

Manifestations of Feudal System in Siddique Salik's Novel "Emergency"

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Abstract

Siddique Salik is a unique novelist of Urdu fiction. In this article, we discussed about the novels of Siddique Salik, who is a feminine novelist. In his novel "Emergency" he depicted a clear picture of our society. He described many problems, which are faced by women like as harassment and forced them to bow. How the society cheat poor and illiterate people for their purposes and aims. Also, he described about the honest and genuine persons, how they faced hurdles in their lives regarding fib, fraud and hypocrisy based society.

"Emergency" is the second novel of Siddique Salik which he wrote in 1984 and published in 1985 by Maktaba-e-Sarmad Rawalpindi. In "Emergency", the defects of the feudal system are pointed out.

Key Words:

Siddique Salik, "Emergency", Feudal system, Malik Jabir Ali Khan, feudal lord of Shantinagar, self-righteous, strict, powerful person, family's greatness, gap of fifteen years.

Literature Review

The story of the novel revolves around Malik Jabir Ali Khan, who is the sole feudal lord of Shantinagar. He is a self-righteous, strict and powerful person who is very proud of his family's greatness, wealth and honor. Being the sole feudal lord, he considers the villagers as his

subjects. Even in the matter of his children, his attitude is authoritarian. Three of his four sons do not dare to speak in front of him, only one son is of a different temperament. There is a world of difference between the lifestyle of the villagers and Malik Jaber Ali Khan. The author has explained this difference in great detail. The story of the novel is divided into two parts with a gap of fifteen years. After which there is a change in the conditions of the village, the people of the village are prosperous from outside earnings and they try to equalize it instead of being oppressed by the oppressive country. Due to this situation, the country feels threatened from within. Due to flooding in the village, Malik Jabar's lands are ruined. Seeing the crowd of villagers who have come to witness the flood, Malik Jabar loses his courage and falls to the ground. This is where the novel ends.

The plot of the novel is complex. Compared to Malik Jabar, there is no single individual or family but the entire village, so the plot moves in different directions. The narrator of the novel is an unseen character, Amjad. In the beginning, the character gathers people's opinions about Malik Jaber and his family lineage, then the character narrates some incidents from his childhood, which reveals the oppression of the village people and the rule of Malik Jaber. After the individual situations of Malik Jaber's family and some people in the village, after a gap of fifteen years, the character returns to the village and expresses surprise at the changes that have taken place here. Talks to people about Malik Jabur.

Siddiq Salik also adopted the same arrangement in Pressure Kar. But there was no narrator narrating the events. The role of the narrator in Emer Gnisi comes up again after fifteen years, so he is not recognized at once. Which undermines the continuity of the story. The atmosphere of the novel seems somewhat unreal, especially the eminence and splendor of Malik Jabir feels imaginative. This aspect is not wrong that jagirdar class has a lot of wealth, but generally jagirdar build such luxurious houses not in villages but in big cities.

The jagirdars of the village live like a village in the village, while Malik Jaber's haveli does not have the characteristics of a haveli. The author has also described some incidents in Saygha

Wahid Mutkalam which are not consistent with "I", for example, Malik Jaber and Ezra's bedroom conversation, more than that, giving the details of their dream, all these incidents should be shown narratively. Can go but the night I'm talking about.

""Wo dono ne aik aik khawab dekha azraa ne sotay hue aur malik sahib ne jagtay hue Ravi ki zabani kahani bayan karne ka yeh andaaz ghair haqeeqi lagta hai." (1)

Like "Pressure Cooker", "Emergency" is also a character novel of Malik Jaber Ali Khan. This special character of Malik Jaber is a very important part of our feudal system which wants to stay above the people. In this role, Salik has shown many attributes, his behavior varies from person to person in different situations, he likes people who bow down to him, he is also kind to them, but he also likes someone who speaks a word against his will. It does not, even if it is true. He likes a bowed head and hates a raised head whether it is his own or someone else's. At the beginning of the novel, Salik has said in the description of Malik Jaber's thoughts "kutta ho ya insaan jo itaat nahi kar sakta woh wafadar nahi ho sakta." (2)

Similarly, the glimpse of false ego in Malik Jaber is shown as follows.

"Darasal woh chokidari kam karte thay aur Salam ziyada kyunkay malik sahib aur un ke aala taluqaat ka dabdaba itna ziyada tha ke wahan un ki ijazat ke baghair koi chirya bhi par nahi marskti thi yani malik sahib ki apni zaroorat chokidari nahi, salam guzari thi." (3)

It is said that the character of Malik Jabir is influenced by Amjad Islam Amjad's famous play "Malik Heshmat". If you look at this character, this character is somewhat different from Malik Hashmat' in that it also has fear and malice, but it adopts this flattering attitude in front of big men or officers. Malik Heshmat gladly embraces death to preserve his family glory, while Malik Jabir's inner weaknesses and delusions make him fall flat on all fours. Here he is not a strong character like Malik Heshmat.

