

Manifestations Of Capitalist System In Waheed Ahmed's Novel "Mundri Wala"

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Abstract

Waheed Ahmed's novel "Mundri Wala" was published in 2012. This novel is a unique piece of Urdu literature. A charming and interesting masterpiece. The coherence and flow of the story is unparalleled. Waheed Ahmed has full access to Urdu dictionary.¹ And he is not short of words, rather he chooses the words with great skill and becomes the garland of the story. In terms of detailing, scenery and imagination, "Mundri Wala" is at par with any classical novel in international literature. The beautiful use of similes and metaphors is also seen in this novel. This novel is very interesting in every respect.

Key Words:

Waheed Ahmed's novel "Mundri Wala", Manifestations of capitalist system, 2012, interesting masterpiece, coherence, flow of the story, unparalleled, garland of the story, classical novel, international literature.

Literature Review

The word "Mundri" is a Punjabi word, which is also used in Urdu with the same meaning. It is similar to an earring, which is usually worn in the ears. The name of the novel is attributed to "Mundri Wala", the owner of the mysterious figure in the novel. About the novel Mandri Wala, the author himself says.

”ہاں یہ ضرور ہے کہ ”زینو“ ناول فلسفیانہ ہے اور جو ناول ”مندری والا“ ہے وہ نفسیاتی ہے۔“ (۱)

The theme of "Mundri Wala" is political, which deals with the problems of the capitalist system. Regarding the subject, Mansoor Afaq writes in the beginning of the novel.

”بیسویں صدی میں دوسری جنگ عظیم کے بعد جب روایتی نو آبادیاتی نظام پر عالم نزع طاری تھا تو سرمایہ دارانہ نظام کی کو سکھ سے عالمی بنک اور آئی۔ ایم۔ ایف جیسے مالیاتی اداروں نے جنم لیا جنہوں نے جدید نو آبادیاتی نظام کی بنیاد رکھی اور پس ماندہ ملکوں کے اقتصادی نظام کو اپنے بے رحمانہ عنکبوتی جال میں پھنسا کر آج تک ان کا استحصال کر رہے ہیں۔ وحید احمد کا ناول ”مندری والا“ اسی تناظر میں لکھا گیا ہے۔“ (۲)

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In the novel Zeno, the author's imaginary world exists in the form of an island (Bahira-e-aar), while in the novel "Mundri Wala", the author's imaginary world is inhabited in the form of a black hill. "Mundri Wala" and Jamal are two main characters in this novel, around whom the whole story revolves. Apart from this, some supporting characters in the form of Sheena, Tina, Samuel or Sam, Daniel, King, Lady Amherst (bird) and Pheasant etc. also contribute to the progress of the story of the novel. Regarding the plot of the novel, Madiha Rehman quotes Munir Fayyaz's opinion and writes.

’’وحد صاحب کی یہی چیز مجھے بہا گئی کہ ان کے ہاں Linear پلاٹ بھی موجود ہے اور نفسیاتی بیانیے کا عنصر بھی۔ اس لیے میں ان کے دونوں ناولوں کو Polyphonic بیانیے کے طور پر لیتا ہوں۔‘‘ (۳)

Madiha Rehman's opinion is quoted for a brief explanation of the complex narrative.

’’بیسویں صدی کے اواخر اور اکیسویں صدی کے آغاز میں جو فکشن تخلیق ہو اوہ منتشر حالت میں تھا۔ مصنف کرداروں کی نفسیاتی الجھنوں کو بیان کرنے کی کوشش میں زمان و مکان کی قید سے آزاد ہو جاتا ہے اور ان نفسیاتی الجھنوں میں ہی کھو کر رہ جاتا ہے۔ اس طرح یہ ایک کثیر الجہتی بیانیہ ناول ہے جو بیک وقت ایک سے زائد اسلوب کے تحت آگے بڑھتا ہے۔‘‘ (۴)

In the novel "Mundri Wala", where there are references to social and social problems of the 21st century, the problems and difficulties of the capitalist system, the creation of a free and fair imaginary society, there are also many references to magical realism in it. Madeeha Rehman writes.

’’یہ غیر مرئی عناصر سے مزین ایک حقیقت پسند ناول ہے۔‘‘ (۵)

This paper will examine the said novel in the context of the characteristics or elements defined by the critical critic Wendy B. Farris of magical realism.

Magical realism in the novel "Mundri Wala"

1. Non-deductible factor

Among the characteristics that Wende B. Fores sets out for magical realism, the first characteristic mentions the irreducible element. Dr Nasir Abbas Nayer writes.

