

Fiction Of Ahmad Nadeem Qasmi In The Perspective Of Marxism

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Abstract:

Ahmad Nadeem Qasmi sounds like a significant figure in literature and activism, deeply rooted in Marxist ideology. His focus on rural life and its challenges, along with his critique of colonialism and post-colonialism, suggests a commitment to social justice and equality. Advocating for the equal distribution of wealth and standing against human rights violations and poverty underscores his dedication to uplifting the marginalized. His alignment with political forces striving for the improvement of the masses further solidifies his stance as a champion of societal progress and equity.

Key words: *Marxist ideology, rural life's problems, commitment to social justice, equal distribution of wealth, societal progress and equity.*

Introduction

Diversity and innovation play crucial roles in advancing knowledge and literature. They pave the way for the discovery of new movements, enriching the cultural and intellectual landscape of society. These moments of evolution in knowledge and literature resonate not only at the global level but also influence societies, politics, social cohesion, literature, religion, and science. They serve as dynamic threads weaving through the fabric of human experience, continually shaping and reshaping our understanding of the world.

Similar to global literature, Urdu literature has undergone evolution since its inception, influenced by various movements over time. Our exploration commences with the Bhagti Tehreek, Sofia Moment, Language reform, Fort William, College Motion, Aligarh movement, Punjab Romanticism, and further progresses through developments such as Marxism and New Demographics. Subsequently, after encountering the impacts of New Demographics, Islamic and Pakistani literature emerge, followed by the exploration of Symbolism, Consciousness abstraction, Modernism, Postmodernism, and structuralism.

The First World War and the Russian Revolution left an indelible mark on the global stage. Led by Lenin, Russian workers asserted their rights, culminating in the prominent rise of

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Marxism during the 1917 revolution, which reverberated worldwide. This era marked the first instance in history where societies were starkly divided into "Haves and Have-Nots." Discussions surrounding the rights and responsibilities of employers and employees, owners and workers, capitalists and laborers came to the forefront. Karl Marx extensively elaborated on these terms in his seminal work, "The Communist Manifesto," outlining the intricate dynamics of class struggle and societal transformation.

In French, "Bourgeois" means a town-dweller, "proletarian" comes from the Latin, Proletarius which meant a person whose sole wealth was his off spring(proles).[Note by Engles] by " Bourgeoisie" is meant the class of modern capatilist, owners of the means of social production and employers of wage-labour; by "Proletariat" the class of modern wage-labourers who, having no means of production of their own are reduced to selling their labour power in order to live". (1)

These incidents also deeply impacted Indo Pak, as the struggle for liberty intensified. Political and social pressures, along with religious and social constraints, exacerbated class conflict and frustration, fostering a rebellious attitude among the youth. Romanticism gradually gave way to realism as societal dynamics shifted. The teachings of Lenin and Marx gained widespread acceptance, exerting significant influence across various aspects of life, particularly literature. Marxism, characterized by various definitions, found notable elucidation in Terry Eagleton's book "Marxism and Literary Criticism," wherein he delved into its implications for literary analysis and interpretation.

" Marxism is a scientific theory of human societies and of the practice of transforming them; and what that means, rather more concretely is that the narrative Marxism has to deliver is the story of the struggle of men and women to free themselves from certain forms of exploitation and oppression." (2)

Marx's literature marked the inception of philosophical contemplation regarding the relationship between literature and life. It delved into the realities faced by writers, the avoidance of religious dogma in thought, and the crucial connection between labor and livelihood. Importantly, it addressed the class conflict between the bourgeoisie and the proletariat, exploring themes of peace, humanity, love, and justice. Through literature, Marx sought to engage in conversations that resonated with the public, highlighting the injustices prevalent in human society, particularly the class system that oppressed the common people while favoring the elites. In response to this inequality, movements such as those led by Tucker, Carl, Marx, and Frei Dirk O Nigels emerged, aiming to protect the rights of farmers and workers against the oppressive forces of the elite. These movements challenged the entrenched power structures, often resorting to forceful resistance against the elites' attempts to maintain their dominance. Such conditions had profound effects across various sectors of life, awakening a consciousness among the masses to the injustices perpetuated by the ruling class. Marx's theories and ideals, rooted in a desire for societal transformation and liberation from oppression, resonated deeply with the struggles faced by ordinary people, offering a pathway towards a more just and equitable society.

