

# Symbolic Study Of Shamsur Rahman Farooqui's Short Stories

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## Abstract

*To reach a certain place, a person needs extensive study, memory and sweat. When we study the personality of Shamsur Rahman Farooqui, we see that his personality impresses us through all these things. He was Masters in English. Despite this, he has been a true lover of Urdu literature, the reason being that he has been very influenced by Urdu since his childhood and he also regretted that people study English<sup>1</sup> literature with great interest and seriousness. We continue to criticize Urdu literature as inferior. In 2001, his stories collection "Sawar aor dosre afsane" was published. This stories collection is very important because in it he has mentioned famous and well-known Urdu poets such as Ghalib, Meer Taqi Meer, Ghulam Hamdani Mashafi and Allama Iqbal etc. with great skill. The cultural situation was also discussed, this is the reason why the collection of legends became very popular in Hindu-Pak. The story "Lahore ka aik waqia" is quite long story in which the environment of 1937 is presented. This article discusses the symbolic study of Shamsur Rahman Farooqui*

## Key Words:

*Shamsur Rahman Farooqui, Symbolic study, Masters in English, "Surkh Aandhi", "Sawar", "Gulistan", "Sawar aor dosre afsane", well-known Urdu poets, Ghalib, Meer Taqi Meer, Ghulam Hamdani Mashafi, Allama Iqbal, "Lahore ka aik waqia", 1937*

## Literature Review

The personality of Shamsur Rahman Farooqui is that of a distinguished thinker, intellectual and critic. He is simultaneously a poet, critic and fiction writer, researcher, historian and translator. But the fact is that in the world of literature, as a critic, he has priority. Books in Urdu literature of English books have gained acclaim by coming to Mansa Shahood, which, apart from critical writings, include novelts (Daldal se bahir), poetry collections and collections of stories (Sawar aur dosre afsane). He did not get this high rank and position just like that, but behind it was his critical insight along with socio-political consciousness and passion for the services of language and literature, which gave his creativity and criticism a special vision

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and prestige. granted Shamsur Rahman Farooqui has presented his intellectuals in his writings in such a way that not only their individuality comes out prominently, but literature also gets a direction and dimension. Also, the writers of the new generation are given an opportunity to get acquainted with intellectual and artistic writings. There are good articles and books on both practical and theoretical criticism in which one gets a comprehensive and balanced approach along with literary problems, literature and consciousness and new values. All these essays and books on different topics show the colorfulness of his scientific thinking and style.

Farooqui's study is very extensive. Characteristically, his view on western literature is very deep. He has kept in view the styles, linguistics, Sufism, therefore every theory which can help in the understanding of literature. Another valuable quality of Farooqi Sahib is his style of narration.

Shamsur Rahman Farooqui started editing and publishing a pen monthly "Gulistan" in his spare time at an early age. For his popularity and success, Shamsur Rahman Farooqi started writing fiction in addition to poetry, and this compulsion became the identity of an all-round personality in literature.

He wrote the short story "Surkh Aandhi" for his pen monthly, which was about the tyranny of religion in Soviet Russia. Writers and poets praised the style and narration of this legend and its thoughts. Mr. Shams al-Afaq Shams Gorakhpuri studied it and said.

"Yeh to kisi bare afsana nigar ka afsana maloom hota he"

Mr. Shams Al-Afaq Shams Gorakhpuri's above sentence had a positive impact on the mind and thinking of Shamsur Rahman Farooqui and encouraged him to write a great fiction with courage and love in the future. Based on the popularity and description of the short story "Surkh Aandhi" it was immediately translated into English under the title THE SCARIET TEMPEST, which was published in the Allahabad University Magazine. However, it was also highly praised. Poetry was abandoned by Farooqi, the rural driving force of fiction writing. Farooqi Majnu Gorakhpuri's works were specially studied fiction and novels with love and his fictions have a style similar to Majnu Gorakhpuri. Shamsur Rahman Farooqui has been a great reader of English literature, he studied the works of Western and European writers and poets widely because Farooqi Sahib was an excellent student of English literature. Farooqi Sahib, while writing poetry in English, suddenly started criticizing him in Urdu for the purpose of serving Urdu language, thus, on the basis of his critical writings, eminent critics of Urdu literature emerged. Farooqi Sahib himself says about why and how to start writing critical essays in Urdu literature.

