

Presentation Of The Political And Social Scenario In The Short Stories Of Mazhar-Ul-Salam

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Abstract

Mazharul Islam is one of the representative artists of the Indo-Pak. Among the creators who showed their creativity and established their identity on the legendary scene of Urdu in the seventies, the name of Mazharul Islam is among them. It is of considerable importance. Thus, he started writing fiction from 1967, but his creative essence fully emerged in the 1970s and became popular. The era in which he started writing stories was the era of symbols and abstraction and ambiguity were being treated as fashion. They do not fall into the category of abstraction. They gave new meaning to the signs with artistic riad and introduced the modern fictions to the English language. The stories of the early period can be seen in this context. A few stories in "Ghoron kay sheher main akela Aadmi" are¹ definitely symbolic (including "Rait Kinara", "Alif Lam Mim", "Muthi bhr intizar", "Ghoron kay sheher main akela Aadmi", "Azab posh parinday", "Kandhy par kabouter", and "Barah Mah" etc. can be added to the list, but it is not that the understanding of these stories is not possible. The specialty of Mazahar ul Islam lies in the fact that he also avoided bold symbols and used symbols that can be understood by discerning readers. In later collections these symbols were discarded altogether and replaced by new symbols. The political and social scenario of his stories is also shown.

Key Words:

Mazharul Islam, political and social scenario, Indo-Pak, legendary scene, "Ghoron kay sheher main akela Aadmi", symbolic (including "Rait Kinara", "Alif Lam Mim", "Muthi bhr intizar", "Azab posh parinday", "Kandhy par kabouter", "Barah Mah", bold symbols.

Literature Review

Mazharul Islam (4th August 1949) is a unique and unparalleled fiction writer of his color who belongs to the generation that came after the 20th century. Mazharul Islam has given a new identity to fiction, he is considered among the symbolic fiction writers. Dr. Jameel Jalbi has said that Mazhar-ul-Islam is a master of Urdu fiction of the new generation

Describing the future, he writes.

"intzaar Hussain ke baad Mazhar al - islam ne
allamti afsaanay ko aur agay barha kar aik aisa
tajurbah kya hai jo naya bhi hai aur dilchasp bhi"(1)

The main themes of Mazharul Islam's fiction are love, separation, waiting and death, but he has also presented political, social, economic and spiritual themes in an

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effective manner with artistic skill. Mazharul Islam in his fictions reflected the real pictures of the concrete life around him.

In his stories, the sorrows of the society, shortcomings, deceptions, forgeries, deprivations, loneliness and grief are clearly visible.

Mazhar-ul-Islam's first fiction collection, "Ghoron kay sheher main akela Aadmi" (1977) was published during the martial law era. The fictions included are prayers for political consciousness and open protests against the restrictions of the era, contemporary issues and political oppression, written in a more modern symbolic style. In this regard, the important fictions are "Matrook Aadmi", "Rait kinara", "Sanp Ghr" "Hara samandar", "Inna Lillah e Wa Inna Ilaih e Rajioon", "Blind per zam", "Ghoron kay sheher main akela Aadmi", "Chor chor", "Kandhy per kabooter" and "Tan Liran Liran" etc.

The story "Matrook Aadmi" is the story of a selfish, senseless and disgusted society. The main character of the story is a bus passenger who is worried about a lump on the roof of the car. Whose protection he pleads again and again and finally goes by bus.

"Ghari ghari ki rat laga rakhi hai is ne wapas kar " is ka aur utaar do neechay usay. gthrhi kramia do kisi ki hai aur yeh khuwa makhuwa gthrhi ka mama bana sun-hwa hai. "(2) "

"Matrook aadmi mein aik aisay muashray ki tasweer paish ki gayi hai jahan fard ijtima se kat kar sirf zaat ki satah par zindagi guzaar raha hai woh maazi ki tabanzdagi se bhi be naseeb hai aur mustaqbil ke kisi tasawwur se bhi mahroom hai. is ki Mataa hayaat kat rahi hai magar usay ehsas zayan tak nahi. inhitat aur zawaal ki lapait mein aaye hue is lazzat pasand muashray ko woh shakhs pagal nazar aata hai jo usay ehsas zayan dilay". (3)

