

An Analytical Study Of Experiments With Technique In The Short Stories of Banu Qudsyia

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Abstract

Bano Qudsyia is a renowned figure in Urdu fiction. She emphasized on novel, drama and short stories. Till date, her 08 short stories books have been published. In these short stories she has shown marvellous grip on character making, plot and dialogues writing. However, on technical grounds these short stories have touched a high water mark. It is an interesting fact that she has mostly used triangular technique in her creations.

Key Words : Bano Qudsyia , Urdu fiction , novel, drama and short stories , 8 Books of short stories , characters, plot , dialogues , Technical grounds , triangular technique.

Introduction

The story is narrated by three central characters in aforementioned technique. With use of this specific technique, Bano Qudsyia is created special effects in her short stories. And thus she is not only increased the worth of the meaning of short stories but also succeeded in introducing new tastes in Urdu short stories.

The relationship between the story and the human being is ancient as well as sustainable.

Stories have become a part of the human social unconscious from era to era. Due to the evolution of critical consciousness, the story has been combined through many side stories and the basis of genre narrative. With the industrial revolution, the genre of the novel covered various aspects of real life. At the next point of the literary journey, the short story was adapted into some technical accessories and emerged as a fiction. Along with short story, the fourth genre of fictional literature, namely

Drama also continued its journey. During the last one century, short story writers have created new thematic diversity in Urdu fiction as well as new experiments in terms of composition and technique, thus promoting Urdu short story at the local level and bringing it closer to world literature. Played an important role. Technique is the process of shaping materials into a work of art in a particular way. With its help, the content reaches the readers in an effective way. The creative process of fiction is explained by Mumtaz Shireen with this Short Quotation:

“ایک برتن بنانے کے لیے سب سے پہلے مٹی کی ضرورت ہوتی ہے۔ اسے خام مواد سمجھ لیجیئے۔ پھر اس میں رنگ ملا یا جائے گا، یہ اسلوب ہے پھر کاریگر مٹی اور رنگ کے مرکب کو اچھی طرح گوندھتا، توڑتا، مروڑتا، دبانا کھینچتا، کسی حصے کو گول کسی کو چوکور، کہیں سے لمبا، کہیں سے گہرا اور مخصوص شکل پیدا ہونے تک اسی طرح ڈھالتا چلا جاتا ہے۔ تکنیک کے لیے یہ ایک موٹی مثال ہے اور آخر میں جو شکل پیدا ہوتی ہے۔ اسے ہیئت کہتے ہیں اور جو چیز بنتی ہے وہ “افسانہ” ہیئت مکمل شکل ہے اور افسانہ مکمل چیز۔” (1)

The use of technique increases the effectiveness of the artwork on the one hand, on the other hand, it increases the beauty of the story, the verbal harmony and the sound impression. Dr. Ibadat Barelvi, while talking about Novel, has described the technique as a problem of aesthetics. He writes as under:

“تکنیک اور ہیئت کا مسئلہ جمالیات کا مسئلہ ہے۔ جمالیات حسن کا فلسفہ ہے۔ وہ ہر زمانے میں حالات اور واقعات کی تبدیلیوں کے ساتھ ساتھ بدلتا ہے جیسے جیسے زندگی میں تغیر آتا ہے، معیار اقدار بدلتے رہتے ہیں، افراد کے مزاج اور طبائع میں تبدیلیاں ہوتی ہیں، ویسے ویسے حسن کے تصورات بھی بدلتے رہتے ہیں۔ تکنیک کے اصول بھی اٹل نہیں۔ ادب اور فن کی مختلف اصناف کی تکنیک ہر دور اور ہر زمانے میں تغیرات کے سانچے میں ڈھلتی رہتی ہے۔ یہ تغیرات حالات و واقعات کی تبدیلیوں سے ہم آہنگ ہوتے ہیں۔ جب حالات و واقعات میں انقلاب انگیز تبدیلیاں ہوتی ہیں۔۔۔ تو یہ تبدیلیاں تکنیک اور فن میں نمایاں ہوتی ہیں۔” (2)

From the above discussion it becomes clear that technique is the method in the process of f_short

story writing that helps to give existence to the idea. It is also a fact that technique is an effective tool to present the content in an effective and effective tool. The series of various experiments in technique in Urdu short story has been going on since its inception. Various short stories writers tried to make their creations attractive and impressive by using it beautifully. So far, the first short story of Urdu literature proven by research is "Naseer and Khadeeja" by Rashid-ul-khairi, in the technique of calligraphy.

