

An Analytical Study Of The Novel "Tan Tarara"

Dr. Zeenat BiBi¹ , Dr. Bismina Siraj² , Dr. Muhammad Nasir Afridi³ , Dr. Robina Rasheed⁴ , Saba Ali⁵ , Dr. Ghulam Farooq⁶ , Dr. Tahseen BiBi⁷

1. *Assistant Professor, Department of Urdu, Shaheed Benazir Bhutto Women University Peshawar, kpk Pakistan.*
2. *Assistant Professor, Department of Urdu, Shaheed Benazir Bhutto Women University Peshawar, kpk Pakistan.*
3. *Assistant Professor, Department of Urdu, Sarhad University of Science and Information Technology, Peshawar, kpk, Pakistan*
4. *Assistant Professor, Department of Urdu, Women University Mardan .*
5. *Lecturer , Department of Urdu, Women Campus, University of Science and Information Technology, Bannu, kpk, Pakistan*
6. *Senior Subject Specialist (SSS BPS 18), Department of Urdu, GHSS Chamkani Peshawar.*
7. *Head Department of Urdu, University of Swabi, Kpk Pakistan.*

ABSTRACT

Raheem Gul, born in 1924 in Shakardara, is a renowned novelist. He started his writing career as a short story writer. His first short story titled "Qandeel" was published in 1952. Later, he developed an interest in novel writing. Topics of humanity and love for mankind mostly appeal to him and his novels keep the readers mesmerized by an air of romance. Novels like "Pyaas ka Darya", "Tan Tarara", "Wo Ajnabi Apna", and "Jannat ki Talaash" are a handful of his many masterpieces with "Jannat ki Talaash" as the jewel in the crown. Many editions of his novel "Tan Tarara", written in 1971, got published which reflects his brilliance and acknowledgement from the readers.

KEYWORDS: Sardaar, Romance, Love, Costums, Caveman, Tribe, characters, Sexual.

INTRODUCTION

This romantic novel was written by Rahim Gul in 1971. It was published by "Feroz Sons Limited" from Lahore. Later this responsibility was taken by "Rabia Book House Lahore". Several editions of this novel have been published. Which is proof that it was very popular in the literary world. This is the event of the Second World War when he along with his three companions (Kamal Ram, Balwant Singh and Mehredin) escaped from prison and reached the territory of Japan. His other companions are killed but he survives.

Rahim Gul's novel "Tan Tarara" begins with this sentence,

"This is the story of Jagno's country"

This story originates from the existence of a maiden of a tribe living in the mountains. Rahim Gul likened it to the "land of the Jagnu". The hero of the story is "Asad" who is the author himself while the heroine is named "Tan Tarara". She is the only child of her parents. One day she comes across "Asad" so she brings him to her house with the permission of the chief as per the customs of the tribe. Thus, both of them start living in

the same house. With time, they fall in love with each other. Which grows stronger day by day. She even spends the night with him.

According to the custom of this tribe, if a girl and a boy have sex before marriage, they are put to death as a punishment. The mother becomes suspicious of her daughter for having an affair with her before marriage. Since she is their only child, she was worried that the clansmen would find out. To save herself from this fear and the fear of humiliation, she goes into the embrace of death.

In this way, after a few days, the father of "Tan Tara Ra" also comes to know about the relationship between the two. He also comes to know that Tantarara's mother committed suicide, after which he kicks Asad out of the house. She brings Asad to her friend's house. The friend (Padama) and With the help of her husband (Atasa), "Tan Tarara" keeps getting equal with Asad.

According to the custom of this tribe, when a girl turns 18 years of age, "Malareet" is organized on the darkest night of the month. Which, after dancing, the girl puts a Necklace around the neck of the boy of her choice, and then she gets married to him.

"Tan Tarara" is the centre of attention for being a beautiful girl. And everyone wants to marry her. The son of the chief of the tribe is also included among these aspirants. He also wants to marry "Tan Tara Ra". According to the customs of this tribe, it was mandatory to put the "Necklace" on the neck of the son of the chief of the tribe. At that moment, the king and his son get bored, but "Tan Tara Ra" doesn't care about anyone. To save his honour, the Sardar announces "Mala Reet" again the next day and also threatens "Tan Tara Ra".

"Tan Tara Ra"'s father gets very worried and gives him a lot of advice. Even her friends forbid him, but he fears nothing, not even death. The power of Asad's love had persuaded her to clash with tradition. So the next night she remains firm on her decision. Sardar's companions start shooting arrows at him from all sides. She gets injured and dies. Later, the people of the tribe kill the chief and his sons by shooting arrows to end this outdated ritual. With the death of "Tan Tarara" a new custom is formed. Thus "Tan Tarara" by giving her life starts a new era of love in this tribe. On her death, Asad is also very sad and her separation is unbearable for him.

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Rahim Gul's novel first attracts readers because of the untouchability of its name. This name has lyricism and music. As soon as the reader hears this title, it automatically falls into the heart of the reader. And the melody starts to grow in their mind. No reader can escape its fascination and cannot live without reading it.

