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Urdu Novel Written Under The Influence Of Progressive literary Movement: A Cultural and Civilizational Study

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Abstract

Among the movements of Urdu literature, the Progressive Movement is the most important and powerful movement. Its impact was also lasting on the Urdu language and literature. A major feature of this movement is that it brought Urdu literature closer to life. At the same time, it also emphasized objectivity and social realism.

Similarly, this movement also had an impact on the novel. Many novels were written under the influence of this movement, which greatly increased Urdu novel writing. In this regard, the names of Prem Chand, Ali Abbas Hussaini, Sajjad Zaheer, Krishna Chandra, Ismat Chughtai, Hayatullah Ansari and Qurrat-ul-Ain Haider, etc. are worth mentioning, who wrote excellent novels. Social and political aspects are clearly visible in them. In this Article we will discuss the cultural aspects of urdu novels written under the influence of Progressive Literary Movement. This paper shows the Cultural and Civilizational Study of Urdu in this aspects.

Key Words:

Progressive Literary Movement, Prem Chand, Ali Abbas Hussaini, Sajjad Zaheer, Krishna Chandra, Ismat Chughtai, Hayatullah Ansari, Rajhinder Singh Bedi, Aziz Ahmed, Ismat Chughtai, Shaukat Siddiqui, Khadija Mastur, Jilani Bano, Qurrat-ul-Ain Haider, Cultural, Civilizational.

Literature Review

Although the twentieth century began in the era of romantic fiction, progressive influences began to emerge in its first decade. For example, Chand was a romanticist, but he was also one of the founders of the Prem progressive movement. This is why he began to be influenced by this movement at the beginning of the twentieth century. Many of his novels reflect progressive trends. He was a realistic fiction writer. This is why he raised his voice against the feudal system in his novels and short stories. He stood with everyone in the freedom struggle and made sacrifices and also saw this era with his own eyes. In this way, he also wrote well on social problems. He helped to eliminate the disadvantages of caste system in society by highlighting it. The progressive movement helped to solve the social problem under the class struggle under Marxist ideas from the beginning. This list includes Prem Chand, Sajjad Zaheer, Krishan Chander, Bedi, Aziz Ahmed, Ismat Chughtai, Shaukat Siddiqui, Khadija Mastur and Jilani Bano.

During this period, Prem Chand, Krishan Chand and Aziz Ahmed wrote on culture and society from 1936 to 1947. Krishan's novel "Shikast" presents a cultural map of Kashmiri life. It presents the customs and lifestyle of kashmir. Similarly, Prem Chand's novel "Parda-e-Majaz" is also written with reference to the problems of the backward classes of society. This quote about Prem Chand is noteworthy:

“Premchand ka naam kisi taaruf ka mohtaaj nahi. Unhone apni nigarishaat ke zariye Urdu adab, khaas taur se afsanavi adab mein bepanah izafa kiya hai. Unhone samaaji, siyasi aur maasharti masail ko pesh karne ki koshish ki hai. Unke yahan haqeeqi masail zer-e-behas aate hain. Woh samaaj ke pasmanda tabqe ko apna mauzu banate hain. Woh bar-sar-e-iqtedaar afraad ki ghareebon par zulm-o-sitam ki dastaan sunate hain. Ghurbat-o-iflaas ki pareshaniyon se roshnaas karate hain. Mulk-o-qaum ki taraqqi ki baatein karte hain. Aazadi hasil karne ka josh aur walwala paida karte hain. Qaumi yakjehti aur aapsi hum ahang ki farogh ki koshish karte hain.(1)

In Prem Chand's stories we find a raw interpretation of the conflict between Eastern and Western civilizations. We also find the clash and the rebellion against traditions. We find awareness of revolutionary consciousness in him. Obviously, this was the era of achieving freedom. Therefore, Prem Chand was also influenced by this movement. In his novel "Parda-e-Majaz", an attempt has been made to tell a religious story. This novel revolves around the theory of "reincarnation". The characters of Manorma and Chakradhar are central in the story. At the same time, these two characters are born three times through the Aavagon. But their love remains incomplete and both of them go into the embrace of death and sleep eternally. Chakradhar teaches Manorma and a love relationship is established between the two, but Chakradhar is filled with the spirit of public service, so he is not able to pay much attention to Manorma. In this regard, Qamar Raees writes:

"Prem Chand ke doosre navlon ki tarah, is novel ka plot bhi do kahaniyon se banaaya gaya hai. Agar hum novel ke samaaji maqasid, kirdar nigaari aur majmui taassur ko pesh-e-nazar rakhen, toh Munawwar Ma aur Chakradhar ki kahani ko markazi kahani qaraar diya ja sakta hai. Is lihaaz se Rani Dev Priya aur Mainder Kumar ke avatar, ya unke janam janam ki kahani, saanwi haisiyat rakhti hai. Yeh baat is aur bhi paaya-e-suboot ko pahunch jaati hai ke novel ka aaghaaz Munawwar Ma aur Chakradhar ke qisse se hota hai, aur Dev Priya ki kahani ho jaane ke baad bhi novel ka qissa Munawwarma aur Chakradhar ke saath aage badhta hai.(2)

The novel presents a rich cultural and civilizational reflection of its era, from which we can learn about this environment and society in detail. For example, the girl's family visits the boy's house before the relationship. Thus, it is considered wrong for a boy to visit his in-laws before marriage after the girl has a relationship. This is a custom that is shown in "Parda-e-Majaz". Since it is a cultural custom that is still used by the inhabitants of this land. Although it is gradually decreasing with time, it is still present. The novelist disagrees with this custom and considers it necessary for a boy and a girl to meet before marriage. The story is that the girl's father

talks to the boy's father to arrange a relationship for his daughter. The boy's father agrees, but when it comes to the boy, he is reluctant and is not ready for marriage. Rather, he believes that marriage is a shackle that will prevent him from working for social reform. The girl's father explains that my daughter will not create any obstacle in your work. Thus, he is also ready to introduce her to his daughter. The boy's name is Chakradhar and the girl's is Ilia. This situation is depicted by Premchand as follows:

“Chakradhar barey kashmakash mein parey.
Usoolan woh shaadi ke maamle mein auraton
ko poori azadi dene ke haami they, par darr
rahe they ke agar is haseena ney mann
pheeeka kar liya toh muft ki zillat hogi.
Bohot hes-beis ke baad boley, "Mein aap sey
sach arz karta hoon..." Jabshudanandan ney
baat kaat kar kaha, "Inn heelon se aapka
daaman chorne wala nahi hoon. Elia unn
chanchal larkiyon mein nahi jis ke samne ja
kar aap ko sharminda hona parey. Aap uss ka
bhola pan dekh kar khush hongey. Haan,
mein aap ki khatir se itna kar sakta hoon ke
aap ko apna mehman batlaon aur kahoon ke
aap Agrey ki sair karne aaye hain."
Chakradhar ney phir uzr kiya, "Kya yeh
mumkin nahi ke mein kuch dinon baad hazir
ho jaaon?" Judanandan ney sir hila kar kaha,
"Nahi, mein is kaam mein tawaquf nahi karna
chahta. Mujhey toh is me bhi koi aitraaz nahi
ke ussey dou chaar roz ke liye yahan le aaon
magar aap ke ghar waley ussey pasand karein
ge?"
Aur Chakradhar ko uzr ki gunjaish na rahi.
Chalne par raazi ho gaye. Taaleem ke saath
rasoom ki qaidein bhi dheeli par jati hain.”
(3)

This quote reflects our culture because such problems arise in matters of relationships. Even though girls still hesitate, on the other hand, even boys of status are not ready so quickly. Another character in the novel is mentioned, Bashal Singh, who himself was a good person and a good character, but as soon as wealth started coming to him, he followed in the footsteps of his ancestors. A significant change began to occur in his ideas

and thinking. For his subjugation and the ritual of tilak, he ordered his workers to collect taxes from the subjects. Now, as is the rule of our society, if a king is cruel, his workers get a free hand and they break the rules of oppression and oppression on the poor. This wrong custom that Prem Chand has described is still present as a stigma in our social and cultural values. Similarly, the landlords were forced to work. The wheelbarrow complained about this oppression, but the king did not pay attention. On which Chakradhar got angry and said sadly that all this luxury and oppression will end one day.

