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Modern Urdu Short Story: Theme, Technique, and Narration

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Abstract

Urdu short story has been moving towards its destination by making new experiments from its beginning to the present day. Through these experiments, Urdu fiction has gained more recognition and scope, and based on these experiments, Urdu short story has been divided into different names in different times. Urdu short story has had to face many experiences from its inception to the modern era, having traveled the journey of the progressive movement. If we look at it, Urdu fiction seems to have become the center of experiments and even today Urdu fiction has to go through different experiences. The fiction of every era, the situations, problems, theme, technique, style, character, language, narration, art and fiction writers, etc. seem different. These changes have come about in Urdu fiction in such a short period of time. This proves the breadth of fiction that different fiction writers in every era have new experiences, be they in terms of subject, problems, technique, style, character, language, narration and art, etc. These experiences seem indispensable in Urdu fiction. If we take a quick look at Urdu fiction, our fiction literature looks like a shining star. From the very beginning, different types of fiction were created in Urdu fiction. Which were created by fiction writers according to the time and circumstances. For this reason, Urdu fiction was sometimes called romantic fiction, sometimes realistic fiction, sometimes psychological fiction, sometimes progressive fiction, sometimes partition fiction, sometimes modern fiction, sometimes post-modern fiction, sometimes new fiction and sometimes contemporary fiction. Today, we realize that these names seem indispensable and inseparable for Urdu short story. And in fiction literature, these names have become the hallmark of Urdu short story. This

article is based on the different techniques, themes and narrations of Modern Urdu Short story as well.

Key Words: Modern Urdu short story, subject, problems, technique, style, character, language, narration, art, hallmark.

Literature Review

The era of modernity has influenced all literature. Urdu fiction has also been influenced there. Modernity has given Urdu fiction new themes, new problems, new techniques, new styles, new actions, new language, new art, new experiments, and new fiction writers, and there Urdu fiction has been attributed with the name Jadid (modern fiction). Modernity is the name of deviation from the old tradition and following the new tradition that has come. Therefore, modernity is the name of those changes that began in Urdu literature around 1955-1960. After 1960, new thoughts and new feelings are expressed in Urdu fiction. In these fictions, there is a deviation from the realism of Premchand and progressive fiction writers and disappointment in the invalidity of ideals. The structure of fiction was completely broken. Deviation from the story, plot, character, beginning, end and the unity of the three and the connection were not considered necessary. A transcendental concept of time and space and a metaphysical concept of man were presented. The use of language and symbols began to be used. Attempts were made to use Hindi, mathematical and scientific forms. Anwar Sajjad, Balraj Main Rao, Surendra Prakash and Ahmed Himesh completely changed the structure of the story. They made new experiments, devised a new mode of expression. They also practiced the process of destruction and destruction at the linguistic level. And provided a new structure. This story was different from the progressive story. It was not a straightforward description of the external life of a person but presented a combination of the external and internal aspects of a person. This story does not present any social solution, it only brings out the social situation. The story writer does not write a story to achieve a specific idea or goal. He surprises the reader by saying something unique or sensational out of the ordinary or by creating an unexpected ending. Unnecessary details were avoided in the story. An attempt was made to make it transcendental by ignoring reality. For this, a style was chosen that was like a storyteller, a dream writer. For this, the logical continuity of the narrative began to be presented in a connected manner. The names of the cities were not written so that the local color could not be introduced into the story. In place of the characters, A, B, C or their attributes such as old man, red-haired man, savior were used. Modern fiction can be divided as follows. A contemporary event is described through myths and legends in a narrative, symbolic, abstract, and

glove-like atmosphere. By raising conscious and semi-conscious relationships through symbolic expression, the storyteller creates a meaningful layer. Sabakaram writes about the existence and reasons for the modern fiction.

