



ISSN Print: 2394-7500  
ISSN Online: 2394-5869  
Impact Factor: 8.4  
IJAR 2021; 7(2): 97-99  
[www.allresearchjournal.com](http://www.allresearchjournal.com)  
Received: 18-12-2020  
Accepted: 01-01-2021

**Dr. Fareed Hussaini**  
IMCB, Street 17, I-10/1,  
Islamabad, Pakistan

## Intizar Hussain's sense of history (in His fiction)

**Dr. Fareed Hussaini**

### Abstract

Intizar Hussain is a prominent fiction writer who mainly discussed the eastern civilization and its diaspora. He portray the past as glorious period of Muslim-Culture which was based on brotherhood and equality. All those past events are the concerns of History. He with his artistic command, showed a sense of history. In this article efforts have made explore historicism in his fiction.

**Keywords:** His fiction history intizar hussain

### Introduction

History and fiction are two separate disciplines. The former deals with the record of development of human societies, whereas the later discuss the affairs of man and its culture. History's concern is to present the past events as they occurred but fiction include the idealism. When same historians formulated a philosophy of history in the context of anthropological, archaeological, sociological and economical studies it became more authentic and attractive.

Gibbon's decline and fall of Roman Empire (1776-88) appeals the modern fiction writers to strengthen the stories. That's why henery fielding (1707-1754) said, his novels narrates the "History" before Herodotus (484-425 BC), the "Fairy Tales" and Ancient "Folk stories" were influenced by "old testament" and "Mahabharat". The layers and meaning, style, suspense and forecasting about future etc. are the salient feature of "Divine Books" and the earlier story writers derived these elements from religious script:

"The narrative (Ramayana) follows the recognized forms of morphology of Folk-Tales, with contexts, heroic deeds, obstacles and their solution"<sup>[1]</sup>.

Intizar Hussain's fiction narrated the diaspora of Indian Civilization. From his first short story "Qayuma ke Dukan" (Qayyum's Shop) to his novel "Basti" (The Village), he tried to potray the golden days of eastern civilization and its decline and fall. He as story writer, never hesitate to learn from western modern novelists as well as from eastern or Asian Tales legacy.

He attempts to show the real picture of society after happening of great events of the Past. How these events did affect the lives of individuals. Qayuma's shop was a huge source of History<sup>[2]</sup>.

The common people of village gathered in his shop at night and narrated their experiences of daily life. All these characters had nothing to do with the affairs of politics or governing the Country. But the heat wave of big cities conflict was reached at the door step of their village and curfew was imposed. Resultantly the little market, first time in the history, remained close:

"The shops of Bhagat jee, Bnna Attar (the Clinic). Chandu Pinwari (Tobacco) and Faqira halwai (Sweets) were remained close for three days and shop of Qayuma also closed. And the broken roads and streets which connected all the shops with each other looked nude"<sup>[3]</sup>.

The post partition situation could not be controlled by anyone and it converted into sectairm violence. The people who did not want to participate in this battle, were also compelled to become part of that. Intizar Hussain uses the Technique of flash back in his fiction to connect the past with the present, because flash back can keep the story fresh and interesting<sup>[4]</sup>.

Intizar Hussain narrated the "Khilafat Movement" as a mile stone in the history of Sub-Continent from where the Hindu-Muslim unity seems at it full swing but this event also caused the conflict between the two. On Feb. 1<sup>st</sup> 1922 (on the plate form of Khilafat

**Corresponding Author:**  
**Dr. Fareed Hussaini**  
IMCB, Street 17, I-10/1,  
Islamabad, Pakistan

Committee) Mahatma Gandhi gave an ultimatum to the Viceroy of Hindustan for civil disobedience:

“But eight days before the scheduled date (12 Feb, 1921) a clash between the police and the Mob at Chauri Chaura in the Gorakh Pur district (UP) resulted in the death of twenty two security personnel. Consequently, Gandhi was forced to call cop the whole movement”<sup>[5]</sup>.

Intizar thinks that the rift between Johar Gandhi extended the Misunderstanding between Hindu and Muslims. Gandhi perhaps was reluctant (frightened) to save the ottoman Khilafat which might resulted into Mughal Empire’s (Muslim rules) return in India. Partition was another big event after World War-II in Indian history. About 5 million people were massacred and some 12 million citizens had to leave their homes<sup>[6]</sup>.

