

Urdu Short story and Protest

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Abstract: *Protest in Urdu short story refers to the intellectual, social and literary attitude through which the fiction writer raises his voice against social injustice, exploitation, oppression, class differences, political intemperance, religious hypocrisy and violation of human values. A protest fiction is actually a conscious expression of the problems and contradictions of his era.*

In early Urdu short story, there was a reformist tendency, but gradually social and political conditions persuaded the fiction writers to adopt a protest style. In particular, the progressive movement provided a strong foundation for protest consciousness in Urdu fiction. Writers associated with the progressive movement made poverty, class exploitation, the capitalist system and social inequalities the subject matter. In the short stories of Saadat Hasan Manto, there is a strong protest against the riots of the Partition of India, human cruelty and social hypocrisy. Stories like "Toba Tek Singh", "Khol Do" and "Thanda Gosht" are laments for the destruction of humanity. Rajendra Singh Bedi made human deprivations, women's issues and social oppression the subject of his stories, while Krishna Chandra protested against economic exploitation and class conflict.

Protest was also prominent in Pakistani Urdu short story. Intizar Hussain presented the decline of civilization, the tragedy of migration and the spiritual crisis in a symbolic manner, while Anwar Sajjad's stories are notable for their protest against the meaninglessness of modern man and social oppression. Topics like the partition of India, dictatorship, wars, urban isolation, exploitation of women and political corruption gave Urdu fiction a protest color. Modern-day fiction writers also presented protest effectively through symbolism, abstraction and internal style.

In short, protest in Urdu short story is not just opposition or reaction but a literary attempt to establish human freedom, justice and better social values, which gave Urdu short story intellectual depth and social significance.

Keywords: Protest, Urdu short story, Rajendra Singh Bedi, Saadat Hasan Manto, "Toba Tek Singh", "Khol Do", "Thanda Gosht", Anwar Sajjad, India, dictatorship, wars, urban isolation, exploitation of women.

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If we look at the different genres of literature, it becomes clear that it has been the interpreter of public aspirations and has fully embraced the trends, problems and other factors of its time. Another thing is that the literature of every era has its own identity due to some special features. This is the reason why if we read the early fiction writers, we find mixed impressions of romanticism and realism in them. Thus, later, reality and progressivism introduced fiction to new worlds and thus literature came out of specific spaces and started expressing the problems of the people and thus its tone became sharp and sharp. Later, this sharpness became a protest. Thus, along with progressivism, the circle of intellectuals also acquired its own distinct identity. Thus, various movements and trends attracted fiction. Now we talk about protest, what is it?

Protest has always had a prominent place in human history. It has had the honor of representing the discomfort in society. The reason is that it comes in different forms. Its tactics are also different and it can happen at different levels. Sometimes for the people and sometimes for the fulfillment of specific objectives of a specific class. Sometimes there will be sympathy in it and sometimes there will be elements of satire and ridicule. This is the reason why most writers adopt a protest attitude against political and religious issues. Of course, there was a spirit of sympathy for the poor and weak classes in this protest. Regarding the protest, Muhammad Hassan writes as follows

"Ehtijaj talaash ka paish khaima hai. behtar nizaam ki talaash, ehtijaj ke lagaye hue sawalia neshano hi se fikar safar ka hosla paati hai.(1)

This is why protest is a permanent tradition in our literature. The reason is that it is circulating like fear in our literature and thus has become a permanent attitude in our literature. Its need is also greater because without it, the promotion and development of literature may not be possible.

When a writer protests against his contemporary attitudes and problems, it brings a newness to these genres and these genres gain popularity. The reason for this is that whenever a writer raises his voice for the oppressed and downtrodden class, he gets popularity. Those who raise their voice against forced exploitation always get public popularity. The public has always held him in high esteem because of his resistance. There are other different types of it too. For example, writing against old traditions is also a protest attitude. Writing against the violation of rights is also a protest. Thus, raising one's voice against injustices and becoming the voice of the oppressed classes is also part of the tradition of protest. Thus, sometimes bringing to light the truth of accepted facts also comes under the category of protest.

