

Review of Altaf Fatima's Novel "Chalta Musafir": A Study from the context of East Pakistan's Tragedy

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***Abstract:** Famous Pakistani Urdu fiction writer Altaf Fatima is one of Pakistan's famous novelist, fiction writer, translator and women educator. All her creative writings are a reflection of her varied experiences and deep observations. And in the short stories both patriotic and religious flavor were mixed. She has his own style of writing which is sometimes reflected in her*

style and sometimes in the attitudes of her characters. Most of her characters are include those girls and women who have withdrawn from society and tried to challenge the norms and values of their family and society. While creating such characters, she kept in mind the attitudes of her society, under which women were encouraged to remain submissive in all respects with regular planning.

Key Words: *Altaf Fatima, "Chalta Musafir", East Pakistan's Tragedy, Urdu fiction, novelist, fiction writer, translator, women educators, creative writings, family and society, regular planning, Khawaja Muhammad Zakaria, Dr. Mumtaz Ahmad Khan*

Literature Review

Altaf Fatima always wrote her fiction deeply immersed in art, that is the reason why her fiction has a different creative taste and a different smell. He completed the well-known novel Chalta Masafir in a period of ten years. This novel is a great example of her intellectual and technical maturity. This novel not only has a special place in her own fiction, but it is also considered among the representative novels of Urdu. Well-known critic and researcher Khawaja Muhammad Zakaria (I) writes:

"ان کا تیسرا ناول "چلتا مسافر" 1981ء میں چھپا۔ یہ ناول
سقوط ڈھاکہ کے پس منظر میں لکھا گیا ہے۔ اس ناول
میں انہوں نے انسانیت کے کرب کو دل سے محسوس
کیا ہے۔ عنوان انہوں نے ایک پہیلی سے لیا ہے "چلتا
مسافر" فکری و فنی اعتبار سے ان کے پہلے دونوں
ناولوں سے بہتر سمجھا جاتا ہے"

This novel was published for the first time by Feroz Sons Lahore in 1991. It is a very well-known novel by Altaf Fatima. Altaf Fatima is a courageous writer of Urdu literature. Many collections have been published and novels have also been published. Among his famous novels is a novel "Chalta Musafir" which is her wonderful creation. In this novel the story of two divisions is described, political, social and historical events from 1940 to 1970 have been described in an artistic way. The story of the entire province

of Bihar is felt. The head of this family, Syed Mubasher, is an active member of the Muslim League and his son Muzamil also follows in his father's footsteps and strives for the freedom of Muslims, although he is inclined towards the politics of the Muslim League, he is a Congress Muslim. The main quality of this novel is that it describes the first migration of this family from Bihar to East Bengal and then the second migration from East Pakistan to West Pakistan after 1971 and the narrative is well described. It is such that this migration is not only a physical migration but also a spiritual migration. This novel has become a very good expression of his creativity. As mentioned earlier, the fall of Dhaka is remembered as a great tragedy in the political history of Pakistan. In which this problem is described in full force. Regarding the fall of Dhaka, Altaf Fatima's novel "Chalta Musafir" is of special importance and while discussing this topic, we see that there are many specific aspects while talking about this novel Dr. Mumtaz Ahmad Khan. (2) writes.

چلتا مسافر 1980ء کی دہائی میں سامنے آیا یہ سبق
مشرقی پاکستان کے پس منظر میں ایک بہت بڑے
المیے کو ابھارتا ہے۔ اس میں بتایا گیا ہے کہ کس طرح
صوبہ بہار (ہندوستان) کی سید فیملی جو کہ غیر
متعصب اور بے ریا ہے اپنی آدرش پسندی میں مادی
اور روحانی تکالیف کا شکار ہوتی ہے۔

The subject of this novel by Altaf Fatima is the family from Bihar province and the struggle for the establishment of Pakistan. The novel consists of two chapters. It is mentioned. While in the second part of the same novel, the situation of the Biharis in East Pakistan from 1947 to 1971 has been examined. The author has interpreted the emotions and feelings of the Biharis in a realistic manner. The main character of this novel is Syed Sahib, who is an active and active member of Tehreek-e-Pakistan. This character has heartfelt sympathy with the Muslim League and political and ideological leanings, while his elder son Mudasir is particularly fond of Zamindari and, unlike his chapter, has no particular attachment to politics. It has been specifically stated that there is no event that happened in the political arena of India during this period that has escaped the writer's pen. This was also the need of the novel because the novel is written according to the requirements of its

subject. The subject requires that all the political and social events and the motives behind them should be traced, then justice could have been done from this subject. Many people of Bihar province became victims of riots. Among them, the destination of those who survived was Pakistan. Syed Sahib's elder son became useful in riots. In fact, this novel is a story of sacrifices and continuous struggle of people belonging to Bihar province. Dr. Anwar Sadeed writes about this (3) as.

"الطاف فاطمہ کے ناول "چلتا مسافر" میں بہاری مسلمانوں کی جدوجہد اور قربانیوں کو موضوع بنایا گیا ہے۔ یہ بہار سے اکھڑے ہوئے لوگوں کا ناول ہے چنانچہ سیاسی تناظر تبدیل ہو جاتا ہے تو مثبت قدریں بھی خوف اور تعصب کی دبیز تہ میں دب جاتی ہیں۔ الطاف فاطمہ نے سقوط ڈھاکہ کے المیے کو جس خوبی سے اپنی ذات پر وارد کیا ہے اس کی دوسری مثال فی الحال نایاب ہے"

Muzamil somehow reaches East Pakistan with his maternal grandmother and his brother's widow i.e. his sister-in-law. Despite living a life of poverty in East Pakistan, he was happy that he was in Pakistan. The main character of this novel is related to Bihar. Syed Sahib could not bear the shock of the death of his eldest son, who was killed in the riots, so Syed Sahib also died of grief. Syed Sahib left his eldest daughter. The marriage was hastened in Amritsar only because his daughter was going as the first ambassador, but this wish was not fulfilled. His house is also destroyed in the riots. Muzamil falls in love with his housekeeper Naseeba, but under the irony of circumstances and oppression, Muzamil becomes so helpless that he has to marry his sister-in-law. A boy at Muzamil's house. is born, which is named Madasir

Among the visitors to Muzmal's house in Dhaka are an army officer's daughter Silsbil and a Bengali boy, Bajjal. The situation was not the same as before, rather the situation had become very bad. The Bengali people had started demanding complete independence under the influence of the Mukti Bahini movement, Muzamal had to migrate from here for the second time, this time he came to the camp with his mother, wife and child Mudassar. met

and helped them as much as possible to obtain rations and other things. He also advises Muzamil that these people should go to West Pakistan via Kathmandu. Ironically, Muzamil sees Pakistan. No luck and he too was killed by rioters in riots. After the death of Muzamil, his family became helpless and with great difficulty, his son Mudassar reaches Pakistan, but nothing comes to his luck except to sift the dust from door to door. The author has tried to convince in a very artistic way that how the family of one Khata Pita and this Yagana Thatbat is involved in the freedom movement and actively participates and makes many sacrifices for this movement. But the country for which Mudassar's entire family had sacrificed, this country could not handle it. The main character of this novel is Muzamil, from whom the journey of the novel moves forward. Muzamil is the son of a happy family who has no worries and apparently comfort is comfort; But then he is affected by such circumstances that those circumstances bring him to a strange crossroads. Altaf Fatima has undoubtedly written this novel in the context of the tragedy of East Pakistan, but her creative experience is so wonderful that many creative aspects come to the fore. Salim Akhtar (4) while talking about this novel write:

" ہمیں الطاف فاطمہ کا مشکور ہونا چاہیے جنہوں نے " چلتا مسافر " لکھ کر فرض کفایہ ادا کر دیا "

The writer (5) has indicated through the character of Bazul-ur-Rehman aka Bazal that the Bengalis were peaceful people at that time. Bazal being a Bengali saves Muzamil and his family and helps them a lot. Once, while Muzamil's family was in the camp, Bajlal felt threatened that Mudassar might not be killed inside the Bilawi camp, so he suggested Mudassar to go to West Pakistan, on which Muzamil scolded him that you Why don't they go to which he says:

"میں کہاں چلا جاؤں؟ میں تو son of the soil ہوں میں
جہاں چاہوں پہروں جو چاہوں کروں۔ میں آپ ہی کے
خیال میں یہ بات کہہ رہا ہوں دنیا میں اپنی کوئی نشانی
چھوڑ کر جانا نہیں چاہتے؟ "

Bajlal showed his loyalty to Muzamil's family without worrying about his life. Lust created by the politicians, they were tempted to get unlimited powers in a separate homeland instead of the limited power under Pakistan. They used the naive Bengalis and the youth against West Pakistan until Pakistan split into two pieces. In the novel, the author refutes the point that all Bengalis hate Pakistan.

