

Feminism in Zahida Hina's Short Stories

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Abstract: *Feminist literature refers to the literature in which the political, economic, social and other rights of women have been expressed. Feminist literature first began in the West with the advent of the French Revolution and the Industrial Revolution. In the 18th century, women were given the right to vote. In 1790, Edmund Burke wrote a book called A Vindication of the Right of Men. In response to which Mary Wollstonecraft wrote A Vindication of the Right of Women in 1792. After that, in the same context, Virginia Woolf wrote A room of one's own and Simone de Beauvoir wrote The second sea. In the East, this movement gained popularity in the twentieth century.*

Feminist literature is an effective weapon against women's slavery, local and religious customs, sexual discrimination, social oppression and economic inequality. Women were often used as gifts, concubines, concubines, slaves, or

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collaterals, but female literature enabled women to work alongside men in the judiciary, parliament, media, army, and other fields. There are four waves of materialism

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Literature Review

Feminism started from the West. In the beginning, along with the practical movements, many Literary works were written to highlight the identity of women because the basic rights were deprived in the Western society due to the patriarchal society. Therefore, at the beginning of the nineteenth century, women began to struggle for their rights and raise awareness in order to end the gender discrimination that despises women and give women equal status in every area of life. Feminism is defined in Encyclopedia Britannica in these words:

Feminism aik samaji tehreek hai jo aurton ke masawi haqooq ke liye jadd vjo jhd karti hai. "Feminism is a discourse that in values various movements, theories and philosophies which are

Concerned with issues of gender differences,

Advocate equality for women and campaign for

Women rights and interests".(1)

Three trends came to light at the literary level in the promotion of Tanishity. In the first phase of feminism, voices were raised for issues such as women's employment, equal pay, property, inheritance rights, wife's rights and the right to vote.

In the second phase of feminism, the issues related to women's domestic life and marital life were raised. In this regard, Uzma Farooqi writes:

doosri soch ki amlī soorat 1992 se 1998 ke darmiyan wazeh hoti hai. is arsay mein niji aur gharelo masail ko siyasi qarar diya gaya. keral Harnish ne the political is personal ka naara buland kya. .. gharelo mahol, bachon ki wiladat aur tarbiyat aur zaefon ki khidmat jaisay kamon ki qader aur qeemat mutayyan karne par sawalaat uthaiye gaye.(2)

Tanithism had begun in the 19th century, but the movement gained momentum after World War II. Uzma Farooqui writes:

" doosri jung azeem 1969* mein francesi Adiba saymn d boier ki kitaab the second sex samnay aayi yeh kitaab feminism ka be had sang mil samjhi jati hai (3)

Thus, the fruits of these movements began to be obtained. A practical struggle was started to restore the right of women and to deviate from the traditional concept of men. The concept of feminism in the Indian subcontinent is the third wave of feminism which is considered in the present era. comes out. In the 20th century, many writers of Urdu literature moved the elements like the helplessness and exploitation of women to the page and made them the subject, but in the 19th century, the services of Deputy Nazir Ahmad Dehlvi cannot be deviated from. He made the subject of women's education and training in his writings on women's education and training, but did not talk about women's freedom. Women were marginalized in Muslim and Indian society during the colonial era. Similarly, Premchand, Rajendra Singh Bedi and Ghulam Abbas presented a degraded and exploited image of women in a male society. In many novels and fictions of Urdu literature, women were presented in the context of family bonds.

Feminism does not belong to a single branch, it has different branches thanks to different societies and religions, just like liberal or libertarian feminism does not want a revolution. Rather, they want the equality and one-dimensionality of men and women. But on the contrary, supporters of anarchist feminism encourage practical rebellion so that women can get rid of the oppression of men in patriarchal society. The concept of Marxist Feminism came into being under the ideas of Karl Marx, and in some cases, due to the unfair distribution of the

country's resources, the class system was considered the root of oppression and exploitation in the society. The bourgeois class has always used coercion and force to dominate the proletariat. Therefore, due to certain ideas, along with the end of class discrimination, the gender discrimination between women and men can end, and through equality in the society, women can take equal care of men.