When we look at the tradition of fiction, it comes to light that a protest was also included in the riots of treason against the British in India. Because after the end of the Mughal Empire, strong hatred had developed in the hearts of Indians, especially Muslims, against the British. The main reason for this was that the way the British, through tricks, pretexts, and conspiracies, made the small and big states of India fight against each other and finally destroyed them all and brought them under their rule is one of the darkest chapters in history. This is the reason why protest

attitudes emerged against them at every level. Literature could not escape this either. Protest attitudes emerged against the old values and it was also reflected in Urdu literature. Thus, various movements emerged in literature such as the Deobandi Movement, the Wahhabi Movement, the Aligarh Movement, the Silk Roma Movement, the Ramakrishna Mission, the Arya Samaj, the Brahmo Samaj and the Khilafat Movement, etc. Most of these movements were launched against the British government. Shakeel Ahmed writes in this regard.

"Jis terhan masharti aur siyasi mahaaz par tabdeelian ho rahi theen is terhan hamara ilm o adab aur fikar-o-fun bhi jadeed milanat se mutasir ho rhatha. satarhween sadi se leker unniswen sadi tak ke nisf awwal tak koi aisa inqilab nahi asaka jis se ghhor o fikar ke naye rastay khultay. fort william college aur Dehli college ko chore kar is douran urdu zabaan o adab ke irtiqa mein koi ahem mourr nahi aaya. kisi naye mahol se Sabiq nahi para. 1857 ke foran baad sir syed ki tehreek ne urdu adab ko mutasir karna shuru kardiya tha. shairi ki duniya mein wusat peda hui. ghazal, Qasida , msnoy aur shehar aashob sab is se mtasrhoye. ghazal, msnoy aur rubie mein naye imkanaat peed howy. Shahi darbaron mein jo ke shura ke markaz thay ab koi ronaqe nahi reh gayi thi. chand desi nawabon ko chore kar shair o adab ka koi sarparast nahi reh gaya. madah khwan mamdooh se mahroom ho gaye to shura qaseede kis ke liye likhte." (2)

There are different views on the factors of change in society and this trend sometimes takes on a strange and bizarre status. For example, in the eyes of our conservative and reactionary class, English education and employment in their offices make a person pro-British. That is, they consider enlightenment to be infidelity. An example of this is Sir Syed Ahmed Khan, who was called a naturalist and even a heretic because of his support for English education. He was called an infidel, an atheist and a heretic. Despite this, the way he moved forward with iron will and determination regarding the ideas of modern education, women's education, etc., was worthy of being called a great achievement. Such an achievement was also that of Raja Mohan Roy in Bengal. The aim of both of them was to pave the way for the attainment of modern education instead of getting caught up in any controversy. In the words of Atiq Ahmed.

"Yeh baat apni jagah theek hai ke unniswen sadi ke aakhir tak is" siyasi jung" ka naqsha be had uljha sun-hwa nazar aata hai. yani yeh ke engrazeo ki layi hui mukhtalif noayton ki islahat ki mukhalfat bhi millti hai aur is naye nizaam aur a seen ki layi hui tabdeelion ko" kher o barket" kehney ka rujhan bhi milta hai aur isi aitbaar se is jung mein masroof rehtay bohat se krdaron ke roop badlay hue bhi mlitay hain. is zimm mein Raja raam mohan raye aur srsid Ahmed Khan dono ne bohat hi bunyadi kirdaar ada kya. mohan raye woh awleen shakhs thay jinhon ne –apne logon ki qadamat pasandi ke khilaaf bhi jung ki aur engrazeo tak se is islaah pasandi ke silsilay mein taawun bhi kya. rasam satti, kam suni ki shadi aur jadeed angrezi taleem ke qawaneen ki himayat aur phir woh unhein engrazeo ke khilaaf mughal shenshah ke haqooq ki waqalat ke liye inglistan gaye, jahan unhon ne ۱۹۳۲ ke rifarm bil ki behas ke douran darul uloom ki select committee ke samnay east India company ki awam dushman palison aur trz□ amal ke khilaaf khashi baghiyati taqreer ki. mohan raye ke dosray sathiyon aur dosray hum asron maslan dewrand tigor, krishan Chandar scene, kasha prakash ghosh, Raja kashan dio waghera ke rawaiyon mein bhi yahi utaar charhao milta hai." (3)

