

Feminism in Pakistani Urdu Short Story

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Abstract

In Urdu ghazals with Feminism, Ada Jafri, Kishor Naheed, Fahmida Riaz, Parveen Shakir, Azra Abbas, Musrat Shaheen, Shaista Yousuf, Mumtaz Mirza, Shabnam Shakeel, Jahan Ara Tabassum, Humaira Sadaf and Hamida Shaheen etc. introduced women to resistance, reshaped women and liberated them from the clutches of the four walls and the imaginary God. The Urdu tanithism style contains self-confidence, self-knowledge, challenge, disagreement, criticism, resistance, the desire to survive, a voice against exploitation, and belief in oneself.

In the Eastern patriarchal society, a woman is half a human being. A woman is absent from the creative and artistic world. In social terms, a woman is not self-sufficient, but a parasitic existence. A woman does not participate in the creation of the environment and the world. A woman is the soul of the ghazal, but a ghazal singer. A soul is a celebration, but an organizer of the celebration. A gift, a servant, but not a queen. A body and beauty are abundant, but devoid of intellect and wisdom. And they are optional, but not autonomous.

Urdu feminist literature has provided a true understanding of women in the world of fiction through abstraction, sexuality, symbolism and psychological analysis. Bano Qudsia, Ismat Chughtai, Zahida Hina, Altaf Fatima, Zaitoon Bano and others have presented women's problems and their solutions in fictional language. Similarly, Munshi Premchand, Krishna Chandra, Rajendra Singh Bedi, Manto and Ahmed Nadeem Qasmi have also written countless and immortal writings on topics related to non-feminism.

Key Words:

Feminism, Pakistani Urdu Short Story, Ada Jafri, Kishor Naheed, Fahmida Riaz, Parveen Shakir, Bano Qudsia, Ismat Chughtai, Zahida Hina, Altaf Fatima, Zaitoon Bano, Munshi Premchand, Krishna Chandra, Rajender Singh Bedi, Manto, Ahmed Nadeem Qasmi.

Literature Review

Islam has made women more worthy of respect and honor. Although different religions have different and controversial views on women, despite this, we as Muslims consider women more worthy of respect. When we look at this in a historical, cultural and religious context, each religion has its own unique perspective. Its history is very old and it is important in terms of shaping our mindset. Most religions have a biased and exploitative attitude towards women. This is why "Tanisit" is the name of a thought that condemns the mistreatment of women in previous religions. The main objective of this movement is to protect the rights of women at the political, religious, social, economic and educational levels. Most often, women were treated equally. For their sexual comfort, they were emotionally blackmailed or used various tactics to make them lovers, otherwise this woman was always worried about her rights through some other means. And if she said anything against the oppression of herself anywhere here, she faced oppression. Therefore, she continued to face negative propaganda like a speechless animal and thus she was made a symbol through mental and physical violence. The woman was hanged and given the color of suicide or her voice was silenced. In this regard, later the writers of the feminist perspective lit a new candle through consciousness and perception and thus the woman got a new spirit and energy. This is the reason why Islam put the honor of the woman at the first place and thus only Muslims gave the woman the highest status. Even now, many initiatives are taking possession of the financial resources of the woman instead of giving her real rights. They are doing negative propaganda through the negative propaganda of the media war and thus trying to revive the memories of the old times. In this regard, various cultural, social and historical references are being used about the woman, but today's woman .has woken up and knows how to talk about her rights