"is urdu mein tanqeed likhna meri nazar mein zabaan ki khidmat tha aur shair kehna aik gehri, na qabil wazahat, zaati majboori, shairi mere seenay mein saans ki terhan aur dil mein khoon ki terhan mojzan rehti thi aur jis terhan saans ka bahar niklana dil mein douran khoon ki zamanat tha, isi terhan shair kehna mere liye zindagi ki zaroorat aur Daleel tha. "(1)

To express his thoughts and ideas on the works of Urdu literature, he brought out a personal magazine called Shab Khoon, the first issue of which was published in the month of June, 1966, and it continues till the answer. In the beginning, all the articles used in this magazine were created by Farooqi himself, but the name on them was something else. Among them was a prince named Shahzad who was presented as the author and translator of a legend and this style brings his personality into the realm of symbolism. The author also wrote a fiction by giving the name of Javed Jameel. Understanding the literary life of Farooqi Sahib is both easy and difficult. Difficult is in the sense that he creates an article himself, but the creator gives it to someone else by giving a fictitious name. All the fictions of Farooqi Sahib are based on

reality. In the light of events, the whole thing keeps coming up one after the other. Most of the lines of his fiction are symbolic. His story "Sawar" is the best example of symbolism. Under the pseudonym Umar Sheikh Mirza, he published this story in "Shab Khoon". In this story, the word "Sawar" is used in many places, actually Sawar is a symbol of these events that happen in life. With the changing conditions, the condition of life keeps changing and a vague atmosphere overshadows the human mind.:

"chiragh ki roshni madham thi. ya yun kahin ke zard aur doori thi. "(2)

The lamp is a symbol of life and the light is a symbol of the bridge that takes place with dim life, but in this myth, the narrator ridiculed homosexuals. A black rider or riding a black horse is a symbol of homosexual ideas and his superstitious mind. Because during the passing of Sawar, the people were in such a state, as if a calamity was about to come. People started reciting Dua and Durood Sharif in abundance.

"par abhi mein kuch kehna hi wala tha ke gali ke murr par hamari nigahon se oojhal sadaye gir yeh buland hui, gir yeh durood ke alfaaz bhi paivest thay, jaisay ronay wala gham se nahi jazbaat aqeedat se maghloob hokar rorha ho. jald hi woh aawazian halki prhgyin aur mere saaray badan mein larzah taari ho gaya. paas ke kuch logon ne aankhon par dono haath rakh liye. kuch logon ne bah aawaz buland rona aur durood parhna aaghaz kya. "(3)

The above sentence surely reflects the intelligence of those people living in the society who are not followers of facts. After passing the warrior, some call him a man and some call him a woman.

" to yeh kya fuzool ya woh goi hai! mein ne taiz aawaz mein kaha" woh to koi mard tha siyah murakkab par sawaar. aur to usay safaid murakkab wali koi naqaab posh rati bhi bi bi bta rahi hai. larki hosh ke naakhun le. mein tujhe bekar hi itnay daur le gaya. teri ankhen to nahi dekhna aa gayeen? " bhai jaan! un baton mein mazaaq nahi karte. pak zaaton ka maamla hai. kahin woh bura nah maan jayen aur Allah taala to zaroor hi naraaz hoga. aap Allah ki bargzida aik bandi ke rahor ko safaid ki jagah siyah keh rahay hain aur khud inhen aurat se mard banaye day rahay hain. to bah kiijiye to bah. aap ko ho kya gaya hai?

"arrey ahmaq! mujhe kuch nahi sun-hwa. to hi kisi bohat barray dho ke abhi mera jumla poora nah sun-hwa tha ke paros ki tujenbi ba naptipohnchain aur meri amma jee se mukhatib ho kar bolein, ae hai bi bi tum ne

Razia Sultana ko nahi dekha? kya Hussain aseel murakkab tha. . .

" ae lonjenbi bi tum ko bhi vahm hai! achay khasay mard Shehwar ko aurat bananay day rahi ho. "(4)  
" masjid mein log namaz se ziyada baton ki taraf mashgool thay. aik barray mqtas aur Mateen se buzurag frmarhe thay. " "myan mein ne aankhon se dekha. Sandni sawaar tha. surkh rang ka naqa. is par buland qaamat sheh sawaar, sawaar ke sir par isi rang ka amaamh, buland lehrata sun-hwa.

mujhe –apne kaanon par yaqeen nah aaya. thori der mujhe maloom ho gaya ke har shakhs ne sawaar doulat Javed ko –apne tor par dekha hai. lekin mein usay” sawar doulat Javed kyun keh raha hon? yeh khitaab usay kis ne diya? "(5)

The story "Sawar" was published by Shamsur Rahman Farooqi under the pseudonym Sheikh Mirza. In this story, the narrator was studying in a seminary, when he went to his home, both his mother and sister advised him to stop the rider and get the meaning, that is, stopping the path of the rider on the black horse was considered a success. It goes that the fiction writer's brain refuses to accept this illusion. The mother and sister intercede with God to stop the narrator from talking about the warrior. In this myth, the mentality of those who are ignorant of religion is reflected and homosexuals who suffer from this condition are ridiculed. Here the clash of beliefs of two schools of thought is presented.

