

Short Story Written Under Postmodernism: An Analytical Study

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Abstract

When we examine the history of fiction, it becomes clear as day that the time when Premchand started writing fiction was a turbulent period in the history of India and Premchand was full of feelings of philanthropy and patriotism. Therefore, he took the path of realism to bring to light the pathological situation of his time and improve it. After that, the Progressive Movement was established in 1936. In the movement that broke the old concepts and beliefs and formulated the principles and theories for creating literature, 'Literature for Life' gained special importance and it is not possible to deny the fact that the Progressive Movement had a very deep and lasting impact on Urdu fiction. The progressive movement also owes its gratitude to Urdu fiction that this movement gave Urdu fiction a wide range of themes, but after liberating the country and embracing all the possibilities of external problems, the progressive movement became monotonous and lost its originality. Therefore, the new fiction writers of modern awareness raised their voices against it in response to establish their individuality and made internal emotions their motivation instead of external problems. By 1960, as a result of further deviations from the prevailing principles and ideas of the progressive movement, the trend of modernism emerged on the horizon of Urdu fiction. The fiction writers who supported this trend made a conscious effort to appear separate from the pre-progressive tradition. To carry out this effort, the fiction writers set a new landscape of literature, under which major changes took place in the content, form, style and technique of fiction. If we look at them, it can be seen that the trend that left the most impression on Urdu fiction after the progressive movement is modernism. The number of writers of symbolic and abstract fiction under modernism is quite long. This articles is based on the postmodernism of short stories of Anees Nagi and Saira Hashmi.

Key Words: Premchand, history of fiction, feelings of philanthropy, patriotism, 'Literature for Life', Progressive Movement, 1960, Modernism, Postmodernism, Anees Nagi, Saira Hashmi

Literature Review

Modern fiction gained more popularity in the seventies, which expanded fiction in terms of themes and styles. During this time, symbolic and abstract fiction was consciously adopted. The fiction of this period shows social contradictions, economic hardship, and the decline of moral values with respect to the surrounding life and environment. This is why there is a sense of disgust and disillusionment among these fiction writers. These fiction writers successfully and richly experimented with abstract and symbolic fiction, which shows the diversity and depth of themes in the fiction along with artistic skill. Mirza Athar Baig writes.

"Beeswin saddi ke afsanoon ke fikri, nafsiati, jazbati, samaji, muashi aur siyasi irtiqa aur inhitat. .. aalmi jangoo machine ki hukmarani, afraad muashray ka aik waqt aik dosray par mukammal inhisaar aur dshmnanh doori se peda honay wala khichao, taaqat ke wehshiana artkaz ke nateejay mein zahir honay wali jabar o istehsal ki mukhtalif sorten nasal insani ke mustaqbil ke baray mein mukammal be yakeeni aur phir fard ki choti choti bad qismatian, talkhiyan aur azeeyaten, un sab ne marozi waarda ko itna par neech aur gnjlk bana diya hai ke teh dar teh alamiyat ki talaash aur tehqeeq is ke izhaar ki majboori ban gayi." (1)

The martial law of the eighties brought darkness, anger, excitement, horror, and fear to Urdu fiction. Fiction writers tried to capture this political oppression in fiction through symbols and metaphors and described the worst atmosphere of violence, fear, and exploitation. During this period, our fiction described the oppression and oppression of the feudal system. Dr. Rashid Amjad writes.

"Isi ki dahai muzahmati adab ki dahai hai. muzahmat to aam maeno mein hamesha adab ka hissa rahi hai ke har daur mein nazam ke khilaaf muzahmat karta hai lekin isi ki dahai ke adab par is ravayye ke khilaaf aik aalmi jung ki hesiyat rakhti hai. yeh zamana Pakistani muashray mein fikri inhitat ka zamana hai. .. is daur mein jitni kahani likhi gayi is ka mauzo kisi nah kisi hawalay se siyasi jabar o tashadud ka izhaar hai." (2)

During this period, the term "Marshal" was given the name "Twan" (a mobile app) against the martial law. The short story writers of this decade accepted more influence from the circumstances around them. Eight months after martial law, a collection of resistance literature was compiled under the name "Gawahi" (Testimony), which presented freedom, oppression, tyranny, and social problems. Anwar Sajjad's short story "Siya Raat" (Black Night) symbolically presented human suffering and social attitudes, while Mirza Hamid Baig's "Tarbiat Ka Pehla Din" (First Day of Training) is a remedy for the evils hidden within the individual and society.