If we examine Urdu poetry or prose, they have raised their voices at every level regarding the rights of women. In this way, poets have

expressed the historical and superficial ideas, confusions, thoughts and concepts regarding women that were against women in a male-dominated society. For example, women poets have written about gender discrimination, ancient customs and traditions, discriminatory behavior, tyranny, religious and social hatred and sexual exploitation. These include Ada Jafri, Fehmida Riaz, Kishor Naheed, Yasmin Hameed, Shabnam Shakeel, Parveen Shakir, Shahida Hassan, Sara Shagufta, Mansoor Ahmed, Shahnaz Muzammil, Fakhra Batool, Yasmin Gul and Hamida Shaheen, etc. Among the writers who have written about women's rights in Urdu prose, there are many names like Qiraat-ul-Ai Haider, Hijab Imtiaz Ali, Jamila Hashmi, Shaukat Siddiqui, Abdullah Hussain, Nisar Aziz Butt, Bano Qudsia, Mumtaz Mufti, Intizar Hussain, Jilani Bano, Razia Fasih Ahmed, Bilqis Riaz, Salim Akhtar, Asghar Nadeem Syed, Razia Butt, A.R. Khatun, Fatima Soraya Bajia, Bushra Rehman, Khadija Masratur, Mumtaz Shireen, Ahad Nadeem Qasmi, Khalida Hussain, Neelam Ahmed Bashir, Bushra Ijaz, Nayar Iqbal Alvi, Atiya Syed, Zahid Hana, Umm-e-Amara, Salma Kanwal, Rifat Siraj and Umeera Ahmed, according to the novels. Here we will talk about the works of various women fiction writers regarding feminism in Pakistani Urdu fiction. Sajjad Haider Yildirim made his name among the early writers of Urdu fiction. His stories "Kharistan va Gulistan" Nasreen Noosh, "Chiriya Chade Ki Kahani" Chiriya and "Nikah Sani" Biwi represent his feminist consciousness. His stories present the romantic aspect of women. Premchand's stories are famous for their rural life as well as the dominance of men and the highs and lows in the relationship between husband and wife. Along with this, the selfishness of men is also included. His stories "Khak Parwana", "Milaap", "Alihadgi", "Mazar Atishin", "Wafa Ki Devi", "Mas Padiya", "Nai Biwi", "Sati", "Kafan" and "Bodhi Kaki" contain some material regarding feminist consciousness. The progressive movement defined the place of women in terms of political and social consciousness, coercion, psychological problems, sexual confusion and social inequalities. His short stories include Sajjad Zaheer's "Seni Nahi Ati", "Garmiyan Ki Ek Raat", "Dulari" and "Phur Ye Hungama", Rashid Jahan's "Nai Masabiin" and "Chhdai Maa", Hayatullah Ansari's "Bharre Bazar Mein" and "Akheri Khosh", Ahmed Abbas's "Paoon Ke Phuol", Balwant Singh's "Kali Tetri" and Termite, Akhtar Hussain Raipuri's "Kaghiz Ki Nao" and "Gungi", Qazi Abdul Ghaffar's "Laila Ke Khuttar", Hajra Masood's "Ek Bachchi" and

"Sargoshiyan", Krishan Chandra's "Mahalakshmi Ka Pul", "Mobi" and "Khahar", Rajinder Singh Bedi's "Chhokri Ki Loot", "Grahni" and "Abduction", Ismat Chughtai's "Haft", "Lihaf" and "Thoori Si Pagal", Qudratullah Shahab's "Maaji" and "Ayesha Aagi", Saadat Hasan Manto's "Kali Elements of Tanishism are found in "Shalwar" and "Boo", "Secretary", "Hasb Nasab" and "Singhar Dan" by Qiraatul Ain Haider, "Afandi", "Sarkh Gulab", "Tanka Ka Sahara" and "Kan Ras" by Ghulam Abbas, "Ma'am", "Kheel" and "Masi Gul Bano" by Khadija Mastur, etc. The story of Aisha's purity is told in Qudratullah Shahab's "Aisha Aa Gayi". Although her father Abdul Karim shows himself to be pious and virtuous, he becomes virtuous again with the arrival of Aisha. "Yakhda" Dilshad is the daughter of Maulvi Ali Bakhsh. But during the riots of the Partition of India, she was raped by various people. Here is an excerpt.