However, one day when the storyteller goes to the market, he finds the atmosphere of the entire market immersed in a state of silence and the people are standing still at the right place to see the Khang Sawar. When suddenly the charioteer started passing through the streets with the sound of a faint bell, the people present there started to tremble and they started reciting Durood Sharif frequently to protect them from the coming calamities, but none of them had the courage to say so. They could not stop the sawar, even the narrator could not stop the sawar. After a long time after the rider passed, the condition of the market returned to normal days. But the war created a symbolic aspect on the minds and thoughts of the people. In this way, different people started speculating on the likeness of the warrior on the black Qitas according to their intelligence, some saw it in the form of a man and some saw it in the form of a woman. The more the mouth, the more things started happening. Rather than praying in the mosque, there were more discussions about the likeness of the praying man. In the mosque, the worshipers talking about the unknown warrior is a sign of the wavering of faith, disbelief and insincerity in prayer. In this legend, there is also a mention of the intense conflict between Hazrat Baba Qutbuddin Bakhtiar and the murid Baba Faridganj Shakar. All the people of the society were under the illusion that the passer-by who meets the old man, as if he will be entitled to heaven. In fact, such ideas show a sign of people's lack of connection with religion and lack of knowledge.

In this legend, the intense love between Hazrat Baba Qutbuddin Bakhtiar Kaki (may Allah have mercy on him) and his disciple Baba Farid Ganj Shukar has been expressed and the mental states of the people have been expressed.

It is under the illusion that if anyone sees the saint passing by, he will enter heaven. Ravi was very fond of reading books and found his favorite book written by Mirzahid Mulla Jalal from a bookseller in Delhi's Urdu Bazaar, which he had been looking for for a long time. At that moment, the narrator has met a strange whip rider who also paid the shopkeeper to get the Dewan Ghani book. The narrator came to know about the shop when he was introduced to this strange whip rider. The rider's name was Buddha Singh Qalandar. Ravi and Buddha Singh Qalandar are quite familiar with each other. Buddha Singh Qalandar's life is symbolic. The authenticity of his personality invites thought in the minds of common people. When the authenticity of Buddha Singh Qalandar's personality and other activities is revealed to the narrator, he is shocked. When he reviews the moments, he had with Buddha Singh Qalandar in the past, the narrator regrets his own self and lack of understanding. Life of Buddha Singh Qalandar. Hidden in the future is the symbol of the moment, which man certainly expects better, but when he tries to achieve it, it is less or more than expected. It is pertinent to clarify here that Buddha Singh Qalandar's caste appeared more than the narrator expected, so the narrator had to face a lot of grief. Therefore, the life of every person present in the Inat is symbolic and it is not possible to have complete knowledge of each other's actions until the Day of Resurrection.

A few quotations suffice to highlight the personality of Buddha Singh Qalandar.

"is Jahan kon fasaad mein bohat kuch aisa hai aur  
hota rehta hai kis ki wajah ya jis ka naam bhi aam  
logon se makhfi rehta hai. jin cheezon se tumhe  
matlab nahi, un ki fikar kya aur kyun karoon?  
"Woh thoray bohat mabham ishaaron mein kalaam  
karte. kalaam kya karte kuch unglio ki si zabaan  
mein guftagu karte aur aqeedat mand log inhen ko  
maienay pehna letay.

bas yahi keh sakta hon ke hum dono aik dosray ko  
-apne wujood ka ehsas yun hi dilatey hon ge ke is  
raah par aur is chokhat ke samnay mere qadam  
zaroor mujhe le jatay jin par budh singh ka bhi paon  
parta tha."(6)

In the story "Sawar" the madness of the narrator (fiction writer) is also mentioned. Mother and sister always pressured Ravi to get married but the answer was negative.