Salik did not show Malik Jaber as great, he described Malik Jaber as the owner of a dual personality who is outwardly very brave and courageous but inside is very weak and cowardly. For example.

" malik sahib ke andar dosra jabir Ali aik buzdil, kotah andesh aur har waqt ka peenay wala shakhs tha." (4)

At his last age, due to his weak memory, he treats his old acquaintances as strangers and relives the stories and impressions of his family's greatness. Due to these factors, the character of Malik Jaber comes down from the greatness and height. It should also be noted that both Waris and Emer Gensi are written in a feudal environment. This kind of atmosphere is common in the villages of Punjab. In most of the novels written on the feudal system, the character of the cruel feudal lord is almost similar, so it is not correct to say that the character of Malik Jabir is a copy of Malik Heshmat. Siddique Salik himself explains the role of Malik Jaber and writes.

"jaber Ali hamaray har tabqay mein paye jatay hain. maslan aik class teacher bachon ko jaaiz sawal poochnay ki ijazat nahi deta aur apni mehdood aqal ko aqal kal samjhata hai to aisa teacher bhi malik jabir Ali hai. aisay shakhs ka Ameer hona, jageerdar hona, sanat car hona nisbatan aik sanwi baat hai. hamaray haan makhsoos nazriye ke tehat likhay gaye navlon mein jageer dari ko badi ka symbol bana diya gaya hai aur ghareeb ko farsha jabkay amli zindagi mein aisa nahi hota shetan aur firshon ki wazeh taqseem arsh par hi hoti hai. is aalam aabb o gul mein nahi. yahan to insaan baste hain aur har insaan mein kher wisher, neki aur badi ka mila jala asar hota hai. lehaza mere paish e nazar yeh qattan nahi tha ke mein malik jabir Ali Khan ko badi ka symbol bunun ga." (5)

Despite Siddique Salik's denial, Malik Jaber has come up as a symbol of evil, but in this context, he is correct in saying that the empire and evil or poverty and goodness are not

inseparable. Those who presented vengeful feelings and thoughts. They are also not moderate, they also have aggressive views after the wealth comes, and they display the objects of Dubai and express their power and aristocracy according to their status. Therefore, the idea of the seeker seems to be correct that evil is not only associated with feudal lords, it occurs in all classes of people. Commenting on the character of Malik Jaber, Dr. Shaheen Mufti writes.

"Seddique salik ka malik jaber Ali koi azeem kirdaar nahi nah to usay Hashmat Ali ki terhan glimrayz kya gaya hai aur nah hi usay kisi barray aadmi ki terhan –apne injaam ko khush dili se gilaay lagatay dekhaya gaya hai agar chay musannif ne jagah jagah malik jabir ko terhan terhan ke malbosaat se aarasta kya hai, usay mukhtalif mozuaat par guftagu karte dekhaya gaya hai. shikaar khailnay aur shikaar ke hamrah wapsi ki tasweer kashi ki gayi hai magar is kirdaar ki mardangi ubhar kar samnay nahi aaski."(6)

Comparison of poverty and affluence, mention of rural life, moral inferiority of the rich class are popular themes of Siddiq Salik's writings, Malik Jaber's character is a combination of all these themes. His westernism makes him unique from other characters of the genre. His education, lifestyle, speech, clothes are all dominated by the western color, which does not allow him to remain a pure feudal lord. Salik has shown him to be weak from the inside over time. So this character is similar to Malik Hashmat but not his copy. Common theme and background are also involved in this analogy.

The character of Malik Jaber dominates the novel so much that other characters do not emerge much. The characteristic character of Malik Jaber is that of Baba Behishti, who is a symbol of pure goodness. This is also the name of Bamsami. But this embodiment of pure goodness is not an effective and lively character. Salk has tried to widen his scope by writing an investigation about him, but even so, this character has failed to create a deep impression. His words are not as strong as his actions. Finally, he goes to the mansion and advises the mansion

owners to call the villagers to deal with the flood, but even here his sermon has no effect and Zamir takes him with him.

The third important role is that of Marjaan, who is called by all Shikarans, this character is full of life, despite the negative qualities, Salik did not make her a vamp (female negative character). This is an interesting character that attracts the reader with his mannerisms, speech, clothes and actions. Such a bold character in the environment of the villages is different from the traditional women of the village. Trouble talks. Siddique Salik did not traditionalize this role even in old age and did not put her on a pedestal like ordinary women. This is the most interesting and attractive character of the nove.

