

An Analytical Study Of The Role Of Media In Ghafar Shahzad's Novel "Karol Ghati"

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Abstract

Ghafar Shahzad is the glory of the literary circles. In the last two years, two of his novels "Mukli Mein Murg" and "Karol Ghati" have been published. "Karol Ghati" has been published and has received great acclaim in the literary circles, so far countless articles have been written on this novel and there is no doubt that this novel is worthy of it. Ghafar Shahzad has written the novel "Karol Ghati" on a sad incident that happened in the suburbs of Lahore some year ago in which a woman was raped in front of her children. After a month and a half, the main accused was arrested. Ghafar Shehzad has written this novel based on this incident and it is well written. This novel has been written according to today's modern requirements, which is a great addition to Urdu literature, today is the era of electronic media, which has now gone from mainstream TV channels and radio to social media, which is called social media. Written in the context, it is a wonderful experience in Urdu literature about media character.

Key Words:

Ghafar Shahzad, "Mukli Mein Murg", "Karol Ghati", countless articles, modern requirements, media character.

Literature Review

Ghafar Shehzad named "Karol Ghati" or a novel published in 2021 by Majlis Traqqi Adab Lahore. He attributed it in these words, "The name of Alisha of Kashmir"

In Ghafar Shehzad's novel "Karol Ghati" How old is the tradition of fiction in Urdu, it is not known, but among our close friends who have benefited from this technique are Shamsur Rehman Farooqui, Mirza Hamid Baig and Ghafar Shahzad.

"Karol Ghati" is Ghafar Shahzad's new novel. Earlier, he had tried this technique with great success in "Mukli Mein Murg" and had well unveiled the human interaction in the curtain of architecture. This time the subject is our justice system.

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The plot of "Karol Ghati" is very clever and is built on a well-known incident of "Zina Baljibri" on the motorway. In its screenplay, Ghafar Shahzad talks about the openness of the electronic media and its tendency to change the nature of the real incident. In this regard, he has coined very interesting and specific terms for newspaper reporters, in this regard, he writes that

” ایسے واقعات کے بیان کے لیے بیسویں صدی میں تاریخ نویسی میں واقعہ نگار کا وجود جنم پذیر ہوا اور واقعہ نگار پرنٹ اور الیکٹرونک میڈیا میں عرف عام میں ”رپورٹر“ کہلایا۔ رپورٹر کا کام یہی تھا کہ وہ وقوع پذیر ہونے والے واقعات کے شواہد اکٹھے کرتا اور پھر جو بو چکا ہوتا، ایسے حقائق پر مبنی سٹوری پرنٹ یا الیکٹرونک میڈیا کے توسط سے اپنے قارئین اور ناظرین کے سامنے پیش کر دیتا۔ پڑھنے اور دیکھنے والے پیش کردہ سچائی کو مان لیتے۔ ان کی تربیت ہی صدیوں سے ایسی ہوئی تھی مگر اکیسویں صدی میں ایسا نہیں ہے، بہت کچھ بدل دیا گیا ہے۔ اب واقعہ نگار نہیں، واقعہ ساز کا کردار اہم ہو گیا ہے۔ آج مسئلہ یہ نہیں ہے کہ واقعہ کیسے رونما ہوا؟ وہ تو جیسے بھی ہو گیا، سو ہو گیا؟ اہم بات یہ ہے کہ اسے زمین پر بسنے والے لوگوں کے سامنے پیش کس تناظر میں کیا جائے؟“ (۱)

In another place in the same novel, he seems to challenge the professional status of media owners in addition to reporters, in this regard, he writes.

” پرنٹ اور الیکٹرونک میڈیا کے مالکان اب پیشہ ور صحافی نہیں ہوتے؛ سرمایہ دار یا کاروباری لوگ ہوتے ہیں جو اپنے مختلف نوعیت کے کاروباروں کو تحفظ دینے کے لیے حکومت کے متوازی ایک طاقت کا مرکز پیدا کرتے ہیں تا کہ حکومت انہیں، ان کے کاروبار کے حوالے سے تنگ نہ کر کے کامرکز کے مقابل تشکیل پانے والے ایسے کئی چھوٹے چھوٹے خود مختار مراکز با ہم گٹھ جوڑ کر کے ایک مافیا کی صورت اختیار کر لیتے ہیں۔ یہ مافیا ریاست کے اندر اپنی من مانیوں کرتا ہے۔ مرکز کا استحکام بھی ایسے ہی مافیا کا رہیں احسان ہوتا ہے۔ جب سے صحافت کا پیشہ ایسے کاروباری ذہن رکھنے والوں کے ہاتھ آیا ہے، اس کی اخلاقیات بدل گئی ہیں۔ کیا چھپنا ہے، کیسے چھپنا ہے؟ کس زاویے کو نمایاں کرنا ہے؟ کس تناظر سے دکھانا ہے؟ اس کا فیصلہ اب ایسے لوگوں کے ہاتھ میں ہے جو پیشہ ور صحافی نہیں ہیں مگر کاروباری سطح پر عالمی منڈیوں سے جڑے ہوتے ہیں۔“ (۲)

