stories have become so intertwined one after the other that it is impossible to separate one from the other. When such things are present in most of his stories, instead of a single impression emerging for a reader, many impressions start flashing on the screen of the mind. And this is the only feature of Nir Masood that keeps the reader confused till the end as to what happened inside him, and what is the subject of the story.

Thus, we can say that unless his whole story is read in a balanced manner, his hints do not come under the grasp of understanding and understanding, this is the lance of Nir Masood which forces many to complain. He is a very difficult fiction writer. This story of Nir Masood seems to be hidden in the sense that the sexual desire of the narrator of the story (No Umar Wahid Mutkalam) does not fully emerge, his sexual feelings are due to an unemotional situation rather than their intensity. and this desire of the narrator remains unfulfilled in his heart. And Jhal begins from where the residence ends. The story begins with a young man with his sexual feelings who goes to different cities and areas to inspect houses. In this story, the narrator comes to us as a civil engineer, the narrator says at one place, "The work I took was related to the inspection of houses. It is obvious that a civil engineer who steps on the first floor of youth. He will have many emotions,

There will be various desires in his heart, but in the world of youth, sex and sensuality prevail over all the emotions, that is the reason why the author of fiction felt this and lived in this atmosphere. The fabric of the story is built when a civil engineer inspects the internal and external aspects of a building or house, many things keep moving in his eyes which are not visible to others. Only he can tell how long that building or house was built. What changes have been made in it and what changes remain. What is the speed of time within it? Only he can estimate its decline and remaining life. One day in the midst of inspecting the houses, the narrator was standing in front of a house looking at it carefully, he felt that the door of the house was closed due to some fear or to protect something. If he feels fear in one part of this house, his unknown desire seems to be fulfilled in another part of the same house. Similarly, he saw many houses where there was no abode of fear and desire. But he also saw a house in which both fear and desire did not have the same abode. There, desire was fear and fear was desire, that is, the fear inside the house seems to be the internal fear of the narrator himself, who continues to suffer from his psychological conflict. He is always trying to satisfy his sexual desire. Where he feels the atmosphere of fear and desire is the woman where both meet in the same room. The narrator says:

”وہ جوان عورت تھی اور اس وقت مکان میں ہم دونوں کے سوا اور کوئی نہ تھا۔ وہ مجھے غور سے دیکھنے کے لیے میرے قریب آگئی اور میں نے دیکھا کہ خوف اور خواہش کا وہ ٹھکانہ اس پر بھی اثر ڈال رہا ہے۔۔۔ لیکن شاید اسی دن سے مجھے مکانوں میں بسنے والی اس مخلوق میں دلچسپی پیدا ہوگئی اور تھوڑے ہی عرصے کے بعد میں ایک کے بغیر دوسرے کا تصور نہیں کر سکتا تھا۔ بلکہ کبھی کبھی تو مجھے ایسا محسوس ہونے لگتا تھا کہ دونوں دراصل ایک ہیں اس لیے کہ مجھے دونوں میں بالکل ایک طرح کی دلچسپی تھی۔“ (۱)

The narrator is deeply in love with an unknown tamer. Whenever he sees it, he becomes uncontrollable. When his aunt is seen combing her hair at two o'clock after bathing, even then he looks at his beloved with longing eyes. He feels the gravity of his body pulling him towards him. The narrator tries to fulfill his sexual desire but does not succeed. The author of the story has here fully reflected his sexual desires. Here is a romantic account of the time when his aunt is drying her hair in the sun after bathing:

”کچھ دیر میں اس کے بال خشک ہو گئے اور وہ کھڑی ہو کر ان کا جوڑا باندھنے لگی۔ جوڑا باندھتے ہوئے اس کی دونوں کہنیاں اونچی ہونیں۔ اور کھلی ہوئی کمر نے بہت بلکا ساخم کھایا، کمر کے اوپر اس کا بدن ذرا سا اونچا ہو کر پیچھے کی طرف جھکا اور بال اس کی گردن سے ہٹ گئے۔ یہ سب میں نے چند لمحوں میں دیکھا اور اس وقت اس کا کوئی خاص اثر محسوس نہیں کیا۔“ (۲)

How is it possible for such a person who uses various tactics to fulfill his selfish desire that he would not have felt a desire in his heart after seeing such a scene? Seeing the wet hair drying in the sun, raising both elbows while tying the pair, then his bare waist, etc., these are all the elements that, if only described,

arouse the desires of the soul, but here the sentence of the narrator that at that time Not feeling any effect becomes a sign of inexperience and lack of maturity. Which the narrator is not yet fully aware of. Let's see another scene of the same when there is no one else in the house except them two, his family members have gone to a wedding, the atmosphere of the house is silent, at that time they are talking alone in the room.

