

**INFLUENCE OF WESTERN NOVELISTIC FORM AND
DISCOURSE ON MUSTANSAR HUSSAIN TARAR'S
SELECTED WORKS**



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**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MS in English**

To

**DEPARTMENT OF ENGLISH
FACULTY OF LANGUAGES AND LITERATURE
INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD
2015**

Dedicated to

My parents,

Mustansar Hussain Tarar,

And

Saru Saansi

Acceptance by the *Viva Voce* Committee

Title of the thesis: Influence of Western Novelistic Form and Discourse on Mustansar Hussain Tarar's Selected Works.

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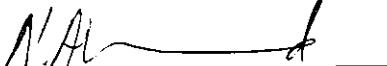
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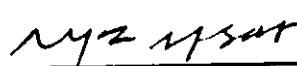
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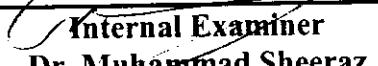
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ABSTRACT

Title: Influence of Western Novelistic Form and Discourse on Mustansar Tarar's Selected Works

This study aims at discussing the influence of Western novelistic form and Discourse on the selected works of the renowned Urdu novelist, Mustansar Hussain Tarar. As Tarar's main works were considered travelogues but his distinct style of incorporating the fictional elements in his writings, especially preserving histographic elements, has become his trade mark in contemporary novel writing. His great insights into the contemporary literature - both the western and the eastern - had given him a touch of class to apply western postmodern techniques and provide a wide range of topics to the reader and critics. The characteristic element of his new phase of writing appears in the form of novels such as *Raakh*, and *Khas o Khashak Zamanay*. Both of the novels are enriched with numerous characters and historical events that run into the demographic base of a country that was gained on ideological bases but its geographical division was not mere ideological. All that resulted into the failure of state that had been inventively revealed by the writer in such a way that makes them distinguishable in terms of narrative techniques and their retrospective literary attitude. These Novels, especially *Khas o Khashak Zamanay* revitalize the past memories in the post 9/11 anthropological changes as they occur in the oriental and occidental societies. These novels also reveal the postmodern debate of multiplicity of identity.

DECLARATION

I, Muhammad Ilyas Son of Muhammad Afzal, Registration No: 226-FLL/MSENG/F11 candidate of Master of Philosophy (English) at the International Islamic University, Islamabad do hereby declare that the thesis **INFLUENCE OF WESTERN NOVELISTIC FORM AND DISCOURSE ON MUSTANSAR HUSSAIN TARAR'S SELECTED WORKS**, a *research Study*, submitted by me in partial fulfilment of MPhil degree in the Department of English (FLL) is my original work and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

Dated: Dec 07 2015



Signature of Deponent
Muhammad Ilyas

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Chapter 1

INTRODUCTION

Mustansar Hussain Tarar is one of the most distinguished minds on the creative landscape of Pakistan. His stories about Pakistan, its history, society, cultures, and ideologies are full of profound insights. He was born on March 1, 1939. He got his education in textile engineering but his literary instinct led him to pave his way in the world of literature and arts. Human beings and human society have been his narrative themes even in his travelogues. He has been undoubtedly the bestseller in Pakistan and beyond in the Urdu speaking world for many decades now. In Urdu literary tradition a debate on popular and serious literature has been a convention. Travelogues have never been considered as a serious piece of writing by many of critics, so Mustansar Hussain Tarar has not been much debated, among the circles of literary criticism. His literary articulation named as *Bahao*, first time ever made him a subject for literary criticism in Pakistan, though in the West his popular and serious literary works had been well recognized and critically analyzed. *Bahao* proved to be his recognition as a novelist, there were many factors involved in this regard; the grand narrative and loftiness of theme persuaded the readers and critics as well, to unfold those untold stories that made this novel a success.

After *Bahao* his other literary works such as *Raakh* and *Khas O Khashak Zamanay* affirmed his standing among important novelist in Urdu literature. Tarar surprised his critics for multiple reasons; the powerful narrative techniques that kept him away from the traditional literary flow of descriptiveness, his postmodern consciousness that made his works opened for critical debates , his characterizations and artistic knitting , for leaving their identical imprints on the minds of readers and critics, and his deep study of indigenous and foreign history. Being an artist and explorer of various fields of creative and performing art, Tarar seems well informed regarding the psychological characteristics of individuals. His travelogues enriched him a lot, in terms of coining stories within stories. This particular study is an attempt to explore Tarar's two most influential novels; *Raakh* and *Khas O Khashak Zamanay*. The prime themes of both of these novels are; time and man, and history and representation. These novels explore that how a metanarratives is fabricated to influence human psychology to reshape his ideological imprints to address the interests of makers of metanarratives in a particular reference of time. A human society is built on mutual interests but ideology redefines the interest and reshapes social norms and limitations. Tarar constructs a discourse on the importance of ideology and social representation. These novels are postmodern in many ways; there is no straight forwardness in imposing national identity that exists within the text, these novels aptly incorporate perplexity of narratives; the forces that keep individual aligned, have been narrated with the liberty of oppositions. The binaries are not traditionally

rational, rather subjectivity of theme has been crafted with postmodern narrative techniques, which are difficult to nullify by the readers and critics.

These novels are postmodern criticism on living history of Pakistan. Unfolding an objective reality with the instinct of subjection techniques, is a matter of grave concern for the narrative originators. The country like Pakistan, where deconstructing metanarratives is firmly opposed by the power structures, writing such novels that comment on the hyper-real fabrication of meta-organizations is a daring attempt. The historical characters are original, their setting and language is not alien, even the localization of the language does not seem strange to the readers.

Postmodernism

In the literal context, the term postmodernism has multiple meanings according to different theorists. This variety is not because of the conscious impulse of the different authors, it is actually associated with the relevant context in which the term occurs. In order to explain the term comprehensively, this study will define the term in its historical, philosophical and literary perspectives.

Historically the term postmodernism refers to the period followed by modernism, just as modernism was preceded by the middle ages. Toynbee, a famous historian from Great Britain, was one of the pioneers who used it and postulated that it marks the concluding decades of the 19th century, and is

distinguished for features such as geo-political conflicts, socio-economic changes and erosion of established realities.

[Toynbee] characterized the previous modern period as a middleclass bourgeois era marked by social stability, rationalism, and progress - a typical bourgeois middle-class conception of an era marked by cycles of crisis, war and revolution. The postmodern age, by contrast, is a 'Time of Troubles' marked by the collapse of rationalism and the ethos of the Enlightenment (Best, 1991, p. 06)

According to the philosophical perspective, the term “postmodernism” calls into such questions that set deconstructing the existing norms, customs and belief systems, and at the same time it is considered the renaissance of doubt and suspicions. Unfortunately there is not a single definition of ‘postmodernism’; instead, it appears that every author has contributed his unique explanation in consonance with his peculiar aptitude. Among others, the notable critics who worked on this term include Foucault, Baudrillard, Lyotard and Derrida. The following is one of the comprehensive, holistic and inclusive definitions of “postmodernism”.

Like much contemporary literary theory, the postmodernist novel puts into question that entire series of interconnected concepts that have come to be associated with what we conveniently label as liberal humanism: autonomy, transcendence, certainty, authority, unity, tantalization, system, universalization, center, continuity, teleology, closure, hierarchy, homogeneity, uniqueness, origin (Hutcheon, 1988, p. 57)

The literary perspective considers postmodernism a theory that stands in opposition to the modern methods of interpretations, narrative techniques and literary principles. As a result it may be implied that while “modernism” was

based on the concept of homogeneity; ‘postmodernism’ is featured by heterogeneity that does never pave the way to a well-structured methodology. There is no denying of the fact that the literary concept of “postmodernism” is quite closely associated with the geo-political and ideological changes that occurred as an offshoot of the Second World War. In this context, Lyotard is of the view that the destructive event of the World War II significantly changed the accepted and rational world views which were originally laid out by humanism. This shows that the fundamental structures on which the foundation of cultures was based such as; rationality, objectivity, and social integrity have now been marred by postmodernism that gives no reverence at all to the said concepts.

The effects of postmodernism on the socio-political and literary manifestation can be traced out vividly. However this research study aims at analyzing the postmodern impacts on literary pieces of work, especially those produced in Urdu language. As for these effects and techniques are concerned, they are significantly great in number but this study covers only those traits that have been repeatedly haunting literary works including; metafiction, magical realism, cosmopolitanism and Intertextuality.

Metafiction

The historical representation is a practice to deconstruct the traditional and subjective social narratives. A fiction writer who fictionalizes the living historical events, applies many a narrative technique, such as; symbolism, fantasy, and

metafiction. After the First World War, in abeyance of socio-cultural identity the ideology of escapism flourished that gave way to symbolism as a narrative strategy for historical representation. This left a huge impact on postmodern narrative techniques. Metafiction keeps the writer to the very depth of the textual subjectivity, fiction within fiction has been a tradition in folk lore but it was mainly designed and adopted by the postmodern writers. Linda Hutcheon says as:

An important and considerable literary novelistic technique which has been under a proactive critical debate is Metafiction. Though it has been a literary tradition since ages to reflect one's era in creative writing to draw attention of the reader to reach the thematic conclusion of the historical events, which is generally considered the departure from the existing narrative concocted by the political upheavals. Though this representation is questionable but this marks the impulse to decipher the historical Meta narratives. At the same time it is questionable. Representation is always alteration, be it in language or images, and it always has its politics.' (Hutcheon 1989; 92)

Postmodernism considers reality as a subjective entity that exists within the philosophical and scientific frame works of the minds of individuals. Contrary to history that is less reality absorbent, journalism leaves temporal impacts on the human psychology of a particular era. Metafiction materializes reality and fiction as digestible and coherent representations for a group of people of different socio-political and ethnic backgrounds. Metafiction portrays a magnitude of possibilities of a historical narrative; as postmodern narrative technique; just as Waugh defines:

Metafiction is basically a term associated with fiction that aims at attracting readers' attention to its type as an art, and the purpose is to raise questions regarding the relationship between and reality and its depiction in the form of fiction.

While offering a critique on its construction, a Metafictional piece of writing, on one hand, explores the basic narrative structures, and provides a possible picture of the world beyond the fiction itself. (Waugh, 1984)

The historical events, particularly partition and Fall of Dhaka have been subjectively explored by the writers of both parts of subcontinent. Raising questions regarding the subjectivity of reality is a postmodern notion, avoiding from journalistic form the technique of metafiction.

Magical Realism

The term magical realism is a multi-faceted literary narrative strategy used mostly by the fiction writers. This is the belief of a character that lives in real world but with some magical elements, which fall parallel and incorporate a real setting of environment to address the hybridity of a real time setting. Magic is something that denies empirical experiences such as; theology, social mythological narratives and others that are away from traditional sphere of realism. Magical realism can also be studied under the postmodern and postcolonial frame of reference. The cosmopolitan effect on the landscape of a particular culture or society can be redefined or regenerated through the atmosphere of magical realism.

The postmodern writers in their writings have symbolically been creating such supernatural elements from traditional mythology, theology and ideology that have been engaging discourse and contemporary episteme. Magical realism characterizes implicit critical discourse on existing political scenario of a region.

The underlying forces of magical realism are not to portray a utopian world but to adjust inadequate realities of exiting political era, in contemporary hyper world of magic and fantasy.

It is worth mentioning that magical realism is essentially related to political scenario of a particular geo-political arena , concerning not only existing influence of world powers in postcolonial era but also with the corruption practiced by political authorities. Edward Said also unearths a connection between magical realism and contemporary politics in following words:

The realities of power and authority – as well as the resistances offered by men, women and the social movements to institutions, authorities, and orthodoxies – are the realities that make texts possible that deliver them to their readers that solicit the attentions of critics (Hart, 2005, p.153)

Thus Magical Realism fundamentally reflects world realities while challenging a politically charged atmosphere in such a way that makes it hard for a reader to bifurcate between what is real and what is beyond real. This technique has been excessively in vogue because of an increasingly changing world view, as a result of factors originating from the post world war socio-political narratives and events including; consumerism , hyper reality , identity crisis, globalization , development of corporate cultures, hegemony of multi-national chain of companies, freedom of speech and post 9/11 world at large.

Cosmopolitanism

Cosmopolitanism is a philosophy that calls all human beings belonging to different parts and cultures of the world to subscribe a community that shares same moral standards, regardless of differences introduced by world religions, regional cultures, economic backgrounds and subjective manifestation of beliefs of different individuals. Cosmopolitanism encompasses universal laws of morality and keeps mankind united, according to a new global culture.

Cosmopolitanism can be defined as a global politics that, firstly, projects a sociality of common political engagement among all human beings across the globe, and, secondly, suggests that this sociality should be either ethically or organizationally privileged over other forms of sociality. (Paul, 2014, p.x)

This ideology has nothing to do with its literal or general connotation, but according to its thematic orientation; it stands for the ethnic harmony and acceptance for all global cultures of varying multitude. This corresponds to neo-contemporary humanity, especially post- holocaust scenario and other forms of genocide. Cosmopolitanism recognizes its responsibility of taking whole humanity to accept each other's space with an air of tolerance and magnanimity.

Cosmopolitanism produces positive change, how to express difference of opinions, and brings about an urge to develop large-scale solidarity among the world communities; enabling them to communicate with one another in a sans-boundary world. Underlying motives for this narrative are; not to create a globally harmonious human culture but to introduce unity among human beings, and to earn certain invested goals. A dilemma which lays the foundation of

cosmopolitanism becomes quite apparent when it aims at developing reconciliation between two opposing narratives, such as; sharing of universal values and strengthening indigenous socio-cultural traditions.

Scannell also puts emphasis on the concept of “openness” that leads the world into a single entity known for its broad views and acceptance of “others”. To him, cosmopolitanism refers to “a state of readiness, a personal ability to make one’s way into other cultures, through listening, looking, intuiting and reflecting” (1996, p. 239). He intends to bring people from across the globe closer, while weakening the differences that normally bring about opposition and conflicts. For this, he considers modern communication tools, such as; electronic, print and cyber media, as potent agents of cosmopolitan unity.

Intertextuality

Intertextuality is a tool of contemporary writings that is meant to embellish the previously written texts with a new form. This change can occur through either semantic or syntactical borrowing cum transformation of previous texts. Parodies are generally appropriate forms of Intertextuality. Intertextuality exists at different epistemological levels in present construction of living text. In other forms of art such as movies, dance and animations, this idea regains its substantial form side by side. Many a character in movies proceeds physically in their latest ventures.

The originator of this idea is a renowned poststructuralist Julia Kristeva, who coined this term in 60s. Since then this term has been discovering and

unveiling literary underlying crafts of text. As a result, postmodernists have been paying special heed to using it to incorporate living history of a specific era in their literary writings. In fact, this narrative is an attempt to redefine text in same way as Ferdinand de Saussure has narrated his concept of “politics of signs”, which was based on their own meaning structure through a sign system. Julia claimed that no text may exist if it does not subscribe to the previous textual representation. (Kristeva, 1980, p.69)

The above-mentioned postmodern literary techniques have found immense space in literary works produced in west, and much work has been done on them by researchers as well. However, in subcontinent particularly, the Pakistani literary works look apathetic to these techniques. But Mustansar Hussain Tarar is among those few novelists who adhere to contemporary changes infiltrating literary circle. His work is quite extensive consisting of travelogues, dramas and novels – most among these have also been translated in different languages. Present research study will choose two of his famous novels “*Raakh*” and “*Khas o Khashak Zamanay*”. Why these two novels have been selected for this study, is because they are based on socio-political upheaval finding its roots in postmodernism, with special reference to the partition of subcontinent and subsequent partition of separated state known as Pakistan. Furthermore these novels depict a degenerating socio-cultural fabric of Pakistani people, which itself replicates the changes taking place in the west. Thirdly, this writer is ranked among most respected, discussed and valued authors in the region.

Statement of Problem

This proposed study aims to explore the extent and nature of influence of Western novelistic form and discourse on the novels of Mustansar Hussain Tarar in the light of western postmodern techniques such as metafiction, magical realism, intertextuality, historical allusions, cosmopolitanism, and discourse patterns.

