

A Critical Analysis Of Anees Nagi's Fiction

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Introduction

"The space inside me is the space. I wanted to be real but I have been stopped. I don't know why there is still life fluid in the cells. I have paid my account. I don't have any demand... What a coincidence that I don't need myself then why insist on my presence"

(Behinde the Wall, Anees Nagi)

Anees Nagi has a distinct identity among the representative novelists of Urdu due to his existential uniqueness. In his novels, the depiction of consciousness of the human condition is surprisingly clear, i.e. completely beyond any ambiguity. Despite this, Nagi Sahib (it is currently difficult to write about the late Nagi Sahib due to personal need. By the way, his death has also opened up some new dimensions of understanding of his art) one-sided, spot-on. They avoid realism and their text is full of meanings. In this regard, he has used Western existential novelists Kafka, Sartre and Camus etc. more than the Urdu novel tradition. His personal creative output and dynamism are also exemplary, but it is a sign of his fascination with western fiction that the same atmosphere and characters appear here in some places. These similarities of style and theme are in their place, but the way in which Nagi has integrated the history of the subcontinent and Pakistani society in his novels opens up the ways of understanding the existential situation of the local people, which is even hinted at in the rest of Urdu fiction.

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

"First, his very presence is a crime, he is also a criminal because society has rejected him. Pursued, he ponders taboo subjects in solitude. Freedom of choice is not relinquished. He is used to protesting. His worst crime is that he always demands an explanation. A seeker of meaning is wandering in search of the purpose of life" (1)

In 'Behind the Wall', the character of the professor is kneaded by a combination of fear, emptiness and helplessness, who is wandering in the argument of his existence, but the situation is similar to this poem by Joan Elia.

Who has the leisure to argue and prove with me?

That my existence is necessary for life

A man of nineteen emerges from the womb of an existential crisis arising in adverse social conditions.

The professor wants to come face-to-face with the consciousness of his presence, and as the questions he raises in a universe shrouded in nothingness are like voices in the desert, his agony is palpable. His case is similar to that of Joseph K in Kafka's novel "The Trial" he is unable to justify his criticism. He is guilty but unaware of his crime. This is a purely Kafkaesque situation. Regarding the interpretation of the psychological personality of this main character, see the opinions of Dr. Shaheen Mufti and Qazi Javed respectively:

"Wherever the signs of joy and the flourishing of truth disappear and only dissatisfaction and suffering become the process of ending the boredom of human existence, man generally takes the path of alienation and alienation because he realizes that Nature is a mere abstraction or less pointless point. The value of this point is vanishing" (2)

"Ines Nagy's Professor is an anti-hero thrown gratuitously into the universe, he is the epitome of perversion, spiritually exiled, rootless, homeless and faithless. Averse to nature, deprived of religion and indifferent to community. Like the Sartrean hero, he chooses life with nihilism" (3)

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

"Oh, I am angry, I must turn to spirituality. It is said that Shakti is inside a person, thinking that once I had my X-ray done, I started laughing when I saw its negative, that there was nothing inside me except veins and large intestine of waste. I finally turned my back on spirituality and shakti in fear...where there is a distance of benefit at the collective level, dissociation is necessary" (4)

Behind the wall, the bankruptcy of thought is also marked. Nagi Sahib's second novel 'Mein Aur Wah' is a conversation between two parts of the self, two layers. The idea of inside-out compatibility is very appealing, but its practical application can be painful. But when you look at the phrase 'me and that', you have to admit. In order to absorb such things, the reader sometimes has to experience the character's dire situation in his own existence. "My existence is my consciousness and my consciousness is my punishment."

In the novel "Zawal" when a very sick man gets caught in the trap of a very sick society, he cries a lot but escape and escape is impossible because every way out is sealed. Here, the hero of "Fall" is described by Mohammad Salim Rahman as similar to the illness and ruin of Gregor Samsa, the main character of Kafka's famous novel Metamorphosis, but in his opinion, on the level of style, Anees Nagy burdened the atmosphere with symbols. Instead of deviating from realistic behavior.