”دروازہ“ اس نے سرگوشی میں کہا میں اس کو اسی طرح کمر سے پکڑے پکڑے دروازے کے قریب لایا۔ اس کو چھوڑ کر میں نے دھیرے سے دروازے کی سنکنی چڑھائی۔ پھر میں اس کی طرف مڑا۔ مجھے وہ بزرگانہ رویہ یاد آیا جو اس نے میرے ساتھ ابھی تک اختیار کر رکھا تھا اور اس وقت وہ رویہ یاد کر کے مجھے پہلی بار اس پر غصہ آیا لیکن فوراً ہی یہی غصہ اس کی بے پناہ جسمانی کشش کے احساس میں بدل گیا اور میں نے جھک کر اس کی پتلیاں پکڑ لیں۔ ابھی میں فرش پر جھکا ہوا تھا اور اس کی پتلیوں پر میری گرفت مضبوط ہو رہی تھی کہ اس نے میرے سر کے بال مٹھیوں میں جکڑ لیے۔ ایک وحشیانہ قوت کے ساتھ اس نے مجھے اپنی طرف کھینچا اور میرا سر اس کے سینے سے جالگا۔ اسی طرح میرے بالوں کو مٹھیوں میں جکڑے ہوئے وہ بستر کی طرف جھکی اور میں نے اس کے دونوں پیراٹھا کر اسے بستر پر بیٹھا دیا۔ میں نے ایک ہاتھ سے اس کی کمر کو حلقے میں لیا اور اس کے اوپری بدن کو پیچھے کی طرف جھکانا شروع کیا تھا کہ وہ مجھے چھوڑ کر بستر سے اتر آئی۔“ (۳)

There are also many people in the narrator's house who belong to the elite and have an important role in the society. There are some women too, they also have a great idea of culture. That's why whenever an elder says something or narrates a story, the women cover their head with a dupatta and silently listen to their conversation. So these elders appear in the form of Indian civilization and culture in fiction. Which according to the narrator also has, but as soon as he finds the girl in solitude, he tries to take her in his arms. When the two enter a room, watch a scene that hints at the uncertainty.

”کمرے میں ہم دونوں ساتھ ساتھ داخل ہوئے اور دروازے سے آڑ میں ہوتے ہی ایک دوسرے کو جکڑ کر ایک تشنج کے ساتھ زمین پر بیٹھ گئے لیکن فوراً ہی اٹھ کھڑے ہوئے اور کمرے سے باہر آگئے۔“ (۴)

If you consider the above mentioned two quotes, you will know that there was no such thing that prevented them from fulfilling their desire and how they control their emotions even in such situations. How can a person stop himself when he feels his physical attraction and rushes to meet her in solitude. The way the author of the story puts the feelings of both in an uncertain situation, you will not find an example of this even in Manto and Ismat. This mixed state of fear and desire is seen here by Nir Masood. Which makes the reader wonder.

As the story progresses, it takes a different turn, but the narrator cannot get rid of his mental confusion despite his best efforts. The desire for sex is always on his mind. It has become his nature to have sexual relations with different women and lead a life of luxury. Wherever he goes, he looks at every woman with the same eyes. But every woman is not the same, she had to be embarrassed in this work somewhere. This is how the narrator expresses his success and failure.

”ہر عورت مجھے اپنی دسترس میں معلوم ہوتی تھی۔ بہتوں کی طرف میں نے مجھے پیش قدمی کی اور بہتوں نے میری طرف پیش قدمی کی۔ میں نے اس میں کئی دھو کے بھی کھائے۔ مثلاً بعض عورتیں جنہیں میں سمجھتا تھا کہ نفسانی خواہشوں سے محروم ہیں یا بے خبر یا نفرت کرتی ہیں ان کو میں نے انہیں خواہشوں سے مغلوب اور ان کی تکمیل کے لیے سب کچھ کر گزرنے پر تیار پایا۔ بعض کو میں نے سمجھا کہ انہیں خواہشوں میں سر سے پیر تک دوبی ہوئی اور میری طرف سے خفیف سے اشارے کی منتظر ہیں، لیکن جب میں نے ان کی طرف پیش قدمی کرنی چاہی تو ان میں سے کوئی ان خواہشوں سے ایسی بے خبر نکلی کہ میرا مطلب ہی نہیں سمجھی کسی پر افسردگی کا دورہ پڑ گیا اور کوئی سہم کر رہ گئی۔“ (۵)

The third most important incident in the narrator's life is that one of the women he used to advance towards women in the pursuit of his own desire turned out to be the exact opposite of his desire. He chased her again and again, the girl got the illusion that he was stalking her like a lustful beast, eventually fed up with the narrator, she committed suicide. This accident had a profound impact on the narrator's life. After that, he decided that he will not do such actions anymore, but he had become addicted to this addiction, without facing this addiction, where would he be? He travels to another place. After a few days, he meets a woman. That woman is left alone in this city. The narrator also has sexual relations with this woman. Once in a

lonely house, both of them inspect the house with each other, at that time, a storm of desire makes a noise in both of them, watch a scene from that time.

’اؤ چلیں میں نے اس کے قریب آکر کہا، ہم دالان کی طرف بڑھ رہے تھے لیکن اب واقعی اس پر خمار سا طاری ہو گیا تھا۔ اس نے

’دونوں ہاتھوں سے میرے کندھے کو حلقے میں لے لیا۔ وہاں بڑا جیس ہے اس نے سرگوشی میں کہا اور ہم وہیں پر ٹھہر گئے، مجھے اس کے ساتھ اپنی برسوں پہلے کی ملاقات یاد آئیں جب نفسانی خواہش طوفان بن کر اسے اپنی لپیٹ میں لے لیتی تھیں اور آج یہاں اس مکان میں وہ شاید فرسکر رہی تھی، یا ظاہر کر رہی تھی کہ اس وقت بھی وہ اسی طوفان کی لپیٹ میں ہے پھر کہتی ہے، تم بالکل نہیں بدلے ہو۔‘ (۶)