The event on which the story is based is not imaginary or imagined but happened in real life and the way the media has presented this event according to its own style is the main subject of this novel. So he added many types of stories. In this regard the novelist writes

” واقعہ سازوں نے سنسنی پیدا کرنے اور ناظرین کی توجہ حاصل کرنے کے لیے بریکنگ نیوز میں کئی سوال اٹھائے!! ان سوالات نے وقوعے کے کئی نئے پہلوؤں کی جانب توجہ مبذول کرائی۔ گویا ناظرین ان کی گرفت میں آگئے، وہ جدھر چاہیں اب ان کو لے چلیں۔“ (۳)

The incident was that while returning from a wedding ceremony at night, a woman was humiliated in front of her children when her car stopped on the highway due to running out of fuel. A hundred kinds of things were brought out from many talk shows, such a narrative was created that there was an abundance of pepper and many questions arose from within the narrative. It is happening. Since the media is only interested in their ratings, they spread every false and true incident to the readers by adding spice to it. They are looking for a scholar who, in their opinion, can be an important role in this case. So the police must have caught this person named Waqar Al Hasan and released him after conspiring with him. The media described it like this. has been

” اس کے برعکس ٹیلی اسکریپٹ پر خبرسازوں نے بتایا کہ وقار الحسن بول پڑا ہے۔ اس نے بہت سے راز اگل دیے ہیں، اس نے کئی وارداتوں کا اعتراف کر لیا ہے۔ سرکاری ادارے میں تفتیش کرنے والے واقعہ ساز

کی جانب سے جاری کرنے والے ایسے انکشافات کے بارے میں وقار الحسن کو بھی بتاتے ، بنتے اور کہتے کہ واقعہ سازوں کی کیسی کیسی مجبوریاں ہوتی ہیں ، ان کو کیسی کیسی قیاس آرائیاں کرنا پڑی ہیں تا کہ کل وہ کہیں یہ بریکنگ نیوز انہوں نے ہی سب سے پہلے دی تھی ۔ جب یہ جھوٹ ثابت ہوتا ہے ، اس کے بارے میں کوئی سوال نہیں اٹھاتا اور اسے "رات گئی ، بات گئی" کے مصداق سب بھلا دیتے ہیں۔ ناظرین بھلا دیتے ہیں اور پھر نئے سرے سے واقعہ ساز کے جھوٹ کو پوری سچائی سمجھتے ہوئے اسکرین کے سامنے آن بیٹھتے ہیں۔ وقار الحسن بیس دن تک سرکاری ادارے کی تفتیش میں اس یقین دہانی کے ساتھ تعاون کرتا رہا کہ اگر کچھ شواہد نہ ملے تو اسے چھوڑ دیا جائے گا۔ اسے اپنی ماں ، بہن بھائیوں اور بیوی بچوں کے ساتھ اس دوران نہیں ملنے دیا گیا بلکہ یہاں تک کہ کسی کو اس بات کی بھی خبر نہیں تھی کہ کون کہاں ہے ، کس حال میں ہے؟“ (۴)

When Shaukat Malhi, the real culprit of the "Karol Ghati" incident, escapes from the police every time, rumors spread in the media about him. These rumors have been described by the novelist as follows.

” واقعہ ساز دھڑلے سے یہ دعوے کیے جا رہے تھے کہ ڈیرہ غازی خان کے وڈیروں کی اس کو پشت پناہی حاصل ہے۔ اس لیے کوئی اسے ہاتھ ڈالنے کی جرات نہیں کر رہا، یوں ہی کوششیں چلتی رہیں گی اور پھر معاملہ سرد خانے میں ڈال دیا جائے گا۔ یہاں تک قیاس آرائی بھی کی گئی کہ پولیس نے اسے اپنی حراست میں رکھا ہوا ہے اور جب مناسب وقت آئے گا، اس کی گرفتاری کی خبر میڈیا پر دے دیں گے۔“ (۵)

Not only this, it has also been said that sometimes the real truth is hidden under the veil of another truth and it is better not to reveal it, a clear example of which is the main character of this story who is innocent even though he is guilty and innocent. He knows how to confess his guilt even though he is guilty

Ghafar Shahzad's novel "Karol Ghati" is an interesting example of trying out different styles. In it, narration, script writing and analytical discussions help each other and it makes clear the seriousness of the situation and its helplessness. Thus We become aware of every aspect of the accident and the worthlessness of our administration, legislature and judiciary is easily revealed to us.