”Yeh dharti mere liye firdous ki sarzameen "
 aur yahan ke Musalman mujhe Shafiq bhai
 dikhai dete thay, magar yeh bhai hawas-naak
 shikari nikle. Unhone meri jo khatir madarat
 ki hai, uske tufail mein tap-diq ki mareez
 hun.... Mein un majburon mein se hun jo
 hansa khushi pakore nahi kar saktein, besan
 nahi kar saktein, aur is paak sarzameen mein
 saikron, shayad hazaron ki taadad mein
 hun”(1)

The above quote shows that Qudratullah Shahab has described the real reality of the Muslims of the present day through the words of Dilshad.

The main character of Ahmed Nadeem Qasmi's story "Parmeshar Singh" beats his daughter for something. But his wife explains to him and says.

“Beti ko bura na kaho, beti bari miskeen hoti
 hai, yeh toh aik musafir hai bechari, hamaray
 gharonde mein sustanay beth gayi hai. Waqt
 aye ga toh chali jaye gi. Aur ab Amarkot se
 zara sa bhi koi kasoore ho jaye toh, aapke mein
 nahin rehta. Yeh tak bak deta hai ke betiyan,
 biwiyan aghwa hoti theen yaaro, yeh nahi
 suna tha ke panch chey baras ke betay bhi uth
 jatay thay.(2)

Saadat Hasan Manto has expressed his feelings of femininity in "Sharifan" regarding the riots and the partition of India. Similarly, Naseem Akhtar of "Anjam Bakhr" migrated to Pakistan due to the riots, but she was raped here too. See

“Naseem Akhtar ko yeh maaloom na tha, keh
yeh aurat shareefon ke muhalle ki bari
phapha kutni hai. Shareefon ke muhalle mein
kai ghar tabaah-o-barbad kar chuki hai, kai
larkiyon ki izzat unne-paune daamon bikwa
chuki hai. Kai naujawano ko ghalat raste pe
lagwa kar apna ullu seedha karti rahi hai.(3)

Similarly, in Khadija Mastur's "Bhoora", Bhoora's fiancé's parents die in a riot and Bhoora also disappears somewhere. Later, she meets Zahooran who says.

“Yeh sab toh jabran hota hai. Bapu ke baad
kaun deta roti? Kothiyon mein kaam kar ke
pait bharti thi. Par bhure, yeh shehri babu
bade kharab hain. Har saal is hospital mein aa
kar kache bachche janti hun. Mar mar kar
jeeti hun. Babu sahib apne kisi bere,
khansame ko mera shohar likha jaate hain. Is
bare mein woh khansamaan kehta tha ke
Zahooran aise kab tak chalega, mere saath do
bol padha le, tujhe le kar door bhag
jaunga”(4) ”

The story of Mirza Riaz's novel "Bojh" is that many women were raped, brutally tortured and murdered by Hindus, Sikhs and Muslims. The main characters of this novel, Salim and Asiya, love each other and their wedding date was fixed, but the partition riots started and thus the wedding could not take place. Here is an excerpt.

Usi ke tasavvur mein auratein cheekh rahi
theen, murdah aur bejaan auratein, auratein
jin ki chatiyan kati hui theen. Jin ke chehron
par zulm aur istibdad ki khooni dastaan
kanda theen, zakhmi aur apahij auratein,
goongi aur behri auratein, jin ki aankhon ke
aansu hamesha ke liye khushk ho gaye the.
Jin ke liye is matam kade mein koi jagah na
rahi thi, zindagi ki tamam rahen masdood ho

chuki theen, insaniyat ke darwaze band ho
chuke the aur jo society ke liye ek mustaqil
bojh ban chuki theen, ek musalsal aur abadi
bojh.”(5)

Intizar Hussain's short story "City of Sorrow" tells a story about human insensitivity, cruelty, and barbarity. The honor of a mother, sister, wife, and daughter was being auctioned off. See this excerpt in this regard.