In East Pakistan, a certain section was engaged in setting up conspiracies under a well-thought-out plan. There is also a Hindu character Murali in the novel, through the creation of which the author has tried to show that the Hindu minority population is also affected by this atmosphere of hatred in Bengal. Murali was against Mazmil and helped his family as much as he could and provided them with rations. For example, the role of Maulvi Manzoor-e-Salam, who is righteous and courageous, and Nusiba, who is loyal to Muzamal's house all his life, in the same way, through Bahu Begum and Sardar Begum, the author shows the sacrifices of women alongside men in Tehreek-e-Pakistan Also mentioned.

In the novel, the situation of Muzmal's family is presented worse than in East Pakistan. This is the picture that is more distressing regarding what happened to the people who participated in Tehreek-e-Pakistan and the hardships they had to go through. By giving such an impression, the author wants to make the reader believe that the people who sacrificed for this land and this nation of migration could not manage to console them sufficiently, undoubtedly the author has been successful in giving this picture. .One thing that gets stuck in the narrative of the novel is how and why the Bengalis came to hate their West Pakistani brothers so much.

The Bengali way of life is described in full detail in Altaf Fatima's novel Chalta Musafar. Not only this, the friendships, relationships and usual enmities of the people of East and West Pakistan are also the subject matter. Silsbil is the daughter of a Punjabi colonel who is in love with Bazlulur Rahman, a Bengali boy also from Silsbil. Both love each other and want to get married, but national and group bias and many other similar problems hinder

their marriage. Because according to the rulers of West Pakistan, Bengalis were dirty people and their language, culture and civilization were not proud. They considered the culture of the Bengali people to be uncivilized and un-Islamic. The tragedy was that despite the country being divided into two halves, the western part remained in the depths of neglect and there was no difference in their indulgences. Many months after the fall of Dhaka, there was a feeling of optimism in some circles of West Pakistan that Pakistan's army was hiding in the forests of Bangladesh and would soon re-connect Bangladesh with the West. In Mee Salisbil gets married to a fellow Punjabi, the rituals were performed because they were a part of the culture, otherwise no one was happy internally about this marriage because when the atmosphere outside was suffocating. If so, where can inner happiness come from?

Salisbil herself was not very happy on this occasion.

" نانی اماں ایک ایک رسم پر اصرار کر رہی ہیں قیصر کا کہنا ہے کہ ڈھولک ' گانا بجانا یہ سب کلچر کی علامتیں ہیں لیکن کلچر کا یہ بھی تو فرض ہے کہ ایک موت پہ افسوس کا اظہار بھی کرے یہاں تو ایک مرگ انبوہ پہ موت وارد ہوئی ہے۔ اور ہم اگر اس موت پہ بھی ڈھول پیٹ رہے ہیں تو اسکا مطلب ہے کہ ہم صرف اور صرف ڈھول تاشوں والی قوم ہیں۔" 6

There is no doubt that the Biharis made many sacrifices in the Pakistan movement, left their homes for Pakistan and protected the integrity of Pakistan as much as possible, which resulted in the Bengalis disliking them. Altaf Fatimah has tried to highlight this problem in the light of ground realities in her novel *Chalte Musafir*. Tasneem Asif (7) writes in this regard:

" انہوں نے ہجرت کی تکالیف اور نتائج پسندی کو حقیقت پسندی کی نظر سے دیکھا ہے "

Talking about this, Dr. Anwar Sadeed (8) writes:

" الطاف فاطمہ کے نئے ناول "چلتا مسافر" میں بہاری مسلمانوں کی جدوجہد آزادی کے لیے قربانیوں کو موضوع بنایا گیا ہے۔ یہ ان ہجرتوں کی داستان ہے جس

کے پس پشت خلوص، قربانیوں اور ایثار کا وافر جذبہ
موجود ہوتا ہے"

The main theme of this novel is the tragedy of those people who have been uprooted from their land and are living a life of poverty, but they also have a sense of satisfaction that they have reached Pakistan, because they are supporters of the political activities of the Muslim League and are followers and also look at the Muslim League's demand for a separate homeland from the point of view of favor, so now they could prove themselves loyal to the Muslim League only by following the ideology of the Muslim League. It contains the mention of the political and social conditions of this mention, where it comes out as a historical document, it also describes the bitter experience of migration and the psychological problems of the characters.

This is the only novel written on the issue of Biharis which presents this topic in a complete and integrated form. In 1947, he migrated from India and settled in East Pakistan, but in a short period of time, the situation took such a turn that he had to go through the migration process once again. In this situation, the novel (9) One of the protagonists suffers from severe mental conflict and thinks:

"ہر لمحہ آتا اور جاتا مجھے صدا دے رہا ہے" اٹھ کہ
وقت سفر آیا 'وقت سفر زادراہ اور الوداع' گھنشیام کے
گھر کو بھی الوداع' گھنشیام کے اس گھر سے میرا کیا
تعلق بنتا ہے؟ مزمل کو اب دماغ پہ زور ڈالنا بھی شاق
تھا' پر ایک پھانس تھی کہ دل میں گڑی جاتی رہ رہ کر
وہ اپنے آپ سے سوال پوچھا کیا 'اس شہر کو اس اس
شہر کے لوگوں کو میں کب جانتا تھا؟ مجھے یہاں کس
نے پہچانا؟ اور میں نے یہاں آکر کسی سے کچھ مانگا؟
مانگتا بھی تو کیا؟ مانگے وہ جس کی جھولی خالی ہو
میری جھولی میں میرا خواب تھا 'میری محنت اور
شہادتیں تھیں"

This pain of homelessness and forced migration not only makes Muzamal miserable, but other members of his family are also busy suffering the same pain. Mudassar, the son of Muzamil, is forced to leave his home during the

riots. Razia Faseeh Ahmed (10) reflects the thinking of this character as follows:

"آج میرا باپ دوسری اور میں پہلی بار گھر بار چھوڑ
رہے ہیں کیا دنیا میں ایسے انقلاب آتے ہیں کہ لوگ آئے
روز گھر بار چھوڑنے ہیں یا یہ صرف ہمارا ہی مقدر
ہے" 10

While the author has presented the tragedy of the Biharis in an effective manner, she has also presented a glimpse of the indifference and luxurious life of the rulers of West Pakistan. The tragedy of the fall of Dhaka threw the common patriotic Pakistanis into the bottomless ocean of deep sorrow and regret, but at the same time, there were not few people who were not even affected by this sad tragedy. These apathetic people remained busy in their routines regardless of this accident. Tauseef Tabasim (11) writes in this regard:

"سامنے محل نما کوٹھی کا گیٹ کھلا اور ایک گہرے
فیروزی رنگ کی امپائر ایک جوڑے کو آغوش میں
سمیٹے رعونت سے بابر نکلی۔ مرد نے کالے رنگ کا
بھاری سوٹ پہن رکھا ہے عورت نے نارنجی رنگ کی
ہلکی سی ساڑھی زیب تن کی ہوئی ہے ہونٹوں پر اسی
رنگ کی لپ اسٹک اور لہراتی زلفوں میں اسی رنگ
کے پھول سجانا وہ نہیں بھولی تھی۔ شام غریباں اور یہ
سنگھاریہ لوگ اسی میں خوش ہیں کہ جنگ ختم ہو گئی
ہے اور انکی راتیں پھر سے چمک اٹھی ہیں"