By using the technique of narration, Syed Sajjad Haider Yeldrum and Munshi Prem Chand created a rich meaning in their fictions. The technique of consciousness was used by Muhammad Hasan Askari. Ghulam Abbas's artistic use of the circle technique has become a special feature.

Literature Review

Bano Qudsyia is a reliable reference in Urdu fiction literature. So far, eight of her fiction collections have been published. However, the happy thing is that apart from the intellectual qualities, the artistic qualities are present in these creations. Apart from using the technique of triangles, the author introduced Urdu literature with new juicy flavors. In the triangle technique, the novelist tells the story through three main characters in his creation. Bano Qudsyia has written many masterpieces by using this technique. However, the wonder of the author's art is that she has used this technique so skillfully that the intellectual quality of almost every piece of art has been raised several times. In the story "Iqbal-i Juram" (3), the traditional triangle of poetry is seen. The main character of the story Nazir is in love with a girl named Azra. But Azra wants to marry Rafiq. As a reaction, Nazir commits a crime by killing Azra. This is an interesting fiction written on the theme of love. Another story named "Pia Name Ka Diya" (4) is also love story. Qaisar and Piya love each other. Qaisar has lit a candle named Piya in his room. But Qaisar's mother becomes a villain between the two. Piya is saddened by the situation and commits suicide.

Seeing all this, Qaisar is shedding tears of regret. The author has analyzed the psychology of Qaisar, Qaisar's mother and Piya very well through the techniques of consciousness and dialogues. Thus, a common story has been made into a standard work of art through technical skills.

"Ho Naqsh Agar Badal" (5) is also an impression of anger due to the technique of triangle. The main character of the story Namu (Nick name) is busy remembering his two wives, Atiya and Zamba (Zainab), while recounting his married life. This thought of Namu under the technique of consciousness cry is brought out with full psychological beats. In the present time, Atiya is not alive and apparently Zumba and Nemo are living a happy life. Despite these things, Atiya is shrouded in the veil of both their lives and minds. Through Namu, Atiya and Zamba's roles are revealed. Atiya's sacrifices in married life are eternal for Namu. On the other hand, Zamba's Love is also eternal. The author has woven the entire story through these three characters.

The story "Aik do aor Tesra Woh"(6) is made up of the triangles of the characters named Abdul Karim, Batool and Sarmad. Abdul Karim is a simple-minded milk seller living in the village. In the recent past, he fell in love with a widow named Batool. He marry her. Batool has a son Sarmad from his first husband. Now Abdul Karim's attitude towards Sarmad is very sympathetic. Trapped in the clutches of bigoted and violent elements, he gets involved in the murder of many people and reaches jail. Now Abdul Kareem is busy visiting various shrines and praying for both of them to be released as soon as possible and come home. see this Quotation by Anwar Sadeed:

“یہ افسانہ حقوق اللہ اور حقوق العباد کے تعین کا افسانہ ہے جو زندگی کی واقعاتی حقیقت سے جنم لیتا ہے، لیکن افسانے کے اختتام پر عورت اور مرد کے منکوحہ کھیل میں تیسرا وجود، ایک بچہ داخل ہوجاتا ہے۔ اور تیسرا سارے کھیل پر قبضہ جما لیتا ہے۔

(7)

Anwar Sadeed's words are correct because the trinity of man, woman and child has created the technical beauty and effectiveness of fiction.

Apart from this, in fictions like "Mom Ka Putla" (8), "Kharrawen"(9), "Dahday Sang Parait"(10)etc many important experiments have been done. Apart from the mentioned techniques, She created diversity in her creations by working with current techniques such as Aap Baiti, The state of consciousness, Free speech of thinking, Letter, Self-Speaking, Travelogue, Dialogue etc.

