

The Short Stories of Banu Qudsia: From Tradition to Symbolis

1. **Rosheen Aqib**, PhD Scholar Department of Urdu Zuban-O-Adab, Fatima Jinnah Women University Rawalpindi
2. **Dr. Uzma Noreen Lecturer** Department of Urdu GC Women University, Sialkot
3. **Dr. Ali Ahmad shirazi**, Assistat professor Department of Persian Language and Literature University of Sargodha
4. **Adrish Farhat**, Mphil Scholar Department of Urdu Zuban-O-Adab, Fatima Jinnah Women University Rawalpindi
5. **Amjad Iqbal**, Lecturer Department of Urdu University of Lahore (Sargodha Campus)
6. **Faiza Mazhar Alvi**, Lecturer of Urdu IMCG Islamabad
7. **Dr. Muhammad Rahman**, Assistant Professor Department of Urdu Hazara University Mansehra
8. **Muhammad Irfan haider**, Lecturer Department of Urdu, Govt Graduate College, Jauharabad, Khushab

Abstract

Bano Qudsia is a reliable name of Urdu fiction writing. She started her efforts started with fiction writing, later in other genres of prose. Also perform outstanding services. The world of her fiction is of diverse themes and techniques. It is the language of experiences. Bano Qudsia is an underrated writer. Whose legends are accurate? They are reflections of vision, deep observation, accurate analysis, extensive study and deep understanding. Bano Qudsia had deep sympathy for humanity. They wanted the welfare of the people. So, she based her stories on real events happening on the ground level Prepared from her stories are full of the internal and external incidents of contemporary man. Physically and psychologically, she have dealt with political problems, social problems, economic problems, sexual harassment, etc. She incorporated the themes of grief, spiritual conflicts and marital problems in his fictions with artistic skill. In his fictions there is also the inferiority of the elite class and the basic needs of life. Deprived of suffering, there are four classes, strong values and traditions of the past and the present era. There are also lost values, the simplicity, love and sincerity of the villagers and the citizens. Innovation and creative thinking.

Key Words:

Bano Qudsia, Urdu fiction, creative journey, outstanding services, physically and psychologically, Tradition to Symbolism, incidents of contemporary, Deprived of suffering.

Literature Review

Bano Qudsia's original name is Qudsia Bano, but her husband Ashfaq Ahmed changed her name to Bano Qudsia. With the same name, she continued to shine as bright stars in Urdu fiction writing. Hes first fiction, according to Farman Fateh Puri "Wamandgi-e-Shoq", which was published in the monthly magazine "Adab-e-Lateef" in Lahore in 1952. This story is included in the collection "Atash-e-Zerpa". Bano Qudsia is identified with the interpretation of the psychological struggle of women.

Bano Qudsia's stories are a beautiful blend of traditional and symbolic aspects. Bano Qudsia chooses her subjects from ordinary life. Everyday life creates more and more complex truths and problems. The things that happen in this life are no less than miracles. From them Bano Qudsia prepares the leaven of her legends and presents them in their raw or original form. Do not allow biased or emotional behavior of anyone to interfere in this presentation. This is the reason why the simplicity of his style of narration hits the heart of the reader like an arrow. In this way, the common facts also become special facts and to the extent that imaginary things also start to look like real facts, from which they take the task of increasing the impression of their legends.

She gives more importance to the reaction than to the actual event.

Bano Qudsia has her own individual identity. An open mind, moderation in nature, familiarity with arts, awareness of historical and social changes. Along with the elements of fiction writing, he has also made Tanishi thought his center and axis, which can be seen from his articles, in which he has written about the restoration of women's rights, determination of their social position, individuality, as well as Ta Nishi has elaborately discussed trends and attitudes and we find clear glimpses of this in his fiction and novels with artistic flair.