In the month of Basant, a radical change has taken place in the life of the narrator. In the month of Basant, all the Hindus and Muslims come with devotion and love to the Khanqah of Sultan Awaliya, Sheikh Waqt Hazrat Kaleemullah Sahib where Abadi and other eunuchs and elders of the religion come to offer Basant. Jamal's fairy Ismat Jahan, when the narrator's eyes fall on him, he falls in love with her. Now night after night, Ismat Jahan started looking for more wall and face-to-face conversation. Ismat Jahan's servant Saghir al-Nisa used to provide information to the narrator (fiction writer) about Ismat Jahan. The narrator had also decided to marry Ismat Jahan. This stage of love was only on the part of the narrator, so this love proved to be a failure, despite this, Hayat started writing poetry under the pseudonym of Ra Di Ismat. That is to say, by associating his existence with the essence of innocence, he makes the purpose of living his life.

"shehar mein phir koi sawaar nah aaya. mein ne  
asmat takhallus rakh kar shair kehna shuru kar diya  
do chaar shagrdon se kuch ftoh ajati hai.  
guzaray ke liye bohat hai raton ko bohat kam sota  
hon. roz umeed karta hon ke aaj soon ga aur khawab  
daikhon ga. lekin theek se kabhi nahi sota aur  
khawab dekhe to muddat hogayi."(7)

The above sentence reflects the narrator's failed love and his madness. In Shamsur Rehman Farooqui's fiction, "Sawar" is a symbolic myth. The word rider is a symbol of the inner states of man and the universe. Every moment in a person's life appears with complete meaning that is involved in symbolic colors, so the human mind is unable to get acquainted with the reality of the moment and the victim of this situation is countless people like the narrator and suffering. He considers happiness only in living in boredom.

Buddha Singh Qalandar's life was attuned to the significance of the changing moments. His life is a symbol of the most successful ways. However, a black horse riding a black horse is a symbol of the wavering faith of the people of this age and a stranger riding a whip is a symbol of disdain for pure sincerity and piety. In the story "Sawar", there are symbolic elements in the character of Baqayauallah and his actions, because the narrator was shocked and worried when Baqayauallah began to describe the situation of the narrator and Buddha Singh Qalandar.

The episode of Ismat Jahan Swaar (Hawadar) is a symbol of waking up from a crude fantasy life. Man should create the thoughts and thoughts that are within his jurisdiction. That is, a person should take steps to achieve a goal according to his own plan, only then is it possible for him to succeed. There was no place for infallibility in the jurisdiction of the narrator, so he failed in this process. Story

"Sawar" As many riders have been mentioned by the story, their psychological states, clothes, mannerisms, mannerisms, likenesses, and their merits and demerits have been mentioned in detail. And the power of language is known. The covenant which the above legend has been created. The author of story has written a complete description of the social structure, clothing, religious trends, human relationships, and economic activities of this era. Poems of famous poets have been used frequently in the story "Sawar". This gives a reason for the fiction writer to be attracted to poetry. The idiom is used from place to place. The language is common sense, sometimes complex words are used. However, the study of the story "Sawar" provides historical information that is clothed with facts.

"Lahore ka aik waqia" is this short symbolic story by Shamsur Rahman Farooqi. This story was also written by Umar Sheikh Mirza and published by Farooqi Sahib in Shab Khoon. The story "Lahore ka aik waqia" in an episode is a description of the events seen in a dream. A dream is a sign of delusion. In this story, the events mentioned by the story from the beginning to the end are not related to the facts. In his autobiography, the author of story has mentioned the events seen in his dream, but according to the friend, the autobiography is just story. In relation to "Lahore ka aik waqia", Farooqi himself says that on the basis of which reasons the above-mentioned story was written.

"ye mere andar soya sun-hwa afsana nigaar jaag utha hai aur bahar anay ke liye dastaken day raha hai. ab yeh bilkul ittafaq hi tha ke inhen dinon mein aik khawab dekha aur jab mein jaaga to woh khawab ghair mamooli tor par poori tafseel ke sath mere hafzay mein mojud tha. mere be sakhta jee mein aayi ke afsana banadoon. aksar o beshtar balkay aksar o beshtar hi kyun, taqreeban tamam khowaboon ki terhan, is khawab ka bhi injaam adhoora aur be usool tha. lehaza mein ne is ke liye aik injaam tasawwur kya. phir is injaam mein aap hi aap afsaanay yani fiction ki Aini noiyat aur nazri tanqeed mutaliq kuch baatein agaien. is terhan Lahore ka aik waqea wujood mein aaya. is mein pehli gandi kameez walay ke ghar mein dar anay aur pistol dikhaane tak ke waqeat mann waan mere khawab par mabni hain. mein ne nah kuch badhaya hai nah kam kya hai. is ke baad jo kuch hai, woh sab ijaad Hinda hai. Lahore ka aik waqea likh kar mujhe be had tamaniat ka ehsas sun-hwa tha ke afsana nigari ki thori bohat salahiyat jo mujh mein hai. qudrat usay zaya nahi honay dena chahti lekin sath hi sath mujhe naam ki bhi dhun hui bojoh apna naam mein istemaal nah karna chahta tha. "(8)