Through the technique of Autobiography, a story is narrated by making a fictional character the narrator. In this way, the analysis of the other characters in the story and the situations they face are conveyed to the reader through a character who openly describes all the situations and events. It narrates all the situations and events openly. In such fictions, usually the role of the narrator is assigned to a character who has a deep connection with the main character. Banu Qudsiya used this technique in the fables "Antar Hoot Udasi", "Daant Ka Dasta", "Jatt, Bakra, Faqeer", "Tinkay Ka Sahara" and "Ilzam say Ilzam Tak". Through the technique of narration, a story is stopped in the middle of the story and another event is told through the mouth of another character. The sense of unity is evoked through the connection between these two stories. Bano Qudsiya has made full use of this technique in the epics "Aakhir main hi Kewn?", "Lal Gains", "Mansraj ka Bean", "Shatranj Chal" and "Karkal".

Circle technique completes a circle of events by taking a character through various events and returning to the starting point at the end point. This technique is used in Bano Qudsiya's fictions "Mujra" and "Technology".

Through the technique of autobiography, a character repeats various events in his life and also gives a personal opinion on these events. Thus the attempt to bring forth a natural person comes forward. In Banu Qudsiya's Short Stories "Chaabi", "Amarbail", "Tangi-e-Dil" and

"Shehr-e-Kafoor" the characters' inner selves are revealed through this technique.

Although the technique of comparison and contrast is used partially, but being an effective technique, its use has been seen more in Bano Qudsyia. According to this technique, first two people, objects or attitudes are compared, and at the end of the story, the contrast between the two is brought to the fore and the effect is increased. Applying this technique requires a highly creative mind. Bano Qudsyia has used this technique extensively in the fictions "Kal Kalichee", "Majazi Khuda", "Dant ka Dasta", "Flora aor Farida" and "Taraqi ki Train".

The trend of symbolism has strongly influenced an era. The effects of this trend can also be felt in the legends of Bano Qudsyia. This technique is partially utilized in the Story "Tiger ism" while in the story "Honi ka lamha", "Shatranj Chal" and "Pehla Pathar".

Under the sketching technique, the character of a story is usually described as a character. Thus, that particular character is imprinted on the mind of the reader. Bano Qudsyia has successfully tried to create an impression through this technique in fictions like "Gujhi Maar" and "Neelofar". This technique is used extensively in the fable "Mirza Be Takalluf Baig".

"Wamandgai Showq" which is the first story of Bano Qudsyia, has a masterful use of the technique of irony. Through this technique the inner turmoil of the main character is expertly brought out.

Bano Qudsyia has worked in all fictions, albeit partially, through dialogue writing. However, there is an artistic use of the above mentioned technique in the fiction "Neyat-e-Showq". All the story and events are brought out through these dialogues.

Through the technique of state of consciousness, awareness of the character

becomes possible. In this way, the character's mental disturbances, past situations, present situation and future intentions are also known. Thus, efforts are made to bring out a natural person. Bano Qudsyia used the above mentioned technique in the Short stories named "Kaghazi Hai Pirhan", "Sanyas", "Kaaba maray peechay", "Kuloo", "Naqal makani", "Iqbal-e-jurm" and "Hussan Khatima". It has succeeded in bringing out the inner self in a natural way.

The special technique of Bano Qudsyia is the triangle technique. Under this technique, the central and dynamic characters are brought forward in the story. These three characters form the overall atmosphere of the story. Somewhere among the Prophets, there is an expert use of triangles like mother, father and son, lover, beloved and rival, husband, old wife and new wife or husband, wife and maid etc.

Through flashback technique, the past is brought up after showing the present of the character and usually a reaction of the character in the present is brought out at the end of the story. Due to this technique, the reader becomes fully aware of the character's actions and thoughts. Bano Qudsyia has used this technique in abundance. Dr. Muhammad Alam Khan has mentioned this quality of his in these words:

"بانوقدسیہ اپنے بیشتر افسانوں میں زمانہ حال سے آغاز کر کے ماضی کی طرف پلٹتی ہیں

اور پھر حال کی طرف رجوع کرتی ہیں۔" پریم
جل، "سوغات" اور "امر بیل" میں

یہی انداز اپنایا گیا ہے۔" (11)

From this discussion it can be easily concluded that Bano Qudsyia knows the art of storytelling and she knows the art of using appropriate technique keeping in view the subject matter. He added the meaning of his works by using the triangle technique in addition to other used techniques. Thus, it is right to say that Bano Qudsyia is a reliable reference in Urdu fiction without mentioning the important writers of Urdu fiction. The list will be incomplete.

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