Therefore, she paints a good picture of the desperate situation of the present age, but she uses symbols and abstract style to express it. Bano Qudsia uses symbols and new techniques as a means of expression and maintains her individuality in this and despite new experiments she is also aware of the art of drawing the reader's attention to her creation, otherwise her writings are so simple. They are not easy to understand. The story starts very simply, but later the situation becomes complex and the text becomes layered and deeply meaningful. As well as the mysterious atmosphere, which increases the surprise of the reader at every turn. She does not try to impose any of her ideas or decisions on the reader, but rather gives him complete freedom to draw his own conclusions. In this context, it tries to provide such information through details that the reader's mind automatically reaches there. Nevertheless, many things are left open to interpretation and often the reader fails to discern the true whole truth among the layers of symbols and scattered abstract elements.

Bano Qudsia's stories are not devoid of flesh-and-blood characters. However, these characters are usually nameless and of obscure character and exhibit unusual nature in unusual situations. Their movements and movements are also unusual and unconsciously they express unique sensory qualities. They feel the effects of unfavorable conditions so strongly. Also, this suffering is so severe on the internal and external level that a tragic atmosphere is created in the whole story. They are also affected by emotional conditions, which Bano Qudsia tries to reduce the severity of the environment or situation by explaining in a very clear way. In this way, there is a feeling of slowness in the movements and movements of these characters and a kind of stagnation in the mood.

Bano Qudsia does not create a plot for her fiction, but any simple and true incident that happens before the eyes. It presents it as it is in fictional form. This is the reason why he has described the problems, deprivations and beliefs of the middle-class families in a very good way. However, she is a fiction writer of humanitarian compassion and wants to spread this atmosphere through her art. In most of his fictions, the sunshine of life has emerged in the background of the bitterness of reality. We can say that a purposeful life without caste differences, religious differences and regionalism is the quality of his art. She wants to embellish her stories with the sunshine of life. Their purpose is also that humanity should be adorned with its positive qualities and prejudices, whether racial or regional, should be rejected. A good example of this is the story "Wamandagi-e-shoq"

The theme of the story "Wamandagi Showk" is the clash of new and old civilizations and the story of love in the face of racial prejudices. Values continue to conflict. The distinction between modern and ancient continues to emerge. There is an atmosphere of conflict in the response to new and old teachings and many psychological complications emerge. These are the issues with which Bano Qudsia continues to struggle. In fact, whether individual or collective, she knows the art of painting her subject in a large canvas. Therefore, their stories are not loose.

The main character of the story "Wamandagi-e-shoq" is Polly who is a Christian. She looks even more handsome than the beautiful blonde girls in terms of build because her morals are the best. Jamila is more interested in Ravi (Arjumand) Polly than Shahida and Neena. Arjumand gets married after completing his college studies. After some time in Multan station, the narrator meets Polly while boarding the train. The two happily hug each other on an unscheduled meeting and get lost in the beautiful and bittersweet memories of the past. The narrator (Arjumand) inquires about Polly's well-being. In response, Polly begins the story of her

failed love. There were many madmen in Polly's life, but among these madmen was Maqsood, who was a Kashmiri boy and a Muslim. Polly fell madly in love with him and became Maqsood's fiancée by wearing a ring, but Polly's father was very angry at his daughter's act and at the same time, based on his racial and religious prejudice, he decided to marry her. Polly is informed that Maqsood is deceiving you. He also won't marry your daughter and this is what happened.

"Mujhe dekhte hi un (waalid daddy) ki ankhen gazabb surkh ho gayeen aur woh ghusse se kanpate hue bolay. poli! tum ne mangni kar li aur itla mujhe mangni ke baad di . khoob! jee! mein ne apni sandle ko ghoortay hue kaha . janti ho, yeh hindu musalman hamaray nahi ho satke. hamaray mazhab . lekin daddy! maqsood to aisa nahi.' ' mein ne deeda dileri se kaha . " yeh tumhara vahm hai. is qard ameer baap ka beta kya wafa kere ga, woh tumahray sath khail raha hai. abhi kuch nahi gaya. mangni tordo ". mein ronay lagi to unhon ne ghutnon ke bil jhukatey hue Yasoooh maseeh se dua maangni shuru kar di. " ae kkhuda ke betay! meri larki, gunahgar larki ko itni taaqat day ke woh sach jhoot, kufar aur imaan mein tameez kar sakay. ae pak maryam ke pak Farzand! apni is bheerr ko wapas bulaa le. yeh hum se chotthi jati hai. " aur jee (arjmand) mein nah chahtay hue bhi daddy ke sath zaano par gir gayi lekin mein ne mangni nahi tori. "(1)