“Mein ne naujawan se poocha, 'Yeh teri kaun hai?' Bola ke, 'Meri behen hai.' Mein ne kaha, 'Tu isey barhana kar.' Yeh suna toh ladki par wehshat taari ho gayi, 'Yeh meri behen hai!' Mein ne kaha, toh naujawan ne faryaad ki, 'Aisa mat karo, yeh meri behen hai!' Mujh par wehshat sawaar thi, mein ne neyam se talwaar nikali aur chillaya ke, 'Tu isey barhana kar!' Barhana talwaar ko dekh kar naujawan khauf se thar-thraya, phir larazte haath se behen ki saari ki taraf badhe aur us saanwali ladki ne ek khaufnaak cheekh mari aur dono haathon se munh dhank liya... Aur un larazte haathon ne mere saamne...' Dusre aadmi ne teesre aadmi ki hairat ko yaksar faramosh kiya aur apne ussi jazbe se ma'ra lehje mein poocha, 'Phir tu mar gaya?' 'Nahi, mein toh zinda raha...' 'Accha.'”(6)

Hajra Masroor's short story "Bhaag Bhari" deals with the sexual exploitation of a maid. When the maid's mother wants to say something about this, the owner's wife tells her.

Bari malka Bhagbhari ki maan ko rok rahi thi ke bachay walay ghar mein rona mat dalo, lekin jab woh apni bachi ki halat ke bain hi karti gayi, toh bari malkani aapay se bahar ho gayin ke teri larki khud mastana hui hai. Toliya rakh kar wahan ruki kyun? Mard hai kya kare, aur yeh bhi kaha ke bari beti ki izzat ki duhai dene wali aayi. Woh din bhool gayi, jab tera khawand kheton par hota tha aur tu..." Bari malkani aur bhi jal gayin ke dekhen kaun hain Maryam bibiyan, jinhen tu pukar rahi hai, is par voh dheere dheere khamosh ho gayi, Bhagbhari ki maan, jab

ravayye se baz na aayi, toh malkani ne usay
 dhakke de kar ghar se nikal diya. Jatay huay
 woh Bhagbhari ko le jana chahti thi, magar
 jawab mila, "Nahi jayegi, aaj bohat kaam hai
 haweli mein, sab rishte naate wale jama hain,
 aisi kaun si maut aa rahi hai Bhagbhari ko.(7)

Dr. Salim Akhtar's short story "Aur Hasti" tells the story of a shroud theft as well as a crime against a dead body. Similarly, another short story of his, "The Decline of Santa Clara", tells the story of sexual violence and the lustful desires of scoundrels. When such women give birth to a boy or a girl, society punishes these children by saying that they have no father. Thus, those children continue to suffer more punishment in life than death. When a girl asks her mother about her father, what should the helpless mother answer her? See.

Mujhe kai mardon ne mil kar kharab kiya aur
 woh bhi Christmas wale din! Yeh badqismat
 Christmas ke is hadse ka tohfa hai, kisi ne
 meri baat pe yaqeen na kiya, mein shareefon
 ki basti se nikalne par majboor ho gayi,
 tanha, ab mein akeli rehti hoon aur isi tarah
 rozi kamati hoon, jis tarah rozi kamane wale
 ka ek darwaza mere liye khula chor diya
 gaya. Khud mein bhi nahi jaanti ke yeh kis
 mard se hai, woh kai the, shikari kutton ki
 manind Christmas ki sharaab ke nashe mein
 andhe, apni hawas ki boo ke aseer, mein roii
 chillai, duhai di magar koi madad ko na aaya
 na sunwai hui, aur yeh ahmaq larki baap
 mangti hai aur woh bhi Christmas par.(8)

Muhammad Yahya Khan, in "Zehrbad", describes the problems of Christmas pranksters and makes sexual violence against them a topic. This story also mentions a poor woman who is begging from her drunk husband and, upon returning at night, tortures her and collects all the money from her. See.

