

## Symbolism in Urdu novel

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**Abstract:** Symbolism is a style in literature in which a feeling, idea, or event is expressed symbolically through special words, shapes, or signs, rather than directly describing it. In this, the poet or writer expresses an object or condition in the guise of a symbol, so that the reader himself can derive new and deeper meanings from it. In Urdu, Shaheen (a symbol of courage and elevation in Iqbal), Jognu, Lala, etc. are common examples.

Talking about symbolism, it is an important technique in literature, poetry, and the fine arts in which an object, person, or idea is expressed through another object. It is a powerful means of giving concrete form to an abstract idea and effectively conveying a message. Symbolism is an integral part of literature, poetry, and the fine arts. It is a powerful means of depth of meaning, brevity, effectiveness of communication, cultural significance, and creative expression. Through this, artists and writers can communicate their messages effectively and take the reader on a journey into a new world of meaning. Understanding symbolism is essential for a better understanding of any work of art or literary work. This process helps us understand and enjoy hidden meanings.

**Key words:** Symbolism, Urdu novel, Shaheen, Jognu, Lala, literature, poetry, fine arts, hidden meanings.

The English word symbol is used as a synonym. In this regard, Dr. Sohail Ahmed Khan writes.

*"lafz ( symbol ) jis ke liye ab urdu mein alamat ki istilaah qubool kar li gayi hai. yonani lafz symbol se nikla hai aur khud yeh lafz do ( sym ) aur ( bolon ) ka murakkab hai. pehlay lafz ka matlab sath hai aur dosray ka phenka sun-hwa. chunancha saaray lafz ka matlab sun-hwa, jisay sath phenka ho. asal yonani mafhuum mein is ka istemaal kuch yun tha ke do fareeq koi cheez maslan charri ya koi..toar letay aur baad mein un tukron ko dono fareeqon ke darmiyan kisi muahiday ki shanakht ka nishaan samjha jata tha, is tarhan symbol ka matlab sun-hwa kisi cheez ka tukda jisay dosray tukre ke sath rakha jaye ya milaya jaye to woh asal mafhuum ko zindah kardey ya yaad dilady.(1)*

Symbolism increases the scope of meaning and facilitates travel in different directions. It points to hidden and infinite aspects compared to meaning. Symbolism gives rise to thought and seriousness. Generally, myths, legends, folk wisdom, religious scriptures and anecdotes, and social superstitions are used for symbolization. Thus, literary critics have described two basic types of symbols: literary and non-literary. In which literary symbols come under historical, mythological, social, societal, personal, and personal symbols. Regarding symbolism in the novel, it should be kept in mind that American novelist Herman Melville's novel Moby Dick (1851) has been called the world's first symbolic novel. In this novel, the life and thoughts of an American naval captain are presented as a theme, and the sea is presented as a symbol. The first novel in French literature is La Bas (1891) by Joris Karl Jasmin. This novel illustrates the absurdity of the modern world. Russian novelist Andrei Bely's novel Saint Petersburg (1913) is considered the world's most famous symbolist novel. James Julius's Police (1992) combines symbol and consciousness. Franz Kafka's novels The Trial (1925) and The Castle (1926) were loved all over the world. After that, Albert Camus's The City of Nature (1942) shocked the world. Thus, in the English novel The Animal Frame, George Orwell symbolically presented the Russian Revolution of 1917 and Stalin. The first novel in Urdu in the symbolic style was published in 1957, which was called "Gaddhy ki Sarguzisht". In this novel, Krishna Chandra has presented the office problems of the Third World in a symbolic manner. Similarly, the lust of the capitalists is also mentioned in this novel. By satirizing the ignorance and narrow-mindedness of the so-called intellectuals of the upper class, he has presented a humorous sketch of this class. In the novel, a donkey is a moody and melancholic person. After Ramu's death, he gets tired of going around the municipal offices. The reason is that he loves honesty, while our modern-day Babus are disgusted by this word. Instead of working, the office workers pass the time and thus the donkey does not get justice anywhere. Then he goes to the Deputy Secretary of the Tourism Department, but he also saves his life by giving various legal advice. Disappointed by everyone, he reaches Prime Minister Jawaharlal Nehru. Where he gets a hundred rupees for Ramu's family, but he gets disappointed with the stubbornness of the office workers and the attitude of the secretaries that our officials not only come to the office, but they also shy away from doing any work and thus do not fully perform their official duties. He expresses his views everywhere regarding various departments and speaks simply, honestly, truthfully and principledly, but hypocrisy is prevalent everywhere, so he is expelled from everywhere and thus faces failure. He describes the conditions in the municipality office as follows.