The above quote shows that Polly's father's character and his thoughts are a symbol of religious fanaticism, religious belief, good concern for the future of his children in his heart and true love. Polly was suffering from mental anguish due to her father's words. One day when Polly expresses her intention to marry Maqsood, Maqsood starts making excuses and refuses to marry, citing racial compulsion and father's disapproval.

"maqsood! shadi jald hi kar len. log kya samjhain ge. khud meri daddy" woh jhilla gaya . aakhir tum kya samjhiti ho? shadi bayah khail to nahi ke ka taa aur le doray. mujhe bhi -apne maa baap ko manana hai. apni jaedad se kaisay haath dho loon? kam az kam teen saal! " mein bench ke sath sir lagaye is ke sath lagi baithi thi ke samnay wali pagdandi par aik idhar Umar ka chaura chukla aadmi namodaar sun-hwa. is ne khauf aur ghusse ke miley jalay jazbaat mein puraka : " maqsood !' aur maqsood is terhan khara ho gaya jaisay primaray jamaat ka darpook bacha ustaad ki shakal dekh kar sehem jata hai . yahan kya kar rahay ho? " " kuch nahi aabi! " " yeh kon hai? mein bhi shashdar ho kar khari hogayi. mein is ke jawab ki muntazir thi . " yeh poli hai.' ' lekin tum yahan kya kar rahay ho ? aur mein ne maqsood ki taraf chor nigahon se dekha. mujhe is ki mohabbat se barri umeeden wabasta theen. yahi to mauqa, yahi to waqt tha ke woh meri taraf

daari karta lekin is ne barray tahammul se sir jhuka kar kaha :
" kuch nahi abi! "
" jaa Irki! –apne ghar ja " is ne hathon ke isharay ke sath kaha. kyun –apne sath
hamein bhi badnaam karti hai.' ' (2)

The above quote shows that Maqsood is an opportunistic lover. Maqsood's thoughts and actions are a sign of selfish and non-rational actions. Maqsood's father is the symbol of a conservative. Maqsood's father's action is a symbol of conservatives who consider love and the meeting of a boy with a girl as evil.

Annoyed by Maqsood's actions and to satisfy her heart, Polly got engaged to Archa as per her father's wishes and promised to marry her, then Maqsood tried to adopt Polly after her father's death. But Polly ignores every move and action of the target. In the end, Maqsood commits suicide by shooting himself with a pistol, not being able to bear Polly's distance. In this way, this myth becomes a symbol of the racial and religious bias mentality present in today's society.

The special features of Banu Qudsiya's legends are the symbols based on contemporary facts. She chooses symbols from the things around her and then layers them through her mind. She uses gender as a symbol rather than a subject with a deeper meaning. The dominant tendency of his symbolic fiction is psychological conflict, mental agony and horror. A good example of the above is found in the fable "Tanke Ka Sahara"

The story "Tinke Ka Sahara" is the best symbolic story of Banu Qudsiyya. The reader is unable to identify "that" self from beginning to end. But the vague picture that emerges from mental efforts seems to be the account of the nature of the narrator, that is, of fiction writing. The title of the fable 'Tanke Ka Sahara' gives an interesting meaning to a person suffering from mental conflict. This myth is an expression of the psychological condition of a person who is in a bad condition socially, economically, morally, spiritually, politically and culturally. A straw is a symbol of an inanimate object, but in some situations, it is considered more important than living things. The story begins with a scary scene. The life of the narrator (storyteller) goes through an unknown state. Even though he is educated, he has zero value. He suffers from psychological distress. So, disturbed by the chaotic situation at home, he repeatedly comes to the park for a moment to get peace of mind and heart. Remembering the good days of the past, he sighs for the present. He fulfills his basic needs by teaching tuition. The narrator wants to be aware of all the activities that shadow his existence, but the fiction writer does not think it appropriate to respond positively to his every action. Small questions make fun in his mind. He does not know any answer to his questions. Incarnate inquiry he reaches the threshold.

