

RESEARCH ARTICLE

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An Examination of Neo-Colonial Elements in Urdu Fiction

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Imperialism is an ancient form of globalization. During the colonial era, when foreign invaders made the subcontinent their colony, local kings established an imperial system in their states. The main purpose of which was to strengthen their empire by suppressing public opinion. This system was called imperialism. After that, the term colonialism came into existence.

Colonialism and imperialism are often considered to be the same thing. Imperialism refers to the expansion of a monarchy, in which a ruling monarch gains political control over surrounding territories to expand his geographical boundaries. It does not intentionally involve migration, displacement, and cultural infiltration. However, the language, culture, and customs of the ruling class do influence the conquered region. Whereas colonialism is more comprehensive. In which the conquered regions are intentionally occupied. Colonial domination over African and Asian countries is an example of this.

Postcolonialism is a new form of globalization, for which the term "neocolonialism" is also used. Postcolonialism is America-centered rather than Europe-centered. Postcolonial critique is a modern form of globalization trends. The reason for expanding its rhetoric or discourse is the liberal humanist concept. The main difference between globalization and postcolonialism is that globalization focuses on common cultural factors beyond geographical boundaries, while postcolonialism sees regional, historical, local, cultural values under a single center.

Neo-colonialism began after World War I. In the 1920s, Europe began to change the mechanisms of global governance. Visa restrictions were imposed. Nations were bound by geographical boundaries, along

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ethnic and linguistic lines. Banks were established to ensure the sustainability of economic terms. The usury system was encouraged. The trade in gold and silver coins was prohibited.

Linden Peter writes.

"The world economy has become more globally integrated over the past two centuries .If correlation meant causation , these facts would imply that globalization has raised inequality between nations....."1

Many international agreements were made to expand economic policies. Agreements were made with developing countries for economic interdependence. Among them, GATT, holds a fundamental position. Agreements were made between different countries to eliminate inflation and strengthen existing restrictions on trade goods. Initially, this agreement was between 23 countries. By 1973, it had grown to 100 countries. Later, it was merged into the WTO. The WTO aimed to monopolize the world market for the United States.

American Church Association Founded in 1948, the purpose of its establishment was also to establish a world government. The Rock Celler Foundation was ostensibly a charitable organization, but its purpose was to seize global wealth and get rid of taxes itself. The Paris Consortium, FATF, CTBT, IMF, European Union, New World Order are different forms of post-colonialism.

The World Trade Organization took all the world's capital into its hands. All avenues for the development of local skilled people were blocked. Other markets of the world were developed in comparison with their products.

The rate of duty or tax was increased by limiting real income.

The colonial powers dominated the conquered nations militarily, socially, economically, culturally, linguistically and in terms of values. The Western countries want the power to intervene in developing countries. They do not directly occupy the region. Rather, they gain political, economic and cultural dominance over these countries in the name of world government. Apparently, these nations do not sing the tune of human rights, enlightenment and equality.

It will be seen. But in reality, the centrality of the conquered nations was abolished. Their political systems were imposed on their preferred rulers. The economy of the conquered nations was taken into their own hands through the stock exchange.

Two types of classes arise in the colonial system: the ruling and the ruled, the colonizers or the colonized, the superior or the subordinate. When the colonizers occupy a politically weak region to fulfill their political and economic objectives, the local inhabitants are divided into two types of classes. Albert Memmi has mentioned these two classes in his book *The Colonized and the Colonizer*. Assimilation and Rebellion. The colonizers mentally accept the foreign domination. They consider their language, literature, and culture superior and feel proud to adopt it. The natives are psychologically captivated by the colonizers. Homi's brothers write:

"An important feature of colonial discourse is its dependence on the concept of fixity in the ideological construction of otherness. Fixity as the sign of cultural /historical/ racial difference in the discourse of colonialism."2

While the second group does not accept external domination mentally and breaks all the boundaries of the laws by adopting a rebellious attitude. Usually this group is small in number and is the target of the scolding of the colonizers. On the other hand, the colonizers are also psychologically busy trying to prolong their power and take further steps to violate the rights of the colonized people.

