

An Analytical Study of the Phenomena of Homelessness in the Short Stories of Abdullah Hussain

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Abstract: *Abdullah Hussain is one of the great realist fiction writers of Urdu. In his first collection of short stories, all he is deal with the theme of sadness and loneliness arising from migration. Also creates a lot of psychological problems. In the first stories collection, the author's focus has been on unraveling the intricacies of the human inner self. While in the second collection, the political issues in the two collections come out in a good way. While the remaining four stories are also concerned with the human inner being like his earlier stories. Abdullah Hussain's short stories have an irresistible power. His writings reflect the lower class and are strongly connected with human nature, the language of his fictions.*

Key Words: *Abdullah Hussain , irresistible power , writers of Urdu , Collections of stories, straightforward , simple and effective , confusion of style , characters*

Literature Review

Abdullah Hussain stands in a prominent position in the tradition of Urdu literature, although his main identity is that of a novelist, but he has also written in short story literature to the extent that his short story literature is more authentic than novel writers.

According to the research of Dr. Anwar Ahmed, his four fiction collections have been published so far which are as follows:

1. "Nashaib" 1981 Qaasain Lahore.

It includes the following stories:

1. Jalawatan 2. Naddi 3. Samandar 4. Dhoop 5. Mahajireen

2. "Saat Rang" 1985, Darya Ganj, Delhi.

It includes the following stories:

1. Phool ka Badan 2. Mahajireen 3. Jalawatan 4. Naddi 5. Samandar

6. Dhoop ya Raat

3. "Raat" 1992 Sang-e-Meel Publications, Lahore.

It includes the following stories:

1. Phool ka Badan 2. Raat

4. "Faraib" 2012, Sang-e-Meel Publications, Lahore.

It includes the following stories:

1. Baiwah 2.Aankhen 3.Azdawaj 4.Bahar 5.Shehr 6. Faraib

Thus we see that there is a lot of repetition in their stories. The same short stories has been included in more than one collection. Only those legends which are in the original number will be part of our subject.

Now important, we analyze his first short story collection "Nashaib". This collection of short stories and novels of Abdullah Hussain, namely "Nashaib" was published in 1981. Some of the stories in this collection are the ones that Abdullah Hussain published. It would be more appropriate to say the condition of more publishers than written on demand.

Before publishing "Udas Naslen" the publisher of Qaosein stipulated that he would not publish the novel until there were many people in the literary circles who were familiar with Abdullah Hussain's name and literary stature. Therefore, Abdullah Hussain was inclined to write stories to make possible the publication of his novel "Udas Naslen". Generally, it has been seen that when a writer steps on the thorny path of fiction writing, the first attempt is made. There is a sense of immaturity in his art and much later the writer is able to remove his artistic and intellectual shortcomings but Abdullah Hussain is among those fiction writers who have established their identity as a storyteller and writer from the very first story. He also became a fiction writer. Abdullah Hussain's narrative is very powerful. They do not have any problem with the structure of the story, they bring the story to a logical end both intellectually and artistically. No, but about it, they have beautifully covered the psychology, deprivation, sadness and grief of the migrant class in fiction.

Dr. Anwar Ahmed sums up Abdullah Hussain's short stories subject as follows:

”ان کے افسانوں میں بڑا حوالہ جلا وطنی کا ہے یہ ایک اور طرح کی ہجرت ہے جس کا تجربہ بہت سے پاکستانی کر رہے ہیں۔ اس کے اسباب تہذیبی، فکری اور سیاسی بھی ہیں، مگر غالب و جہ فکر معاش ہے یا معاشی خوشحالی کی آرزو، جو ایک تعداد میں پاکستانیوں کے دیا ر غیر میں جا بسنے پر اُکساتی ہے۔“ (1)

Muhammad Asim Butt's opinion is similar to that of Dr. Anwar Ahmed. He comments on the stories in this collection as follows:

”تشیب“ میں پانچ کہانیاں ہیں۔ ”جلا وطن“، ”ندی“، ”سمندر“، ”دھوپ“ اور ”مہاجرین“ جب کہ دونوں ناولٹ ہیں۔ ”تشیب“ اور ”واپسی کا سفر“ ان میں سے بیشتر کہانیاں عبداللہ حسین کے بیرون ملک تجربات پر مبنی ہیں۔ ان کے نام ہی ملاحظہ کیے جائیں تو ہمیں یہ سمجھنے میں بہت آسانی ہوتی ہے کہ یہ ایسے شخص سے جڑی ہوئی کہانیاں ہیں جو غریب الوطنی، مہاجرت، اور تنہائی کے تجربے سے گزرا ہو۔“ (2)

Although the characters of Abdullah Hussain's stories are not living in exile under a forced regime, the feeling of being far from the homeland defeats and destroys their inner self in the same way as the inner defeat and brokenness of those exiled under the forced regime. Disintegration occurs. This disintegration is the result of distance from the homeland. Distance from the homeland in any form and for any reason. It is a natural process that the place where a person is born, his childhood and puberty period. The place where he lives. He has an emotional attachment to this place. Distance from this place is like distance from a loved one. And there is mental and psychological tension. Whether a person migrates for his own pleasure or for material gain or destination or migrates because of a forced system, the feeling of distance from the homeland can never bring a positive and constructive change in his personality. Today's third world countries and especially But the Pakistanis who settle abroad because of the attraction of the material atmosphere or the liberal environment. They cannot live a full and spiritually satisfying life. The migration for material benefits or improving the livelihood is also a kind of forced migration. Economic oppression against political oppression. Overall, we see that migration under political oppression and migration under economic oppression both have the same effects on human thought and thought.