Radical feminism, in contrast to traditional feminism, takes a different view. Unlike the West, the East has its own traditions and customs. Western colonialism tried to crush the Eastern traditions. Eastern feminists believe that a woman cannot be considered enlightened after adopting Western civilization, but she can achieve salvation while still living within her cultural values. After the British imperialism, the concept of education in the subcontinent became available to the common man, then women also started gaining awareness and awareness from the world of knowledge and literature. Thus, the process of sabotaging these old traditions began. The traditions and customs that were a part of Hindu society and were also found in Muslim society began to crumble. In this regard, Zahida Hina writes:

''Bartanve tasallut hindustani samaaj ko taizi se badal raha tha aur muslim ishrafia is nai ho usay buri terhan sehmi hui thi. chana chay urdu ke mutadid adeebon ne zawaal amaada jageer daari nizaam ke saaye mein panpanay walay pidar sri khandan ko nai bunyadain faraham karne ki koshish ki (4)

Both prose and poetry were used for expression in Urdu literature. Rashida Al-Nisa was the first novelist, who wrote in "Islah al-Nisa" (1881). The novel deals with the problems faced by Indian women and the rituals that lead to the destruction of families. Similarly, Mohammadi Begum, Hamida Bano, Begum Mumtaz Ali, Atiya Faizi, Kiniz Fatima, Tayyaba Begum and Saleha Abid Hussain made women's problems the subject of their writings through fictional literature. Among poets, Zahida Khatun Sher Vaniya, Kishore Naheed, Fehmida Riaz and Parveen Shakir etc presented women as the subject of poetry. After the progressive movement, further changes took place in Urdu literature. Rashid

Jahan made the subject of severe oppression of women in his fiction. Ismat Chaghtai and Qaratul-Ain Haider also raised women's rebellion in their writings.

As mentioned, feminism refers to the attitude towards giving women their full rights. The modern woman is not like the woman who confined herself to the four walls of the house like the ancient woman. Rather, he raised his voice for his right and men had to obey him. . Zahida Hina is fully aware of this because she is witnessing all this happening in practice in her time. He made a substantial increase in this trend. And taking all the feminine accessories, they have kept an eye on all the angles of female exploitation. In the fictions of Zahida Hina, we see the discussion of Tanishity. Where she seems to mention the problems and difficulties of women, being a woman, she feels this closeness and sorrow even more deeply and includes the same reflection in her fiction. She is the bearer of women's rights. The oppression and oppression of the society and human equality speak that both men and women are equal and represent the same rights. "Jal Hai Sara Jal" In this fiction, there is a wide universe of contemporary and social consciousness as well as symbolic system. There are three main characters in this story. The first character is that of the narrator girl, the second character is that of Iram and the third is that of Tamkunt, who the mother of Iram is. "Aram" his mother "Tumkant" and his father live in Karachi and they also travel to and from Dubai. During one such trip, the prince there falls in love with "Aram". They repeatedly ask for "Aram's hand". Finally, one day "Aram"'s mother has to say yes. Tamkunt also invites Ravi to the wedding, but Ravi is unable to go. The first few years pass very comfortably. Then suddenly one day the news comes through the narrator Koi V that "Aram" dies in an accident and his body also sees the scenes of going to Pakistan on TV. After the death of "Aram", the narrator goes to condole with his mother. There she finds that her mother is forced to live a very dry life. And Behki is talking about Behki Behki and she is very sad about her daughter's death. When the narrator tries to make her realize that she is talking out of place, she replies:

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mein be thikana baat to nahi kar rahi. tum parhi likhi ho tumhe to nahi bhoolna chahiye ke hum aurtain mardon ki khitan hain aur meri jaan khityan to phir –apne maalik ke reham o karam par hoti hain. maalik jis terhan chahay un mein ja sakta hai(5)‘

There is a sense in between the lines of the story that "Aram" is unhappy with this marriage and he has told his mother about his condition. Here is an excerpt from the story:

” jab Iram ne sara khail dekh liya tab is ne khat maa ko likh kar rawana kya aur jaan ke aiwz azadi khareed li ke bahar haal mar jana aasaan tha aur zindagi karna mushkil‘- (6)

The reason for boredom and boredom with married life is also present in the myth. See an excerpt from this passage:

” aur sab se buri baat to yeh hai thi ke un ko islam ke baray mein kuch nahi bataya tha. jo apni mehboobaon aur –apne mhbobon ko yaksaar bartay thay.(7)

That is, Immortalism was also considered legitimate by them.