Many voices were raised in the West about the neo-colonial approach. Various critics wrote books on it, including Amy Anthony Appiah, Homi K. Bhabha, Edward Said, Sara Soleri, Gayatri Chakravorty, Gauri Vaishnavi Nath, Franz Fanon.

The beginning and evolution of human consciousness was through storytelling. This was a time when man was unfamiliar with the art of writing. The audience was amazed at the gathering of storytelling. These stories were self-made but reflected the experiences and feelings and emotions of human life. However, due to the narrative style and the description of supernatural elements, they were considered the best source of entertainment. Storytellers used to describe the mood, social attitudes, political conflicts, and psychological conditions of the people. Then gradually the color of life began to change. These stories began to be written, then they traveled the journey of narrative and novel, reaching the short story. A time was set for the recitation of the story. In the words of Dr. Anwar Sadid, a short story is a genre to be read rather than told. Fiction is the creative process of "writing stories" rather than "telling stories."³

There is diversity in the themes of fiction. The fiction writer, through the creative process, perceives the objects spread around

him with his own unique vision and intuition. Urdu fiction is a reflection of the civilizational, cultural, and political trends of its era.

Urdu fiction began in the colonial era. Local fiction writers suffered all the atrocities of the upper class, the ban on freedom of expression. Premchand was a direct target of this. All copies of "Suz Watan" were burned. The author even had to deviate from his real name and resort to a pen name. The terms of Minto Marley, the partition of Bengal, the establishment of the Muslim League, the Russian Revolution, the First World War, the Jallianwala Bagh tragedy, and the Khilafat Movement had a direct impact on the writers of fiction. And gave their trends a new direction. They created a change in the topics. Two types of classes were born here, one group went under the influence of the Romantic movement, While the second group stood up against realism and the ambitions of the imperialist governments. The most powerful voice among them is that of Saadat Hasan Manto. Manto's novel "Tamasha" is a powerful voice of the oppression, oppression, fear, and terror of the colonial era. Its background is the Jallianwala Bagh tragedy that occurred on April 10, 1919. In which General Dyer's order emerged as a symbol of power and oppression. The character of "Khalid" in the story is a symbol of the helplessness, innocence, helplessness, lack of knowledge and understanding of the local people. The roar of the planes, the throwing of leaflets from the planes are a symbol of the political stability, power and authority of the ruling class. The main theme of this story is to maintain an atmosphere of terror and fear among the local people. Manto's second representative story is "New Law", which is set against the backdrop of the 1935 Act, which naive locals believed would

change the fate of Indians. They would have their own identity and would also have basic political rights, but this was just their fantasy. "Mango Kochuvan" is a symbol of the underclass who are immune to the oppression and hypocrisy of the colonial era.

While one aspect of colonialism is political and class conflict, the other aspect is economic instability. The colonialists made the wealthy region of the subcontinent so economically miserable that the local traders, artisans, and skilled people became indebted. Their local markets were destroyed. Their goods started being sold at cheap rates. The colonizers oppressed the local craftsmen, subjecting them to physical violence. The main goal of the East India Company was to dominate the local economy. This economic oppression turned the subcontinent into a market. In 1821, the colonialists opened the subcontinent's market to everyone and banned local products. In this way, trade in foreign products was promoted. Local production decreased. Local traders and skilled workers became unemployed. Which increased poverty and bankruptcy. Sir Syed writes.

"The recession of trade and industry is precisely the recession of trade... Our country's industry has been affected. Therefore, trade has decreased in this proportion. To tell the truth, trade is in the hands of the Europeans and I consider India not as a trader but as a broker for traders. They order goods from the provinces, and as a result, the money is lagging behind, you are being swindled."⁴

Economic exploitation had a direct impact on the lives of the local people. Poverty and destitution trampled on human values. All this situation also affected the fiction.