“The eighties have been declared the full emergence of Urdu fiction. In this period, a clear outline of the story, the inclusion of characters and a balance between the individual and society are also found. In this period, Urdu fiction has started touching a new standard which would not be an exaggeration to call it a world standard. According to Shahzad Manzar, “this fiction gives more importance to the individual than to society. ” (3)

The man of the eighties combines political liberation and persuasiveness, and famous fiction writers stand out in this field by describing in style and language and narrative. In the fiction of the beginning of this decade, an attempt has been made to write against oppression. Dr. Parveen Azhar writes.

"Aathween dahai mein jo tabdeelian siyasi, samaji aur tehzibi satah par runuma huien unhon ne zindagi ke jabri ravayye hi bayan kiye. maghribi zindagi ki hama jehti, scienci o sanati taraqqi, is taraqqi ke maqabil insaan ki tehqeer aur zillat, be mayigi, aala qadron ki qillat daryaft, zindagi ki layaniyat, mazhabi inteshaar, sar kashi, baghaawat ka jazba, ehtijaj o kharji jabriyat, masail ka ambaar, zindagi ke tazadat ki bhool bhlyon mein gum hoti hui insani aqal, be zameeri, tbqati kashmakash, jinsi na aasoudgi, aur is terhan ke kayi anasir hain jin se Asri zindagi ibaat hai. un masail aur muashray ki zindagi ne urdu afsaanay ko bhi nai shahraon se roshnaas karaya. " (4)

This process is visible to us until 1985. Although no new philosophical trend or mechanical experiment is seen in this decade, the reader's interest in fiction and storytelling paved the way for this behavior in fiction. Modernity expanded in this city and in this era, new and old colors merged. It was interpreted as post-modernism. From now on, factors took the story out

of the inner journey and pushed it towards the bitter realities of the outside. According to Dr. Rashid Amjad, "In the eighties and nineties, fiction made its own identity. Therefore, there was no obstacle in its understanding, which was interpreted as the return of the story... It just happened that the story found a new direction and the reader became familiar with it.(5)

In the early nineties, fiction writers seemed to have a bad destination, which was realism. The remarkable success of these fiction writers also inclined the fiction writers of previous generations towards realism. In the nineties, the problem of communication and transmission in fiction also ended. The fiction of this era was adorned with a new creative essence. Along with the changes in circumstances and events, literature also moved on the path of development. Now, after passing through these stages, another flourishing form of it is visible. According to Shahzad Manzar.

"Naya afsana toot phoot ki manzil se guzarnay ke baad
taamer no ki manzar mein daakhil sun-hwa. ab hum
aik ahem mourr ki taraf lout rahay hain." (6)

We can call the fiction from the nineties to today post-modern fiction. Now, externality and high factors have also affected narrative realism. With the arrival of new fiction writers, fiction has gained more acceptance, due to which today's Urdu fiction is reaching new heights of evolution. There is a sense of freshness from new experiments in subject, trends, technique, art, form and style. Thus, after the increase in the popularity of Urdu fiction, man is progressing and we will continue to be stars in this black. The story of the ego is making life red in the streets and the people and blood is flowing in it. Modern fiction has based the relationship of situations and events on the individuals of society. In modern fiction, characters are being presented in a new way with real meaning. Now fiction writers are inclined towards realism.

Dr. Najeeba Arif writes.

