



THE PROJECTIONS OF REFORMIST APPROACHES TO THE GENRE OF THE NOVEL IN URDU LITERATURE*

URDU ROMAN SANATINDA ISLAHATÇI YAKLAŞIMLARIN İZDÜŞÜMLERİ

Aykut KİŞMİR

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Abstract

A very first reflection of the word reform in Urdu literature that comes to mind is the activities carried out within the Aligarh College, an educational institution proposed by Sir Syed Ahmad Khan. The intellectuals and writers from all over the subcontinent initiated various forms of consciousness-raising activities aimed to foster sociocultural and political awareness in their society. Sir Seyyid Ahmet Han and his friends accelerated the social reform, a process which is known as the Aligarh Movement, through educational and literary activities. Thus, the work of literary scholars gave a new trend to Urdu literature. The use of a more fluid and approachable language made the task of raising public awareness more effective. The scholarly work by Deputy Nazir Ahmad played an important role in this scenario and gave rise to the emergence of the genre of the novel in Urdu literature. The present study aims to examine the educator-instructor aspect of the work by Deputy Nazir Ahmad and the socialist-realistic aspect of Premchand's descriptive narratives within the context of literary movements in Urdu literature.

Öz

Urdu edebiyatında, reform denince akla ilk olarak Sir Seyyid Ahmed Han'ın bir eğitim kurumu olarak açılmasını ön gördüğü Aligarh Kolej bünyesinde gerçekleştirilen faaliyetler gelmektedir. Sosyokültürel ve siyasi yönden, halkı içine düştüğü çıkmazdan kurtarmak isteyen aydınlar, toplumu bilinçlendirmeye yönelik çeşitli çalışmalar başlatmışlardır. Sir Seyyid Ahmet Han ve arkadaşları, Aligarh Hareketi olarak bilinen eğitim ve edebiyat faaliyetleri ile toplumun ıslahına yönelik çalışmalarını hızlandırmışlardır. Bu çalışmalar, Urdu edebiyatında önemli bir farklılık yaratmıştır. Dönemin edebiyatçıları, halkı bilinçlendirmek için eserlerinde anlaşılabilir bir dil kullanmaya özen göstermişlerdir. Bunlar içerisinde Dipti Nezir Ahmed'in çalışmaları da Urdu roman sanatının ortaya çıkmasını sağlamıştır. Bu çalışmada Dipti Nezir Ahmed'in eğitici-öğretici yönü, Prem Chand'ın betimleyici anlatımı çerçevesinde toplumcu-gerçekçi yönü Urdu edebiyatında öne çıkan edebiyat akımları çerçevesinde incelenecektir.

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1. Introduction

The British became the absolute ruler of Indian subcontinent after a gory battle of 1857 known as the “War of Independence” by people of India while recalled by British as “Indian Uprising” or “The Great Rebellion”. The date is marked as a turning point in sociocultural and political development and enlightenment of people of Indian Subcontinent in general and Muslims in particular as British considered them responsible for the rebellion and potential threat for their future role. In that critical situation, Sir Syed Ahmad Khan and his colleagues accelerated their efforts to improve the society through a movement of educational and literary activities known as the Aligarh Movement. These reformist activities also influenced the prose writing

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and a different approach and ideology started to emerge in Urdu literature. The literati started to write various legendary works in very fluid and approachable language to raise awareness in the society to deal with sociocultural and political dilemmas suffered by the masses. The eminent writers played vital role in social mobilisation of Muslims in that era and engaged the attention of mass audience through literary work consisting storytelling and other genres of literature. The adaption of the concept of “art for society” among the intellectuals in that period enabled the public and the intellectual class to understand each other in the theoretical sense. The rationalist, materialist, and realistic works of the literati in the Aligarh movement also enabled the introduction of different literary genres in Urdu literature. It is often thought that the genre of novel in Urdu literature was first introduced in that period inspired by the Western literature. Therefore, it is found significant to examine some literary work of that time to see how and what type of new genres in Urdu literature were introduced by them and what was their role in sociocultural and political mobilisation of Muslims of subcontinent.