Farooqi wrote the name of Umar Sheikh Mirza instead of writing his own name on the story "Lahore ka aik waqia". Regarding why he kept his name hidden in this legend or in other legends, Farooqi himself says.

"sochte sochte Umar Sheikh Mirza mere zehen mein guunja aur dil ne foran hi kaha ke is se acha naam mumkin nahi. Umar Sheikh Mirza mein tareekh aur asaraar aur muhim joi ki goonj thi. faasley ka lutaf tha aur is naam ka aahang, Umar Sheikh tak is ki uthaen aur phir Mirza ke Rafeeq wa lateef musammaton ke zariye assaar khud aik misrey ka hukum rakhta tha. yeh naam felolan felolan ke wazan par poora bhi utartaa tha aur phir

is mein mere jo amjad ke naam Nami ki jhalak bhi  
thi bas mein ne laa hor ka aik waqea par Umar  
Sheikh Mirza likh kar usay "Shab khoon" mein  
ashaat ke liye day diya. "(9)

Farooqi Sahib's special purpose of not revealing his name in story is to express the historical personality. So that the new generation can understand the significance of the appearance of this name and get familiar with the culture and civilization of an era. The story "Lahore ka aik waqia" is a collection of events seen in a dream. The way the novelist went to meet Dr. Allama Iqbal sitting in his almond white car Ambassador was full of dust. Dust is a symbol of negativity. As soon as the author wanted to stop the car, some of the local elders in old clothes surrounded the author. These actions of obash Londe are a sign of economic degradation and immorality and are a sign of the disorder of the rulers of the time. Only then, during the inhuman treatment of the miscreants, neither the government official nor any conscientious person of the society came forward for protection.

However, when the novelist went out after meeting Allama Iqbal, he was attacked by bad livelihood. After a lot of effort, the novelist got rid of the evil intentions of these people and took refuge in a bungalow. The internal condition of the bungalow was alarming.

The fiction writer possessed a serious talent. Even so, the mindsets he used to get rid of bullies are admirable.

" is waqt mera istidlali taraqqi Yafta dimagh, jisay istilaah mein demni dimagh ya right brain kehte hain, moattal ho chuka tha aur mein –apne pasari dimagh yani left brain ke qabzay mein tha pasari dimagh, jisay reptilian brain bhi kehte hain. “ insanon reengnay walay janwaron aur anday dainay walay janwaron mein mushtarik hai. kaha gaya hai ke irtiqai amal ke katron baras ne is dimagh ko peda kya aur chunkay yeh dimagh reengnay walay janwaron aur phir anda dainay walay janwaron se ho kar insaan tak pouncha hai, is liye usay hashrati dimagh (reptilian brain) bhi kaha jata hai. hamaray bunyadi aur safli jazbaat sab isi dimagh mein peda hotay hain. shehwat, khauf, bhook ka ehsas, tashadud, tahaffuz jaan, khatray se faraar ikhtiyar karna, waghera sab jbltin isi dimagh ki deen hain mein ziyada tar juraim pesha logon, khaas kar qatilon aur zina bil-jabar ke murtakib logon mein saari dimagh ko Yamini dimagh se ziyada fa-aal paaya gaya hai. is ki jagah chunkay sir ke baen aur nichale hissay mein hai, is liye usay yasari kehte hain. is ke barkhilaf beeni ya right brain ka irtiqai aur bhi kayi karorron baras mein sun-hwa. istadlaal, daroon beeni aur taql ki sifaat isi Yamini dimagh ki pedawar hain. “(10)

In the light of the above quote, it can be said that the fiction writer has a wide study of other sciences besides literature. No explanation of mental states has come to the share of other Urdu writers so many times as mentioned by Farooqi Sahib. Man is the servant of mental states. What the mind allows to do, the man does the same thing boldly. As the novelist did to get rid of bullies.