Similarly, Muzamil's son Mudassar, who is an important character in the novel, when he sneaks from East Pakistan to Islamabad, the capital of West Pakistan, he is surprised to see the conditions here because everything is normal here. It is a matter of great concern for a nation which is not bearing the impact of defeat in war, how small and limited the memory of this nation is, and even in this box of memory there is a pile of unnecessary and frivolous things. So much so that any serious problem is unable to be a part of the

memory of these people. In this situation, he writes a letter to his father, which Altaf Fatima (12) described in these words:

" اسلام آباد واقعی روشنیوں کا شہر ہے! بڑے رونق
میلے ہیں یہاں۔۔۔ ابو پتا ہی نہیں چلتا کہ اس قوم کے ساتھ
کوئی حادثہ ہو گیا ہے۔ اس کا بازو کٹ گیا ہے! یہاں
پہنچ کر لگتا ہے کہ ہم جس تجربے اور واردات سے
گزرے تھے وہ سب ایک وہم اور خیال تھا یہاں میلے
لگ رہے ہیں بارائیں چڑھ رہی ہیں! اب تو نوے ہزار
قیدیوں کا غم بھی عام نہیں رہا صرف تقریروں اور
قیدیوں کے کنبوں میں یہ چرچا سننے میں آتا ہے "

" There is a story of a person whose destiny is to just walk and keep on walking. This journey has been on a continuous journey since 1947, but until today he has not found his destination. Now his condition is that he has neither been Indian nor Bengali. Not a Pakistani, he is just suspended in the air and he has no special identity, he has no attachment to any land, migration has distorted his spiritual and material world. The author has presented the story of this individual in the novel in a very effective way. The narration of this story is so powerful that it sheds light on the tragedy born from the heart of East Pakistan.

Generally, the writer picks up the pen after being inspired by an incident in life. But his pen is not limited to the description of this incident, but he goes on highlighting countless aspects of man and human nature in the mirror of this incident. Because this is a requirement of art, if a writer fails to spread creativity even in a genre with a large canvas like a novel, then he will not be able to do justice to the art and will not be able to fulfill the artistic requirements. That writing will not become literature, but will remain a journalistic statement. When the writer is influenced by a political, social or historical event around him, he fills the essence of creativity in this event with the help of his imagination. The advantage of the above-mentioned process of a writer is that he does not present a one-sided picture of life, but presents many other factors in the background of this event and these factors open up

countless layers of the human heart to the reader. Dr. Jameel Jalbi (13) writes in this regard:

" عصری آگہی کے بغیر بڑا ادب تخلیق نہیں کیا جا
سکتا "اپنے زمانے اور اس کے شعور ہی سے تخلیق
کی روح بیدار ہوتی ہے لیکن یہ روح صرف زندگی کی
یک رخی ترجمانی نہیں کرتی بلکہ اس میں لا تعداد
رخوں کو سمیٹ کر اسے کچھ اور بنا دیتی ہے"

No matter what type of migration it is, it means coercion. Basically, there are two types of migration, migration for the sake of livelihood and forced migration, but migration for the sake of livelihood is gradually becoming forced migration. It follows that the characters of this novel and especially Muzamil's family are trapped in the trap of forced migration from the beginning. This migration has aggravated their psychological problems and all those characters are forced to think that this is our destiny.

" ہجرت کسی قسم کی بھی ہو مجبوری اور جبر سے
عبارت ہوتی ہے اور جبر کوئی بھی ہو انسان کی انا اور
وقار اور خودداری کو اپنا ہدف بناتا ہے بیش تر لوگ
اس جبر کو اپنا مقدر قرار دے کر چپ چاپ اسے سہ
جاتے ہیں "

As mentioned earlier, the novel may not be in great detail, but allusions to the conflict between the people of East and West Bengal. They are expressing their views on the cold gulf created between Pakistan and West Pakistan. According to Altaf Fatimah (15):

" قومیں جب عاد و ثمود کے راستوں پہ چل پڑتی ہیں
تو جانے والے لوٹ کر نہیں آتے تم خود ہی سوچو 'ہم
نے خود ہی تو اپنے درمیانی راستوں پر گہری گہری
فصیلیں کھودی ہیں انہوں نے تو کھودی نہیں جیسے
مگر کدالیں اور پھاوڑے تو ہم نے ہی مہیا کیے
ہیں۔ اپنے رویوں کی کدالیں اور پھاوڑے بات یہ ہے
چنان کہ ہم ذات برادری والے لوگ ہیں ذات برادری اور
علاقوں والے لوگ 'ہم سرفراز لوگ ہیں ہم کسی سے
نکاح نہیں کر سکتے"

As happens in novels with such a mood, political and historical events are directly or indirectly part of the events of the novel, so some political and historical events have been described in this novel, when Zahra left Amritsar for her home. By writing a letter to the father and other family members, he informs about the whole situation, so in his letter there is a mention of a very big historical event which was about the geographical demarcation of the subcontinent. He wrote (16) that:

"یہاں امرتسر میں بھی عجیب سا عالم ہے کچھ عجب طرح وقت گزر رہا ہے کچھ پتا نہیں چلتا کہ پاکستان کی حد بندی کی صورت کیا ہو گی اور اسی وجہ سے شہر کی فضا میں تناؤ سا آ گیا ہے پورا ماحول جیسے بھڑوں کا چھتا بن گیا ہے۔ دونوں طرف گھروں میں اسلحہ رکھنے کا رجحان بڑھ رہا ہے۔ ایک دن تو شہزاد مجھے کہنے لگے کہ "میں سوچتا ہوں تم کو کچھ دنوں کے لیے وہاں بھیج دوں"

Syed Sahib, who is an active member of the Muslim League, has a keen eye on Indian politics. He tells Naeem what is the purpose of his support for the Muslim League. He (17) states in this way that in his opinion, the help of the Muslim League was the greatest need of the hour:

"میاں کوئی بات تو ہے جو ہم بہار کے مسلمان مطالبہ پاکستان کی اتنی زور و شور سے حمایت کر رہے ہیں تم سمجھتے ہو ہم کوئی بہت دل چسپ خواب دیکھ رہے ہیں؟ انہوں نے ایک گہری سانس لی "یہ تو ہم جانتے ہیں کہ کون سا وقت ہماری تلاش میں ہے بیٹا! ہمیں اور تمہیں بہت بھاری قربانی دینا پڑے گی اس سب کی مگر کیا کیا جائے بس اتنا سوچ لو کہ ہندوستان سونے کی چڑیا ہے انگریزوں کے لیے وہ اس کو نہ چھوڑنے کی ہر تدبیر کریں گے انگریزوں نے سان پہ چڑھا دیا ہم مسلمانوں کو چھری الٹی گری تو اور سیدھی گری تو۔"

On another occasion, when Syed Sahib tells Naeem about his political activities, Altaf Fatimah (18) summed it up in these words:

"ارے میاں! ہمارا موقف یہاں اس رزمین میں فساد برپا کرنا یا کسی قسم کی گڑ بڑ کرنا نہیں تمہارا سیل ہو یا

ہماری تنظیم "اس کے ہر فرد کی کوشش یہی ہو گی کہ
ہندوستان کی تحریک آزادی کی حمایت کے ساتھ ساتھ
مطالبہ پاکستان کی مضبوط حمایت کرتا رہے"

Since the canvas of the novel is the largest of all genres of literature, all aspects of life can be seen in the novel with its political, social, historical and economic background. Political events are also described in an artistic way in this novel. What has been done is how the process of politics intervenes in literature or the literary nature of literature is not undermined by the entry of some political facts. The political system is also an important element of the society, therefore, the presentation of the political scenario in literature only leads to intellectual reinforcement. Talking about the relationship between the novel and political facts, the well-known critic of Urdu literature Mumtaz Shireen (19) writes:

" ادب کا تعلق زندگی سے ہے سیاست زندگی کا صرف
ایک جزو ہے زندگی کے ایک شعبہ کی حیثیت سے
ادب میں سیاست کا بھی گزر ضروری ہے یہاں ادب کو
سیاسی نہ بنانے سے میری مراد یہ ہے کہ ادب کسی
خاص سیاسی ideology کا پیروکار یا کسی سیاسی نظام
کا آلہ کار نہ بن جائے۔ یہ بھی نہیں کہ ادب کا سیاست
سے کوئی واسطہ ہی نہیں۔"

In the light of the above quote, we can say that literature is a mirror of life and life has diverse aspects. These diverse aspects of life continue to influence literature in their own way. It is not only influenced but also expresses it in some way. The description of political events in literature is very old and the ups and downs of political events inspire writers to write on the subject of politics and literature. A glimpse of political events where writers It also reflects its era there. It is a recognized fact that literature not only accepts influence from the political and social issues and issues around it, but also describes major topics such as politics and sociology. It does too. Since the novel is also a series of literature, in this way, major topics like history, politics and society are presented in the novel, while talking about the relationship between literature and society, Shamim Hanafi (20), a well-known critic of Urdu literature, writes:

"ادب اور آرٹ کو تاریخ اور تہذیب کے جبر سے
چھٹکارے کی ایک کوشش کے طور پر بھی دیکھا جاتا
ہے 'بے شک ادب اور آرٹ کسی بھی حد بندی کو قبول
نہیں کرتے لیکن یہ حقیقت اس کے بعد بھی اپنی جگہ
برقرار ہے کہ انسانی تجربے کے اظہار کا دائرہ چاہے
جتنا پھیل جائے تاریخ اور تہذیب کے عمل دخل سے
پوری طرح اس کا آزاد ہونا شاید ممکن نہیں "

In the novel, the novelist presents a true picture of life. This picture of life is made up of the political, cultural and intellectual attitudes of his contemporary era. In this regard, the novelist does not do anything, but the reaction of the past events on the lives of the characters he presents makes the novelist succeed in reaching his goal.

A special condition of the novelist is that the novel should be a picture of true life, a picture that shows the reality of life and does not have any kind of swing in the way the characters talk. If artificiality and separation from the reality of life arise in it, then the novel loses its purpose, it loses its effectiveness, so that any work of art and novel cannot become a commentary and criticism of life in particular, but merely a form of enjoyment. It becomes a trivial commodity.

In the novel, there are signs of presentation of any era, the background of urban and rural life is also reflected. In the first part of the novel, when the atmosphere of the country has not been enveloped by political pollution, the society is rural and life is moving forward in a calm manner. The novelist (21) has described this scene and this aspect of village life as:

"بھینس کے تھن سے تازہ تازہ دودھ کی اجلی اجلی
دھاریں 'اس کی مضبوط سیاہ انگلیوں کے دباؤ سے رس
رس کر پیتل کی سونا سی دمکتی بالٹی میں گر گر
کر 'جھاگوں کی صورت میں جمع ہو رہی تھیں۔ سونا سی
دمکتی بالٹی اور بھینس کے تھن سے تازہ نکلے دودھ
کے جاگوں کے امتزاج سے جو صورت اس کے
درمیان بنتی تھی وہ اسی کی تو تھی۔"

Nusiba's love is also the love of a village girl who does not hesitate to worship her beloved. The concept of Muzamil makes her happy. There is no motive behind her love. She loves purely. It is found that some Aulisians of urban life do not allow love to remain in its pure form.

"نصیبہ کی آنکھوں میں آنسو آ گئے اس کا دل چاہا کہ
حشمتیا کے ہاتھوں سے بالٹی چھین لے اور ڈپٹ کر
کہے "خبردار 'جو تو نے اس دودھ کو ہاتھ لگایا اس
دودھ کے جھاگوں سے تو میرے دیوتا نے روپ دھارا
ہے" اس کا دل چاہا تھا کہ دودھ کے قطرے قطرے کو
اپنے وجود میں جذب کر لے"

The rural background is mentioned in the novel even before that in one part of the novel the reader feels that the time is passing peacefully, agriculture is mostly dependent and milk and buffaloes are mentioned See another quote In which there is also a mention of drawing water from a well through a bucket, which reinforces the fact that the civilization presented in the novel is a village civilization and it is a matter of the time when there was not so much innovation in the villages. He tells Mudassar to perform ablution and pray with me, then he draws water from the well. Altaf Fatima (23) has described this scene as follows:

"چپ چاپ وہ اٹھا اور کنویں میں ڈول ڈال دیا۔ پانی کی
لہروں پر ننھے ننھے بھنور سے بننے اور ٹوٹنے
لگے ڈول کے تلی میں گرنے کی آواز ایک خاموش
نغمے کی صدا معلوم ہوتی تھی "آج میں نے آخری بار
تمہاری آواز سنی ہے" اس نے کنویں میں جھانک کر
دیکھا۔"

Muzamil's son Mudassir is aware of all his sufferings, but he does not want to further trouble his family, which is already in the mill of suffering, so he suppresses his grief. At one point, when he thinks of complaining So he shuts up thinking this. According to Altaf Fatimah (24):

"میں غمگین ہوں گا تو میری ماں کڑھے گی میرے
باپ کا دل ٹوٹے گا میری بیمار دادی کیا محسوس کرے
گی"

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"چپ چاپ وہ اٹھا اور کنویں میں ڈول ڈال دیا پانی کی
لہروں پر ننھے ننھے بھنور سے بننے اور ٹوٹنے
لگے ڈول کے تلی میں گرنے کی آواز ایک خاموش
نغمے کی صدا معلوم ہوتی تھی آج میں نے آخری بار
تمہاری آواز سنی ہے اس نے کنویں میں جھانک کر
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باپ کا دل ٹوٹے گا میری بیمار دادی کیا محسوس کرے
گی"

The environment presented by the author in the novel is not the work of her imagination because the thought of this novel is based on political and social facts and not on romantic and imaginative events. It cannot be written in isolation from it. In this novel, there are also signs that clearly show the glimpses of rural India before the establishment of Pakistan. The relationship between literature and society is very old, it is separate from each other. Nagina Jabeen (27) writes:

"آرٹ کلچر کا ایک اہم جزو ہے آرٹ کے ذریعہ کسی
سماج کے کلچر کو بخوبی سمجھا جا سکتا ہے اس لیے
آرٹ کو سماجی زندگی کی تصویر کہا گیا ہے آرٹ کا"

کام زندگی کی عکاسی کرنا ہے 'جدید آرٹ کو موجود
زندگی کی سماجی تصویر کہہ سکتے ہیں "

Since literature is related to society and it emerges from society, the literature of each language is different in its presentation from the literature of other languages, it has a lot to do with society and social values. Speaking, Ehtesham Hussain (28) writes:

" ادب ہر زمانے میں زندہ رہتا ہے وہ اپنے تخیل تو
بدلتا ہے مگر زندگی کے اصل دھارے سے الگ نہیں
ہوتا یہ دھارے انسانی زندگی اور سماج سے پھوٹتے
ہیں "

Different aspects of the society can be seen in this novel. The society which was apparently calm at that time but was disturbing the intelligent people due to political activities, riots and migration problems. The topic of migration is an old topic of literature. Mir and Nasir Kazmi have come up frequently, while in fiction, this theme is seen in Intizar Hussain as well as Abdullah Hussain. In Abdullah Hussain, migration is a reason to see economic improvement and a bright environment. Dr. Anwar Ahmad (29), a well-known critic of Urdu, writes:

"ان کے افسانوں میں بڑا حوالہ جلاوطنی کا ہے۔ یہ ایک
طرح کی ہجرت ہے جس کا تجربہ بہت سے پاکستانی
کر رہے ہیں۔ اس کے کئی سیاسی و سماجی اسباب بھی
ہیں مگر غالب سبب معاشی حالت میں بہتری کی خواہش
ہے "