When the narrator was fulfilling his sexual desire with this woman in the dark room, two black eyes were watching his movements from some part of the house, but his eyes were fixed on the bodies of both of them and a shadow was moving slowly towards Due to this fear, he closed his eyes. In fact, those two black eyes and a shadow moving towards her are a reference to the woman who long ago drowned herself in the river to get rid of the narrator's act. It is his eyes and it is his wandering soul that frightens him. Afraid of who that woman is, he now spends more time thinking than speaking. The narrator is terribly afraid of the fear of this night, so he stops speaking now. The narrator says:

’میں نے ایک دم سے بولنا نہیں چھوڑا ہے اول اول تو مجھے احساس بھی نہیں ہوا کہ میں بولنے سے اجتناب کرنے لگا ہوں، اس لیے کہ پہلے بھی میں زیادہ نہیں بولتا تھا۔ دراصل میں نے سوچنا زیادہ شروع کر دیا ہے، اس مکان سے واپس آنے کے بعد میں مسلسل دو دن تک سوتا رہا اور میں نے خوابوںمیں بھی خود کو سوچتے ہوئے دیکھا‘ (۷)

In this way, this entire myth emerges before us with its sexual qualities. Therefore, it can be rightly said that Nir Masood has presented this myth as the subject of sex.

While Nir Masood has highlighted the sexual desires in the fiction, on the other hand, he has also highlighted the social aspect. In this way, the aspect of contradiction also comes out in the fiction. The contrast between the main character and his family's way of life, the contrast between the beginning and the end in fiction, and the contrast between the same person in the same story.

The contrast is also striking. While reading fiction, a new environment and a new atmosphere appear before the reader's eyes in countless images and leave. The events captivate the reader from start to finish due to their interesting and romantic details. Depending on the occasion, the reader also enjoys it, but after finishing the story, these countless images created by the storyteller leave the reader's mind.

The main character of this story has a certain state of mind. In spite of the incident and psychological coloring in fiction, the whole is only an expression of the deep impression and the emotional state in which a particular individual is suffering. In the same way, the character of the narrator's beloved comes out as a complete picture, despite the fact that the individuality of the characters living in a certain environment and atmosphere is not reflected. In this way, the entire scene and the atmosphere of the story which the author of the story has created by working with his observation, imagination and thought, and all the characters with the help of which the special color of this atmosphere is clear, combine to make the main character complete. Participate in doing.

Therefore, it can be said that Ujhal Shabab is the story of the sexual awakening of a single poet who steps into the delicate and fascinating destination of youth, the meaning of which he himself is not well aware of.

This story "Nusrat" Garja in Semiya is secondary but in fact it is the first story of Nir Masood, it is the same story that left the mark on the rest of the stories of Nir Masood. This story is also important in the sense that most of the characteristics of Nir Masood's fiction are present in Nusrat. Which starts from a narrative style and takes a dramatic form. This story was published for the first time in 1920.

The whole story consists of four characters and from the beginning to the end the whole story revolves between these four and reaches its end. The first character comes across as a wicked woman. The second is the narrator who narrates the story in the form of a single narrator. The third role is that of Nusrat. And the

fourth is the old surgeon who treats Nusrat's leg wound. At the beginning of the story, the story of the wicked woman comes to complement the story of Ravi and Nusrat. Which the narrator narrates the story in the form of "I". which begins as follows:

”بد کار عورت کا قصہ مجھے اب یاد نہیں لیکن اس وقت مجھے اس میں دلچسپی تھی اس لیے جب مجھے معلوم ہوا کہ اس کا قضیہ ہمارے یہاں پیش ہوگا اور وہ تصفیے کے لیے ہمارے گھر آئے گی تو میں بہت خوش ہوا۔ اس سے پہلے بھی ایک مشہور بدکار عورت کا قضیہ ہمارے گھر میں پیش ہو چکا تھا اور میرے بزرگوں نے اسے بہت خوبی سے طے کر دیا تھا لیکن وہ میرے ہوش سنبھالنے سے پہلے کی بات تھی۔ میں نے اس کا ذکر ہی سنا تھا اور یہ ذکر اس وقت تک جاری تھا جب تک اس دوسری بد کار عورت کا قصہ شروع نہیں ہوا۔“ (۸)

From the above passage it becomes clear that the narrator belongs to a noble family. There are some people in the society who belong to the elite and they come and go to the house of the narrator and people come to them to settle their affairs. Therefore, the case of a wicked woman is also presented in the narrator's house, where there are also respectable and honorable people. Even though there was a case of a wicked woman in the narrator's house before, as if there were some wicked women and good people in the society and still there are people who settle the case of a wicked woman. That is, the fiction writer wants to show that where there are evils in the society, there are also good things.

When the story begins, it feels like a straightforward story is being told, but as the story reaches its climax, it seems to veer towards sexual desires and religious conflict. In the novel, the sexual act between Ravi and Nusrat is completely different from Manto and Ismat's sexual act. The way the creator has expressed the love for Nusrat in the narrator's heart and described his emotional state, it has been expressed in a very careful way. The nature of the relationship between Ravi and Nusrat is clear from the dialogue between them.