“Aa gayi haraamzaadi! Apnay budhay aashiq
 ki tehal seva kar ke, do chaar geeli geeli
 galiyon se uss ka swaagat kar ke andar
 ghaseet leta, chaadar ka pallu, shalwar ka
 nefa, neeché upar, badi bedardi se tatolta,
 hamesha khaali haath hi aao, dawa daru, note

rupiya paisa tujhe tera aashiq na deve hai?
 Arrey bherro, khacharwa uss ki koi mundri,
 ghari hi le aati marti, agar uss ki bahu,
 potiyan mauqe par maujood hoti, toh qadre
 bachat ho jaati, warna woh do thappar dharne
 se bhi baaz na aata, maa behen barabar kar ke
 woh barabar ke kissi jhonpade mein
 television dekhne ghuss jaata aur iss janam
 jali ke buss mein sada waqt ya fariyaad karna
 toh kuja, rona ya karahna bhi nahi tha.”(9).

Ahmed Nadeem Qasmi also has prominent stories from a feminist perspective. For example, in "Masi Gul Bano", the main character Gul Bano suffers from hysterical attacks. Gul Bano suffered from this disease throughout her life. Once, she started being given marriage advice. See this excerpt.

”Kuch bhi karein, Tajjo ki foran shadi kar do.
 Jawani ki angeethi par chup chaap apna
 maggar phoonkte rehna kisi kaam ka nahi
 hai, aur tumhari Tajjo, toh bilkul jhalakti hui
 larki hai; uski shadi kar do. Dulha aaya toh
 jinn chala jayega. Jinn ne dulha ki aamad ka
 bhi intezaar na kiya, woh mehndi ki khushboo
 se bhaag nikla." Jaise kisi shayar ne kaha:
 "Kab tak jawani chupaye gi apna rang-e-
 shabab, mehndi ki khushboo se bhi chhup na
 sakegi aag”(10).

Neelam Ahmed Bashir often deals with themes of sexual violence. For example, this sin has been committed against minor girls and even children. In her short story "Parda Utta Hai", a maid leaves her five- or six-year-old daughter in her master's house, and the master of the house rapes her, which angers the maid, but her husband is insensitive and unscrupulous and takes his daughter to eat ice cream. In another short story "Ek Aur Darya", a girl, fed up with her husband's taunts about her infertility, intends to commit suicide and wants to be thrown into the river, but the waves of the river carry her to the other bank and break her. Similarly, in another short story by Neelam Ahmed Bashir, "Gham Hasti", the hospital staff commits sexual misconduct with patients, and the bigwigs of the hospital are involved in this crime. See an example.

“Aik dum meri nazar ICU hall mein chalte
 safaid coat mein malboos aik hayuley par ja

pari, yeh wohi subah wala lab technician tha,
 jis ne mera blood test kiya tha. Hayuley ko
 comey mein pari baykhabar professor ke
 sirhane khara pa kar pal bhar ko mere dil ko
 tasalli ho gayi, chalo mein to blood test se
 bach gayi, woh us ke qareeb khara ho gaya,
 phir khare khare us ke beinteha qareeb ho
 gaya. Itna qareeb ke ab woh mujhe alehda se
 nazar nahi aa raha tha, Tower of Silence par
 rakhi hui laash ko aik bara bhooka gidh
 thonge maar maar kar nochne laga. Mere
 saare jism mein bareek bareek si suiyan
 chubhne lagin aur saans phir se ukhar gayi.
 Oh Khudaya! Aik majboor bebas aurat ke
 saath itna bara zulm, ghazab Khuda ka dil ki
 mareez, phir khatre ki halat mein itna
 andhera! Itni haiwaniyat! Mein bebasi se
 karwatein badalti rahi, neend ke samandar
 mein dubtey ubharte raat beet hi gayi”(11)

In Bushra Ijaz's stories, there are incidents of sexual violence at the shrines of the gurus and the insensitivity of the entire family of the gurus. In the story "Ababeel", a woman is sexually abused by the son of the Shah Sahib. All this was growing under the cover of his anchors. The girl finally came to the attention of the people because of her growing belly. Then, by the order of the Shah Sahib, she was stoned to death and at the same time, her humiliated son became a guru, that is, a devil became more empowered to rape more people. See the excerpt.