Whenever the political conditions of a country or region are bad, individual life is also affected, in which the problems of marriage and death and death are also covered. It is as if the soul is self-aware, no character is in a position to pay attention to any other person, even the departure of Venus is contrary to his expectations. See a quote (30) in this regard:

" زہرہ کا خیال تھا کہ اس گھر سے 'جس کی دہلیز پر
بے جی نہ صرف خود بیاہ کر آئی تھیں بلکہ اس کو بھی
بیاہ کر لائی تھیں 'نکلنے وقت بے جی ایک کہرام مچا
دیں گی مگر یہاں اس کے اتنے اوسان بھی کب باقی

رہے تھے سارا دھیان اور ہوش و حواس ایک ہی خیال
بن کر دماغ پر چھا گئے تھے کہ کس طرح وہ تبسم اور
زہرہ کو اپنے اندر چھپا لیں۔ گاڑی میں سوار ہوئی تو
ایک نظر پلٹ کر بھی نہ دیکھ سکیں گاڑی شہر کو
چھوڑ کر نئی سرحدوں کی طرف بڑھ رہی تھی"

In such a world that when the riots had spread like an epidemic and it became difficult to save lives, the grief of Zahra's departure was also mixed with the grief of the riots and no unique identity could be made for her. And described the scene of the riots in a different way:

"زہرہ نے اندھیری اور ہولناک رات میں اس شہر کو
دیکھا جہاں وہ بڑی دور سے بیاہ کر آئی تھی اور آج
کی رات اس شہر پر ایک نیا روپ دھار کر اتری تھی
اس شہر کے بے شمار محلوں میں اور گھروں میں آگ
کے شعلے بلند ہو رہے تھے دھواں تھا اندھیرا تھا کرب
ناک چیخیں تھیں اور کراہیں تھیں اور سیاہ اندھیری
رات میں جلے ہوئے مکانوں نے ایک چراغاں سا کیا
ہوا تھا"

The miseries of emigration did not leave Syed Sahib's family with only so much suffering, but even greater sufferings were in their destiny, which Altaf Fatima (32) described in her novel:

"نصیباً نے کھڑی فصلوں کی سبزی اوٹ سے آنسوؤں
سے بھری آنکھوں کی جھلمل میں جنازوں کی نماز کی
جماعت کو کھڑے ہوتے دیکھا۔ سفید کرتے پاجامے میں
ملبوس جو سفید ریش شخص نماز جنازہ پڑھانے کو
کھڑا تھا اس کی صورت صاف نظر نہ آتی تھی۔ نصیباً
نے اپنی دھوتی کے پلو میں آنسو جذب کیے اور غور
سے دیکھا تو اس کو چکر سا آگیا "دیارے" "دیا سرکار
میاں جنازہ پڑھاوت ہیں پوت کا! ارے ہمراہ کریجوا!"

Similarly, when Syed Sahib returns from his son's funeral, the author describes the scene and details of Syed Sahib's house at that time. she does:

"املی کے گھنے اور نصف صدی پرانے درخت کے
تنے سے ٹیک لگا کر وہ بیٹھ گئی سارا گرد و پیش اور
سارا ماحول ایک نقطے پر آکر منجمد ہو گیا تھا اور وہ

تھا افق میں ڈوبتے سورج کا سنہرا تھال نہ منو نہ کوئی
 اور اب اس کے خیال میں کچھ بھی تو نہ تھا بجز مدثر
 کے ہنستے ہوئے اور زمینوں پر چمکتے ہوئے سورج
 سے شناسائے چہرے کے۔ "عجیب ہے ضرر سا میاں
 منٹی (آدمی) تھا ہمراہ بڑا بھیا کوشش کے باوجود ایک
 آنسو بھی اس کی آنکھ سے نہ نکلا"

Emigration and the coercion of circumstances where it affected the collective life also ended the individual relationships and individual lives. From this defeat and disfigurement, the distorted faces of the man of this era came out. Altaf Fatimah (34) summed up what Bajjal said to Salisbeel on one occasion in these words:

"پھر اس نے اپنی اداس آنکھوں سے میری طرف دیکھا
 تھا" تمہیں معلوم ہے پھوڑے کس طرح تیار ہوتے ہیں؟
 کچھ اندر کا فساد ہوتا ہے 'کچھ خون کی خرابی ہوتی ہے
 اور کچھ باہر کی ہوا ہوتی ہے 'ان سب کے آمیزے سے
 پھوڑے بنتے ہیں 'ان کے اندر مواد پکتا ہے 'تیسیں اور
 درد کی میٹھی میٹھی لہریں سی اٹھتی ہیں۔ پھوڑا جب اپنا
 وقت پورا کرتا ہے تو پھوٹ جاتا ہے 'مواد بہہ نکلتا
 ہے 'عفونت گندگی اور زخم ابھرتے ہیں اسی لیے تو
 کہتا ہوں کہ تم لوگوں کو اب یہاں سے چلے جانا چاہیے
 "

Although in the novel, the love of Bajjal and Silsabil also comes as a theme, but this love is less fortunate at the moment of romantic connection because both characters are politically and socially conscious and both realize the delicacy of the time Silsabil's marriage. Bajjal doesn't complain about her getting married to a Punjabi youth because he understood the demands of the situation, nor did Salisbeel sigh at the name of his former lover after marriage. Bajjal never mentioned his love for Salisbeel to his friends. Neither I nor Salisbeel had confided this to a friend. In this way, the love of Bazlal and Silsbeel and Muzamil and Nusiba dies before it blossoms, and love also dies in the gloomy atmosphere.

In this novel, the novelist has also criticized the cold-hearted attitude of the people of West Pakistan. So his fear of insecurity is reflected in the writing of this letter. He writes (35):

" اور اب مجھے پتہ چلا ہے کہ آپ ایسے کیوں ہو گئے
ہیں۔ پھر بھی آہستہ آہستہ سوچنے لگا ہوں میں یہاں اجنبی
پر دیسی ہوں۔ غریب الدیار ہوں۔ سوچتا ہوں کہیں ہمارا
حال بھی فلسطینیوں کی طرح نہ ہو جائے اور یہاں تو
کوئی صحرا بھی نہیں کہ وہاں خیمہ زن ہو کر کوئی
عہد کریں۔ اور ہمت کر بھی نہیں سکتے۔ انہوں نے عہد
کر رکھا ہے کہ ہمیں اپنے وطن جانا ہے اور ہم کس
وطن سے واپسی کا عہد کریں ہم تو بس روشنیوں اور
ہجوم میں گھوم پھر رہے ہیں نہ کوئی ہمیں پہچانتا ہے
نہ ہم کسی کو جانتے ہیں "

In the same letter, Mudassar has also talked about the "shock proof" attitude of the people of West Pakistan and the complacency of the Bengalis who were still dreaming of a united Pakistan and the people of West Pakistan. Lived in Sahme. This condition of Bengali people has been described by the writer Altaf Fatima (36) through a character:

" ابھی یہاں بنگالی لوگ ری پارٹیشن کا انتظار کر رہے
ہیں ہم سے اور آپ سے تو مزے میں ہیں آرام سے
اسلام آباد کی کوٹھیوں میں محفوظ ہیں۔ اور ہونا بھی
چاہیے۔ ان غریبوں نے کہا کیا ہے۔ البتہ خود ذرا الگ
الگ کٹے کٹے سے نظر آتے ہیں "

The poverty of the eastern part was the main reason for the gap between the two parts. The people of the eastern part thought that their part earned more and the people of the western part blew our budget on their luxury instead of spending it on us. There was some truth in it. anything else. There was also some propaganda. But it is a fact that the clothes used by the women of the western part were not available for the women of the eastern part. Mudasar also points to this in the letter written to his father, which shows the deprivation of the women of East Pakistan. He (37) says that:

" کورڈ مارکیٹ میں بہت مزہ آتا ہے یہاں عورتیں بہت اچھے کپڑے پہنتی ہیں بغیر کسی تقریب کے ہر وقت زیورات پہنے رہتی ہیں۔ اپنی بنگلہ عورتوں کی طرح نہیں کہ بس ایک سیدھی سی ساڑھی باندھی اور ہاٹ بازار کرنے نکل گئیں تکیے اور کون یہاں کی اسپیشلٹی ہے۔ "

The inevitable result of migration is homelessness and the inevitable result of homelessness is sadness and boredom. Mudasar is suffering from homelessness and migration. On one occasion, he talks to his father about this sorrow. Which is described by Altaf Fatima (38) as follows:"

یہاں اسلام آباد میں میرا دل نہیں لگ رہا۔ یہاں لوگ آرام سے رہ رہے ہیں یہاں میرا تو کوئی گھر نہیں ہے۔ شام کو جب میں گھروں کی کھڑکیوں کے شیشوں میں سے روشنیاں دیکھتا ہوں تو سوچتا ہوں 'اس اتنی بڑی اور اتنی خوب صورت بستی میں ایسا کوئی دروازہ نہیں جس میں 'میں شام کو بے تکلف داخل ہو سکوں۔ ایسا کوئی دریچہ نہیں جس کے پیچھے جاتے ہوئے بلب کی روشنی میں لیٹ کر پڑھ سکوں "

When some time passes after Shahzad's marriage to Zahra, the prince comes to know that riots have broken out in Zahra's house. He deliberately did not tell her anything. Altaf Fatima (39) has stated in these words:

" شہزاد نے گزشتہ تین دن سے عجب عجب حرکتیں اختیار کی ہوئی تھیں 'وہ اخبار اس کے ہاتھ تک نہیں آنے دیتا تھا کوئی بات کھل کر نہیں کرتا تھا گھڑی گھڑی ابا جی سے بند کمرے میں باتیں کرتا تھا کبھی گھر کے کسی گودام میں گھس کر اس میں گنجائش نکالنے کی کوشش کرتا "

The problems of refugees are also mentioned in this novel, especially when Muzamil's family moves to camps built for refugees and the atmosphere and quality of food and drink there reduce their sufferings. According to Altaf Fatimah (40):

" گھنٹوں کے انتظار کے بعد جب ذرا جگہ ملتی تو انچ انچ سرک کر آگے بڑھ جاتے۔ دو دن سے کھانے کو

کچھ نہ ملا تھا پانی کی مقدار بھی صرف حلق تر کرنے
کو تھی سامنے پوکھر سے لوگ اپنی ٹھلیاں اور مٹکیاں
بھر بھر کر لا رہے تھے ان کے آگے ٹوٹے اور موٹے
چاولوں کی بوریاں خشک دودھ کے تھیلے اور تیل کے
ٹین دھرے تھے

It was natural for Muzamil's wife and Mudassar's mother to miss the comforts of home in this situation, so she recalls the comforts of her home as Altaf Fatima (41):

" وہ ان دنوں صاف ستھرے مٹکوں کے پانی کو یاد
کرتی رہی جس کو پی کر پیاس بجھ جاتی تھیں پوکھر
کا پانی انہوں نے عام استعمال کے لیے رکھ دیا تھا"

However, in this whole situation, the thing that needed clarification was the feeling of security of these refugees, they were comforted by thinking that now there is less danger to their lives here or that because we all have a common experience that we all have in common. Instead of making enemies, he will bind himself in bonds of friendship and loyalty. According to Altaf Fatimah (42):

" جب وہاں سے آئے تھے تو فضا اور ہی تھی کیمپوں
کی سختی کے باوجود یوں لگتا تھا کہ لٹ لٹا کر اپنے
رشتے داروں میں پہنچ گئے ہیں مسلم لیگ کے
رضاکاروں کے علاوہ بہت اجلا اجلا بھات بھنی ہوئی
مچھلی اور پکی سبزیاں لے کر عام بنگالی بھی آتے
تھے"

Badjal helped them a lot in this refugee camp. Through this, the ration distributors in the camp show compassion to Muzamil's family and give them the full ration of their share. Which is described by Altaf Fatimah (43) as follows:

"آپ۔۔آپ۔۔پھر سنبھلا اپنا نام کی؟ امار نام " وہ یہ
دیکھ کر مسکرائے کہ انکا نام پہلے ہی لکھا جا چکا
تھا۔ایک بار پھر اس نے سر اٹھا کر انکی طرف
دیکھا۔اس کے چہرے پہ طمانیت کی ایک ایسی لہر نظر
آئی جو کسی گہری تشویش کے زائل ہونے سے آسکتی
تھی"

Bazlal's sympathy with Muzamal's family was on a purely human level, a character that has become a symbol of those Bengalis who feel the pain and suffering of every Bihari living in their region and associated with them, and the same feeling. Bazlal, tied with a rope, secretly comes to the camp to meet them. According to Altaf Fatimah (44):

"ساتھ ساتھ چلتے ہوئے انہوں نے دبی زبان کہا سے
وہاں الماری میں کتابیں ہیں تم دونوں کے لیے مل گئی
ہیں اس نے گلا صاف کر کے دبی زبان سے کہا 'پھر
انکو اس طرح دیکھا جیسے کوئی اپنے روٹھے ہوئے
باپ کو حسرت سے دیکھے"

It is Bazlal who convinces Muzamil to send his son Mudassar to a safe place. At first, when he tries to convince Mudassar's parents, their reaction Altaf Fatima (45) writes in these words: What is it:

"کمال کرتے ہو تم اپنے گھر کی چھت کے نیچے
عافیت سے بیٹھے ہو۔ اسی لیے تم اتنی بڑی بات کو
معمولی سمجھ رہے ہو ہمارا نہ گھر ہے نہ کوئی ٹھکانہ
'اور میں اپنے بچے کو تمہارے کہنے پہ ٹھوکریں
کھانے کو بھیج دوں؟ اب کچھ نہیں رہا تو ہم ایک
دوسرے کی صورت دیکھنے سے بھی جائیں"

In response to this, the arguments that Al-Bajal gives are closer to the facts on the ground, he says (46):

"آپ کی محبت کے لیے وہ کب باقی رہے گا؟ آپ میری
بات سمجھتے کیوں نہیں؟ لڑکیاں اٹھائی جا رہی ہیں اور
نوجوان کو موت کے گھاٹ اتارا جا رہا ہے وہ
جھنجھلایا اور کیسے لگا یہ آپ کی محبت ہو گی کہ
آپ کی آنکھوں کے سامنے اپنے آپ کو بکری کی طرح
ذبح کروالے؟"

When the new Bangladesh was formed, this name was strange to the people, it did not enter the language.

"راج شاہی میں عزیزالحق کے گھر مرلی آئے گا۔ آگے
کا سفر تم اس کے ساتھ طے کرو گے۔ راج شاہی سے تم
جیسور جاؤ گے۔ جیسور تمہارا آخری ہالٹ ہو گا" ایسٹ

پاکستان میں 'ایسٹ پاکستان میں یا بنگلہ دیش میں؟ ابھی
تو ہم اسی پرانے نام سے یاد کریں گے رفتہ رفتہ عادت
بدلتی ہے"

The tragedy of these people can also be estimated from the fact that the name of a region by which they remembered it was later attributed to another name. Okay, but when he comes to say goodbye to Mudassar, once he himself gets overwhelmed with emotions. Altaf Fatimah (48) has described the conversation between the two characters and their feelings on this occasion as follows:

"ہاں 'تو یہ اسکیپ ہے' اسکیپ میں خطرہ ہی خطرہ ہے
تم اچھی طرح سوچ لو' یہ پروگرام کینسل بھی ہو سکتا
ہے تم خیریت سے ابھی واپس پہنچ جاؤ گے۔" "کیوں؟
اب اپکا دل مجھے یہاں سے نکالتے ہوئے کچا ہو رہا
ہے؟ آپ چاہتے ہیں کہ میں خود آپ کے فیصلے سے
جانے کا ارادہ چھوڑ دوں اور رک جاؤں۔"