’’حقیقت نگاری پر مشتمل فکشن آئیڈیالوجی کی صورت اختیار کر لیتا اور اجارہ داری کو مقصود بناتا ہے۔ اس اجارہ داری کی شدید ترین صورت علمیاتی ہوتی ہے، یہ کہ واحد، اصلی مستند، قابل قبول حقیقت وہی ہے جسے عقل کی مدد سے گرفت میں لیا گیا ہو۔ جادوئی حقیقت، اس اجارہ داری کا بھانڈا پھوڑتی ہے۔‘‘ (۶)

The irreducible element refers to something that happens beyond reason and for which no historical explanation can be offered, or for which the empirical discourse of the West (a philosophy of imperialism that (so that every idea is proved by experience and every belief accepted by reason) no logic can be presented. This feature is actually an explanation of the word magic. Nasir Abbas Nayer writes.

’’پس نو آبادیاتی دنیا زندگی کی بے دریغ پیچیدگیوں کے درے سہتی ہے، اور ان میں سے ایک نو آبادیاتی یورپ کی سائنسیت ہے، جو نہ صرف سائنس کو واحد ذریعہ علم سمجھتی ہے، بلکہ اس کی مدد سے وہ اپنی نو آبادیوں کا ثقافتی استحصال بھی کرتی ہے۔ سادہ حقیقت نگاری جب آرٹ کی داستانی و اساطیری شکلوں پر طنز کے تیر چلاتی ہے، انہیں تو بہاتی، غیر عقلی، تخیلی، مبالغہ آمیز، جھوٹ پر مبنی سمجھ کر ان پر تیرا بھیجتی ہے تو سائنسیت ہی کا ساتھ دیتی ہے، کیوں کہ وہ اپنی طعنہ زنی سے اس سارے آرٹ کو معاصر فکشن سے بے خانماں (displace) کرتی ہے، جس میں بنیادی انسانی سوالوں کو داستان و فینسی کی علامتوں میں ظاہر کیا گیا تھا‘‘ (۷)

The irreducible element in the novel "Mundri Wala" comes to the fore when Jamal accidentally reaches Kali Pahari. In the novel, Kali Pahari is a mysterious place, where Jamal encounters surprise at every step. One such time

”مندری والا کے دونوں پیروں کے درمیان سرمئی حرکت ہوئی۔ ایک تو انا سانپ اس کے بائیں ٹخنے سے گزر کر گھاس میں لہرانے لگا۔ جمال اچھل کر کھڑا ہوا۔ سانپ کی رگڑ سے مندری والا کی نیند اٹھلی ہوئی اس نے نیند میں انگڑائی لے کر کروٹ بدلی تو سانپ کا بل اس کے پیروں کے قریب نمایاں ہوا۔“ (۸)

Desna is the nature of the snake, but wisdom does not recognize the snake's subservience to its nature on the Kali Pahari. Why is the snake on the black hill not bound by its nature? The author does not provide any explanation for this, rather he is silent on it, as a result, the reader is surprised, there is no problem of communication that the author creates the reader's mind with the description of Kali Pahari in such a way that He takes it as a normal occurrence and moves on

The irreducible element beyond this comes when Jamal, Baba Baydat, has a conversation with Baba Baydat, that suddenly he feels a rustling in the lower part of his stomach, this rustling suddenly turns into a sensation, Jamal panics if Baba Baydat asks the hand:

”یہ کیا ہے ؟“ جمال نے بے اختیاری سے کہا۔
 ”زمین ہلنے والی ہے کچھ دیر میں“ بابا بولا۔
 ”آپ کا مطلب ہے زلزلہ آنے والا ہے ؟“
 ”ہاں۔“ (۹)

Jamal's town (the real world) does not experience stomach churning before an earthquake, which makes it difficult to acknowledge, but Black Mountain (the magical or imaginary world) does before an earthquake, which is why the author describes it this way.

”کائناتی علم اڑتے پرندوں کے پروں سے جھڑ کو لوگوں کے سروں پر گرتا رہتا ہے۔ کچھ لوگ جسے راکھ سمجھ کر جھاڑ دیتے ہیں۔ کالی پہاڑی کے لوگ اسے اپنے اندر سمو لیتے ہیں۔ جبھی تو انہیں زلزلہ آنے سے پہلے اپنی اطلاع دیتا ہے۔“ (۱۰)

The author gives an imaginary reason for the knowledge of the earthquake before the earthquake, which is not real, but seems like reality. Later, while Jamal is driving a freight car with Sam in the Cal Forest, Sam notices a dead body near a tree. After seeing the dead quail, Sam begins to tell Jamal the story of yesterday. Sam tells Jamal that after he moved to Siberia, an owl became his best friend. Both kept looking at each other. Then flying squirrels joined the game, but due to the melting of the snow, all of them flew away, leaving the quail behind.