Research Questions

The intended study aims to answer the following questions:

1. What is the extent and nature of influence of the western form and discourse on the postmodern novelists such as Tarar's?
2. How western postmodern literary techniques have been used by Mustansar Hussain Tarar in his novels such as *Raakh, Khas o Khashak Zamanay*.
3. How successful are the postmodern novelistic techniques to build a bridge between old modern flat description and postmodern intricate technical style to create a deep interest in novel writing.

Theoretical Framework and Methodology

In this qualitative form of research, a close textual analysis of selected novels of Mustansar Hussain Tarar will be done, keeping in view some Anglo-American works. Some postmodern techniques like metafiction, magical realism, Intertextuality, and cosmopolitan will be investigated in novels particularly *Raakh*

and *Khas o Khashak zamany*. The influence of globalization of literary form and its repercussions will be traced in a comparative mode of analysis.

Significance of the Study

The proposed research is significant as it intends to analyze the use of western novelistic techniques that lead a discourse. It is essential to realize that the texts chosen for analysis are Anglo-American and Pakistani; hence they will help in understanding, efficiency of resistance in literature in terms of postmodernism multiplicity of meaning. This study is very significant, because it is the first ever synthetic and extended study on Mustansar Hussain Tarar regarding the influence of Western Novelistic Techniques. This study will not only open a discourse to find the traces of same techniques in Anglo-American writers and Mustansar Hussain Tarar ; but also it will throw light on elements of resistance and thinking pattern of two different societies. This study will establish the discourse for the use and influence of novelistic form and technique.

STRUCTURE OF THE THESIS

This thesis comprises five chapters; chapter one is the General Introduction of writer, topic and brief description of western novelistic techniques, such as Postmodernism, Magical Realism, Metafiction, Intertextuality, and Cosmopolitanism. The first chapter also highlights the theoretical frame work and research methodology of the study at hand.

Chapter two is Literature Review that maps the previous research works on the subject. The literary tradition of Urdu has also been deciphered to trace out the historical links of postmodern literary moods in contemporary Urdu literature. This chapter also traces out the elements behind the influence of western form and discourse in contemporary Urdu literature in general, and in Mustansar Hussain Tarar's selected works in particular.

Chapter three and four draw upon a research study of the influence of western novelistic form and discourse in *Raakh* and *Khas o Khashak Zamany*, respectively. It also brings into light as to how Mustansar Hussain Tarar has incorporated postmodern narrative techniques to generate a discourse on history of Pakistan and the tragedy of the fall of Dhaka. These chapters are a postmodern analysis of the text and the narrative techniques employed by Tarar and his views on the politico-ideological frame of a failed ideological state.

The last chapter is the conclusion coupled with recommendations that may guide the researchers to carry out research studies on various facets of the subject

Chapter 2

LITERATURE REVIEW

This chapter is based on two segments: the first one is a review of books that have one or more elements in common, in connection with my research question i.e. western postmodern novelistic techniques in selected works of Tarar; the second segment is my viewpoint on postmodernism especially its features such as, the use of multiplicity of plot, characterizations and techniques in Tarar. According to my research, not a single book on Tarar's postmodernist techniques is available but many a writer has reviewed his works with different postmodern perspectives. Before talking of Postmodernism in Urdu, we have to trace out its roots from a historical literary movement known as "Progressive Literary Movement (PLM)". In 1936 some Indian writers settled in London, laid the foundation of PLM. In its first conference held at Lucknow, renowned literary figure Munshi Prem Chand, who was also presiding the conference, uttered a historical sentence about this movement which ultimately turned to be the progressive literary movement's narrative. He said "We have to change our narrative of beauty".

This was an attempt to get rid of traditional bracketing of deciphering literary manipulations. Sajjad Zaheer and Dr. Malik Raaj, who nourished this movement, were associated with Communism; their literary narrative was different from existing narratives of deep traditionalism and orthodox designing

of literary thoughts. Under the influence of Marxism demographics of literature discovered a new dimension, traditional and cliché subjects of love and courtship had been considered outdated and a new discourse “Literature for Life” established. On one hand progressive movement was flourishing under the influence of literature for life, on the other hand, modernism was establishing its narrative contrary to that of Progressives. For them, bracketing of literature for life was inappropriate; they considered this binding an effort of literary colonization for the creative writers. This Modernist movement has been favored by renowned writers and poets from Halqa Arbab e Zauq; such as Meeraji, Noon Meem Rashid, Mukhtar Siddiqui, Tassaduq Hussain Khalid and Qayyum Nazar. Modernist narrative was divergent to the progressive; the former believed that literature must not be bound to any theoretical perspective. This stance can be considered one of the features of Postmodernism. In west, postmodernism came into debate for the first time in 1870, but Toynbee links the genesis of this term with the start of World War I. While discussing epistemological transformation of modernism into postmodernism and sub-continental progressivism into modernism, one has to keep certain time-phases and historical events in mind.

Shamim Hanafi defines the narrative of Urdu modernism in these words:

Modernism in a sense, was a reaction against the intangibility of human experiences and expressions for which we accuse the people who comment of global social realism (Hanafi, 2003, p. P.22)

Urdu literature has been under the influence of two parallel literary movements due to which a divergent outlook of literature emerged that represents

a holistic social-psyche. In Urdu, modern writers were inclined towards symbolism and metaphorical expressions. Anwer Sajjad, Balraj Manra, Surendar Parkash, Ahmed Harnesh and Rasheed Amjad were under the great influence of symbolism and Urdu modernism. Milan Kundera writes a proverb in *The Art of Novel* "Man thinks and God smiles" (Kundera, 1986). Kundera smiles on his dream and narrates that the art of novel came into existence as an offshoot of God's will. Novel came into Urdu from foreign land but before this, epic folklore was a prominent creative genre in regional literatures, though mostly not in black and white but heart to heart tradition. The early influences of postmodernism can be traced out after the tangible failure of modernist movement, and it was ultimate reaction against modernization. Though in Urdu modernism some features of postmodernism that were in full swing in west, can be traced, but through repulsive attempts by some of the modern writers, under the shade of symbolism and plot diversification turned the literary face toward postmodernism. Dr. Syed Afroz Ashrafi writes about modernism and postmodernism in one of his essays:

Modernism though surrendered the initiate under the onslaught unleashed by the votaries of Post Modernism and the eponymous character of the critics in the recent past. Today in retrospect it might be deemed an exercise in construction to take into account some of the novels and short stories written in Urdu literature and determine their relevance in terms of the theories of the day. Modernism breathed its last in the last half of the 20th century after serious deliberations on the mundane and existential nature of human drama with alienation being its hymn. Altaf Hussain Hali, Sir Syed Ahmad Khan and Shibli Nomani, the exponents of Modernism in Urdu literature though the benchmark of their time are relegated to the background in the context of the time much the same way as Nietzsche, Marx, Freud and T.S. Eliot have been dislodged from their positions of relative strength as it's the unwritten law of literature that nothing is stable, a term that gained circulation with the emergence of a new brand of

thinkers and critics generally termed 'post Modernist'.(Dr.Syed Afroz Ashrafi)

A major breakthrough in histographic arena of Pakistan that forcefully defined literary narratives of that era was the fall of Dhaka. This tragedy like other human tragedies appeared as a death knell to progressive literary movement. Many a writer made this recent tragedy, the thesis of their writing but subsequent martial law and the new discourse of religion and jihad replaced many a literary discourse. The pre-postmodern Muslim psyche can be traced in many of the writers; as mentioned by Dr.Syed Afroz Ashrafi:

From Aziz Ahmad to Nayyar Masood, the novels and Short Stories have remained clung to the shattered Muslim psyche. Post Modernism probes the genesis of such tendencies. Aisi Bulandi Aisi Pasti, Kaali Raat, Adhe Ghante ka Khoda, Ek Gadhe Ki Sarghusazst, Godan, Anandi, Tetwal Ka Kutta,Mere Bhi Sanam Khane and Pital Ka Ghanta, conform to the post modernist principles of critical judgments. Post Modernism stresses the importance of culture as any rite, ritual; tradition, custom etc form its very basis. Post Modernism argues that any literature is a manifestation of its own culture having local odor and determines its own boundaries. (Dr.Syed Afroz Ashrafi)

Now in Urdu literature a conflict on subject diversification has been under a debate that on one hand Saadat Hasan Manto, Krishan Chandar, Ahmed Nadeem Qasmi; who have been writing on geo-political and social psyche of the subcontinent and particularly on issues of partitions, do channelize postmodern sense successfully or not. The answer is not simple, some of the postmodern elements can be figured out from their writings but as a whole they are under the influence of Urdu modernism and progressivism both. As Dr. Ashrafi mentions in his article that Urdu postmodern essence starts from Aziz Ahmed and gradually

proceeds to Neyyar Masood, but their techniques were not postmodernist such as Tarar's. Mustansar Hussain Tarar is well versed in postmodern sense and applies adequately the techniques to comment on social psyche and effects of contemporary cosmopolitan society of the world by indigenous treatment.

Mustansar Hussain Tarar has not been adequately entertained by Urdu critics due to many reasons. One of the reasons is that he has consecutively been writing travelogues in novel form, about which Urdu critics have been traditionally hesitant in developing literary critical discourse in broader socio-political perspective. The second reason is that Tarar himself has not been involved in existing literary grouping, generally headed by some critics in Indo-Pak. He has been abstaining from such literary political themes, moreover being a media celebrity his quality as a serious novelist has been overshadowed, but since his novel *Raakh* and its grave issues and postmodern sensibility, Urdu critics have been inclined towards his novel writing. From *Raakh* Tarar's thesis about mankind in general and about Pakistanism in specific was discovered. As narrated by Prof. Fateh Muhammad Malik:

Mustansar's love for mankind is so deep and particular; his far-sightedness is crystal clear and submissive that he reveals the rights of subcontinents. On the other hand the ruling class which under the influence of western colonizers, attempts to seek escapism from grave circumstances. This attitude of escapism neither enables such people to see, and analyze the existing facts in true spirit, nor enables them to learn any lesson. (Malik, 1999, P. 36)

The most impactful incident that divided the social psyche of subcontinents was partition of united India. A society that has been a social unit

for past one thousand years or more, suffered some grave socio-political disorders on the occasion of partition. Commenting on such issues traditional Urdu fiction has been found political where love for mankind remains overshadowed for many political reasons but some writers such as Tarar remain unbiased because their anthropological narrative and discourse keep them united with sublime human values of the world. Right before the independence war commonly known as Ghadar, in 1857, Decline of Mughal Empire and grave political depression lead the Indian society to find siege in socio-political uncertainty. Many a social movement was flourishing in lieu of political existence but colonial impact paved its way to develop a split among social segments. Attempts to mold fighting forces and elements of resistance from youth may be traced out, that finally forced a larger group of bourgeois to escapism in general and to proletarians in specific.

On western paradigm same kind of situation was being developed after WWI. In subcontinent this escapism did not last particularly in newly born Muslim state. As a result of political and ideological splits, in a way this proved the fakeness of political narrative that was a life force behind the emergence of a new Muslim state. This does not mean that on political grounds this ideological split did not exist, but the intention behind this all struggle finally went in void, in the form of the fall of Dhaka. Tarar's political discourse effectively deciphers political escapism that developed such a bad incident in the political history of Pakistan.

Irrespective of Tarar's nationalism; his association with global human psyche and understanding, is another factor that keeps him higher among fiction writers in Urdu language. Prof. Fateh Muhammad Malik narrates this attribute of Tarar in these words:

The fact that keeps Mustansar Hussain Tarar close to my heart is that he does not consider his national interests as apposing force to his global world view; instead he considers them his central force. Being global he is actively involved in his nation's socio-political survival and progress. (Malik, 1999, P. 36)

Tarar's World viewpoint and his understanding of global human psyche are a matter of great concern in both of his novels; *Raakh and Khas o Khashak Zamany*; where he is seen respecting global changes in the form of cosmopolitanism. Tarar is fundamentally a Pakistani writer, his stories and characters emerge from native soil and society but on a broader perspective they are linked with global histographic political fibers. While commenting on the socio-political history of subcontinent Tarar subscribes many a postmodern narrative technique. Tarar aptly infuses "the willing suspension of disbelief" as narrated by S.T Coleridge. The use of a postmodern narrative techniques particularly magical realism, have elevated him among the existing lot of fiction writers in subcontinent and many a critics consider his latest work *Khas o Khashak zamany* equivalent to Marquez's *One Hundred Years of Solitude*. Safeer Awan in his essay on *Khas o Khashak Zamany* writes:

Tarar has created an Urdu equivalent of what Garcia Marquez has achieved in *One Hundred Years of Solitude*. (Awan, 2013)

The political history of subcontinent has deep roots in religiosity of both the nations. On one hand while commenting on political genocide on the occasion of partition and independence movement seems sacred, on the other hand it seems opposing to the concept of ummeh. From a stronger majority, acquiring a weaker minority on the name of religion has multifold political meanings, which seems quite depressing sometimes. This multiplicity of meanings has given way in decreasing authorial license of subjective narratives. In this perspective being real in narrative, may seem unjust for the students of political history of region, whereas magical realism is one of the tools that incorporates both the intentions of willing suspension of disbelief and commenting on subjective political scenario of region. Before Tarar, not a single fiction writer in Urdu has used Magical Realism to incorporate histographic events in fiction writings, as a tool of postmodernism. Though progressive writers have been using symbolism but Magical Realism; debating a parallel chain of living history for showing decentralization on ethnicity and ideology, has been an artistic device of Tarar only. Marquez aptly implies postmodern narrative technique of Magical Realism for portraying same kind of political niche and upheaval which Tarar has been facing. As mentioned by B.J. Geetha:

In his One Hundred Years of Solitude Gabriel Garcia Marquez through the arsenal of magic realism, deals with war, suffering, and death in the mid-1960 of Colombia which had witnessed two hundred thousand politically motivated deaths. The purpose behind portraying the politics of the region is to comment on how the nature of Latin American politics is towards absurdity, denial, and never-ending repetitions of tragedy. His magical flair is to merge fantastic with reality by introducing to the reader his Colombia, where myths, portents, and legends exist side by side with technology and modernity.