Ghafar Shahzad has added a new creative dimension by presenting Minto's role as an analyst in the novel. The conversation recorded by Ghafar in this regard can also help in understanding Minto and our cultural values. It also reveals how Ghafar Shehzad has studied Minto. For example, when a media anchor person calls Minto to the studio to show Karol Ghati's reputation. If we can comment on the incident of Minto, the way he speaks boldly, he has presented a true and true image of Minto's personality. See a quote in this regard

” منٹو صاحب کیا آپ مجھے سن سکتے ہیں؟ جی مجھے آپ کی آواز بالکل واضح سنائی دے رہی ہے۔ ایک آواز ہی تو آپ کا کل اٹاٹھ ہے دور نہ س کے علاوہ جو آپ بولتے ہیں، اس کے بارے میں تحقیق کسی اور نے کی ہوتی ہے، اسکرپٹ کوئی اور لکھتا ہے، اور سوالات کسی اور نے تیار کیے ہوتے۔“ (۶)

There are many occasions when Minto sees the meaning of his fiction by relating it to contemporary truths and contemporary problems, see a quote.

” بھائی انگریز چلا گیا اور آپ نے حکومت کی باگ دوڑ منگو کو چوان کے ہاتھ میں دے دی۔ پہلے وہ صرف تا نگا چلایا کرتا تھا ، اب وہ ملک چلا رہا ہے ۔ آخر تا نگا چلانے اور ملک چلانے میں فرق ہی کتنا ہے؟ منگو کو چوان کو جب کسی بات کی سمجھ نہیں آتی تھی ، وہ اپنی مرضی سے اس کے معنی نکال لیتا تھا ، استاد منگو کا اسپین ولایت میں تھا۔ اب کسی کو کیا خبر کہ نیا قانون آنے کے بعد بھی اس کا فائدہ عام عوام تک نہیں پہنچتا۔ قانون تو ویسے بھی امیر آدمی کے تحفظ کے لیے بنایا جاتا

ہے کہ اگر کوئی غریب اس کی دولت لوٹ لے تو اسے سزا دلوائی جا
سکے۔ کیا صاحبان اقتدار کی لوٹ کھسوٹ کے خلاف کبھی کوئی قانون
بنایا گیا ہے؟ بنے بھی کیسے قانون بنانے والے کیا اپنے خلاف خود ہی
قانون بنا ئیں گے؟ جہاں بھی ریاست ہوگی، دو طبقے ہوں گے: ایک
حاکم اور دوسرا محکوم۔ ریاست کی بنیاد ہی اس اصول پر ہے۔“ (4)

The facts that are described in the language of Minto in this novel show how Ghafar Shahzad has a keen eye on the crooks of this society and how boldly he is able to express his opinion. In this era when it is everyone's duty to speak the expedient truth and the word of truth is spoken by asking the powerful powers. In this regard, he has received extraordinary help from the technique of fiction, through which he has relinquished his commitment to reality and has not bothered to analyze the facts and emphasize objectivity had to do.

"Mukli Mein Murg" and "Karol Ghati" both novels are very bitter and after reading them it is natural for the reader's throat to be irritated, but what can we do that the result of the truth of the present is this bitter work and Ghafar has great courage. By showing how he has dealt with him in such a way that there is no room for making way for "Rati Par bara jhot". Because he is the epitome of the truth of history and knows well how to carry out his responsibility.

Ghafar Shahzad is the glory of the literary circles of Lahore. In the last two years, two of his novels "Mukli Mein Murg" and "Karol Ghati" have been published.

When this incident happened in "Karol Ghati", what was the media doing? Ghafar Shahzad has written new words; they are written by incident makers and camera junk which are fun to read. The way the anchor person prepares his program with the technique of a novelist and the way all his assistants, including copywriters, producers, reporters, provide everything. Since Rakim has been associated with a TV channel as a copywriter, he is well aware of all these things.

A large number of male and female anchor persons appearing on the TV channel are like actors who are written by the script writer and the producer gives instructions and the anchor person writes the script and speaks. The specialty of the novel is that modernity. However, the search for the truth has become a mystery, rather it is often called the truth of one's own will.

The strongest character of "Karol Ghati" is the great Saadat Hasan Manto, who even today, even after 68 years of his death, is writing the praises of the society from his grave with the lancet of his pen. The dialogues that Ghafar Shahzad gave to Saadat Hasan Manto is a literary gem, Ghafar Shahzad has made a wonderful experience in the history of Urdu fiction by writing this novel, it is a wonderful gift for the readers of Urdu literature

"Karol Ghati" is Ghafar Shahzad's latest novel. Ghafar Shahzad is a well-known and famous writer. Ever since I heard about this novel, I was curious as to how the author managed to capture a recent event that has not yet faded from people's minds and has been a hot topic in the media for a long time. It will be creatively shaped and where did they have the capacity to creatively adapt a journalistic report into a novel, so first of all I congratulate the author that she is successful in her endeavor.