Present article is aimed to evaluate the reformist aspect of literary work of Deputy Nazir Ahmad and socialist realistic aspect of Premchand’s writings in context of literary movements in Urdu literature. Although a large number of scholarly and literary discussions have been made about the selected writers, little is known and analysed about them as founder of new genre in Urdu literature and their role in enlightening the society as social reformist writers.

2. Colleges

The very first examples¹ of Urdu prose were mostly derived from translations of Sanskrit, Arabic and Persian literary texts and since 1800s many important translations were made at Fort William College². The number of literary figures in prose work in Urdu literature also started to increase with the passage of time under the influence of the institution.

Sir Syed Ahmad Khan and his colleagues set up the Aligarh College and started a new perspective in the education system for Muslims of Subcontinent at the time when voices of social unrest in India after the “1857 War” were still echoed. Keeping in view the sociopolitical conditions of that period it is seen that in context of Urdu literature, the old and fundamental values in the society have entered the process of depreciation under the light of progressive developments. The Aligarh Movement has brought positive change and development to Urdu literature culture. The active influence of the West on the East, particularly on society and culture in India, is felt in literature as well. Thus, Urdu literature is seen under predominant influence of western literature after 1857, with first glimpse presented in *Tehzib-ul-*

¹ Moulla Wejhi's *Sab Ras* (1635) is regarded as the oldest story in the Urdu prose (Hassan 75) and towards the end of the 18th century, Urdu literature gained momentum in the field of prose. In 1775, *Nav Tarz-i Murassa* written by Mir Muhammed Hussain Ata Khan Tahsin was published.

² Fort William College was founded in 1801 under the leadership of John Gilchrist to teach these officers of East India Company the local language and culture in India. Some literary historians emphasize that the college was established to facilitate administrative affairs for British officers. However, under this college many valuable linguists started their work and Urdu prose was introduced for the first time, and the works that were produced in this college made big contributions to the development of this literary genre. The Western education provided by the college was a new experience in contrast to the local education system. The translation works in the college have shown that Urdu language can be used in a more understandable way. For centuries, Urdu literature was influenced by Persian and use of fancy and visceral language was considered as tradition. There were great differences between the palace language and the daily language of the people. This difference created very serious sociocultural problems between the ruler and the ruled. Persian language was the literary language which was unable to provide a valuable function beyond addressing a limited number of people. Many talented linguists such as Syed Haydar Bakht Haydari, Bahadur Ali Huseyni, Mir Amman Dehlevi, Hafiz-ud-din, Mazhar Ali and Mirza Ali prepared books for learning English and Urdu at Fort William College. In terms of prose in Urdu literature only religious books were available. The above-mentioned authors began to translate stories in simple Urdu from Persian and Sanskrit. “*In 18th Century, Fort William College and Delhi College laid the foundation of the first Urdu prose styles*” (Kuyumcu 144). English education at Fort William College was deeply influenced by the poetry of Urdu. Mutual translation studies made it possible to keep Urdu literature close to Western literature. Many renowned linguists gathered and worked in the college. These people have made a great contribution to the use of Urdu in texts in India. The translations not only became popular within people but also enabled the Urdu language to develop quickly.

*Akhlaq*³ magazine on December 24, 1870. Most of the published work in that magazine was consisted of translations from western literature. *Nairang-i Khayal* of Muhammed Hussain Azad published in 1880 and *Alif Laila* of Abdulkarim published in 1884 are examples of that literary trend. The literary works consisting of translations from English to Urdu are recognized as start of genre of novel in Urdu literature. "Following this period, the works of the authors collected in *Makhzan*, a literary magazine started to be published in 1901" (Sahbaz 345), also contributed to the development of Urdu literature.

In the second half of the nineteenth century Urdu literature began to have a significant impact and started to develop its texture through writings published in journals and newspapers. Among them which were most influential included:

Avadh Akhbar (an Urdu weekly published by Munshi Naval Kishore, Lucknow, 1859); *Aligarh Institut Gazat* and *Tehzib-ul Akhlaq* (the Urdu journals founded by Sir Syed Ahmad Khan, 1866-1870); *Avadh Panch* (the nationalist Urdu newspaper edited by Munshi Sajjad Husain, 1877); and *Akhbar-e Alam* (Asauddin 81).