Intizar Hussain mainly focused on the issues of common man in the context of the partition. In his famous story EK Bin Likhi Razmia (an un-written Epic), he wrote the historic facts with great artistic sense:

“His (Pachwa the hero) soil is becoming red with the blood of its sons (People). The red blooded soil, the atmosphere of cries, the burned houses, the demolished Mosques and the playground, all are telling the story of eight centuries”<sup>[7]</sup>.

The eight centuries story is the glorious period of Muslim rules which built a great civilization in Sub-Continent. Intizar’s sense of history is evident that he always disown colonial “historicism”. Like, the imperialist writers (including fiction writer i.e. Kipling) were convinced that the imperialism was the instrument through which the message of progressivism could be transmitted to the uncivilized world<sup>[8]</sup>.

The portrays his own civilization as pathway and his people who were not become civilized after 1600 AD (at the arrival of British) but they had a high culture over two thousand years before Christ<sup>[9]</sup>.

However, Mr. Intizar is of the view that one of the causes of decline of our civilization is following of western civilization. The followers and lovers of British civilization made a huge loss to spiritual and cultural values of the East. In his short story book named Khali pinjra (Blank Cage) he included a story “Bandar Kahani” (Monkey’s story) in which this issue (violation of values) taken up:

“yes they (the man) have no tail. Firstly I (monkey who visited a city) astonished at it. I thought that they (Men) are astonishing animals who lost their tails. Whenever I saw a man I felt that the person is incomplete (without tail). But now there is a different story. I am looking you (monkey) and feeling that the tail is an extra and useless thing for us (monkeys)”<sup>[10]</sup>.

Intizar Hussain fabricated many stories in the context of historic events like, war of independence, Karbala etc. and created Kashti (The Boat), Cheelien (The Kites), Akhri Aadmi (The Last Man), Din aur Dastan (Day & story), Hisaar (Confinement) etc. On Arab-Israel war he wrote two stories named Sharam-ul-Haram and Kana Dajaal. As a conscious writer he pointed out the weaknesses of Arabs as Muslims. As follows of the last Messenger of Almighty, they should have to retain the mosque Aqsa (Jerusalem) but they failed. Fall of Jerusalem means the fall of our spiritual power.

“o people who forgot, amman (Capital of-----) Falls, I replied, I stand (perfectly), then he told, Damaskas (Capital Syria) Falls, I announced, I am still stand, then he announced Kairo Captured, I gave the Same reply, then he

cried Bait ul Maqdas (Palestine) conquered (by Israel Army), I then cried and said I fall<sup>[11]</sup>”.

A place which is known due to the historic place for

Muslims as their Rasool Muhammad (ﷺ) flew high (Mairaj) but the Ummah defeated badly. He as a writer was a peace lover who always disliked the destruction in any form. War, never resulted in constructive was but always brings hardness and difficulties for mankind. In the story, “Second Round” a visitor in battle field (Chamb Jurian) said:

“You know? At the entrance of Chamb Jorian (Battle field of 1965 war) what is prominent? What? Khawaja & moulvi were attentive “graves”. Yes graveyard”<sup>[12]</sup>.

Intizar Hussain influenced by Russian fiction writers who strengthen their stories by using historicity:

“In Soviet literature, tragedy unlike the tragedy of the Past has quite a different affirmative meaning. The hero of such a tragedy fights not only for his personal destiny, discovered from the destiny of the people, but for the general cause of the people”.

In the novel “Basti” too he reacted against the war. Wow is a weapon of destruction, it not only put the humanity in great tension but the other species on earth also affected. In his stories, he did portray the nature and its elements widely. Specially, he gave importance to trees and animals. One of Basti’s character Afzaal showed his disliking against Indian air attach at Lahore city. He strengthened his print views with the example of birds:

“Afzaal said, thoughtfully, Yar, the birds are very worried. I’ve just come from Ravi. When the plane came, the birds from all the neighboring gardens fly up in a state of utter confusion, circle wildly in the air, and then the poor things hide in the trees again”<sup>[13]</sup>.

Intizar Hussain’s fiction characters have the quality to express the dilemma of the society and Nation. This novel, Basti, Agey Samandar Hey, Tazkira, Chad Gehan, ‘s heros Zakir, Jawwad, Akhlaque and Fayaz Khan are the example, of collective tragedy. Their problems and issues after migration at new land are not their personal or private but these are the common people’s affairs. Historic question marks and events remain the concerns of this legendary artist.