These myths, along with other elements and events in the novel recount a large portion of Colombian history. (Geetha, 2010, p.347)

Keeping in view these facts that Safeer Awan and B.J Geetha have mentioned in their comments Tarar portrays the politics of region by transforming contemporary dialectical conditions in Magical Realism, which leaves grave impact on the readers' minds, instead of mere histographic informative narrative styles. Abstaining from journalistic techniques on many occasions, description of death and political genocide in the region embarks adequately in his writings. The later event of the Fall of Dhaka after the achievement of independence is much more tragic than partition. Safeer Awan further mentions in his essay on *Khas o Khashak Zamany*:

Tarar's style and language are instrumental in turning the journalistic information into high art. Apart from the explicit political references from the pre-partition India and post-independence Pakistan, there are a number of themes of socio-cultural nature that Tarar has woven its extensive plot line.(Awan,2013)

The narrative style of Mustansar Hussain Tarar in *Raakh and Khas o Khashak Zamany* is instrumental; to achieve this, he extracts his characters from native soil particularly from Punjab. The rationale for choosing the province of Punjab, for addressing political interests; is to associate conflicting internal meanings, depicting fragmented postmodern and postcolonial dialectical scenario of most populated and divergent region of Pakistan. The Punjab is a province that communicates pre-existing and identical cultural diversity and effects of explicit psychological and political aftermaths of the division of subcontinent, at the same

time. The present region of Punjab which has been alienated by a barbed wire, shares the same socio-cultural scenario, irrespective of religious differences, that needs interpretative conventions on the hegemony of ideology. At the same time this provides alternative perspective on the domination of Punjabi culture that still stands firm against cosmopolitan cultural change in the region. Through folklore, oral tradition, cultural manifestation and social behavior Tarar reveals identity crisis at a certain level. This element of resistance against political ideology narrates that a very little cultural and progressive change has successfully hit the old traditional cultural manifestations of the province Punjab. The culture of Punjab has integrated an element of striving for indigenous identity in social context. Tarar's characters portray some elements of resistance against a sublime and broader political narrative of geographical division of subcontinent in the latter half of previous century. Tarar's prime inclination is not to challenge that political narrative but he does not avoid himself by portraying the human loss in both the tragic incidents. Tarar is aware of the psyche of indigenous readers, so he employs the narrative techniques of tradition folklore:

The narrative is intricate, like that of a classical dastan, stories, plots within the main plot, a multitude of narrative threads contributing to the composite whole. Tarar has employed various literary techniques to weave this complex web.
(Awan, 2013)

A question arises why the narrative techniques employed by Tarar, are intricate? There is a multitude of reasons; a living generation of readers is mostly under the influence of Nostalgia, grasping a real and existing political scenario is

hard to decipher. Many a changes take place within a society; generally influenced by global changes, the societies just like subcontinent, attempt to nullify temporal fabrication but assumption to stand firm against such changes prove wrong and the temporal changes merge among the masses. Old generations whose roots flourish through the orthodox histographic narratives find their siege in alienation as seen in the character of Saansi in *Khas O Khashak Zamany*. In other words this generation-gape creates gulf between two conflicting ideologies. This complexity of nature and rapid change in a society has been reshaping the social structures throughout the course of history but right after the industrialization; its philosophical finitude, societies have been under grave threats of disillusionments. So as the literary writings have been subscribing a number of structural changes particularly on the failure of progressive literary movement in Urdu literature. Such a techniques have been employed by Mustansar Hussain Tarar. The revival of traditional *Dastan goi* has not only been seen in oriental literature but also this has overshadowed the western literary styles. Christina Oesterheld comments in the journal of the annual of Urdu Studies, regarding the complexity of Mustansar Hussain tarar's narrative;

I have already mentioned the complicated temporal structure of the narrative. Equally complex is the fabric of a multitude of threads which nevertheless add up to a composite whole. Each episode is related to the rest of the story, although this often becomes evident only much later. Sometimes the (impersonal) narrator deliberately withholds information to create special effects. Throughout, we don't get any coherent historical, political or other relevant information. (Oesterheld, p.92)

Unlike pre-postmodern narrative techniques, Tarar's narrative techniques are difficult to reach a composite whole. Oesterheld's understating regarding thematic non-coherent composition makes his novel a postmodern composite dialogue with the reader. The grand multitude of themes in the novels could not bear a straightforward narrative treatment. As mentioned by Oesterheld in her essay on *Raakh*, narrator deliberately withholds information; Tarar withholds information at many places in both of the novels. This deliberate attempt is a postmodern notion of avoiding authorial dictatorship. The complexity of narrative is due to the complexity of characters; there are multilayered characters, deviating from free association of thought to psycho-analytical changes, taking pace with the changing psyche of a character under the influence of postmodern subjectivity. After the progressive literary movement in subcontinent, fiction has been reshaping its outlook from symbolic representation to fluid descriptive narrative techniques, contrary to this literary notion Tarar plays with such postmodern techniques to present highly political themes. A human tragedy during partition reflects Postmodernity in the psycho-social fabric of the people. The people who have been living together for centuries, sharing a blend of cultures with an attitude of acceptance towards each other, but suddenly racism and ethnicity blurs up such human traits to dilute social strength. Ideology that was considered a rescuing tool temporarily empowered the people who utilized it for particular interests. Tarar through some symbolic characters balances the dryness of a narrative that contains political and historical multiplicity, that apparently exist in folklore.

Chapter 3

POSTMODERN NOVELISTIC TECHNIQUES IN *RAAKH*

INTRODUCTION TO *RAAKH*

On the geo-political and socio-cultural history/civilization of subcontinent and particularly on Pakistan, many a fiction writers has manifested their literary works. The novels of grand magnitude in terms of inner and outer conflicts of cultural diversification include *Aangan* by Khadija Mastoor, *Aag ka darya* by Qurat ul Aain Haider, *Guraiz* by Aziz Ahmed, *Udaas naslain* by Abdullah Hussain, *Raja Gidh* by Bano Qudisa, *Aur insaan abhi zinda hai* by Abaidullah Baig, *Ghulam Baagh* by Mirza Ather Baig, *Kai chaand thay sar e Aaasmaa'n* by Shams Ur Rehman Farooqui, *Allah labhesi Monjaa'n* by Habib Mohana, *Pahaj* by Zafar Lashar, *Raakh* and *Khas O Khashak Zamany* by Mustansar Hussain Tarar, unfold postmodern and postcolonial issues of identities and resistance against metanarratives. Depicting history in literature has been a favorite subject throughout the course of history. Mostly subjective and relativity of interpretation has been a rationalized conscious effort, seen in fiction writings. The novel *Raakh* expands its history before partition of subcontinent and proceeds to other tragic incident that has been reenergizing the everlasting change of Indian history. *Raakh*, not mere explores a deep down psychological change that damaged the collective conscious of an indigenous society, but also reveals facts that forcefully

incorporated new postcolonial narrative. Its most important subject is individual conscious that remains a symbol of resistance against the varying shape of pre-partition narratives of independence. After the partition , cultural vacuum which was replaced by the cosmopolitanism, reshaped thinking patterns of social collective wisdom; and how they formed a new conscious to bear another drift in political ideology. Its canvas covers a vast global human community where humanism is reinvented through political affiliation with land, love and labor. It also highlights the character of Pakistani civil and military establishment and comments on power of money and physical pleasure of power hubs in the country. These characters address the western interests and work as their unannounced agents in Pakistan. Another prominent subject of the novel is the issue of Muslim identity and counter discourse faced by the Muslim students studying in the western educational institutes. The western powers that challenge the Muslim identity put collective conscious of youth in a state of uncertainty. In the closing part of novel, political uncertainty and law and order situation in Karachi has been fictionally analyzed, artistically this is, not only associated with the cosmopolitan city such as Karachi, but such insurgency can also be associated with any city where the failure of political ideology flourishes, and socio-economic changes challenge the social narratives. Overall this novel is one of the important novels written on socio-political history of Subcontinent and particularly of Pakistan, and also addresses the Fall of Dhaka and later developments that took place in Karachi. *Raakh* achieved the Prime Minister's award in 1999. There are many postmodern narrative techniques that have been

employed by the writer to organize a wide range of subjects, such as Cosmopolitanism, Intertextuality, Magical realism, Metafiction and many others. This chapter is an epistemological critique of this novel and doubts on conventional ideals and ideologies. In a sense, the Fall of Dhaka is the fall of a meta-narrative. It is an unquestionable rationality of postmodernism that empirically verifies ideological drift, at the same time it is undoubtedly subtle satire on the history of Pakistan. Alienation of a generation from ideological roots is an aftermath of postmodern notion that penetrates in such chaotic societies. This ideological chaos purposefully observed and participated in the independence and its aftermaths; lead to the strings operated by hidden capitalist masters. Mustansar Hussain Tarar's first novel *Pyar ka Pehla Shehr*'s fifty six editions have been published, was written on a commercial theme, but eventually Tarar takes a socio-cultural turn from his novel *Bahao*. These two novels are interdependent on each other because of thematic integration. *Raakh* particularly is a document, debates on pre-fall of Dhaka social-cultural change and deconstruction of Society. Though this novel was written in 1997 but Tarar expresses this fact in one of his interviews that though he has not visited eastern Pakistan but the tragedy of fall of Dhaka has very roots somewhere in his soul and is very close to his heart.

COSMOPOLITANISM IN *RAAKH*

This chapter is about the techniques employed by Mustansar Hussain Tarar in one of his most debated novels *Raakh*. This particular novel is fundamentally a

histographic analysis of Pakistani society and it also debates cosmopolitan influences on a society that gets liberation from the western imperialism. The postmodern narrative employed in this novel, epitomizes failure of pre-partition theological construct. An objective-less human psyche that had unquestionable interpretations of a faith that lead them to a new geographical state, had been deciphering an intangible sociopolitical and cultural narrative. This novel encompasses a wide range of human characters and events that reshaped the ideological bindings of Pakistani society. One of the major techniques through which, socio-cultural change has been narrated in *Raakh* is Cosmopolitanism. I'll start with this technique.

Mankind's greatest achievement... a pride...the height of idea is sacrifice. And where does this sacrifice lead you? To the giant stones of kafiristan which have tasted the blood of millions of goats and sheep...then what affected the stone?
____ Stone is stone...just those who sacrificed...who were given flags willingly or forcefully, were thrown into this state, and what is the end result? (Tarar, 1997, P. 14)

The concept of cosmopolitanism is embedded in its comprehensive derive and most apparent in instant of predicament of other approaches of representing and attributing connections to obtainable socio-political and cultural components. A lot has been discussed about discontentment and misinterpretation of cosmopolitanism, may incite ambiguity, such as its exclusive means of connecting dissimilarity and impartiality, as it is an evident paradox of longing to resolve global ideals with a range of ethnically and historically raised subjective narratives.

After the birth of an ideological nation, whose history had been devastated; faces a postcolonial issue particularly the acceptance of cosmopolitan change, has an undercurrent political instability and ideological failure. *Raakh* explores how a social marginalization takes place within a change of dialectical narratives; it also refers to socio-cultural unacceptability of the western cultural manifestation. *Raakh* deconstructs the politics of text, and reveals its hidden meanings. Construction of a text under a particular political or apolitical scenario is political in its essence. From Saussure to Derrida almost all are agreed upon this narrative that writing is a cultural construction. Derrida himself reckons deconstruction a pure political method. Centralization of a text in a bourgeois political scenario causes the decline of subjectivity. According to *Raakh*, political ideology of Pakistan was a manifestation of colonization that died down later on. After the partition of subcontinent, local power centered people, captured vacant properties of Hindus and exploited the situation. In other sense they laid the foundation on indigenous colonization of their own land. Culturally the people from well off families in posh areas were attempting to imitate their former masters. *Raakh* narrates cosmopolitan images of that time in these words:

Gawal-Mandi and Lakshmi mansions were two different worlds and both were not aware of the new traditions and values of the world. In this world, young girls and boys used to assemble in the central park before evening and sing Frank Sinatra's or Bing Crosby's songs with strange faces and voices, while sitting on the stairs adjacent to the footpaths leading to flats. They never liked to eat bread and kebab but loved to eat the same as burger ...in those days the youth of lakshmi mansion had its own codes...only that boy was considered noble who in Garry Cooper's o Glenn fords' cowboy style's may ask other " Mr. You are new around here?
" (Tarar, 1997 p. 63,)

This text represents and characterizes the subjectivity of cosmopolitanism and also the ideological objectivity that had reshaped a newly born nation's political narrative. This also represents an epistemological status of youngsters who had to lay foundation of a new tragic flaw of their national identity. It was surprising that a drift in cultural orientation was rapidly taking place in both parts of subcontinents. The straightforward interpretation of this witticism is a doubt of a meta-narrative that had laid the foundation of a new ideological country. A reference from a renowned literary journal *Aaj* from Karachi seconds the idea of change in following words:

A rapid change occurred after 1947, majority of women left wearing burqa and were seen in the markets in casual dressing particularly in Saris.and those who wore burqa used to keep their faces open, in a sense religion had embraced modernism. (Naeem , 2009,p.224)

This change fascinated locals and in later decades in social norms, attire and social treatment in subcontinent. This change on the name of cosmopolitanism not only remained confined to cultural manifestation but also attempted to mold socio-cultural metanarratives all over the world. The success of cosmopolitanism in a way furnished capitalism. Capitalism may be interpreted as source that channelizes class struggle as opposed to ground realities according to which political oppression that working class faces; is reinforced by the capitalism. Many of post modern subjective narratives such as, secularism, gayism, lesbianism, sexism, and others are interlinked with capitalism. Capitalism as an agent of postmodernism, attempts to create individual difference with

underlined political reasons. Capitalism creates class essentialism: through this imported ideology indigenous narrative has indirectly been damaged as it was seen after the partition of subcontinent. An ideal that constructs the sense of sacrifice for which people migrate and sacrifice their loved ones is politically knitted. The chasms in Shahi fort welcomed courageous ideals, and in basements of Choona Mandi and in Attock fort, there were many who bore such difficulties but what was the end result....

What is the truth? What is the dream of a better world, and is it legitimate to struggle for that dream...and what is truthwhich is truth...this...this ...or...this truth? What was the end result of all wars? Nothing ...nothing....Dust into dust...dust into dust ...ashes into ashes....? (Tarar, 1997. p.14)

The multiplicity of epistemological narrative of idealism is associated with its end result. This denotes a practice that characterizes a narrative form, interpretation and methodology with its pre-modern philosophical equivalent. A diversity that the people in big cities require, was overshadowed by a political stance of pre-partition political parties. The partition proved as a movement of liberation from indigenous colonization. The propagators of essential truth proved wrong after the partition because culturally both of the nations had same cultural manifestations, till 1971 when the Indian movies were allowed to be shown in the Pakistani cinemas. This was obviously against the Islamic ideology. Bars established by British rulers in Pakistan existed before the martial law of General Zia, whose radical ideology is considered imported. Margret Thechure visited Pakistan at that time when Jihad was a need of the time. She met soldiers and

raised slogans representing Islamic ideology to achieve western interests. The Pakistani nation was again and again put into a situation may be titled as reconstruction of political thought and ideological changes. Pakistan being a democratic country faced the first political jerk when it faced first martial law on October 07, 1958 when General Iskander Mirza abrogated the 1956 constitution and General Ayub khan became chief martial law administrator. On one hand this military regime was legitimizing its takeover; on the other hand it was addressing capitalist interests whose foundation was laid by the British rule. In Lahore and many other cosmopolitan cities after immigration of Hindus the impacts of cosmopolitanism were seen quite obvious.

In those days, in the evenings of Regal square, In china Hopsin shoes, in the suits and Rankin neckties of London house , in the tins of Goldflake and in the tobacco of Oranmore, in Frosty malty ice cream , in Raja wine store , on the roof of Standards, in the bakery shop of M. Yaseen khan , in Imperial shoes , and in Mensal rackets, and in Zaidi photographers, there was restlessness in the lives of the people wandering on the mall road , in the crowd of Lakshmi mansion. (Tarar, 1997, P. 89)

In 1950's the popular culture of the world was established by production and sales of television. By the end of 1960, almost 50 million people in America purchased television. This development made the Americans home dwellers crazy about cinema but in later decade cinema appeared as a parallel and contesting entity. The American culture that prevailed in America latterly moved to other countries by the export of television. The impacts of cosmopolitanism such as fear of communism, rock n roll, big cars, civil rights, discourse of generation gap and others were quite vivid on the world community particularly in those countries

which have been the colonies of Great Britain. Multinational brands such as Hopsin S, Rankin, Golflake, Ornamore, Imperial, Mensal etc had occupied local markets. The postcolonial urge of being socially prominent in subcontinent further widened the gap between bourgeois and elite class. A gulf between eastern and western parts of Pakistan was formulated with this essential capitalism which had become a prominent part of the society in western Pakistan. As capitalism addresses the interest of consumer society, economically western part of the country was economically sound than eastern one. A sense of supremacy that was gradually developing among ruling class of western Pakistan finally proved itself disastrous for national identity.

Contrary to the death of nationalism some of the characters such as Fatima in this novel, reveals a lot about cosmopolitanism;

Human being is in prison of religion, countries and moral values and is helpless, he can't do anything, can't get rid of these wherever he goes... (Tarar, 1997, p.456)

Fatima is a postmodern symbol who accepts postmodern narrative of change, having a Muslim background she marries a Hindu whom she meets in Great Britain from where she was getting higher studies. She lived in Canada with her husband but after migrating to India her two sons who become diehard members of shiv sina, she changes her religion and changes her name from Fatima to Usha, but even than this act of hers, is nullified by racialist shiv sina. This particular incident pushes away prevailing of postmodernism in post-partition India. These challenges which were being faced by the Muslims in India

were almost same which Pakistani minorities were facing in Pakistan. Tarar endorses postmodern cultural changes but highlights the resistance in suburb areas both in India and Pakistan. A constitutional uncertainty and chaos right after a decade in Pakistan challenged the youth of Pakistan who were already in blind alley. On the other hand Qadianiat; which was rooted in 1880 under the patronage of British think tanks to create a split among the Muslims, had been politically flourishing till the creation of Pakistan. Chaudhry Zaffaullah khan; who was a qadiani and had allegedly been protecting qadianis under his shelter was forced to resign later on, this movement against Qadianis had created political differences, the movement against them got its pace and in 1974 and then they were finally declared non-Muslims by the parliament of Pakistan . This movement left, long lasted effects on political history of Pakistan. The world view about Pakistan was deliberately miss-interpreted, keeping in view the fact that the Muslims believe in finality of the last Prophet (peace be upon Him), Muslim were exploited and still are being exploited emotionally and politically. The resistance from local political powers and patronage by international players lead the nation in a political and religious uncertainty. It was being advocated at many forums that Pakistan is messing with minorities and still some voices can be heard. In such scenario a young boy Mardan who is a witness of this change is inducted in Army and by fortune he finds an opportunity to serve in West Pakistan. Where he finally has to obey the orders of his master; faces the challenges, being a human and being a military officer he feels impotency to react, he marries a bangla woman but his fellow soldiers are involved in genocide. His political inclination towards ethics,

locality, nationalism and cosmopolitanism, is messed with each other. He believes in humanism, his national interests rebuke him to kill his country mates. Cosmopolitanism advocates world interests instead of local and vernacular interest. Local or vernacular interests remain un-important whereas macro-issues are considered real issues. While discussing the freedom movement one of a second generation characters from Pakistan explores two versions of political history: emotional history as designed in curriculum, and non-emotional but non-curriculum history.