“1960 ki dahai Urdu afsanay ki tareekh mein bari ahmiyat rakhti hai kyunkay isi dahai ke douran Urdu afsanay ka naya rukh us waqt mutayyan hua jab James Joyce, Virginia Woolf, Albert Camus aur Franz Kafka ke asraat ke tehat Urdu afsanay mein tabdeelian runuma honay lageen. Is ke khad-o-khaal mein yeh tabdeelian jo Manto ke 'Phanday', Krishan Chander ke 'Ghalicha', Ahmed Ali ke 'Qaid Khana', Akhtar Orainwi ke 'Kenchliaan aur Baal-e-Jibreel', Aziz Ahmed ke 'Tasawwur-e-Sheikh', Hasan Askari ke 'Haram Jadi', Sohail Azeem Abadi ke 'Alaao' aur Ghulam Abbas ke afsana 'Aanandi' mein zara dhundli dhundli si theen woh ab bilkul wazeh ho chuki theen aur jadeed afsanay ka naya chehra damaknay laga tha." (1)

If we look at the clear definition and characteristics of Urdu fiction, it is visible only in progressive fiction. Truly progressive fiction writers treated this art as an art and created such stories in Urdu fiction that are difficult to find examples in world literature. If this era of fiction is interpreted as a golden age, there will be no doubt. After the progressive movement, Urdu fiction began to be viewed with great respect. Although there were many objections to progressive fiction, we can still say that this period of Urdu fiction will be remembered as a valuable period. It brought Urdu fiction closer to society and the reflection of the sorrows, pains, sufferings, poverty, oppression and violence of the collective society began to be seen in fiction. The growth and development of Urdu fiction was influenced by broader intellectual and artistic heights with a new style. In the fourth decade, thanks to various thoughts and ideas, the Indian people were busy in the struggle to come out of the shell of exhibitionist and artificial life. The mental conflict between the new and old generations had finally produced such traces of political and social awareness due to which the steps of English domination began to tremble. The fiction of this period reflects the aforementioned change and transformation. This reflection is of both urban life and the rural environment. In literary circles, it is known as the progressive movement. Thanks to their studies and observations, the story writers associated with it diversified the subject matter, style, and technique of stories, and chose such works for their stories that were

related to the helpless and oppressed people of the living world. The rural people had long been victims of rent, labor, interest, hereditary debt, and eviction. Blind devotion to customs and beliefs was increasing their misery. The mystery of untouchability, relative superiority, color and race, and the distinction between high and low were strengthening the roots of exploitation. The concept of inferiority and superiority had made lives complicated, unpleasant, and people were suffering and distressed. The hypocrites spread the net of witchcraft and demonism and made the ignorant people mentally backward and superstitious. The condition of women was even worse. The ugly custom of dowry had made the life of the common man miserable. Progressive fiction writers fully expressed the mood and changes of that era in the canvas of their fiction. Even in the progressive movement, new experiments were made in Urdu fiction in terms of art, style, subject, content, form, etc. It is not appropriate to mention them here, but it would be more appropriate to mention new experiments that have taken place in the modern era, because if we look at fiction literature, most of the experiments came to light in the modern era and fiction had to face new and new experiments. The modern fiction writers have implemented these experiments keeping in mind their mood and changing conditions. What experiments has fiction had to face in the modern era? Mumtaz Shirin writes about this in one of her article.

“Jab se afsana apne makhsoos daire se bahar aaya hai, is mein balaa ka tanawwu, wus'at aur quwwat aa gayi hai. Afsanavi adab mutamavval aur azaad ho gaya hai. Saari pabandiyon ko tod kar zindagi ki saari wus'aton aur pechidgiyon ko apne aap mein samet lena chahta hai. Ab aise afsane bhi hain jin mein plot nahi hota, jin ki koi mutanasib aur mukammal shakal nahi hoti, 'waqt aur maqam ka tasalsul nahi hota” (2)