"In this era, it's not the commitment of philosophy and ideology that determines the role of society and economy; instead, it's the social and economic conditions themselves that dictate the commitment to philosophies and theory" (3)

The philosophy birthed by Marx and his ideologies witnessed its power amidst the growing atrocities and the shedding of human blood. This philosophy found resonance in various

regions including Russia, China, Vietnam, Korea, Laos, Cambodia, Eastern Europe, and even India and Pakistan. The echoes of these changes reverberated across borders, prompting reflection and response. Dr. Anwar Siddharth, in his work "انگارے" encapsulates this phenomenon, highlighting its impact and significance.

“In December 1932, the book "انگارے" was published, marking a significant milestone in literature. It not only mentioned the rebellion but also served as a catalyst for the development of a movement. This publication marked the beginning point of a significant cultural and literary shift”. (4)

After the release of “انگارے”, "Sholay" and as per Akhtar Hussain's perspective, the entire thesis of "Literature and Life" rattled Indian society and literature. In 1935, efforts were made to protect culture through a conference attended by writers from around the world. Notable figures such as Sajjad Zaheer and Mulk Raj Anand spearheaded this conference, which prioritized individuality over conformity, emphasized the right to freedom of expression, and sought to address societal and literary changes for the benefit of the working class. Sajjad Zaheer's involvement in this conference greatly impacted his work, leading to significant developments in London where he collaborated with Indian students to establish an association advocating for progressive literature. This movement, influenced by Karl Marx's ideas, led to the formation of the "League of Progressive Authors" in India. The movement aimed to address fundamental societal issues, challenge oppression and exploitation, and promote peace and humanity by dismantling regressive practices and rituals. The movement's development occurred in three phases: the first period (from 1936 to 1940), the second period (from 1942 to 1947), and the final period (from 1947 to 1952). (5)

The Development Like Movement experienced numerous ups and downs, leading to the emergence of two distinct factions with their own literary and theoretical perspectives. Notable figures such as M. Sajjad Zaheer, Ali Sardar Jafari, Dr. Abdul Ali M, Ahmed Ali, Akhtar Hussain, Love Chand, Krishna Chandra, Hayat Allah Ansar, Khawaja Ahmad Abbas, Opendar Nath Ashk, Masood Akhtar Jamal, Ismat Chughtai, Rajendra Singh Badi, Saadat Hasan Manto, Ehtisham Hussain, Faiz Ahmad Faiz, Ahmad Nadi M Qasmi and Asrarul Haq Majaz played pivotal roles in this movement.

The Development Movement, symbolizing a new era and addressing the challenges of a new homeland, commenced with a focus on literature favored by progressives. Its inaugural conference took place in December 1947, during which demands were articulated, urging the government to support progressive literature. However, contradictions arose between the Development Like Movement and the government, leading to tensions. By 1953, the communist party attempted to suppress the movement, resulting in scattered efforts. (6)

As the movement reached its conclusion, it left a lasting impact on literature, particularly at the grassroots level. Although the literature aspect of the movement remained active, there were also instances of weakness and confusion. Nevertheless, the movement significantly influenced Urdu literature, providing new perspectives for both writers and readers. Dr. Gopi Chand Narang and a few others contributed to this literary transformation with their writings. Dr. Gopi Chand Narang writes:

The "Progress Like Movement" advocated for the importance of poetry and literature that delved deep into thematic content, emphasizing intrinsic values and fostering social consciousness”, (7)

The Development Movement aimed to steer literature towards specific goals:

1. Departure from bourgeois intellectualism.
2. Avoidance of reactionary ideas from religion and inner spirituality.
3. Embrace of realism and reflection of the people's revolutionary struggle.
4. Focus on portraying life and addressing the problems faced by marginalized classes such as hunger, social degradation, poverty, racial prejudice, feudal exploitation, and capitalist oppression, highlighting the violation of human rights.
5. Advocacy for literature that promotes peace and humanity.

Writers enthusiastically embraced these new ideas, and Urdu fiction flourished under the influence of figures such as Ismat Chughtai, Saadat Hasan Manto, Ahmad Nadeem Qasmi, Shaukat Siddiqui, Hajra Masroor, Khadija Mastoor, and Ibrahim Jalees. The art of fiction writing reached its zenith, propelled by progressive ideas, with contributions from Khadija Mastoor and Ibrahim Jalees, who played pivotal roles in shaping and elevating the genre.

