

## The Great Urdu Short Story Writer Ghulam Abbas: His Life and Achievements

Qamar Abbas<sup>1,a</sup>, Mujahid Abbas<sup>2</sup>, Farooq Ahmad<sup>3</sup>, Zafar Abbas<sup>4</sup>, Ghazala Zia<sup>5</sup>, Dua Qamar<sup>6</sup>

<sup>1,6</sup> Department of Urdu, Govt. Postgraduate College, Bhakkar, Pakistan,

<sup>2,5</sup> Department of Urdu, Qurtuba University of Science and Technology, D.I.Khan, Pakistan,

<sup>3</sup> Punjab Higher Education Department, GICCL, Lahore, Pakistan,

<sup>4</sup> Department of Urdu, The Grace College, Bhakkar, Pakistan.

*Received: November 11, 2016*

*Accepted: January 14, 2017*

### ABSTRACT

Ghulam Abbas is considered one of the important short story writers of Urdu. He led a life of common man and saw the life closely. He has included the experiences and the observations of his life in short stories. His short stories have a colour of realism in them. He used a simple but effective language for his short stories. His characterization is full of life and he has taken his characters from the common parts of society. A lot of variety is there in the topics of his short stories. He was well acquainted with the art of short story.

**KEYWORDS:** Urdu short story, Ghulam Abbas, Short stories of Ghulam Abbas, Urdu fiction

### 1. INTRODUCTION

Ghulam Abbas was born in Amratsar on 17<sup>th</sup> January 1909. He got his early education from Diyal Sigh high school Lahore, but could not continue his regular education. In 1961 he passed the examination of Adeeb Alim. In 1924 he did his matriculation and then in 1947 he passed the intermediate examination and began to prepare for the BA examination but never succeeded in appearing in it.

When he was fifteen, he translated the famous story of Talstai 'Jila Watan' which was published in January 1925, in magazine 'Hazar Dastan'. He wrote new books for the children, 'Chand ki Bet', 'Jado ka Lafz', 'Suraya ki Gurya', 'Barf ki Beti', are included in them. In 1930 he translated the famous book of Washington Arving by the title 'Alhamra kyAfsany'. At first Ghulam Abbas served as a freelance journalist in Humayoun, Karwan, Hazar Dastan, Adab e Latif, Narag e Khyal and in Shehzada. His literary creations used to be published frequently. From 1928 to 1937 he worked as subeditor of the famous magazine of children 'Phol' and favorite magazine of women 'Tehzib e Niswan'. He joined all India Radio Dehli in 1937 and became the editor of magazine of Radio 'Awaz'. In that year under his editor ship Hindi magazine of radio 'Sarang' was also published. In 1947 Ghulam Abbas came to Pakistan and joined radio Pakistan. In 1948 radio Pakistan issued its own magazine 'Ahang' and Ghulam Abbas was appointed as editor of the magazine. In 1949 he joined the federal ministry of information, and under Karnol Majeed Malik, worked as Assistant Director Public Relations. From 1949 to 1952 he worked for BBC London as a producer. He returned to country and did his duties as the editor of 'Ahang'. In 19967 he retired from the service. During his service Ghulam Abbas made journeys to France and Span, whereas after retirement he went to Canada and America.

The first short story of Ghulam Abbas is 'Anandi'. It was published in 1948. Punjab Advisory Board for Books Lahore gave cash prize for it. The second short story of Ghulam Abbas is 'Jaray ki Chandni, which got Adam Ji literary award in 1960. In 1967 the Govt. of Pakistan for his literary work awarded him with Sitara e Imtiaz (Fatehpuri, 2000).

### 2. SHORT STORY WRITING OF GHULAM ABBAS

Short stories of Ghulam Abbas have many characteristic which are unique to him. He is the great short story writer of his time (Abbas & al., 2016). He has written short stories in a less number but his place in Urdu short story writing is not lower than any other short story writer of Urdu.

#### 2.1 PLOT OF SHORT STORIES OF GHULAM ABBAS

The plots of short stories of Ghulam Abbas have a specific importance. He draws manages in addition to the present necessities of plot. He presents the sequence of events in such a way that there is no gap left. Imagery has

<sup>a</sup>Corresponding Author: Dr. Qamar Abbas, Department of Urdu, Government Postgraduate College Bhakkar, Pakistan.  
+923336842811, Email: itinformations@gmail.com.

got the basic place in the writings of Ghulam Abbas. For example in 'Katba' the character of Shrif Hussain is short but comprehensive. There is realism and details writing in the story in a realistic colour. In 'Overcoat', the reflection of the movements of the people and narration of details is in a forceful way. In 'Anandi' he has made the plot in the background of memories of childhood (Khaki, 1987).