*"Chaprasi ka isharah pa te hi kamray ke andar chala gaya tuor zor se "Good Morning" daagh di. mujhe dar tha kahin hindustani zabaan mein baat kar di to bilkul hi gadha nah samajh liya jaon. Dehli ke dftron ke qaleel se tajarbay ne yeh baat mere zehen nasheen karade thi ke engrazeo ke chalay jane ke baad bhi yahan زنگریزی زabaan ka raaj hai. aap jab tak urdu ya hindi mein guftagu karte rahay. daftari log mutwajjah hi nahi hon ge lekin jounhi zara angrezi mein daant dukhaay foran yun palat kar aap ki baat sunen ge jisay aap seedhay un ke nanihal se chalay arhay hon aur baat suntay waqt aisi khoob soorat muskurahat un ke chehray par ho gi jisay kaam aap ka un se nahi, unhein aap se hai." (2)*

Mustansar Hussain Tarar has also used a symbolic style in this regard. Symbolism can be found in many of his novels such as "Fakhta", "Bhaao" and "Rakh". In "Fakhta" (1974), he has narrated the story of a young man who is studying in the UK. During this time, he goes to Russia. There he meets different types of people, many of whom are wearing different types of animal masks. Such as bear, eagle, rabbit and pigeon etc. All of them later took off their masks, but the girl with the "Pigeon" did not take off hers. When the boy asked her the reason, she said that her entire family had been destroyed in a bomb blast in the country. She herself was also affected. At the end of the story, she takes off her mask and the young man is shocked to see that not only her face is affected due to the blast but also one eye has been lost. This gives the young man a big shock. Here is an excerpt is here.

*"Aur phir hamaray wafad mein shaamil aik lamba taranga larka agay barha aur mujh se parcham chean liya." tum bohat chhootey ho" ne drostgti se kaha aur apna 555k/Amrici cigarette zameen par pheink kar parcham thaamay wafad ki qayadat karne laga. woh" bara" larka Pakistan ke crore patti gharane ka chasham o chairag tha, aik aisa gharana jo –apne ayyrkdishnd bangloon aur lambi Amrici karon mein baith kar duniya bhar ke mehnat kash awam ke gham mein halkaan hota hai." (3)*

In this way, the girl tells him her truth. It doesn't take long to guess from the above quote that the 555 cigarette that gives rise to the capitalist mentality. And "You are too young" of its authoritarian thinking. Thus, when the young boy talks to the dove, she says this.

*"tumhari dono saheliyan bohat hi ajeeb o ghareeb kirdaar ki haamil hain." mein guftagu shuru karne ki gharz se kaha." meri saheliyan ?" woh kho si gayi." woh meri saheliyan to nahi. .. khud gharz aur maghrour. .. un ki shkhstitin sirf naqaab pehan kar hi mukammal hoti hain ". "naqaab to tum ne bhi pehan rakha hai! ", "naqaab meri zaroorat hai." mein ne fakhta ke haath mein kapkapahatt si mehsoos ki.(4).*

The toast in the story comes when she takes off her veil. The clay coating on the pigeon's eyes, her lost vision, helplessness and anguish tell us the story of the original pigeon, when she is caught in some trouble. "Aakhri Dastan Go" is a novel by Mazhar-ur-Islam that was published in 1974. The story begins with a man affected by a snake bite. His treatment is told that he should not be allowed to sleep. Many men who tell him stories in turn die before finishing their stories. Which suggests that this world is incomplete and we all have to sleep in the arms of death one day or another. The last one to tell him the story, the "cigarette smoker", dies suddenly, just as he starts the story. Therefore, all these incomplete stories give a sense of the existential anguish, weakness and instability of man. Secondly, all the characters are nameless. From the very beginning of the novel, the entire story progresses in a symbolic manner. The process of telling the story of the existence of Adam (peace be upon him) or the beginning of the human race is similar to the famous story "Alif Laila Wa Laila". The bonfire of fire symbolizes the planet Earth. See the quote.

*"Hum sab alao ke gird baithy hain jis mein un ginat kahaniyan ab tak jal chuki hain. yeh sadiyon purana alao hai aur is ke andar jo aag dehak rahi hai woh hamari hi kahaaniyon ki aag hai jisay hamaray hi hathon ne lagai hai." (5)*

In this story, night is mentioned as a human problem. Man is a mechanical part. He is moving along with the flow of time. Thus, in this story, man is troubled by his distance from nature. Salahuddin Pervez's novel "Nimrata" (1980) uses mythological symbols as a theme. The symbol of "Nimrata" is described as the basic unit of society in the prehistoric era, i.e. the beginning of domesticity. Two basic characters of Indian civilization are Nilkanth and Nimrata. They are important from mythological perspectives. These two symbols of this civilization spread over thousands of years are embodied in this novel and are in love with each other. They both want to get married and have children. See this excerpt.