These journals have played an important role in social reform, enlightenment and the expression of the Muslim community's new goals. At the same time, in this period the art of novel in Urdu literature has also improved.

3. Deputy Nazir Ahmad (1836-1912)

Deputy Nazir Ahmad is one of the five most famous names in Sir Syed's literary movement also known as Aligarh Movement in Urdu literature. He was born in Bajnur on December 6, 1836. He received his primary education from his father Moulvi Saadet Ali and uncle Moulvi Nasrullah and went to the city of Delhi where he completed his education in Arabic and Persian literatures as well as mathematics. Moulana Hali, Moulana Muhammad Hussein Azad, Munshi Zikauallah, Pyare Lal Ashub and Munshi Karimuddin were some of his fellows in the school that was established under the Aligarh Movement. Nazir Ahmad returned to Punjab and started teaching after completing his education in Delhi. At that time

³ A regular magazine was established by Sir Syed Ahmad Khan. The magazine published an alternative Muslim viewpoint in plain language and also gave voice to the publisher's religious, social and reformist views and played a key role to propagate the Sir Syed's mission an messages successfully.

circumstances prior to war of 1857⁴ gained momentum. He was also adversely affected by the war of 1857 and forthcoming troubles like all other Indian Muslims. In addition to his education in Islamic studies and Qur'an, he also learned English language. He translated the Indian Penal Code into *Majmua-i Ta'zirat-e Hind* with Mr. William Mayer, who also helped him in learning English language. (Syed 308). As reward of this work he was promoted to rank of tax collector by the government and was appointed in Khanpur. He worked as an accountant there for some time and then transferred to Hyderabad and Deccan areas as finance manager. He wrote famous novels named *Mirat-ul Uroos* (1869) and *Banat-un Nash* (1872) which are considered pioneer work in genre of novel in Urdu literature. He also wrote down other novels like *Taubat-un Nasuh* in 1873, *Fasana-e Mubtala* in 1885 and *Ibn-ul Vakt* in 1888 after his first work (Qasim Mahmood 999-1000). *Mirat-ul Uroos*, the first novel by the author published in 1869, is considered to be the first example of genre of novel in Urdu literature. The life of two sisters named Akbari and Asgari characterized with positive and negative moral values living in same house is explained in the novel (Ozcan 64). The reason for writing this book is thought to be a lack of good literary books for girls in subcontinent. Nazir Ahmad took a brave stand by writing this novel at a time when girls in Indian Subcontinent were kept

⁴ After the event of 1857, the British officially took over India. For the British, Muslims were responsible for the rebellion. The English called it the "Indian Revolt", while the Muslims and Hindus recalled the event as "War of Independence". It is not possible to describe the War of Independence only as a rebellion. The war brought difficult time for both Hindus and Muslims and the impacts were echoed in a wide geographical area covering North and Central India. By 1498 Vasco da Gama discovered the Cape of Good Hope and developed into a maritime state. With the Portuguese not invading the Goa, India got the attention of the West. The British have stepped forward from the British East India Company, the French East India Company and the Dutch East India Company, which have provided superiority in regional trade. Among the shareholders of the company, which was affiliated to the Queen, were nobles with wealthy English merchants. The company was moving with a strong army of its own. Cotton, silk, salt, spices, tea, opium and dye raw materials were the main commodities. Depending on the Queen and the Government, the company could enter into war on its own behalf, print money, negotiate agreements, build colonies, set up courts and execute prison sentences and death sentences. The company that won the Battle of Plassey in 1757 was now a state in the east of India. All of Hyderabad in 1798, and Odh region in 1801, went to the management of the company. "Following the uprising of 1857, the East India Company was replaced by Queen Victoria on behalf of the Kingdom of Great Britain and continued as if it had been the Company's management system. The British, who came to the country for business and taken over to the administration of the country. In fact, for many years the country was actively being run by the British; all kinds of rules and laws were determined by the "Company" administration, but the order was issued by Bahadur Shah Zafar. The presence of a totally unauthorized sultan, trapped in the borders of the fortress, made it easier for them to do their work" (Soydan 48). The British from the Indo-Subcontinent had long lived in this vast geographical area, first establishing commercial, then military, and eventually political sovereignty. The events that have developed together with this have found echoes in literature and especially gave birth to the factors that enabled the formation of "Contemporary Urdu Literature".