The series of new experiments in Urdu fiction continued in the works of artists associated with the progressive movement and its contemporary parallel movement, the “Circle of Masters of Taste”, who together interpreted both the external and internal aspects of human life under Western influences. External influences are the subject of study in the works of artists like Charles Dickens, Maxim Gorky, Zola, Maupassant, H.G. Wells, Balzac, Tolstoy. While internal life was reflected under the leadership of Marshall Herast, Dorothy,

Richardson, James Joyce and Virginia Woolf. After the Second World War, internal psychological trends, especially Freud's psychoanalysis and sexual psychology, had a profound impact on Urdu fiction. Despite Western influences, it remained completely connected to Eastern traditions in every era, which is why our literature has a good combination of traditionalism and innovation. During this period, some personalities emerged on the canvas of literature who did not associate themselves with any movement or ideology, but rather through their artistic insight, extensive study, deep observation, and multifaceted experiences, they identified themselves and their art and enlightened fictional literature with new aspects of creative expression. These are the prominent fictional writers Saadat Hasan Manto, Qurrat-ul-Ain Haider, and Intizar Hussain, who independently experimented in literature. Modern fictional and fictional writers inherited this wonderful literary background. After 1955, the changes taking place in our country at the political, civilized, and cultural levels affected ordinary life. Not only the external life of the individual was revolutionized, but now the structure of his mind, imagination, and thoughts was also new. It was as if a new mental system came into being that wanted to rise above the level of traditions, see new horizons, and move with the new era. The result was obvious. The importance of traditions began to decrease. The creators tried to present all the revolutions and changes of their era in a modern way. In this way, modern fiction came into existence. The clear outlines of which emerged after 1960. This was the experimental period of fiction, the center of which was the fictional form and technique.

Various experiments were made in modern fiction. It should be in terms of subject matter, in terms of style, art and technique, in terms of principles and rules. If we look at the first experiment in modern fiction, it is the avoidance of established principles and rules, rules and traditions, rather a deviation. It is seen that by avoiding the old traditions of fiction, it is establishing its own new traditions. When it refused to accept the old principles and rules, rules and traditions in the modern era, it had to implement new experiments. Be it subject matter, form, art and technique, principles and rules, style, etc. It made fiction literature completely experimental. That is why it is said that the most experiments were made in Urdu fiction in the modern era. That is why this era is also called the experimental era of Urdu fiction. In the modern era, there

was a diversity in the themes. As far as the themes are concerned, they became a reflection of the inner life of the individual instead of his external, social life. The fiction writer did not identify the character's personality through the movements and silences that appeared on the social level, but introduced the reader to the character's personality. Which was hidden behind his external actions. He tried to reveal the character's emotions and feelings, his mental states, and the thoughts and ideas hidden in his subconscious. Which is the source of his identification because the characters of modern fiction think more and act less, according to Professor Muhammad Hassan, "they are not so much warriors of action as they are warriors of thoughts."

In terms of character, the character of modern fiction was completely different from the fictional characters of the previous era. Therefore, he was called the 'new man', whose inner world was identified and expressed by artists using new techniques. And new experiments were included in fiction. These include the flow of consciousness, the use of the phrase of a single narrator, the three-dimensional dimension of fiction and its being based on dialogues, letters and diaries. Quratul-Ain Haider has used the techniques of consciousness and free imagination well in his fiction.

Modern fiction avoids the logic of prose. In this experimental era, the importance of plot had decreased. In fiction, the fabric of the story was woven from experiences and feelings rather than events, and the organization of the plot was done not on the external level but on the internal level, which was only felt.

Modern fiction seems closer to poetry. Creative language and style of expression were used to express inner feelings and emotions. Symbolism, allegory, metaphors and similes were important experimental components of modern fiction. Dr. Nighat Rehana has written about this.