As mentioned, Abdullah Hussain's main theme is migration. Just as Manto is known for migration and human instincts. Rajhander Singh Bedi is known for addressing the problems of Indian women and the lives of common villagers, while Ghulam Abbas is known for his "dualism". Intizar Hussain is known for his mythological stories. Similarly, Abdullah Hussain and the subject of migration have become inseparable. The reason for Abdullah Hussain's association with this subject is that during his stay in London, he thoroughly examined the problems of those people who left their country in search of livelihood and settled in a foreign country And how these people had to sleep on the streets and footpaths to spend the night. What kind of sufferings do people face when they take risks in life in the glow of the liberal environment and the euphoria of raising their economic standard? Their profound observation is found in their legends. These people may even be a source of envy for some of their countrymen or their relatives. His narrative is the main feature of Abdullah Hussain's short stories. Even in the modern age, in the mechanical development of industrial society, today's man is trapped in the four walls of isolation not only in European countries but also in the world. How

can life be without life?

Manzar Maharavi, while discussing the topic of migration in Abdullah Hussain's fiction, writes:

”ان کی فکشن میں ہجرت کے جو تجربات ہوئے ہیں وہ نا صرف برصغیر کے انسانوں سے وابستہ تھے بلکہ پوری دنیا کے انسانوں کے لیے ان میں مشترکہ احساس کی کثرت تھی۔ ہجرت کے ساتھ ساتھ انہوں نے ”جلاوطنی“ کو ایک بہت بڑے حوالے کے طور پر برتا ہے۔ یوں عبداللہ حسین نے پوری دنیا کے لیے ادب تخلیق کیا ہے اور مشترکہ مسائل انسانی کو زیر بحث لا کر انسانوں کے جذبات کا انخلا کرنے کی کوشش کی ہے۔“ (3)

Most of Abdullah Hussain's characters live a life of internal fragmentation due to this exile.

Analysis of the Short story "Jala watan":

This story is the first in his collection "Nashaib" in terms of order. The first thing is that it is a character story. It is written in narrative technique. The main character of this story is a quiet person who holding the position of head clerk. He is aloof from people, therefore somewhat mysterious and often ridiculed by his juniors. Apparently, he looks at his juniors with a competitive eye, especially when they are eating, and he himself drinks as much as he wants. A positive and impressive quality is that he is an expert in his work and does not ask for help from anyone. He also confess in their hearts and are also impressed by its goodness.

While the opening dialogues of the story reveal the personality of this character to the reader, he also reveal the mental development of his junior killers and their thoughts about him.

”ارے ہائے یار کبھی تو بلا لو بچارے کو“ پھر کوئی کہتا

ہاں یار کسی روز یہ بھی تو کر کے دیکھیں۔۔۔

جانے دے یار یار ایسا آدمی ہے کیا ڈیا۔“ (4)

When the narrator of the story goes to his house one day, he presents the normality of the character's life there which sometimes seems unreal. For example, he is alone in the house. There are no other people. Only a few birds and some cows are there. The narrator also sees three pictures in his house. One of them is of a child photographer, another is of a young college student, and the third is of a middle-aged man dressed in military uniform. The main character tells the narrator many qualities of animals that humans lack. Years later, when the narrator sees the same head clerk in a hotel in Tehran, he comes to the conclusion that:

”جلا وطن اپنے قبیلے کی کشش سے کبھی چھٹکارا نہیں پا سکتا چاہے وہ اپنے قبیلے سے مایوس ہی کیوں نہ ہو۔“ (5)

Commenting on this story, Dr. Anwar Ahmad writes:

”اکھڑے ہوئے لوگوں سے جلا وطن ذہنی و جذباتی مطابقت پیدا کرنے میں سہولت محسوس کرتا ہے اور ساتھ ہی ساتھ اس صورت حال

سے نمٹنے کے لیے عبداللہ حسین کے سارے کردار دوہری سطح پر مزاحمت کرتے ہیں۔“ (6)

While this opinion sheds light on the overall theme of this story, it also helps to understand this character from a psychological point of view. Muhammad Asim Butt describes this character as follows:

”وہ نہ صرف جسمانی طور پر جلا وطنی کا شکار ہے بلکہ ذہنی، جذباتی اور روحانی طور پر بھی اس کا اپنے اردگرد سے کوئی تعلق

نہیں ہے۔ وہ جڑا ہوا ہے تو صرف اپنے کام سے یا پھر اپنے گھر میں موجود جانوروں اور پرندوں سے۔“ (7)

"Head Clerk" the main character of "Jala Watan" is apparently indifferent and cut off from ordinary people and disobedient, but the desire to mix with people is taking its toll. When the narrator, who is the main character, The subordinate also goes to his house with him, then he sees that their "Boss" has raised various animals and birds to relieve his loneliness. They play the role of his friend in his loneliness. Those animals and birds are so refined that they play with him like humans and know all the ways to cure his sadness and loneliness.