limited at homes and were taught only domestic household affairs. In the same novel, the author expresses his thoughts about the fact that if girls are given the opportunity and courage like boys, they can also be successful in outdoor activities as much as boys:

If you look carefully at past, you will see that the world is no different than a chariot, where one wheel is man and other is woman, and if one of them is missing, the carriage cannot move. There is no doubt that Allah makes the women fragile in comparison to the men, but He provided them hands, feet, ears, eyes, intelligence and memory just like men ... The woman has the power to renounce in the world as well as the man (Siddiq 35).

Nazir's novel *Banat-un-Nash* have similarities with Thomas Day's *The History of Sandford and Merton* published in 1783 consisting educational stories which was among the best-selling children's books of that period. In the same way his novel *Taubat-un Nasuh* is also found resembling with Daniel Defoe's book *The Family of Instructor* published in 1725 (I. Siddiki 348). While discussing about other social reformist novels of the author, *Banat-un Nash* (1873) is considered another best reformist novel written with the aim to provide women the education in religion, health and social matters. In his book *Taubat-un Nasuh* (1874), the thought of need to improve the mindset of men in the society is transmitted to the readers. In the work entitled *Fasana-e Mubtala*, the drawbacks of multiple marriages and the dire consequences of this situation are discussed. The central theme of the novel *Ibn-ul Vaqt* (1888) is based on national issues and trends. It is seen that *Ibn-ul Vaqt*, one of the main characters of the novel, came forward with pro-Western attitudes, fully adopting the traditions and customs of the British in India. Similarly, Hujjatal Islam, one of the main characters of the novel, is shown as completely against the West rejecting Western traditions. The novel exhibited social insecurity and social conflicts in Indian subcontinent during the period predominated by two main characteristics, pro-Western and anti-Western (M. Kamuran 38-39). The novel *Roya-e Sadiqah* (1891) is written in the form of dialogues that deals with the subject of Islamic sectarianism. The language used in the novels on social morality and religious advice is very fluid and approachable. Likewise, Azadi Begum, one of the female characters in the novel *Ayama*, is portrayed hearing her inner voice often. The internal monologues of the character are in the form of talking to God. In addition, this work deals with issues such as conflicts between people, marriage and the sufferings of widowed women. A section of Azadi Begum's internal

monologues is conveyed in the following way: *"Why did I got great sense (intelligence), perhaps to make difference from animals, to live more civilized life. So, what was needed to understand goodness and evil. I got sense/intelligence to think and thoughts to suffer pain"* (Selim 38).

The language used by the writer is different from the old, fancy and hard-to-understand style that is very approachable by literate people. The novels and literary work of the author emphasized on the problems associated with training and socialization along with provision of social awareness to the society particularly to women. This topic also serves as a model for the next generation authors.

4. Munshi Premchand (1880-1936)

The renowned short story writer, Munshi Premchand, has an important place in genre of Urdu novel. His first novel *Asrar-e-Ma'abid* was published in *Awaz-e-Khalq*, a weekly newspaper published from Benares, from October 1903 until February 1905. Besides, novels *Ham Khurma Wa Ham Savab* (1904), *Jalwa-e Isar* (1912), *Bazaar-e Husn* (1921-1922), *Chaugan-e Hasti* (1927), *Bewa* (1927), *Gosh-e Afiyat* (1932), *Maidan-e Amal* 1934 and *Godan* (1938) have also gained attention from the readers by subject (Hassan 85). In addition there is another novel which named *Parda-e Majaz* and apart from these there are many novels and short stories written especially in Hindi also. Premchand explored the social issues of that period, the weariness of cultural values, the social prejudices, the tyranny of the landlords, the despair and misery of women, class inequalities, and revealed the abuse of workers through the characters in his novels (Syed 355). In this context, Al Ahmad Surur says about Premchand:

He is the greatest sympathetic of the poor and the oppressed. Premchand makes self-portraits of farmers' feelings and village life. He cannot remain insensitive to human blood shed under the name of ignorance, poverty, illness, misappropriation of riches, income inequality and religion (16-17).