In any case, the conversation of the three employees sitting on the steps of the bungalow premises is a sign of a broken state. Those who once used to work hard

for the welfare and services of the people in this bungalow, but due to the economic crisis, all the splendor has disappeared.

In this bungalow, the author of the story encounters an Adhitar and two other women. The middle-aged woman tells the storyteller to leave the bungalow, at which point the ill-fated lad comes in with his guide. Just as the first muggle-shirted thug aims a pistol at the novelist, the back door suddenly slams open and a black object forms a bar-like structure in the courtyard. There all the rascals and women faint.

"lakin dafatan wohi darwaaza dharrake ki aawaz ke sath khula aur aik siyah si cheez saaien saaien karti hui is mein se niklee aur bahar aangan mein gird bad ki terhan qaim hogayi. mein ne dekha ke woh saari aurtain mnh ko dupattay se dhanke be hosh si pari hain. pistol wala ghutno ke bil tha. is ka sir jhuka sun-hwa tha. haath kuch is terhan seenay par thay goya bandagi baja laraha ho. pistol is ke haath se chhuut kar udhair Umar khatoon ke qadmon mein araha tha. sari ke Palu mein mnh ko chupaye aaraam kursi par kapray ki guria ki terhan dhair theen. "(11)

The above quotations are in symbolic form. The sound of black and blue is a sign of calamity and evil spirits. Evil spirits descend with calamities in the same place, where vices and inhuman acts are suggested by boundaries. Of course, when the male caste (rogue lads) began to act against nature at the McLeod Road place, nature took the wrath of these wretched lads (devils). Covering the face with a dupatta and hiding the face in a saree is a sign of modesty and modesty. Both the women in the bungalow and the group of men were familiar with each other. Therefore, the women must have covered their faces, ashamed of their actions, or it may be that the things that were established in the courtyard, were some gods and goddesses, in whose honor everyone had prostrated there with politeness, and the women were ashamed of their misdeeds. I am hiding my face from these goddesses or gods for the sake of. However, an incident in the legend of Lahore is a symbolic story seen in a dream, which the fiction writer wants to fill with the color of reality, but due to the arguments of his friend, all the events seen in his dream prove to be baseless. Yet the novelist is delusional

"vahm ka ilaaj to luqman ke paas bhi nah tha aur zid ke ilaaj se suqraat bhi mazoor tha. " tum ne allama sahib ki aawaz ka bhi koi zikar nahi kya hai. is waqt tak un ki aawaz bilkul baith chuki thi.

"chup raho. jantay ho, lafz waqea, ke maienay haqeeqat bhi hain aur khawab bhi, aur mout bhi, mein ne barray fakhr se kaha. goya koi barri daryaft bayan kar raha hon. sab afsaanay sachey hotay hain! sab afsaanay sachey hotay hain! aik lamhay ki khamoshi ke baad mein cheekh kar bola aur phoot phoot kar ronay laga. "(12)

"Ghalib " story is Farooqi Sahib's long fable. This is less fiction, more reality. This story was published by Faruqi Sahib in "Shab Khoon" under the name of Beni Madhursava. "Ghalib" story is a reflection of the social diversity, social and economic ups and downs and literary trends of Ghalib's era. Farooqi Sahib himself says.

"1997hamza ka saal aaya to ghalibiyat par taaza rang aaya. decemeber 1997 mein Ghalib ki paidaiesh ko 200 baras ho jatay aur 1969 jaisi



tofani, walwala afzaa taqrebaat nah sahi lekin is moqay par kuch karne ka iradah sab ne kya. ala abad ke aik puranay musawir age si misra ki banai hui ghalib ki aik bohat hi umdah tasweer dr Abdul satar Siddiqui marhoom ke bachay khche kaghazat se un ke Nabira Sohail Siddiqui Salma ne May 1997 mujhe ataa kar di thi. mein ne iradah kya ke kabhi 1997/1998 mein shab khoon ka aik shumara shaya karoon jis mein ghalib se mutaliq kuch waqai umdah tahreerein hon.