Another aspect of this fiction is economic which has come as a major topic after the topic of migration. Abdullah Hussain has described the economic problems of the middle class very well. In this context, along with describing the economic problems Also, the motivations and causes of these problems are also discussed and the nature of these problems is also described. See a quote about the physical and mental condition of the clerk, which fully reflects his economic condition.

”یہ ہمارا ہیڈ کلرک تھا جس کے بارے میں تھوڑے ادل بدل کے ساتھ یہ مکالمہ قریب قریب ہر روز دہرایا جاتا تھا اور جس میں کلرک کے طبقے کی وہ ساری کوششیں شامل ہوتی ہیں جن سے کہ وہ اپنے افسروں تضحیک کا پہلو نکال کر

اپنی بہت سے نا آسودہ خوابشیں کی تسکین کرتے تھے اس کی تھیلیوں والی آنکھیں اور راکھ کے رنگ کا مرجھایا ہوا چہرہ ایک ایسے شخص کا چہرہ تھا جو وقت سے پہلے ہی بوڑھا ہو چکا تھا اس کے سر پر برف کی طرح سفید گھنے بال تھے جو اس کے چہرہ پر خاص قسم کا کسی حد تک پریشان کن اثر پیدا کرتے تھے۔ اس کا جسم مدقوق تھا اور ماتھے پر گردن اور بازوؤں پر میلے نیلے رنگ کی رگیں ابھری رہتی تھیں۔“ (8)

In the above quote, the dress of a clerk was described and looking at the economic status of this clerk, we remember the main character of Ghulam Abbas's story "Katbah", the clerk Muhammad Sharif. This main character lives in the class system of this society. Represents, in which the concentration of wealth is limited to a few hands. The rich get richer from the rich and the poor from poor to poorer. Equitable distribution. Analyzing the flaws of the capitalist system and analyzing this myth, Manzoor Marharavi writes:

”طبقاتی نظام میں بستے ہوئے جس معاشرے میں وہ ہیڈ کلرک مر رہا ہے۔ اس معاشرے میں عمر بھر سرکاری کرتے رہتے کے عوض سفید بال، مرجھایا ہوا چہرہ اور خالی آنکھیں ہی ملتی ہیں۔ جن میں کئی خواب موجود تھے مگر عمر عزیز کے ساتھ رفتہ رفتہ سب چکنا چور ہو گئے اور آنکھیں خالی ہو گئیں۔“ (9)

Thus, we see that in this myth, where the inner problem of man, i.e. the psychological problems caused by the suffering of migration, Abdullah Hussain has made a part of this myth in a good way, there the external and economic problems of man are also well described. has made a part of fiction and thus a balance is seen in the narration of external and internal problems.

The main character of the story "Jalawatan", the head killer, has become a useful metaphor for the migrant people. Almost all of Abdullah Hussain's main characters' problems are sadness and loneliness, which is the result of some form of migration. Abdullah Hussain's story and About his legendary characters and legendary art, Khan Shahid Rabab writes:

”مہاجروں کے یہاں پائی جانے والی بے گانگی اور احساسِ تنہائی کو جس فن کاری اور خوب صورتی سے اس افسانے میں پیش کیا گیا ہے۔ اس کی مثال اردو افسانوں میں شاید ہی ملے۔ نہ کسی علامت و استعارہ کا استعمال نہ تجربیت کی ضرورت اور نہ ہی خود کلامی کی کوئی تکنیک پھر بھی پورا تجربہ ہمارے سامنے آ جاتا ہے خارجی واقعات اور بیانیہ سے اتنا شدید تاثر خلق کرنا یقیناً عبداللہ حسین کے اس افسانے کا نمایاں وصف ہے۔“ (10)

Overall, we see that the environment of the main character of this story has paralyzed his inner world to such an extent that he is very little and does not even mix with anyone even if he wants to. Can't even be frank with.

Analysis of the story "Naddi"

"Naddi" is the other story of Abdullah Hussain. Due to which he is recognized as a legend in literary circles. This story has to be given a place in the important and representative legends of Urdu fiction. It is also a character story. The main character revolves around "Blanka". "Blanka" is born in a married couple's home. She is taken from home by a married couple and brought up. When she reaches the age of maturity, her parents tell her that he is brought up. She never mentally accepts the accident that no one was happy with her birth. After this accident, she starts living a double life. Talking for no reason, pretending to be happy and talking about friendship to the world that she never advises are all habits that she is consciously aware of. She becomes a part of life. When she first meets Narrator, she is a figure of happiness and innocence. All the boys in this university feel proud to associate with her. Even the narrator has to say:

اس کی طبیعت کے ہر جانی میلان میں ایک گہرا“
(11) ”سربستہ مشتعل کر دینے والا، پاگل کر دینے والا اسرار تھا۔

The narrator also gets a deep emotional connection with "Blanka". She repeatedly mentions a boy from Spain "Mero" in front of the narrator. Finally, when the narrator has to return to his homeland after completing his education, he decides to change his life. Uncover the secret of why and how she wants to live on two levels. At the end of the story, the narrator learns that Blanka and her companion have died in a boat capsized in Lake Niagara. In fact, it was not an accidental death, but Blanka's suicide. In this story, the technique of flashback has been well taken from where the story begins. It was supposed to end there. Surrounds the narrator's mind in the form of. The story also begins with a letter from Byron, after reading it and putting it in his pocket, the

narrator sits on the bank of a river and remembers the time he spent in Canada very well.