Premchand's fiction "Kafan" is a prominent example of economic exploitation by the colonial powers. "Madhav" and "Ghisu" are not just local people. Rather, they are a symbol of the abominable system of colonial powers, which, due to oppression, oppression and economic superiority, have created a wave of apathy among Indians in which humanity dies. "Potato" is not just a vegetable but a symbol of the indigenous industry of India that was destroyed and ruined by the colonialists.

Progressive fiction writers have shown that behind the veil of progressivism are actually the nefarious aims, hypocritical practices and coercive policies of the imperialist powers. "Enlightenment" is a story of colonial oppression. The writings of Sajjad Zahar, Ahmed Ali, Mahmood-ul-Zafar and Rashid Jahan have described the ambitions and oppression of the ruling class. The publication of *Angare* raised the consciousness of rebellion against social oppression, oppression and exploitation. The nefarious intentions of the colonizers were presented in the guise of realism. Under the influence of the progressive movement, the rebellion, apathy, audacity and bitter realities of the oppressed class against the imperialist system were described.

Fiction writers presented the roughness of life through a new way of perception and consciousness, which Wazir Agha has called a short range view. In contrast, fiction writers who promoted imagination looked at life from a superficial perspective and promoted the Platonic view of love, which Wazir Agha has called a long range view.⁵ Wazir Agha Local novelists adopted territorial, cultural, national, local indigenous trends as a response to rebellion against imperial powers. These novelists include Manto,

Rajendra Singh Bedi, Balwant Singh, Mirza Adib, Ram Lal.

After the establishment of Pakistan, colonial elements have created new colors in the fabric of fiction. Fiction writers have gained momentum from small units of political and international events. Creative sensibility has been presented wrapped in the oppression and veil of colonialism. Behind the veil, a thick layer of meaning is hidden, which the reader opens layer by layer and enjoys. Professor Qamar Raees writes.

"The most prominent aspect of fiction is its compression or reduction of its texture. The fiction writer, through his creative effort, gives a shape to the intricate realities of scattered life and the layered truths of human existence... which opens the windows of the mind and guides to the unknown logics of feelings. As a result of this limitation, the narrative expression of fiction becomes more indicative and symbolic than that of the novel."⁶

The colonial powers fostered the narrative of dual identity. The Urdu novelist, symbolizing the oppressed class, has described the attitudes of dual identity, for which he tries various tactics, which include the state of bewilderment, the power of narrative, observations of life, and dynamic qualities such as internal social conflict. The culture and values of the local people were turned upside down. Then new social laws were formulated to adapt their customs and manners to their own. Albert Memme has written.

" By what else is the heritage of a people handled down? By the education which it gives to its children and by language, that wonderful reservoir constantly enriched with new experiences. Traditions and

acquirements, habits and conquests, deeds and act of previous interactions are thus bequeathed and recorded in history."⁷

The creative process of fiction writers, both internally and externally, has highlighted the role of consciousness in life, art, and the oppression of colonial powers. The behavior of dual identity, the impersonality of the actors, collective experiences, and the templates of expression have fostered fiction. Which also gave rise to the trend of escapism. The main reason for this escapism was the riots of migration, the effects of the Radcliffe Award, and the bitter memories of plunder. Which created a disruption within the storytellers on a moral, psychological and emotional level. Civilizational and cultural chaos undermined their personality. Apparently the colonial system ended, but it was replaced by post-colonial powers. As a result, economic and class differences started increasing.

After the Second World War, the colonial era ended, but another new form of it emerged in the form of post-colonialism. American policies began to be given priority. New forms of power and authority emerged in the world. The most important aspect of these was economic exploitation. The World Bank, the Paris Consortium, the WTO, the IMF, and the FATF came to the fore in different periods with the aim of keeping developing countries in their grip.