Because Bazlal has an emotional connection with Muzamil and his family, he was bound to say so at some level, but Mudassar, because of his determination, sticks to his decision and the answer he gives to Bazlal is Altaf Fatimah (49). has described it as:

"نہیں میں زندہ انسان کی طرح مرنا بہتر سمجھتا ہوں
'زندہ لاش بن کر اپنے ٹکڑے نہیں کروں گا ٹھیک ہے
سفر بہت کٹھن ہے قدم قدم پہ موت پہرا دے رہی ہے
مگر میں جاؤں گا"

In the novel, the author has directly mentioned the riots and in some places has also described the scenes which are very sad. At one place she writes (50):

"سر دھڑ 'کٹے ہوئے اعضاء اور ننھے ننھے بچوں کی
لاشیں پڑی نظر آتیں! پھر چند لوگ کھریا اور بیلچے
لئے آتے بڑے بڑے گڑھے کھود کر مشترکہ قبریں بنا
دیتے۔ کبھی دو کبھی تین آدمی صف بستہ ہو کے ان بے
گور و کفن لاشوں کے جنازوں کی نمازیں بھی پڑھ
لیتے تھے اور پھر گڑھے بند کر دیتے وہ نہ آتے تو
لوگ پٹرول اور مٹی کے تیل اٹھائے آتے پٹرول
چھڑکتے اور آگ لگا دیتے۔ اور کبھی کبھار ایک ٹرک

آنا سارے اعضا سمیٹ کر کوڑے کرکٹ کی طرح بھر
کر لے جاتا اور موجوں کے حوالے کر دیتا"

Apart from Bazlal, there are many other Bengali characters who sympathized with Syed Sahib's family and who were adherents of Vahid al-Mashrabi's theory that all human beings should be respected as human beings. Such characters were saddened by the migration of Syed Sahib's family and tried to honor this family as much as possible in their own way. See a quote (51) in this regard:

"سب کام کتنی خاموشی سے ہو گیا منظور الاسلام کی
لڑاکا بیوی کتنی کام کی عورت نکلی کلمے درود پڑھ
پڑھ کر اس اکیلی نے کتنا ستھرا کام کر دیا سارے وقت
اس کی آنکھوں سے اجلے اجلے موتی بکھرتے رہے
وہ زندگی کی بے ثباتی پہ نہیں بلکہ انقلاب روزگار پہ
آنسو بہا رہی تھی"

The technical components of the novel have also reduced the intellectual value of the novel. All the components seem to strengthen the thought of the novel. The artistic quality of calligraphy has been taken, but even while describing this quality, his pen sinks in sadness. Altaf Fatima (52) writes that:

"سفر کے تیسرے حصے کا احوال یوں ہے کہ شام
ڈھلنے سے کچھ پہلے کالی کالی بدلیاں جھک آئیں۔ دن
ڈھلا تو اندھیروں کے دوش پہ برکھا اتری 'بارش تیز
ہوئی تو رات کے اس پہر سے اس وقت تک پہلی بار
سمیع اللہ کے لب بلے اور اس نے بنگلہ میں کہا ""
اتنی تیز بارش کا آنا تمہاری خوش قسمتی ہے"

Similarly, in another place, the author uses the artistic component of scenery and in this scene, the change of weather is described. They are happening because the environment was like that at that time and the situation was like that. She (53) writes:

"نومبر کے خنک دنوں میں جب ہواؤں میں افسردگی آ
چلی تھی اور خزاں دستک دے رہی تھی ہفتہ بھر
سیالکوٹ رہ کر وہ دوبارہ ہوسٹل آئی تھی۔ وہ جس وقت
پہنچی تو کلاسز ختم ہو چکی تھیں 'دن ڈھل چکا تھا' کچھ
لڑکیاں آرام کر رہی تھیں 'کچھ کپڑے دھو رہی تھیں

'کچھ درختوں کے سائے میں لرزتی دھوپ میں بیٹھی
نوٹس تیار کر رہی تھیں"

The protagonist of this novel becomes a victim of nostalgia at one time. The fall of Dhaka is an unforgettable event in the political and social life of Pakistan. This novel is also written on the same subject. He is very heartbroken, one of his characters is also forced to migrate, which results in the form of nostalgia, this character i.e. Mudassir's character, in the end, wanders in search of his identity and roots.

Nostalgia is actually a psychological phenomenon which is defined as a strong feeling of the past. Earlier, nostalgia was considered as a disease related to the desire of the soldiers to go back to their homeland who suffered from heartbreak and sadness. But now it is not considered a disease, but rather a metaphor for the memory of the happy moments of the past.

"ناسٹیلجیا خود کو دہرانے کی خواہش کا نام
ہے 'ناسٹیلجیا سے مراد اپنے ماضی کی طرف لوٹنے کا
عمل ہے 'ماضی سے مراد اپنا وہ جو سب کچھ جو ہو
چکا ہے اور وہ سب کچھ جو پہلے تھا' اس کی طرف
لوٹنے کی خواہش ناسٹیلجیا کہلاتی ہے"

Nostalgia is the term used in Urdu for nostalgia. When any character feels unsatisfied with his present, he takes refuge in his good memories of the past and tries to reduce the bitterness of the present. Is. A snoring Qazi Javed (55) sums up the definition of breakfast as follows:

"بہت سے دوسرے خیالات اور احساسات کی طرح
ناسٹیلجیا کا احساس بھی ہماری سماجی زندگی کو متاثر
کرتا ہے۔ وہ ہمیں ماضی کے لمحوں اور مقامات میں
ایسے اجزا تلاش کرنے پہ آمادہ کرتا ہے جو ہماری
موجودہ صورت حال کی ناگواری کا مداوا کر سکے"

In Urdu fiction, there has been a coherent tradition of Nostalgia. In fiction, this theme of hijab has come to Imtiaz Ali and Intizar Hussain, while in the novel, Abdullah Hussain has come to Miss Haider Intizar Hussain, Razia Faseeh Ahmed. When Mudassir comes to Islamabad and despite living here for some time, he lives a life of alienation in this city on the intellectual and

cultural level, then he becomes a victim of nostalgia and remembers the things of his homeland where he Gone are the days of childhood and youth and where his emotional attachment has been. Altaf Fatimah (56) has described the places he remembers by writing a letter to his father and his feelings at that time in these words:

" اب مجھے ڈھاکہ بہت یاد آتا ہے 'ہر وقت یاد آتا ہے 'کچھ دن بعد جب حالات راہ پر آجائیں گے 'آپ وہاں کی سڑکوں پہ گھومیں پھریں گے تو مجھے تسلی ہو جائے گی کہ چلو میرا باپ تو وہاں چل پھر رہا ہے 'سب اپنی حفاظت کیجیے گا اور جب باہر جانے لگیں تو وہاں کی سڑکوں اور گلیوں کو میرا سلام کہنا مسجدوں کو میرا سلام کہنا اور بیت السلام کو اور ناگھ بازار کو الالمپور گنج کو مجھے بلبل اکیڈمی بہت یاد آتی ہے "

The protagonist of this novel becomes a victim of nostalgia at one time. The fall of Dhaka is an unforgettable event in the political and social life of Pakistan. This novel is also written on the same subject. He is very heartbroken, one of his characters is also forced to migrate, which results in the form of nostalgia, this character i.e. Mudasir's character, in the end, wanders in search of his identity and roots.

Literally, nostalgia is actually a psychological phenomenon, which is defined as a strong feeling of the past. Earlier, nostalgia was considered a disease related to the desire of these soldiers to go home. They used to suffer from sadness. But now it is not considered a disease, but it is considered a metaphor for the memory of happy moments of the past.