Premchand tried to reflect the economic, political and social conditions of the period in his works for restructuring of the society. His personal observations and experiences also determined the artistic direction of his works. Premchand's unique style stands out at this point. He also guided the writers and intellectuals of the Progressive Movement in India *"... first, he produced the work containing realistic as well as imaginary elements. Over time, he became a realistic literary identity, leading to an evolutionary process towards socialist realism"* (Erdemir 62).

In addition, Premchand's novels are more concerned with social and political issues. The author's literary work can be segregated into three periods of time in terms of language and narrative development. The first period is between the years 1904-1912. The evaluation of his literary work shows that the writer has not put special efforts regarding simplicity, harmony and fluency in his prose works. Second period is from 1913 to 1923, where it seems that the writer is trying to simplify the style of prose. Third period is from 1924-1936 in which the author seems to adopt a very plain and simple narration in his prose work (Hassan 86).

As a result, it can be said that literary work of Premchand reflected the economic, political and social situation of his era to construct a new structure in society. Premchand also revealed his experiences and memories in his works with his style.

5. The Influence of the Progressive Writers Movement Between 1936-1947⁵

At the end of the 19th century and beginning of the 20th century, humankind was exposed to changes and innovations all over the world. Scientific and literary trends of Western origin also gained influence in Indian literature. It is observed that the waves of change, especially from the Russian Revolution, started to reach Indian subcontinent. Revolutions in all areas of society led to the realization of inventions. It is evident that innovations and new trends in society are also reflected in literature, therefore, the genre of novel was also affected by those changes. Sajjad Zaheer says, "*The important literary trends, movements and thoughts of the 20th century are related to the political, social and economic life of the Subcontinent, and the impact of these interactions has also affected the novelists and writers.*" (89).

The deterioration of economic life in India after World War I increased the popularity of Marxist ideology. After World War I, "*many themes such as not fulfilling vital needs, black market, corruption of moral values, loss of family ties, unemployment, racism, fear and sadness, divorce based demands of the country, workers' protests and strikes*" (Durgun 35-36) have been found in Urdu literature.

⁵ This period covers the I and II phases of Progressive Writers' Movement at the same time. The first phase covers time period from 1936-1940 while second phase covers from 1942 to 1947. Progressive Writers Movement / Progressive Literature Movement is marked with three distinct phases from 1936 until 1952, when the movement was banned. This was shaped by the social and political changes of the period and determined the course of the Progressive Literary Movement. Besides, Halka-i Erbab-ı Zouk, which was established as a literary movement in 1939 to support the independence struggle of India among the poets, also emerges as an important movement in this period.

Many writers in that period became sympathized with the promise of socialism. In the world of Urdu literature, socialist intellectuals and writers began reflecting their socialist thoughts and try to apply them in real life. The political, social and cultural excitement created around the world was also felt in Indian subcontinent, and Marxism left a long-lasting imprint on Urdu literature. The most obvious example of this is the emergence of the Progressive Literature Movement.

India's political and economic situation in this period constitutes an important environment for the Progressive Movement and provides rapid progress. The fact that Marxist views were accepted and got popular among people in India seemed to be influenced by the existence of a serious tendency of protest against the persecution. It is very obvious that the people of India were stuck between the landlords and the rich lords without freedom. Another factor that favoured this popularity was popularization of Russian literature in Indian subcontinent long before Marxist views. Aziz Ahmad says about this subject:

Russian novels have always attracted much interest in India. Russian literature has been popular in colleges in India since half a century before the revolution. The social trends that emerged after the revolution were rapidly adopted among young people. Among these movements, the movement of nationalism has also gained strength (Ahmad 94).