Telling a dead man's life story in such detail after seeing him yesterday seals Sam's magical abilities, not least when Baba turns out to be the helpless Daniel and Tina tells Jamal the story of her husband King, then she introduces Daniel as follows.

”وہ زمین سے باتیں کرتا تھا۔ زمین اس کا جواب دیتی تھی۔ ڈینیئل میں کچھ غیر مرئی قوتیں بھی تھیں۔“ (۱۱)

Tina tells Jamal more about how the land used to talk to Daniel

”وہ سطح زمین پر کھڑا ہو کر زمین کے اندر میلوں تک دیکھ لیتا تھا۔ یہاں تیل ہے۔ یہاں گیس ہے۔ یہاں سونا ہے۔ تانبا ہے۔ لیتھیئم ہے۔ یورنیم ہے۔ چاندی ہے۔ سائنس دان آلات لگا کر دیکھتے تو اس کی اکثر باتیں سچ ہوتی ہیں۔“ (۱۲)

In the novel "Mundri Wala", Kali Pahari itself is an irreducible era. The attractiveness of the buildings of Kali Pahari in the morning, seriousness in the afternoon and horror in the evening, time stopping and people speaking different languages, still life on the Kali Pahari, lights in the room going off by themselves as soon as the room is closed, When the people living on the Kali Pahari come out of the Kali Pahari, the smell is so intense that the nostrils start to bleed, not only that, but also the lives of those people in the tongues of the people and from the earth. Talking, having certain holes in the lips of these people, having invisible powers on certain people on the Black Hill, and the sudden disappearance of people on the Black Hill are all irreducible elements. In addition, a few more explanatory passages are listed for non-reducible elements, for example.

1. A person came to the "Mundri Wala" on Kali Pahari and asked him to take down Mir Osama. At first the worshiper takes no notice of the man, but when his rumblings become excessive, the worshiper takes his shadow and reveals it. He brings the man to the middle of the chessboard and burns the cloth lying on the bamboo in the corner. He lights large lamps on five chandeliers hanging from the ceiling and puts out the torch under his feet, then like an orb:

”مندری والا نے ایک سایہ لپیٹنا شروع کیا۔ گویا وہ سایہ نہیں بلکہ سرمئی رنگ کی مبین ممل کا بچھا ہوا ٹکڑا تھا۔ سائے کا یہ ٹکڑا اس شخص کے بائیں پاؤں سے نکل کر پیچھے کی طرف جاتا تھا۔ وہ شخص گردن موڑ کر اپنا سایہ لپیٹتے ہوئے دیکھ رہا تھا۔ مندری والا نے سایہ لپیٹ کر مٹھی میں دبایا۔ جیب سے ماچس کی ڈبیا نکالی۔ سایہ اس میں بند کیا اور اپنے فرغل کی ترچھی جیب میں ڈالا۔“ (۱۳)

After that, when Jamal sees the wads of notes left by the man who removed the shade before eating, he panics and asks the "Mundri Wala" for a match to light his cigarette.:

”مندری والا سے ماچس مانگی۔ اس نے فرغل کی ترچھی جیب سے ماچس نکالی تو سرمئی ممل کا کو نہ اچھل کر باہر آگیا۔ مندری والا نے ممل کا سانپ ماچس کی پٹاری میں بند کیا اور دوسری جیب سے لائٹر نکال کر جمال کو تھمایا۔“ (۱۴)

2. While living on Kali Pahari, Jamal keeps peeking into different rooms. once upon:

”وہ شطرنج کمرے کی طرف بڑھا۔ ایک شخص اس کا بہاری دروازہ بند کر رہا تھا۔ ”کمرے کے چراغ جل رہے ہیں۔ انہیں تو بچھا دو پہلے“ جمال نے اس شخص کو مشورہ دیا۔ دروازہ بند کر دیں تو چراغ خود ہی بجھ جاتے ہیں“ جاتے ہوئے شخص نے کاندھے پر چادر درست کرتے ہوئے کہا۔“ (۱۵)

After the music and dancing, when Sue Nina and Sam sit down together, Sue Nina says to Sam.

”سام! جب اگلا آدھا چاند ہو گا تو میں پوری ہو جاؤں گی۔ مر جاؤں گی“ تمہیں کیسے پتا ہے؟ سام نے جھوٹ موٹ کہا۔ ”مجھے پتا ہے۔ میں جانتی ہوں“ کوئی نہیں جانتا ایسی باتیں سلی گزل۔“ (۱۶)

3. Phenomenal World

The word phenomenological is derived from mazhar, which means manifest (appearing around). Among the characteristics defined by Wende B. Faris, details of the apparent presence of the phenomenological world are given. Abdul Aziz Malik writes in his book:

”مظہریاتی دنیا کی واضح تفصیل در اصل جادو کی حقیقت نگاری میں حقیقت کی موجودگی کا اظہار ہے۔“ (۱۷)

This feature is actually an explanation of the term realism in the composition. There is realism in the novel "Mundri Wala". First of all, the subject of the above-mentioned novel is the subject of realism, this subject is related to the problems and difficulties of the capitalist system. Capitalism is a system of government in which the rulers receive capital in exchange for the oppressed life (made oppressive by the capitalist) or death of the people. The most prominent examples of this are the World Bank and the IMF; Which has its claws in the political, social and economic system of developing countries. In the novel "Mundri Wala", the hatred of this system is shown in the form of the smell of the government as soon as the people living on the Kali Pahari come down from the Kali Pahari. Madeeha Rehman writes:

”دنیاوی معاشرے میں آتے ہی حکومت کی بد بو سے بے ہوش ہو جانا دراصل ان کے سرمایہ دارانہ حکومت کے خلاف نفرت کے احساس کی شدت کو ظاہر کرتا ہے۔“ (۱۸)

Discussing the topic Madeeha Rehman writes.

”یہ ناول ایک مصنف کا رد عمل ہے اس تہذیب کے بارے میں جو گزشتہ کئی ہزار سال سے وہ نہیں دکھ رہی جو دکھنی چاہیے۔ اس قدر ترقی کے باوجود انسان کہاں کھڑا ہے، یہ دردناک دور ہے۔ یہ سرمایہ داری کا بدترین دور ہے جس میں سے آپ گزر رہے ہیں۔“ (۱۹)

The author presents the story between two conflicting sides in the novel. On one side is the black hill, where there are no obvious government boundaries and restrictions, but the shadows of communalism are overshadowed. On the other hand, is the real society (the city of beauty), where there is a rule of law. Kali Pahari is a figment of the author's imagination, where the people living are so fallen from moral values that.

’کھیتوں میں ایک دوسرے کے قریب بیٹھ کر رفع حاجت کرتے ہیں۔ پگڈنڈیوں پر جنسی اختلاط کرتے ہیں۔ دریا میں ننکے نہاتے ہیں۔ پرندے ان کے سر اور کاندھوں پر آکر بیٹھ جاتے ہیں۔ جانور انہیں دیکھ کر بھاگتے نہیں۔‘ (۲۰)

It is as if the soul and the human are living together. By this, where the difference between man and life is erased, there is also a demonstration of the closeness of man to nature. Apart from that, of the black hill on the intellectual level

This aspect.

’مشرقی اذبان کے لیے تنبیہ بھی ہے کہ گوروں کی طرف سے جس مثالی دنیا کے سبز باغ دکھائے جاتے ہیں، وہ قباحتیں بھی ساتھ لائے گی۔‘ (۲۱)

The author chalks it up to Jamal's process of becoming a politician in the worldly society, where there are lies, deceit, where the author thinks the game is a poor metaphor for the election. In this worldly society, the prime minister recognizes Jamal as the country's greatest intellectual, so Jamal agrees to write a speech for him. From here, the process of Jamal becoming a politician begins. Jamal's swearing by his mother in the procession, lying in front of the people are the vices of the worldly society, which have made the life of the people a torment. The narrative of Jamal's speech during the meeting is actually the writer's dream. The feeling of lying after lying, the agony after the jingling of false words is the bright side of Jamal's personality. To see this aspect of Jamal's personality, see the following excerpts from Jamal's speech:

’ہمارا ملک حضرت سلیمان علیہ السلام کے عصا کی طرح کھوکھلا ہو رہا ہے۔ چوب ریشوں میں دو قسم کی دیمک رینگتی اور پرورش کرتی ہے۔ ملکی اور غیر ملکی دونوں قسموں میں ہم زیستی کا رشتہ ہے۔‘ (۲۲)

’سیاست دان اور فوجی میوزیکل چیئر کا کھیل کھیلتے ہیں۔ ہٹ دھرمی کا یہ عالم ہے کہ اس کھیل کے دوران عوام کو داد طلب نظروں سے دیکھتے ہیں۔‘ (۲۳)

’ہمارا ملک ساٹھ سال کا نوحہ ہے۔ یہ چھ دہائیوں کا گریہ ہے میرے دوستو! آزادی سے آج تک کوئی دن ایسا نہیں گزرا جو پر امن ہو۔ کوئی رات ایسی نہیں گزری جو پر سکون ہو۔ وسوسہ رہا ہے یا دھڑکا۔ خدشہ رہا ہے یا خوف۔‘ (۲۴)

’فن اداکاری اور فن سیاست میں زمین آسمان کا فرق ہے اور یہ فرق برقرار رہنا ضروری بھی ہے۔ تھیٹر اور پارلیمنٹ دو مختلف حقیقتیں ہیں۔‘ (۲۵)