In "Parda-e-Majaz" it is also mentioned about the class difference in India that people from the upper caste did not have any contact with people from the lower caste, nor did they shake hands with them, nor did they eat with them. Chakradhar was also against this custom and he wanted to end it. Although this custom has ended now, it existed at that time

In "Parda-e-Majaz", Prem Chand has talked about farewell, marriage and other ceremonies and has shed light on the social and cultural style of that time. For example, what was given to the girl at the time of farewell? Similarly, what was spent on the wedding. Just as in this present society, the girl's parents spend on the wedding and how these customs are performed.

Krishan Chander is also counted among the progressive creators. His representative novels include "Shikast", "Jab Khait Jagay", "Ghaddar", "Toofan Ki Kalyan", "Dil Ki Wadiyan So Ghayen", "Ek Gaddhy Ki Sarguzisht", "Ek Aurat Saat Deewanay" and "London Kay Saat Rang". His novel "Shikast" sheds light on the Kashmiri social life. Khalilur Rehman Aazmi writes about this novel:

“Krishan Chander ke is novel mei bhi, romantiyyat hi ke raaste aaye hain. Iska hero, sarta ha hua shayarana mizaj rakhta hai, aur uski zindagi ka sabse ahem masla maujud maashi aur tabqaati nizaam mei mohabbat ki nakaami ka masla hai; magar is novel ke ben-us-sutur mei, Krishan Chander ne maashi kashmakash, fursuda rasoom-o-aqaid aur zaat-paat ke bandhanon ki badi achhi akkaasi ki hai.”(4)

Shayam and Vanti are the two main characters in the novel. Both are bound by the ropes of love, but between them personal and class conflicts and issues of poverty and wealth are discussed. Society comes between their love and then they finally go to the embrace of death.

“Yeh novel is jadeed daur ki intishaar,
bechaini aur karb ko bhi poori tarah se pesh
karta hai. Qadron ki tabdeeli se naujawano ke
zehnon mein aur khayalat mein jo tabdiliyaan
ho rahi thiin ya paida ho chuki thiin, un ko is
novel mein har jagah numayan kiya gaya hai.
Yeh tamam baatein Kashmir ke fitri husn-o-
romaan angez pas-e-manzar mein pesh ki
gayi hain. "Shikast" mein fursuda nizam ke
muqable mein sehatmand aur taaza-o-tawana
naujawan ki fitri sehatmand mohabbat ki
"shikast" pesh ki gayi hai. In dono ki
kashmakash ko pesh karte hue Krishan
Chander ne fursuda nizam ki fauladi aur
mazboot giraft ko zahir kiya hai jis mein
Shyam aur Vanti ki mohabbat kamyab hoti
hai na hi Chandra aur Mohan Singh ka ishq
kamyabi hasil karta hai.”(5)

The novel shows the conflict between new and old values. By presenting the old and outdated system, its effects on love and affection are examined in terms of personal ideas. Mohan Singh is a Rajput young man and Chandra is a young girl from a low caste. Mohan Singh gets injured while playing hunting in the forest. His relatives take him to the hospital. Here is an excerpt from this.

“Krishan Chander ne is muaashray mein
qaim shadi byah ki rasoom, shadi ke liye
biradri ki ahmiyat, rishta apni biradri mein
karne ke fawaid, larki ke khandani hone ke
faide waghera ko bari tafseel se bayan kiya
hai. Shyam ka rishta ek bare gharane mein
tay hota hai. Iske walidain aur ghar wale is
rishte se khush thay lekin Shyam ko koi
musarrat na thi.”(6)

The novel "Shikast" describes in detail the benefits of marriage within the caste community and outside the family among Kashmiri families. It also tells how harmful marriage outside the family is. The

novel describes in detail an ancient Kashmiri custom called "Litri" in which the people of the village used to cut grass together. On this occasion, a drum beat would also be arranged. Later, after finishing work, everyone would sit together and eat. Jiggery syrup would be made. This quote regarding this "Litri" can be seen:

“August ke wast mein ek suhani subah ko
Tehsildar Sahab ne kachehri ki zameen litri
lagwai. Wasee bagh aur kheton ki mendhon
par aur saran ghati par peeli peeli sunehri
ghaas sarsara rahi thi. Aaj Ruri aur Nami
bohat sawere uth kar bagh mein litri walon ki
tayariyon ko dekh rahe the. Rassian aur
rasse bate ja rahe the aur darantiyaan tez ki ja
rahi thin. Shyam ki walida bhi aaj bohat
mashgool thi. Pachas saath aadmiyon ke liye
khane ka bandobast karna tha, peene ke liye
gurrh ka sharbat aur lassi bhi chahiye. Naukar
aur piyade bhagam bhag nihayat mustaidi se
mukhtalif kaam sar anjaam de rahe the. Ravi
aur Nami jagah jagah khushi se bhagte hue
shor machate hue ghoomte phirte the. Phir
dhol wale aa gaye aur dayen haath mein
chamre ki siyah patti pehne hue unhon ne
aakar Tehsildar Sahab ko salaam kiya aur
nakh ke darakht ke neech apne dhol rakh kar
baith gaye.(7)

On this occasion, there was an atmosphere of love and unity among the people and they supported each other in every sorrow and pain. At the same time, there was no difference between the rich and the poor. People happily tried to do more and more work in an attempt to outdo each other in work. As the rule is that there is blessing in coincidence, then all the grass would quickly disappear and there would be a dance to the beat of the drum. Here is another quote in this regard.

“Sharbat aur lassi waghera pi kar sab log
tayyar ho gaye, un logon ne ghaas kaatne ke
liye sab se pehle ghaati ko chuna. Jo ek
dhalaan ki soorat mein neechey dhaan ke
khet se ja mili thi. Yahan saare litri walon ko
do hisson mein taqseem kiya gaya. Ek hisse
ka sardaar Mishar Gangu bana. Dusre ka

Dulla. Dono ke saath chaalis pachaas ke qareeb aadmi thay. Ek hisse ko baagh ke us sire se bithaya gaya jahan se ghaati shuru hoti thi. Yeh hissa Mishar Gangu ke hawale kiya gaya. Dulle sardaar ne apne aadmiyon ko le kar dhalaan ke wasat mein phaila diya. Ab is tarah goya ghaas kaatne walon ki do jamaatein ban gain. Mishar Gangu ki jamaat ka kaam yeh tha ke woh ghaas ko kaatte hue ghaati ke wasat mein pahunch jayen aur Dulla aur us ke saath ghaati ke wasat se jo ghaas kaatte hue chalein to neechey dhaan ke kheton mein ja pahunchen. Dhol bajne laga aur log Khuda ka naam le kar ghaas kaatne lagey.(8)

In this novel, we get to know about a special ceremony of Kashmiris called "Litri", which is an important part of their civilization and culture. Apart from this, Krishna Chandra has also described the details of women's ornaments and adornments. Since women also participate in this ritual or festival, the make-up and adornments done to go there and the clothes and ornaments worn are described in detail in the following excerpt

“Auratoun nay sosani kay dupattay orrh rakhay thay. Neeli ya kaali chheent ki qameez aur chheent ki shalwar ya safaid khaddar kay dupattaay jin par kaali ya surkh kor lagi hui thi, aur phool daar sosi ki qameez aur shalwar, sirf teen rang nazar aatay thay. Neela, kaala aur surkh, kyun kay safaid koi rang nahi hai. Jo jawaan auratein theen. Unhoun nay umuman surkh libaas zein tan kiya tha. Adhairr ya burhi auratein umuman neela ya kaala rang pasand kartein theen, auratoun kay haathon mein chaandi ya 'khot' kay karay thay. Yeh 'khot' wahan kay sonar khaas tour say un auratoun kay zewarat kay liye tayyar kartay thay. Iss mein taamba, jast, peetal, loha, har qism ki dhaat istemaal hoti theen aur jab zewar tayyar ho jata tha tou uss kay upar sonar chaandi ka malama kar detay thay. Pas yehi 'khot' kay zewarat. Iss 'khot' kay zewar umuman kisaan auratein pehnteen

theen, karay aur kaanoun ki baaliyaan aur
galay ki pansaliyaan.(9)