Mazhar Jameel while analyzing the story "Jal Hai Sara Jal" very well writes:

zahida hina ki kahani ”jl hai sara jaal“ aik aisi hi teh daar kahani hai. jahan Iram aur Tamkanat jaisay jenious logon ke darmiyan mojud masnoi aur murda rishton ki srand hi nahi payi jati aur sirf un ki shakhsiyation ke kho khulay pan hi ka inkishaaf nahi hota jaisay bil akhir Jah o chasham aur shaan o Shaukat ki duldul mein dhnste chalay jana hai balkay kahani mazhab, tahazeeb aur muashrat ki asthsali qowat ke saharay barri machhli ke hathon choti machhli ke shikaar ho jane ka vajodi masla bhi uthati hai. aur woh bhi aisay mo-asar andaaz mein jahan be bas khamoshi bhi ehtijaj ki pukaar ban jati (8)

Zahida Hina has told about the sexual exploitation of Arabs in the novel "Sarah Hale" that Arabs do not have a healthy concept of sex. They exploit women from third world countries to fulfill their sexual needs. Thus, this myth is also a representative myth of sexual and social exploitation. From a symbolic point of

view, the big fish is a symbol. The cultural tradition of the Muslim society and the small fish refers to the woman of this culture. The manner in which the customs of this society destroy the identity of a woman. Zahida Hina has openly protested on this too. This also adds bitterness to this myth and elements of feminism are also seen. . From this point of view, the story of Arab princes' sexual lust and revelers is in this myth. Many kinds of traditions about Arab princes can be heard in his legend. Which are related to their luxury. This was the problem of the Arabs a long time ago and it is the same problem today. Arabs today are as notorious about sex as they ever were.

Tamkumat dreams of a society where men and women have equal rights and no class can exploit another class. In this regard she symbolically says the following words. Words that bring new meaning to the story through symbolic references in fiction. She says:

In this story, his characterization is seen at its peak. Characters are the life of any fiction. Shamsur Rahman Farooqui writes about this:

'' insani tawajah ko barangekhta karne ke liye kirdaar jitna car aamad hai, waqea itna car aamad nahi(\cdot)

Discussing characterisation, Masood Razakha writes:

novel kirdaar ki zindagi ko paish karta hai aur afsana aik lmhati kefiyat ko(\ \)''-

"Shelter flowing on the waters":

The reality in which contemporary era has been depicted in this fiction is exemplary. References to contemporary consciousness are also found in this legend. The story actually revolves around a woman writer 'Kandan Hasan' who hails from Bengal. In the fiction "Kandan Hasan" one

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She is seen as a writer who expresses her ideas about sex, love and exploitation in her books with great courage and audacity, and for this crime, the people of her country are bent on killing her. That many literary journals of Western countries are effusive in their praise. But the people of his own country were disgusted by his novels and other writings and they put lakhs on his head. "Kandan Hasan" supports Rahim Chacha in the case of his daughter's murder. So a strong bond of feeling is established between the two. He also gets the news of the fatwa of his murder through "Rahim Chacha".

" jhanjulati hui kundan ne darwaaza khoola to samnay sokhey srhe Raheem chacha kharray thay. nangay paiir, nangay sir honton pa perian , saans pait mein nahi smarha , par tha .(१५)

On Rahim Chacha's request, she leaves her house and goes to "Rahim Chacha". As the story of the legend shows, they also run a boat and earn their livelihood by selling small items of food and drink. Once "Kandan Hasan" gets very feverish. When both of them come to the doctor sitting in a rickshaw. So seeing the people's protest against him, Kandan Hasan's heart starts to panic. Although she is in a rickshaw and often passes through the same road. The scene of this protest has been described by the novelist as follows:

" sarrak logon ke ghusse aur un ki narazgi se jhalak rahi thi. lehratey hue haath, aag lagatay hue naaray murda bad murda bad. is ne saari ka aanchal mun par khech liya aur rakshay ke aik konay mein simat gayi(१६)

In this procession, the government was also being demanded to hang "Kandan Hasan". Those people returned without taking medicine and then started spending day and night on Rahim Chacha's boat. After the protest incident, Kandan Hassan "would wake up and dream that people were coming to kill him." He had also taken a letter from "Salmi Manik" in which he was offered to leave the country because "Salmi Manik" and her husband were out. He also sent five thousand takar. Once "Kandan Haasan" thinks of leaving, but after being encouraged by "Cha Char Haim", she gives up.