“Jadeed afsanay mein zaban ke bartnay ka tareeqa classiki kahani se kaafi mukhtalif hai. Nasr ki mantiq se jadeed afsana gurez karta hai. Ab is ki zaban-o-andaz-e-bayan shairana hota hai. Jadeed kaifiyat-o-lamhati mehsoosat ke izhaar ke liye jadeed afsanay mein takhleeqi zaban aur andaz-e-bayan istemal hota hai. Jadeed afsana shairi usse qareeb tar hota ja raha hai. Purani kahani ki banisbat jadeed afsanay mein zyada tehdaari hai. Ramz-o-

ashariyat, iste'aray-o-tamsilaat is daur ke afsano ke aham ajza thay. Afsanay ko shairi se qareeb tar karne mein alamati uslub ka bada hath hai. Alamat nigari ka shairi se gehra ta'alluq raha hai. Isi liye alamat ke istemal ne afsanay ko bhi shairana irtikaz ke sabab takhayyul aur ibham ki satah par ki shairi se qareeb kar diya hai. Is mein shairi ki si pur-asraariyyat aur takraar bhi sama gayi hai. Is ki misaalen Intizar Hussain aur Anwar Sajjad ke yahan milti hain. Intizar Hussain ne apne afsano mein ghazal ke mizaj ko shamil kiya hai aur Anwar Sajjad ne, jo khud shair aur musawwir hain, shairi aur musawwari ke mizaj ko takhayyul ki satah par afsana se mila diya hai. Surendra Prakash ne qadeem tareekh aur asateer ka istemal kiya hai”(3)

Symbolism has a big role in bringing fiction closer to poetry. Symbolism has been part of our fiction since the beginning. But in modern fiction, it has clearly appeared in different forms. This new symbolic trend was different from the previous trend. Literary symbols began to be used in fiction. Most of the symbols were unfamiliar, some were manifestations of psychology, religion, philosophy of society, and the science of meaning, mathematics and science. Symbols related to mathematics are found in Surendra Prakash's story "Naqab Zain", in this regard, the stories of Ikram Bagh are also worth mentioning. Modern fiction writers have also adopted figurative and

Generally, symbolic fiction is based on an ancient legend, religious story, allegory, children's story or legend and mythology. Mythological elements are also found in the fiction of this period. Examples of this are found in the stories of Quratul Ain Haider, Intizar Hussain, Jogander Pal, Ghiyas Ahmed Gaddi and Surendra Prakash. Fiction depends on creating a mood. Abstract style is very effective in creating a special mood and impression. This creates intellectual and allusive elements in the creation. Modern fiction writers also paid attention to this aspect. Dr. Sagheer Efrahim, in an article in his book, Urdu Afsanay kay Badalty Howay Rung, records the words of Dr. Syeda Jafar” Symbolism has a big role in bringing fiction closer to poetry. Symbolism has been part of our fiction since the beginning. But in modern fiction, it has clearly appeared in different forms. This new symbolic trend was different from the previous trend. Literary symbols began to be used in fiction. Most of the symbols were unfamiliar, some were manifestations of psychology, religion, philosophy of society, and the science of meaning, mathematics and science. Symbols related to mathematics are found in Surendra Prakash's story

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"Naye tajurbat ke silsilay mein rawayaat se gurez, zaman-o-makaan ke tasavvur se "rugarani, kahani pan se inhiraaf aur marvaja tarsili andaaz se beniyaaazi ne jahan afsanay ko taazgi, naya pan aur hiddat ki aab-o-taab ata ki wahin tajridi, tamsili aur anti-story tarz ne Urdu afsanay ko maazi ki baaz jaandaar rawayaat se bhi door kardiya. Jin afsana nigaron ne inhe jiddat ki khatir apnaya tha aur alamat ko formule ke taur par barta tha, un ki kahaniyan sathi, bemaani aur kam maya sabit hueen aur qaari ke liye moamma aur chitan ban kar reh gaeen.(4)