The Muslims of subcontinent are abnormal and scared.
....they are more Hindu than Hindus, that's why they become fundamentalists, they keep idols and barahmans in their hearts that's why they remain afraid. A Turk and a Syrian do not face such problems. (Tarar, 1997, P.252)

MAGICAL REALISM IN *RAAKH*

Magical realism is not a contemporary technique employed by fiction writers these days but its application as a deeper and meaningful tool is now an extension to magical realism. A flow of events, in their physical and metaphysical forms, goes parallel as epistemological manifestation. The writer knits both of the real and fantastic occurrences from real to magical meaningfulness of text. Magical Realism was first time introduced in 1949 by Alejo Carpentier a Cuban novelist. He blended factual and fantastic elements from life around. Real and fantastic are two absurd feelings vary from individual to individual in this postmodern era.

The semantic link that aligns with comprehension may be based on individual differences. An underline reflection of emotions in text cannot be interpreted rightly without applying magical realism technique. Particularly the subjects such as; drifts in human conscious, geo-political scenario, socio-economic conditions, seems dull to grasp their meaningfulness, to make them interesting and sending emotional meanings, need a treatment of magical realism. Another reason for using magical realism that exists behind many political happenings, is to disassociate the reader from uncertainty of myths. It was taken from surrealism, as it finds out a link between dream and reality; German critic Franz Roh used this term in 1955. Through the text many fantastical elements are blended with reality to give a more real world setting. Mustansar Hussain Tarar has tremendously used the technique of magical realism for many political reasons. The content of the novel is vast in terms of subjects and characterization; it recapitulates a chain of geo-political and socio-economic conditions of subcontinent and Pakistan. During enormous histographic changes in society which were taking place in first half of previous century, some emotional changes within the society were reshaping the social and psychological outlook. To portray that change, magical realism through hybridity, plenitude, and mystery articulate, postcolonial narrative has been knitted to show diversification of events. Many events are embedded through the magical experiences and their thematic details were revealed through a real world around. The narrative of novel is descriptive but the use of magical realism makes it complex in some sense. “Four wild ducks have no relation with happiness.” (Tarar, 1997, P.22)

Tarar has used this sentence in *Raakh* and *Khas o Khashak Zamany* repeatedly. The significance of number four, then wild ducks and happiness, have some magical links with the text. Many writers have tried to reveal the meaningfulness of a relationship among these symbols but all of the interpretations lack in finality. One of the interpretations may provoke an intertextual association with individual psychological apprehensions regarding a specific event, but on broader level the killing of wild ducks for the sake of pleasure is inappropriate. While recapitulating different historical events, symbol of wild ducks give different meanings. At the beginning of novel the protagonist is with his friends and is attempting for wild-duck hunts , after a successful hunt his desperation reveals that some of the past events related to him and his surroundings have put some influences, this disappointment is eternal that proceeds step by step. As Gabriel Garcia Marquez maneuvers the events with different birds to define a state through allegory, symbolism and imagery. Marquez uses birds in his novel, *Love in the Times of Cholera*; the use of parrot is to portray defining moment of death of Dr. Urbino. The elements of fear, death, worriness, and sexual desires have been portrayed in novel by using birds such as; Parrot, pigeons and stinky crows. Tarar uses two types of birds; real birds and magical unreal birds. The four wild ducks and peacock are significant in *Raakh*, both are representative of two individuals; these individual expand over timeless and geography-less territories.

Sami's head turned white in one night....he had been packed in three feet long and one foot high draw. He didn't know

where he is. Where is he taking breaths? He was unable to move in the darkness where he could only be able to cough. He felt that ants are moving and scorpions are crawling in his body. No one knew that if someone is enclosed and locked in a draw, what went into a night with him, only he knew who bore , rather he himself didn't know because he simply cried voicelessly by opening his mouth and stopping his breaths.

(Tarar, 1997 P.14)

Turning of head into white has been used by Tarar in both of his novels *Raakh* and *Khas o Khashak Zamany*. In first chapter of *Raakh* a character Sami, whose presence is mysterious, just a brief description of the character that is through magical realism has portrayed that his head turns white just in one night. This happens in *Khas O Khashak Zamanay* with Ameer Bakhsh whose head turns white in an incident when a police man sends hounds before him and one of the hounds bites him on his leg. Here the white color represents the knowledge, awareness, and consciousness. Death in a way is a threshold to a new city of knowledge where everyone becomes aware of the reality which apparently seems fantastic but within one night everything becomes real. This sense of real consciousness is sometimes reflected through real appearances but to understand and recognize this change and whiteness; one has to have an inward eye. Many a character found in our daily lives on roads or streets that are considered mentally ill or mad, a way of interpretation may be that this all happens when they become aware of reality; their heads turn white in one night. This whiteness shortens the distances, and man is not able to bear that swift squeeze of time and reality. The finite subsequent sequences are followed by the awareness and awareness changes that color into colorless entities. Whiteness represents two things; the death, and the chastity. In both of the novels this whiteness is awareness that makes the

characters learned. The subsequent feeling of scorpions' and ants' moving in the blood is an ultimate result of awareness. The more the reality is revealed the more the pain prevails. This is a technique that refers to real events from individualistic or general history of characters, to reach a conclusion that left long lasting effect on them, Gabriel Garcia Marquez defines the narrative technique of magical realism in these words:

Magical Realism is "a kind of premeditated literature that offers too static and exclusive vision of reality. However good or bad they may be, they are books which finish on the last page. Disproportion is part of our reality too. Our reality is in itself all out of proportion. In other words, Garcia Marquez suggests that the magic text is, paradoxically, more realistic than the realist text. (Simpkins, 1995. p.148)

In Garcia's words "the reality is static and exclusive; history is past and reality to the people who experience this". No one can deny the fact that same historical events are portrayed disproportionately due to many reasons. Reality itself is out of proportion. This narrative is meaningful, how the reality is out of proportion? Reality is subscribed through syntactic, semantic, theological, literary and political tools available to an individual or a group of individuals. *Khas o Khashak Zamany* narrates a pre-partition and post partition histographic society of subcontinent, whereas *Raakh* narrates the changes that were taking place in cosmopolitan cities and leaving modern cultural impacts on society. Geographically history moves forward with different pace. In this postmodern era the entire world is going through multitude of narratives regarding history and reality. Time and space go parallel to history but ontologically magical realism makes them timeless and impartial realities for cognitive digestion. The impact

that is laid upon minds of readers through magical realism is settling of doubts through two indigestible binary oppositions. Time and space in which a reader travels; stands in opposition to the text that makes a real time happening as fantastic narratives of a subjective reality. Social injustice may exclusively be narrated through this technique that refers a discourse of rationality, representation, power and politics.

A paper bird is swinging in front of the basement ventilator. It is swinging for the reason that the heat of the heater in this living basement makes the air hot and moves upwards, where it reaches to the silently static paper bird.....

This paper bird is swinging in Mushaid's mind since long ago (Tarar, 1997 p.273)

Birds have been widely used by many a fiction writers throughout the course of literary history particularly in western paradigm. Birds represent many symbolic gestures whose meaningfulness associates an emotional attachment with the text. They signify wildness, freedom, solitude, human soul, liberty and life. These may be used as the tools to measure emotional deft within the text within a specific piece of art. In classical literature birds such as nightingale, cuckoo, albatross, seagull, crow, pelican, phoenix, and hawk have been employed symbolically to disassociate political shade of a writer. Walt Whitman, Charles Dickenson and Stenevens have used Swan and nightingale in their works. D.H Lawrence used quetzal, Coleridge used albatross, Chekov used seagull, Ted Hughes used Crow, and Ibsen used Wild ducks as Mustansar Hussain Tarar has used for representing some supernatural manifestations in his writings.

There is some semantic connection between a paper bird and imaginary bird that exists in the mind of Mushahid. In *Raakh* and *Khas O Khashak Zamanay*, the way birds have been employed by the author associates infinity of the idea of liberty with them. Human beings are like birds, every human being owes a bird. That bird appears in a state of solitude that represents an instinct of being independent and liberal. At many occasions when the characters were moving in the company of extreme natural surroundings, birds appeared on the heads of protagonists to guide and reflect their identities. Mustansar Hussain Tarar claims that he has taken these metaphors of birds not from the west but from the eastern tradition of literature. He associates his birds with the birds of Farid Ud-din Attar. Farid Uddin Attar also known as Attar of Nishapur wrote a long poem *Mantiq Ut Tair* in 1177. It was a long poem consisting of 4500 lines. We find the traces of birds in Tarar, but the treatment is entirely different. The birds in Tarar's work represent a fighting and guiding force they silently negotiate with individuals, only those people can see them who have pure souls. As mentioned in *Raakh* on page number 273, when Mushahid observes a paper bird that signifies a liberal or sacred force; has been under the control of international powers. This episode of event unleashes an issue of the postcolonial immigrant society in Great Britain. The Middle East crisis and worst political conditions in Pakistan and in other Muslim countries this marginalization has been an issue which the Muslim community has been confronting throughout the course of history. Mushahid who is in a self contained siege in a basement, is confronting with two types of birds, a bird that represents his independent identity and the

other paper bird who is swinging through a string that is in the hands of colonizers. This reflects a political clash in an independent soul whose identity has been hijacked by the agents of power.

The paper bird signifies that bird whose structure resembles a bird but it is only a piece of paper, this bracketing of paper marginalizes its instinct of flight, and free will, but on ground it is mere a lifeless object. It also constructs a historical discourse over the freedom of representation and its political ambitions. A bird is never a bird until it has its own free will to fly; there are different chains which have captured the Muslim community that is just swinging on the face of history as a dying symbol of life. The idea of representation is associated with the power hubs; they have got the rights to narrate ideological narratives of Muslim representation as these days a contemporary narrative of war on terror is being redefining by some politically and economically strong colonizers.

Another bird symbolically used in *Raakh* is peacock that depicts the feelings of love and solitude at a same time. The voice of a peacock and a dog have been employed symbolically. The peacock appears before Bargeeta and her husband to represent different emotions, for Bargeeta a peacock appears to represent her solitude when Fatima comes to her home, Fatima who has been her husband's beloved, years ago. She physically sees a bird, she hears its sounds. Contrary to this, Mushahid also sees this bird at many places particularly when Fatima visits his home, he sees a peacock who is speaking in the trees then it descends from the tree and stands before him, then disappears. On second point

he sees the bird when he sees Fatima who is alone in a room, a peacock who is standing along with her. At another place when Bargeeta and Mushahid are sleeping together, Bargeeta hears the cry of peacock. This peacock is actually Mushahid who is uncomfortable with his wife though he does not express that he is somewhere in Fatima who has been his love with her, but Bargeeta who also loves her husband Mushahid, sees through her inward eye a peacock in the yard. A peacock cries for two reasons; when he is alone, secondly when he sees his female partner. Being a female partner she hears the cry but when she goes to see Fatima with her husband, she sees a peacock physically existing there with Fatima, and Mushahid is surprised on seeing the peacock. Tarar has played artistically with different kinds of birds in *Raakh* and *Khas o Khashak Zamanay*. This technique was indispensable because this provides space to the readers to preamble the liberty of associating multiple meanings with the text according to their own desire. Farid Uddin Attar's birds were only a symbolic representation but Tarar associates the birds with prior works of individual and collective wisdom. Magical realism signifies historical references of the time and space lively and responds to human emotions that stay away from textual interpretation.

METAFICTION IN *RAAKH*

Metafiction is fiction within fiction. This technique makes the characters alive when they do perform fictional activities within the text. *Raakh* portrays the history of Pakistan particularly aftermaths of partition. While portraying a realistic political history, disengaging a reader from politics of text is obviously

not pretty handy, but postmodern narrative techniques such as metafiction, provides space to the writer to incorporate previous works of art with new one. Tarar's existential authority deconstructs legitimate historical events with the help of characters who actually are knitting their own fiction, but through underline conscious, textual representation is ironically different. As on the page number forty two, three main characters of the novel, Bargeeta, Mushahid, and Mardan are travelling in their vehicle that they cross the pearl continental hotel. This episode of historical event has been realistically fabricated to take a reader away from journalistic narrative techniques. The Prime Minister Zulfiqar Ali Bhutto and his companion Ghulam Mustafa Khar appear with some other people from the hotel and their eyes are red as if they have been awakening at night. The PM's charismatic personality had the ability to freeze the eyes of his people. As mentioned in the novel;

They looked upwards. There were microphones right above their heads, and after filler speeches, Bhutto himself rose before mikes. Keeping hands on his hips, he was chewing something, the uncontrollable mob was on their toes, and he had his roots in them. Then he started his speech he said much and when the people sitting right in front of the dais stood up and shouted with enthusiasm , he shouted with anger' sit down fools, sit down.....and all fools sat down.