In this novel, there is a picture of greedy people in the medical profession, whose words of faith are all based on one word, money, money, money.

“This profession is like a whirlwind if it is young in the lap of tyranny. According to Muhammad Salim-ur-Rehman, "Once a patient gets stuck in it, he can never get out or else he comes out of it in pieces” (5).

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

'A Hot Season's Story' is a novel written on the canvas of history, but despite the realistic presentation of all the historical background and events, the symbolic dimension of the novel is also very clear and the existence of characters and places are both real and symbolic at the same time. Is. For example, Javed's office in the mausoleum, where manuscripts and files are strewn with his two mysterious research officers number one and two, is also an exact replica of the two subordinates of Kafka's protagonist. These two characters not only hide the entire record from the eyes of their officer Javed, but also send complaints to the higher authorities that Javed wants to change the history record. In the light of their actions, these two characters appear as the disciples of the dark forces as symbols of the dark beastly talisman of countless centuries. In the historical story of Bahadur Ali and Jaswant Singh in this novel, the local population emerges as a character who is always ready to collect the price of the heads of their messiahs. Bahadur Ali and Jaswant Singh, who were unaware of the telegraph capabilities of the British, who rebelled against the British and dreamed of revolution in the hope that hordes of the local population would join them, were now twenty kos away from Lahore. It turned out that the Deputy Commissioner of Amritsar was waiting for them with an army, along with local soldiers, for whose sake and at whose expense the dream of revolution was being dreamed.

This historical story is concluded by Nagi Sahib on the existential decision of the main historical characters where Bahadur Ali and Jaswant Singh behead each other in a single moment under unanimous decision because what was a military coup for others is theirs. A revolution was in sight. So they did not want to surrender themselves to the British at any cost. This ending of both Shakespearean characters reminds us of this poem by Shakib Jalali:

Nothing came to hand except the swamp of the night

At what point did the fans of dreams fall?

In 'Ek Hoon Such Ka', Rehman falls asleep on a bench in Lawrence Garden and dreams through a vivid narrative of the fall of Delhi. The historical aspect of this story raises many questions, but what makes this novel memorable are its last two sentences. How does the great creator, flowing in the stream of history, suddenly take the entire situation out of the realm of the past and connect it to the present and make it part of the countless possibilities of the future? A clear example of this is here.

Rahman returns from Delhi to Lahore on a dream trip.

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

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

But Mr. Santri, what is my crime?

You know this better than me" (6).

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

In the opening pages of the novel 'Qalaa', the exhaustion of futility is indicated as the destination, and the discouraging echoes of Myth of Sisyphus and "We who could not lick the wall, the wall licked us" would shatter glass hearings. appears. When Dara Munshi tells Alam that "Alam, it is not good that the castle should be pulled down," Alam's response feels as clinging to the fateful existence of Inis Nagi's protagonists as Akas Bell.

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

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

“He had not come to the fort willingly, and despite his experience in office, he could not understand why he had been chosen for this job. Within a few days Dara, realizing the condition of the fort, was taking measures to improve it, which was being overruled by an invisible force at the

headquarters. This situation was mysterious and incomprehensible to him at the same time. He felt burdened as if some force was driving him into a corner” (8).

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

In the characters of 'Mahasra', where there is a breakdown and reaction of the psychological personality of Imam Din's son Sohail, there is also the helplessness of Kausar who wants to live a life of honor but cannot get out of the blind well of humiliation. Similarly, the rest of the characters are also interpretations of the literal meaning of 'encirclement' and cannot come out of their own enclosures. Not by the messianicity of a dignified dream, not by the Kalashnikov's bravado, not by the failed attempts to satisfy the sexual instincts of an old feudal lord.

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

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

“The story of mice is a novel of New Humanism. When Dr. Shankar is asked to inoculate the novel's hero with Plague Serum, he refuses saying that he cannot kill a healthy person even if he belongs to an enemy country. When the fascist powers threaten him, he injects the novel's hero with a drowsy shot instead of inoculating him with plague cerium. This is the positive aspect of this novel that instead of killing a person, it is important to give him a chance to live” (9).

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