Another aspect of Jamal's personality, regardless of politics, is that Jamal spends a period on Kali Pahari, where the stomach rumbles before the earthquake. Once during a meeting in the city, Jamal predicts an earthquake before it happens, saving thousands of lives. Similarly, Jamal meets a boy on Kali Pahari, who is a suicide bomber. After arriving in his town, Jamal sees the boy detonating a bomb in the market and immediately pulls out a pistol and kills him, the others wonder how Jamal knew the boy was a suicide bomber. After seeing these kinds of miracles, all people become captivated by Jamal's tricks, miracles and his magical personality. Even if the above-mentioned first narration is a magical narration, and how is blind imitation done in the second case? shows, but the superstition and ignorance of the people can be well gauged from it.

3.Uncertainty

The third feature mentions the uncertainty caused by two conflicting events. When the two superior qualities, magic and realism, are intermingled, then in fact two conflicting lines of events merge, these lines have no clear territory, so it is safe to say that it is the magical world is and forever will be a magical world or is it the real world and forever will be the real world,

rather the magical world can be real and magical events can happen in the real world. Due to this, uncertainty is created and as a result the reader begins to experience doubts. Such a situation exists in the novel "Mundri Wala".

Almost the entire description of Kali Pahari in the novel creates an uncertain situation; in trying to reconcile the life of Kali Pahari with the life of the subject, the reader encounters a situation that is difficult to believe. In the novel "Mundri Wala", a clock always showing seven minutes past eleven, "Mundri Wala"'s act of removing his shadow and the extraordinary awareness of the people of Kali Pahari create a surreal atmosphere. See, for example, the following excerpts.

’جمال کی حرکت پر گونگی ہنسی ہنسا۔ جمال گونگوں کی ہنسی سے ہمیشہ خائف رہتا تھا۔ سر پر پاؤں رکھ کر بھاگا۔ جنگل میں سانس برابر کر رہا تھا کہ گونگا پھر سامنے آکر کھڑا ہو گیا۔ اب تو جمال پوری قوت سے مغرب کی جانب بھاگا۔ گھٹنوں پر ہتھیلیاں رکھ کر بانپ رہا تھا کہ گونگا پھر سامنے آکر کھڑا ہو گیا‘ (۲۶)

Jamal stopped talking. Suddenly a strange feeling came over him. He felt a rumbling in the bottom of his stomach. Joe turned into a sensation. The rustle reached the spine and the seals began to descend the stairs. Jamal nervously put his hand on his stomach. Turning off the red light of the mike said.

’زمین ملنے والی ہے کچھ دیر میں۔ زلزلہ آنے والا ہے۔‘ (۲۷)

Jamal arrives at the Kali Pahari, after spending some time on the black hill, he returns to the city. Black Hill is later found to be a terrorist hideout. Mr. McCain reaches Jamal for questioning, he brings Jamal back to the black hill, Jamal sees some people sitting in the distance, at first he thinks, they must be soldiers, but when he sees, So they are worshipers and sheenas. Sheena plays with a three-four-year-old child, Jamal picks the child up on his lap. Jamal then goes back

’اچانک اس نے مڑ کر دیکھا۔ مندری والا تھا نہ شینا اور نہ بچہ یہ تینوں کہاں گئے؟ کیا وہ تھے یا میرا وہم تھا۔‘ (۲۸)

The above quote is a real-world example in a magical setting, with three people both present and absent. With this kind of indecisiveness, the reader is confronted with situations that can be believed or not.

4. Interweaving of different worlds

The fourth feature mentions the interweaving of different worlds, which shows that in magical realism the magical world is interwoven with the real world. This is why the environment of magical realism is filled with paranormal activity. This characteristic of magical realism allows the technique to create multidimensional worlds, which the author describes with polyphony. Abdul Aziz Malik writes in his book:

’بعض دفعہ ایسا محسوس ہوتا ہے کہ جیسے ہماری دنیا پر کسی تخیلاتی یا غیر فطری دنیا نے قبضہ جمالیبا ہے یا ہماری دنیا کسی اور دنیا میں داخل ہو گئی ہے۔ ثقافتی تاریخ کے اعتبار سے جادوئی حقیقت نگاری قدیم یا روایتی کو جدید اور دیسی کو بدیسی سے ملا دیتی ہے۔ الہیاتی طور پر متن میں جادوئی اور مادی دنیاؤں کو آپس میں ملاتی ہے جب کہ صنفی طور پر یہ حقیقی اور فنتازی کا امتزاج کرتی ہے۔‘ (۲۹)

In the novel "Mundri Wala", this apparent magical world exists in Kali Pahari and the real world in Jamal's town, this does not mean at all that there is no possibility of real life in Kali Pahari and magical world in Jamal's town. However, the first meeting of these two worlds takes place when Jamal arrives at Kali Pahari. Jamal is a metaphor for the real world and the temple Afaq writes in "Aaghaz Yeh

’اگر چہ یہ شہر یا قریہ تخیل پر مبنی ہے لیکن اس کے کردار ہماری ہی دنیا سے تعلق رکھتے ہیں۔‘ (۳۰)

The interconnectedness of different worlds in the novel "Mundri Wala" is shown by the following events.

