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THE EXISTENTIAL CRISIS OF ANEES NAGI'S CHARACTERS

Dr. Maryam Irfan¹, Dr. Tahira Sarwar², Dr Ayesha Saleem³

¹Assistant professor Urdu Govt. Queen Mary Graduate College Lahore

²Associate Professor Urdu Lahore College for Women University Lahore.

³Assistant Professor Urdu Government College University, Lahore.

Email: paroshnee@yahoo.com, drtahirasarwar@hotmail.com

ayesha786saleem@gmail.com

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ABSTRACT

"The void within me is the void. I wanted to be a reality but I have been stopped. I don't know why there is still the fluid of life in the cells. I have paid my reckoning. I have no demands.... ..what a coincidence that I am not needed then why insisting on my presence".

(Behind the Wall, Anees Nagi)

Anees Nagi has a distinct identity among the representative Urdu novelists due to his existential uniqueness. The consciousness of the human condition in his novels is amazingly clear i.e. completely beyond any ambiguity. Nevertheless, Anees Nagi avoids one-sided, spotty realism, and his text is rich in layers of meaning. In this regard, he has used Western existential novelists Kafka, Sartre and Camus etc. more than the tradition of Urdu novel. His personal creative output and dynamism are also exemplary, but it is a sign of his fascination with western fiction that the same atmosphere and characters appear here in some places. These similarities of style and theme are in their place, but the way in which Nagi Sahib has integrated the history of the subcontinent and Pakistani society in his novels opens up the ways of understanding the existential situation of the local people, which is even not hinted at in the rest of Urdu fiction.

Anees Nagi's first novel "Behind the Wall" was described as a creative narrative of human existential intimacy. According to Qazi Javed, the list of crimes of the professor, the main character of this novel, is very long:

"The first is that its presence is a crime. It is also a crime because it is rejected by society. Pursued, he ponders taboo subjects in solitude. Freedom of choice is not relinquished. He is used to protesting. His worst crime is that he always demands an explanation. A seeker of meaning is a wanderer in search of the purpose of life." (1)

"Behind the wall", the combination of fear, emptiness and futility is woven into the character of the professor, who is wandering in his argument for the affirmation of his existence, but the situation is similar to this poem by Jon Elia.

"Who has the leisure to argue with me, and prove that my existence is necessary for life."

A man of Anees Nagi emerges from the womb of an existential crisis arising in adverse social conditions. The professor wants to shake hands face to face with the consciousness of his presence, and since the questions he raises in the universe wrapped in the cloak of nothingness are like voices in the desert, his anguish is palpable. His case is similar to that of Joseph K. in Kafka's novel "The Trial". He is unable to justify his cynicism. He is guilty but unaware of his crime. This is a purely Kafkaesque situation. Regarding the interpretation of the psychological personality of this main character, see the opinions of Dr. Shaheen Mufti and Qazi Javed respectively.

Wherever the signs of joy and the flourishing of truth disappear and only dissatisfaction and suffering become the end of the boredom of human existence, man generally takes the path of alienation because he realizes that nature is merely a tussle or meaningless point. The "value" of this point is vanishing. "(2)

"Anees Nagi's Professor is an anti-hero thrown into the universe without justification, he is the epitome of apostasy, spiritually exiled, rootless, homeless and unfaithful. Apostate from nature, devoid of religion and aloof from society. Like the Sartrean hero, he chooses life with nihilism." (3)

It takes great courage to look behind the wall, because on this side of the wall of elements, in the deserts of the soul, the giants and witches of regrets and whispers can take hold, or even the fate of the Mandrees of Intizar Hussain's story "The Wall". Seeing beyond the wall requires vision along with insight which we seem to lack here. Images of the barrenness of personal experience are prominent in this novel.

"Oh, I have anger inside me. I should turn to spirituality. They say that Shakti is inside a human being. Once I had my x-ray done, I saw it was negative and laughed out loud that I had veins and waste inside me. There was nothing but the colon. I finally turned my back on spirituality and shakti in fear....where there is a distance of benefit on a collective level, disconnection is necessary." (4)

In Behind the wall, there is also marked bankruptcy of thought. "My generation is a sick generation, it has nothing to think about, this covenant is decadent."

Nagi Sahib's second novel "Mein Aur Woh" is a dialogue between two parts of caste and two layers. The idea of inside-out compatibility is very appealing, but its practical application can be painful. But when looking at the phrase "me and them" one has to admit. In order to absorb such things, the reader sometimes has to experience the character's dire situation in his own existence.

"My existence is my consciousness and my consciousness is my punishment."

In the novel "Fall", when a very sick man is caught in the trap of a very sick society, he cries a lot, but discharge and escape are impossible because every way out is blocked. Here the hero of "fall" is described by Muhammad Salimur Rahman as similar to the illness and ruin of Gregor Samsa, the main character of Kafka's famous novel "Metamorphoses". But in his opinion, at the level of style, Anees Nagi did not deviate from the realistic attitude instead of overburdening the atmosphere with symbols.

In this novel, we get a picture of greedy people in the medical profession, whose words of faith are all composed of one word: money, money, money.