In this period of reciprocity, there is progress from the outside to the inside. On the one hand, the technique of the flow of consciousness, the psychological conception of time, and the philosophy of existentialism are flourishing. On the other hand, through allegorical and legendary stories, this genre is in harmony with the mythological and epic atmosphere, and in them, instead of characters, allegories, metaphors, and symbols are used in abundance. Professor Waheed Akhtar expresses his views on this new formative experience of fiction in the Afsana issue of Afaraz. Many experiments are seen in modern Urdu fiction. Some experiments became particularly popular in Urdu fiction and some experiments distorted the genre of fiction itself. However, this was an era of experiments. With new experiments, modern fiction also created many serious problems. Dr. Nighat Rehana Khan writes.

"Guzishta chand barson mein hamare adabi jaraaid tajridi aur alamati kahaniyan kasrat se shaya kar rahe hain, balkay ab to afsanon mein kahani shaz hi hoti hai. Alamat aur alamati

izhaar hi sab kuch hone laga hai. Tajrid aur alamat ya isharay mein farq hai; alfaaz ishaara bhi hotay hain, alamat bhi, amar bhi aur iste'ara bhi. Adab mujarrad tasawwurat ko bhi mar'i paikaroon mein dhalne ka fan hai. Adab mein afsana apne lughwi maani kay lihaaz se bhi kisi haqeeqi ya farzi waqia ka bayan hai. Yeh waqia tareekh bhi ho sakta hai, zamani bhi, nafsiati wardaat bhi, taseer ka zaeeda bhi, lekin kahani mein waqia ko bahar haal ahmiyat haasil hoti hai ke kahani waqie ka bayan hai. Isi liye kahani ka uslub bayaniya raha hai.

Jadeed afsanay ne kai sanjeeda masail bhi paida kiye. Bilkhusoos alamat, paikari, "istiarati aur tajridi zariya-e-izhar ne takhleeq karon mein kai ghalat fehmiyan paida kar deen. Woh paikar, istiaarati, alamat asaleeb mein tafreeq na kar sake. Na hi alamat nigari aur tajridiyat ke sahih mafhoom ko samajh paye. In asaleeb ke fun ahkamaat ko samajhne ke baghair mehaz taqleed ke shauq mein unhon ne in naye asaleeb ko apna liya. Is liye woh inhen sahih taur par barat na sake. (5)

Modern fiction writers deviated from the basic element of fiction, storytelling, which resulted in the emergence of the "anti-story". Especially after 1960, most of the stories written in Urdu lack or are non-existent in storytelling, such as Surinder Prakash's story "Talqar Mas", "Barf Ka Maklama", Brajman Raka's story "Maqtaal", "Ek Mehmaal Ki Kahani", Anwar Sajjad's story "Bachhu, Ghar, Naqsh, Dubh Hua and Alekha", Iqbal Majeed's story "Ek Halafiya Bayan", Rasheed Majeed's story "Gamle Mein Uga Hua Shahr", etc. lack the traditional style of storytelling. One important reason for this is that modern fiction writers experimented with interpreting ideas instead of events. They moved towards interpreting the hidden corners of the mind, the unconscious and the subconscious. In which the story was necessarily deprived of plot. Because in the external world, the nature of time is historical, while in the internal world, the historical concept of time is not maintained and the past, present, and future are merged. In such stories, the "flow of consciousness" was resorted to. For example, in Mohammad Hassan Askari's story "Haram Jadi" and Anwar Sajjad's story "Cinderella", the plot has disappeared due to the defeat of time. If we examine the character after the plot, it is found that like the plot itself, the character plays the role of the strongest pillar in the construction of the story because the events that occur in the story do not occur in space, but are related to the character in every case. Modern storytellers, considering the external character-writing style as superficial, experimented with preparing an internal sketch of the characters as a reaction. Where the psychological state of

a person was studied and the truth came to light that the things that are visible on the outside are not worthy of attention, but the real reality lives inside the person. Therefore, the thoughts and impressions of the character also gained importance in the story. As a result, the storyteller's attachment to the character increased and the process of entering into the character's essence and exploring its inner state and reflecting its inner state became common. What is characterization? Stories were created under the internal method. In them, the external appearance of the characters is not clear, nor is their behavior, style, and appearance known. The important thing is that by becoming familiar with the thoughts and impressions of the character through this method, the reader succeeds in understanding the character in a better way.