Mardan did not understand what Bhutto was saying because hundreds of loudspeakers were installed in front of each other. And the words were unable to identify in such noise, but he guessed that Bhutto was saying something about the national assembly procession called at Dhaka then he realized that Bhutto was no happy on calling the procession at Dhaka; he forbade his MNA's to attend the procession. , "we need guarantee", and the mob was supporting his stance that it was an appropriate answer to Mujeeb Ur Rehman's arrogance and separatist attitude.... why west Pakistani public representative should go to Dhaka without guarantee. The cuffs of his sleeves were unbuttoned , and the history was waiting for his

words...he raised his right hand under the shade of Minaar e Pakistan , seeing charged crowd in front of him and said in clear but painful voice " Otherwise".... (Tarar, 1997, P.44)

The protagonist presented a rationale of this historical reference to make the readers understand atrocious depiction of a character that characterizes inadequacy of postcolonial sanctity of political idealism that was the foundation of geographical emergence of a country. Here the character of Zulfiqar Ali Bhutto has been defined through the technique of Metafiction. The author remained aligned with neutrality by providing a degree of believability of the text. In other words the meagerness of pragmatic and rationalist narrative may surpass the limits of realistic account. Personal legitimacy and fictional magnetization both have their own meaningfulness. The above mentioned historical depiction is fictional but its believability has been crafted through metafictional element to provide an ample justification of representation. Bhutto as a real character from the Pakistani political scene is known as the most loved one and controversial at the same time. His charismatic personality had got profoundly a symbol of political and ideological representation of indigenous people. This point is very interesting that when the people make their leader, their ideal instead of ideology, the nation splits into geographical and ideological spheres. A discourse of nation and ummah contrary to the geo-political narrative proved as an attempt to have reconciliation of socio-political contract, among ethnic masses. A nation which was represented by its ideological frame of mind latterly delegated its right of representation to an individual that establishes the fact of postcolonial imperatives. *Raakh* deconstructs, not only the social fabric of country but also

reveals fluctuations in its postcolonial and socio-political narratives. The marginalization that has been revealed in *Raakh* never ends after the fall of Dhaka; it crawls into the nation in many forms, such as linguistic bifurcation and identity crisis at regional level, social differences in terms of soviet union based communism and orthodox religiosity, particularly ethnical and economical difference constantly harmed the harmony factor of a fragile ideal of the nation. Including of an emotional reference from past, the character of Mardan, as a third person reveals his own experiences from civilian and military fronts. In literary history of Pakistan, developing a discourse on civil-military establishment is rare, even in the referential history of the nation. After the word “Otherwise” a nation was split into two, it was the death of their idealism. In-contrast with ideology, postcolonial and postmodern narratives strategically hit the nation. The way international imperialism plays its role to change the destiny of a nation by supporting indigenous military powers, is more of a game of ideological replacements under the name of globalization. The technique of metafiction under the name of self-reflexivity instead of descriptive approach provides space to a reader to coin his/her own meaning and understanding from the text from some previous textual works. Qurat ul Ain Haider's famous novel *Aag ka darya* was said to be a version of Virginia Woolf's sixth novel *Orlando*. As Qurat ul Aain negates this claim but it is a stance that a historical text is not able to be understood if we don't have the access to previous historical texts but an authorial touch that makes the history readable and fiction is also a tool to describe a

metafictional work. As A. S. Byatt has commented on her own desire to write historical novels;

It may be argued that we cannot understand the present if we do not understand the past that preceded and produced it but there are other, less solid reasons, amongst them the aesthetic need to write colored and metaphorical language, to keep past literatures alive and singing, connecting the pleasure of writing to the pleasure of reading.(Byatt, 2000, p.11)

Understanding contemporary essence of text is a sociological dialectical interpretation associated with the subjectivity of the people. Perhaps the text itself interprets one idea that corresponds with existing images in the minds of reader who deciphers the text within political parameters of present textual constructions and code system. A prevailing codification of aesthetics may resist in comprehending a text that may be affected by difference of opinions. But it's difficult to deny that the narrative techniques especially metafiction, take a reader to a central point which corresponds a real time historical event instead fictional historical elements. It has been mentioned by A.S. byatt that metaphorical language connects a historical text and the process of comprehending pleasure associated with it. A metaphorical construction creates illusions that involve the readers to reach their own constructed meanings instead of dictation by the author; as the death of author is one of the characteristics of postmodernism, dislocate the idea of colonizing a reader. Understanding, present time frame is one of the prime characteristics of journalism and literature, abstaining from images used in journalism, literary writers coins their own imagery or supernatural images that go within the textual representation and make a textual representation

elevated in terms of broadness and meaningfulness. A real character of Saadat Hassan Manto in *Raakh* has been fictionalized, construction through the third person singular Mushahid takes the readers to an unrevealed fiction associated with the process of story construction by Manto. The episode of Manto seems well crafted, though it is not semantically well associated with mainstream story but reveals histographic elements commenting on cosmopolitanism that affected socio-political narratives of Pakistani people in general and the people of Punjab in particular. While discussing the geography of Lakshmi mansion the metaphor of *Raakh* (Ashes) debates on subsequent political scenario of Pakistan.

He still did not believe that how the sky could be clear, why there was no ash on its face, what was the ash which hides the face, and the ones whose faces were covered with ash, they couldn't see that ash, they remained unaware that there was ash on their faces. Their face features didn't remain in shape, their appearance had been changed. They see each other's face, covered with ash, but don't tell and ask from each other, this is what said to be the conspiracy of silence.(Tarar, 1997. P.72)

Lakshmi mansion as a cosmopolitan image was a center of historical and socio-political change; that hit the society, under whose influences orthodox families moved to Lakshmi mansion. *Raakh* (Ashes) is the title of the novel; therefore its epistemological interpretations are required to be associated with historical events taking place within the vicinity at that particular period of time. The ashes spread all over the novel, as a symbol of death, element of death of ideology, as a sign of nothingness, and a signifier of fear, threat and shame. At many occasions this ash moves as an agent of stigma. The history of Pakistan has a multitude of stigmas associated with a number of historical events; either it is the death of greater

ideal or indigenous interpretations by a pseudo-socio-political power house. The ash is a symbol of suffering in novel, a whole episode of events associated with Manto sahib reveals that how a fiction writer sees the change penetrating in a society through the change in meaning. The change has been invoked in the novel by many characters, there are two layers of multiplicity of meaning; a change as seen by a commoner and the change as seen by the fiction writer. Most of the cosmopolitan scenarios are the effects of political establishment of British invasion in subcontinent. This is what Manto has been deciphering through postmodern sense of negating through negation. The post-partition scenarios portrayed by Manto in some of his short stories have been taken from the same Lakshmi mansion, which narrates that particular shift of time which is one of the prime themes in *Raakh*. Mushahid and other youngsters under the influence of Hollywood movies had been engaged in amoral activities. Small flats attached to each other connected the people in such a way that left a foundation of a society who had forgotten its traditions, moral values and religion. *Raakh* discovers the foundations of a bourgeois class whose interests in hyper real scenario were obvious, right after the partition. Though the economy is based on nourishment of proletarian class but it is hard to disagree that a mind set of mass community is indirectly constructed by a bourgeois class. Mardan comes of a proletarian back ground, inters to a bourgeois class, then penetrates into the ruling elite; is a catalyst of Pakistani society as a social political agent of postmodern narrative. Contrary to Mardan, the military officers and ruling class representing bourgeois and elite class had least interest in social hierarchy and political-ideological society. Mardan's reaction, on Mukti Bahni and brutality of Military establishment, represents his nationalism and association with main stream ideology of Pakistan.

Portrayal of western and eastern Pakistan suffices a debate on the fall of Dhaka. The military and civil establishment had been deeply involved in demoralization that affected badly the early shape of society. The metaphor of black beauty had been the center of discourse among all segments of life. Unfortunately Pakistani political history in *Raakh* moves in cycles as the history moves in *One Hundred Years of Solitude*. Generation to generation, the basic characteristics remain same, as seen in *Khas O Khashak Zamany*. Unlike *Khas o Khashak Zamanay* and *Udaas Nasle 'n*, the plot has been divided into many sub plots by employing metafictional techniques. Two characters which are the witness of partition based on religious ideology, narrate a society in manifold thematic interpretations; they take social justice into blind-alley; where raising figure on politically imposed faith is considered crime. The other plot is symbolically associated with liberty of human soul; the land itself is like a wild duck that has nothing to do with philosophical and ideological marginalization, a political chaos whose roots exist in corruption of civil military establishment, the term of conspiracy theories was constructed right after the assassination of first prime minister of Pakistan. Ideological debates have been well addressed through metafictional episodes in *Raakh*. Patricia Waugh writes about the historical events merged with metafiction as a negation of escapist attitude against status-quo discourse. Such metafiction novels are defined as;

Metafictional novels tend to be constructed on the principle of a fundamental and sustained opposition: the construction of a fictional illusion (as in the traditional realism) and to make a statement about the creation of fiction. The two processes are held together in a formal tension which breaks down the distinctions between 'creation' and 'criticism' and merges them into the concepts of 'interpretation' and 'deconstruction'. (Waugh, 1984, p.6)

Raakh depicts Mustansar Hussain Tarar's own life elements, as he spent his early life in lakshmi mansion where Saadat Hassan Manto also lived. In a sense the protagonist of this novel is a kind of his autobiographical replica, from whose mouthpiece he narrates the story. *Raakh* also relates a number of heinous crimes of elite class that nestle in Islamabad, where some characters spend a whole night, and an SHO himself guards the house. *Raakh* is neither one dimensional nor a prejudice commentary on the history of Pakistan. It contributes universal characters representing a multitude of civilizations, but Tarar treats the truths with his own intentions. A nation surrounded by political tragedies, experiences another tragedy in 1971, how is it possible to proceed with same ill-knitting of the fate? This, questions the validity of the ideological framework that fails to correspond with the people. The narrative of state is questionable whose ruling elite has nothing to do with its ideology. After the fall of Dhaka what Karachi is seeing, is another test ground on whose bases a country was split into two. All the political games are fabricated on the same political ideology that is overshadowed by economical powers which hire local bourgeois class to address their business interests. Some international hands that construct conspiracies; have replaced the ideology with mini narratives of democracy, change, freedom, sectarianism, nationalism, and otherness, but what actually democracy means is still a question.

INTERTEXTUALITY IN *RAAKH*

The migration of 1947 is one of the largest migrations of the world which left innumerable sociological disorders on immigrants and even that some psychological disorders are still progressing in generations. On one hand this forced migration left psycho-social disorders; on the other hand its painful consequence is chaos which is obvious in the geo-political conditions of the country. The way human exchange occurred in the mid of previous century, it damaged the moral fabric of people whose roots were there in their native folk tradition.

A social and political upheaval right after the start of 20th century had created fear, anxiety, uncertainty and disbelief as a global resistance against polarized political powers in subcontinent. *Raakh* not only reveals the socio-political disorders of pre-partition subcontinent society but also it opens a discourse on the human fear that lasted till the fall of Dhaka and in later decades in Karachi. The persistent reality, whose impacts on human psychology were creating a moral turmoil, unfortunately has been discussed analytically in *Raakh*. The element of violence that the social and political forces have inherited, residing in their representation, leads to a discourse on validity of partition. Some episodes of violence and fear trigger out a hyper real change in political narratives. An element of hatred is generally demonstrated through violence, during the subcontinent migration when economical centers were in the hands of

Hindus; such as Shah Aalmi market, an episode of burning the market has some Intertextual correspondence with political narrative of the people.

Those die-hards who burnt shah Aalmi, were fascinated on this miracle that the fire didn't touch the red mosque right in the middle of market. And this was a fact that fire just caressed the mosque walls and retreated. By the way in shah Aalmi a temple with red steeple also remained safe by the fire but it was not worth mentioning matter.....a few step ahead there was a mosque named shab bhar mosque that had been built by the believers in just one night. (Tarar, 1997.P.101)

Hatred is a diabolic element in terms of social constructions. Contrary to this faith, is the embodiment of collectivism, peace, unity and integrity. The violence on the name of religion captivates the people whose interest is based on hyper political narratives. In the above mentioned episode a point of concern is the symbol of fire that did not burn the mosque right in the middle of the market. This transgression in belief characterizes the obsession of fear that forces the believers to remain associated with their belief system. Partition proved as a process of ethnic cleansing which later on turned into linguistic and economic marginalization. The belief system that moves forward into generation to generation has said to be associated with different intentions; such as in barahmans; here the theology has been intertexualized:

There are some ascetics and Brahmins, monks, who are of this argument, this view: "Whatever an individual experiences, whether pleasant, painful, or neither-painful-nor-pleasant, all of that is due to what was done in the past." (Bhikkhu, 2008, p.X)

Past as a time-frame decomposes social narratives and discourse of validity in a specific society, for determining the identity. *Raakh* unfolds

dialectical change with the intentions to trace out psychological imbalance within the emergence of social segment that demonstrates a superficial peaceful society, whose undercurrent bits of integrity were highly political such as fear, terror and violence. Ideology is said to be a bias model of subjective truths and reality of an individual or group of individuals. *Raakh* and *Khas O Khashak Zamany* both of these novels are a commentary on a shared civilization of subcontinent just like *Aag ka Darya*. Though the technique of stream of conscious is more prominent in Qurat ul Aain Haider's works as compare to Tarar's but other postmodern techniques synchronize archetype and multi-semantic events of the novel. Many a novel on geo-political and socio-cultural themes such as Amar Laal Naagar's *Boond*, Daroon Veer Kohli's *Waah Camp*, Harsh Darshan Sehgal's *Tooti hui Zameen*, Kamlashwer's *Lutay huay Musafir*, Rahi Masoom Raza's *Aadha Gao'n*, Amarta Pareetam's *Aalhna* and *Pinjar*, Narinder Paul Singh's *Aman day Raah*, Sohan Singh Seetal's *Tootaa'n wala Khoo*, Gor Charan Daas' *A fine family*, Khushwant Singh's *Train to Pakistan*, Abdullah Hussain's *Udaas nasle'n*, Shaukat Siddiqui's *Khuda ki Basti*, Khadeeja Mastoor's *Aangan* were there in front of Mustansar Husain Tarar. Khushwant singh's novel *Train to Pakistan* comments on the human displacement and killing of innocent people irrespective of nationality, but contrary to *Raakh* and *Khas o Khashak Zamany* Singh's novel focuses on a small village, unlike Tarar's novel, its range is limited. Tarar's theme takes a giant leap from the nativity of an incident and transfers to timelessness. He joins his thematic strings with the global events that make his work broader and universal. Though Khushwant Singh does not exaggerate the

brutality of incidents but his meek observation makes the novel a little journalistic, Tarar by employing postmodern techniques intentionally detaches himself from the story. In *Train to Pakistan* Khushwant Singh fails to detach himself from the political narrative of Hindus;

The Sub-Inspector of police, points out to the Deputy Commissioner: I am sure no one in Mano Majra even knows that the British have left and the country is divided into Pakistan and Hindustan. Some of them know about Gandhi but I doubt if anyone has ever heard of Jinnah. (Singh, 1956. P.X)

Though the sub-inspector does not possess authorial license but as a political protagonist Singh keeps his ethnical identity a little bias, though Tarar keeps on propagating his national identity in his novels but the use of his narrative techniques keeps him elevated than many others. In modern literary discussion a variety of subjects for a literary content has been an issue for literary criticism but postmodernism gives room to creative writers to play with the already discussed and explored subjects. In western literature we find a huge number of Intertextual reproductions such as James Joyce's *Ulysses*, that is said to be a retelling of *Odyssey*, *East of Eden* by John Steinbeck is said to be an Intertextual form of *Genesis*, Matt Haig's *The Dead Fathers Club* is a reproduction of *Hamlet*, Jean Rhys's *Wide Sargasso Sea* is reckoned a retelling of *Jane Eyre* by Charlotte Bronte. An old traditional view regarding Intertextuality is that it is a kind of plagiarism. Taking the content from life is plagiarism in a sense, history as manifestation of human shared experiences and sensibility, is a tool to coin collective narrative about the life. Not a single example may be given where

metaphors from given life have not been given in the textual representation. According to Broich, novelists have always used the technique of Intertextuality that provides a corresponding link to a reader to understand the text.

An author, while creating an allusion, takes it for granted that a reader is aware of the concept of time and space included in the reader himself associates missing links or illusionary episodes with the past events or previous episodes of the texts. In pre-postmodern era a reader had to have an influence of given text as narrated by the text itself, for text by him. For the war of 1857 a word is used *Ghadar*; epistemologically this word is a political interpretation of a political incident, historically it was the first collective war against the colonizers, the title for this independence war reflects marginalization of resisting elements by the colonizer. Postmodernism contrary to modernism enables the readers to manifest their understanding on the politics of representation. The validity of metaphorical representation within the text has been questioned, if we detached the text from politics of representation. A constant phrase that comes at many occasions in *Raakh & Khas o Khashak Zamany* “Four wild ducks have nothing to do with happiness” is Intertextual in its postmodern sense. The urban landscape of the novel is an appropriate symbol of cosmopolitan setting that hit self-reflexivity of protagonists. The law and order situation in Karachi after the fall of Dhaka is a construction of mini narratives within a cosmopolitan cultural society; particularly a generation which is young and has a lot of questions about racism has been an index to disintegration of social Pakistan. The description of Pakistani ruling

class takes us towards *Shahab Nama*, where the author has narrated the socio-political subcontinent with a personal tone of beliefs, which makes it subjective. *Shahab Nama* is a biased and bracketed political commentary on Pakistan and it also attempts to cover some international issue through the first person singular. In *Raakh* while discussing 1965's war, Sher Shah Suri's life has been intertextualized ;

Sher shah suri showed disappointment on his death bed. The cities like Lahore should have been completely demolished... whosoever crosses the Indian border , equips himself here with arms , enrolls healthy soldiers and then attacks on Delhi...such big and important city should not come in the way to Delhi.....but this time attackers were coming to Lahore from Delhi. (Tarar, 1997. P.388)

The cosmopolitan cities such as Karachi and Lahore are considered the life line of any civilization and economy, particularly Lahore has been a favorite throne for almost every invader. It has been a buffer zone for a many reasons. Its beautiful landscape; fertile lands, loving people, history expanded on centuries and civilization have been mouthwatering elements for many a conqueror. The people of Lahore have been serving as facilitators for invaders; this psyche of native people of Lahore reflects their submissive attitude against colonizers as it has been a nomenclature of the people of West Pakistan; but quite surprisingly on the occasion of war in 1965 the way Lahories reacted was representing a change in their psychological constructs. Since 1947 till 1965 the political scenario of Pakistan sounded its bases on another narrative that was hatred against India. This new social construct of the people of Pakistan in 1965 was convincingly used against the eastern part of the same country in 1971.