"Yeh aik nai terhan ka muzahmati rujhan hai jisay hum
ne ikeeswen sadi ki pehli dahai mein mutshakil paaya
hai. yeh hirasat ke jahanon par aik nai masht Anwari
hai. iqtisadi, siyasi aur tehzihi istehsal aur zaraye
ablaagh ki madad se jhoot bol kar jhoot ko kar
dikhaane ki shobadaa baazi ke khilaaf hai. urdu afsana
bain al aqwami satah par uthnay walay tufaan aur is ke
Awaqib se be khabar hai nah be niaz (7)

Even in the early 21st century, Urdu fiction, along with political, social and economic issues, also addressed the situation arising from nuclear explosions, problems arising from modern technology, terrorism, suicide bombings, floods, and earthquakes, natural disasters, the events of 9/11 and the resulting Iraq and Afghan wars. New fiction writers also emerged during this

period. Overall, today's international situation reflects on fiction. In this regard, Dr. Naseem Ana To Nabash says.

"Urdu ka jadeed tareen afsana aik aisi simt mein qadam badhaane ki koshish karta nazar araha hai. jisay hum namiati kal (organic whole) qaar day satke hain yani aik aisa namiati kal jis ke mutabiq afsana kar daar aur afsanawiyat se muzayyan honay ke sath sath allamti' nafsiati tajreedi zaadiyoun aur deegar Asri milanat ko bhi kamaal hunar mandi se paish kar sakay ga. urdu afsaanay ne insani zindagi ke adwaar ke hawalay se khud ko bachpan jawani aur ometren se guzaraa hai aur yun saaray adwaar ke kar un se khud ko dar guzar karti pani ke adwaar mein qadam rakh raha hai." (8)

Today's fiction writer has a broad horizon. Urdu fiction is a successful genre in its expression. It has been recording the story of life from the very beginning, but modern fiction has found a new dimension of a new journey from the outside to the inside and from the inside to the outside, and for this it has adopted a very organic style, which has the full potential to embody new themes and characters in living figures. According to Dr. Muhammad Ali Siddiqui, the kind of material that Urdu fiction has put before us for the study of the social life of Pakistan is the most important and sensitive chapter of our social history.(9)

Some of the new short story writers had already established their individuality in the seventies, but the later short story writers made their mark in the eighties, nineties and later decades.

Although Anees Nagi belongs to the sixties, he started writing short stories in the eighties. A sense of deprivation, uncertainty, loneliness and sadness is found in his short stories. These short stories also reflect his own life. Initially, he created short stories based on stories and parables. He tried to highlight social problems in his short stories. His themes seem free from the transcendental atmosphere. He is also aware of the psychological conditions of two characters, from which the heart of the society itself is extracted. In its first period, it was published under the name of Tadhan. Which includes seven short stories and three parables. (10)

Anees Nagi is against the class system. His character is prone to emotional chaos, which causes there is a feeling of alienation. He has tried to describe internal states through autobiography. His characters seem to be suffering from discomfort. Among his short stories, Chand Raat Ek Fazhaan Ke Preparatory, Zard Dhawa, Saya Hikayat etc. are noteworthy. Dr. Anwar Ahmed write.:

"Un ka sab se mo-asar afsana to woh hai jisay unhon ne" aik afsaanay ki tayari" kaha hai, is afsaanay ka aaghaz to isi mardum bezari se hota hai jo rishton ki farz ki adayigyan poori kar rahi hai jis mein Pakistan ki kayi bustiyon ki jhalak dikhayi day jati hai. jin se garaj ko un ka qoul khayaal karta hai. is ke haan guzar ka ehsas hota hai kyunkay daftari nizaam ke hawalay se un ke tajarbaat mein yaksaniyat hai. woh allag rujhanaat qubool karne se guraiz karta hai. "(11)

Anis Nagi targeted the deterioration of society through parables and stories. While he portrayed the conditions of urban life, he also expressed awareness about the songs and conditions of rural life. In the preparation of a story, the cruel, brutal and selfish character Iqbal alias Bala takes advantage of the compulsions of others. In the story "Woman Story", a woman strangles her desires due to social degradation and oppression. In this story, the oppression and emotions and feelings of a woman are beautifully described. According to Dr. Saadat Saeed, these stories are based on the pressure of overthrowing an organized urban system. 10 As a good writer, being attracted to work is the story of the forbidden class of society. A woman, fed up with economic conditions, embarks on the path of evil and immorality. These sentences and a sense of sadness are also found in her stories. Dr. Shaheen Mufti writes.