Many editions of this novel have been published, which is proof that it was liked by the readers and was well-discussed in the literary world. The novel mainly uses the technique of flashbacks. It works to provide the background. Beautiful sentences, metaphors and similes are found in this novel. Characterization is also playing an important role in making this novel successful. This novel revolves around the character of "Tan Tarara" so we can also call it a character novel.

The language of the novel is easy, simple and smooth. Readers do not face any difficulty in understanding the style used in this novel. The fabric of the sentences is woven in such

a way that the reader himself flows in the stream of events. All the events of the novel are described coherently.

Aap Baiti is also its main feature. We can also say that the author wrote his autobiography.

Romance is an important part of this novel where we find examples of love and romance. The beginning of the novel is also a full reflection of the romantic atmosphere. The novel begins in this way:

"This is the story of the land of Fire Fly. It is a heartfelt story. A very strange story. When I look back at that time, I feel like I had a dream. I was only 21 years old. , 22 years old. But now and then when I close my eyes and return to the world of these dreams, countless lamps of tears start to flicker." (1)

It is the story of the eternal love of writer Asad and Tan Tarara despite the difference in colour, race, religion, region and culture. Where love is the form of faith. The bond of love keeps both of them above customs, religion, nation and language. It is love that ends the alienation of the two from each other:

"You remain a stranger. Even if you go away millions of miles. Descend to the abyss. Make the heavens your abode.

Go anywhere. You will not be able to separate man from man. You will not be able to separate love from love." (2)

Regarding this novel, we can also say that poetry has been written in prose. Regarding the literary status of the novel, Israr Zaidi writes:

"If Rahim Gul had limited himself to "Tan Tara Ra", this one novel would have been enough for his fame and greatness." (3)

Despite the simplicity of the dialogues in the novel "Tan Ta Rara" there is gravity and relevance. The dialogues of the characters are written keeping in mind their mood and plot.

Narrative style dominates the entire novel. In most of his dialogues, instead of prose, there is a sense of poetry, where the echo of tone and rhythm is heard.

In "Tan Tarara" the power of expression is prominent. There is an influence of the author's power of expression in the narrative style of the story. In the novel, the story revolves around the hero and the heroine. The plot does not have such a feature or uniqueness, but the accessories that the author has used for this novel are important in increasing the popularity of the novel. Although the presence of dialogue in this novel is negligible, the effectiveness of Rahim Gul's power of expression is giving him a certificate of popularity among the readers.

We can call this novel a "romantic" or "love" novel based on the subject matter. In which the subtle feelings of men and women for each other have been presented. The matters of beauty and love and sexual attraction between the novel's hero "Asad" and heroine "Tan Tarara" are described with the help of imagination. Therefore, we see that imagination prevails over reality. In this regard, the romantic and love aspect of these two characters is clear in many places:

"Gentle, soft hands were slowly caressing my feet. I was trying with all my might to control my mental and physical reactions. A storm was raging in my chest. . . . Nothing was visible in the darkness." But I was sure that it could be none other than Tara." (4)

Every other scene of the novel has a romantic atmosphere and entertainment. The special arrangement of the reader's heart is seen in places. The love and charm of love and emotion are there, affecting the reader on every level:

"I placed my lips on her tangled hair and my eyelids also closed. Forgetting the world and its affairs, we were lost in each other. It was as if not only our bodies but also our souls dissolved into each other. The sun had set. A faint grey

darkness cast a black line all around. It was a strange self-forgetfulness." (5)

The "style" in this novel by Rahim Gul is similar to the style of Sajad Haider Yildirim. His writing gives the impression of Yaldirim's writing. For a few moments, the reader forgets that he is not reading Rahim Gul, but Yildirim. His style is natural and romantic. He takes a tour of the unseen world. The reader goes into these valleys unaware of the present. This is the hallmark of a successful creator.

By the way, "love" and "romance" are an integral part of all his novels, but in "Tan Tarara" this emotion starts to speak. In this novel, the author leaves his contemporary writers behind in the expression of romantic passion. He lets his imagination run free in the form of an unbridled horse in creating a romantic atmosphere. Where the reader embarks on a journey of unseen sights, galaxies, stars, waterfalls and fountains. It is a fact that nature has blessed Rahim Gul with such a power of imagination that his pen goes on and on automatically. We get to see romantic scenes from place to place. In this regard, the author writes:

"The girls were leaping down like wild deer. I was familiar with the mountains. . . . A young woman with tangled hair came rolling and took my hand for support. Now she pulled me down. The girls would turn around, clap their hands, be

happy, and then take off." (6)

In this novel by Rahim Gul, he has painted "sex" and "love" in the colour of emotions while avoiding obscenity and nudity. The combination of imagination has given more charm to the romantic atmosphere in the novel. Rahim Gul has also used sexual inclinations and physical attractiveness as a means of expression in the novel. We see here physical love as opposed to spiritual love. Where the lover takes the support of the body to reach his beloved, but in this attitude, his pen very subtly escapes the nudity. Dr Wazir Agha believes:

"If the body of the literary work is arranged to accommodate the heavy and dirty form of the passion, its artistic quality will not be high. On the other hand, when the sexual passion takes a symbolic form and dissolves in the creation, the attractiveness of the creation will increase." (7)

If seen, romance is not separated from reality. Realism does not mean that we turn away from romance. An artist has the responsibility to bring reality and romance together in such a way that the art created will be closer to life:

"Reality and romance are both branches of the same tree. Reality aims to derive

pleasure from seeing the near and familiar in artistic form. And romance aims to derive pleasure from seeing distant and unfamiliar things in artistic form. "Furthermore, both reality and romance have the same conditions for success. Reality must be within artistic boundaries with ideal beauty, and romance must be protected from excess by literary authenticity." (8)

Hero "Asad" and heroine "Tan Tara Ra" are the main characters in this novel. The rest of the characters are created to support these two characters. Life has two sides, good and bad. Even in this novel, where there is a story of selfless love from humans, there are also characters who crush love in the form of Sardar and his son.

Generally, characters are created according to the environment in a novel or fiction. The characters of "Tan Tara Ra" are also in tune with the environment. Each character seems to proceed with his ideals:

"The clearer and broader our study of characters, the more successfully we can paint characters." (9)

Padama is the friend of "Tan Tarara" while Atasa is the name of her husband. The character of "Tan Tara Ra" is the most lively

and dynamic. She bravely and courageously faces every obstacle on the way to fulfilling her love. She rebelled against tribal custom and named her love "Mala" and rebelled and stood before the chief's son:

"This is not hidden from anyone, nor do I want to hide it. If you want to complain about me to your father, I am willing to answer it. To tell the truth, I am even in the face of the serpent god. I can speak." (10)

She is faithful till the last breath, even though she gives her life in this love. The writer "Asad" also reciprocates her love with love and appreciates her true feelings till the end. There is no lack or deficiency in His love. He is filled with the love of "Tan Tara Ra" every moment:

"You are becoming my faith. You are the light of my conscience. I am getting to know you more than myself." (11)

The way Rahim Gul has described the surrounding scene in this novel is exemplary. The choice of words, the use of barbarism and the striking techniques take the reader into a magical world. Although the scenery is not a prerequisite for a novel, the romantic atmosphere of "Tan Tarara" would not have been so captivating unless it had been brought to the fore.

In addition to the main characters included in the novel, skill has been shown in depicting

the environment following other characters. The scene automatically becomes animated in front of the reader. Rahim Gul's art is talking about valleys, waterfalls, fountains, gardens, waters, winds and morning and evening scenes. There is naturalness in imagery:

"The water of the spring was boiling and throwing out the particles of sand like the bubbles of boiling water in a kettle. Released from the warm bosom of the earth, the water of the spring was beating, singing and moving towards an unknown destination. was." (12)

Here's another example of visualization:

"The whole town was silent. People went to sleep in the evening. There was a light, sweet, sweet breeze. In the darkness, billions and trillions of fireflies, even more, made a strange noise. I have seen so many fireflies before. Never seen." (13)

The novelist needs to mention the details of the environment. The landscape includes both social landscape and material landscape:

"The novelist works like a painter and by his power of observation presents things that are not visible to the public eye. It is also the job of a skilled artist to describe the details, which are visible to the eyes. Let's get the full picture."
(14)

Rahim Gul has done great colouring in the material scenery in "Tan Tara Ra" thanks to his imagination.

Regarding life, he writes at the end of the novel that no theory in life could change the origin of man. Even after gaining knowledge or progress, man still stands there. We cannot judge truth by reason. Consciousness and passion come from the Creator. Man cannot get from books what experience gives him, he writes regarding the bitterness and negative visions of life:

"The caveman was only physically naked. By wearing clothes, he became spiritually naked."
(15)

The main purpose of romance novels is to enjoy. They are a source of happiness and peace of mind. Where human life is subject to various trials and hardships, man chooses these types of novels to escape from these miseries and sufferings for a few moments. He prefers to go into the world of imagination and imagination rather than the realities of life. "Tan Tarara" is one such novel where the reader is introduced to the immortal passion of love in a world of flowers, fragrances, and

waterfalls. Where the opposite of pain is comfort and pleasure. The touch of love is the intoxication of desire. Consciousness and unconsciousness in love. Through this novel, the reader goes into a world where before he could only dream.

Since the purpose of life is the elevation of moral standards, in such a case, if literary works are also capable of supporting this regard, then a moral society can be established. But neither can we forbid the writer or the artist to think of teaching in the art of creation:

"An artist can never be a preacher, because the aims of both are separate. The preacher aims to give high moral advice and the artist aims to provide spiritual joy. But the artist can also indirectly include the element of morality in his art. "
(16)

Although the enjoyment of the rich life in the romantic atmosphere of this novel consists of a few moments, it is enough for mental comfort and refreshment. It has been declared.

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