The story begins with this scene:

”ابھی ابھی بائرن کا خط آیا ہے اور مجھے ساری بات یاد آگئی ہے دو برس پہلی کی بات ہے جو اب بھولتی جا رہی ہے۔ وقت کا ظلم اس طرح سے ہمارے ذہن کی تسخیر کرتا ہے اور اس طرح دل کی منزل کا پتا گم ہوتا ہے کہ ڈھونڈ سے بھی نہیں ملتا۔“ (12)

In this story, unlike the traditional characters who are Pakistani characters and who suffer from exile or migration, a new character comes forward who faces a different kind of exile. Khalid Faiz beautifully applies this new kind of exile or homelessness to the character of Blanka:

”Homelessness کی مختلف اقسام ہیں اور اس کے لیے اردو میں اصطلاح جلاوطنی کی بجائے ”بے گھری“ استعمال کی جائے تو زیادہ مناسب ہے۔ اور بے گھری کا احساس اگرچہ وجودی ہے مگر اس کی ایک جہت نہیں ہوتی مثلاً ”ندی“ میں بے گھر کی جہت ما بعد الطبیعیاتی نہیں احساساتی ہے۔ یہاں بلانکا (ندی کا کردار) کی بے گھری اس حادثے سے جڑی ہوئی ہے جس کا انکشاف اس پر سولہ برس کی عمر میں ہوتا ہے۔“ (13)

As mentioned earlier, memories of the past are very involved in this story. The whole story revolves around the arrangement of memories and their collection. Talking about the subject of this story, Muhammad Naeem expressed his thoughts in these words:

”عبدالله حسین کا پہلا افسانہ ”ندی“ تکمیل یاد کی داستان ہے۔ یادوں سے معمور اس کہانی میں یادوں کی لہریں یوں گھل مل گئی ہیں کہ انہیں دیکھنا، چھونا اور سننا ممکن ہے مگر ایک دوسرے سے جدا کرنا ناممکن۔“ (14)

The character of Blanka is one of the most important characters in Urdu literature. By examining all the aspects of her character, it becomes difficult for the reader to decide whether the character of Blanka comes from within the story or the story from Blanka's character has come out.

At one time, the character of Blanka also touches the senses of the narrator and he sees the world from the eyes of the narrator Blanka. There is a lot of similarity between the character of Blanka and the character of Amtal in Rahim Gul's novel "Jannat Ki Talash" There are similarities, but Blanka's psychological problems are more complex and layered. Due to these problems, she matures at a young age and this maturity is a reflection of her carefree lifestyle which has caused her to become more serious than her age.

Ahmed Nadeem Tonsvi, while talking about the character of "Blanka", writes:

جائزہ لیا جائے تو یہ احساس ہوتا ہے جیسے بلانکا ہی وہ کردار ہے جو نہ صرف کہانی تخلیق کرتی ہے بلکہ (Event vise) ”ندی کا“ اپنے ساتھی کرداروں کو بھی نہ صرف متاثر کرتی ہے بلکہ اپنے سحر میں لیے ہوئے ہے۔“ (15)

Because a positive and powerful aspect of this story is the character of Blanka. Through this character, the story is revealed to the reader, so all the critics tried to reach the intellectual and artistic perfection of the story through the character of Blanka. Pointing to an interesting and meaningful aspect of Muhammad Asim Butt Blanka's character are the zodiac signs:

”حقیقت یہ ہے کہ اپنے اندر وہ بہت مختلف ہے وہ ایک دکھی، خوف زدہ اور بے چیدہ لڑکی ہے وہ اندر سے جتنی دکھی ہے باہر سے وہ اتنی ہی شوخ اور چنچل ہے۔ اس کی شخصیت میں بھرے ہوئے خوف اور میرو کے چلے جانے سے اس میں مرد بدظنی پیدا ہوئی ہے۔ اس نفرت کی ایک وجہ اس کا نامعلوم باپ ہے جس نے اس کی ماں کے ساتھ جنسی تعلق استوار کیا اور اسے حاملہ کر کے باپ کی ذمہ داری سے انکاری ہو گیا۔ اس کی نفرت مرد کے خلاف ہے اصل میں وہ مرد کے معاشرے کے خلاف ہے جس نے عورت کی کوکھ سے پیدا ہونے والے بچوں کو جائز اور نا جائز کے خانوں میں تقسیم کیا ہے۔“ (16)

This story is also meaningful if seen in relation to the Oedipus complex, because Blanca is afraid of men while living in the society of men. She should not be forced, but she should be forced by everyone and leave whomever she wants and adopt whomever she wants. But she does not adopt anyone.