”بڑی سردی لگ رہی ہے نصرت؟“

”نہیں تو“ اس نے کہا اور ہلکے سے مسکرائی۔

پھر بھی دھوپ میں بیٹھی ہو؟

اس کا اس نے کوئی جواب نہیں دیا۔

اندر گھر میں کیوں نہیں گئیں؟ میں نے بغلی دروازے کی طرف اشارہ کیا۔

یہاں دھوپ بہت تیز ہے“

بابا نے بلایا تھا اس نے بوڑھے جراح کی طرف دیکھتے ہوئے کہا۔

پھر بابا ہی کے پاس بیٹھیں۔ میں نے کہا ”یہاں دھوپ بہت تیز ہے“ (۹)

Here, the narrator's concern for Nusrat talking to her provides evidence that the narrator has a special place for Nusrat in his heart. So he advises Nusrat to avoid the heat of the sun and asks her to sit in the shade. The narrator does not know that she is now helpless and helpless under the tree that she finds leaning under the sun. This is where the story takes a new turn.

This is Nusrat who used to go to the narrator's house to treat a sick person. One day there was an obstacle in the way which was obstructing the car, she was busy removing this obstacle and before she could quickly move away, the car went off her guard, leaving both Nusrat's feet. He was badly injured.

Hearing Nusrat's Shaykh, the old surgeon helps her and sits under a tree straightening both her legs to treat her. When the narrator learns that his feet have been injured by being run over by a vehicle, he wonders: "Nusrat, what happened?"

On her question, Nusrat narrates the whole story, here the narrator asking Nusrat, and Nusrat answering her question and narrating the whole incident, are all signs that relate to the narrator's love. In this way, the narrator also tells the story of his heart when she is depressed due to the pain of her wound and when the old surgeon is about to treat her, the narrator reminds Nusrat of the past events and says:

”اور جانتی ہو نصرت ، جب میں نے تمہیں پہلی بار دیکھا تو مجھے کیا خیال ہوا تھا ؟ مجھے یاد نہ آسکا کہ پہلی بار میں نے اسے کب دیکھا تھا تاہم میں نے کہا جانتی ہو کیا خیال ہوا تھا ؟ مجھے خیال ہوا تھا کہ تم پھولوں پر چل رہی ہو، پھر مجھے اپنی غلطی کا احساس ہوا اور میں نے فوراً کہا:

نصرت میں تمہارے ہاتھوں کے بارے میں ایک بات بتاؤں جو تمہیں کسی نے نہ بتائی ہوگی ! تب ہی میں نے بوڑھے کا اشارہ صاف صاف دیکھا اور نصرت کے دونوں ہاتھ پکڑ کر انہیں زور سے دبایا۔“ (۱۰)

The narrator's statement that when he saw Nusrat for the first time, he felt as if she was walking on flowers, similarly the narrator maps Nusrat's walking style in another place as follows:

”وہ خوش لہجہ اور سبک قدم لڑکی تھی اور اپنے کسی بیمار رشتہ دار کی تیمارداری کے لیے ہمارے یہاں آیا کرتی تھی۔ میں اکثر اسے دیکھتا ہے کہ کسی کے بلانے پر بہت بلکے قدم سے چلتی ہوئی ، جیسے پیروں کے نیچے کسی چیز کے ٹوٹ جانے کا ڈر ہو، مکان کے ایک حصے سے دوسرے حصے میں جا رہی ہے۔“ (۱۱)

Seeing Nusrat, the narrator is expressing what he felt for the first time in his heart, but then the narrator realizes that by praising her foot, she has made his wounds fresher, so he He admits his mistake. Which creates a state of love and hurt in his heart. Apart from this, some other events of the story also shed light on the nature of both. When the old surgeon to fix Nusrat's foot forbids Nusrat not to tell anyone that I am going to treat you on the same day, but despite the surgeon's insistence, Nusrat mentions this to the narrator. provides the basis for the relationship between the two, thus this paralyzing expression of love and hurt is found only here in Nir Masood.

Wherever the author has talked about Nusrat, without any detailed explanation, he has fully indicated Nusrat's temperament and habits. Civilization and politeness are reflected in it, which is a rich representation of its society. Ravi is the first person she greets whenever she meets him. When she talks to him, she keeps her voice very low. Which suggests that she belongs to a cultured and educated family.

After a few days when Nusrat's feet get better. The narrator is happy to see her and congratulates her, but during the conversation, the narrator's tone becomes harsh. His harsh tone here reflects his inner state. The narrator feels that since Nusrat was seen everyday near or at least in front of this tree due to the injuries on her legs, which has made her unable to walk, Nusrat sits under the tree. Living is a source of happiness and security for the narrator, and now that she is able to walk, lest the narrator move away from my sight, her tone hardens. Watch an excerpt that sheds light on the situation and mental conflict between the two characters.

مبارک ہو ،“ میں نے کہا۔“

”مجھے خوشی ہے نصرت کہ تمہارے پیر ٹھیک ہو گئے

اس کے بعد کچھ دیر تک خاموشی رہی ، پھر میں بولا :

امید ہے کہ نشان باقی نہ رہے ہونگے“

نشان بھی نہیں رہے۔ اس نے کہا۔

اب کچھ دن میں تمہیں یاد بھی نہ رہے گا، میں نے کہا کہ کبھی تم

”کسی تکلیف میں تمہیں نشان بوتے تو یا دربتا

”مجھے یاد رہے گا“

سب شروع میں یہی سمجھتے ہیں۔ نشان نہیں تو کچھ یاد

نہ رہے گا۔ نہ وہ زخم ، نہ وہ بوڑھا جراح۔“ (۱۱)

The way the author talks here is directly reminiscent of the scars of love. At that time, the narrator was immersed in the memory of the compassion and love of his elders in his room. There were pictures on the walls that left him alone and departed from this world. Therefore, due to this grief, the narrator seems to be thinking that there is no chance that Nusrat will go away from us, and perhaps because now there is no place of love for us in Nusrat's heart. No longer. Otherwise, the healing of the wound on the foot and the non-remaining of its marks was not such a serious matter that the narrator would have become depressed after expressing his happiness and his tone would have become harsh. While Nusrat is not such a girl. She

understands all the emotions very well, she still loves Ravi as much as before. The story takes a twist as it reaches its final destination. The feelings of the narrator and the love in his heart for Nusrat increases so much that it becomes difficult for the narrator to live. Falling leaves on the tree. Its leaves are lush and dense. The indication is towards the sense of change in the inner state of the narrator, which affected the routine life of the narrator.