The story "Rait kinara" reflects the changing values of the society. In the legend, there is a sand dune that has a human foot in its chest. Khawaja Farid's coffee is also described here, which comes as a metaphor for the earth itself. Due to the continuous imposition of martial law, selfishness of political leaders, broken promises and lack of fear of the future, the situation in which the society suffered has been beautifully depicted in the political consciousness of the story "Sanp ghr" and it feels like this. That the whole society has smelled a snake. The poison of poverty, destitution, theft, lies and deception, exploitation and use of illegal tactics, political and social injustices has spread in the entire society so that no antidote and solution is possible.

"As ka jee chahta hai woh saaray shehar ko jarr se " akheer kar ulta kar day taa ke jab saaray saarp neechay gir parrin to shehar ko seedha kar ke laga day."(4)

His story "Hara samandar" is also a reflection of political consciousness. In this fiction, the story of dissatisfaction, restlessness, life without problems and various doubts and doubts of the Martial Law period is also depicted.

"Taiz hoti jarahi thi. usay leh barish lamha bah " khayaal aaya ke bohat se kachay makaan is barish mein beh jayen ge"(5)

The main character of the story is a sympathizer who cares about every rain-soaked house but fails to protect his habitat. The supreme example of Mazhar-ul-Islam's political consciousness and art is the epic "Inna Lillah e Wa Inna Ilaih e Rajioon". The main theme of the fable is lost in modern times because words have been stripped of their meaning due to restrictions on expression in the martial law era.

“Meri zubaan honton ki lagaam khenchi hai, hont
athry ghoron ki manind pichli tangon par kharray
hokar barray barray lafz hunhaty hain magar aawaz
nahi aati”(6)

This myth is the best reflection of the stagnation, decline and death of institutions in the implementation of the theory of necessity. In the dream of the clerks, the story of the oppressed class is told, which, despite being the most important part of our society, is deprived and forgotten. Similarly, his fable "Ghoron kay sheher main akela Aadmi" is also a protest against martial law, imbued with the meaning of political consciousness. In this fable, human beings are described as horses and horses as men. It has been pointed out. Today, a horse that riots to protest against injustice and disrupts things is better in every situation than those people who are silent. Being insensitive and disrespectful, they are suffering oppression.

“saaray shehar ki ajab haalat thi. ghoray ne shehar
ka naqsha badal kar rakh diya tha. .. logon ko shak
honay laga ke woh koi jin hai jo ghoray ki shakal
mein shehar mein tabahi phela raha hai. ird gird
kharray log usay phahi daalnay ki koshish kar rahay
thay magar jab bhi rassa is ki taraf phenka ja taa
woh gardan mourr laita shaam aahista aahista
shehar par utar rahi thi aur andhera logon ke suron
par mandala raha tha. ghora aik dam pichli tangon
par khara ho gaya aur hunnaya aur mun se aag
niklee jaisay aasman par bijli chamki ho”(7)

Hidden in this myth is the fact that every individual harbors hatred against the current exploitative system of the country but is silently suffering oppression due to dictatorial systems keeping their tongue shut. In the legend "Chor Chori" Khan Sahib, Mian Sahib, Chaudhry Sahib, Maulana Sahib, Colonel Sahib and Shah Sahib etc. have been described as representatives of different classes and it has been told that here they are all thieves who are robbing the country in their own way.

“Ird gird ki bustiyon se bhi log danday uthaye '
bhage bhage aaye to unhon ne dekha ke Khan sahib
ne chohadry sahib ka, chohadry sahib ne miyan
sahib ka, miyan sahib ne Shah sahib ka aur baqi sab
ne bhi aik dosray ka garibaan pakar rakha tha aur
shore mcharhe thay chor. chor pakar liya. pakar
liya. chor pakar liya”(8)

In this story, Mazharul Islam has very bitterly pointed out the classes responsible for destruction and destruction along with political and social decline. ", "Kandhy per kabooter" is a story of a specific political situation. It is an important story against Zia's dictatorship, which is also included in the collection of stories "Gawahi". The main character of this story is a child. It is said that the watchman whom they hired to guard the house has now occupied the house and made them homeless and he has changed his name, so he was not guarding anymore.