This profession is like a whirlwind if it is born in the bosom of capitalism. According to Muhammad Salim Rahman: "Once the patient gets stuck in it, he can never get out or else he comes out of it in pieces." (5)

In the novel "Ek Garm Mosam Ki Kahani" in the context of Lahore in the War of Independence of 1857, the main character Javed, who, due to his lively conscience, is removed from a dynamic administrative position and made a special officer because within the corrupt system he was a fit. Not only does he show his displeasure, but sometimes he also scolds his senior officers for something wrong. Thus, after such a major sin, he is finally posted in a document office. The destruction of Javed's personality never stops. Be it the suicide of his wife or the battle of his identity, he is destroyed step by step.

" Ek Garm Mosam Ki Kahani " is a novel written on the canvas of history, but despite the realistic presentation of all the historical background and events, the symbolic dimension of the novel is also very clear and the existence of characters and places are simultaneously real and symbolic. Is. For example, having Javed's office in a mausoleum strewn with manuscripts and files, his two mysterious research officers number one and two, is also a close copy of Kafka's protagonist's two subordinates. These two characters not only hide the entire record from the eyes of their officer Javed, but also send complaints to the higher authorities that Javed wants to change the record of history. In the light of their actions, these two characters appear as the followers of dark forces as the symbols of countless centuries of historical talismans. In the historical story of Bahadur Ali and Jaswant Singh in this novel, the local population emerges as a character who is always ready to collect the price of

the heads of their messiahs. Bahadur Ali and Jaswant Singh, who were unaware of capabilities of the British, who rebelled against the British and set out with the dream of revolution in the hope that the ghouls of the local population would meet them. It turned out that the Deputy Commissioner of Amritsar was waiting for them with the local soldiers, the army, the locals for whose sake and at whose expense the revolution was being dreamed.

This historical story is concluded by Nagi Sahib on the existential decision of the main historical characters where Bahadur Ali and Jaswant Singh behead each other in a single moment by unanimous decision because what was a military coup for others, it was a revolution for them. So, they did not want to surrender themselves to the British at any cost. This end of revolutionaries like Shakespeare's characters reminds me of this poem by Shakib Jalali.

Nothing came to hand except the swamp of the night
At what point did the fans of dreams fall?

In "Ek Lamha Soch Ka", Rahman falls asleep on a bench in Lawrence Garden and dreams through a visual narrative of falling Delhi. The historical aspect of this story raises many questions, but what makes this novel memorable are its last two sentences. Here is a clear example of how the great creator, flowing in the stream of history, suddenly takes the entire situation out of the realm of the past and connects it to the present, making it part of the countless possibilities of the future.

Rahman returns from Delhi to Lahore on a dream trip.

"The car stopped with a jolt. Rehman jerked up from his seat to get down on the platform and was startled to find that his hair was being held by a soldier who was shaking him awake. Has he come to Lahore? Rahman asked in panic and released his hair from her grip.

Oh man, you were drunk at night. You are in Lahore. Where did you go drunk? The soldier insisted on taking him to the police station and wondered if it was necessary to lock him up for vagrancy.

But Mr. Santri, what is my crime?
You know this better than I do." (6)

This last sentence takes us back to the Kafkaesque world where one does not know one's crime but the punishment seeks the crime itself. Joseph, tired of finding out about his crime, rushes eagerly to seek punishment. This dialogue between Santri and Rahman lifts this story from the canvas of history and gives it metaphysical dimensions and seems to discuss human destiny.

In the opening pages of the novel "Castle" the exhaustion of futility is indicated as the destination, and the discouraging echoes of the myth of Sisyphus and "we who could not lick the wall," the wall licked us, seem to shatter glass hearings, When Dara Munshi tells Alam that "Alam, it is not

good to tear down the castle," Alam's response feels as clinging to the fateful existence of Anees Nagi's protagonists as cascuta.

"Sir, this fort cannot fall, for it is supported by the whole city; whoever will bring it down will also fall." (7)

There are parts of Kafka's eponymous novel "The Castle" that appear to be literal translations of Kafka's described situation.

"He had not come to the fort willingly, and despite his experience in office, could not understand why he had been selected for this job. Within days, Darius, understanding the situation in the fort, was taking steps to improve it. who was being overruled by some invisible power at the head of state. This situation was at once mysterious and incomprehensible to him. He felt burdened as if some force was driving him into a corner." (8)

Nagi Sahib's novel "Mahasra" is a short but comprehensive history of his era. This novel is a lamentation of his life which has come out in a dead end. The symbol of a life devoid of morals is the character of Imam Deen.

In the characters of "Mahasra", where there is a breakdown and reaction of the psychological personality of Imam Din's son Sohail, there is also the helplessness of Kausar who wants to live a life of honor but cannot get out of the blind well of humiliation. In this way, the rest of the characters are also interpretations of the literal meaning of the siege and cannot come out of their own enclosures, neither by the messianicity of a dignified dream, nor by the Kalashnikov's bravado, nor by the failed attempts to satisfy the sexual instincts of an old feudal lord.

The central situation in "The Tale of the Rats" is how certain societies turn into rat factories. Sometimes awareness takes on the color of chaos.

What Anees Nagi says in her personal background statement is central to his life and art, and there is a clear revelation that the presentation of sick society and sick characters in his novels is a warning and not as an ideal. They are looking for the health of humanity, that's why they say.

"The story of rats is a novel of New Humanism. When Dr. Shankar is asked to inoculate the novel's hero with plague serum, he refuses, saying that he cannot kill a healthy human even if he has the relationship with the enemy country. When fascist forces threaten him, instead of inoculating the hero of the novel with plague serum, he injects him with a sleeping pill. This is the positive aspect of the novel. Instead, it is necessary to give it a chance to live." (9)

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