The Progressive Writers Movement is the second Urdu literary movement in which literature has been used as a tool for some cause after the Aligarh Movement. The novelists who belong to this movement tried to make people conscious by the characters they create in their novels. In this context, instead of artistic concerns in Urdu literature, reflective narratives came to the forefront and the balance between art and ideology was restored. It is seen that the novelists did not pay much attention to language and narration in that period. The writers found it more important to convey ideological missions through novels rather than artistic concerns of novels like event pattern, character, event and description.

In some specific time periods, the literature may reflect the tendencies of thought at that time as a deep relationship between literature and society is always present. However, the literary works produced in the ideological frame drawn by sharp-minded thinkers or ideologues during particular time period is found to attract readers' attention for very brief time. The writers included Sajjad Zahir, Dr. Jayati Ghosh, Mulk Raj Anand, Dr. Pramod Sengupta, Dr. Akhtar Husain Rae Puri,

Majnun Gorakhpuri, Ihtisham Husain and Âl Ahmad Surur are regarded as the pioneers of the Progressive Literature Movement in India. These writers and their friends made efforts to establish the Progressive Movement on solid foundations until 1947. However, among the followers of Progressive Movement both sympathizers and opponents of socialism are found.

6. 1947 and later

On August 14, 1947, with the establishment of Pakistan, the national identities of intellectuals in Urdu literature changed as Pakistani and Indian. The influence of literary movements was also reshaped according to the political and national structure of the Sub-Continent. "*The Progressive Movement has brought new traditions to the Urdu novel*" (E. Siddiqi 27). Inspired by the Progressive Movement, the novels *Shikast* (by Krishan Chander), *Tarkhi Lakir* (by Ismat Chughtai), *Gurez*, *Shabnam* and *Aisi Bulandi Aisi Pesti* (by Aziz Ahmad) and *Khun-e Jigar Hone Tak* (by Fazal Karim Fazli) remained at the forefront and they are among the important novels in terms of reflecting the event pattern, subject, style and social situation. In this period, it is seen that the authors tried to work in the novel in terms of technique, form and art. This situation proves the growing effect of western influence on Urdu literature after the establishment of Pakistan. The best example of this change is the novel of Khadija Mastur named *Angan*. It is worth mentioning that Khadija Mastur is influenced by Henry James' novels. Henry James ascribes utmost importance to romantic integrity and strives for the whole story to be portrayed in the reader's mind. The story of *Angan* is also written in the same pattern that is portrayed in mind from beginning to end.

Mumtaz Mufti's *Alipur Ka Aili*, Jemila Hashmi's *Chehra Be Chehra Ru Be Ru*, Ehsan Faruki's *Dam Udh Aur Sang*, Altaf Fatima's *Dastak Na Do* are also important works of this period (Hassan 98).

The effects of the tragedy of migration are also felt in literature after the establishment of Pakistan. In this period Urdu novels reflected the situation of homeless, landless, separated people and sufferings of migration. Migration brought the tradition to Urdu literature associated to narrative of events that have taken place in the past, based on old memories. The literary tradition of migration revealed about the difficulty of people adapting to new territories, problems of migrants and their experience in new country. Immigrant literati were also dissatisfied with the migratory lands and the suffering of the lost homeland was constantly disturbing them. For example, Qurat-ul Ayn Haydar's *Kar-e Jahan Daraz*

has a great mastery of past events. Jeylani Kamuran states as: "*Qurat-ul-Ayn Haydar has brought a deep sense of compassion to the events that took place during the migration period, so that his writings only deal with the human values of the individual in the level of social consciousness*" (J. Kamuran 205).

In the 20th century, Nietzsche's thoughts have also influenced contemporary Urdu novelists. In addition, Virginia Woolf, D.H. Lawrence and James Joyce's works are also seen influential on contemporary Urdu novelists. In the Urdu novel, Aisi Bulandi Aisi Pesti, Angan and Sham Udh are the products of this variety of experience. Qurat-ul Ayn Haydar, who has carried imprints of western literature trends, periodically reports the political and cultural life of the 2500-year-old society in her novel *Aag ka Darya* (Hassan 100).