In this paper, the fiction of Ahmad Nadeem Qasmi will be analyzed from the perspective of Marxist thought. Ahmad Nadeem Qasmi (1961 to 2006) is a well-respected figure in literature. He became actively involved in the progressive movement in 1944 and served as its general secretary from 1949 to 1965. Qasmi endured hardships, including imprisonment, in support of the progressive cause (1951, 1958). However, in 1956, he resigned from his position due to disagreements with Anjuman-e-Tarqi-e-Adab, severing ties with the organization. (8) Qasmi was not only an accomplished poet but also a distinguished fiction writer known for his unique style. Additionally, he was a brave journalist, columnist, and editor of various scientific and literary magazines, notably "Naqosh" and "Funon." Qasmi authored over fifty books during his prolific career. In recognition of his contributions, the Government of Pakistan honored him with the Tamga -e-HasanKarkardigi Medal and Sitara-e-Imtiaz.

Ahmad Nadeem Qasmi's fiction serves as a profound reflection of the societal challenges, particularly those prevalent in rural life. His artistic evolution traces a path from simplicity, sentimentality, and semi-romanticism to grappling with complex issues through realism and progressivism. Across his collections, starting from "چوپال" to his final works, Qasmi delves deeply into the struggles confronted by the common people. With meticulous care, skill, and precision, he explores these issues, leaving a lasting impact on readers. Syed Waqar Azim aptly captures this journey and its significance in the realm of literature. He writes:

"Their stories encapsulate the harsh realities of life alongside the remedies for its afflictions. They serve as silent yet profound lessons in humanity and artistry, devoid of preachiness. Indeed, these stories are a testament to the highest values of both humanity and art."
(9)

"Ahmad Nadeem Qasmi's fiction encapsulates themes of truthfulness, respect for humanity, human love, and the aspirations of youth. His narratives delve into the complexities of social problems and human sufferings, shedding light on economic and social conflicts, the devastating impacts of war, its causes, and consequences. Through his stories, Qasmi vividly portrays the effects of feudal systems, capitalism, and the struggles of farmers fighting for their basic needs. The poignant tales of those afflicted by hunger and deprivation resonate deeply with readers, capturing the essence of human experiences. Gopichand Narang aptly acknowledges the profound impact of Qasmi's literary works, which serve as timeless reflections of societal realities and human struggles. He Says"

“Ahmad Nadeem Qasmi predominantly chose the villages of Punjab as the backdrop for his narratives. His fiction delves deep into the societal fabric, exploring its moral condition, national politics, and the reflection of marginalized communities. Qasmi's writings shine a light on the struggles and motivations of the backward class, depicting their experiences of deprivation, compulsion, social inequality, ignorance, and bankruptcy. His stories resonate with the struggles for liberation, which are often intertwined with the lives of the disadvantaged. Qasmi's keen observation and empathetic portrayal of these themes highlight his commitment to capturing the essence of rural life and the societal challenges faced by its inhabitants”. (10)

Ahmad Nadeem Qasmi 's fiction carries on the tradition of realist writing pioneered by Prem Chand. His stories are a testament to the beauty of artistic expression, portraying the complexities of life with depth and nuance. Despite advocating for progressive ideals, Qasmi avoids becoming overly didactic or propagandistic in his approach. He offers a nuanced perspective on societal issues, avoiding simplistic slogans.

Qasmi 's literary landscape is one marked by the shadow of foreign imperialism, particularly British colonialism. His narratives explore the various ways in which colonial powers exploited the people of Barsaghir, violating their rights through deceitful means. His stories serve as poignant documents of the suffering endured by Indian families, especially the youth who were drawn into the turmoil of war. Through his fiction, Qasmi sheds light on the harsh realities faced by ordinary people under colonial rule, offering a window into their struggles and resilience. Fateh Muhammad Malik has written a comparison on this subject:

“Ahmad Nadeem Qasmi 's writings on the themes of war and peace stand as a comprehensive account in the annals of Urdu fiction, both in terms of their quality and quantity. His exploration of these subjects epitomizes the essence of the progressive theory of literature, emphasizing the worship of peace and humanity. Qasmi's narratives transcend mere descriptions of war's horrors; they delve into the deeper complexities of human suffering and resilience in the face of conflict. An exemplary illustration of this is Urdu fiction is rare”. (11)

Progressive writers serve as the guardians of peace and harmony, epitomizing the essence of Aman Alam (the leader of peace). Their staunch opposition to war stems from their deep-seated belief in the preservation of human life and dignity. They recognize that war inflicts profound suffering and devastation on every facet of human existence.