Throughout the story, from the beginning to the end, the tree is the focus of the reader's attention due to its specific background and details. At the beginning of the story, the signs of autumn were visible on the tree, which was intended to indicate Nusrat's sadness and her unemployment at that time, and at the end, the same tree would be seen changing in a new way due to its freshness and leaves. which shows the heartfelt state of the narrator. Similarly, if the narrator's state of mind and the situation of the tree are compared, its meaning becomes more clear. The narrator says:

”اس کے بعد میں بھی بار بار درخت کے نیچے سے گزرا۔ اب وہ پھر خوب گنجان ہو گیا تھا۔ اس کی شاخیں پتوں سے بوجھل ہو کر اتنی لٹک آئی تھیں کہ مجھے ان کے نیچے سے جھک کر نکلنا پڑتا۔ اگر کبھی بے خیالی میں ادھر سے گزرتا تو نرم پیتیاں میرے چہرے سے ٹکراتیں۔ کبھی کبھی میں سوچنے لگتا کہ ان شاخوں کو کاٹ دوں جن سے میری آمد و رفت میں خلل پڑتا ہے۔“ (۱۲)

Another place He says:

”ایک بار میں بغلی دروازے کی طرف آ رہا تھا۔ درخت کے قریب پہنچ کر میں بلا ارادہ تھوڑا جھک گیا۔ لیکن اس کے باوجود اس کی پیتیاں میرے چہرے سے ٹکرائیں۔۔۔ مجھے جھنجھلاہٹ محسوس ہوئی اور میں نے ہاتھ مار مار کر شاخوں کو ادھر ادھر ہٹانا شروع کیا۔ مگر شاخیں پہلے سے زیادہ قوت کے ساتھ پلٹ پلٹ کر مجھ سے ٹکراتی تھیں۔ میرے چہرے اور گردن میں کھجلی ہونے لگی اور میں نے جھٹکے دے دے کر کئی شاخیں توڑ ڈالیں۔ بہت نیچے جھک کر میں اس وبال سے نکل سکا اور جب میں سیدھا کھڑا ہو کر اپنے بدن کو جھاڑ رہا تھا تو میں نے دیکھا کہ درخت کے تنے سے ٹیک لگائے کوئی بیٹھا ہے۔“ (۱۳)

Nusrat's love affects the narrator in such a way that he gets tired of her and cannot bear the heat of her love on his heart. That is why he now wants to forget everything and erase everything that bothers him, and because Nusrat is no longer in this world, the narrator wants to break his relationship with everything. Is. That is why he also closes the door from where Nusrat was seen sitting under the tree.

At the end of the story, when the narrator sees Nusrat dead under the tree, he leaves her and runs away. It is here that the story forces the reader to wonder why the narrator chooses to escape the death of the one he loves and when we consider this, a few questions emerge.

1. Does the narrator become terrified of death?
2. Or he does not want to see death with his own eyes.
3. If the narrator loves her, then he should have sat there and wept in her memory, but he did not do that.
4. He loves her so much that even after his death, the desire to see him once must be in his heart.
5. Or else he would have sacrificed his life for her love.
6. Or that he had temporary love, whatever he was doing, it was an illusion and he only loved her based on her physical attraction?

These are questions that mark the attitude of the narrator and confuse the mind of the reader. When we consider Nir Masood's characterization, first of all, we see his artistic and careful attitude impresses on the mind that he is very careful about his characters, because his same character is used in many legends. I meet Sometimes in the form of the narrator and sometimes in the different form of the characters, so if the narrator does not run away from Nusrat, then how can he exist within the other fiction. Later, they can capture it and present it in the dock of another story. The proof of which is provided by the characters of other stories.

These are questions that mark the attitude of the narrator and confuse the mind of the reader. When we consider Nir Masood's characterization, first of all, we see his artistic and careful attitude impresses on the mind that he is very careful about his characters, because his same character is used in many legends. I meet Sometimes in the form of the narrator and sometimes in the different form of the characters, so if the

narrator does not run away from Nusrat, then how can he exist within the other fiction. Later, they can capture it and present it in the dock of another story. The proof of which is provided by the characters of other stories. One of the best ways of expression of Nir Masood is that he combines contradictory situations in his stories. From which no image of any image emerges. Ravi does not like white color but black color and Nusrat likes white color. Black and white colors also contain symbols of life like existence and non-existence. Mention black color with white dress. Mention of the spring season with Nusrat's sub-khurami, the presence of elderly people inside the house, then the description of the disappearance of all the elderly people there. Mention of a wicked woman with good people, etc., these are the contrasts that often appear prominently in the fictions of Nir Masood and fill them with the atmosphere of fiction.