" ghalib ke baray mein jo kuch –apne khayaal mein nai baatein mujhe guzashta saal daidh saal mein sojhi theen, mein inhen aik angrezi aur aik urdu mazmoon mein bayan kar chuka tha. har chand ke mein ne guzashta 32-35 baras mein ghalib par bohat likha tha lekin kahi hui baton ko duhrana mere liye chubaye hue novelon ko phir chehane ke barabar tha. "(13)

From the above-mentioned quote, it is evident that Faruqi Sahib is in different ways from Ghalib's life and services, thoughts and ideas, experiences and observations, poetic qualities, psychological harmony with culture and civilization on the completion of two hundred years of Ghalib's birth. But to write something more, Farooqui Sahib has adopted a unique style or Javad B has an individual importance in the world. However, the dominant myth does not fully meet the criteria of the art and technique of fiction. Yet the creative power of "Ghalib" story Farooqi Sahib's high story identifies art and understanding. "Ghalib" story was a tribute to Farooqui Sahib on the occasion of Ghalib's two hundredth birth anniversary celebrations. In any case, instead of creating a formal article on Mirza Ghalib, Farooqi himself wrote about why he wrote in a fictional style (informative article)

"is trh achanak mujhe khayaal aaya ke ghalib ke baray mein afsaanay aur haqeeqat par mabni aik bayaniya kyun nah likhon jis mein kuch ghalib se mutaliq adab ke mamlaat kuch is zamane ki adbi tahazeeb aur kuch tareekh sab hal ho kar yakjan ho jayen. mein kayi baras se urdu ki qadeem adbi tareekh aur tahazeeb par baq waqt urdu aur angrezi mein kitaab likh raha tha. mujhe is baat ka shiddat se ehsas tha ke hamari purani adbi tahazeeb hamaray hafzay aur ilm se taqreeban gayab ho chuki hai. agar yeh waqt ki satah ke neechay utar kar doob gayi to hamara nuqsan azeem hoga aur is ki bazyaf to kher mkn hi nah hogi. jin t\_hzibon ka maazi nahi un ka mustaqbil bhi nahi. urdu adab o tahazeeb ko faramosh kar dete. usay paya aitbaar se saqt tasawwur karne ya saqt qarar dilwanay ki jo koshish malik mein jagah jagah ho rahi hain. aur un koshisho mein hamaray bhi baaz sir Bar aawara halqay shareek hain) un ko dekhte hue yeh aur bhi zaroori hai ke hum –apne tareekhi hafzay ko zindah rakhen aur apni tahazeeb ko jaan daar, qaim rehne wali, aur aaj bhi ba maienay haqeeqat ke tor par paish karen. "

maalik raam marhoom ka be had vshoq angaiz aur maloomat se bhar poor afsanwi mazmoon Mirza ghalib, halaat, aadaat, khasayel (matboa ahwaal

ghalib martaba mukhtaar Aldeen arzoo, (1953) mere samnay tha. arzoo sahib ki kitaab mein is mazmoon ke aakhir mein darj hai. nazar sani January 1951 mein ne yeh afsana mazmoon pehli baar shayad is ki awleen shakal hi mein parha hoga kyun ke kitaab to mere haath mein bohat takheer se aayi. bahuton ki terhan mujhe bhi muddaton gumaan raha tha ke maalik raam sahib jo bhi hon lekin unhon ne ghalib ke halaat chasham deed bayan kiye hain. jab baad mein un ke baray mein theek se jana ke woh hamaray hi zamane ke mohtaram aur Muaziz aalam hain to bhi is afsana numa mazmoon ka tilsam shikast nah sun-hwa. “(14)

Dominant story cannot be called fully symbolic story but can definitely be placed in the category of symbolic fiction. In fact, in this legend, he used to mention the symbolic conditions of this era with respect to the habits and virtues of the poets and poets. The past, present and future writers and poets of Ghalib's era are mentioned by aligning them with Ghalib's era and their personality, and mentioning Ghalib's all-round dynamics is a sign of Ghalib's greatness and this style is the soul of "Ghalib" story. Shamsur Rahman Farooqi's legend among these associations is less of a legend but more of a historical essay. In this legend, the ups and downs of the life of God Sakhan Meer Taqi Meer have been interpreted. This fiction was also published in Shab Khoon under the name of Umar Sheikh Mirza. Especially in this legend, a brief account of the socio-political, cultural and cultural degradation, economic degradation and moral degradation of Delhi during the reign of Meer Taqi Meer has been presented. And the misbehavior of his maternal uncle Khan Arzoo with Meer Taqi Meer, the insincere behavior of his half-brother Muhammad Hasan, and the meeting with Alimullah Khan through him, through him, Hazrat Nawab Qamar Walidin Khan Baha Dar Etimad-ud-Daula Nusrat War Wazir-ul-Malik Emperor access to India and Related to employment, Alam Hasan Ekhtar's queen dancer Libia Khanum's daughter Noor al-Saadat is captured in love, the state of madness and failure in love is presented, and at the same time, Meer Taqi Meer's relation to famous personalities of this era is presented. Activities, thoughts and trends and literary tastes are mentioned. In the background of the creation of this legend, Shamsur Rahman Farooqi says.