The narrator describes this scene as follows:

” kaisi likhnay wali ho ke ” murda bad “ se dar gayi. ghusse se bachna chahti ho to likho aur khoob likho. Raheem chacha ko gussa tha. unhon ne apni bujhi hui battery jhaad kar kaha. kundan ne herat se is un parh boorhay ko dekha jis ki saari zindagi masjidoon mein sday karte guzar gayi thi lekin jis ne is ki qaza talnay ke liye itni namaz mein qaza kar den thi. jis gurbat ne kabhi hazaar tinke ki jhalak nahi khayi thi aur jo is ke sir ka rakhwala tha. jis ki qeemat do laakh tika thi .(۱۴)“

"Kandan Hasan" was motivated and encouraged by the words of "Chachar Haim" and after returning the money of "Salmi Manik" he threw his letter in the river and his fear continued. If we look at the contemporary elements, writing on exploitative topics is considered taboo and protests, demonstrations and processions start taking place. On the one hand, it is a satire, it is pointed towards the emotional will and foolish decisions of the nation, and on the other hand, it is also pointed towards the attitude of the society in which the breadth and seriousness of the thoughts of a woman is considered as an insult against the male-dominated society.

In our society, the intellectual, spiritual or physical superiority of women has never been recognized and is not being done. There is no tolerance for giving rights to women as human beings in this society. Regarding the restrictions of the society, Professor Ali Ahmed Fatemi writes:

” khawab aur haqeeqat ki aankh macholi bhi itni hi purani hai ke jab se machhli hai tab hi se pakarney ka jaal bhi hai aur phir tanhai mein yeh jaal aik makr woh nizaam muashrat ke tor par ubharta hai .(۱۵)“

This legend has a prominent position regarding the language of the female and the female.

"The land of fire is the sky of fire": This myth is a satire on the Islamic customs of the Muslim society. There are two main characters in this story: "Shenshah Bano"

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who is the wife of a Nawab. Nawab Sahib's name is "Nawab Dalare" Khan. This story is also written in flashback technique.

"Shenshah Bano" recalls how she spent her youth and how she came to Dalare Mian's house from Tatt. She used to trap and bring goods to the house of Nawab Mustafa Khan alias Dalare Mian-"Dalare Mian" himself used to indulge in all kinds of luxury, even visiting prostitutes' quarters, but he would silence his wife by showing her the sword of Shariat. "Dalare Mian" used to think of him as something very despicable instead of a human being. Even "Dalare Mian" married again. Even then his wife "Bano" remained a figure of patience. When "Bano"'s father died, "Dalare Mian" was not at home and his wife was not allowed to go anywhere without permission, so Bano did not even see her father for the last time. But "Dalare Mian" instead of feeling sorry for her father, demanded a share in the property as soon as he came home, which "Bano Begum" strongly refused, on which "Dalare" threw her out of the house. And divorced. When "Bano Begum" filed a case against Dalare Mian, the people rose up against her, that is, "Bano Begum" that it is an insult to Islam and they paid the expenses that were ordered by the court. . This expense was canceled by the people from Zabbar Dasti Bano Begum. He thumbed and signed this paper. On which it was written that Bano Begum does not want to spend. Thus, with the pain of her old age and the last days of her life, she begins to spend the last days of her life at her younger son's house.

Feminism, religious oppression and religious exploitation, ignorance of the people, which are found in many themes in this fiction, which are seen in the elements of contemporary consciousness, even in today's era, the people are emotional in religious matters, and the tragedy is that women are Chari is silenced in the name of religious orders and can be made to work against his will.