This new but terrible form of the capitalist system also had an impact on literature. Fiction writers were fully aware of this situation, but could not say anything openly. Behind the cover of martial law, the colonial powers were actually behind the scenes, forcing the suppression of local voices. In

response, fiction writers adopted a symbolic style. Intizar Hussain, Rashid Amjad, Dr. Anwar Sajjad, Mazharul-ul-Salam, Hameed Shahid, and others exposed the nefarious intentions of neo-colonial elements behind symbols.

The real driving force behind the political conflicts that arise in third world countries is the colonial powers, who impose rulers according to their interests, contrary to public opinion, to implement their policies. Their main agenda is to consolidate Western policies. Abrar Ahmed writes.

"Where there is a ban on expression, there is a fear of accountability, the writer is inevitably forced to take refuge in symbols and metaphors. He is overcome by fear and suffocation.... Against oppression, our literature resorts to metaphor, symbolism, and symbolism."⁸

The stories written under the umbrella of resistance literature had elements of rebellion against political complications and fascism. Among these stories, Intizar Hussain's "The Lucky People of the Morning", Agha Sohail's "Dabta Al-Arz", Rashid Amjad's "Banjar Lahu Manzar", Akhtar Jamal's "Birthday Cake", Ahmed Javed's "Shaheed", Ijaz Rahi's "Saheem Zalmat", Anwar Ahmed's "The First Patriotic Child of the City", Farkhunda Lodhi's "Gandi Fish", and Khalida Hussain's "Makdi" are prominent. Resistance literature thrives where expression is restricted. There is a fear of neo-colonial powers. However, gradually the symbolic style was reduced in fiction. In the nineties, this style completely disappeared. Now the individual is moving towards self-discovery. An attitude of rebellion and autonomy was born among fiction writers, which dealt a

crushing blow to the narrow and traditionalist ideas.

In the 21st century, new angles emerged in Urdu fiction to express post-colonial elements. Now, fiction writers emerged with more confidence and conviction. These fiction writers include Rashid Amjad, Asad Muhammad Khan, Nasir Abbas Nayyar and others.

Rashid Amjad's short story "The City Grown in a Pot" is a story based on the fear and anxiety that spread among the people after the imposition of martial law, but in reality, the political policies of the colonial powers are under discussion, which have imposed the fear of their power on the hearts and minds of the subjugated nations. "Gamla" is a symbol of the limited thinking of the subjugated nations who tolerate the atrocities and oppression of the colonizers, do not rebel, do not raise their voices of protest for their rights, and even when their beloved leader is hanged, the fear of the colonial powers does not allow them to raise their voices of truth.

In the story "Banjar Lahu Manzar", Rasheed Amjad describes the tragic situation of restricting freedom of expression due to fear of colonial powers. Wherever in the world, a voice is raised against oppression, fascism and oppression, the colonial powers suppress their voice. In such a situation, one's own identity is lost and the artificial faces of external powers are adopted. And the person who raises his voice for the truth is charged with a crime.

Asad Muhammad Khan's stories are a prominent example of neo-colonial elements. They expose the oppression, fear, and exploitation of the neo-colonial powers while adopting a local context. His stories often show the unfair distribution of wealth among

landlords, workers, and owners, which is actually a reaction to the hypocritical policies of the global recession. In the story "Chakar", the financial constraints of local people are discussed. How the rich see the helplessness of the poor people during the famine. They exploit them. "Dada country" is a symbol of the colonial powers who, through their policies, have kept the developing countries under economic sanctions. The fertile lands here have been barren. The concentration of capital has been limited to the rich. Dada country seizes their lands and resources in order to provide bread to the poor, specifies the working hours and days of fishing; similarly, neo-colonial powers have seized the natural resources of underdeveloped countries. In the name of modern technological facilities and investment, dominance over these resources has been achieved.

"Basode Ki Maryam" is also a symbol of economic exploitation. Where economic restrictions are imposed even for the performance of religious rituals. The local individual fails to meet his basic needs and medical resources; which is due to the unfair distribution of wealth, scarcity of medical facilities. "Kishor Khan" is a symbol of love for the language and the land, the total capital of which is to contribute to the preservation of Urdu literature. The word "fearless" in the title of the story shows the courage and bravery to stand in the face of the relentless waves of colonialism and the attachment to the soil.