The rational explanation for this change in behavior is associated with some of the factors which were related with religion. Religious parties and segments of different societies play their role in marginalization of religious segments, aided by international political powers. Through power structure they define the right of representation. Hatred against India was industrially infused in the society to strengthen the establishment, as it can be seen in *Raakh* on the occasion of 1971 war. The establishment had to play their authoritative part in new political history of Pakistan, and they had demonstrated in the first military dictatorship in 1958. This novel urges with historical political evidences that interestingly political narratives are constructed by non-political powers in postcolonial scenario. Unfortunately the political parties have learnt this technique to address their economical cum political interests and they play their political games by igniting the policy of marginalization and raising the questions of identity crisis. After the fall of Dhaka a political scenario that prevailed in Karachi reflects the same tendency.

Raakh reveals that how Pakistani officers did extra judicial killing on the element of hate against Hindus, for them wearing traditional dhoti and kurta was the symbol of Hinduism. *Raakh* intetextualize cultural narratives such as:

Dear! Do you know what did colonel khan say today? He said “the only issue for eastern Pakistan is Hindu”. Eliminate the bastards and...No problem...You know Colonel Khan just reached Dhaka last week, in the afternoon he visited the city. He said on his return O dear wherever I went I saw Hindus wandering in dhoti, dear I killed five Hindus with a burst....there was a bloody major in the mess, he said “colonel, they are all Muslims around here, the ones whom

you have killed perhaps were Muslims.....Colonel laughed and then said Look major.....if I will find someone in tiny dhoti wandering before me I'll consider him Hindu (Tarar, 1997, P.153)

The cultural semiotics had become parallel to ideology rather they had replaced ideology; eventually hatred against such symbols was gaining power. The cultural assessment as seen in *Aag ka Darya* or some of the short stories of Saadat Hassan Manto defines absence of social dialogue among social segments. The orientation that empowered military regime could not survive without hatred against marginalized segments. A colonel brutally kills five of his country fellows just because of dhoti, as dhoti was the symbol of Hinduism. Mustansar Hussain Tarar courageously reveals the truth behind cultural detachments before the partition of 1971.

Chapter 4

POSTMODERN NOVELISTIC TECHNIQUES IN *KHAS O KHASHAK ZAMANAY*

INTRODUCTION TO *KHAS O KHASHAK ZAMANAY*

This chapter discusses the novelistic techniques in *Khas o Khashak Zamanay*, employed by Mustansar Hussain Tarar. A predominant rationale for adopting such postmodern techniques was to give way to multiplicity of text already written by some of the authors on such widely accommodating topics, as it is a postmodern notion. This particular author has introduced these techniques which are comparatively new in Urdu literature addressing geo-political upheavals in his motherland and commenting on shift in socio-cultural discourses leading a society to some huge historical disasters. *Khas O Khashak Zamanay* is a novel containing multiple and wide range of characters, stories within stories and questioning on colonial power agents in society. History and Politics of a country are two representations that separate misappropriations and social conduct of individuals within a region. Such nations, whose independence is a segmental discomfort represented through text, magnifies pathos and ridicule political culture of society. The narrative of *Khas O Khashak Zamanay* is more complex than *Raakh*; it is an extension to the novel *Raakh* in terms of thematic multiplicity and narrative techniques. This novel contains two parallel layers of events; one that goes with the surface level of text, easily recognizable and a number of tangible metaphors

and the other one is that falls in the category of new metaphorical system of symbols associated with the past real historical events. For understanding that metaphorical construction a reader has to have historical and political consciousness of social constructs. The physical structures of characters particularly from Punjab; and text of the novel needed special linguistic treatment, specific jargon used in Punjab region is appropriate to the law of correspondence. History and symbolism seem two opponent constructions because a symbol is generally taken as an abstract entity that leads a reader to meaninglessness; it needs psychological construction of an individual and collective conscious as well. To justify the symbols particularly in the novels such as *Raakh* and *Khas O Khashak Zamany*, symbols need to be united on the principles of macrocosm and microcosm.

MAGICAL REALISM IN *KHAS O KHASHAK ZAMANY*

Khas O Khashak Zamany is considered one of the most significant novels that subscribes postmodern novelistic techniques and incorporates a wide range of symbols and metaphors from indigenous and global culture. The concept of willing suspension of disbelief can be vividly observed in this novel. To establish a geopolitical realm, the author has employed the technique of Magical realism.

Khas O Khashak Zamany is abundant with instances of magical realism that can be traced out in characters and events at the same time. Among many symbolic characters the use of dwarf is quite phenomenal. The first example of

magical realism in the novel is that of the event of well digging that involved revelation of dwarfs. It was a belief among the villagers that there lives a strange creature, also known as Bonas in local language whose English equivalent is dwarf, that gets disturbed, as well is dug and appears to an apparent world and disappears within no time. Muhammad Jahan, The Numberdar of the village, is one important character who makes villagers dig a well for him. A number of local people and others coming from the surrounding areas have come there to witness the proceeding in anticipation of water and dwarfs coming out of the well. Once dug, many a spectator claims that he has actually seen the dwarfs. Among others there was a small naked child while playing with his running nose claims to have seen the dwarfs;

I have seen them....I have seen themthey have entered in the sugarcane field....Some people rose and entered the sugarcane field after them. That child had such confident that an old man also declared that he had also seen them....but they had gone through his armpit after doing some tickling..(Tarar, 2010, p.79)

At the surface level this incident appears to have a magical touch for denoting metaphysical element, having no connection with reality. However, the writer wants to relate this particular magical event with a real event taking place in Indian sub-continent, generally known as partition. This pre-partition incident of dwarf and well digging as appears in novel is in fact foreseeing post-partition condition in which the inhabitants would have no more value than dwarfs. The symbol of well is a life line for a dead nation sleeping under a hidden burden of darkness. The well represents a country i.e. Pakistan, giving nation their identity,

life, abode, and pride. But soon after embracing life and liberty, they stand on the verge of degeneration. This represents their dwrafness or being worthless in the comity of world.

Muhammad jahan Numberdar, who is one of the various characters from the novel, is a positive character against Bakht Jahan. Though the myth of dwarfs has been a folk lore tradition in the Punjabi traditional villages but this image has narrated the power culture of that very particular time. Though these villages shared no colonial effects on social structure because the land distance and economic marginalization had kept them alienated, but the notion of indigenous colonization can be traced out through minor characters of the village; that had to share self-coined fake stories to be important in the eyes of a village head.

The symbol of dwarf has another aspect in the story as well. It is not mere an agent of power but also a symbol of individual and social fear. Bakht Jahan is in a state of fear and feels that dwarfs dwell in his chest. He is a brother of Muhammad Jahan, the Numberdar. For the reason he is feeling terror is that he had actually murdered the daughter of his elder brother. Now his guilt had been transformed in the form dwarfs who were hunting every now and then.

A third dimension of dwarf in novel makes them representing the British colonizers who wage a war on a nation far from their native land on the behest of their masters. Though they successfully grab the land through diplomatic tactics but in reality they were worthless in terms of their political and ideological

ranking. This is why they flee away from their invaded land as soon as the nation (which itself represents dwrafness) wakes up from their slumber and embraces life when given its life-line in the form of a new born country based of their religious ideology.

Tarar repeatedly introduces such incidents in his novels that can be classified as magical reality. This time he incorporates birds and snakes embedded in a narrative style that leaves its interpretation up to the readers. This is purely a postmodern western approach that aims at concealing writer's intention and his status as a sole determiner of the text. This particular incident centers on Ameer Bakhsh, another major character of the novel, who had to cross a certain river occasionally. During his journey he used to observe some magical elements such as emergence of birds in fog hovering over his head. When he discloses his observation in front of his uncle Mohakam Deen, later does not seem to believe his concocted stories, terming it as something beyond the ambit of reality.

Mohakam Deen defies his nephew's fancies regarding the birds saying that:

Dear son! The fog that has been dwelling over the calm waters of the river Chenab since ages has nothing like birds in it. Sparrows don't chirp and cranes remain always high above the sky; how can they come down the level of the river? It is all your fascinations, illusions and false perceptions. Had they been existing, I would have also witnessed them, because I can see everything walking and crawling in my fields. (Tarar, 2010, p.93)

The reason that Mohakam Deen could not decipher the textual representation of life, because his myopic sight refrains him from accepting the

idea that is beyond his observation. Since he is a man of logic and purely a modernist in his vision, he finds it hard to accommodate such aspects of reality that are punctuated by magical knitting. On the opposite hand his nephew much younger than him is bestowed with postmodern vision capable of deriving the meaning out of the apparently magical elements existing around. To him the logic and physical are not the criteria for an idea of thing to be called reality. His interpretation of reality reflects his postmodern intent based on subjectivity. Keeping in view the plot of novel and its unique chain on Intertextual references depicting historical ground realities and psychological under lying meanings, this incident of birds can easily be related with previous episodes of dwarfs having intended background of partition. As water was a symbol of life, it has now acquired a completely different status. The newly born geographical state has spoiled its life line which gets polluted under the influence of complex variety of crisis that has potential to challenge the integrity and solidarity of geographical state came into being on the basis of ideology. The birds hidden in fog are in fact those political and social discourses defining the destiny of life line of the people.

On the textual level, postmodern techniques adopted by Tarar makes him distinguished from his contemporary fiction writers in a way that they only went for a realistic and grounded evidence and end up with texts having singular interpretation. On the other hand Tarar, a postmodern writer treads on unpaved tracks decorated with diverse variety of discourse. Both the pre-partition and post-

partition scenarios of an ideological state have been translated in a misty style that ends up in open to multiple interpretations.

Gabriel Garcia Marquez, who is known as the pioneer of magical realism, applied this narrative technique by means of blending real and surreal episodes in his works. In his story *The Old Man with Enormous Wings* he portrays a protagonist to be like a human and a non human --akin to an angel-- simultaneously. Though possessing human body an old man is a victim of many diseases; therefore when a doctor examines him he is astounded to see that such a person can sustain life. Tarar depicts a very similar technique in another episode of his novel related to a young man Ameer Bakhsh.

Ameer Bakhsh is the same person who observes magical birds in fog. Now that he has done his matriculation , his mother (Noor Begum) wants him to leave native village out of her fear of her uncle Bakht Jahan, also mentioned earlier as a man influenced by his colonial instincts. She sends him to Lahore, a metropolitan city in the subcontinent, known for its cosmopolitan and colonial influence, to fetch some job in accordance with his qualification. Furthermore she advises him to contact to one of his tribe fellows, Khushi Muhammad, a police inspector by profession.

While following his mother's advice Ameer Bakhsh meets the inspector and requests him to fetch him some job. The inspector who is under a severe threat of cosmopolitanism, and has forgotten his past considers this young man a

threat to his present social status, avoids accommodating the young man from his village, he keeps on evading him. The inspector is sick and tired of young man's repeated visits consequent to which he unleashes his bulldogs after him. He runs hard to escape the brutal attack of the dogs but one of them bit him on his shin. As a reaction, two changes take place in his personality: one, his black hair turn into white; two, he is exposed to all universal realities, myths, beliefs, fiction, and folklore. Tarar calls these changes a punishment which the young man entailed as a consequence to his a-few-second journey. Although this journey was originally intended to repel dogs attack but this enlightened his vision in a very short span of time that many other people may take as many as seventy years to acquire the same. What enlightenment he gains through this experience is a journey from modernism to postmodernism:

Community was just an illusion

Tribe was addictive stupidity

And religion.....an assuage

All these carried no value (Tarar, 2010, p.113)

The episode of dog biting a young man, Ameer Bakhsh is Tarar's two folded narrative technique. On one hand young man's acquisition of white hair accompanied by postmodern enlightenment is a reality surrounded by magic. Realistically the young man was bruised by the dogs but it is followed by a magical revelation that opens upon the young man some realities of postmodern era, namely, worthlessness of community and tribal systems, and illusion of

religious beliefs. These are the Meta narratives propagated by modernists for the purpose of concentration of power. However, postmodern perspective has proved that these metanarratives hold no water for had they been in existence, the expectations of Ameer Bakhsh, a seeker, would not have turned upside down.

On the other hand, Tarar's narrative technique is reflective of the then political Grand narrative in same manner as Jonathan Swift's *Gulliver's travels* depicts the British political scenario of that time. Tarar employed magical realism in the character of Ameer Bakhsh, who provides a plat form to synthesize pre-partition and post-partition grand narratives that appeared as a failure soon after the acquisition of a new ideological state. If they were sound and reliable, the state would not have gone through a divining turmoil in the form of the Fall of Dhaka.

COSMOPOLITANISM IN *KHAS O KHASHAK ZAMANY*

The postmodern concept of cosmopolitanism has been changed from the pre-postmodern intellectual spirit to a global perception marked by transnational, trans-religion, and trans-political ethos. In the 18th century a major problem that had been troubling cosmopolitanism since its inception, was whether or not the world we live in was interlinked enough to develop institutional harmony and global solidarity. The philosophers such as Kant and Marx through their respective pre-nationalist cosmopolitanism and socialist nationalism argued that the world has innate attraction towards normative solidarity. In contemporary era

traditional arguments about cosmopolitanism that focused on translational connections among global cities have failed to entertain postmodern urge for “we-attitude”, as a normative force.

Today the mainstream concept of cosmopolitanism is rooted in normative characteristics that combined human beings together under a single global order. Cosmopolitanism is now a phenomenon that brings humanity into a single “WE”, having no room for “OTHERS”. Although individuals belong to different geographical spheres, religions, cultures, schools of thought, and professions, they bear a global identity which discards all individual and other micro narratives. After the failure of nationalist narratives as a post World Wars scenario in the first half of the previous century, a need was felt to stimulate global harmony and solidarity among divergent peoples. For this the narrative of cosmopolitanism was propagated to such an extent that it left far reaching effects on cultures, economies, literature and art, across the globe. The acceptance of diverse range of people in major cities of the world, incorporation of characters emanating from different countries in cinematographic representations, and rapid extinction of unipolarity in favor of multi-polarity are significant offshoots of postmodern concept of cosmopolitanism.

Khas o Khashak Zamany adopts the technique of cosmopolitanism to comment on political reasoning that led to the popularity of this concept. Taking one of the major protagonists, Inamullah, a Pakistani by birth who migrates to a global metropolitan New York, Tarar reveals world politics behind this narrative

that aims at developing convergence rather divergence. Inamullah, after escaping from his indigenous version of colonizer, becomes a victim of a larger colonizer. Tarar explains the story through this character and how the United States and its allies have been using the concept of cosmopolitanism to get their national, political and economic interests fulfilled, as well. This is why these nations manipulate this idea when it comes to waging war in Iraq and Afghanistan following the 9/11 episode, under the pretext of protecting world solidarity (cosmopolitanism) from those elements that act as catalysts to “We Attitude”, like militants, terrorists and fundamentalists. Influenced by cosmopolitanism, Manzoor Nazar, another Pakistani-origin American who runs a grocery store, inculcates into Inamullah his American concept of international solidarity while drawing a binary by excluding those countries that still adhere to the pre-postmodern concept of nationalism:

You! A broad and progressive minded person, want to stand with retrogressive powers? You have no other option to stand with United States, that is open hearted and provides asylum to downtrodden and poor people from across the world.....Stand with United States ...Does your Saudi Arabia provide you with refuge...treats you like dogs...this country (United States) considers you and me, the human beings, and offers provision, which it earns from wars...you have nothing to do with, what is going on there , it is not your business (Tarar, 2010, p. 586)

The developed world countries establish their hegemony on underdeveloped nations by adopting a liberal approach towards various regional narratives. For this they are willing to transform cultural characteristics of their cities by socializing the members of other cultures on a large magnitude, so much

so that, sometimes, indigenous populace becomes few in number in comparison with migrant communities. Manzoor Nazar is one of such persons, who under the significant influence of cosmopolitanism have not only become a part of a new world order but also got ready to influence others likewise. Emerson in his book '*Double-Consciousness*' in *American Identity* highlights the same phenomenon in the following words:

The asylum of all nations...the energy of Irish, Germans, Swedes, Poles and Cossacks, and all the European tribes, of the Africans and Polynesians, will construct a new race...as vigorous as the new Europe which came out of the smelting pot of the Dark Ages (Emerson, 1846, p.?)