Apart from this, the important role is played by Zameer Ali Khan, the youngest son of Malik Jaber, who, unlike his three brothers, goes to study abroad without the permission of Malik Jaber. On his return he comes to the mansion with revolutionary ideas. Malik also forbids Jaber for his discriminating attitude towards humanity, but practically does not take any revolutionary steps and remains attached to the mansion. Therefore, despite hating the flaws of the feudal system, one does not become a complete hero. As in the beginning he takes the bold step of leaving home. He does not make any other such bold decision again.

Apart from these characters, the rest of the characters are not very prominent. They can be divided into two parts. The members of a Malik Jaber's mansion, including his family and servants, who unquestioningly obey Malik Jaber's orders and take advantage of this obedience, Parvez and Qadir are obedient children who, despite their disagreements, obey Malik Jaber. They do not have the ability to talk or persuade. The characters of Zakia and Ezra, the wives of Malik Jaber, lack natural evolution. Salik did not highlight their mutual relationship and Sukan's jealousy. The race of these characters is in the hands of the novelist.

The characters of the villagers are first oppressed and later hateful. After the change in the economic situation, the villagers seem to talk in the style of Malik Jaber. While raising his voice against exploitation, he himself seems to be a part of this system, especially the

characters of Farman Ali and Shiko are trying to humiliate Malik Jaber. This desire for a sense of superiority includes the cruelty of his childhood.

A unique character is that of the novel's unseen narrator, Bau Amjad, who initially gathers the villagers' opinions about Malik Jaber, then narrates some incidents from his childhood, from which the subjugation of the villagers and the rule of Malik Jaber are revealed. In the second part of the novel, after fifteen years, the character again finds out the views of the villagers. Some of the characteristics in this role are of Siddique Salik himself. He is a simple person despite having passed sixteen classes like him. Unlike Salik, who does not like to go out of the country, despite his high education, on hearing about his poor economic condition, Farman Ali says.

"Tobah tobah, solah jamaten aur mahinay ka sirf solah so rupiya yeh
to aik so ro peed fi jamaat hi para aur woh bhi mahinay ke baad" (7)

Since Salik's own family background was also of a similar nature, through this character, he has more effectively portrayed the conditions of his childhood in his village.

The language and description of the novel is simple and common understanding. Philosophical thoughts of people on class division are also written in simple language. Since the entire novel is related to the village, the writer did not use Punjabi language to talk about the village life. Due to deep familiarity specific terms of rural life have also been mentioned.

Like the comparative analysis to show the class division, the researcher has shown the disparity of the environment linguistically as well, using the word exception in a good way.

"Malik sahib ki zameen phelti gayi aur aam dehaton ki sukarti
gayi." (8)

"Hawley ke kills bohat ouchay aur gaon ke makaan bohat neechay
thay.'" (9)

shikari kutton ki zabanain latak rahi theen lekin mzaraon ki zabanain
daimi tor par band theen." (10)

In this novel, Salik did not pay much attention to the wording, but in some places he has kept rhymes in the prose, for example.

" Nah malik sahib ke jabar ki nah gaon walon
ke sabr ki." (11)

" Khaiton se haryali aur cheharon se khushhali gayab hogayi." (12)

" Un mein se aik mazoor hai to dosra maghrour." (13)

As a whole, the language and description of "Emergency" is simple which is common understanding even for common readers.

He did not hide the idea in the veil of similes and metaphors. It is not that he is not capable of writing beautiful and poetic prose, but the seeker has prioritized the seriousness of the subject over the elegance of the style.

Biographical literature is dominant in the writings of Siddique Salik. Salik describes biographical situations in both fictional and non-fictional prose. As " Pressure Cooker" is a great example of this narration. This pattern is also established in "Emergency", for example

" Ravi kirdaar ba o a mjd (jis par Seddiq salk ka gumaan hota hai)
gurbat ke baais badam ke chilkey jala kar siyahi banata hai. salk
sahib ki barri Sahebzadi Sahifah salk ne bataya ke yeh waqea un ke
waalid ke bachpan ka hai jo woh unhein aksar sunaya karte thay."
(14)

Rahm Ali, a character in the novel, described the incident of a leech clinging to his leg.