All the short stories of Ghulam Abbas are very important in view of plots. There are secondary stories among the main stories but these are used to make the end interesting. Like the beginning, the end is also in a short but comprehensive way. Before the end, detailed events are presented so the reader feels the end coming early. So an impression of wonder is created in the mind of reader. Instead of short beginning and, short end events between them are narrated in details and there is a logical fluency. This is the cause that we find slowness nowhere in his short stories. In the middle, the reader finds the continuity of events like intervals. In fact all these events are kept ready for the end. But description of parts, characterization and in landscape writing there has slowness due to a detailed style.

The beginning is made in a short but comprehensive way and there is an alarming element in the story from the very beginning, which attracts the attention of the reader at the end a turning comes but for this turning many events in details is described.

## **2.2 REALISM IN SHORT STORIES OF GHULAM ABBAS**

Ghulam Abbas is related to the tradition of fiction in realistic writing. He has used this technique expertly and beautifully. There is an observation of the life. He is aware of all the human relations and human nature with all their secrets. He sees there ups and downs with a great interest and makes them the topic of the short stories. Ghulam Abbas has made the truths of the life, the topics apparent in his writings which have a universal importance. With the passage of time they do not lose their importance. So instead of such a long time his short stories have maintained their impression and effect with all its bitterness. There is no intensity in the realism of Ghulam Abbas. He does not raise storms. But he closes the storm in his fist. He is not romantic, so he has no interest in romantic aspects of the life. He has no particular interests of his own. He neglects the beauty of life and its pretty aspects. He is in search of the beauty of realities. Moreover he finds beauty in such aspects of life which are not outwardly beautiful (Qazalbash, 2000).

## **2.3 DIALOGUE WRITING**

Although Ghulam Abbas gets the least help from the dialogues in his short stories but it is not so that he doesn't know this art. The plot of his short stories demands that it may not be made heavy with dialogues. Wherever he uses dialogues he uses them in the best way (Sultana, 1995).

Wherever, he uses them, uses shortly and comprehensively. From his dialogues the personality of the character and all its lines come to face. Wherever Ghulam Abbas uses the dialog, it is taken from the talk of daily routine life.

## **2.4 CHARACTERIZATION**

Since the characters of Ghulam Abbas are the characters of our own life, therefore in building them he uses realistic writing. The beauty of characterization in his writings is matchless. In the way Ghulam Abbas presents the characters in story, they seem to us living characters. They don't remain strange for us but they are full of life. We are familiar with the characters of Ghulam Abbas in our daily life. They are the real characters of our own world. They walk and talk in the common way. Ghulam Abbas performs good short story writing with the help of his characters (Baig, 1991).

## **2.5 TOPICS OF HIS SHORT STORIES**

The favorite topic of Ghulam Abbas is man. There is a story of man in his short stories. So in the most his short stories, the man has been studied at some level. But it does not mean that this work has only done by Ghulam Abbas and the other short story writers didn't know it. It is obvious that it is not true but the intelligence and technique of Ghulam Abbas gives him a prominent place in this respect. Because he doesn't see the life from a certain point of view but he looks at the life in a larger background. He is impressed mostly by the life of a common man. He makes it the topic of the story. He has the full option of choosing the topic, creating the characters because it is according to the freedom of thought for the artist (Azeem, 1966).

## **2.6 WRITING STYLE OF GHULAM ABBAS**

Specific characteristics of the writing style of Ghulam Abbas are simplicity, fluency and a light rhythm. The dramatic element is very rare in his style. He takes the short story onward very gradually and slowly in a natural flow. The events occur in his short stories quite according to the practical life (Haider Malik, 1993).

The simplicity of style of Ghulam Abbas is like that of the dastans, though they have a suspense and dramatic element. He is able to present his common narration with full force. The perfection of his style is so much that in spite being simple; he can express the complex realities of life. In spite of deep studies of modern short stories he has not tried to affect his creative nature from any other thing. But according to his own mental capability he puts the events of the life in his short stories. The topics of the characters of his short stories are all according to his nature and style. He is inclined to talk straightforwardly. This thing is expressed by him at times.

The name of Ghulam Abbas will always glitter in the tradition of Urdu short story among the shining and important names for his individual style, nature, language and narration. He achieved a great perfection in the field of short story, owing to his dignity insight, patience, and mildness. And along with dignity he has got a great mastery for his connection with artistic possibilities. In this connection his individual style has been the most helpful. The miracle of Ghulam Abbas's artistic perfection and style in his short story 'Anandi' (Abbas G. , 1980), it is a simple and clean story but it has so many aspects in view of its topic and technique . Ghulam Abbas has brought forwards the double standards of the society in this story very artistically. He is simply telling the story without any alteration but its background shows the wonderful scene above thoughts of a man. In wonderful atmosphere his brain is heading to unknown corners. He satires our society in a tender way and explains its short comings but does not describe them fully. This situation has made his short story a master piece of short story writing. So many aspects are seen peeping from every sentence. There is satire somewhere, there is sadness somewhere and there is the irony of nature also. The helplessness of human nature is expressed at some places. He has expressed all this in his short stories in order to present all those aspects, instead of intensity, education and extremism used mildness and softness, for which Ghulam Abbas is, recognized (Sadeed, 1991).