The above quote suggests that the novelist has a lot of knowledge about the special clothes worn by women. Krishan Chandra's knowledge about the special clothes worn in this ritual is also excellent. Here, he also knows the designs and names of the clothes and also what age a girl or woman wears a dress of a certain color. Also, he has a complete understanding of fake and real jewelry. Jewelry that is alloyed is called "artificial" nowadays. However, he has given complete details of the special clothes, jewelry and makeup of Kashmiri women. It seems that he himself was present at this event and a complete X-ray of the color, design and type of each woman's dress was done. This helps in understanding Krishan Chandra's cultural consciousness. In "Shikast", Krishan Chander has also drawn a good map of Kashmiri markets to see what happens when shopping for the fair is at its peak in the market. He writes:

“Ujaar khandaron mein thodi der ghoomne
ke baad woh us taraf chalee gayee jahaan
mela laga hua tha. Sunaron ki dukaanon par
aurton ki badi bheed thi, jo nihaayat
inhimaak aur shauq se 'zewaraat ki numaish'
mulahiza kar rahi theen. Zewaraat ki numaish
karte karte sunar log apni jinsi tafreeh ka
samaan bhi baham pahunchaate jaate the aur
kapde, angoothiyon aur baaliyon ki tareef
karte karte apne gaahakon ke husn ki bhi
tareef kar dete, ya koi aisi dabi hui chot kar
jaate ke aurton ke jhumghaton mein qahqahe
goonj jaate. Shyam ne dekha ki in mauqon
par gaaon ki aurtein bhi jawaabi hamla karne
se na chookti theen aur is khule mazaq ko koi
bhi bure pairaye mein na leta tha.(10)

In short, this novel by Krishan Chander fully reflects the cultural and social values of Kashmiri society and thus we can present his novel "Shikast" as a document regarding that era, with the help of which we can gain awareness of the customs and civilization there.

Ismat Chughtai holds an important place among the important psychological female novelists of Urdu. She also had a connection with progressive literature. Ismat's novels include "Terhi Lakheer", "Ziddi",

"Masooma", "Sodai", "Dil Ki Dunya" and "Ajeeb Aadmi". Here, the purpose of mentioning her famous and well-known feminist novel "Terhi Lakheer" is based on the statement of a girl shaman. In this novel, the psychological, social and cultural problems of middle-class women have been exposed. This novel presents a complete cultural mirror of the birth, education and training, upbringing, marriage and the rest of the life of a shaman. Here are Khalilur Rehman Aazmi's words regarding this novel:

“Hindustani muashrat mein akhlaqi
pabandiyon aur jinsi shaoor ke munasib
nashonuma paane ki wajah se mutawasit
tabqe ki zaheen aur hoshiyar larki jis tarah
nafsiati uljhano ka shikar hoti hai aur is ka
asar zindagi ke tamam shobo par jis jis
nauiyat se parta hai, is ki jitni kamyab akkasi
Ismat ne ki hai, us ki misaal mushkil se milti
hai. Yeh novel sahih maanon mein nafsiati
novel hai aur zindagi ke chote chote masail
aur juziyaat ke zariye jis tarah Ismat ne
nafsiati girhon ko khola hai woh ek mojaze ki
hesiyat rakhta hai.(11)

In this novel, their lives are clear about the middle households. In this way, they are fully aware of customs, marriage and relationships. Readers also get information from different rituals. For example, the wedding ritual, the birth ritual and the small rituals are completely exposed.