"Anees nagi ke afsaanay musannif ki manzar daal soch aur monfir daal taknik ka shandaar imtizaj hain, yeh afsaanay, navlon ki terhan makhsos nafsati tanazur mein likhay hain." (12)

He has described the financial desert of human life in his stories. In "Humanity", the difficulties and constraints arising in the life of Karam Din are reflected. He wrote stories on topics such as inequality and selfishness in society, indifference and social confusion. Anis Nagi also has stories with symbolic and abstract styles. Among these regional stories, the story "Breakdown" is actually Lack of Faith. In this sense, Anees Nagi's stories arise from an objective situation and give rise to a great Nihilistic.¹³ Anis Nagi's stories hold a unique position. Most of his stories have elements of the singular narrator. At the thematic level, uncertainty, suspicion, alienation, indifference, effective fear, exploitation, oppression, anger, frustration, disgust, fear and existential anguish are seen in his stories. The characters in his stories are mostly afraid and anxious. These people belonging to the lower class breathe in the era of domestic problems. In the stories of Anees Nagi, the sense of uniform atmosphere affects his art of storytelling and sometimes it seems that the story has been written under the influence of a newspaper news. On the one hand, modernity is present in his stories and on the other hand, the impression of being connected to tradition is present. Basically, he is a

realist. He was aware of the problems of society and contemporary requirements and wanted to change the society. He has a special place among the story writers of Lahore. Although he wrote few stories, his name is important among Urdu story writers and in the tradition of storytelling.

Saira Hashmi is an important name in Urdu story. Her favorite subject is a woman. Many of her founders are from Allah. In the village of Salha, the world of sand has become a color. This story has become that call. What is Wali Kallar's name and there is enough mention of life. My friends, wherever the problems of women are mentioned, there is also the queen of the present era. His stories describe the physical and psychological aspects of the characters through the facts of life and the pearls that are found. Among the important stories are "Khali Varak Gar Ye Sang", "Kul Aloo Ka PM Han" and "Umm Kamal Zikr". Dr. Shamim Haider Tirmizi writes.

"Saira ne insanon mein khaas Sharqi murdy ko daad aur mukammal mein paalna kya hai. is jor ne ko news duniya mein jeeti hai, is waqt bhi jab halaat is ke qadam zameen par jitne nahi dete, woh hanstaa chahti hai lekin bahtay h e daur taa saal sir hoti hai ke zindagi ke rawan dawaan kiye mein sun-hwa ke aisa ghar aik paye jo ravani ko rok. "(15)

The themes of women's feelings of loneliness, insecurity, defeat and helplessness are visible in Saira Hashmi's stories. The deprivation and failure of a woman not only affected her personality but also caused deep sorrow in her stories that highlighted the problems of women outside. Her stories highlighted the problems of modern women. Her characters are educated and conscious, who are surrounded by the irony of the situation. The problems and difficulties that women face in a male-dominated society may be different in their forms, but the essence of them is the same. Humans are giving color and I am going to Iran with respect, what role do they play in them? In the story Sang-e-Zist, a woman's strong desire to build a house and live in it with respect and dignity is expressed. Dr. Maimuna Ansari:

"Har afsaanay mein zindagi ke khaaliq aur masail par poori giriftaa hai woh lakki wa aalat aur maal se Amaan nadad braai ruswai likon ka hal aur dogl hon. phir krdaron ki dakhli kaifiyat aur un ke nafsati pehlu bhi bakhoobi ujagar ho jatay mein moaliqa car ki waqeat ki baara se jaar ho kar bisyaar faeli hain. phir bhi wali is ko bachanay mein ka baap hogi hain. is liye Maila ne se matloob ho kar alamat ki afraat o tafreet se bachi rahi hain. haqeeqat se faraar un ki fitrat mein nahi. un khoobiyon se un ka afsana paicheedgi aur

uljhao se azad hai. goya ke maadi mahol ka shaoor un ke afsaanay ka muhararak hai." (16)

The story "Existence" is a story of various incidents that occur in life regarding a woman's compulsion and self-denial. The story of "Empty Sheet" is about Mahrukh who goes so far in earning money that her own self becomes a stranger to her. Despite everything that has happened today, happiness has come to her. Sara, who has done everything for the sake of her stomach, does not care about anyone crossing the limits of her commands and the name of marriage is put in this market after four years of teaching the soul of the unemployed. In this story, Sara has the freedom to create and has presented emotions in a beautiful way. This story is a stain on our social face. Saira Hai's style is romantic. Dr. Anwar Sadid thinks that the cloud of romanticism is particularly strong in Saira Bai's stories, but these threads are among those people in her. But she also allows this to happen to them and then brings them back to earth, in this process the social tragedy of Sairabai's stories is born.(17)

The story gives a breath of fresh air to the fire of motherhood in the Griha Singh. This story reflects the Patan tradition in which a mother prepares her son to avenge his father so that he becomes the main year of the curse or the book of its commandments and is destined for someone else. The story "A girl with a blind mood also goes to the club to fulfill her dreams. She is looking for the raw love of a rich person. But in this search, she had gone so far that there was no way back. Thus, all her dreams are shattered." Saira Bai's stories reflect our society. Her style is fluent and brevity is the virtue of her stories. She has represented Egyptian life in an expressive way in her stories. According to Dr. Najib Jamal.

"Saira hashmi ne mohabbat ke kaarobar ko nafrat ke bazaar mein karne ka bhar poor tajurbah kya hai. saat dahai ke aik baray mein mere aur dosray mein riya kaari ko rakh kar dosray plrhe ko jhuka diya hai ke hi mere ehad ka kharaaj hai. is ke afsaanay aurat ki jazbati zindagi ke pehluo ki akkaasi zaroor karte hain lekin un ka izhaar nwali ke khe milnay insanon se karen malik hai un mein aik aur gas ka istemaal be dardi ke sath kya jata hai. syra ko –apne krdaron ki jazbati saakht se dilchaspi hai lekin woh maahir nafsiat daan ki terhan tahleel nafsi ka hunar bhi janti hai. usay maloom hai ke insani danoton mein kab aur kaisay dayen bayi hain. usay hay bhi maloom hai ke kyun ki maaen Marir ka zeher ka rang kab aayi hain. woh janti hai tanhai shakhsiyat gum ho jati hai. aur chalti phurti laashon ke asaraar kya hain. "(18)

Bazu Hockey is now about a human being. Their stories are their own. It is happening and they are fully aware of its demands. They have realistically described the feelings and desires of a woman who is a victim of economic constraints and has also lived in different rooms. An oriental woman tries to save her home. There is a sense of searching for her own identity in her. They have also mentioned the psychological fears, worries and problems of women. They have also often made Sultana.

"Saira hashmi ka munfarid o usloob un ki pehchan hai. un ke besh tar afsaanay almiya hain. un mein gham aur sanjeedgi ka Ansar ghalib hai. un kay mutadid afsanoon mein muashray mein aurat ki majboori aur mazoori ka aks, is ki zindagi ki jazbati, masharti aur tehzibi pehluo ke hawalay se mukhtalif zawayon se bayan mlitay hain. auron ke masail ka inhen gehra shair hai. un ka bayaniya andaaz –apne fun ki pukhtagi rakhta hai. (19)

Saira Hashmi has presented the increasing oppression and sexual exploitation of women by the society through her characters.

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