In the story "Naddi" before the arrival of the character of "Blanka", the story moves fast and no direction of the story is clear. The narrator is breathing in a strange atmosphere of pain and suffocation she comes before the narrator like a powerful wave of insincerity and a whirlwind of indifference. He doesn't even care whether people like his ideas or not. The first impression he makes on the narrator is that Oh is a fearless, bold and realistic as well as an unabashedly reckless and Liberal girl's.

Muhammad Naeem writes about this character:

”یکساں رسمی فضا میں اس کا ورود اور طرز عمل تازہ اور غیر رسمی ہے اور نل لڑکپن کی بے باکی اسے ساری فضا سے منفرد بنا

دیتی ہے۔“ (17)

No one could have imagined that a liberal girl with such a bold and clear outlook on life would have a sea of loneliness and sadness churning inside her.

At the end, when she tells the narrator about the important secret of her life, it is revealed to the narrator that the attitude of "Blanka" she used to have with men was just a shell of the real attitude towards men, and it was to escape from men. From a psychological point of view, "Blanka" unconsciously sees the reflection of every father in every man in the world and his role. That is why she is afraid of men. She cannot trust men and therefore refuses to accept a male-dominated society. This is why she has such an outspoken and rebellious attitude towards life and its affairs. She cannot accept the male-dominated society and has her own ideas about life and its affairs.

Although this story is character-based, the use of other artistic elements besides characterization has also increased the meaning of the story. The locale of this story is Canada. The seasons of this country are often described in this story. While discussing the various elements of Western society, Manzar Marharavi writes: ”عبداللہ حسین نے اپنے افسانے ”ندی“ میں مغربی معاشرتی کو اس کے تمام جزئیات سے بیان کرنے کے علاوہ مغربی ذہن کے رجحانات و میلانات اور مغربی مجموعی حیات کو اس کے اجزا سمیت بڑی چابک دستی اور فن کارانہ مہارت سے بیان کیا ہے کہ قارئین کو مغربی زندگی کا خاکہ بنانے میں کسی بھی قسم کی دقت محسوس نہ ہو۔“ (18)

As mentioned above, Abdullah Hussain also wrote stories in the western background and made the culture and society there a part of his fictional art. I also describe the civilization and culture described by Abdullah Hussain, it also describes the mental life and social trends and inclinations of the West in complete detail. In this regard, see an excerpt from his fiction:

”نوجوان لڑکے جن کی داڑھیاں بڑھی ہوئی تھی اور جنہوں نے موٹے بند گلے کی سویٹریں اور ڈھیلی ڈھالی پتلونیں اور بغیر پالش شدہ جوتے پہن رکھے تھے اور بے انتہا غلیظ دکھائی دے رہے تھے جو موٹی موٹی عینکوں کے نیچے سے الوؤں کی طرح دانا، غیر شخصی نگاہوں سے دوسروں کو دیکھتے تھے اور پھر بڑے بے تکلف اور بڑے پیارے انداز میں ہنستے تھے۔ لڑکیاں تھیں جنہوں نے بال کھلے چھوڑ رکھے تھے جو ہینر ڈریسر سے کے ہاتھوں سے نا آشنا تھے اور جو میزوں پر بیٹھی سگریٹ پر سگریٹ پیئے جارہی تھیں۔ ایک کونے میں فرش پر ایک لڑکا بیٹھا ”بانگوٹرم“ بجا رہا تھا اور دوسرا ایک کاغذ پر سے نظم پڑھ کر سنارہا تھا تیسرا لڑکا خاموش بیٹھا دونوں کی طرف دیکھ رہا تھا۔ ایک چوتھا ان کی طرف پشت کیے رگیں پھلا پھلا کر ٹمپٹ (بگل) بجانے کی کوشش کر رہا تھا۔ وسط میں ایک بڑی سی میز پر پانچ چھ خفیہ لڑکے لڑکیاں بیٹھے بحث کر رہے تھے اور بیٹری رہے تھے تیسری دیوار سے ٹیک لگائے ایک لڑکی جھلملاتی ہوئی آنکھوں سے خلا میں گھور رہی تھی۔ سگریٹ اس کی انگلیوں میں جل چکا تھا۔“ (19)

From the above quote, it is evident that Abdullah Hussain has studied the western civilization and society very deeply. The way this civilization has carved the outer surface of a human being and hollowed him out internally, Abdullah Hussain pointed out this point. Has specifically made it a part of his fiction. About the above paragraph and about this fiction as a whole, the scene Maharavi sums up as follows:

”ہوٹل کے اندر داخل ہونے سے لے کر اس کے تمام افراد ان کے اعمال اور بالخصوص ذہنی رجحانات و میلانات اور اس معاشرے کے افراد کی عیاشی، بے راہ روی، طرز زندگی حیوانات مزاجی، غلاظت فکری و طبعی اور ان کے نوجوانوں کے رجحانات قلبی و ذہنی اور طبعی میلانات کو بڑی عمیق نظری سے بیان کیا ہے۔“ (20)

In this way, we see that Abdullah Hussain has described the western civilization and society very well in this story.

