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NOSTALGIC ELEMENTS IN INTIZAR HUSSAIN'S NOVEL "BASTI"

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ABSTRACT

Intizar Hussain is an important name in the history of Urdu fiction. He earned a lot of fame in short stories and novels. His important novels including "Basti", "Chandgahan", "Tazkira" and "Aagay Samudran Hai". The short stories include "Gali Koochay", "Kankri", "Aakhri Aadmi", "Kichway" and "Shehr-e-Afsos". There are also some Dramas . All the novels or short stories of Intizar Hussain have the effects of nostalgia in them. Due to these effects, these stories have a distinct mood. In his novel "Basti", these effects can be felt on every page. This is the reason why the researcher has kept this aspect in mind. The present article is written with reference to the nostalgic elements in Intar Hussain's novel "Basti".

INTRODUCTION

Migration has profound effects on human life. This is the reason why problems related to it are often described in Urdu novels. There are many novelists who made Hijra the subject of their novels and made a distinct identity in Urdu literature.

Comparing the past with the present leaves us equally confused. We unconsciously do not want to cut ties with the past but are also forced to think that the past continues to haunt us and is constantly moving around. Thus, this past continues to make a constant sense of its presence in our breaths and veins. We have such memories associated with this past that it may not be possible for us to get rid of them. The memories of the past keep knocking on the mirror of our mind and the call of our memory keeps ringing in the closet. But even a weak movement moves these memories around. Sometimes these memories keep changing their shape and form, then their example becomes like a raging river, if the dam is broken, a train of memories comes and goes, where the memories organize the history of a person's life. It stirs them up.

As the stories play an important role in the evolution of humans, they are preserved in the human memory and reveal the evolutionary stages of the human mind. Partition of India was the most important event in the history of the subcontinent. This division made based on the two-nation theory did not solve so many problems as it created new problems. This division made by the imperialist forces due to India made one crore people homeless. The honor of women was not protected. People left their native homes and settled in foreign countries. During this period thousands of problems occurred with the people who became homeless (it is estimated at 15 million) due to migration and in this way 1000,000 people were killed in both countries. Innocent children were killed or burned alive. Houses were set on fire. Displaced from their homes due to the partition of India, they found an environment they had never dreamed of. Unprecedented cruelty was done to them. Brother was separated from brother. Man fell below the level of humanity because he became a beast. Ignorance, prejudice, malice, and narrow-mindedness blinded man. Due to religious fanaticism, killing people became an easy task. Man showed the worst on a high scale. The majority of those who passed through this sea of fire and blood belonged to the Urdu speaking community. That is why this division affected people more.

Nostalgia became necessary in the feelings and emotions of the emigrants. The word nostalgia comes from the Greek language which means "aching longing to return home". Thus, we can also call this feeling the intense feeling of the past. The condition is that the person who is suffering from it has himself fallen from this experience, which is the reason why the person suffering from nostalgia can use this experience for literature.

Intizar Hussain also belonged to this class. For this reason, this condition is found in his stories. Nostalgic elements are more prevalent in his novels and short stories. The present article has been written keeping this point in mind in which the nostalgic elements in Intizar Hussain's novel "Basti" will be examined.

LITERATURE REVIEW

Nostalgic condition was considered a disease in the past regarding the desire of soldiers to go back to their homeland, who used to suffer from despair and depression. But now it is not considered a disease but a metaphor for happy memories of the past and is studied in an important way in Urdu. Qazi Javed writes about it in one of his quotes:

"Nostalgia, like many other thoughts and feelings, affects our lives. It prompts us to look for ingredients in past moments and places that can cure the unpleasantness of our present situation." (1)

Intzar Hussain belongs to this generation of novelists who migrated at a certain age when his consciousness was very young. The common culture of India lies in their stories. His characters are stuck in the past and sometimes it seems as if these characters are regretting their migration. In this regard, Khalid Ashraf writes in this quote:

"Intzar Hussain is an Urdu storyteller whose novels and short stories in one form or another describe migration, the partition of India and the situation arising from them. "Chand Gahan" is his first novel. His son Sabtain, Kale Khan, Fayyaz, Numabardar and Haq Sahib etc. lived in Hasanpur, a town of UP for centuries. It was these people who were trying to understand the reality of the Hindu-Muslim differences created by the differences between the Congress and the Muslim League and their effects that the caravans of refugees who had come from Pakistan started settling in Hasanpur. The Sharnarthis of East Punjab brought with them only two things, the spirit of hatred towards the Muslims and the zeal of revenge. Times soon changed. The old fashions disappeared and intercourse and transactions ceased. Suspicion and hatred created a kind of convulsion in the whole atmosphere." (2)

It is clear from the above line that due to migration; a wall of hatred was built in the hearts of people. In the heart of Intzar Hussain, that old civilization lives on. All the conditions of the new environment remind them completely of their past values. They mentally travel there. This nostalgic state forces them to mourn the current situation. These old values have been destroyed by modern civilization and science and technology. The form of his novel "Basti" is also an ideal metaphor for him, a "village" in which the old values were alive. There was an atmosphere of optimism in that environment but in "Chand Gahan" this is the situation:

"There is a terrible and turbulent night that has gripped the whole heart. Everyone in the neighborhood was sure that there would be an attack, but there was no attack. The doomsday is approaching and averted. This state of hesitation is a severe torture. The doomsday has to break, so why doesn't it break? It's like putting a criminal on the gallows and telling the executioner, "We're coming after drinking the Haqqah, and then they'll hang you." The whole neighborhood is standing on the gallows. The noose is hanging over the head, not around the neck." (3)

This quote suggests that nostalgic attitudes are very healthy in Intizar Hussain's thoughts. His first novel "Chand Gahan" was published in 1953, while "Basti" came out in 1980, but in all his novels the theme of change is everywhere. This change is also temporal, spatial, and psychological. About this attitude of his, Razi Abid writes:

"It is a mere coincidence that he migrated from UP to Pakistan and thus the contrast between the new and the old world has made nostalgia the root of all problems in the minds of some new critics. But the fact is that even if Intizar Hussain had not migrated. Even so, he would have been a migrant in the era. Just like Surind Raju of "Basti" is himself a "migrant" in his country. Can his suffering be ignored as nostalgia? (4)

The synopsis of the novel "Basti" is that there is a young professor named Zakir. He loves a girl, Sabra. The time of this novel is some time before the separation of East Pakistan. These people are residents of "Rup Nagar", a town in UP. Professor Zakir left for Pakistan in 1974, but Sabra could not come. Muslims in India have problems but still could not bring him. This is the reason why Prof. Zakir's beloved and his memories remain in the same town which keeps Zakir restless all his life. In this novel Zakir and Sabra along with other characters like Afzal, Umar Khan, Salamat and Ajmal are also present. In "Basti" Professor Zakir's house, tea house and bazaars are mentioned in such a charming way that these conditions create a nostalgic tendency in various characters and settle in their memories and beautiful memories come to them every moment and every moment, is restless. The beautiful visions of these memories keep their hearts and minds refreshed. The professor's emotional attachment and nostalgic memories cover his hometown Roopnagar. He writes of his memories as follows:

"This incident happened when we moved out of Sham-Nagar and settled in a rented house. There were no abandoned houses around here. So, there was no migrant family in Uros neighborhood. It was an open space. There were trees at a short distance. They were standing in numbers. When he heard the voice of the cuckoo, he was startled strangely, awakened the memories." (5)

The nostalgic state of Zakir's mother is well understood in the above quote. The sound of a cuckoo could be heard near his house in his village Rupnagar. That is why the sound of the cuckoo made his mother emotional. This suggests that happy memories of his mother's past made him uneasy. Similarly, in another place, Zakir writes about his father as follows:

"Zakir's mother! You don't remember what was happening in the cars at that time. I wanted to look at Rupnagar before leaving. I would have read the last Fatiha on the graves of the elders." Father John stopped and then said, "And at least you will bring your own", stopped and addressed him, "Son, we had made all the arrangements for our funeral there." The shroud was kept. The place of the grave was also decided. The dear ones would have to bother so much to break the charts, bathe us, and take us down to the grave by shoulder. But there is no arrangement here; you must do all the arrangements." (6)

The above paragraph shows how much the elders love their past and their homeland. They cannot be cut off from their past. Similarly, if they are forced to leave that place, their entire past is not erased from their mind, and they are lost in the beautiful memories of their past repeatedly. These elderly people who migrated decades ago still cannot come to terms with their new homeland and its changed realities, because without old memories and old values, their personality remains incomplete. Afzal Butt writes in this regard:

“Intzar Hussain’s novels are an attempt to keep alive the atmosphere of the past.”Basti” is also a story of those lost days in which life plays a strange game with great simplicity and great innocence .Intzar Hussain’s novels are a lament for partition, migration, cultural crisis and decline of moral values. He himself went through the hardships of migration, so cross-border streets, markets, old relatives, and events attributed to him are a part of his novels. His novels contain the stories of the separation of the homeland, migration, cultural and emotional relationships of the lost past. “(7)

Intzar Hussain has made the partition of India a theme in "Basti". Due to this partition, many people were separated from their loved ones and relatives. These memories of the past are seen throughout the novel. This novel is his own memories. Roop-nagar was the hometown of Intzar Hussain, so the atmosphere, lifestyle, culture, and customs there constantly reminded him of the past. In this regard, Intzar Hussain further writes:

"What was left in Rup Nagar? The unpaved roads that led to nowhere, just seemed lost in the trees. Swinging, hesitating rickshaws, sleepy crawling bullock carts, some chariots with the power of bullocks in it. Thanks to the bells and bells hanging around their necks, they used to make a sweet noise as they walked through the mud. The black temple, the huge monkey-populated pipal standing in the precincts of the black temple, the desolate and gloomy harvest of Karbala, the mounds and the forts, the Ravan bin, the full banyan tree standing in the middle of the Ravan bin. Only a whole giant empire remained with Roop-Nagar." (8)