"barri der kar di.' '
mein apni kitaaben maiz par rakhta hon.
tution parhanay gaye thay ?
mein coat taang kar seenay wali jaib se qalam nikalta hon .
tution ke paisay mil gaye !
mein jawab nahi deta .
mein joota utaar kar sliper pehnta hon .
mein tumahray sir mein badam roghan laga dun khushki ho gayi hai .
mein –apne khushk balon se sarokaar nahi rakhta.
shukriya! mein inkaar mein jawab deta hon. “ (3)

The above quote expresses the mental agony of the novelist. Almond pigment and dry hair are a sign of mental stress and relaxation.

The narrator (fiction writer) is so mentally disturbed that he does not even bother to eat and does not have a sense of his responsibilities. Inaction and inferiority complex become a part of his life only then his wife escapes with Ashraf, the neighbor of the narrator. In such a case, the narrator (fiction writer) examines his existence and tries to satisfy his existence with the things that he has, the person whose temperament and habits the narrator did not agree with, no one else. There was a father who became dissatisfied with the

changing circumstances of his life.

" andar ghup andhera rehta hai. kabhi kabhi chokidaar ki lambi seeti sunai padtee hai aur phir lambi chup" (4)

The darkness lurking within is a symbol of the inactive human nature. One who lacks spiritual power. The watchman is a symbol of vigilance and protection. Here life is suffering and it is necessary to be satisfied. The whistle is a symbol of awakening the negligent. The watchman keeps calling people to be alert by blowing his whistle.

" is ke hont bad badty hue mere liye duayen maang rahay hain. woh har waqt mere liye duayen mangta hai. be assar kamzor, buzdilana duayen. is ki duayen shaoor ko cheer kar oopar uthnay ki salahiyat nahi rakhtin. jis terhan maindak barri himmat se jist bhar kar apni pehli jagah se kuch hi daur ja betha hai aisay hi woh pehli dua se krah kar thori der baad apni dua ka bomb gola ugal deta hai. nah kahin tabahi aati hai. nah kahin roedgi janam layte hai. sirf is ki duaon ka dhowan kamron mein ghoomta rehta hai.(5)

Cowardly prayers are a sign of a weak, dull and inactive life. The lack of effect of prayer is a sign of shaky faith. A frog is a sign of weakness. Smoke is a sign of unsatisfied life, deviating from the full existence of the system of life.

"chhoout par kisi zamane mein gulaabii mael rang tha lekin ab atay jatay mousamoo ne is rangat ke hawaas gum kar diye hain. yeh teen blakon ka silsila hai jis mein hum dono darmiyanay bock mein rehtay hain. is ki taamer aam sarkari imaarton ki terhan sir se bulaa talnay ke formulay par hui hai. saaray bock mein pani ki tontiyen rehti hain. bijli ki taren dewaron se dhalak aayi hain. balkuni ka jangla hilta hai. dewaron se choona jharta hai. saaray bock walay jantay hain ke puranay sonch shak dete hain. yeh tenu bock hukoomat ne sarkari mulazmeen ke liye bnwaye thay lekin taraqqi pa kar mulazim pagri le kar apna flat beech gaya aur is terhan aahista aahista un blakon mein dokandaar, mohajir, dehati, rirhhi chhabrhi walay abad ho gaye. "(6)

The mention of three blocks can be a symbol of periods of life. Past, present and future, just like the narrator's present i.e. middle and block, the middle narrator's current distress is actually caused by the bitter process of the past. Plaster falling from buildings, balconies shaking wildly, electric wires falling from walls and leaking water taps are signs of government inattention, bribery and incompetence of government officials, incompetence and mismanagement of government, as well as Also a sign of cultural decline.