”akar kar kursi par betha sun-hwa tha aur is ka "
dhar bhairiye ke dhar mein tabdeel ho gaya tha”(9)

Mazharul Islam has clarified the political and social situation with deep symbols in this story and this story is also a spokesperson for the suffering of most of the third world countries along with our incident. Where the watchmen have become wolves and are chewing the bones of the entire society. An important international problem is hidden here that the democratizing military dictators in the developing countries are causing suffering and problems for the people there by taking the form of a wolf. After that, in his fable "Tan Liran Liran" with reference to a poor woman whose body has become Liran Liran, the state of exhaustion and misery of the whole city is described.

“Yeh tootay hue shehar ka malba hai. mein "
yaden chunti hon, gannd akhatta karti hon, aawaz
mein jama karti hon aur shaam honay tak toota sun-
hwa shehar phir se jor deti hon”(10)

Mazhar-ul-Islam's second collection of short stories, “Baton ki barish main bhegti larki” (1987) is a milestone in his artistic journey. Most of the stories included in this collection symbolically represent the political and social context, the deteriorating situation of the country and the social decline; in which Puncture line, a man should complain to the city now? A doll away from home includes stories like Crazy Witness Shahr Banao and Zehar Baad etc.

“Afsana' ' pinjra' ' hamaray muashray ki haqeeqi
soorat e haal aur Asri masail ko paish karta hai.
roshni kam aur andhera ziyada hogaya hai bachon
ko shool mein dakhla nahi milta. .. khoshamad ka
zeher shehar ke wujood ko maflooj kar raha
hai”(11)

In this story, the contemporary situation is full of accidents, tragedies, continuous grinding of machines, cutting of forests, spread of filth and noise of rickshaws, cars, motorcycles, tractors, trucks etc.

The situation of the society is also reflected in the epistle line “Who should complain about the city now?” The view of the city from the top of the ladder to the lineman is awe-inspiring. Ignorance, indifference, hypocrisy and complacency are fostering in this city. In addition, the situation arises that.

“woh –apne faislay bhi khud nahi kar paate. un ki "
khwahish bhi koi dosra mutayyan karta hai. woh
jhooti baton par yaqeen kar letay hain aur kachi
baton ko jhooti samajte hain”(12)

Here, Mazharul Islam describes the spread of negative sentiments with fears and whispers, saying that if these sentiments continue to spread like this, the society will be broken and scattered. The political system is symbolically satirized in the fable “Ghr say door aik gurriya”. In the fiction, the missing doll is made a symbol of democracy, similarly Nazeem Salawat, Councilor Mayor, etc. are all political institutions that exploit the simple people with selfishness and deception. After democracy, the institutions that were created to promote power during the martial law period have also become the main means of exploitation and the person who seeks democracy is targeted by a bullet, the importance of a girl's doll. feeling lost and lost, he prays.

“ay kkhuda! yeh khilonay mnhi mnhi khawahishon,
azad sochon aur pyare pyare qehqahon ke ghar hain
to un gharon ki chaton aur dewaron ko dukh ki
baarisho se bacha”(13)

When the man seeks help from the sheriff, the city mayor and the county judge to find the girl's doll, he ends up getting shot by them.

Similarly, in the story "Ek Sham Ne Chidiya Ko Chung Liya", there is a clear reference to democracy and the death of its lover in a symbolic manner, while in the story "Pagal", a prayer of political consciousness, martial law has been hurt. In this fiction, Mazharul Islam has drawn a picture of the anxiety and fear spread among the people due to the political and social decline and the atrocities and restrictions imposed during the martial law era. The situation that a sensitive person goes through after reading the news of people's punishments, killings and lawlessness in the newspapers is beautifully depicted. That he can't see anyone in pain and being oversensitive makes him mad.

“mein aaj subah se kisi tanha aur udaas jungle ki
terhan goonj raha hon. meri hi aawaz mera peecha
kar rahi hai”(15)

In the fable "Wo usay gadhy per bithana chahty thy", apart from the capitalist system, hate against rising inflation and the desire for revolution, religious exploitation is also made a subject.