There is no doubt that Urdu novel is influenced by Western literature in Pakistan. *Raja Gidh* and *Udas Naslain* are some of the examples of this trend. Banu Qudsiya says about artistic value of her novel *Raja Gidh* in an interview with Sadiq Hussain:

My main goal in writing this novel was to raise voice against the prohibited provisions in Pakistan for peace and happiness in the country. Whenever an idea comes in the mind of a literary person, he creates his own form of writing and novel techniques. I have not thought about how the format of the novel would be. The shape has spontaneously formed as I started to write. The number of quality novels in Pakistani art is still very small. Of course, the Urdu novel art of Pakistan is absolutely influenced by new works. (Hassan 101).

The flow of romance in Urdu literature, on the other hand, raises the voice against traditional, conventional and literary understanding of the subject. In the novels *Sahabki Serguzesht* and *Shair ka Anjam* written by Niaz Fetih Puri, the passion of beauty, fantasy of freedom, pleasure and lust are prominent concepts. In the novel *Dastak Na Do* written by Altaf Fatima a distinctive feature of the romanticism is also observed. The hero of novel spends most of his time in a place where he can easily find heroin. In a novel based on short narratives the young Jenny is in a dream of hope for her sister's future. Razia Butt's novel *Nailah* is also a remarkable work with romantic motifs and symbols. The hero of novel sacrifices his life for unrealized dreams, and monologues are frequently used in the work (Hassan 102-103).

Many novels were published in Urdu literature in the period between 1936 and 1947. Besides, a large number of literary works from world literature were also translated into Urdu. In these years of Progressive Movement many authors included Niaz Fetih Puri, Rais Jaferi, A. Hamid, Qais Rampuri, Imtiaz Ali Taj, and Salha Abid Husain gained fame. In this context, it is worth mentioning that the Progressive Movement influenced all genres in Urdu literature at that time. We can see that the new writers emerged in this period who have brought innumerable innovations to Urdu novel art. Ahmad Nadim Qasimi is also one of the important literary figures in this movement. *"It can be argued that Ahmad Nedim Qasimi's experience with the Progressive Writers' Movement favoured using literature as an effective means of benefiting society by portraying of the oppressed in society"* (Siyim 92). We should also say that the new authors of this period spend more efforts on the character description than on the event knot in the novel art.

7. Conclusion

In the last decade of the 18th century and first half of the 19th century, the influences of romanticism in Urdu literature are found encountered. In French, German and English literature, naturalism, individualism and human love come to the forefront. In the Indian subcontinent, the Aligarh Movement takes pioneering steps to achieve significant reforms in Urdu literature. The Aligarh movement, which has broken the old literary conception, brought a new dimension in Urdu literature with its rational and socialist attitude. Aligarh scholars not only strived for scientific studies and educational activities but also for literature.

Every new trend in literature brings new concepts and understandings, which further strengthens literature. The development of the genre of the novel varies according to the ideas and developments of the literati. In Urdu literature, we can say that the influence of literary movements is felt faster and more intense than usual.

In some periods, literature may reflect the tendencies of thought of that period because there is a close relationship between literature and society. On the other side, it can be argued that the literary works produced by the ideologists are limited in terms of attracting readers. The work of Fort William College, the Aligarh Movement, the Romanticism Movement and the Progressive Literature Movement paved the way for pioneering steps in Urdu literature. At this point, genre of novel in Urdu literature has also started to develop. The Aligarh Movement under the leadership of Sir Syed Ahmad Khan has made efforts to spread the science,

philosophy and realism. Besides, Aligarh Movement also produced the first examples of the genre of novel in Urdu literature. In addition, in the period of the Progressive Literature Movement in Urdu Literature, the workers, the peasants, the poor and the oppressed classes were being enlightened. Thus, the writers play vital role to achieve the freedom of the country by providing integrity in the society.

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