Thus, we can say that the myth writer has kept a special sense of proportion and order in his fiction. Nir Masood has also given evidence of uniqueness in the paraphrase of the statement. In the last part of the story, the author has not directly described Nusrat's death, but has also proved his skill, by creating an atmosphere of death through the image of death instead of the directness of it. Which does not clearly indicate that it is epilepsy. In one of the interviews published in Risala Shab Khoon, Nir Masood used to refer to Nusrat's death Which sheds light on his style of expression and style of expression.

میری کہانیوں میں بالکل واضح خاتمہ نہیں ہوتا ، اس لیے کہ بالکل واضح خاتمہ مجھے اچھا نہیں معلوم ہوتا۔۔۔ اس کا سبب سمجھ میں نہیں آتا۔ نہ بتا سکتا ہوں۔ آپ نے دیکھا ہوگا کہ کیریئٹر مرے بہت ہیں میری کہانیوں میں لیکن کسی کے بھی مرنے کا ذکر اتنا واضح نہیں ہے جس سے یہ معلوم ہو کہ وہ مر گیا ہے بس ایک اندازہ سا ہوتا ہے کہ غالباً مر گیا ہوگا۔ جیسے "نصرت میں نے (۱۴)! یہ نہیں دیکھایا کہ وہ مری پڑی ہے بس کچھ اس طرح ہے کہ خیال ہوتا ہے کہ وہ مر گئی ہے۔"

Thus we can say that Nusrat's Radhi is the one who appears as Margir in the next epic "Margir".

A masterpiece fiction of Nair Masood is "Mar Geer Bhi" which was published for the first time in the magazine Shab Khoon in October 1971. This is the third myth included in the Semima. After the previous two epics, when we study Margir, we find that Nir Masood has given special consideration to organization and order in his epics. He has created an impression in his stories as if he is not writing the story but telling it, so his stories become a unit despite the unconscious qualities, unconscious language and scattered thoughts. are Which makes the context of his story different from other fiction writers.

Neer Masood has considered the order in his stories, especially the characters, Margir also regrets this order. The story begins with a single narrator, but as we read the story, we see the reflection of the characters of the previous stories emerging on the narrator of the story. Therefore, we can say that "Margir's narrator is the same as that of Ujhal and Nusrat. Because when we read the description of the nature of hunting and the various details of Margir's treatment after both legends, we find Antecedent is followed by a sentence that reminds us of the previous character. The narrator says at one point: I was running away from a dead girl.

This one sentence reminds us of the narrator of "Nusrat", then he stopped speaking and thinking in the dark. In this story he repeats the same word that for some days I stopped thinking but here he spends his time thinking in his thoughts many past memories and innumerable old things start to be remembered inside him. Creed says these things, and he doubts that she was really dead or that she thought she was dead. So he cannot make up his mind and runs away from the girl to a forest where he meets Margeir. At a short distance from the same forest, there is a small village where both the killer and the narrator live.

Margir spends his days hunting for snakes and herbs in the forest and treats the snakes sitting at home with his herbs and poison, and the narrator acts as Margir's helper. If there is a messiah among the people in this village and its vicinity, then only the murderer can save the life of the young man. Whoever is bitten by a snake, his name is the first to be heard in the air. So one night when someone is bitten by a snake, at that

time in the silence of the night the narrator hears the echo of the same sound in his ears. From where the legend begins.

”مارگیر، مارگیر“

رات کے سناتے میں یہ آواز گونجی۔ پکارنے والا کبھی بوڑھا ہوتا، کبھی جوان، کبھی کوئی عورت ہوتی اور کبھی کوئی بچہ، اس لیے ان آوازوں میں بڑا فرق ہوتا ہوگا، مگر مجھ کو سب آوازوں میں ایک ہی آواز معلوم ہوتی تھی“ مارگیر، مارگیر۔“ (۱۵)

Nir Masood has created such an atmosphere at the beginning of the story which creates a fear in the mind of the reader. But what compels the reader to read the story is the treatment of the killer and the process of poisoning, the interest in the story is maintained because of the details and details of the poison and its action and the details described by the narrator. Margher's personality identity is complete. It is through the narrator that we learn that the killer can tell the victim by a single glance what kind of snake has bitten him. He also treats him accordingly. So the narrator says:

”جنہیں واقعی زہریلا سانپ ڈستا ان کے علاج مارگیر کے پاس بہت تھے۔ جوڑنے والے سانپوں کی قسموں کے لحاظ سے بدلتے رہتے تھے۔ کسی شکار کے زخم پر وہ ایک طرح کی مٹی کا لپ کرنا اور وہی مٹی پانی میں گھول کر اسے پلاتا بھی تھا۔ کسی کے زخم پر وہ کسی درخت کی کچلی ہوئی ہری چھال کا پچین دار رس لگاتا اور کسی کے زخم سے بہت سا خون نکالنے کے بعد وہ زخم پر کسی دوا کے دو ایک قطرے ٹپکاتا۔۔۔“

دو لیکن کوئی کوئی شکار ایسے سانپ کا کاٹا ہوا ہوتا یا ہر اس کے خون میں اتنا پھیل چکا ہوتا کہ اس پر کوئی دوا کارگر نہ ہوتی۔ ایسے شکاروں پر مارگیر دوائیں آزماتا بھی نہیں تھا، ان کے لیے وہ زہر مہرہ نکالتا، زہر مہرہ کا عمل ہمیشہ ایک سا ہوتا اور کبھی خطانہ کرتا تھا۔“ (۱۶)

Then, as the story progresses, the narrator introduces himself. See a few sentences about it:

1. I was running from a dead girl.
2. For some days I stopped thinking.
3. "I began to think of the antiques decorated in the outer room of my house."