"Dalare Mian" knew this low power, so they used religious exploitation tactics.

is raat bhi bhishti zewar nikala gaya aur dularz miyan ne is ki ibaat cheekh cheekh kar sunai. lkhno mein aik bi bi ke miyan bahar hi bazari aurat ke paas raha kartz thay. ghar mein bilkul nahi atay thay aur turah yeh hai woh roz khaano ki

farmaish karte hai ke aaj palao pakay aur aaj falan cheez pakay woh be chari dam nahi martii jo kuch miyan kehla bhajitay hain aur woh barabar roz khana pukaar kar bhaj deti hai aur kabhi kuch saans nahi layte. saari khalqat is hi ki wah wah karti hai. kkhuda ke yahan jo is ko rutba miley ga woh allag raha .(۱۶)

As it has been mentioned that there is awareness or contemporary awareness of contemporary facts and problems in this myth, so we see that in today's era, this myth looks very complete and perfect. Even today, religious people act more out of passion than thought. When the religious crowd comes to get the paper signed by the "Shenshah Bano", the author has described the scene as follows:

” Ameer tareqat ne kaghaz un ke haath se liya kharray hajhoom se chalakte hue aangan ki taraf rukh kya. haath buland kar ke is kaghaz ko lahraya aur ba aawaz buland" shukar alhmd lillah kaha saari fiza" Allah akbar" ki takraar se goonj gayi aur is ke sath hi lashkar ki wapsi shuru ho gayi(۱۷)

Further discussion of contemporary consciousness proves that even today, if a woman raises her voice for her rights, Islam is in danger. Even today, the people, overwhelmed by sentimentality, start action and protest against a person even before the allegation against him is proved.

"The Fragrance of the Last Drop" : This legend depicts the period when the British started building new settlements and confiscated the rights of the people there. The main character of this story is "Sain Faiz Ali". Along with this, in this myth, the oppression of women in the neo-colonial era was also presented, how the British robbed the oppressed women. Can be felt:

” hum laa char khawateen zor o qowat se mahroom, sir charles james nipyr ki aamad ke waqt –apne mehlaat mein muqem theen ke woh, hamari rahaish gaahon mein daakhil ho gaya aur hamein is terhan lota ke zindah rehne ke liye aik tinka nah chorra.(۱۸)

"Fragrance of last drop" tells the story of a woman who lives in the paternal system and never expresses her desires and obeys every order of her father Sain Faiz Ali and in this virginity. Goes with his life:

” noori kanwar pan ki dehleez par baithi rahi. waqt ka charkha is ke balon mein kapaas ka nta raha phir woh aik din mout ki andhi kaali hawiley mein rehne ke liye chali gayi.(۱۹)

This myth, in Tanishi terms, shows the oppression of the society where a woman demands her right for her caste and expressing feminine desires is considered a crime. No virgin girl can choose her life partner of her own free will and her life is not safe if someone does this, millions of rape stories are the proof of our society. "Noori's character in this story is a picture of the indifference of the society. A girl who dies with this dream in her heart that she will sometimes be someone's cry and sometimes decorate his courtyard. When there is darkness inside a person, even the light outside does not look good to him:

Noori was sitting beside the cold stove with her head down in the lightless house yeh rakh le beta unhon ne jalta sun-hwa chairag uss ki taraf badhaya. nahi baba “ usay bujha do. abhi chaand charrhey ga to saaray Chanan ho jaye ga. noori ne un ke haath se chairag liya phir uss ki aik phoonk ne chairag ki lo ko khalya .(۲۰) “

This quote shows that Noori was passing through a closeness, but speaking the words of the heart is considered a sin in this ruined society, and finally all those longings settle in the heart and become a morsel.

"The Finder of Butterflies": The main character of this story is Nar Jas who is arrested along with her husband Hussain because they have rebellious thoughts in the society. In the story, social oppression and oppression and the stability of a woman and her strong determination and courage are shown. The female caste, which is called the delicate gender, is attributed to fearing dangers. This is the main theme of the story.

"Nar Jas" is such a lively character of this story that not only endures the death of her husband patiently but also brings up her son inside the prison and makes him realize the current conditions and his closeness and sorrow. Not allowed to happen. A man who, when informed that his husband has committed suicide, thinks:

” phir ittila aayi ke tafteesh ke douran Hussain ne khud kashi kar li. Nargis janti thi ke woh qaidi jo fouji hirasat mein tashadud ki taab nah laa kar halaak ho jayen un ki lashain un ke vrsa ko nahi mltin. woh be nishaan qabron mein sotay hain aur aisay maqtuleen ki halakat ko qaatil khud kashi ka hi naam dete hain (۲۱)“