Analysis of the story “Samander”:

"Samander" is the third story in this collection. Its theme is also the dominant theme in Abdullah Hussain's fiction. But this theme, the character of the sea, has come before us in a new way. Kar ends up inside the ship. Apart from the narrator, the famous character "Samander", "Eand" the girl who is five years and nine months and the main character Feroze is found in the ship. Anna's mother and the boy who happens to be an East German who is passionately kissing Eand's mother.

The character of Samander is presented as a moody character. When he laughs, he laughs a lot and when he gets angry, he becomes bored. But inside he is also lonely and sad, a character whose sadness and loneliness.

It takes him And makes his personality two-faced from the inside and from above.

Another thing that is worth mentioning is that the story "Samander" seems to be an evolution of "Naddi". In the story "Samander" the story of the narrator's time spent in Canada, while in "Samander" the same character the story of his return to his homeland. The same character has been adapted into the character of Feroz.

”میں نے گئے ہیں۔ اٹھارہ ہیں۔“

”نہیں انیس ہیں۔ میں نے کہا۔“

”تم نے گئے ہیں؟“

”ہاں!۔۔۔ نہیں۔“

”تم کہہ رہے تھے کہ تم نے گئے ہیں۔“

”اب گن لیتے ہیں۔ اٹھارہ اور ایک۔۔۔“ میں نے اس کی ناک کو چھوا یہ ہے یہ بات اس کی سمجھ میں نہ آئی۔ اس کا شاید اسے کبھی خیال نہ آیا ہوگا کہ اس کے نام کے معنی سمندر ی بگلا ہیں۔ کچھ دیر تک اس الجھن میں میری طرف دیکھتے رہنے کے بعد اس نے دھیان ہٹا لیا اور دوبارہ آبی پروندوں کو دیکھنے لگی۔“ (21)

The main character Feroz is also a stateless migrant and sad, and so is End's mother, Anna, because she could not return to her homeland due to the two parts of Germany, East Germany and West Germany. It is known that Eand's mother is a prostitute, so all the characters in this story are saddened and carrying the burden of migration on their shoulders.

Reflecting the mental and emotional state of all these characters, Dr. Anwar Ahmed writes:

”افراد کا ایک گروہ ایسا بھی ہے جو زمانہ جنگ اور خانہ جنگی اور بدامنی کے دور میں پیدا ہوا کچھ لوگ مطلوب ثمر بن کر آئے ، کچھ کو ورثے میں خاندانی نام ہی روایت میں ملے اور کچھ کے حصے میں ٹوٹا پھوٹا گھر آیا۔“ (22)

Describing the plight of the main character of this story and the rest of his family, Muhammad Asim Butt writes:

”مصنف اور ان سب لوگوں میں ایک مشابہت یہ بھی ہے کہ یہ بھی اپنی زمینوں سے دور ہیں اور مہاجرت کا دکھ اٹھائے ہوئے ہیں۔“ (23)

Abdullah Hussain's keen eye did not waste a single opportunity in his life. He made all the events that happened in his life, from the circumstances of his return from abroad to the circumstances of his journey into fiction. The story "Samander" is also a story of returning from Canada. The story also begins in the way of a sea ship and the end of this story also ends on the ship. The characters the author is introduced on the ship. They are also victims of this grief. The narrator is drowning in this grief. In this story, the writer did not show any of the passengers' feet on the ground. Which is a metaphor for the fact that those passengers are still in the state of travel and both mentally and physically, they are victims of migration, All the passengers of the ship to whom the narrator introduces the reader. All of them have mental and psychological problems, and the social conditions are the same.

In this story, all the migrant characters are gathered in one place. This story can also be seen as a very deep symbolism. Although symbolism or symbolic fiction is not compatible with the intellectual mood of Abdullah Hussain, but nevertheless, the legend is symbolic. It can also be seen on the surface. The gathering of all the emigrants on the deck of the same ship and the wave of water on the heart. It is a sign that brings the sufferings of emigration closer. And they have a special destination does not happen. They travel throughout their lives in search of the destination. The destination cannot be found.

Analysis of the story "Dhoop":

"Dhoop" is another story of this collection. Its main character is Saeed, who returns to the homeland after twenty years. Taking his seven-year-old child with him, he goes outside the town to the green fields. All this journey. During Saeed remembers his childhood days. When he himself was seven years old and his father used to take him to the fields. It is as if three generations are mentioned in the story. The names are changed, the characters are similar, even though the faces have changed, and Saeed remembers the same questions he used to ask his father, the same questions his son asks him. This is the cycle of time. We hear this from the narrator from the very beginning: "Everything is round, son."