The colonial powers treated the people of the conquered territories with cruelty. They were subjected to hatred, contempt, and helplessness. This hostility is so intense that the local people were named after animals. Asad Muhammad Khan points out this

colonialist attitude in one of his short stories, "Nirhadha", where "thugs", "wealthy people with power", "gold-buying pandits" and "jee-huzooriye", as well as the local downtrodden are "insects of the earth" who are always there to trample under the feet of the colonial powers.

Along with the group that has rebellious elements against the colonial powers, there is also a group of local people who accept the hypocritical policies of the colonial powers and remain as tools of the colonial powers. Asad Muhammad Khan's story "A Man from the City of Kufa" is an example of assimilation. In which there is expediency and hypocrisy. For the sake of personal interest, one becomes a tool of the colonial powers.

Nasir Abbas Nayyar's short stories show a strong resistance against neo-colonialism. Their multifaceted system of meaning comes to the fore. The names of Nasir's important short story collections are as follows: "The Smell of Soil", "The Angel Has Not Come", "A Book Written in Ashes", "A Time Has Ended", "As Long as There Is Land". Nasir Abbas Nayyar is aware of the basic motivations of neo-colonialism. His short stories show the struggle of the local individual to regain his timelessness and identity. The colonial powers consider the colonized people as animals, and the story "The Dreaming Dog" was created on the basis of this point. In it, "Malik Siraj" is an example of the oppression and power of the colonizers, who assigns the responsibility of learning the habits of dogs and knowing about their dreams. It is as if the colonial powers want to psychologically analyze the people of backward countries and impose similar economic restrictions on them.

Which destroys the identity of the subjugated nations. The ruler monopolizes their dreams. And they are made to use the things that the colonizers want to sell. This globalist attitude leads the subjugated nations to economic ruin. In the story "Where Did So Many Stray Dogs Come From?", Nasir describes the post-colonial situation in which the colonizers, adopting an exploitative attitude, psychologically overwhelm the subjugated nations to such an extent that the essence of their identity is removed from them. They become anonymous individually and collectively, believing the same point as the truth that the colonizers make them believe. The colonizers have been described as "dogs" whose rotting corpses are spreading stench in the streets. The culture of the conquered nations has been so wounded by the colonizers that the corpses now offer nothing but stench.

"Death is a common blessing," "Your law," "The business of rubble," and "The game of memory and flowers" appear to protest against neo-colonial fascism and oppression.

Muhammad Hameed Shahid's short stories deal with psychological conflict, economic exploitation, and various aspects of individual identity. His short story collection "Beyond Closed Eyes" contains stories about the conflict and disintegration of the political system. One of the prominent stories among them is "The Snow Nest", which reveals the imbalance of power in the world after September 11 and the nefarious intentions of neo-colonialism through the "death of a bird". "Bird" is a symbol of the people of the oppressed countries. Who have to face death as a punishment for their uncommitted sins. Colonial powers like vultures want to seize the resources of backward nations and innocent people are declared terrorists. The

theme of many of Hamid Shahid's short stories is colonialism. These short stories include "Marg Zaar", "Loth", "Sor in the Sky", "The Story of a Lonely Death in the Death Market", etc.

In the story "Sor in the Sky", Hamid Shahid describes the hatred and contempt of the backward people of the neo-colonial countries through various symbols. The post-colonialists have so hollowed out the roots of local culture, values, and education that now the colonial inhabitants have become more despicable and worthless than animals. The symbols of "goats," "dogs," and "pigs" reflect the helplessness of the local people and the nefarious intentions of the colonizers.

Overall, Urdu fiction writers have highlighted the abhorrent ambitions and fascism of neo-colonialism, thereby embarking on a journey towards contemporary consciousness and creative meaning.

Havashi

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