*"Ke mein bunun gi aik chhota sa ghar, chhon gi –apne hathon se nanhi nanhi pattian, bichaa lon gi inhen –apne oopar ke koi nah jhaank sakay mujhe. .. le aon gi jungle se phir choti choti lakdiyaan aur aik darwaaza garh lon gi, jurrlongi usay –apne seenay ke paas" (6)*

In this novel, there are different characters and a different world with meaning. This character also chooses exile to cure his restlessness. In this way, he also travels to the inner world in search of the Great Name. Thus, in this cultural journey, the technique of stream of consciousness is also found.

"*Neel kanth tum kitney boorhay ho gaye ho. ... haan Nimrata .. lekin yeh sab. yeh sab kaisay sun-hwa mere knt. ... mein to aik prathna hi reh gayi thi. bas tumhary liye tumhary jane ke baad ?. nimrata tum dekh rahi ho samnay andheray ki oot. ... kon khara hai. wahan gup chup, sir newarr haye. ... mein usay tumhary paas le kar aaya hon. ... mujhe Shamah karo nimrata.*" (7)

Intizar Hussain's novel "Basti" is important in that it uses symbols, metaphors, surrealism, etc. In this way, a symbolic narrative is created. This novel describes the tragedy of the people who came to Lahore from "Roop Nagar". Most of the stories and Jatika stories are included in the narrative of the novel, the main character of the novel is Zakir. Similarly, the war between Pakistan and India is presented symbolically in the context of the two brothers Abel and Qabil. In this way, the fight between the tortoise and the elephant is also described. Zakir is nostalgic about his abandoned settlement and is always confused and worried, that is, he wants to live in the past by turning his eyes away from the present. He is wandering in search of his identity and civilization. In this way, the wars of 1947, 1965 and 1971 are described in a symbolic manner. The story of the lion and the jackal has also been discussed, see this quotation.

"*Chaltay chaltay woh mirth darwazay par aagaye. agay seedhi raah pay khirki Bazar tha 'jo sir pra' tha aur be chairag tha. yeh woh rasta tha jo hinduo ke mehloon mein ja nikalta tha. barabar mein aik gali chali gayi thi jo musalmanoan ke mehloon mein jati thi. is dourahay par dono thatke, dono ne aik dosray ko khamosh nazron se dekha aur allag allag rastay par chal parre.*" (8)

This novel contains a very important statement regarding civilization. Because Hindus and Muslims did not want to stay away from each other despite being separated from each other. But when the tragedy of partition came, their helplessness, helplessness and struggle were visible. All the ways of the nations that had lived together for centuries were the same. The insecurity, defeat and collectiveness in their hearts were due to the fact that the feeling of separation from each other was extremely painful for them. See this quote in this regard.

"*Yeh keh kar budhawaji chup ho gayelambay samay chup rahay to bhikshoo deeda mein prhgye ke kahin phir chup honay ka samay to nahi agaya, jab Dana chup ho jayen ge aur jootay ke tasmay baatein karen ge. yeh jooton ke tsmonge baatein karne ka waqt hai.*" (9)

Bano Qudsia's novel "Raja Gidh" presents the factors of distance from religion in modern society in a symbolic way. Due to this, the process of defeat and destruction in the individual's identity continues and continues. Due to the disorientation and decline of moral values of such individuals, they remain neither of religion nor of the world. The novel has four parts and four main characters. Two students Aftab and Qayyum love their classmate Seemi Shah, but Seemi Shah falls prey to Aftab's charms. Interest in the story arises when Aftab marries into her family. This news hits Seemi Shah like lightning. During this time, she forms a relationship with Qayyum and in this relationship, all the curtains are removed and sexual relations are established, but Seemi Shah is not at all satisfied. The reason is that she cannot forget Aftab's love and every time she brings Aftab in front of her, she has a physical relationship with Qayyum, which makes her think that she will not have children with her husband, but she soon leaves Qayyum again due to a sense of guilt. After this, he has a relationship with Amital, but her son kills him. Thus, Qayyum goes crazy. In short, all the characters in the novel are victims of heresies and moral degradation. These characters have lost their identity by running after their desires. See this excerpt.

"*Pehlay aaga insaan ki sarshat mein badi nah thi, woh firshon ki terhan naik aur aaine ki terhan naazuk tha lekin aik din iblees ne mauqa paker is mein jhakka, is lamhay insaan ke andar haq o baatil ki jung jari hai.*" (10)

Thus, the title of this novel, "Raja Gidh", also has a symbolic meaning. According to Wahab Ashrafi.