On his return from the fields, he also tries to see the places where his childhood and fifty-five emotional

attachments are attached. But he is very sad when he compares the present village with the village of the past. Now the village has also changed and along with the new houses, the residents have also moved in. This takes him back to the past and he goes into a state of nostalgia. Muhammad Asim Butt says about nostalgia in this story:

”اس کہانی کے حوالے سے دوسری اہم بات ناسٹیلجیا ہے۔ ناسٹیلجیا بھی عبداللہ حسین کے محبوب موضوعات میں ایک ہے اور ان کے ہاں بہت طاقت ور انداز میں جلوہ گر ہوتا ہے۔ ناسٹیلجیا ہجرت ہی کی دین ہے اور اس کے ساتھ جڑا ہوا ہے۔“ (24)

An opinion of Dr. Anwar Ahmed also seems very correct here

”عبداللہ حسین کے افسانوی آدمی کا تجربہ جلا وطنی کا ہے جو جبر و اختیار کی یک جا ئی، پابندی، آزادی کے ملاپ اور کرب و دوری کے وصال سے ملتا جلتا ذائقہ رکھتا ہے یوں مانوس اجنبی کی اصطلاح کا اطلاق ایسے ہی کسی فرد اور اس کی کائنات پر ہوتا ہے۔“ (25)

As mentioned above, the main character of this story comes to his village after twenty years and declares to live in the same village for the rest of his life. Perhaps he is fed up with the artificial colors and monotony of life. Or can no longer bear the suffering of migration. The concluding sentences of this story are meaningful in this respect:

”اس کے اندر کوئی شے بڑی نازک مگر قدیم اور زور آور ٹوٹ کر آزاد ہو چکی تھی اور لہو کے ساتھ گردش میں تھی۔ وہ زلف کے سربونے تک جیتا رہا تھا اور اس بات پر نہ خوش تھا نہ خفا بس بارش کے ان گنت قطروں کی تھاپ کو اپنے چہرے پر محسوس کر رہا تھا اور دل میں جانتا تھا کہ ان میں نہ رنگ ہے، نہ بو ہے، صرف حیات ہے۔“ (26)

Abdallah Hussain did not show any emotional scenes when the main character of this story returns and meets his family. Nor does Abdullah Hussain show emotional scenes when he meets his family. When he walks out to the fields with his son, he remembers how he used to question his father just as his son is questioning him. But the side of thought prevails instead of emotions. On his return, when he enters the limits of the town, he sees these places, where his childhood was spent. Coming here, he feels that the memories of his childhood are fresh. Yes, he wants to recover his past.

Unlike Abdullah Hussain, Intizar Hussain and Hijab Imtiaz Ali's pen comes under emotional attitude while describing the past and memories of the past. A character's past has passed, While Abdullah Hussain briefly mentions these places.

The places where the childhood of any character or most of his life has been spent. Rather, instead of depicting the external factors and surroundings of any character, they begin to explore his inner self and his inner self. They convey the world of the character to the readers. They see and compare the character's past life and past psychology with the present life and current psychology.

Analysis of the story "Mahajireen"

The last story of this collection of stories is "Mahajireen". Before the formal beginning of the story, the writer tells the reader that the story is the product of an accident that happened thirty years ago. The writer also tells that this story is about Aftab's life. It is a story of a period consisting of these parts and there is a difference of thirty years in it.

There are two parts of this story, one part is written "June 20th, 1940". This part is the first and the story of the Sheikh Umar Daraz used to go to his fields with his son. Aftab after finishing the prayer, and answers his son's innocent questions with great patience and courage. The writer provides the details about Sheikh Umar Daraz is that He is a former but there is no special benefit from forming. Sheikh Umar Daraz tried to do many things of his passion, which did not help him much, and he began to realize that he had led a life of failure. This was once confirmed by his son. It is also done by talking.

”...کہتی ہیں اگر ابو کہانیاں لکھنے میں وقت ضائع نہ کریں تو ابو سب سے بڑے وکیل بن جائیں۔“ (27)

The above statement is from the son of Sheikh Umar Daraz, who once told his mother's opinion to his father, which was about his father.

On his return from the fields, Sheikh Umar Daraz takes his son Aftab with him to his sincere friend Chaudhry Nazir. On his return after meeting Chaudhry Nazir, Sheikh Umar Daraz commits suicide by shooting himself with his gun. The first part of the story ends with this incident.

In the second part of the same story, Sheikh Aftab replaces Sheikh Umar Daraz and his younger son. His son also asks such questions to Sheikh Aftab. The kind of questions he used to ask in his childhood. When he takes his father's place and his son takes his place, he sees similarities in his and his father's failed life. Then the secret of his father's suicide is revealed to Sheikh Aftab.