In this novel, Shaman's older sister's husband dies, so the world of the poor becomes dark because in Indian society the widow is considered abusive. They believe that she has eaten her husband. In this way, the life of your woman becomes awkward and eager. She cannot wear a zirconal clothes, nor is she eligible to attend rituals such as opportunities such as marriage, engagement and circumcision. Think that this helplessness is considered untouchable. This is also a clear example of this when a woman was harassed by her husband in ancient Hindus after her husband's death. In the era of rape, although the ritual of "satti" was over, the practice of declaring a crocodile woman was still pending. Shaman's sister's husband was called back after the death of her husband. And it began to be heartbroken in different ways. But she was thinking of herself as a bad thing. See the quote from the "Terhi Lakheer" in this regard:

Bari Appa ghareeb ki zindagi ka sahara yeh " do nanhi munni janen hi toh theen aur us ki zindagi mein reh hi kya gaya tha. Siwaye aahon aur siskiyan ke, yeh umr aur randapa? Magar woh ab pehle se bhi ziyada badmizaj ho gayi thi. Goya bewa ho kar woh bara teer maar kar aayi thi. Churiyan aur rangeen dupatta nahi odhti toh yeh sab logon ke upar ehsan toh nahi kiya tha. Randape mein zindagi ke din guzar kar woh mare hue miyan ke sath sath jeete jagte saas, susar aur maa baap ka bhi sog kar rahi thi, jab koi khushi ka tyohar aata woh apna natak shuru kar deti, ek kone mein munh lapet kar par jati aur bain shuru kar deti. Jaldi se ghuli hui mehndi phikwa di jati, churi wali hush hush kar taal diya jata. Sewaiyon ka zarda pakna multavi ho jata, eid ki choti aise mil jati goya amaa par qarz aati thi ya woh apni jaan ka sadqa dene par majboor hain.(12)

This quote describes the problems of a widow. It is a natural thing that a widow has no place in our society. The reason is that if he becomes a widow in his youth, then his life becomes a punishment. Because if there is no child or small, the life of helplessness is over and suffers from various problems. Fortunately, if his parents and siblings are alive, they call him back to his house where he is heartbroken in every way, but it is generally that he does not spare any of his psychological problems and his husband's grief. Yes, if he is wise then he is calm. This is a problem that remains the same today. But our religion Islam offers the best solution that marrying a widow is very rewarding. The reason is that the psychological problems of this widow are eliminated. These issues were being dealt with with Shaman's older sister:

“Numaish aayi aur Bilqees ki wajah se Shuman ko kayi dafa jaane ki ijazat mil gayi. Numaish bhi ek azeem-ush-shan tehwar hai. Saal ke saal maidan-e-hashr bapa hota hai. Saal bhar ke soye hue murde soor ki pukar per jaag uthte hain aur Hindah zan ke liye armanon ki duniya mein basant khil uthti hai. Khareed o farokht ke liye take kis ke paas

hote hain. Dusre numaish mein kaun
bewakoof khareed o farokht mein waqt
ganwaye. Ek aafat bapa hoti hai jis dukaan
per jao kaali sherwaniyon aur kaale burqon
ka jhamghat burqon ki majaal nahi jo yak
dum ke liye inn sherwaniyon ke saaye se
door reh sakain. Bunde kharido wahan
mojood churiyan chhanto haath ghisaye dete
hain. Saariyon ki dukaan per khade awaazain
kass rahe hain khilonon walon ki dukaanain
phati pari hain. Garz jahan dekho korh baale
phankaar rahe hain. Larkiyon hain ke
badhawas hui jaati hain. Agar shikayat karti
hain to ulta apna aana band! Garz sooli per
jaan latki hai waise be korh rehalon ke bhi
duniya talkh aur ujri hui, daant dapat kar door
hata diya to baqi kiya reh gaya numaish
mein? Yeh jagmagate jawahirat? Woh zareen
malbousat? Jee nahi yeh auron ki daulat hain.
Muflis talib-e-ilm ko to apni zinda dili hi
mein hazaron numaishein mil jayengi(13)

In this quote, a component describes a component in detail regarding the annual exhibition of Aligarh Muslim University. Because it holds all kinds of jewelery and toys for women. Then women have the obsession with these things anyway. So there is a lot at this festival. The reason is that rape himself studied at the same university. Therefore, she highlights the cultural and cultural consciousness of every event of this educational institution.

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