In this fiction, Zahida Hina is seen as a bold woman who openly targets the oppressors and at the same time shows the high spirit of a woman. "A man whose character is such that she sacrifices everything for her courage and determination. "When her brother comes to seek her signature on an appeal for mercy, she does not flinch from her resolve, but values death more than the begging of life:

warden maryam ne maa aur betay par aik nazar daali aur sir jhuka liya. yeh kaisi aurat thi jis ne mout ki saza ke khilaaf appeal nahi ki thi jis ne phansi ghar pahonch kar aik ansoo nahi bahaya tha chinain nahi maari theen. kkhuda se le kar jailer tak kisi ko bhi gaaliyan nahi di theen(۲۲)

Our society has always portrayed women as a symbol of fear, but the protagonist of this story rebels against contemporary demands and stands up for her rights and gets hanged for her rights:

bi bi tumhen dar nahi lagta? “ phansi ghaat muntaqil honay ke chand din baad warden maryam ne is se poocha tha . kis baat se dar nar jis ke lehjey mein sukoon tha . ”mout se “ ”nhin“ mout par apna ikhtiyar ho to is se dar nahi lagta. phir mehdi bhi to hai . woh mere baad rahay ga aur mein is mein rahon gi. phir jab woh chala jaye ga to mein is ke bachon mein rahon gi .(۲۳)

Zahida Hina in the form of "Nar Jas" in this story has narrated the story of a rebel, brave, courageous and a mother in such a unique way that one can understand her intellectual depth. The most dear to a mother is her children, for whom she makes

every sacrifice, but the woman of this legend sacrifices her maternal grandmother for her purpose and determination. Fazil Jamili writes about Zahida Hina's speech and tone:

”wohi anaa ki jung, lab o lehjey ka tumturaq laa mojoood ala Allah , jab kkhuda ko –apne wujoood par itna israar hai to phir yeh israar mujhe kyun nah ho ke mein bhi mojoood hon, zahida hina ka inkaar hi uss ke honay ka elaan hai(۷۴)“

Zahida Hina's achievement is that her voice felt voices similar to her own and gave them the shape of her words. Now no one will wear a garment of fire with closed eyes and will not be adorned with crows.

"Dream of Ibn Ayyub" The two main characters of this story are "Ibn Ayyub" and "Zubaida". This story is written on Flemish back technique. In this story, there is a mixture of religious, social and cultural colors, which Zahida Hina has shown her deep academic and literary thinking.

The story revolves around "Zubaida" and "Ibn Ayyub" in which "Zubaida" is a Muslim and Ibn Ayyub is a Christian boy due to which they cannot meet.

Amabia qahira ka aik chhota sa mohalla tha, kam hesiyat aur kam swaad logon ka mohalla aur yahin is ki mulaqaat Zubaida se hui. Zubaida ke liye uss ki khwahish mein koi khout koi waqti beejan shaamil nah tha. woh is ka ehtram karta aur is ke ishhq mein girftar tha. Zubaida bhi is par mar mtti thi (۷۵)“

The myth also depicts religious restrictions and the compulsion of a woman to be chained and treated as a cow and a goat to be married at will.

” woh apne Umar zaad se bayah di gayi jo tarbooz aur khajoor mein bichta, is ki har baat par shak karta aur har teesray chouthay Talaq ki dhamki deta(۷۶) “

In the fiction, the closeness and sorrow of a woman and the desire of a mother are also presented in a very unique way, that mother is something on which a person revolts against his desires, customs and social norms.

But "Zubaida" was now the mother of a son and was full of hope again. She knew that in case of divorce, her son would be taken away from her and eventually the newborn would also be separated from her.

zaar zaar rotay hue is ne Ibn ayub ko samjhaya ke woh ussay bhool jaye aur –apne mazhab ki kisi larki se shadi kar le(ʘʘ)“ -

A helplessness clings to Zubaydah's words, which reflects society's outmoded beliefs and restrictions. Even though "Ibn Ayyub" also asks to change his religion for the sake of "Zubaida", but being a woman, "Zubaida" has to submit to her family. Both "Ibn Ayyub" and "Zubaida" get married separately, but then fate brings them together. When "Ibn Ayyub" is sitting as a beggar with all his belongings, his eyes fall on Zubaydah. And he calls out to him helplessly. Seeing his condition, Zubaydah does not scold him, but she cares for him and bathes him and gives him clothes. In this story, Zubaydah is a lively character who supports "Ibn Ayyub" despite the disease of doubt and proves that being a woman is not a crime, but she is also a member of the society and a human being is useful to a human being.