It has been a long time since Sheikh Aftab passed through his town. He returns to his town after thirty years on the same day i.e. June 20, 1970, and he finds familiar things but all the faces are strangers to him except one. And he is a stranger to all others. Sheikh Umar Daraz and Sheikh Aftab are similar in the role of father and son in that both of them lead unsuccessful lives. As a result of which their moods become irritable, defeated, disappointed and sad. Similarities in these two characters and Muhammad Asim Butt describes the state of mind as follows:

”مہاجرین“ کے شیخ عمر دراز میں یہ مایوسی زیادہ تاریک ہو جاتی ہے اور اسے خود کشی کی راہ پر لے جاتی ہے اس کا بیٹا آفتاب تیس سال بعد اسی دن جب اسی کے باپ نے خودکشی کی تھی اپنے دس سالہ بیٹے کے ایک معصومیت بھرے جواب کے ذریعے اپنے باپ کی ذہنی کیفیت کو پالتا ہے وہ اپنے باپ ہی کی طرح ایک اداس اور مایوس کن زندگی گزار رہا ہے۔“ (28)

This story is also similar to the story "Dhoop" in terms of its atmosphere and characterization. In both stories, the village background is shown and the characters in both stories also appear in the form of a father-son relationship. They are presented in the form of a dialogue between the son and the father. In both legends, the reality of the father's life is revealed to the son at that time. When he himself becomes a father. Abdullah Hussain's suicide incident in the legend "Mahajireen" is very artistic, Described with structure. In all the stories of this collection, there is a psychological storm inside the characters, but Abdullah Hussain has shown all his characters to be very calm, even "Sheikh Umar Daraz".

Abdullah Husain's collection of fiction, if examined from the outside, shows the impression of the art of a great novelist. Although all the fictions have individual characters and individual themes, but the same theme is seen in all the fictions. And the characters also seem to take evolutionary steps. See Rubiya Almas's opinion on Abdullah Hussain's fictional art below:

عبدالله حسین کے یہ تمام افسانے بکھری ہوئی روحوں کا نوحہ ہیں جو یاسیت اور صبح مسرت کے درمیان اپنی تلاش میں بھٹکتی ” (29) ”رہتی ہیں اور سفر در سفر اپنی کہانیاں خود رقم کرتی ہیں۔

One of the qualities of Abdullah Hussain's fiction is that his characters are common people. Abdullah Hussain presented the problems of common people through fiction. While exploring the fictional style, he did not go after any obscure style.

From the thematic point of view, the sati on migration and the past is the main theme of Abdullah Hussain's fiction. The internal destruction and sadness of Abdullah Hussain's characters, not life, is also created by this migration, and below it, past worship and Psychological problems are also his religion. The quality of Abdullah Hussain is that he works with artistic maturity in the presentation of the subject. Political matters and social problems arising from poverty. While writing on political subjects, he does not get emotional anywhere, nor on the subject of poverty. While writing fiction, he becomes a preacher. His heart aches on human poverty. As a writer, he is also against class division, but as an artist, his pen never wavers. They get access to prevention, But they do not get down from the table of an artist and sit on the pulpit of the Maulvi. His style is not too elaborate. Neither is it punctuated. Simple, ordinary Urdu language is used, but the style is so effective and perfect that it has the power to describe all kinds of topics. According to Locale and surroundings, some words of Punjabi language were also used, which were necessary for the subject matter and for presenting the psychological and social background of the characters.

Talking about the plot, the plots of all the stories of Abdullah Hussain are simple. They have a beginning and an end. Sometimes another story emerges from within the same story, but despite this, the plot is layered. Talking about the characterization, all the characters of Abdullah Hussain seem to be captives of the inner world. Dialogue writing is also done with reference to the social and psychological background of all the characters of Abdullah Hussain. This character seems to present his class through dialogues. Another

important thing is that the characters in Abdullah Hussain's fiction. There is no killing, but the story goes to its logical end only through two and three characters.

Some of Abdullah Hussain's fictions seem to be long, but as the layers of social and psychological facts are revealed to the readers, this length turns into fascination and fascination for the readers. The art of Abdullah Hussain and Intizar Hussain. I have a certain kind of harmony. Both of them resort to a dark style even while describing the serious facts of life.

We know about Abdullah Hussain that he is a novelist, but as a fiction writer, his identity has been lost as a novelist, Or we can say that because Abdullah Hussain is a novelist, his fiction did not give the seeds a chance to germinate and flourish.

Muhammad Hameed Shahid writes in this regard:

”عبدالله حسین کی افسانہ نگاری کی مقدار کم ہے لیکن کم لائق اعتنا نہیں ہے۔ اُردو افسانے کے قاری کو ”جلاوطن“، ”ندی“، ”سمندر“، ”مہاجرین“ اور ”دھوپ“ کو ضرور پڑھنا چاہیے۔۔۔
عبدالله حسین کی ان کہانیوں کا مطالعہ بتاتا ہے کہ اس کے ہاں موضوعات کا تنوع بھی ہے اور بیان کا سلیقہ بھی۔۔۔ تو یوں جو کچھ پیچھے رہ جاتا ہے وہ عبدالله حسین کے ہاں بہت اہم ہو جاتا ہے اور اسی سے وہ اپنی فکشن کا مدار اٹھاتا ہے۔“ (30)

From this, it is estimated that the issues of migration and homelessness are seen in full color in Abdullah Hussain's fictions. Abdullah Hussain's main identity is that of a great novelist. But he also distinguished himself as a fiction writer. He writes better fiction than many of the Urdu fiction writers who tried only in the field of fiction writing. His fictions belong to the tradition of realist fiction. It is simple and straightforward that Abdullah Hussain does not forget the purpose of the story by getting lost in the confusion of style. Which is simple and effective at the same time and brings the reader closer to the characters. All his stories revolve around the problems of the common man

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