Works such as "مہا راجے" "آتش گل" "السالم و علیکم" "بیرا" "بوڑھا سپاہی" "بابا نور" "بیرو شیما سے پہلے بیرو شیما کے بعد" "راجے" "ووٹ" and "ووٹ" serve as poignant reflections on the horrors of war and the accompanying economic, social, and moral upheaval. Through these narratives, progressive writers expose the callous mentality of those who profit from war at the expense of human lives. They highlight the inherent injustice and tragedy of armed conflict, urging society to reject the false allure of militarism and embrace the path of peace and reconciliation.

In this paper, the focus will be on the analysis of two epic works by Ahmad Nadeem Qasmi: "بیرو شیما سے پہلے بیرو شیما کے بعد" and "الرنس آف تھیلیبیا". These works will be examined within the framework of Marxist thought, delving into themes such as class struggle, societal conflict, and the dialectics of power. All relevant sources, including online books, have been consulted to inform this analysis. Through this exploration, we aim to uncover the nuanced layers of social critique and ideological discourse embedded within Qasmi's literary oeuvre, shedding light on the intersections between literature and Marxist theory.

Before Hieroshima After Hieroshima

This tale is featured in the collection "Able," published in the year 1944, and it unfolds against the backdrop of World War II (1939-1942). Sultan Hyder Josh's fiction "Talash-e-Ajeeb" vividly depicts how colonial forces instigated war for their own gain and exploited the subjugated population for their own ends. Similarly, Hajra Masroor's "Charagh Ki Lo" also delves into these themes, but it is Professor Sir Fateh Muhammad Malik's Urdu rendition of Qasmi Sahib's fiction that provides a more compelling narrative. (12)

Mumtaz Shireen aptly describes this tale as not just the story of one village or one era, but a portrayal of humanity as a whole, with Shamsheer Khan as the central character. (13)

The narrative revolves around Shamsheer Khan's economic crisis and the emotional, psychological, and moral dilemmas that ensue as he seeks solutions. Desperate to alleviate his debts to Mahajan, Shamsheer Khan sends his son Dillir Khan to the war front, leading to further psychological and emotional turmoil for him and his daughter-in-law. Against the broader backdrop of the Second World War and the economic crisis gripping Punjab, the story poignantly illustrates how the conflict disrupts the peace and harmony of the region, shattering lives and livelihoods. Mumtaz Shireen emphasizes that the collective background of the tale holds more significance and meaning than the individual characters, underscoring the broader societal impact of war and economic upheaval. (14)

Against the backdrop of the legend, the Second Great War (1939-1942) was a response to the forced conscription during the First Great War (1939-1942). It vividly portrays the myriad factors compelling the youth of Punjab to enlist. The British colonial administration had categorized the people of subcontinent into martial and non-martial races, believing them incapable of self-rule and destined either for servitude or mercenary service. To reinforce this, the once-fertile lands of Punjab, especially the fertile area of Yea, were deliberately rendered barren by designating them as martial zones and exploiting them for military purposes.

British colonialism aggressively promoted volunteer enlistment, even resorting to drastic measures like diverting the course of the Indus River and constructing canals to deprive remote villages of water access. Consequently, numerous fertile lands turned barren, exacerbating unemployment among the youth. Shamsheer Khan, in contemplation of this injustice, questions:

"Why should the livelihoods of thousands of poor farmers be sacrificed for the comfort of a landowner?"

Zilladar (landlord) callously responds:

"The government has the authority to do as it pleases. They could even tax the air if they wished." (16)

The author skillfully contrasts the contrasting lives of the ruling class and the common people through the characters in this tale. The oppressive rule of the British, facilitated by their unemployed local officials such as jagirdars, zaildars, numberdars, and pro-government officers, vividly portrays the suffering endured by the Indian populace. The impoverished and vulnerable farmers were reduced to a state akin to that of animals, feeling like mere slaves to the government. Economic hardship and unemployment drove them into the clutches of usurious moneylenders, further exacerbating their plight.