## **2.7 DEEP SOCIAL AWARENESS**

In the short stories of Ghulam Abbas his character reflects a deep social awareness. He has full information about various groups of society and individuals. He makes the trends and the standards of society the topics of his stories very artistically. He has a pen dipped in the awareness of the life. So he has made the events, circumstances and problems of his age the topics of his short stories. Presenting all of them his ideology seems to be positive and constructive. His favorite topic is the representation of the people of low and middle classes and their internal and external affairs. Most of his characters are the crushed people of a rough and unkind society. They have innocence in them. They all are the victims of cruelty of a bad system and are seem struggling for getting a refuge from these cruelties. They have wished to lead the life wisely (Anjum, 2008).

## **2.8 DETAILS WRITING**

The art of detail writing is very dear to Ghulam Abbas. With the help of this art he makes the story more interesting and more real. There is an abundance of these details in 'Anandi', 'Overcoat' and 'Katba' which complete the impression and idea of the story. Ghulam Abbas outwardly strengthens the central idea of the short story with the help of ordinary details in 'Overcoat'. The young man walking on the mall road represents a particular way of living. In the same way in 'Katba' the clerk represents a class which is present among us but we are unaware of their pains, desires and tragedies. They are losing the wish of life gradually. In this way by describing every detail Ghulam Abbas narrates every class. So he shows the original face of life to us. In 'Overcoat' not only young man in naked but the whole out of job and poor society which is mere keeping up appearances becomes necked before our eyes. From outwardly clean cloth, the rags of life are found and where a mourning sound Ghulam Abbas has an awareness to expand and shrink the details (Qazi, 1999).

## **2.9 PROBLEMS OF SOCIETY**

The contemporary critics have called Ghulam Abbas the story writer of the common man. He has written the stories of common people. The characters of the short stories of Ghulam Abbas are ordinary people. They are the living people of the life of all of us belonging to the middle class. The people from the labour class are also there. In his

characters there are various people, clerks, vendors, sweepers, musicians and jobless people. Ghulam Abbas has reflected the pains and miseries very successfully in a realistic manner (Alam Khan, 1998).

Ghulam Abbas keeps on increasing distances by his characters. He usually keeps a glance on the whole life but his special look is for the ordinary people of the society who are not ordinary but their problems have made them ordinary. It is said that he is the story writer of a lower person who represents the lower class, we meet him every day but we are not aware of the grief present in him. His dreams are not before us but this ordinary man is very important for Ghulam Abbas. He chases him; he goes to every corner of life where that ordinary man is present. Since Ghulam Abbas is basically a reality writer, so he collects the material for his stories from various corners of life where people are in difficulties in various shapes. There is study of a man in the short stories of Ghulam Abbas. So in the most of his short stories the man has been studied on some level but it doesn't mean that this work has only been done by Ghulam Abbas and the other short story writers didn't know it. But in this respect his insight and intelligence makes him prominent from the others because he does not see the life with a certain point of view but he satires life in vast background. It is certain thing that he is impressed by the ordinary man by making his short stories (Farooqi, 1982).

The secondary characters of Ghulam Abbas reflect the ordinary man in a sheer way. These small characters pass on the screen in a moment showing the picture of their deprivation. The characters are really the representatives of common man. In practical life also man is the victim of the same kind of circumstances. His existence is not admitted. The society, passes by him and does not notice him. Ghulam Abbas has brought forward before our eyes the small characters of different classes and this is not possible without a minute observation of the life (Akhtar, 1991).

Ghulam Abbas keeps the different sights of the life before himself in his short stories. The life with all its colours is present in his men. Like every other great artist, there is a focus in his writings on some certain aspects of life. There is special focus on every aspect of life. He makes the deprivations of common man his special topic. There is great variety in reference with the topics in short stories of Ghulam Abbas. He has also drawn the pictures of unstable society and its system of values. He has unveiled the movements of different classes of this society. He has explained their qualities, their evils and ideas and ideologies also. He has highlighted the psychological situation of those people and collectively drawn the graphs of their surrounding and atmosphere which are established by the movement and particular mental and emotional inclinations of the people of that society. If it is seen in this background the short stories of Ghulam Abbas are the reflection of mental, emotional and social attitudes of the people of this society of half century. This situation and true history of society cannot be presented even by the scholarly books about civilization and social sciences in this manner in which Ghulam Abbas has done. It is a great thing that representing the society he creates a universal colour in his writings.