"ناسٹیلجیا خود کو دہرائے کی خواہش کا نام ہے 'ناسٹیلجیا سے مراد اپنے ماضی کی طرف لوٹنے کا عمل ہے 'ماضی سے مراد اپنا وہ جو سب کچھ جو ہو چکا ہے اور وہ سب کچھ جو پہلے تھا 'اس کی طرف لوٹنے کی خواہش ناسٹیلجیا کہلاتی ہے "

Nostalgia is the term used in Urdu for nostalgia. When any character feels unsatisfied with his present, he takes refuge in his good memories of the past

and tries to reduce the bitterness of the present. Is. Appreciating nostalgia, Qazi Javed (58) sums it up like this:

"بہت سے دوسرے خیالات اور احساسات کی طرح
ناسٹیلجیا کا احساس بھی ہماری سماجی زندگی کو متاثر
کرتا ہے۔ وہ ہمیں ماضی کے لمحوں اور مقامات میں
ایسے اجزا تلاش کرنے پہ آمادہ کرتا ہے جو ہماری
موجودہ صورت حال کی ناگواری کا مداوا کر سکیں"

In Urdu fiction, there has been a coherent tradition of Nostalgia. In fiction, this topic of hijab has come to Imtiaz Ali and Intizar Hussain, while in the novel, it has come to Abdullah Hussain, Miss Haider, Intizar Hussain, Razia Faseeh Ahmed. Altaf Fatima's novel. I have also come up with this topic when Mudassir comes to Islamabad and despite living here for some time, he lives a life of alienation in this city intellectually and culturally, then he becomes a victim of nostalgia and remembers these things of his homeland. It is where he spent his childhood and youth and where he has emotional attachment. He writes to his father. Which has been summed up by the author (59) as follows:

"اب مجھے ڈھاکہ بہت یاد آتا ہے ہر وقت یاد آتا ہے کچھ
دن بعد جب حالات راہ پر آجائیں گے آپ وہاں کی
سڑکوں پہ گھومیں پھریں گے تو مجھے تسلی ہو جائے
گی کہ چلو میرا باپ تو وہاں چل پھر رہا ہے آپ اپنی
حفاظت کیجیے گا اور جب باہر جانے لگیں تو وہاں کی
سڑکوں اور گلیوں کو میرا سلام کہنا مسجدوں کو میرا
سلام کہنا اور بیت السلام کو اور ناتھ بازار کو الالمپور
گنچ کو مجھے بلبل اکیڈمی بہت یاد آتی ہے"

The character who has felt the sufferings of migration the most spiritually is the character of Muzamil and the one who has suffered the most physically is the character of Mudassir. Mudassir has suffered a lot while coming to Pakistan.

The writer (60) has mentioned the difficulties of Mudassir in one place, she describes Mudassir in these words:

"وہ اپنی کہنیاں زمیں پہ ٹیکے 'گردن اونچی کیے پڑا
تھا زمین سے چھاتی کا فاصلہ مشکل سے بالشت بھر ہو
گا کہ گلگلی گلگلی ٹھنڈی ٹھنڈی سی کوئی شے اس کی
چھاتی سے رگڑتی ہوئی گزری اور جب وہ سست روی
سے بل کھاتی ذرا فاصلے پہ گئی تو اس پر نظر پڑتے
ہی وہ بڑے زور سے چلایا "سمیع اللہ صاحب مجھے
ناگ نے ڈس لیا ہے"

When he is fed up with the hardships of this migration and says that he wants to go back, Samiullah's answer to him is described by Altaf Fatimah (61):

"واپس؟ واپس تو اب تم جا نہیں سکتے چپ چاپ لیٹ
جاو بس تھوڑی دیر کی بات ہے پھر میں کچھ انتظام
کرتا ہوں "انہوں نے اس کو بچے کی طرح چمکارا۔
بات سن لو میری تم کو کچھ ہو گیا تو بذلل مجھے مار
دے گا" بزلل! اچانک ہی اس کی آنکھوں سے آنسو بہنے
لگے اور وہ چپ چاپ گھاس کے اندر اوندھا لیٹ
گیا گھاس کے کیڑے اور بھنگے تمام جسم پر کاٹ رہے
تھے چھب تھے تھے"

Mudassar's life is in danger from moment to moment, at the same time he remembers the kindness of his parents as well as Bazlal at the place he left, at that moment tears flow from his eyes, fatigue makes him hungry again and again during the journey, but Hunger has to be endured, that is what was written in the fate of this traveler, sometimes there is no bread and sometimes there is not enough water. Altaf Fatimah (62) has presented the suffering of these two characters and the sorrow of homelessness in these words:

"چلتے چلتے وہ دھان کے ایک کھیت میں گھسے تو
پیر پنڈلیوں تک کیچڑ میں دھنستے چکے گئے۔ دھان کی
مہک سے سارا ماحول بسا ہوا تھا۔ "سمیع اللہ صاحب
'بھوک بہت ستا رہی ہے" اس کی بھوک دھان کی
خوشبو سے جاگ اٹھی تھی۔ "لو یہ چڑوا کھا لو" سمیع
اللہ نے اپنا تھیلا تٹولا "مگر اب پانی نہ مانگنا"

Comparative literature, despite being a curricular field, is also an effective research and revenge measure for literature. It is a field that is also concerned

with the study of literature and cultural expression within linguistic, national-geographical and disciplinary boundaries. "plays a role similar to international relations studies" but works with languages and artistic traditions to understand cultures from within, although often this is practiced with works in different languages "if comparative literature It can also be presented on the works of this language. It is also said that the effects of different languages in general is the study of the interrelationships of the literature of two or two cultures. Literary theorists are at the forefront of innovative works in cultural studies. Comparative literature is one of the most exciting fields in the humanities. The growing global world which has now become a global village in which literary study is done with comparison or comparison, which is actually the planting of new thought. In the Urdu novel, refugees and their resettlement are also a subject. has gone This subject has been described so consistently that it is making itself known as a major subject of Urdu literature.

Famous Urdu novels such as *Khuda Ki Basti*, *Dil Bhatke Ga*, *Basti*, *Tazkra*, *Agay Samudr Hai*, *Jangloos*, *Chand Gohan*, *Angan*, etc., deal with the settlement of refugees as well as the allotment of houses, shops and agricultural implements. The embezzlement and the methods of this embezzlement are all a part of the themes of these novels, but they are a sub-part of the same theme. All characters are included.

The character of this novel *Mudasir* is also one of those characters who got nothing from the new country except disappointment and sadness.

Overall, we see that this novel is an excellent novel in terms of its subject and treatment, all the intellectual and technical components in this novel indicate the artistic consciousness of the novelist. He is a resident and whose political and emotional affiliations are with the Muslim political party Muslim League. It is not even the case that the head of this family or his people have any animosity with the other political parties. They have to migrate from Bengal and they migrate to Bengal. After coming to Bengal, they get a sense of relief that the migration crisis is over, but it remains their complacency. They

have to migrate again and spend time in refugee camps. It falls and the affected person feels dizzy. After many hardships, when he reaches the city of Islamabad in Pakistan, he is introduced to a new and apathetic kind of world. For him, neither the scars of war are important nor the regrettable incident like the surrender of ninety thousand soldiers. It can disturb the conscience, then it starts to miss the homeland. There are two parts to the novel. In the first part, the rural and peaceful environment of Bihar and Bengal can be seen, where women are also seen working side by side with men and where we are also introduced to politically and socially conscious characters like Syed Sahib, who himself He has a political affiliation with a party, but at the same time, he is convinced of wide-ranging political views. He has no political enmity with anyone, nor is he against anyone's ideology. They believe that every person has the right to make their own choice in political, social and religious matters

Syed Sahib's family comes as a symbol of all the Bihari and Bengali families who suffered hardships during this period. The war of 1971 is also mentioned, although not in much detail, but the political conditions of that era are also mentioned and interesting pictures of the social conditions of Bengal and Bihar are also shown. And can't turn a blind eye to social issues, then a genre like the novel is especially for presenting these topics. The story of the country being divided and the feeling of deprivation of the people of East Pakistan and the elements of the story of the luxury of the rulers of West Pakistan are also part of the novel.

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