“usay mat maro. mein usay achi terhan jaanta ”
hon. yeh jo taa nahi phira sakta, nah hi larkiyon ko
Taar sakta hai, yeh to andha hai”(16)

In the story "Rait Kinara", depicting the indifference of the rulers, their hypocrisy and hypocrisy, ignorance, supremacy of wealth over the law, etc., the story of a city is told in which there is so much flattery and flattery that even the angels They do not come there and whoever gets the power here sits on the seat of power and robs others. This city is now dumb and deaf. Everyone in this city is carrying more than their strength

”Clerkon pandyun, driveron, chitthi rsalon, "
qasdon, khakrobon, malion aur mazdooron ne waqai
apni istetat se ziyada bhaar utha rakha hai”(17)

Mazhar-ul-Islam has depicted the situation in the third world countries due to the atrocities of the rulers, the death of democracy, the collapse of the institutions and the martial law in his story "Baton ki barish main bhegti larki". This fable is a part of the political history of our country which tells the story of a patient who is a very important personage and the case surrounding his death is highlighted through symbols.

“kaghzat mukammal kar len. sab is ki mout ka
sabab poucheen ge. saari bimarion ka zikar karen.
subah shehar ka har shakhs dosray ki taraf yun dekh
raha tha jaisay woh mar chuka ho”(18)

Similarly, the story of the indifference and atrocities of the rulers and the decline of political and social institutions has been described in the story “Sufaid Gulab”.

A story full of political consciousness "Qabristan kay kinary thori si zindagi" reflects the restriction of deprivation due to martial law that during the martial law era, guards

have been placed on thought and speech. Destruction and chaos are spreading everywhere in the city, bombs are exploding, riots are taking place, under which innocent people are losing their lives, but nothing can be said to anyone. Complaints can be made because.

“Ham bohat zalim ho gaye kahin. hamara zameer mar gaya hai. bikao maal ziyada hai. khushamdi tolh hamari ragon mein zeher phela raha hai. hum jahalat ki dhund mein ghar gaye hain hamaray andar sachai ki talabb mrgyi hai aur agar koi sach bolnay ki koshish karta hai to is ke khilaaf qarardad mein paas ki jati hain aur is ka jeena haraam kar ya jata hai. hamein aik behtar siyasi nizaam ki zaroorat hai taa ke har koi sukh ka saans le sakay”(19)

The story symbolically expresses the fear, insecurity, isolation, selfishness of the leaders, and the deteriorating political and social situation of the country, as well as the explosions and unsafe situation of law and order across the Syrian wall. has been.

“Bahar nahi carfew lga hai tumhe maloom hai kar " nikaltay halaat kharab hain. pata hai aman o Amaan ki soorat e haal par har roz guftagu hoti hai”(20)

Mazhar-ul-Islam's fiction collection "Khat main post ki gai dopehar" (2000) also contains glimpses of political consciousness and contemporary situations and events. Various aspects of the people's life have been presented very boldly in the political, social and psychological background of his era. Amjad-ul-Islam Amjad writes about his legendary art.

“Un ki kahaniyon ki khoobi khawab aur haqeeqat, khayaal aur misaal,tajreed aur tajseem aur shak aur yaqeen ka khobsorat imtezaaj hai”(21)

Mazharul Islam's style is full of poetry and along with poetry, he has made a beautiful effort to discover new possibilities of similes and metaphors, which has given rise to his style that distinguishes him from his contemporaries. There is no doubt that Mazharul Islam wrote relatively less than his contemporaries, but what he wrote was written with great artistic care and skill.

It is clear as day that no artist can create good fiction without looking at his surroundings because the main difference between fiction and poetry is that poetry involves more imagination which is the necessary result. Emotional and transcendental issues of man are made, while in fiction, the earthly affairs and issues of man are more involved. Possible themes of symbolism and abstract fiction are also found. The biggest among them is the presence of political and social consciousness in Chuchian's fiction. Therefore, the familiar art can take the place of a political and social presentation, if it is seen in terms of political and social presentation, then its full reflection can be seen in his stories.

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