" Reham Ali ro raha tha aur jonk mutawatar is ka khoon choosay ja
rahi thi. thori der baad jo nuk phool kar malik jabir Ali ki moonchh
ke barabar hogayi sheede ne tehni ki madad se jo nuk ko pindli se
jheel kar hataya to woh khoon se sarshar ho kar khud bakhud jo har

mein gir gayi khoon choosnay ka yeh nishaan saari Umar reham Ali
ki pindli par barqarar raha hai." (15)

This incident has been written in Tadam Tahrir about his childhood as follows.

" Mein ne kaha bas bas jonk ko daur hi rakhna, is se mujhe khasa dar
lagta hai bachpan mein gaon ke jo har mein bhens ko nehlate hue aik
jonk meri pindli se chimat gayi thi aaj tak nah is ka choosa sun-hwa
khoon wapas aaya hai nah zakham ka nishaan mita hai." (16)

In the novel, the backwardness of Rahem Ali's school has been presented with great clarity that the school, which had no building, was running with the help of three trees and four teachers. There was no luxury of sacks in the school, children from middle class families brought sacks with them But Rahm Ali could not bring that either.

" Salik ne maqbool Jalis ko diye interviewmein –apne gaon ke school
ka taqreeban aisa hi naqsha khincha hai." (17)

The events of Bau Amjad's life, his mischief with his friends, one feels that these are the stories of Salik's childhood and friends. Drinking milk from are events that were not necessary for the subject of the novel but Salk felt it necessary to describe them. It can be assumed that this is a recapture of Salk's childhood. In "Pressure Cooker", he presented his story by changing the background. While "Emergency" has presented the background of his life by extracting himself in the sex. This suggests that there is a deep biographical color in Salik's writings.

In this novel, Salik has used symbolism. But the level of symbolism is not very deep, the symbolic level comes out in certain situations and events, apart from this, the novel remains one-level. Among these symbols, the eastern wall has come up as a symbol of the haveli government of East Pakistan, the people of power and the wealthy class, and the people of the village as a symbol of the people of Pakistan. Through the story of this village, Salik has also discussed the evils of feudalism and also highlighted the economic, social and political problems of Pakistan where the people are trapped in a vortex of problems and certain rich

corrupt people in power and powerful elites are enjoying themselves. has been Under simple distribution, the problems are shared by the poor and resources by the rich. Such theories are described by Salik as follows:

"Jab Butta Khan ko saal bhar ki mushaqqat ke bawajood terah kunaal zameen se terah mann ghalla bhi naseeb nah hota to woh aksar kurhta aur kehta ke agar qiyam Pakistan ke baad naye malik ki kal zameenen malik ki kal abadi mein taqseem kar di jatein to yahan nah koi malik jabir Ali hota aur nah baba klov lekin name khwand_h honay ki wajah se usay yeh maloom nah tha ke yahan malik taqseem ho satke hain lekin zameenen taqseem nahi sun-hwa kartin." (18)

Apart from this, at the end of the novel, the story of Malik Sahib's consultation with American and Chinese experts to protect him from the verbal flood of Munshi Lal Deen of Malik Jaber is completely symbolic. In which Malik Sahib Government of Pakistan, American experts of the American government, Chinese experts of the Chinese government and the project to avoid floods is a symbol of aid in the war of 1971. This conversation seems wildly disconnected from the story of the novel. On this question, despite the passage of time, the American experts did not make any arrangements. Munshi says.

" Yeh bhi to mumkin hai ke Amriki mahireen dono taraf se kha rahay hon aik jaiza is taraf se dosra is taraf se idhar se bhi bhaari fees idhar se bhi bhaari fees aik report idhar ke liye aur doosri idhar ke liye." (19)

This is a clear indication of the same attitude of America towards both Pakistan and India as the enemy across the river refers to India. He writes referring to the Chinese government.

" Malik sahib ki samajh mein bohat pehlay aagai thi ke unhon ne americion ka thaika khatam kiye baghair chain mein bhi aik chitthi likh di thi ke hamara yeh masla hai kya aap takneeki mahireen aur

madadgaar bhaij satke hain." (20)

And finally, in the context of Pakistan-China friendship, to say that.

" Bas un ka intzaar hai anay hi walay woh hon ge darasal unhein ittila
bhi to barri der se di gayi thi." (21)

This clearly shows that the symbol has been used. But the level of symbolism seems too artificial without much depth.

Overall, this novel is very successful in all aspects, the author has highly sacrificed art in the presentation of the subject. Through this novel, he has tried to show the problems of the people of Pakistan and presented "Shanti Nagar" as Pakistan. This protest could also be against the government of the time against which he could not directly write anything. But in this novel, the reader could not make the bitterness of tone acceptable with the sweetness of art. This novel reflects the surrounding problems and we can say that it is a successful novel in technical terms.

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