Later, Fort William College and other prose efforts led to the growth of Urdu prose. Deputy Nazir Ahmed, Shibli, Hali and other colleagues among Sir Syed's colleagues offered their services. In this regard, we record the following quote from Abu-Laith Siddiqui about Nazir Ahmed.

"Nazeer Ahmed ne novel urdu mein is aitbaar se aik naya tajurbah hain ke un mein pehli martaba makhsoos dilchaspi aur tafreeh ke maqsad ko nazar andaz kar ke aik masla mauzo banaya gaya hai. yeh masla aik samaji aur tehziabi masla hai, madiyah aur rohaniyat ki kashmakash ho, duniya daari ya deendari ki behas ho, tarbiyat aulaad ka masla ho ya larkiyon ki taleem ka, maghrib aur mashriq ke nazriyat avrt_hzibi anasir o awamil ki kashmakash ho ya do biwion ke rakhnay ka masla ho, Nazeer Ahmed ke qissay masail ke mehwar par hi gardish karte hain aur yeh masail mehez khayalat ya jazbati nahi hain. is daur ke haqeeqi aur waqai masail hain jo zindagi se mutaliq aur muashray ke masail hain. qudrati tor par un qisson ke kirdaar bhi asli aur haqeeqi zindagi se liye gaye hain aur mukhtalif tabqo se talluq rakhtay hain. qadeem qissay badshahon, vziron, sodagaron, shehzaada, sh_hzadyon, wazeer zaadiyoun ya phir jin aur paryoon ke mehwar par ghumte hain. awam ko is bargaah mein daakhil honay ki ijazat nahi. Nazeer Ahmed ke navlon mein awam is bazm mein pehli martaba shareek hotay hain." (4)

If we look at the tradition of fiction, then as we have mentioned earlier, the factors of romance and realism were influential. Therefore, among the first caricaturists of romance, Sajjad Hayder Yildirim, Niaz Fatehpuri and Majnun Gorakhpuri contributed their share and thus fiction followed the path of romance. In this regard, many notable works of the above-mentioned fiction writers came to light. Premchand was also initially influenced by romance, but later in the third decade of the twentieth century, he adopted the path of realism. During this time, some time later, "Angaray" came to light, which was the first knock of protest. Which dealt a blow to the outdated traditions of religion, society and society. The writers of this collection included the stories of Sajjad Zaheer, Rashid Jahan, Mahmud-ul-Zafar and Ahmed Ali. These stories came out as a slap in the face of contemporary fiction. Although the pleasure of emotions and sexual pleasure have been brought to the fore in these stories, it was a new beginning that attracted fiction towards protest. Thus, along with realism, sexual issues were also made a subject in them. In this regard, Abu al-Laith Siddiqui writes.