" aik dafaa aik daku ko waqt ke qaazi ne phansi ka hukum diya. jis waqt mulzim phansi ke takhtay ki taraf barh raha tha.. aik daku ki maa baazu phela ne is ki janib bhagee... daku ne agay barh kar maa ka kaan kaat khaya. sipahi ne khaufzadah hokar poocha ae nahinjar gunah gaar yeh to ne kya kya? daku bola.... yeh is waqt kahan thi, jab mein ne pehli chori ki? yeh tab kahan thi jab mein ne qatal kya. yeh hi to meri dushman hai. meri pehli aur aakhri dushman.(7)

When the bandit cuts off his mother's ear during the punishment, it becomes clear that the mother plays a major role in shaping the personality of the child. The child's personality proves to be beneficial for the society only with the proper attention of the mother and the child's personality proves to be a danger to the society due to the mother's inattention. The bandit's act of cutting off the mother's ear is a sign of making other mothers aware of their sense of responsibility towards their children. That is, biting the ear is a sign of awakening and a sense of responsibility. Laughing mad woman in the block is a sign of being ashamed of mistakes. Of course, a crazy woman must have acted irresponsibly towards her children.

In the story "Tanke Ka Sahara" Bano Qudsia has presented the mental anxiety and psychological conflict of a human being by giving symbolic clothing, which is hardly found in the stories of other myth writers. Words like dew, dew and gas are used as symbols to understand the philosophy of grief.

"saari ghaas shabnam se bheegi hai. dhoop niklne par saari ki saari sun-hwa mein tahleel ho jaye gi aur phir kisi agli raat ko pichhle pehar kisi aur ghaas par ja kar barsay gi. aisay hi gham mein barsne walay ansoo maya se gas bantay hain aur phir kisi aur mausam mein kisi aur ke liye barsne ko aa nikaltay hain. name taa der aik hi soorat mein rahay to qayamat ajati hai. gham bhi ajab b_hro pi hai... agar yeh bhi nah badlay to ansoo maya se gas nahi bantay gham ghusse mein nah badlay... ehtijaj bunker nah ubhray to gham karne walay ko gham sath le kar zameen mein phas jata hai. gham apni asal mein baqi nahi rehta roop badalta rehta hai. .. history ka taalib raha hon jaanta hon haar ko jeet mein bdalty der nahi lagti gham ko ghusse mein tabdeel karne ke liye aik Sheikh kaafi hai.
“(8)

After all, the myth "prop of straw" mirrors the reaction of man's actions. Being a protector of relationships is mentioned. In the story of caste, the psychological struggle and mental agony of a man suffering from multiple goals is expressed. Even though this is not a symbolic myth, there are glimpses of symbolic meaning. The main character of this story is "Zeeshan" who has been working hard to build his personality. He is engaged in building an all-round personality. His life is spent in multi-purposes. And comfort has almost disappeared from life. Zee Shaan, who is crazy about achieving fame, greatness and goals, has his cousin's daughter come into his life and wants to be his spouse, but Zee Shaan refuses to accept her in front of his multi-purposes, which leaves Ara frustrated with Zee Shaan. Tips for a contented and fulfilling life.

"Zeeshan! tumhari activities ziyada hain. itnay mashaghl hon to aadmi batta rehta hai. kabhi kabhi khaali baith kar –apne sath bhi waqt guzaraa karo. kaafi dhund chaatt jati hai aur daur tak nazar anay lagta hai. phir faislay –apne bhi hotay hain aur aasaan bhi. “
kabhi kabhi –apne aap se bhi mil lena zeeshan. tanhai mein. jo shakhs –apne sath nahi reh sakta woh kisi ke sath bhi nahi reh sakta. “(9)