The allure of meager wages and the promise of a pension enticed the youth into military service, despite the underlying aim of colonial expansion. This economic desperation not only deepened the existing societal divisions but also strained interpersonal relationships. Bravery gave way to pragmatism, and the pursuit of worldly gains overshadowed nobler ideals.

In a desperate bid to repay Mahajan's debt, Shamsheer Khan resolves to send his only son, Dillir Khan, to Lalam, where the money was being borrowed from. This decision underscores the harsh reality of economic exploitation and the sacrifices made by families in the face of financial hardship. Dr. Anwar Ahmad Writes:

"Twice, the flames of the Great Wars engulfed nations, fueled by folly and ignorance. However, the funding for these wars came from subjugated countries whose interests had no stake in the conflicts. Their sacrifices were not in pursuit of their country's well-being. On one side of this coerced conscription stood those who had no choice but to enlist, while on the other side stood those untouched by such compulsion. That is the crux of the matter." (17)

These young men were dispatched to battle by the millions, motivated by a mere forty-three rupees, where they found themselves alongside British generals, soldiers from Java, Japan, Lee, Bia, and Belgium, continuing the fight. Even as the British forces retreated from the frontlines, these Indian mercenaries marched forward, echoing military slogans, while British and American troops cheered them on.

On one hand, the British Empire enticed local landlords and officials, such as Zaildars and Numberdars, with promises of agricultural land in exchange for recruiting more soldiers. On the other hand, the populace was seduced by the allure of a golden future. They were promised that those returning from the warfront would be appointed as tahsildars and captains. These enticing prospects were particularly appealing to the impoverished youth of the village.

Thus, spurred by his father's encouragement and their worsening financial situation, Dilir Khan resolved to enlist in the army, following in the footsteps of many other young men from the village.

Dilir Khan traversed from one battlefield to another, yet Mahajan's debt remained unpaid in full. The youthful glow faded from Shadan's visage, and during this turmoil, Dilir Khan's son was born. Despite a year passing, Dilir Khan did not return.

It was a conflict Shamsmir Khan grappled with internally, a war waged against his own conscience. By conscripting his son, he had unwittingly turned him into a pawn to settle his debts. The second battle Dilir Khan fought was against hunger and deprivation, while the third was a struggle of anticipation, endured by the couple as the tide of their fortunes began to shift.

Shadan yearned for her husband's affection and presence more than any monetary sum, emphasizing the emotional toll exacted by their separation. It was said:

"He understood that war doesn't just bring knowledge, but also opportunities to attain prestige and honor."

The question regarding myths is clear: What are the implications of these wars? Shamshir, along with others from his village, faces the harsh reality of war - a conflict born from

inequitable resource distribution since birth. These are wars fought over earthly possessions, driven by the greed of individuals like Mahajan and Sahib Bahadur. The division of resources, like chickpeas, becomes a metaphor for the allocation of power. These are not just battles; they are struggles against colonial powers vying for control over land and sea routes. In these wars, individuals are reduced to mere soldiers or prisoners, while families suffer the anguish of loss.

The situation has worsened with the looming threat of caste-based discrimination, as evidenced by recent news from India. An ominous air hangs over the city, reminiscent of the devastating consequences of the atomic bomb attack by Japan on the United States. The once-thriving city now lies in ruins, echoing the plight of Shamshir and his village. This news serves as a stark reminder of the fragility of peace and the devastating impact of conflict.

"We, the people of India, are no strangers to the devastation wrought by the atom bomb. In Bengal, did the atom bomb trigger famine? In Assam, did the atomic bomb return the lost youth? In Rajputana, did the atomic bomb leave behind widows and orphans, birthing a new generation of soldiers? These are questions that haunt India, marking the tragic aftermath of the last two atomic bombs." (18)

From this quote, Mr. Qasmi's Marxist thoughts emerge prominently. He understands that at a fundamental level, regardless of nationality, humans should be treated with dignity. He reflects on the staggering human toll of the Second World War, where millions perished. He questions the actions of figures like Churchill during the Bengal famine, highlighting the injustices inflicted upon the people. The narrative shifts to Assam, where British imperialism exploited natural resources and manpower, leading to further suffering. In Rajputana and Punjab, millions of young lives were lost in the First World War. The devastation experienced by villages like Shamshir and Diliri's highlights the moral bankruptcy of war. The story encapsulates the grim realities faced by ordinary people caught in the web of exploitation and conflict. Through his short stories, Qasmi underscores how systemic injustices perpetuate the suffering of the poor and how war exacerbates these inequalities, leaving behind a trail of human misery and moral decay.