"Aam tor par" angare" ki ashaat ke baad ke urdu afsanoon ko afsaanay ke naye daur mein shumaar kya jata hai. baaz Khusosiat is daur ke afsana nigaron se makhsoos aur munfarid hain. aik munfarid khasusiyat to haqeeqat nigari hai jo pehlay bhi afsanwi adab mein mojud thi magar haqeeqat ke izhaar ki jurrat aur is ke bayan mein be baki aam ho jati hai. aik had tak usay" angare" ke Awaqib samjhna chahiye. is haqeeqat nigari mein jinsi masail samait tamam masail aur mubahis aajate hain. doosri baat yeh hai ke pream chand aur un ke daur ke baaz afsana nigaron ne dehaat aur dehation ke baaz masail par foqiat se ziyada tawajah di thi aur baaz ne shehri zindagi par. ab yeh tkhss mit jati hai aur aam tor par Mutwast tabqa khuwa shehri ho ya dehati beshtar afsanoon ka mauzo bantaa hai." (5)

Thus, in "Angaray" we get a full-fledged protest in which the veil of ancient traditions and reaction was exposed. When "Angaray" was published, the government of the time banned it,

but it had thrown a stone into stagnant water and its aftershocks were coming. In 1935, students studying in Europe had laid the foundation of the progressive literary movement there, and then a year later, in 1936, a regular conference of this movement was held in Lucknow. The first presidency of this conference was presided over by Premchand. He had said a famous phrase in his presidential address that "Now we have to change the standard of beauty", meaning that what was only singing the songs of the elite class, now expanding its scope to include the sweat of the worker and the toil of the farmer. Thus, this movement showed its color in every field of life, including art, film, drama and painting, etc. That is, the language in which literature was only about stories of kings and love affairs was everything, was now setting new standards. That is, where only genres like ghazal, masnavi, qasida were happening, now novels, history, biography and criticism started coming out. After this, it came to the minds of poets and writers that now the duty of literature has changed. Among them, Premchand, Josh Malihabadi, Hasrat Mohani, Abid Hussain, Niaz Fatehpuri, Firaq Gorakhpuri, Majnu Gorakhpuri, Ali Abbas Hussain and Saghar Nizami formally signed the declaration of the Progressive Movement and thus the Progressives formed their own organization. In this regard, Abu Laith Siddiqui writes. *"Is tehreek ka nateeja yeh sun-hwa ke urdu shura aur musanifeen ko aik naya adbi nuqta nazar mila aur naye adbi ufaq nazar aaye. is tehreek ne mozuaat ko wusat bakhsh. bayan ki salasat aur saadgi par zor diya aur asaleeb ko tameeri aur ba maqsad adab ki takhleeq ka aik zareya banaya. is adab ki bunyaad aqliyat aur haqeeqat pasandi par thi. is ka andaaz jazbati honay ke bajaye marozi tha."*(6)

After this, the freedom struggles began and the strength of the progressive movement waned. Due to the political leaders, political awareness for freedom and liberty arose among the people. Thus, hatred and rebellion against imperialism, slavery, fascism and barbarism arose. Thus, the social, political and societal conditions had an impact on the writers and the country was divided. The effects of partition and the Second World War were reflected in the fiction of this period. In this regard, Dr. Farman Fatehpuri writes.

"Allag allag mulkon ke shehri honay ki hesiyat se adeebon, shayron aur afsana nigaron ki geographiyai aur nazriati wafadaariyan bhi aik dosray se mukhtalif ho gayi theen. ghulami ka taoq dono mumalik ki gardnon se utar gaya tha. aur un ke basyon ko barson ke baad ki jad-o-jehad ke baad azadi ki sir khushi muyassar aagai thi. yani bairooni samraj ki sitam zarifion, ghulami ki lanaton aur gheiron ki safakion ke woh manazair nazron se oojhal ho chuke thay jo a seen se pehlay ke daur ke afsana nigaron ke pasandeeda mozuaat thay. ab gheiron ka nahi aap apna saamna tha, nah gheiron ka malik tha nah gheiron ki hukoomat, nah koi haakim tha, nah koi mehkoom, nah bairooni hathon ki giran baari thi aur nah aamranah siyasat ki be rehmanah sitam gari. balkay yun kehna chahiye ke apni aur –apne malik o millat ki taqdeer bhi –apne haath mein thi. yaqeenan yeh sirf khushi nahi balkay sir khushi ka mauqa tha, lekin jashnn musarrat mananay ki ghari nah aayi, azadi ka diya poori terhan roshan honay bhi nah paaya tha ke fasadaat ke naam par barq-e o bad ne ghair liya. gaon ke gaon aur shehar ke shehar qatal o ghaarat giri ki aandhiyon mein tinke ki terhan urr gaye." (7)