The above quote is a lesson for the person who gets caught in the trap of multiple goals and loses his peace of mind and anxiety becomes a part of his life. To meet oneself is the sign of the identity of existence. Zee Shaan's married life was devoid of contentment due to many activities. Zee Shaan goes to London along with his wife as part of a planned program to find peace, but his condition has deteriorated. Now the mental anguish was increasing. In the end, Zee Shan decided to come to Pakistan, but his wife Ataka did not want to go back to Pakistan because Ataka's character is a symbol of modern mentality and she likes the western style of society. While returning to Pakistan, Zeeshan met Ara in America. Once again seeing Zeeshan's condition, Ara says.:

"kya tum bhi bhikri ho andar se?'
"nahi."
par mein. mein kyun itna khokhala ho gaya hon ?
is liye ke tum kaseer almaqasid ho Zee shaan. aik waqt mein kayi aarzoyeen paal kar jeeney wala tootay ga nahi to aur kya hoga !
aur tum. tum bhi is be Hooda daur ki pedawar ho! jab aarzoyeen har subah palaak ke khait ki terhan ugti hain. tum ne –apne aap ko kaisay bachaya? “
ander waleko andar hi se bachaya ja sakta hai Zee shaan! “
” par kaisay? kaisay? “
” mein ne saari Umar aik armaan paala. aur andar sirf is ko siencha is ki khatir

jeeti rahi. baqi saari activity to froay thi. jab khwahish aik ho aur is ki simt
dekhte rahen to baqi bhaag daud andar assar nahi karti!. (10)

Scientific developments have made man bound to multipurpose. Due to this reason, people are suffering from mental anguish and in this way peace and order is being scattered from the society. Selfishness is the hallmark of society created by absurd pseudoscientific developments. The legend of "Chambu" caste is a symbol of the declining civilization of the Nawabs. Regarding the character of the Nawabs, the fiction writer describes the luxurious traditions of the Nawabs, the dispersion of civilization and culture, the keeping of women, inhumane treatment, the indiscretion of sexual desire and A true picture of moral activities has been presented.

In the fable "Hazar Paya" the mental agony arising from the feelings of relationships is expressed. The story "Widow" depicts the psychological conflict arising in domestic life and the hurt feelings of women. "Khord Saal", "Iqbal-e-jurm", "Ilzam se ilzam tk", "Pehla pathar", "Khud shanas", "Mat Mohsin khatima", "Tobah Shikan", "Paspai", "Pia Name Ka Diya "Hote Hote", "Khabti sitara", "Tadbir-e-latifah" and "Ye Rishta wa Pewand" etc are the best stories of Banu Qudsia. In all these fictions, the feelings of human relationships, social activities, psychological conditions of people suffering from economic conflict are mentioned. In all these legends there is a beautiful confluence of tradition and symbolism.

Bano Qudsia also comes before us as a novelist. His novels "Raja Gidh" (1981), "Ek Din" (1995), "Parwa" (1995), "Shahr-e-bemisal" (1967) and "Mom ki galiyan" (2000) are very important. Among all these novels, "Raja Gidh" is the most popular in her all novels. The plot of the novel "Raja Gidh" seems to be simple and compatible with our daily life. The vulture is a symbol that is a metaphor for human greed. The vulture eats the dead, man also lives a life of illicit earnings, bribery, deception and deception. As if he also lives the life of a vulture. However, "Raja Gidh" can be considered as an important Urdu novel in which the positive ideology comes out in a lively manner and the novel is not compromised from the technical point of view.

Fiction writer Bano Qudsia Most of the stories of the legends are related to the theme of love. For them, love is an important necessity of a life in which there is sacrifice, unity, and greatness. Love is humanistic, not humanistic. This shows the humanity in his stories. She appears to be a great artist in her acting style and language. They enhance the beauty of the story with similes and symbols, but their symbols are understandable and simple. Here, the logic of the relationship between men and women is clearly visible. Most of his characters represent the real problems of today. The suffering of isolation and loneliness at the hands of modern civilization reveals the deprivation of solitude, which is today's reality.

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