New cosmopolitan race comes into existence when its members accept such narratives as collective consciousness, world peace and inter-continental harmony. Those who are not ready to accept these narratives are excluded from cosmopolitan powers and considered as "Others", deprived of basic human rights. Manzoor Nazar tries hard to convince Inamullah who is still having some resistance regarding cosmopolitanism. Manzoor says:

I am also aware of the fact that the world has really changed after 9/11, and a new cast system has been developed in which we are all shooders (inferiors) and they are all barahmans (superiors) and enjoy high ranking in the society.....but this does not mean that we should feel this disgrace and commit suicide in reaction. We should rather stand head to head with these powers which are desirous of taking use to the stone ages. (Tarar, 2010, p.587)

This quotation shows that mainstream global powers are not willing to give any space to deviants and their resistance. More often it becomes the matter of their survival if they oppose the current, pseudo-unifying force. In this novel

Tarar draws a parallel between cosmopolitanism in powerful countries and concept of nationalism in dependent countries. To support his binary-based argument Tarar introduces another character namely Roshan , the son of Ameer Bakhsh, who gets killed in Pakistan at the time when people are protesting against blasphemous sketches of the Holy Prophet (PBUH), published in Denmark. The only reason he is assassinated is that his eyes and complexion share resemblance with those of Europeans involved in blasphemy. Here his murder represents the failure of cosmopolitanism in terms of uniting people on the ground of religious ideology

METAFICTION IN *KHAS O KHASHAK ZAMANY*

Khas O Khashak zamany, besides many other western postmodern novelistic techniques incorporates the technique of Metafiction. Metafiction owes multidimensional linguistic and narrative explanations. Unlike modernists this technique bridges up the gap between images of consciousness and narrative of real historical episodes. The text inherits the fictional fibers from outer world, and shares contemporary status of social and psychological responses to the society in a way that real historical scenarios seem to be artifact. Many a writer has been employing this narrative technique by blending this with fictional elements and historical events, to creat allusion between fiction and reality of a particular era. The Metafiction text is generally self-reflective but an urge to avoid traditional plot constructing techniques is rather political in postmodern novels. At the same time the text is overshadowed by some previous texts. Traditionally, the element

of belief by directly addressing a reader through a protagonist has been a tool to avoid the impulse of fabrication. This particular novel is difficult to grasp in first go for many reasons; one of them is excessive use of Metafictional elements. At many a place characters evolve their fictional cum real-historical plot around them, transcend through another fictional cum-histogramic plot. On the other hand a specific character that apparently remains in abeyance, proceeds in the same timeframe in underlying text. After a chapter or so that appears again and the previous episode of historical events start parallel but from a new point of reference within the given timeframe.

The plots of this novel starts form the page number five. It's the depiction of a village house where an old, time-stricken rooster is about to die, and an old man Bakht jahan is greedily staring at it. The owner of the rooster Noor begum is a niece of bakht Jahan stares at her uncle with disgrace. This story lasts till page seventeen from where a new plot starts:

This wedding procession came from distant area, all of the people were riding on the horses, and this reflected that they were well off. Even their musicians were not on foot. At night when people were enjoying smoking, one of them asked "Is there any Bakht Jahan in this village?" (Tarar, 2010, p.17)

This paragraph ends in six lines and suddenly another plot starts:

My land is situated in Yazman mandi at the far end of Cholistan, away from Bahawalpur. That land is not like yours, just throw seeds and they would come out...its barren , desolated and a kind of deserted area..... (Tarar, 2010, p.17)

Apparently it seems that the description of wedding episode has been interrupted with another irrelevant plot. However, critical analysis proves that the writer has incorporated a postmodern narrative technique, namely metafiction, with an intention to deviate from the pre-postmodern narrative strategy so that a reader may not feel himself under the influence of objective interpretation as per directed by the writer; instead, he should be at liberty to roam around different plots and sub plots, keeping up with the diversity which itself is one of the characteristics of postmodernism.

The histographic plot of *Khas o Khashak zamany* follows the life of Pakistan starting from pre-partition and ending up to post 9/11 era. While taking the land and time as major themes of novel, Tarar addresses socio-politico, economic scenarios faced by inhabitants of both of the countries. In order to distance himself from conventional and traditional writers, Tarar comes up with breed of characters and incorporates them in a number plots within plots. This way he stands unique because he succeeds interpretation, in length, the archetypal and conscious development of the people dwelling on this land during this time, while exploring interconnection among a divergent set of minds through the use of multiple characters. Had Tarar got into the traditional tavern as did his contemporaries, such a large geo-political scenario could not have been justifiable.

Among many Metafictional episodes in novel, a significant story is that of a Saansi. Saansi refer to “scavengers”, who consume carions, mostly dead

animals that are usually looked at in subcontinent with abhorrence such as cats, mice, dogs, lizards, chameleons and others. This metafictional episode begins at page number 155, is about an untraditional character Saru, a resident of a small hamlet, situated alongside the village Dunya Pur. In this hamlet, dwell those who acquire no status at all in an ethnic society. Why are they deprived of social and human status, is because they don't adhere to any religion or ideology, an enigma sufficient to drop individuals from the ranks of society. Their isolation from a society is based on their belief that religion or ideology, that restricts a person's freedom and directs him to lead his life in a certain way with pre-determined do's and don'ts. Since Saansi are not bound to any religion and subsequent limitations, they freely adopt a life style they deem fit for themselves. Tarar elaborates a few characteristics of Saansi in the following lines:

Unlike other untouchable inferiors, Saansi are not physically weak; they are very strong, sturdy and tall...they used to ascribe their physical health to their belief that whatever nature has created in the form animals and birds can be consumed, and the people who cannot consume all these creatures while abiding by their religious restriction, end up remaining weak owing to the shortage of life force which the forbidden animals and birds posses. (Tarar, 2010, p.161)

The subplot of Saru Saansi draws a bifurcating line between scavengers having no social status at all and those who enjoy status or others in a social stratum. On one hand, Saansi are literally the sons of soil, for their sustenance is dependent on inferior creatures and carriions, which makes them inferior in a society. However, their loyalty to the land remains unchanged. On other hand, the people who boast off their status in a society are often the victims of such

practices that mar their faithfulness to their motherland. This binary can be explained in another way: the scavengers are closely associated with their motherland because they consume crawling creatures, and they themselves are socially considered crawling creatures; on other side , socially accepted people lag behind in terms of their association with their motherland because they don't rely on crawling creatures as Saansis, and they are not socially crawling creatures but the ones' who tread on the Mother Earth, which keeps them and their affiliation at distance.

In the process of bringing one plot after another, Tarar repeatedly introduces new characters with new settings. Contrary to other pre-postmodern writers including Manto , Qasmi and Krishan Chander, who adopted photographic style of narration by depicting the crisis during the subcontinent-partition, Tarar stands distinct because he uses a vast collection of characters , numbering to almost seventy three, with diverse range of conscious and sub-conscious plots – all knitted together into a unified scheme of narration. One of such instances is a plot centering on Sadiq Bhatti, a railway TT by profession, whose is responsible for checking tickets of passengers on board. The story has been covered between page numbers 289 to 291. The said TT narrates the situation to Ameer Bakhsh after the latter asks him for the reasons of uncleanliness prevalent in the train .He unfolds one of the unfortunate events involving large scale massacre that often took place during the partition when extremist from both the Hindu and Muslim groups confronted each other. Their

hatred for the other religion forced them to slay innocent people regardless of a fact that they had been good neighbors in their thick and thin. The novel reveals bloodshed taking place at Muridke railway station through the mouth piece of a TT Sadiq Bhatti, who was one of the eye witnesses of this unfortunate incident:

In short; Muridke railway station turned devastated within fifteen minutes. Hardly a single living could be seen, and it looked as if some supernatural creature had wreaked havoc. The wheezing sound of death could be heard. Lucky were those, who had expired, but wounded ones were writhing as though they were half slaughtered chicken thrown into the slaughter drum. (Tarar, 2010, p.291)

This segment of the novel is based on writer's imagination but bares true resemblance with real situations that the humanity has been suffering since time unknown. The human loss observed in Muridke railway station is only micro-description of tragic events that have been a part of partition. In this chaotic situation, it was only religion and political ideology that brought people on two opposite sides, making them set aside their traditional bonds that kept them united for centuries.

As far as the plot is concerned this novel narrates a multitude of protagonists existing in different plots and contributing to a series of histographic representation of events related to main plot. For this a representational stratagem adopted by Tarar of the past affairs of history is indicative of another postmodern trait, i.e. existential crisis. Through this postmodern technique characters themselves are conscious of their fictional standing; it may be another possible fact that the readers take this fiction as a representation of history in a realistic

manner. This brings us to a contemporary debate with regard to the identity of text as either an independent entity to illustrate only meaning or a tool to assign existence to histographic events.

The main plot of this novel gives place to another plot narrating the story of an Iraqi child, Ali zaid. This character is the creation of another character, Inamullah; both suffer from existential crisis and are in quest for their real identity. Inamullah, the chief protagonist of later part of the novel, was found in his early infancy at the threshold of a mosque. Being parentless, every one there considers him illegitimate and starts pelting stones at him to express their disgust. It is worth noting here that identity conscious society victimizes an identity-less infant. Paradoxically this infant was adopted by another socially identity-less character, Saru Saansi. Later the infant was owned by Ameer Bakhsh as well. Eventually he joins journalism as a profession and excels a great deal in his career but till now he is conscious of his functionality, searching hard for true parenthood. His quest takes him to the United States where he happens to witness such events that changed the geo-political scenario worldwide. He keenly witnesses 9/11 episode and its following consequences on different Muslim countries, including mainly Iraq and Afghanistan.

Here he writes a novel entitled *Sparrows are Dead*, by using Ali Zaid and sparrows as main characters, describing the changing state of affairs in Iraq. It is to be noted that this is an extract of the novel which Tarar has embedded in his main plot through a protagonist Inamullah. In this excerpt, Ali Zaid is passing

through his early childhood at a time when American forces are busy in Iraq to help people get rid of the dictator Saddam Hussain. In this war of freedom from dictator, Ali zaid loses his mother as does the sparrow loses its life. When seeing the sparrow on the verge of extinction he asks why she is laying down her life, in reply to that the sparrow says; “Because.....I am an Iraqi sparrow” (Tarar, 2010, p.661)

On textual level the characters of Inamullah and Ali zaid are suffering identity problems, with the former, being conscious identity-seeker and latter unaware of his identity on account of his infancy. On the other side the sparrow and zaid’s mother are able to identify themselves as Iraqi nationalists; this is why they accept death readily considering it a matter of pride, as is shown by the last words uttered by the sparrow. “I am an Iraqi sparrow” (Tarar, 2010, p.661).

As the reader goes along with this action he consciously thinks that the text is translating what happened in the past whereas according to the postmodern critics the text is not meant to bracket any political or semantic expression; it rather has epistemological status that aims at giving meaning, not existence, to the historical episodes as well.

Thus preceding section enables us to state that historical meanings are unstable and provisional when the postmodern technique of metafiction is used in a literary work. The purpose of this narrative technique is to invite the postmodern readers to explore historical links by themselves through the present text, though

the text does not dictate him to choose any particular dimension of the facts. It is so because postmodern critics take the text as an independent entity, providing the readers liberty to trace out meanings, context and background political history in consonance with his individual approach. The postmodern writers use this less-intrusive narrative technique in order to keep themselves away from establishing themselves as histographic dictators; instead they leave it up to the readers to associate text with epistemological debate on histographic consciousness while taking it as fiction.

INTERTEXTUALITY IN *KHAS O KHASHAK ZAMANY*

The dependency of existing text on previously produced texts at large is called Intertextuality. The idea that contemporary piece of literature, does not stand alone but has some cultural or linguistic relationships with the previous texts is the essence of Intertextuality. This idea was formulated by a French philosopher Julia Kristeva in 1960's. Contrary to Saussure who emphasized on the significance of association of signs with other, that is assumed one of the drawbacks of structuralists, because they considered the text meaningful in isolation. According to structuralists, these are the codes which manufacture a structural paradigm. On the other hand Julia Kristeva who is a poststructuralist theorist describes the texts developing on axes, horizontal & vertical. Horizontal axis develops a semantic comprehension that falls between the writer of the text and the reader, on other hand vertical axis bridges up missing or existing links between previous texts. The theory of Intertextuality

encompasses that the text is always associated with others, their internal existence grasps from external sources that even does not come into the mind of manufacturer. As Michel Foucault says that;

The frontiers of a book are never clear-cut: beyond the title, the first lines and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network... The book is not simply the object that one holds in one's hands... Its unity is variable and relative. (Foucault 1974, 23)

The text encompasses a wide range of meaning and histographic association with previous works. This is postmodern notion that delimits pre-postmodern notion of authorial domination of evocative illustrations. Different socio-political themes that predominantly designate the change in society directly hit the form or structures of different textual representations either in the form of media or in writing. The themes of social reforms, independence, war and partition of Indo-Pak subcontinent in *Khas o Khashak Zamany* have some Intertextual references with Tarar's previous novel *Raakh* and all the fictional works produced by different writers on these themes. The theme of religion which was a base of partition has a multitude of narratives; in Punjab abundant with Jaats (The Farmers) the theme of religion had multiple layers on theme of partition. As it was assumed that for Jaats the mother earth was considered an influential power than religion, but Jaats who were considered religious proved this ideology wrong during Partition; as mentioned in *Khas o Khashak Zamany*: "This ideology was being proven wrong that Jaats do not follow any religion, they are mere Jaats". (Tarar, 2010 P.99)

This is the notion that endorses the founder of nation's address on March 8 1944 to the students of Muslim University Ali Garh: "Hindus and Muslims though living in the same town and villages had never been blended into one nation. They were always two separate entities." (Website)

Many a writers has been propagating human chaos, misery and loss during second largest migration in 1947, but Tarar reveals that underline story with the help of Intertextuality that the so-called social contract that had kept united the people of different religions in subcontinent for centuries, was only a philosophical fabrication. Jaats the sons of soil, whose association with mother-earth is stronger than any religion, fall apart on the occasion of partition. Tarar fundamentally debates on the philosophy of religion that proves stronger than any other philosophy. Tarar endorses the notion of the father of nation through Intertextual references. Here the text is Jaat, selection of Jaats for Intertextual links with previous text that endorsed infidelity of Jaats is significant. The indigenous and branded colonizers assumed that farmers whose religious awareness is mild , would not be showing resistance but histogrphically these were the people who showed their association with religion and their mother-earth simultaneously. Punjab was a region that faced resistant and bloodshed. The people, who have been living together sharing same cultural manifestations, finally slaughtered each others on the name of religious division. Then again on the occasion on the fall of Dhaka, philosophical ideology and religious ideology faced resistance.

He the tiger, son of bitch belonged to impotent shameless race, surrendered before those Aroras, who were only Sikhs neither Sikhs nor Sardars. I did not allow them to sit on cart with me, for them I used to manage a stool, and he surrendered before them... (Tarar, 2010 P. 404) [56]

A historical event of surrender a Pakistani general Niazi has been intertextualized as a text to decipher political codes of a particular chaotic era. General was known as Tiger, but he surrenders and signs a document of surrender along with his fellow soldiers before Indian lieutenant general Jagjit Singh Arora, who was the commander-in-chief Indian Army. Another ceremony of surrender in which Brigadier Baqir Siddiqui who was the chief of staff, Eastern Command Pakistan Army surrenders with his 12,000 men before General Gandharv Nagra on 21st December 1971, when asked about his feeling on surrender, he repeats smilingly as if rehearses opponent General's words :

As General has said, It does happen, it's the part of game.