Lawrence of Thalaibia

The short story collection "کپاس کا پھول" from 1937 reflects the harsh realities of craftsmen and farmers, portraying their pathetic lives under a system that favors the rich. Stories like "گیہوں سوا", "سیر", "پوہ کی رات", "مژدور" and "غالمی", Krishna Chandra with "کالو بھنگی" and Masood Ashar with "مجھے میرا چہرہ دکھا" and "کے چراغوں سے بے روشن گھر پیر کا بجلی" and "روزی" offer glimpses into the daily struggles of common people within this system. Ahmed Nadeem Qasmi's works such as "ووٹ", "کفارہ", "سونے کا بار", "بین", "جلسہ", "دیس میرا" further explore the societal challenges and human experiences within this framework.

The awake radar system described in these stories highlights the persistence of social and economic inequalities, despite the presence of democracy. Originating from the time of King Akbar in the Subcontinent, this system was designed to maintain power and control over agricultural income and taxes. Even after the abolition of land tenures in India, the wake radar system remained powerful, with landlords and industrialists dominating government assemblies. Despite efforts to implement agrarian reforms, the system continues to oppress the common man, demonstrating its enduring influence in shaping societal structures.

The selection of the name "Lawrence of Thalibaya" in the story likely draws inspiration from the historical figure Lawrence of Arabia, whose full name was Thomas Edward Lawrence. Lawrence of Arabia played a pivotal role during the First World War in organizing and leading the Arab Revolt against the Ottoman Empire, aiming to secure Arab independence and nationalism.

The use of "Lawrence of Thalibaya" as a name in the story may symbolize resistance against oppression and the struggle for independence, mirroring the themes of rebellion and nationalism embodied by Lawrence of Arabia. It suggests a connection between the fictional narrative and the historical context of Arab resistance against colonial rule. (21)

The use of "Lawrence of Thalibaya" in the story likely carries symbolic significance, drawing parallels to the historical figure Lawrence of Arabia and his role in fighting against oppression and for independence. In this context, "Thalibaya" could represent a desert region in Pakistan where the protagonist, associated with the metaphorical struggle against oppression, resides.

The story may delve into themes related to the social and political system, represented by the "Wake Radar" character, who keeps the wind (symbolizing change or revelation) in the desert. Through this character and the events surrounding him, the narrative might explore issues of injustice, resistance, and the triumph of the marginalized over oppressive systems.

The name "Lawrence of Thalibaya" could also imply a deeper metaphorical meaning. "Lawrence" is a name of English and French origin, meaning "bright" or "God has helped." This could symbolize the protagonist's role as a beacon of hope or a catalyst for change in the face of adversity. Additionally, the dual gender usage of the name reflects the complexities and fluidity of identity and power dynamics within the narrative.

Overall, the name "Lawrence of Thalibaya" likely serves to encapsulate the themes of struggle, resilience, and hope in the story, while also hinting at deeper metaphorical layers related to social commentary and individual empowerment. (23)

The short story highlights the exploitation and oppression faced by the poor class in society, particularly farmers who endure various forms of injustice. The narrative illustrates how individuals are stripped of their dignity and identity, forced to adopt names and roles that reinforce their subordinate status.

For example, the protagonist, named Khuda Bakhsh, and his servant, also named God, are depicted as symbols of servitude and subservience. Their names reflect a society where individuals are reduced to mere tools for the benefit of the wealthy elite, such as Big Malik Sahib.

Furthermore, the story explores how societal norms perpetuate discrimination based on factors like color, skin, and social status. Names associated with servitude and derogatory labels reinforce the cycle of oppression, contributing to the degradation of individuals and their sense of self-worth.

The narrative suggests that these oppressive structures extend beyond mere labels, affecting every aspect of the farmers' lives. Their daily activities are marked by hardship and humiliation, symbolized by burnt feet and stained shoes.

Overall, the short story serves as a commentary on the systemic exploitation and dehumanization experienced by the poor class in society, emphasizing the importance of addressing social injustice and reclaiming individual dignity and rights.