"*Gidh aik alamat hai jo insaan ke hiras o hawas ka isteara hai. gidh murda khata hai. insaan bhi haraam ki kamaai, rishwat khori, dhoka aur fraib ki zindagi guzarta hai goya woh bhi gidh ki zindagi guzarta hai.*" (11)

Joginder Pal's novel "Nadeed" (1993) also tells a symbolic story. The novel has four characters, as Baba, Roni, Sharfu and Bhalla. The main character, Baba, on the one hand, is running a shelter for the helpless and blind and is a model of equality, but on the other hand, he has a sexual relationship with a blind and innocent girl. The girl's name is Roni. Thus, Roni's daughter "Lakhi" born from her first husband is also being raised under the supervision of Baba and she also considers him as her grandmother. In this way, he is living a hypocritical life. This quote is worth considering in this regard.

"*Tum bhi to jantay ho, andhera hamaray andhay pan ka inaaam hai. andheray mein hum jo chahain wohi dekh letay hain. baba roshni mein sab ke samnay tumhara mun choom lon to tum shayad pareshan ho kar mujhe aik taraf dhakel do, magar -apne batin ke ghata top andheray mein mein ne -apne liye kayi mehal bana rakhay hain. tum ne bhi bana rakhay hon ge. ... nahi, mein to sotay jagtay wahein rehta hon, jahan mujhe rehna hota hai.*" (12)

Faheem Azmi's "Janam Kundali" (1984) is unique in that the entire story is symbolic. Its main characters, Mir Saadat Ali Khan and Chamaran, represent two classes. The novel reflects elements of civilization such as fear, sectarianism, despair, stagnation, obsolescence, and decadence. "Kashkol" is depicted as a symbol. See this excerpt from the novel.

"*Hum sab malikholia ka shikaar hain aur yahi hamari jad-o-jehad ka sabab hai. hum saraab se larrty hain. amoodi daud dorrtay hain aur hamesha is liye barhatay hain ke hamari be chaargi par parda para rahay.*" (13)

This is a novel in which the fortress of materialism has been opened, in this race we have forgotten religion, science, philosophy and history, due to which our values have left our minds. We are a nation ready for decline and are suffering the punishment of the same. We are considering those who are villains as heroes. Social contradictions have brought out the funeral of our morality. We are considering the reversal of circumstances as our cleverness, futility has become our destiny. We have made the mistake of examining our glorious past as a bitter experience. Shafaq's novel "College Player" (1982) points out the mistakes of Indira Gandhi's emergency era. "Ambulance" has been used as a symbol of emergency. Those arrested in this era never come back. In this regard, here is a quote regarding the ambulance.

"*Allah jane woh kon hai jis ne safai muhim shuru ki hai. aisay woh achanak ajata hai. ghar ke log aik aik kar ke ambulance mein sawaar karaye jatay hain, phir darwazay mglf kar diya jata hai. nah jane kab kisi ke darwazay par woh aajay. hum sab to apni baari ke muntazir hain. ... mein ne aik ke baad dosray, teesray aro bohat se admion se poocha ambulance kabhi kisi ke darwazay par wapas bhi aati hai." jis ke darwazay par kuffi para phir kabhi nahi khula to ambulance ki wapsi ka kya sawal.*(14)

Similarly, in this novel, "snake" and "wolf" are also used for symbolic purposes. In this way, the snake is used as a sexual symbol. The character of the queen in the novel is also symbolic. When she draws blood from her thumb, it is used as a symbol of the emergency law by stamping it on paper.

Abdullah Hussain's novel "Baagh" uses the symbol of "Baagh" for the freedom struggle. There is a mysterious atmosphere in this novel. Although an attempt has been made to maintain an atmosphere of romance in the novel, the real story is told around this "lost" village in Kashmir. Where the roar of the tiger's voice often scares everyone in the silence of the night. Thus, the symbol of the tiger is described as a concept, illusion and fear, in this regard, this quote is noteworthy.

"*Sher ka shikar to bohat mushkil hota hai baba" phir is ne poocha. "mushkil to nahi khatarnaak zaroor hota hai. ", "mushkil nahi to aap ne kyun nahi kya? ", "kabhi ittafaq nahi sun-hwa. " kuch der ke liye bacha mkhmse mein par gaya. " baba" phir is ne sir utha kar poocha. "ittafaq kya hota hai ?" ittafaq" is ke baap ne aik lambi si madham si" hon" ki aawaz nikaali, jaisay jawab soch raha ho. " aik aisi cheez jo hamaray ikhtiyar mein nahi hoti. " (15)*

Overall, it can be said that the symbolic style has introduced beautiful forms of meaning in the Urdu novel and thus has played a significant role in the above-mentioned novels.

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