“Woh saaray jo bay-behra thay, najane
 kahan se khaali kandhon par shaklen dhare
 charh doray, kankar pakray, sholay ugaltay,
 unn ki qiyadat khoh walay Pir Sahab kar
 rahay thay. Jo bay-aulaad aurton ko sahib-e-
 aulaad karne ke silsilay mein bohat shohrat
 rakhte thay, darwazay ke samnay shor barhne
 laga, jis mein numayan aawaz khoh walay Pir
 Sahab ki thi. Nikalo bahar us fahisha ko jo
 pait mein najane kis ka gunah chhupaye
 baithi hai. Ghazab Khuda ka Allah walon ka
 bhi sharm nahi, unn ke pahlu mein chakla
 khula hai”(12)

Nayar Iqbal Alvi has exposed the problems of women coming from abroad. In his story "Room No. 323", a girl comes to his country from a foreign country, and her spoiled nephew, not finding a relationship for his daughter, rapes the girl with his friends. When she goes to the police station to report, she comes across another culture. He says.

“Mrs. Khan! Aap ki beti European mizaaj ki azaad larki lagti hai, shayad apni marzi se apne kisi aashiq ke saath chali gayi ho?”
Police ne, jab Nasreen ke zakhmon par namak chirka, woh tarap uthi, bechari bebas thi, akhir apne ek aziz ki wasatat se kuch raqam de kar aghwa ki report darj karwai aur maatam karti hui apni behan ke ghar aa gayi.(13)

Masood Mufti tells stories about the luxury of landlords. This is what we find in his story "Tawbah". He says about the luxury landlord

“Randi baazi, tau, khaate peete, zamindaron ka culture hai, issey koi bura nahi kehta... In auraton ki zindagi ko rozi roti mil jati hai aur humari zindagi ko rang mil jata hai, inki bunyadi zaroorat humara sanwi shughal, bus is sey zyada toh kuch nahi na is mein”(14)

In Rajendra Singh Bedi's novel "Abduction," a worker mocks the helplessness of women working in kilns.

“Qayamat ki auratein theen, unki sakhti ka andaza lagayein, karakay ki sardi mein sirf ek angiya ya ek mamooli si sadri pehan leti theen, aur chalis chalis makab foot rori koot daaltin, unka doodh bachay pitay thay, laho thekedar pita tha aur haddiyan khawand nichortay thay”(15).

Saadat Hasan Manto's short story "Phandne" describes the incident of a maid being sexually harassed and then murdered by a landlord. Similarly, in another short story "Us Ka Pati", Madhav expresses sympathy for Roopa, who is sexually abused by the landlord and becomes the mother of his child, in this way

“Woh aurat hi toh thi, mandir mein garri hui devi toh thi nahi, aur phir log khwah makah

kyon apni jaan halkaan kar rahe thay. Madho Kaka ke larrke se usski shadi hui, toh bhi kabhi na kabhi bachcha zaroor paida hota, ab kaun si aafat aa gayi thi, yeh bachcha jo uss ke pet mein tha, kahin se urr kar toh nahi aa gaya tha. Shadi biyah zaroor hua hoga, yeh log bahar baithe aap hi faisla kar rahe hain, aur jin ki babat faisla ho raha hai, un se kuch poochte hi nahi, goya bachcha woh nahi, balkeh woh khud jan rahe hain. Ajeeb baat thi aur phir unn ko bachche ki kya fikar parr gayi thi, bachche ki fikar toh maan karti hai ya uss ka baap, baap? Aur maza dekhiye keh koi bachche ke baap ki baat hi nahi karta tha.”(16)

Ismat Chughtai has a lot of material in this regard. He finds cases of those who sexually abuse maids, servants, servants and their daughters. Many of his stories, such as "Ginda", "Apna Khoon", "Bdan Ki Khushboo", "Chiriya Ki Duki", "Du Hath", "Zar Khareed", "Suri Mami", "Shaadi" and "Kanwari", contain material on transsexualism. Here is an excerpt regarding "Ginda”