The separation of East Pakistan (Fall of Dhaka) was a tragic moment in the history of Pakistan. Intizar Hussain wrote some stories and point out the mistakes made by the establishment and politicians. Al though he, never openly criticize these forces but the intelligent reader and critic can feel the factual position by the intensity of the situation. Shehr-e-Afsos (city of sorrowness) communicates the hidden message of history. This city which reflects the post war situation. All the citizens of this city are Muslims and brothers of each other. But in this city woman is not save. She is being bared and sexually harassed in front of her brothers. The girl is being raped by gangs in front of her father. The culprits are even then not ashamed. The victim’s relatives are still alive. This is a city of dead bodies. Dead bodies are scattered in the streets.

“I went to a queer (عجیب) ground, where crowd of people gathered and a conqueror was being announced. I asked, ‘O people, what time and place is this? A person came near to me and whisper! This is time of fall and place of admonition (عبرت)”<sup>[14]</sup>.

These were the continuous episodes of diaspora. Besides many losses, the man of east also lost the spiritual power. As human being he had forgotten the message of humanity. In the "Basti" the novelist highlighted the intensity of historic circumstances. One can imagine the velocity of the situation. An immigrant after reached at his ideal destination said:

"When I set out from my home, my hair was all black. And I wasn't any age at all, I was only twenty or twenty one. When I reached Pakistan and washed myself and looked in mirror, my hair had turned entirely white" [15].

It is evident from world's history that man faced the question of identification after every man-made disaster. Because society dismantles and family scattered. Sher Ali Pataudi stated:

"A family tree is really just like any other tree, a trunk, branches, smaller branches, leaves and then, of course at the bottom, the roots" [16].

Intizar Hussain raised the question of roots and identification in his fiction. The people who left their homeland, in fact un-rooted, that's why they faced difficulties at new land. The problem of Biharees in East Pakistan and Mahajirs in Pakistan (Specially in Karachi) regarding settlement and citizenship etc. supported the stance of Intizar Saab. In general, he relates the question of roots of Muslims with Palestine, Spain and Madina's migration. Intizar Hussain attempts to fictionize the history in the context of spiritual and materialistic social conditions. He also try to portray and broader view of the eastern values and culture and its declination. He reflected the historic collective impact on individual's private life, through his stories, characters. Doing all this Intizar Hussain never forgot the artistic lesson.

## References

1. Romila Thappar: The Penguin History of Early India: Penguin Books, New Dehli, 2002, 103.
2. انتظار حسین - گلی کوچے - سنگ میل پبلی کیشنز، لاہور۔ 2007۔ ص 22
3. انتظار حسین - گلی کوچے - سنگ میل پبلی کیشنز، لاہور۔ 2007۔ ص 23
4. Marana Prieto, Edited by Frank a Dickson and Syndra Smythe-Handbook of short story writing-USA, 1971, 160.
5. Rafiqu Afzal M. A History of All India Muslim League (1906-1947): Oxford University Press, Karachi, 2013, 145.
6. Amtul Hassan: Impact of Refugees in Pakistan: Manohar Publisher: New Delhi, 2006, 22.
7. انتظار حسین - گلی کوچے - سنگ میل پبلی کیشنز، لاہور۔ 2007۔ ص 145
8. Aziz KK. The British in India: National Commission on Historical & Cultural Research, Islamabad, 1975, 242-243.
9. Basham AL. The Wonder that was India: Sidgwick & Jackson, London (P-I) 3<sup>rd</sup> Edition, 1967, 60.
10. انتظار حسین - خالی پنجرہ - سنگ میل پبلی کیشنز، لاہور۔ 2008۔ ص 83
11. انتظار حسین - شہر افسوس - سنگ میل پبلی کیشنز، لاہور۔ 2011۔ ص 101
12. انتظار حسین - آخری آدمی - سنگ میل پبلی کیشنز، لاہور۔ 2008۔ ص 121-120
13. Intizar Hussain. Translated by Frances W Prictcht-Basti-the New NYR Books, UK, 2012, 76.

14. Alan Swingewood-the Novel Revolution- the Macmillan press Ltd, London, UK, 1975, 217.
15. Intizar Hussain. Translated by frances W. Pritchett-Basti-the new NYR Books, UK, 2012, 53.
16. Sher Ali Pataudi. Quest of Identity: Al-Kitab, Lahore, 1984, 66.