The novel depicts the oppressive treatment of Khuda Bakhsh by Malik Sahib, highlighting the contrast between the physical strength of Malik Sahib and the emotional resilience of Khuda Bakhsh. Despite the abuse and mistreatment, Khuda Bakhsh maintains his dignity and refuses to succumb to feelings of shame or inferiority.

The author portrays Malik Sahib as an oppressive figure who derives satisfaction from exerting power over others. His physical strength is contrasted with the emotional and psychological impact of his abuse on God Bakhsh. Despite Malik Sahib's attempts to assert dominance, God Bakhsh remains steadfast in his refusal to be demeaned or degraded.

The novel also explores themes of power dynamics and resilience in the face of oppression. Despite being physically overpowered by Malik Sahib, God Bakhsh demonstrates inner strength and resilience, refusing to be broken by the cruelty of his oppressor.

Overall, the passage serves as a commentary on the enduring legacy of oppression and the resilience of those who suffer under its weight. It underscores the importance of recognizing and challenging systems of injustice in order to create a more equitable and humane society.

The novel reflects the author's realization that poverty is not confined to one particular corner or aspect of society, but rather permeates every facet of life for those who experience it. The metaphor of the bed's corners suggests that poverty cannot be easily escaped or compartmentalized; instead, it surrounds and affects individuals from all angles.

The phrase "Coming to Bed Earth" may symbolize a return to a state of humility and vulnerability, emphasizing the universality of human experience and the shared struggle against adversity. It suggests a recognition of the fundamental equality of all people, regardless of their circumstances.

Overall, the passage underscores the pervasive nature of poverty and the need for collective action to address its root causes and alleviate its effects on individuals and communities. It prompts reflection on the interconnectedness of human experiences and the importance of empathy and solidarity in confronting social challenges. (24)

This novel seems to emphasize the importance of recognizing and addressing the concerns of the oppressed, as highlighted by both the author and Marx. It suggests that the land belongs to its rightful owner, and it's crucial to understand this perspective.

The scene involving Baz and Lal in the hunting story symbolizes the power dynamics between the powerful and the weak. It seems to depict a struggle for survival where even the weak are willing to fight for their rights, as represented by Malik's readiness despite his disadvantaged position.

The author seems to deeply understand the complexities of this scene, and the passage ends with an expression of gratitude or blessing for the insights it offers. Overall, it highlights the themes of oppression, resistance, and social struggle present in the narrative.

This passage seems to describe a story or legend that involves trust, confidence, and faith in one's home or country. It mentions Baba, Aru, and Bi Gaan, who consider their home to be a safe haven and refer to it as "Angels" or "Home." However, it suggests that behind this façade of safety lies a darker reality of exploitation and abuse, symbolized by the lust for power and control represented by the term "color."

The passage then transitions to discussing a traumatic event involving Bushko, who is informed of Lawrence's death by a neck twist early in the morning. This event seems to trigger a series of reactions, including expressions of hate and a call for rebellion against the oppressive system. The mention of Qasmi Sahib suggests that the author draws attention to the brutality and injustice perpetrated by this system, emphasizing the need for resistance and change.

Dr. Salim Akhtar's reference to "Lawrence off Thalibia" and the concept of "net growth" suggests that this legend may be seen as a metaphor for broader societal issues and struggles. Overall, the passage appears to highlight themes of oppression, resistance, and the quest for justice within the context of a larger narrative or legend. (25)

Dr. Anwar Ahmad wrote about this novel:

“In 1970 Ahmad Nadeem Qasmi had crafted "Lawrence of Thalibaa." It suggests that the story reflects a new commitment to Pakistan and portrays societal issues. The mention of "Badass landlord" possibly refers to a character in the story, and "Ghari" could be a reference to a location. The text also discusses the significance of the story's style and its portrayal of societal themes. However, without more context, it's challenging to provide a precise interpretation”. (26)

This novel appears to discuss the impact of Ahmad Nadeem Qasmi's fiction on society. It mentions stories like "میرا دیس" "بین" "سونسے کا بار" "کفارہ" "کہانی لکھی جا رہی ہے" "میرا دیس" "بین" suggesting that they delve into deep emotional and societal themes. The author seems to emphasize the importance of these stories in highlighting the struggles and contradictions of life, particularly for oppressed individuals like farmers. Qasmi Sahib's work is described as shedding light on the backward class and advocating for their rights and dignity. The text also touches on the power of expression and storytelling in bringing about social change and awareness.

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