“Us ka sota hua zameer jaag utha, apne andar se aane wali awaz ne mukhatib hote hue us se kaha, "Badbakht! Aik majboor-o-bekas aurat, jo kisi ki izzat hai, us ke fareb-o-faka zada badan ko hawas ka nishana banane wale besharam! Mohabbaton ki be-tauqeeri karne wale zalim!" Phir yakaayak woh kisi glacier ki tonn vazni barfon tale dabta chala gaya. Pal bhar mein tapte hue badan ki ragg ragg mein se uthne wale sharare yakh basta aur thandi rakh mein badal gaye”(17)

Muhammad Hameed Shahid's novel "New Electra" tells the story of a girl who is a victim of state oppression. See

”Purani wali Electra ne yeh paigham bheja " tha keh uss ke pait mein bachcha ho chuka hai. Jab keh uss ne yaani nai Electra ne dhong rachaya tha keh uss ke pait mein bachcha hai aur bachcha iss qadar neechey khisak aaya hai keh woh chalne phirne se mazoor hai. Log kehte hain, woh Electra

nahin Clytemnestra hai, dagha baaz, farebi,
makkar. Yun bhi hamal kissi qisam ka dhong
rachane se kab baaz rakh sakta hai”(18)

Sajeeli, the main character of Yunus Javed's short story "Kanch Kyle", gambles her youth away in exchange for flour and rice due to poverty and destitution. See excerpt

“Chacha ne usay Roshan ke ghar se dhaan
aur machli ka thela utha ke nikalta dekha, aur
teesri dafa us waqt dekha, jab woh theek tor
per chal nahi sakti thi. Us ke paas ab kayi
bari bari saarhian thin magar itni bari saarhi
koi na thi, jis se woh apna pait chupa sakti.
Uss ki maan ne Meraj Chacha ke paas aa kar
dono hathon ko do baalisht bhar phaila kar
kaha tha, 'Roshan ne itna dhaan diya hai!'
Chacha ne uss ke phailay hue hathon ko
pakar kar wahin rok liya aur hairat se bola,
'Itna dhaan?' Haan, itne bare pait ke liye itna
dhaan chahiye.(19)

Bano Qudsia's stories "Shahidah", "Hijab", "Dant Ka Dasta" and "Touba Shakan" tell stories about social issues. What happens to girls when they cross the threshold of their homes without the consent of their parents after making love.

Here is an excerpt from "Bewagi Ka Daag”

”Meri saheli ka bhai hai. Maa aur tere saath "
kyun aaya tha? Meri zindagi bhar ki
qurbaniyon ka sila tune yeh diya?" "Kaisa
sila, Maa?" Neelofer kandhay chhurrati hui
boli! "Maine tere liye saare sukh qurban kiye,
apna aaram kabhi na dekha. Saari musarraton
se munh phera, taake... tu andhere mein maa
ka naam roshan karti phire”(20)

Jilani Bano, "Mary of Wax", has interpreted the feelings and emotions of a woman rejected by society as follows.

“Magar yeh kitna bada khazana hai keh tum
ney buhat se koylon ki dalali se bachane ki
khatir apne munh par kalak mal li thi taakeh
un ke safeed daman siyahi se mulawis na
hon....Tum meri buhat izzat karti theen....Ek
naujawan mard ki....jo tumhare zara se sahare

se aage barhna chahta tha....Jis ne tumhari
athara saal ki zindagi mein musalsal fareb
diye they, jis ne tumhein manzil ke qareeb la
kar bitha diya tha.”(21)

In fact, there are many other important short story writers in Pakistani Urdu fiction who are worth mentioning, but due to the fear of length, they cannot be mentioned here. Overall, it can be said that these short story writers have completely covered the subject of short story in their works and have achieved an important place in Pakistani Urdu fiction by writing important short stories.

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