It is a tragedy of human life that no one can stop time. The young age is changed into old age, wishes and desires die before the time. The nobility has to face the evil and the holy emotions of life are changed into dreams. The period in which Ghulam Abbas started his short story writing was the period of progressive movement. There was short story writing on political topics. Political and social insight had also been created among the short story writing. It is the perfection of art of Ghulam Abbas that he didn't follow the prevailing topics. But he created a new style and method in reference with topics. But a sensitive artist can't be ignorant of the political circumstances of his time. He makes it expression on any level. As the political circumstances affect human life deeply and through them human changes are occurred in human situations.

Ghulam Abbas is the short stories writer of values and standards. He never falls down, never strays, he never commits mistakes. He cannot remain indifferent to any injustice. He is a short storywriter of constructive nature. He has a very clear thought to express. He works intensely and extremely. He has a deep realization of the helplessness of the people. He forgives the people for their mistakes and crimes. He thinks that committing this man is in the clutches of specific circumstances. Incidents and accidents take him away from his destination. Ghulam Abbas has made the problems of woman, the cruelties on her and her sexual exploitation the topic of his short stories. Ghulam Abbas has discussed many psychological problems of women. The mention of women is only on external level. It is perhaps he does not consider the women and riddle whose understanding is not compulsory. He takes her as a challenge.

The period of Ghulam Abbas, when the short stories like 'Angaray' and the progressive movement had encouraged the artists to express themselves boldly about women, he seems to be very careful about women. The woman of his short stories does not seem to be a prostitute in spite of being a prostitute. Perhaps he does not keep the ability to peep inside the woman or the traditional noble disposition becomes a hurdle in this respect. The world of the characters of Ghulam Abbas is basically the world of man.

The world of the characters of Ghulam Abbas is in fact the world of common people. And the common people are usually more in number. The life which is the topic of the short stories of Ghulam Abbas, is the life of common

people who spend the life silently and secretly. The society is unable to admit their existence. No one sees them moving in the world. No one notices them. No one loves them. Nearly all of the characters of Ghulam Abbas are in habit of compromising with the life and take it necessary for their existence to keep pace with the life. But in his short stories, the secondary characters, who make the complete fair of the life are so many people, who come and go (Sadeed, 1991).

Direct study of Ghulam Abbas is evident in his short stories. He knows the art of reading the face of every man who is valueless and priceless but he deserves respect. He is away from the beauty of life. But he is definitely familiar with the beauty of life. He is desirous to adopt the values of life but his social status is the highest wall in his way.

### **SUMMARY**

With reference to art and topic, the short story writing of Ghulam Abbas has a great maturity. He has introduced softness and mildness in his short stories. His plots are simple but full of life. His style is impressive and according to the events and characters. His topics are related to common human life. Social realities are evident in his short stories. Presenting the double standards of the society he wants to finish them.

### **BIBLIOGRAPHY**

- Abbas, G. (1980). *Jaray ki Chandni*. Karachi: Sajad Kamran Punlishers.
- Abbas, Q., & al., e. (2016). Urdu Short Story: Technique and History. *Journal of Applied Environmental and Biological Sciences* , 6 (11), 148-153.
- Akhtar, D. S. (1991). *Afsana Aur Afsana Nigar*. Lahore: Sang e Meel Publications.
- Alam Khan, D. M. (1998). *Urdu Afsanay Main Romani Rujhanat*. Lahore: Ilm o Irfan Publishers.
- Anjum, D. S. (2008). *Urdu Afsana*. Isalmabad: Porab Academy.
- Azeem, S. W. (1966). *Dastan Say Afsanay Tak*. Karachi: Mashhor Press.
- Baig, D. M. (1991). *Urdu Afsanay Ki Riwayat*. Isalmabad: Academy Adbiyat Pakistan.
- Farooqi, S. u. (1982). *Afsanay Ki Himayat Main*. Dehli: Maktaba e Jamia.
- Fatehpuri, D. F. (2000). *Urdu Afsana Aur Afsana Nigar*. Lahore: Alwaqar Publications.
- Haider Malik, A. (1993). *Afsana Aur Alamti Afsana*. Karachi: Educational Press.
- Khaki, D. M. (1987). *Urdu Afsanay ka Irtaqa*. Lahore: Maktaba e Khyal.
- Qazalbash, S. A. (2000). *Jadeed Urdu Afsanay kay Rujhanat*. Karachi: Anjaman Taraqi e Urud.
- Qazi, F. A. (1999). *Urdu Afsana Nigari Kay Rujhanat*. Lahore: Maktaba e Alia.
- Sadeed, D. A. (1991). *Urdu Afsanay ki Karwatian*. Lahore: Maktaba e Alia.
- Sultana, D. A. (1995). *Mukhtasar Urdu Afsanay ka Samajiati Mutala*. Dehli: Saqi Book Depot.