"to mein is dilli ka dildada tha kyun ke urdu ki adbi tehziyat sahih maeno mein apna rang aur tor tareeq Mohammad Shah aur Ahmed Shah aur phir Shah aalam sani ke zamane mein haasil karti hai. siyasi qowat is shehar ki bhallay hi ghatt gayi ho. lekin is ki tahazeeb zawaal amaada aur inhitat alood nah thi aur das baar lutne ke baad bhi is shehar ki galiyo mein bhir nahi balkay is zamane ki Hussain tareen rqsayin naachti phurti theen. dilli ka chhota sa paiker Asif adolah ke waqt se le kar wajid Ali Shah ke ehad ka lkhno tha lekin afsos ke lkhno ki tasweer hamaray zehnon mein pream chand ke afsaanay aur satiya jeet raye ki film ne banai hai thos tareekh ne nahi. ditti ka haq thora bohat ada kar ne ke liye mein ne Meer ke baray mein afsana nahi likha balkay sawaar likha. mere –apne hisaab se is afsaanay ka markazi kirdaar khud shehar Dehli hai ke jis ke baghair nah woh pur asraar sawaar hota, nah budh singh qalandar nah asmat jahan aur nah afsaanay ka

Ravi molvi kher Aldeen. un sab ki shakhsyat ka zara sa tukda hain. phir sawaar ke baad mujhe un sohbaton mein aakhir likhna hi tha. aur wahan bhi jaisa ke bohat se parhnay walon ne mehsoos kya, sirf Meer nahi hain. is ke baad” aftaab zamee aata hai. Dehli ki jhalak bhi hai aur Dehli ki oola Manavi ya is ke janshin ke tor lkhno dheeray dheeray khud ko qaim kar raha hai lekin is ke liye shuja adolah aur Saadat Ali Khan ka khoon garam barq-e Khirmen ban gaya. is ki taraf kuch isharay ghalib afsana mein dekhe jasaktay hain. “(15)

In the story "Aftab-e-Zameen" Shamsur Rahman Farooqi has mentioned the literary tastes and habits and traits of the factual poet Mushafi in a fictional style, as well as depicting the splendor of Lucknow and the smile of literature in its cradle.

Shamsur Rahman Farooqi says about the success of all his fictions " aor un afsanoon ko meri dortareentawaquaat se ziyada pazeerai mili. un ke waqeat, un ki zabaan, un ki farsiyat un mein bayan kardah tehzibi aur tareekhi maloomat, un ke kirdaar sab hi ko khord beeni aankh se dekha gaya. mein usay apni kamyabi se ziyada ahal urdu ki kamyabi samjhta hon ke inhen apni adbi tahazeeb ke Mazahir se lagao hai aur woh –apne tareekhi aur saqafati hafzay ko ganwana nahi chahtay. “(16)

Shamsur Rahman Farooqi's resources and the way he builds a creative unity with the way he sculpts is a proof of his extraordinary grasp of art. The language of his legend is simple and smooth. The quality of the writing style is that the reader does not even realize that he is reading fiction. Anyway! Shamsur Rahman Farooqi's fictions can be considered as having historical status in the scenario of fiction writing. Obviously, from the technical point of view, Urdu fiction has become very advanced, but the fictions of Shamsur Rahman Farooqi cannot be ignored, but from this one can estimate his creative mind and until a creator becomes a critic. It can be called a living monument of the journey.

## References

1. "Sawar aur dosre afsane", by Shamsur Rahman Farooqi, Sang-e-meel publications Lahore 2003, p. 18
2. Also, p. 110
3. Also, p. 210
4. Also, p. 117
5. Also, p. 124
6. Also, p. 128
7. Also, p. 213
8. Also, p: 23
9. Also, pp. 23-24
10. Also, pp. 338-339
11. "Lahore ka aik waqia" by Shamsur Rahman Farooqi, Contents, also p. 217
12. Also, p. 222
13. "Sawar aor dosre afsane", by Shamsur Rahman Farooqi, 2003, pp. 20, 19
14. Also, p. 21, 20
15. Also, p. 27, 28
16. Also, p: 28