An experiment regarding characterization in Urdu stories came to light at a time when the importance of pure characterization in stories decreased and the era of telling the story in the form of a single word began. Therefore, "I", "or", "he" gained the status of the central character in the story. As a result, the external appearance and appearance of the characters ended in the story. The aim of this experiment was also to express the internal state and inner feelings well.

A change in character in modern fiction was that instead of characters appearing in living, breathing form, shadows began to appear. In the era of scientific progress, when the concept of caste began to fade and man began to reveal his identity, the body also began to disappear from fiction. Regarding this method of characterization, Professor Tariq Chhatari has written.

“Kirdar, jism aur parchhai’n dono’n par jadeed Urdu afsanay mein tawajjo di gayi, magar hua yu’n ke 1960 ke baad yeh rujhan aam hua aur phir is mein shiddat aa gayi ke ab afsanon se jism ghaib ho gaye aur mehaz parchhaiyan hi baaqi reh gain. Lehaza kirdaron ne apna wajood kho diya aur chand haiyoole hi nazar aanay lage” (6)

Unlike traditional fiction, Urdu fiction also underwent changes in style under the influence of modernity. Under the changing circumstances and concepts, fiction writers adopted a different approach from the prevailing traditional style and conducted various experiments in terms of style. If we look at the history of fiction writing, the fact emerges that in the early days, the practice

of writing fiction in a simple narrative style was common, in which the narrative, reformist, and romantic colors were prominent. The purpose of writing in a simple narrative style has been to create interest in the reader, to maintain this interest from beginning to end, and to form an impression on the reader. When the tradition of realism and romanticism was established by Premchand and Sajjad Yildirim, the forms of reality and romance also became prominent in the style. And when the emphasis on objective literature began to be placed during the era of the progressive movement, a direct descriptive narrative style free from profit, structure, complexity, and ambiguity was established in order to make its voice known to the public, in which the rough form of life and its problems began to be presented, regardless of the nuances and colors of life. This most popular style of the progressive era began to be called worn-out, outdated, and old in the modern era, and it was claimed that now this style has no room left to say anything new or to present the complex problems of the modern era. Therefore, this traditional narrative style of fiction writing was abandoned in the modern era, and Dr. Shafiq Anjum, describing the characteristics of the style that came into use in its place, has written:

“Jadeed afsana nigaron ne riwayat bayaniya uslub ki bajaye malamat o iste'arati andaz ikhtiyar kiya. Adam-e-takmeeliyat, ibham, ishariat, ramz-o-aema, tajreediya aur shaariyat is uslub ki numayan khoobiyan ban kar ubhreйн. Tehreer ke thos pan ki bajaye sayyal kaifiyat ziyada ahem hogayi, uslub mein daire, lakeerein, qausain aur nuqte namudar hone lage, jumlon ko todna, fiqron ko na mukammal chhodna aur waqfa, sakta aur khat ka istemal aam hua aur lafzon ko badalna, shaerana talazme banana, tamsil wa paikar tarashi aur tashbihat o iste'arat lana zaroori paya.(7)

In the modern era, when stylistic experiments were made in fiction, the narrative style was also made a means of expression. Thus, in the early days, fiction writers adopted the narrative style unconsciously simply because of their proximity to stories. Modern fiction writers consciously adopted this style in terms of experimentation in style. The narrative style of the modern era is slightly different from the traditionalist narrative style. It has a beautiful combination of tradition and innovation. Among those who adopted the narrative style in modern fiction, Intizar Hussain has the status of a pioneer. Modern Urdu fiction also has many experiments in terms of technique. If we look at it, there has been a specific way of using technique in traditional

fiction. The technique of these stories was determined by the way in which all the constituent elements of the story were used. In the story technique of the early times, the narrative style was prominent and accordingly, the story writers used to adopt characters with supernatural characteristics and a magnificent narrative style. When Premchand established the tradition of realism, a change in the story technique was evident. Moreover, the plot, character, and space-bound story technique began to be used. Especially the traditional narrative technique received an extraordinary boost.