It is the very first sentence of the narrator that draws our mind back to the previous narrator. The next two sentences also confirm that we are connected to this narrator. Because he had seen fear and horror up close before. He was also familiar with various animals and snakes.

Among the antiques decorated in the outer room of his house, he was also aware of the lion, horse, crab and ruins. For this reason, when he runs and reaches the forest, at that time he does not feel fear even in this dense and scary forest, but he starts to like the atmosphere of the forest. Instead, he sees innocence in them. Seeing some things even inside this forest, he feels like his home or gloves and he gets lost in his old memories. But Ravi had previously kept all these nine companies in just one showcase. This is why he hallucinates the forest where he sees a snake, when in reality there was a snake, which bites him, so the narrator says.

”میرا پیرکسی جاندار چیز پر پڑا اور وہ چیز اور زیادہ جاندار ہوگئی۔ مجھے اپنے پیر میں چھن سی محسوس ہوئی۔ کچھ پتے بٹے اور اس کے نیچے سے ایک چوڑا پہن ابھرا۔ پل بھر کے لیے چھوٹی چھوٹی آنکھیں مجھے گھورتی نظر آئیں اور پاس ہی کسی کے ٹھنڈی سانس بھرنے کی سی آواز سنائی دی۔ پھر وہ پہن پتوں کے نیچے ڈوبا۔ پتے اپنی جگہ پر جھومے اور چکنا لمبا بدن مجھے پلٹتا ہوا دکھائی دیا۔ ایک بار پتے زور سے ہلے اور پھر دور تک ہلتے چلے گئے۔“ (۱۷)

Remember that snake bite is being described in the above quote. But the way Nir Masood has emphasized on the simplicity and details of the statement here, that the intensity of this statement starts to decrease. If you consider the words of the quote, you will know how they describe the state of intensity in an unemotional way. While they could have adopted some other method to show this situation, they have deliberately avoided doing so. This is the reason that the impression that should emerge on the mind of the reader does not emerge.

When the narrator is bitten by a snake, the killer also treats him. Before this, the narrator used to see the action of Zehar Mehra only on others, but when trouble befalls him, he himself sees the action of Zehar Mehra on himself. who absorbs all the poison before the blood and the narrator's life is saved. A few days

later, Margir says that there is no trace of your wound. Now you will not remember, the narrator says, "I will remember." Then Marger says this in the old word, I have heard them before. Here, when the reader reads this sentence, then the narrator of Nusrat is remembered in his mind. And here it uses a killer. In this way, this talisman of legends is broken on the reader and the entire fortress of the story is revealed. It should also be kept in mind that the storyteller is an experienced person and an eyewitness to the story who narrates all the details with great interest and the reader enjoys the narration instead of fearing it. In this way, the story continues to progress with great clarity and clarity. But further on, the reader gets a shock as to why the Margir who cures snake venom should fear himself from this venom.

(205) So he says "I am most afraid of poison Mehra" and another turning point comes at the end of the story when Margeer is bitten by a snake.

But he cannot treat himself. After reading his description, we get an idea of Margir's whole personality and his externality, that Margir was not a young person but an old man whose mind is no longer able to work out which treatment to take. His state of mind seems to point to a non-parallel situation. So the killer says to the narrator:

"Don't tell anyone, but I'm sure I've forgotten all the snake venom remedies."

And Margeir dies. Seeing Margir lying face down on the floor, the narrator puts a thin mat on her body and leaves the town. Look at the last paragraph of the story where the killer dies.

”اس کا چہرہ اس کے آگے بڑھے ہوئے ہاتھ کے نیچے تھا اس لیے میں اسے نہیں دیکھ سکا۔ میں کچھ کہنا چاہتا تھا لیکن رک گیا۔ لیٹی ہوئی چٹائی ابھی تک میرے ہاتھ میں تھی۔ اب میں نے اسے کھولا اور مارگیر کے بدن پر ڈال دیا۔ اس کے بعد میں باہر کی طرف کے حصے میں چلا آیا۔“ کچھ دور تک مجھے آبادی کے نشان ملتے رہے آخر وہ بستی بہت پیچھے رہ گئی۔“ (۱۹)

It has been mentioned that Nir Masood is heavily influenced by Kafka and Borges, so we can say that there are Kafkaesque influences in Nir Masood's fiction, whether Nir Masood admits it or not. But somewhere they are unconsciously trapped in Kafka's talisman. For example, look at this sentence in Margari:

"Once in the grip of a demon, the victim knows from beginning to end that he is close to death."

which also describes the situation of Gregor Samsa in Kafka's "Ka Ya Clip" and Joseph K in Sue. Which is reminiscent of Kafkaesque color. As far as characterization is concerned, Nir Masood has tried to show his best in terms of characters in this story. And has created such a character whose clarity is not only possible for us but also for many readers it becomes very difficult to understand them. For example, the main character of the story is Margir, but while reading the story, one realizes that it is not Margir but the only narrator of the story who is the main character. Because the same narrator is introduced to us with his different identity in some other stories. Thus we can say that the narrator of Margir is the same one present in Nusrat and Ujhal.

