

Characters of Novel Aakhir-e-Shab Ky Humsafar with feminist approach (آخر شب کے ہمسفر)

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Abstract:

This article is about Qurrat-ul-Ain Haider's feminine characters of Novel. She is a renowned, outstanding, substantial and feminist literary writer of Urdu literature. She is known for her exceptional work in the world of modern fiction. She was the first novelist of Urdu who firstly preferred to live a imaginative life of her novel's characters and then put them in writings. In this novel she portrayed all the female characters absolutely in perfect manner to great extent. She showed gender inequality and deprivation among women. She unfolded the situation of women of sub continent. She also rejected gender stereotypes through her writings. This article will show that how the all female characters showed their courage, maturity, patience and how they fought with the bitter realities of life, portrays Women as independent creation who is well educated, intellectual, learner and also traditional at the same time. She revealed Women's helplessness, seclusion, subjugation to man made rules and portray their everlasting sufferings in a very touching manner.

Keywords:

Qurrat-ul-Ain Haider's Novel, feminist writer, women's oppression, Women's empowerment, feminine characters of Aakhir.e.shab k Humsafar (آخر شب کے ہمسفر)

☆ ایم۔فل۔سکا لرشعبہ اردو، تحصیل و ضلع ننکانہ صاحب۔

Qurrat-ul-Ain Haider is a renowned, outstanding, substantial and feminist literary writer of Urdu literature. She is known for her exceptional work in the world of modern fiction. She was the first novelist of Urdu who firstly preferred to live a imaginative life of her novel's characters and then put them in writings.

If we consider the history of urdu fiction in aspects of feminism then from the beginning there had been a prominent effort from Deputy Nazir Ahmed , Mirza Hadi Raswa, Rashid-ul-Khairi to Ismat Chughtai, Fahmida Riaz, Kishwer Naheed etc. Their female characters made their presence by reflecting their terrible social status, helplessness, dependency and obsessional behavior.

But a new concept of feminism emerged in Qurrat-ul-Ain Haider's writings. Her female characters are quite different from others because they are not always in search of Superman rather they have their own independent and zestful existence in society. They are not just competitor of men but also a companion of them. She showed a parallel and equal relationship between Both genders. She wrote on the topic that are usually considered as "BOLD" for women. She is against the stereotypical representation of women rather than typical aspect, she portrayed them as powerful and strong enough, if given equal opportunities then definitely they could do wonders.

Her famous novel Aag Ka Darya was published in 1958. Which is a master piece of work and after that an extraordinary work Aakhir-e-Shab Ke "ہمسفر" was published in the year 1979. The title of this novel is derived from Faiz's famous verse:

آخر شب کے ہم سفر فیض نہ جانے کیا ہوئے

Doctor Saeed Javed Akhtar remarks about this novel:

"قوت بیان کی قرۃ العین حیدر میں کبھی کمی نہیں رہی افسانہ ہو یا ناول انکا قلم عجب انداز سے موتی پرونے میں مشتاق رہتا ہے لیکن جب ان کے قلم نے ہر قسم کی سیاسی، مذہبی اور سماجی طرف داریوں کی حدود سے نکل کر لکھنا شروع کیا تو آخر شب کے ہمسفر کی تخلیق ہوئی۔ یہی وجہ ہے کہ یہ ناول میرے بھی صنم خانے، سفینہ غم دلا اور آگ کا دریا سے بہتر ہے۔" (1)

The helplessness and loneliness of women, slavery to the rules and regulations made by men and the state of endless waiting are found in this novel. Deepali Sarkar (دیپالی سرکار) becomes a relatively powerful means of practical expression of this attitude in this novel. Deepali appears in this novel as a supporting character or heroine of the main character Rehan-ud-din Ahmad, but the artistic rendering of Deepali's character and maturity against the background of humility and steadfastness makes her the most important character of the "آخر شب کے ہمسفر"

In this novel, there is also a comparative background of the woman's personality and the justification for bringing forward the strength of the action and the maturity of the personality. Deepali sarkar is a 19-years old girl with a extreme dedication and passion. She wants to succeed in her revolutionary movement at all costs and for the sake of it she even immolates her sarees. Deepali sarkar belongs to a family who can sacrifice their life for the sake of motherland. She follows the footsteps of her uncle and joins the

revolutionary movement. She is not satisfied with her circumstances, wants to change her situation. She is against to live a sculpturesque and corporeal life. She wants to enlighten her name by doing some extraordinary work. In this way, the Deepali Sarkar emerges as a representative of the women's movement which is also a lesson for men's conciliatory bashfulness and for their principles and ideals. She loves Rehaan immensely, but this love lasts until she finds out that he is her friend Jahan Ara's fiance. She immediately moves away from him and never come close to him she sacrifices her love and says to Yasmin that:

"میں نے جب جہاں آرا کی الماری میں ریحان کی تصویر دیکھی تھی تب سے مجھ احساس
جرم مارے جا رہا تھا اس کے بعد میں نے ان سے بات نہیں کی ان کے بہت اصرار پر
جب ان کو وجہ بتائی تو انہوں نے پورا قصہ سنایا کہ اس طرح نسبت ٹوٹی اور وہ ان
سے میری ملاقات سے پہلے کی بات ہے پھر بھی مجھے تشفی نہیں ہوئی۔" (2)

From this excerpt Deepali's loyalty for her friend is obvious, unlike other selfish Jills she is strong enough to move on in her life. Deepali sarkar disdain Rehan-ud-din for adopting superficial lifestyle.