"Karol Ghati" on the outskirts of Lahore is where a woman was humiliated in front of her children late at night as she was returning home after a function. He has described this accident in a good way in this novel that despite being aware of the facts, you don't get bored and find yourself inclined to read. The most creative and energetic aspect of the novel is the character of Minto who participates in a contemporary program as an observer

Here Ghafar Shahzad's talent has come to the fore, how he got into the mold of Manto and said something in Manto's language that Manto might have said if he were alive. This

discussion also shows the breadth of his studies, although in many places he disagrees with Minto's opinion and it seems that the author has cleverly given his language the sound of Minto. Philosophical discussion of Minto. Many thoughts come to you, such as these lines

”سڑک کے کنارے ہونے والی واردات میں ”کرول گھاٹی“ کو ایک نئے مرکز کے طور پر پیش کیا جا رہا ہے، وہ میرے افسانوں کے کرداروں کی طرح شہر کے حاشیے میں واقع ہے، کبھی مرکز نہیں بن پائے گا، شہر کے مرکز کو تو سیف سٹی بنا دیا گیا ہے، بڑی سڑکوں پہ کیمرے نصب ہیں تاکہ مرکز کی حفاظت کی جا سکے، مضافات میں لوٹ مار ہوتی ہے تو ہو مرکز کو اس کی کوئی فکر نہیں ہوتی اور دیکھ لینا ایسا بی کچھ اس واقعے کا انجام ہو گا۔“ (۸)

Manto takes on such a powerful form as an observer that you can even think of him as the hero of the novel because the contrast between the author and his opinion is also a beautiful aspect of the novel. As an observer Manto is not ready to give importance to this tragedy, while to the writer this tragedy is so important that a novel can be created.

The author has talked very openly about the exploitative and negative behavior of the media, but in some places this attitude becomes so harsh that you can question whether the author is adopting a biased attitude towards the correct role of the media here. See this line.

”سرکاری ملازمین کے تعاقب میں یہ واچ ڈاگ مسلسل پھرتے ہیں اور اس انتظار میں رہتے ہیں کہ انہیں موقع ملے اور وہ ان کی لاپرواہی کو اچھال سکیں، انہیں احتساب کی یہ ذمہ داری کس نے دی ہے؟ کس قانون کے تحت انہیں یہ اختیار مل گیا ہے کہ وہ سرکاری اداروں کے ملازمین کی جواب طلبی کرسکیں، ان کا کام تو دراصل ہونے والے واقعے کو اپنے تمام تر شواہد کے ساتھ عوام تک پہنچانے تک محدود ہونا چاہیے۔“ (۹)

So, the question arises whether the media is being asked to adopt a limited and traditional role, now that the media is devoid of the unconventional weapons of video clips, news and testimony, then its role has also expanded and in this era of corruption. The fear of the media is an effective fear while the author himself supports it. The basic concept of safe and smart city for the city of Lahore is derived from the philosophical theory of Michel Foucault that if the criminal realizes that his activities, say, If he is seen in a certain place, he will stop committing crime.

The woman who has become pregnant is at the point of decision and the author ends the novel with this question. "The historian has broken his pen, the evidence is scattered in front of him, but he does not understand which truth is final, which the responsibility of bringing forward is on his shoulders. The novel named Karol Ghati is without media in our society. Lagam clearly points towards the role of how mafias have been formed in the media and how it has become so powerful that it regularly interferes in the system of governments. Ghafar Shehzad has narrated an incident that actually happened in Lahore Sialkot Motorway when a woman was returning home from a wedding ceremony in her car at night because her car ran out of petrol. He had to stop there and was sexually assaulted in front of children on the street.

The technique of this novel has helped the novelist a lot to take the already existing physical relationship of Shaukat Malhi and the abused woman and bring it into the form of fiction. Ghafar Shehzad has done this. which is not mentioned anywhere in the comedy drama and in the so-called narrative. This is the secret of Ghafar Shahzad's fiction and the building of this novel is based on this mystery.

Overall, we see that Ghafar Shehzad has widened the thematic scope of the novel tradition by writing a novel on a new and important topic, as well as an indispensable aspect of the 21st century, i.e. the media in the society, and especially the electronic media. The character has been exposed

How the media constructs a narrative in modern times by creating and distorting things, how men work only on the spur of the moment, away from the actual facts, all this is

described in a very good way in the novel.

References

Karol Ghati by Ghafar Shahzad, Lahore Majlis Trakhi Adab, 2021, p.8

Also, p. 9

Also, p. 16

Also, p.89

Also, p. 95

Also, p. 70

Also p. 83

Also, pp 103-105

Also, p 110