The beginning of technical experiments in Urdu stories also began under the influence of Western literature. Its initial impressions were clear in the stories of the collection "Angare" compiled by Sajjad Zaheer. This collection was originally a tradition-breaking rebellious act that analyzed the internal analysis of the individual using the techniques of stream of consciousness, free association, imagination and internal self-talk. This collection proved to be the starting point of modern technical experiments in terms of subject, style and technique. The experiments made by the story writers of the modern era in the art of stories. This led to the disappearance of the concept of traditional techniques of fiction. Therefore, experiments were also conducted in accordance with the content and style, and experiments in techniques such as plot interpretation, character presentation, free flow of consciousness, internal self-talk, etc. emerged in terms of changing trends. Fiction writers experimented with plot construction. Since they provided the content of their fiction from the fluid qualities of internal life, which are apparently unrelated and free from the restrictions of time and space. Which is absolutely impossible to describe in the technique of logical plot traditions with discipline and discipline, fiction writers freed it from the traditional restrictions of plot to meet the requirements of the subject. Thus, the technique of Anit Plot was established in fiction. By deviating from the traditional narrative technique, the plot, character, and the basic characteristic of fiction of the modern era are devoid of story. No further development is seen in it.

In such a situation, the modern fiction writers experimented with different forms, styles and techniques of fiction, and it was inevitable that the fictional language would be affected by further changes and transformations. The

fiction writers of this period used a more creative language, unlike the realistic fiction writers, to carry out their complex experiments. Modern fiction deviates from the traditional logic of the fictional language of the previous period and adopts a poetic style. This is why the language of the fiction of this period seems far from prose and close to poetry. Mirza Mahamad Baig has written in this regard.

“Aaj afsanay ki nasar mein nazm kay beech khat-e-imtiyaz nahi khecha ja sakta, is liye ke ye nasar ke mansab ko ghatata hai. Nasar, nazm, tasawwuriyat, aahang aur tarannum ke raston par aik ho rahi hain.”(8)

Modern fiction also exhibits experiments in terms of language. Salim Shahzad writes about the language of modern fiction.

“Ghair rivayati zuban mein shaoor ki raw ka izhar, muntashir khayali ke lafzi paikar aur alamati ibham ne nasri uslub ki roo se bhi milaya aur azaad ya nasri nazm ki tarah chhoti badi satron mein afsana likha jaane laga. Balkeh mutadid afsanon se toh yeh ta'assur ayan hai ke afsana nigar ne shaoori taur par afsane ko nazm banane ki koshish ki hai. Phir chand likhne walon ke khalis shairi tashbihi uslub baratne se aisa maloom hone laga ke afsana waqai shairi banta ja raha hai.”(9)

Overall, we can say that modern Urdu fiction is seen as a center of experimentation. In it, new experiments were made on the level of subject, form, art, technique, style and language of fiction. They created breadth, depth, structure and diversity in Urdu fiction literature. New experiments were made in subject, plot and characters. In addition to subject, plot and character, emotion and imagination were also given a fundamental position in fiction. Fiction literature was enriched with artistic and aesthetic values. It was enlightened with the depth of thought, psychological and philosophical aspects. At the same time, it was given a research approach. If the entire scenario of fiction is briefly reviewed, this period is called the experimental period of the entire fiction and this period will always appear bright and radiant in Urdu fiction.

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