But an interview with Nir Masood about the narrator and the main character of Margir was published which shows that Margir is the main character of this legend. they say:

”نصرت والا جو راوی ہے مارگیر میں دکھایا گیا ہے۔ کہ وہ ایک مری ہوئی لڑکی سے بھاگ رہا ہے تو ذہن اسی طرف جاتا ہے کہ یہ راوی دہی نصرت والا لڑکا ہے جو نصرت کو درخت کے نیچے غالباً چھوڑ کر گھر سے بھاگا ہے۔ لیکن میرے ذہن میں یہ تھا کہ کیوں نہ ایسا کیا جائے کہ مارگیر وہ ہو جو نصرت کو چھوڑ کے بھاگا ہے۔ تو نصرت کا راوی نصرت سے کہتا ہے کہ اب تمہارے پیروں پر زخم کا نشان نہیں ہے۔ اگر نشان ہوتا تو تم کو یا دربتا۔ یہی بات مارگیر کہتا ہے کہ تمہارے زخم کا نشان باقی نہیں اب تمہیں یاد نہیں رہے گا ، راوی کہتا ہے کہ مجھے یاد رہے گا تو مارگیر کہتا ہے، یہ پرانے لفظ ہیں انہیں میں پہلے بھی سن چکا ہوں ، یہ بہت ہلکا سا اشارہ ہے اس طرف کہ نصرت والا نوجوان وہ ہے جو اب مارگیر ہے نہ کہ وہ جو مارگیر کا راوی ہے۔“ (۲۰)

Thus, it can be said that Nir Masood does not only show forgetfulness in his stories, but also tries hard to confuse the reader with regard to the characters. In this way, a unique identification of Nir Masood is also made through character building.

Regarding Margir, the main character of the story, it is also worth noting that at the end of the story, Margir is shown in the same condition as the main characters of the rest of the stories. That is, his death, which in a

way turns the story into a tragedy and all the reader's sympathy is with that character, and that character becomes important. But in this legend, Margir's death is not only a tragedy, but also comes out as the death of an art and a knowledge and its death. This story is born out of the horror of animals and the terror that spreads among them due to the settlement of humans and the increasing and decreasing population. Therefore, if seen in this context, man is basically seen as a usurper who kills animals and destroys them. Occupies the forests of But from another point of view, this myth looks completely different from other stories. The humanist perspective of Nir Masood also emerges in this fiction, and it is this humanism that gives his story distinction. In this way, the story goes through the places of tajas and tahir and awakens and activates the human passion to bring it to a point of thirst or experience. The second character of the story is the narrator himself. The way he is identified in fiction is only knowing that he is an ordinary man, but an ordinary man also becomes extraordinary. An example of which is the only narrator of the story who narrates the story from the beginning to the end. Thus, he is not only a narrator but also an eyewitness of the entire incident and situation. Whose power of observation or experience is not less than that of an experienced person. He also seems to be a humanitarian, as a humanitarian, he comes to this settlement with Margir to help protect humans from poisonous animals.

He has so much compassion and love in his heart that whenever a snake is brought to Margir, he immediately gets busy in its care.

In the legends of Nir Masood, we often see contradictions. So some people say that his fiction is a contradiction in terms. Whether the contradiction is in the form of the event or in the words and actions of the characters in the dialogue or in his actions and actions, it must be expressed somewhere. If we look at this legend in this context, then the contradiction between Margir's words and actions can be pointed out. For example, a killer who saves the lives of others. Brings others out of the cave of death and gives life. But when trouble befalls him or he is bitten by a snake, then he cannot heal himself and becomes dependent on others. And finally, while saving the human being, he himself loses his life.

Look at some examples of contradiction and impossibility, which will give an idea of what Nir Masood has done in the description of the characters

Value contrast is noted.

(۱) ”سانپ کا شکار مرنے کے بعد بہت بری طرح مرا ہوا معلوم ہوتا ہے۔“ (۲۱)

(۲) ”میں نے سب سے پہلے زہر مہرے کا عمل اپنے اوپر دیکھا تھا یا اب مجھے ایسا معلوم ہوتا ہے کہ میں نے دیکھا تھا۔“ (۲۲)

(۳) ”دو تمہیں تعجب ہوگا وہ کہنے لگا کہ میں سب سے زیادہ سانپ سے ڈرتا ہوں لیکن کبھی کبھی سانپ سے بھی زیادہ ڈر مجھے زہر مہرے سے لگتا ہے۔“ (۲۳)

Remember that Margir does not only remove the venom from snakes, but he also deals in poison, apart from that he also catches snakes, so his fear of snakes and then being afraid of snake venom is far-fetched. fully highlight the contrast.

The Kafkaesque color of death, illusions and incurable loneliness in Nir Masood is revealed by the stories and events of this story which are usually recorded before the beginning of the story, so Jalaluddin is also mentioned in the title of this story. A verse is quoted from Rumi's Masnavi which indicates the essence of this myth. Thus ends the legend with its wonder. The confusion and complexity created by the fiction writer in the story is sometimes from the sentences of the story, sometimes from the thought of the character and his actions, sometimes from the dialogues of the character and sometimes from the contradiction of the statement. And this technique is evidently embedded in them under the influence of Kafka and Boris which makes their story patchy. This collection is representative of the trend of abstraction and symbolism in Urdu fiction in the eighties

In all the above-mentioned myths, the abstract metaphor is used, the concept of space and time is not the same as in traditional myths. In addition, the story is moving forward on the basis of style. The story is such

that you start from anywhere and end from anywhere. The traditional concept of characterization and plotting is also missing.

References

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