This is why the fiction writers of that era did not need social realism, socialism, sexual issues, propaganda and revolutionary sloganeering, but instead the themes of partition of India and riots were before them. The themes of national and ethnic hatred began to emerge. The political

situation began to change rapidly. The Kashmir issue distanced the two countries from each other. Thus, the rift between India and Pakistan increased in the 1965 war. Political instability in Pakistan intensified and martial law repeatedly gave rise to national problems. Although there was a popular government in India, leaders were repeatedly assassinated, due to which the problems could not be solved there either. It seemed that both countries were dealing with the problems through a special plan. The disintegration of our beloved country in the seventies made the problems more painful. The main reason for which was the leadership of non-political forces. Martial law was repeatedly imposed in the country and politics was weakening. This is the reason why new worlds kept appearing in our fiction time and again. During this period, trends such as symbolic and allegoricalism emerged. In this way, impressions of modernity and abstraction also emerged. Thus, our fiction continued to be filled with different trends. There were a large number of short story writers who made the Partition and its tragedy the subject of their works. Among them, the important short story writers are being briefly mentioned, among them are Khwaja Ahmed Abbas, Krishna Chandra, Ahmed Nadeem Qasmi, Saadat Hasan Manto, Aziz Ahmed, Hayatullah Ansari, Jasmat Chattai, Rajinder Singh Bedi, Ram Lal, Indranath Ashk, Balwant Sikka Ali Abbasi Hossaini, Sohail Azimabadi, Siddiqua Begum, Kalam Haideri, Ra Mand Sagar, Qurratul Ain Haider, Razia Sajjad Zaheer, Ashfaq Ahmed, Saleha Abid Hussain Mumtaz Hussain, Khadiya Mastur, Hajra Masroor, Mumtaz Mufti, Fikr Tounsvi, Quadratullah Shahab etc. are important. Some of these short story writers initially developed a journalistic style in the stories they wrote. Spot-on storytelling certainly damaged the artistic quality of the story, but we must also keep in mind that the primary goal of these storytellers was to raise the voice of protest with spot-on storytelling and journalistic style in the conditions and problems the country was facing at that time. The atmosphere of hatred that had developed and the way Hindus and Muslims were burning in the fire of hatred, cooled this fire, and in addition, these storytellers made it their motto to emphasize human dignity. In this sense, if these stories are studied, no matter how much they may be technically flawed, their dance with the duty of humanity is commendable.

It is also true that the stories written on the conditions of that era could not reach much intellectual and artistic heights, but among them there are some storytellers and their creations whose value and intellectual height no one can speak of. For example, Saadat Hasan Manto's short story *Mango Ko Chawan Khol Do*, *Thanda Gosht*, *Toba Tek Singh*, Krishan Chandra's *Peshawar*, *Rai Express*, Ahmed Nadeem Qasmi's *Par Maser Sanke*, Hayatullah Ansari's *Thankful Eyes*, Khwaja Ahmed Abbas's *Sardar Ye Aziz Ahmed's Kali Raat*, Ismat Chai's short story *Jareen*, Rajinder Singh Bedi's short story *Lajwanti*, Ram Lal's short story *Ek Sher Pakistan*, Upinder Nath Ashk's "*Neelland*", and Ashfaq Ahmed's short story "*Guzaria*" are such masterpieces of short stories that are milestones in short story literature. In this regard, it would be appropriate to briefly review some of the short stories of important short story writers, because the stories are also relevant to our topic.

Overall, it can be said that our fiction has always presented various aspects of protest from the very beginning and then it was influenced by various trends and movements due to which fiction has embraced various types of protest trends.

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