1. Jamal has been living on Kali Pahari for some time, then a middle-aged man with his servant comes to "Mundri Wala" on Kali Pahari to take off his shadow, seeing which Jamal's impression is:

”جمال نے بہت دنوں بعد باہر کے لوگوں کو دیکھا تو وہ اسے عجیب سے لگے۔ ادھیڑ عمر شخص ر شخص اور باوردی ملازم۔ دونوں ہی۔ ان دونوں کی باڈی لینگویج بہت اجنبی سی تھی۔ جمال کو یوں لگا جیسے وہ کسی پس ماندہ ملک کا دیہاتی ہے اور اچانک کسی امیر غیر ملکی لوگوں کو دیکھ رہا ہے یا جیسے وہ مشہور فلمی اداکاروں کے سامنے کھڑا ہے۔ وہ حیران تھا کہ دونوں اسے اتنے مختلف اور اوپرے کیوں لگے۔“ (۳۱)

Jamal was never a resident of Kali Pahari, but Jamal's perception of people outside of Kali Pahari connects the different worlds. Moving from the real to the magical and from the magical to the real world, Jamal goes through strange experiences, where he also advertises his world. Jamal had the identity of a great intellectual in the worldly society, he used to juggle words in the class, so the students would forget to keep their mouth shut. News anchors consider it their good fortune to interview him. In this sense, his character is representative of real life, but his identity is suddenly taken away from him while on the black hill. Jamal sees, the people of Kali Pahari do not speak at first.

When you speak, you speak in such a way that the fourteen classes of listeners are enlightened. Compelled by this, Jamal wants to learn on Kali Pahari. This is in a way Jamal's reaction against the process, which has stripped him of his identity. 2. Once a "Mundri Wala" says to Jamal, your thinking is bookish. As a reaction, Jamal wants to hit "Mundri Wala" with all his strength like a football with his left foot, so that:

”تم لیفٹ ہینڈ ڈ ہو۔“
مندری والائے سر کے نیچے بازوؤں کا تکیہ بناتے ہوئے کہا تو جمال کے ہاتھ پاؤں پھول گئے۔“ (۳۲)

Jamal's thought of hitting "Mundri Wala" with only his left foot is a character act, which is related to real life, but reading Jamal's thought on Jamal's face and calling him left-handed is a manifestation of "Mundri Wala" 's magical personality

3. "Mundri Wala" takes Jamal and goes to Kali Pahari to pick up supplies in a helicopter from the city, then he smells the stench of the government.

”مندری والا کے بائیں نتھنے سے خون نکلنا شروع ہوا۔ میں نے گلو باکس کھول کر اسے تشو پیپر دیا۔“ (۳۳)

On exiting the magical world, the "Mundri Wala"'s nostrils bleed due to the stench of government, showing that he is not familiar with the atmosphere in which the constraints of government (capitalist system) exist.

4. While staying at Kali Pahari, Jamal starts adapting himself to the environment of Kali Pahari, but as soon as he gets a chance to go to his city, he leaves for his city. A bus stops to reach the city. sits in the bus.

”جمال نے شیشے کے باہر جھانکا۔ ایک رنگین فیزنٹ بس کے آگے اڑتا ہوا راستہ دکھا رہا تھا۔ فیزنٹ اڑتے اڑتے تھک گیا۔ دانیال نے اپنے ہاتھ کانٹے آگے بڑھایا تو فیزنٹ اس پر عقاب کی طرح بیٹھ گیا۔“ (۳۴)

The pheasant is the character of the black hill, the magical world, Daniel's invisible powers also reflect his magical personality. The flight of the pheasant in the city, in real life, and the eagle-like sitting on Daniel's hand when tired, connect the two contrasting worlds (real and magical).

5. Changes in prevailing notions of time, place and identity

The fifth feature mentions the dispersal of prevailing notions of time, space and identity. This characteristic is actually a consequence of the third and fourth characteristics. Here, the changes in the prevailing concepts of time, space and identity will be mentioned separately with quotations so that the three concepts can be better explained.