The above quote shows how anxious Intzar Hussain is about each sign of his village and the complete history associated with it and the fond memories of his childhood. Humans have become retrospect anyway. Whatever the past may be, a person finds it beautiful, and these memories remain a priceless memory for him in his life. But there is a special reason for these fond memories, that is, as time goes by, values are changing, and the new era is becoming worse than the previous era. People everywhere are confused in their own psyche. Its own ideological debates are getting worse everywhere. Your personal thinking is considered correct. Everything is happening. An atmosphere of blasphemy is created. The funeral of each other's honor is being carried out. Battles are escalating. Narrow-mindedness and malice have taken control of people's minds. This type of environment will achieve what is stated in the quote below:

"Suddenly there was a noise. The firing began. A stampede, chants, abuses, bricks falling, bullets flying. A truck sped past, on which stood men with

drawn necks and long flattened faces. They had pistols in their hands. They were facing the red building in front of them. It was strange to him that the necks of the young men standing on the high roof of this building and peering through the windows of the lower floors were also suddenly stretched." (9)

Where the past was peaceful and here is the present, the writer will necessarily prefer to live in the past. Intzar Hussain combined history and fiction in "Basti" to such an extent that Dr. Khalid Ashraf writes in this regard:

In "Basti" history and fiction have been mixed in such a way that it becomes difficult to identify each other. In Intzar Hussain, the real story here is not of individual but of a certain Lanhara Shakib in a moment in time, whose residence or Ending depends on the continuation of relationships and their change and consequently the meaning or meaninglessness of the lives of individuals." (10)

This suggests that history and fiction are so intertwined with each other that it becomes difficult to separate them. This is because he does not refrain from narrating the history of his past and thus the technique of this novel becomes weak. Therefore, Ejaz Rahi writes in this passage:

If Intzar Hussain's novel "Basti" is examined, it is evident that intellectually this novel is merely a repetition of the themes of his fiction and technically it is devoid of the basic elements of the novel. However, intellectual repudiation and technical weakness have prevented Basti from becoming a novel." (11)

In the above quote, it is said that the lines of memories in "Basti" have become so deep that they have become an endless sea of memories out of fiction. Since water is only water in the ocean, the flavor of fiction is dull and thus it appears to be a work of art far removed from the novel. But these series of memories of the past are so interesting that one gets lost in it. The past is like a forest. Zakir says in his story:

"...My memories are my forest. Where does this forest begin? No, where do I begin. And he was in the forest again, as if he wanted to reach the end of the forest, as if he was looking for his beginning." (12)

In this novel by Intzar Hussain, we also get different types of Dev Malay stories and stories. These stories flow like a flowing river in the writer's memories. They describe events that are only found in "stories". A quote about this narrative style reads:

Intzar Hussain's novel "Basti" describing the tragedies of his time in the context of Devomalai references and stories tells the story of the destruction of the settlements by the hands of man in the continuation of history. After the partition of India, his leaving the village "Roop- Nagar" and "Vasypur" and coming to Lahore, Zakir wanders in the thick forests of Par, sometimes looks into the past, sometimes reflects on the present, becomes the fabric of the story of the novel and thus descends into the inner self and discovers his identity. A difficult journey goes on." (13)

The Dev Malay references and anecdotes in the above quote mean that the novel refers to the "Companions of the Cave", as the "Companions of the Cave" fell into a deep sleep and got lost in their present by being attached to their past. Similarly, Zakir is also facing a similar situation and fell into a deep sleep like the "Companions of the Cave". Wants similarly, it also gives references to some Quranic stories. For example, he feels the shape of the members of his society changing like those who disobeyed in "Yum al-Sabbath". In another place he also encounters stories told in the context of "Surah al-Asr" and "Kufah and Baghdad". "I also remember those who offered heads for the sake of truth. Here is an excerpt from "Basti":

"Then Nirjan became a big dreamer. Not a saint, not a sage, not a poor person. Samadhi, cushions, pillows all deserted. The journey of the black and white, without a footpath, without a destination, covered with dust, a heartless earth, without a sky, or a manifestation. The hill of al-Ajaib Safa has really been destroyed, not even a forehead has been spared from being scarred, and the faces are all the same, and this flood of heads, but if there is no peace under the roofs, where will there be peace under the sky? (14)

"Basti" mentions a settlement that is in front of the hero (Zakir). This settlement refers to Pakistan. This is the settlement in which they are facing hardships and sufferings. This is the reason why they are sandwiched between "Roop Nagar" and "Basti". However, the survival of the "Basti" is dear to them and they are looking for the same peace that they got in "Roop Nagar". He writes:

"I could see my lost trees, lost trees, lost birds, lost faces, cradled in a thick neem branch, sabra, tall and short." (15)

The spatial distance of nostalgia for the novel's hero "Zakir" was very long. Intzar Hussain writes:

"From the black temple to Karbala, from Karbala to the fort, from the fort to Ravana everything was the same" (16)

All this discussion shows that Intizar Hussain's novel "Basti" contains all the dimensions of nostalgic qualities. In this novel, where the memories associated with "Roop Nagar" keep him restless, its walls and all the facts and values have their color on his heart and mind? "Basti" is a representative novel of Intzar Hussain. Intzar Hussain has many other novels, but "Basti" is the most important among them and stands as the first letter in nostalgic trends.

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