(Brigadier Baqir Siddiqui, Chief of Staff, Eastern Command of Pakistan Army surrenders with his 12,000 men before Indian Army Major General Gandharv Nagra on December 21 1971)[57]

When he is further asked, why did he surrender? He utters a historical sentence that reflects the philosophy of prime military officer of that very time “For the consideration of Human life”

Brigadier Baqir Siddiqui, Chief of Staff, Eastern Command of Pakistan Army surrenders with his 12,000 men before Indian Army Major General Gandharv Nagra on December 21 1971[58]

After putting their arms down on their own land they take some steps backward as these are the standard orders procedures, the Indian General sees that some of the men have not put their guns and pips down on the ground, among such coward men, a man who was a true sardars, a true Jaat the son of Bakht Jahan commits suicide. He does not bear this surrender, for him dying for his country is much more respectful than living as a prisoner in the custody of Indian Army.

Beside him (Bakht jahan) a man was lying on the ground downward, there was a hole between his shoulders, around which the uniform was torn and had turned black..From the mouth and nostrils of this man the blood was flowing, whose pursuit Bakht jahan's horse had come here.... (Tarar, 2010, P.409)[59]

This intertext refers the same video which has been mentioned above depicting the surrender whereas some of the soldiers do not put down their pips and arms, here in *Khas O Khashak Zamany* the son of Bakht Jahan Gobind Singh, later on embraced Islam and named as Fateh Muhammad does not surrender before Indian Army and sacrifices his life for his country. As mentioned by Fateh Muhammad Malik that Tarar's nationalism is dominant in his writing and though Intertextual references he reveals the facts which remain under shadowed due to some political reasons. Hamood Ur Rehman Commission Report has not been public by Pakistani officials yet, its access to the commoners is still a question, the reason behind this defeat is still a mystery, but the fiction writer like Mustansar Hussain Tarar dares to reveal through fictional-knitting, the dark face of Pakistan history. *Khas o Khashak zamany* is deepened with many intertexts

that remind us some of the important fictional works in Urdu and English, such as *Main Ne Dhaka Doobtay Dekha* by Siddique Salik , *Dhaka Se Farar* by A.Hameed , *Jab Dhaka Jal Raha Tha* by A.Hameed, Falling Man by Don DeLillo as *One Hundred years of Solitudes* reminds us the works of William Faulkner , Franz Kafka , Virginia Woolf and Bible as well.

There are two main references to real, historical events; the signing of Treaty of 3 Neerlandia; and the infamous 1928 massacre of banana workers. The development and resolution of the banana worker conflict in the novel follows very closely the pattern of historical events, even down to the particular government decree - Decree Number 4 – and the military officer who signed it - General Carlos Cortés Vargas. Decree No. 4 actually refers to a 1905 law ceding to the military the right to intervene and judge as they saw fit in cases of national emergency. The law was established in the wake of the signing of the treaty of Neerlandia. (Jeff, 2010. P.18)

This is one of the reasons that Safeer Awan rates *Khas O Khashak Zamany* as an equivalent to *One hundred years of solitude* because it incorporates two historical events like Garcia's novels, i.e. the occasion of partition in 1947, and the occasion of partition in 1971. Through Intertextual techniques Tarar debates on postcolonial concerns which the nations ruled by colonizers have been facing and still facing. The ruling class and interference of military dictatorships, aftermaths of Martial law, injustice, power games among politicians, lack of political and economic stability, wars with India and poor external policy, forced the generations into socio-political and ideological chaos. After achieving independence on geographical basis the politicians failed to indigenize the grand-ideology. *Khas O Khashak Zamany* extends the political history of Pakistan to another tragic event which took place thousands of miles away from Pakistan but

it directly laid the foundation of a new postcolonial-post9/11 narrative. Pakistan's political history as shared with Afghanistan is multidimensional and multilayered, after the cold war , power of mujahidin fueled by establishment took a U-turn, consequence to this, a new discourse on war on terrorism, Jihad and new post 9/11 colonialism prevailed in the world in general and in Pakistani in particular. In indigenous time-frame, Pakistan was again under the rule of dictator, who was known as commando, one of the best men of any military force. The allegory of dictatorship in Pakistan is always associated with the global changes, igniting western interest. Again commenting on the character of dictator of that time, Tarar associates his philosophical ideology with some previous tragic episodes faced by Pakistan and its people. The myth of 9/11 and its characters from the Muslim world had been extended to Afghanistan and Pakistan. Peshawar and Jacobabad airports had been gifted to the protagonist of war on terror. The deconstruction of the character of dictator once again integrates indigenous narrative of Jihad with new post 9/11 discourse. This reinvention relates to a chain of dictators with such political narrative hegemonies of the colonizers in world as a power tool. The search for this predominate signifier and its association with signified leads to infinity in this regard. As Barth says in his own words:

The text, on the contrary, practices the infinite deferment of the signified, is dilatory; its field is that of the signifier and the signified must not be conceived of as 'the first stage of meaning'....the infinite of the signifier refers not to some idea of the ineffable (the unnamable signified) but to that of a playing; the generation of the perpetual signifier (Barth, 2010, P.158)

When the text practices infinite deferment of signified, it provides a multitude of interpretations that reveal a possibility of many folds interpretations. The symbol of General from the episode of Afghan War and from the latest venture of post 9/11 US war on terror has some significant coherence of meaning.

Tarar comments:

At midnight a commando general whose valor and bravery had no limits hurriedly rises from his bed...and picks up the phone while holding his trouser string, stand in attention. ...Yes sir! Are you with us or not, if not we'll bomb you to Stone Age.

We are with you sir..... (Tarar, 2010, P.510)

Historically the characteristics symbol of such generals, whose ideology revolves around loose trouser strings, starts from the early history of Pakistan. General Yahya khan as mentioned before was known as the Tiger, had an illegitimate relationship with Begum Aqleem Akhter commonly known as General Raani. General Raani owned a brothel house, though a faded character now; but was considered Yahya Khan's mistress. She had possessed an authoritative stature after Yahya Khan, this was exactly the same time when Pakistan was facing challenges in Eastern Pakistan, the loose character general sold the honor of nation to its enemy, and on the other hand another dictator sold the pride of nation to another enemy and colonizer by earning some threats by a US official. The references diligently verify the account that evolves the nation's destiny.

Mustansar Hussain Tarar gives significant intertext references from other fictional works, such as Macbeth, Hamlet, Orson well, and H.G Wells. Though the references have been misquoted as mentioned by Safeer Awan;

It is strange that a writer of Tarar's stature and prolific reader has misquoted two such references. On page 352, he mistakenly associates the skull that Shakespeare's hamlet takes in his hands with Macbeth, and Hamlet's famous soliloquy ("To be or not to be") is also associated with Macbeth. The second misquotation occurs on page 444. Here while describing the surrealistic scene of the fall of Twin Towers; Tarar compares it with 'Orson Wells' novel War o the Worlds. In fact the novel is of H.G. Wells. (Safeer, 2010 P.149)

To me Macbeth was not the legal heir of the throne, but Hamlet was, so replacing hamlet with Macbeth seems quite logical. Ameer Bakhsh picks up some ashes of fibers burnt by the stray bullet of enemy and then he waves the strings before his eyes as Macbeth holds the skull before his eyes "to be or not to be". It seems to me well organized than Hamlet while holding the skull of jester in his hands utters these words:

Alas! Poor Yoric! I knew him, Horatio: a fellow of infinite jest, of most excellent fancy: he hath borne me on his back a thousand times; and now how abhorred in my imagination it is I my gorge rise at it.(Shakespeare, 1603, Act.5, Scene.1, p.8)

This skull has been in earth for 23 years, from 1947 to 1970 the time span is spread over 23 years, on 24th years Pakistan faced the tragedy of Fall of Dhaka. The significance of the phrase "to be or not to be" is many fold. This phrase, as has been uttered by Hamlet at many occasions in the play; highlights the uncertainty of death and life , and the character of Ameer Bakhsh in the novel *Khas O Khashak Zamany* who is the son of soil , filled with the national pride ,

has experienced the ruthless experiences throughout his life , and is the main protagonists which has been featuring the positive life force , is now in the state of muddle to finally reach the conclusion ; whether his love with mother-earth was justified or not, later on the same protagonist in other shape name as Inamullah does not bear the sufferings and leave the country but his national pride and instinctive pride does not keep him calm .

CONCLUSION

This research was carried out for the reason of investigating how the Urdu fiction particularly Urdu novels employ western postmodern novelistic techniques to explore the history of a nation. It also reveals how these techniques are associated with international novels who have subscribed postmodern narrative technique for different political reasons.

It was the supposition of this study that in Urdu novel writings such postmodern narrative techniques have not been utilized aptly and many a novel which has been written representing stereotype characteristics of pre-postmodern techniques are unable to generate the discourse of representing political subjective narratives that narrate the prejudices, and partiality regarding the historical references. This study was restricted to the two novels of Mustansar Hussain Tarar, *Raakh*, and *Khas o Khashak Zamany*, whose techniques make them prominent in the main stream Urdu novels, which exercise their theme with pre-postmodern statemental and judgmental technique. The major part of the text is based on the history of subcontinent that signifies that rich blend of human civilization and sharing sensibilities of communities. The construction of social fabric that is influenced by the theological narratives shakes the human psychology, prevailing in both of the ethnic spheres of subcontinent.

According to the theorization of Tarar; cultural association of an individual resists against the theological-psychological fabric. The trauma lasts for many decades through which a society undergoes, serves a stereotype discourse of representation through ideological narratives. Tarar under such circumstances points out an individual and collective association with national identity based on the mother earth. The construction of both of the novels is complex that theoretically analyzes social perspective of human nature. The novel *Raakh* deconstructs a nation, divided into two geographical identities. Geography is not a substantive phenomenon as compare to ideology. Though the novel is not comprise of a narrative that bases the failure of ideology but in between the line a phenomenon of partition questions the meta narrative of ideology; that proved a failure again in 1971 and later on colonial marginalization attempts in Karachi. The novel *Raakh* interprets the element of hatred against fellow beings not as temporal outcome of fear and threat but as a failure of identity. Identity as a particular claim of existence is something that leaves a social and psychological disorder.

The novel *Raakh* has been studied in the context of histographic misrepresentations and political failure of Pakistan. The identity crisis in terms of political structure of a new born country gave way to socio-political chaos. The journey from independence till objective resolution and then in later decades, political upheavals in the country brought demographic changes. By the time British colonizers invaded India, they brought their culture along with, native

found attraction in their cultural manifestations perhaps due to some complexes. The colonizers utilized their cosmopolitan culture for achieving their capitalistic interests. Under the influence of flourishing Industrialism, the concept of cosmopolitanism as a tool of socially and culturally colonizing the people of a region was the key factor of the concept of globalization which was in the state of forming. This is how, capitalism addresses bourgeois class, creates a gulf among the social classes of society. The societal changes in terms of economy laid the foundations of a new social hierarchy. *Raakh* contextually analyzes the death of old meat-narratives; which were being represented by the indigenous and international colonizers. After acquiring independence from British rule, the ruling class of Pakistan which was representing the same bourgeois class that addressed the interests of capitalism led the nation into a dialogue of theological interpretation. On the other hand invasion of western and Indian culture was socially hijacking the mindsets of commoners, so a new class imitating the former rulers flourished. The emergence of gulf between bourgeois and proletarians was a success for the ruling hands.

Contrary to eastern Pakistan, the people of western Pakistan were more inclined towards social change. This gave way to cultural difference among the people of same country. Culturally eastern Pakistan was influenced by Indian culture, this gap widened and the rulers in particular and commoners in general started considering Bengalis as lower status creatures. The novel reveals how the military rulers exploited situation. The way pregnant women were killed and

teenagers were raped; symbolizes the instinct of former British colonizers. Its underlined interpretation is that the establishment is an institution in Pakistan that has got the right of representation which generates multiple social narratives to achieve its targets. Though the novels *Raakh* and *Khas O Khashak Zamany* do not propagate this narrative in open words but the growing hyper-culture in Pakistan illustrates this thing empirically. The novels also generate a discourse of multiculturalism particularly among the people representing their cultures.

Khas o Khashak Zamany is more complex than *Raakh* because a huge number of major and minor characters and multiplicity of thought through postmodern novelistic techniques need to have some deep textual insight. The core theme in *Khas o Khashak Zamany* is change and worthlessness of time. Time; as a mechanism of change, reshapes philosophical debates within a society. These themes have been discussed by employing different narrative techniques. Time is an independent entity that constitutes its own contemporary meanings; this novel reflects that a contemporary world is enviable to examine a text that plays its part forcefully to justify a philosophical debate. *Khas o Khashak Zamany* is a story of characters who consider themselves inevitable for the change in time. Symbolically, characters such as Bakht Jahan and Khushi Muhammad represent the agency of power; the force of power is absolute with weaker binaries. The way new industrial and capitalist approaches develop meaning of power change, is indispensable. The integral change of meaning is reciprocal to the change in etymological changes.

The core landscape of *Khas o Khashak Zamany* is central Punjab where crops are considered a life line for farmers. This novel reveals a society of pre-partition Punjab in detail, how the commoners, who were unaware of the colonizers and their social hierarchies; were not dependent on capitalism. The phenomenon of identity which created a drift within the society left some impacts of collective conscious on the people in the region. The genocide or collateral damage that took place during the migration represents weakness of social contract. People who have been living together for centuries split on miss-representations. The canvass of *Khas o Khashak Zamany* discusses, human distress, the fall of Dhaka, and also how these events affected the people in general and soldiers in particular. Two Sikh characters that changed their religious identity are significant to understand the narrative of vagueness of ideology. The love for Mother Earth has been shown more powerful than the love for religious ideology.

Khas o Khashak Zamany also discusses a generation that becomes a part of developed countries such as Canada and United States of America, the sufferings that narrate issues of their cultural identity. A character Saru Saansi representing a tribe whose life line is mainly Mother earth, remains associated with his identity till his last breath. His successors forget their previous identity and instead of scavengers they adopt the surname Syeds. Syeds are a supreme cast that helps the people to find their space out in the competitive arena. Tarar does not come forward as an independent protagonist of the novel but by employing

Intertextual techniques, he keeps historical incident aligned with the present text. While discussing the post 9/11 impacts on Muslim world, what a character psychologically feels, has been associated with the fall of man. This Intertextuality makes the novel broader in terms of thematic authenticity. A character Inamullah whose parentage is not known becomes a journalist is a truth seeker and is one of the prominent characters in the latter half of the novel. The Zia regime which proved to be very harsh for journalism in Pakistan, forces Inamullah to leave his native country. This particular era also discovers that how traditional Mullahism was supported for political purposes. The afghan war apparently seemed the war for the survival of Pakistan but USA used Pakistani forces and people as, his paid workers to fight for a non-Muslim state for the name of Islam. This reflects that how military establishment successfully reinvents the narrative of theology. Tarar takes this individual conflict to global image of Islamic identity after 9/11. By employing Metafiction technique through the voice of Inamullah the protagonists, Tarar unleashes his national identity which is the core of both of his novels discussed over here.

In *Raakh* and *Khas O Khashak Zamany* magical realism makes fictional elements not only pleasurable but also their socio-political identity is redefined. On one hand Tarar mentions in his novel the events that directly changed the destiny of Pakistani nation, through histographic characters by openly discussing the political history of Pakistan; contrary to this magical realism he has employed other techniques to make such incidents more prominent and global. The way

Gabriel Garcia Marquez fictionalized history and some prominent historical elements by using different kinds of birds in his writings, Tarar used living and artificial birds to provide a channel to reach psychological fabric of a character or dying history of Pakistan. Both of the novels *Raakh* and *Khas o Khashak Zamany* are the fictionalized documents of socio-political history of Pakistan and Pakistani people who have been hired by different political identities to address and accommodate western interests.

As a whole these novels have been seen as a postmodern manifestation of history. History as a bitter and biased truth has been preserved in these two novels. As a set of postmodern documents these do not leave a doctoral impact on the minds of readers such as Naseem Hijazi and Ibn e Khuldoon. They are open-ended and take the readers to the area where they discover their own meanings of the facts. The country like Pakistan where establishment particularly power establishment is so powerful and aims to colonize its people, writing such a series of novels debating on all political ailments is absolutely a daring attempt.

RECOMMENDATIONS

The grand themes: characterization, linguistic experiments, and emergence of class difference may need Postcolonial, Social-linguistic, and Marxist study of *Raakh* and *Khas O Khashak Zamany*.

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