1. Change in prevailing concept of time

Science sees time or era as flowing from the past to the present, Buddhism sees time as moving in a circle, and Islam sees time as the present. Apart from this, the concept of freedom from the confinement of time is found in Urdu stories. In magical realism all these concepts change and the gap created by this change is filled by the author with his concept of time, and presents his own theory of time

In the novel "Mundri Wala", a clock at Kali Pahari always shows seven minutes to eleven in the morning, indicating that time has stopped at Kali Pahari. While on the other hand time is passing in the city of Jamal. Time working in one place and passing time in another place (circular or from past to present) shows the author's concept of time in the above novel. In the novel "Mundri Wala", the mention of the stopped time can be seen in the following passages.

”اچانک اس کی نگاہ دیوار پر لگی ہوئی گھڑی پر رکی۔ گھڑی اب بھی گیارہ بج کر سات منٹ دکھا رہی تھی۔“ (۳۵)

”یہاں وقت کا کوئی اندازہ نہیں ہوتا۔ یہاں وقت دوڑتا ہے۔ اڑتا ہے۔ رک جاتا ہے، کبھی کھاتا ہے۔ دائرہ بناتا ہے۔ نہ جانے کب سے کالی پہاڑی پر گیارہ بج کر سات منٹ ہو رہے ہیں۔“ (۳۶)

”نیند نے غلبہ کیا اور جمال نے اونگھ نیند کی جھولی میں ڈال دی۔ جمال کئی صدیاں سوتا رہا۔ اچانک اسے اپنے زانوؤں پر سرسراہٹ محسوس ہوئی۔“ (۳۷)

At the end of the novel, the author changes his concept again, and the passage of time stops and does not start.

”جب وہ جاگا تو دیوار سے چپکا کلاک گیارہ بج کر سات منٹ دکھا رہا تھا۔ کیا اب تک کالی پہاڑی پر وقت رکا ہوا ہے؟ وہ سوچ ہی رہا تھا کہ منٹ کی سوئی ایک قدم آگے بڑھی۔“ (۳۸)

Waheed Ahmed's concept of time is exactly in line with Einstein's theory of time. Einstein's theory of time is:

”وقت یا زمان مطلق نہیں بلکہ اضافی ہے۔ ہر مشاہد کا وقت اس کا ذاتی وقت ہے جو دوسرے مشاہد کے وقت سے مختلف ہے۔“ (۳۹)

Consequently, it can be said that Waheed Ahmed's concept of time in the novel "Mundri Wala" is that time can stop at one place and pass at another place at the same time, that is, the speed of time is different for everything.

2. Changes in the prevailing concept of housing

In order to clarify the prevailing concept of house, the concepts of house by various scientists and philosophers will be briefly presented, followed by a discussion on the idea of house in Waheed Ahmed's novel Mandariwala: Plato in his book Timos. The house is described as follows.

”فضا وہ ہے جس میں تمام اجسام واقع ہیں۔ وہ ہمیشہ غیر متغیر ہے کیونکہ وہ کبھی اپنی صفت نہیں بدلتی اگر یہ کسی اس نشے کی طرح ہو جو اس میں واقع ہے تو جب متضاد یا بالکل مختلف خاصیتوں والی اشیاء اس میں آئیں تو ان کی خاصیت بدل جائے گی کیونکہ فضا کی خاصیت بھی ان میں ظاہر ہو گی۔“ (۴۰)

Rene Descartes' theory of the house is.

”تمام اشیاء ذہن یا مادہ دونوں میں سے کسی ایک سے تعلق رکھتی ہیں۔ خود ذہن اور مادے میں کوئی رشتہ نہیں ہے۔ ذہن کی خاصیت خیال ہے جو نہ تو جگہ گھیرتا ہے اور نہ فضا میں کسی ترتیب کا حامل ہے۔ مادے کی خاصیت جگہ گھیرنا ہے اور فضا میں واقع ہونا ہے۔“ (۴۱)

Newton explains his theory of space as follows.

”مطلق فضا (مکان) کسی خارجی شے کے لحاظ سے نہیں بلکہ فی نفسہ محض اپنی حقیقت کی بنا پر غیر متغیر اور غیر متحرک ہے۔“ (۴۲)

From all the above concepts the general impression is established, that no change takes place in the house or no movement in the house. The movements in the object cannot be called the movement of the house. Magical realism upended this concept. In order to avoid this concept, the author usually uses dreams, where the concept of space and time is completely erased. In this sense, magical realism changes the prevailing notions of the house. Waheed Ahmed's view of the house in the novel "Mundri Wala" is as follows.