Oma Rai (اومارائے) is a Landlady and has a lot of wealth, her parents may have a good relationship with her, but she is entangled in the political activities. She is the lady with a very low temperament. She is not used to listen even a single adverse word from anyone except of her parents. She wants to rule over Rehan-ud-din because she is in love with him, Oma Rai is a selfish and hypocrite character, she creates misunderstandings between Deepali sarkar and

Rehan-ud-din. She feels insecure from Deepali sarkar and thoughts that:

"یہ لڑکی خوبصورت بھی ہے اور بیوقوف بھی اس لیے خطرناک ثابت ہو سکتی ہے۔" (3)

She cannot bear any way that Rehaan is attracted to Deepali, She is extremely sensitive for him and tries every trick to stay with him.

Jahan Ara (جہاں آراء) belongs to feudal family, she is a simple domestic and house holding girl. Jahan Ara also loves Rehan-ud-din immensely, but she bows down to the orders of her parents to the extent that she sacrifices her love and marries to a groom who is of her father's age. She lives a very sorrowful life.

Yasmin (یاسمین) goes abroad to earn money, there she emerges as a hot dancer. She marries to a Englishman, She earned fame and money too but he leaves her for his own purposes. Yasmin's financial status goes down and down. Finally she turns to starvation and starts working in people's home. At the end she commits suicide. Yasmin's character shows that when a female shows rebellion against her family or society norms then in times of hardships no one will stand on her back. See the words of Yasmin:

"جہاں آراء آپ سے آپ کی خط و کتابت ہے؟ میں نے ان کو کئی خط لکھے۔ جواب نہیں آیا۔ غالباً ارجمند منزل والے بھی میرے طرز زندگی سے سخت متنفر اور بیزار ہیں۔ مگر میں کیا کر سکتی ہوں۔ زمین اور آسمان میرے سامنے سے بھاگ گئے۔ مجھے کہیں پناہ نہ ملی۔" (4)

Shehr-e-zaad is Yasmin's daughter. She is outspoken and blunt character, she does not care about anyone that what he will think

about her. She apostates the religious and social norms, regulations and principles. She does not show expediency, rather she is a girl who crosses all the limits to achieve her goal, she jibes at Deepali sarkar and Rehan-ud-din that both of them were backbone of revolutionary movement but what they did What was the result of that movement Shehr-e-zaadtaunts them that both of them are settled in foreign countries, where did their freedom movement go Excerpt from Novel:

"میں اکثر آپ کی روشن مثال دے کر مجھے لیکچر پلایا کرتی تھیں۔ آپ کیسی بڑی انقلابی تھیں۔ جان پر کھیل کر حصول آزادی کی جدوجہد کی۔ کتنا اعلیٰ کردار تھا آپکا۔ باہا۔ آپکی حاصل کی ہوئی آزادی ایسی آئی کہ خود آپ ہی کو تاریک الوطن ہونا پڑا۔ اور آپ کے انقلابی بلند کردار ہیروريجان الدین احمد کو بھی دیکھا ہے۔ ایک مرتبہ لندن میں ملے ہوئے کلب میں نظر آئے تھے۔" (5)

R o z i (روضی) is an Anglo-Indian female character who is dissatisfied with her economic and social conditions. She joins the revolutionary movement and tries to change the entire social environment but fails and marries a rich Hindu. When she became rich, starts showing off her wealth. Always she tried to show that She is superior and others are inferior.

لیڈی ارجنٹارے نے تو بس ایک چیک دے دیا روزی بے پروائی کے لہجے میں کہ ہر ہی تھی کہ میں کمل کے نام جمع کروالوں ویسے تو اس کے ٹھا کر دادا نے اس کے پیدا ہوتے ہی بینک میں اس کا اکاؤنٹ کھول دیا ہے۔ بے چاری روزی نئی نئی دولت پا کہ بوکھلا گئی ہے۔ چاروں لڑکیوں نے سوچا۔ (6)

Nasira ((ناصرہ is an emotional girls. She is Rehan-ud-din's

niece. Nasirashows extreme detest for her uncle Rehan-ud-din because he has not moved freedom movement to its final destination. In 1947 during Hindustan's partition two million people died, this bloody partition made Nasiraan emotional and sensitive girl.

اور آپ کو معلوم ہے دیپالی ماسی۔ لوگوں کو کس طرح مارا گیا؟ ان کو اسپتال لے جاتے تھے وہاں کرسی سے باندھ کر ان کے جسم کا سارا خون نکال لیا جاتا تھا۔ دفعتاً وہ زار و قطار رونے لگی۔

تو پھر کیا میں نہ مارتی؟ میں نے بھی کو میلا میں اپنے پستول سے ایک پنجابی فوجی سپاہی کو گولی مار دی اور اس کا کانٹنی کا کرب، اس کا تڑپنا اور اس کا مرتا ہوا چہرہ مجھے برابر خواب میں دکھائی دیتا ہے۔ (7)

All the male characters of this novel scarify revolution and rebellion for the materialistic purposes. But the female characters Prove their steadfastness. Yasmin Majeed prefers suicide over to compromise with life hurdles. And Nasira Najam-Al- Sahar emerges on the canvas of the novel with the fresh enthusiasm of revolution and rebellion.

In this novel, a woman is neither a victim of self- oblivion nor of any man's exploitation. Unlike other novels of Quratul Ain Haider, the female characters of "Akhir-e-Shab Ke Hum Safar" are not only active and dynamic, but because of their unique, attitude towards life they become the main characters instead of secondary characters. This style of presenting female characters reflects the dominant trend of radical feminist movement in the West. In Qurat-ul-Ain Haider's fiction, this becomes more important because the presence of feminist elements has generally been considered to be limited rather than radicalism.

حوالہ جات

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