In the novel "Mundri Wala", Jamal dreams that the Prime Minister offers Jamal to appoint him as the head of the Academy of Writers, and Jamal rejects the offer, not finding it in his mood, on his return from the Prime Minister:

”میرے پاؤں جہاز کے پہیوں کی طرح گھومنے لگے اور میں دیواروں کا
کنکریٹ اور کھڑکیوں کے شیشے توڑتا ہوا عمارت سے ٹیک آف کر گیا۔
پہاڑوں پر اڑتا رہا۔ صحراؤں پر منڈلاتا رہا۔ سمندر پر لہراتا رہا۔“ (۴۳)

Jamal then suddenly finds himself in a crowded hall of a developed city in a foreign country, where he becomes suspicious of Sheena over a woman. asks the three-eyed security guard, then sees his mother in the hall, with a cheeky slur from the Prime Minister's PA when she left the Prime Minister's office. In the same hall, Jamal sees that the mountains have grown. Then he starts running slowly, the hall widens, the mountains get higher, people stand on their graves listening to the rally, Jamal then looks at Sheena, presses the remote button, blood everywhere. There is blood. Jamal finds himself falling through a large gate into a canyon with a waterfall of blood, then in the river below he finds a key, which has flown from Jamal's waist. Suddenly, the scene changes to a courtroom, where Jamal is fighting a case involving a pregnant woman. Jamal's presence in the hall as soon as the Prime Minister leaves the house, the shadow of the cemetery passing over the hall, the blood spreading from the cemetery back into the hall, the transformation of the hall into a courtroom shows the change of the house (movement).

3. Change in prevailing concept of identity

Recognition is called recognition. Culture plays a fundamental role in shaping an individual's identity. Civilization includes language, clothing, lifestyle, arts, knowledge and literature, philosophy and wisdom, beliefs, morals and habits, customs and traditions, tools, nature of social relationships, love and family relationships, etc. In the neo-demographic system, all these realities are taken away from the individual, resulting in isolation at the cultural level. In the novel "Mundri Wala" Jamal, the main character of the novel, is stripped of his identity on Kali Pahari. Those people live on Kali Pahari, who are sometimes thought to belong to a certain sect, sometimes they seem to be the chosen people of nature, sometimes they are seen as helpless people rejected by society, sometimes they are seen as ad criminals. No specific identity can be assigned to the people of Kali Pahari. Even if it is determined, these people want to hide their identity. The mandir wala tells the middle-aged man who takes off the shade, that he should go to the city and not tell anyone about his physician, Mir Anam, if he does, he will get sick. In the novel, Jamal comes to Kali Pahari by accident from his city, so he faces a strange situation by losing his identity. He is amazed by the Chaka Chond of Kali Pahari (surreal events including knowledge of earthquakes before they occur, snakes not obeying their nature, people of Kali Pahari sleeping in the ground and predictions of various minerals, etc.). Coming to Kali Pahari, Jamal forgets that he is Jamal, who was a great teacher in his town and whose scholarly discourses were famous throughout the city. They say things and reject them, due to which Jamal starts to think of himself as a pimp of idle words. For example, when Jamal quotes Bartend Russel about happiness to "Mundri Wala" and Sheena, Mandriwala responds

”کیا مطلب؟“

جمال کے بھاشن پر مندری والا نے وار کیا۔

11. Also, p. 79
12. Also
13. Also, p. 20
14. Also, p. 211
15. Also, p. 2121
16. Also, p. 65
17. Abdul Aziz Malik, "Urdu Afsanay main Jadoi Haqeeqat Nigari", University of Sargodha (2014) p. 218
18. Madiha Rehman, Dr. Waheed Ahmed (Swanihi, Fikri wa Funni Mutalia), p. 164
19. Also, pp. 165, 164
20. Waheed Ahmad, Mandariwala, p. 22
21. Madiha Rehman, Dr. Waheed Ahmed (Swanihi, Fikri wa Funni Mutalia), p. 167
22. Waheed Ahmad, Mundri Wala, p. 111
23. Also, p. 112
24. Also
25. Also, p. 113
26. Also, p. 95
27. Also, p. 103
28. Also, p. 130
29. Abdul Aziz Malik, "Urdu Afsanay main Jadoi Haqeeqat Nigari", p. 218
30. Waheed Ahmad, Mandriwala, p.3
31. Also, pp. 20, 21
32. Also, p. 216
33. Also p. 38
34. Also, p. 97
35. Also, p. 11
36. Also, p. 33
37. Also, p. 97
38. Also, p. 129
39. Razi-ud-Din Siddiqui, Dr. Izafiyat (Einstein kay Nazriye ki aam fehem Tashreeh), (Karachi, Anjuman Taraq Urdu, 19521) p.56
40. Also, p. 43
41. Also, p. 48
42. Also, p. 50
43. Waheed Ahmed, "Mundari Wala", pp. 46, 45
44. Also, p. 214
45. Also, p. 217
46. Also
47. Also
48. Nasir Abbas Nayer, "Urdu adab ki Tashkeel-e-jadeed", p. 279.