" dosray din woh aayi to –apne shohar ka aik jora aur naai sath layi. naai ne an ayub ka haal dekha to is ke baal taraashney aur daarhi bananay se inkaar kar diya aur cheeni aur burburata sun-hwa chala gaya to Zubaida Ibn ayub ka haath pakar kar aik qareebi jo har tak le gayi aur jab woh is jo harr se zindagi ke tamam gham aur saari mehroomion ko dho ke nikla to Zubaida ne usay –apne shohar ki utran pehna di. Ibn ayub ne –apne aap ko jitna Ameer is din paaya is ka woh hisaab bhi nah kar saka.' (ʘ^)

In this story, Zahida Hina presents the women of every era and their sacrifices in the form of Zubaydah. Even in modern times, the same religious problems and difficulties in which a woman is bound by restrictions, she can speak the truth and not lament her deprivations.

“Mirage in the waters”: This legend highlights the historical and spiritual consciousness of Zahida Hina. In this legend, she appears to refer to a chastity

belt used in the fifteenth and sixteenth centuries, which was forced on a woman to prevent her from having sex with a man. The fable proceeds in the form of a dialogue and discusses the contemporary demands and problems of women. The characters of this story include Ravi, Azfar, Ahsan and Yusuf. In this myth, while Yusuf and the girl like each other, they cannot be each other due to social restrictions. Just like drinking a chastity belt, a virgin cannot get sexual pleasure from another. There are also old contemporary proverbs in the fiction which are a reflection of Zahida Hina's feminine and contemporary consciousness. There is a story about a princess that:

jis ne –apne mehboob shohar ki jung par rawaangi se pehlay chastity belt pehan kar chaabi shohar ke samnay aik talaab mein pheink di thi. kuch dinon baad jab woh kisi dosray mard ke ishq mein girftar hui to is ne apni saari doulat un ghouta khoron ko day daali jo talaash bisyaar ke bawajoo daal bhi chaabi talaash mein nakaam rahay (۷۹)

In these myths we are exposed to people and things that are breaking through the shackles of emigration by wearing chastity belts bound by social restrictions. To bind the psychological desires of a woman in this way is beyond humanity. Women's rights organization (Liberation Women Movement) is actually not only a movement of women's exploitation and resistance, but they also talk about bringing women's rights equal to men's. As far as a man is allowed to roam freely, but a woman should be bound by religious, social and social restrictions. In this story, the same thing happened with the girl and Yusuf that the narrator is given in marriage to Zabar Dasti Azfar, but she is always thinking that she would also wear a chastity belt named after Yusuf and the key belongs to Yusuf. Be there.

aksar mira jee chahta hai ke waqt mein peechay chali jaoon lekin wapsi ka safar mumkin nahi. mera jee chahta hai Yousuf se pouchon ke tum kab tak chupao ge ke chastity belt ki chaabi tumahray paas hai? mein kisi aik mard ki ho kar rehna chahti hon .(۸۰)

In this story, the psychology of a woman has been described by Zahida Hina from a female point of view. Once a woman falls in love with someone, she stays with

him, but our society forces her with someone else. The joint goes away, but the mark remains. The same sign was described by Zahida Hina in such a unique way that it is not liberating for the reader.

Dance Tombs: Asr written in the historical background of Afghanistan is a testimony of the past. In this fable, the narrator girl herself narrates the situation of the fable through her own eyes. In this fiction, most of the war situations and atrocities on women have been recorded. The Taliban, who consider themselves to be the greatest bearers of Islam, their views on women are the main subject of this myth. Because Zahida Hina is a knowledgeable writer and her home is different from the past era. That's why she takes out words and phrases from children of the past and incorporates them into her story. The oppression of a woman is seen everywhere in his legends. He has also given historical and contemporary references to this legend. The educational and academic restrictions on women have been mentioned, how in the past women were kept away from the light of knowledge and even now her condition is not much better.

۱۹۶۴ء میں جہانمی امیر آمان اللہ خان نے اورتوں کو گھاروں سے نیکالا تھا۔ ہم نے اس مالوں کی اور اُس کے بعد آنے والی تمام ملاحیہ کی شریعت مانسوکھ کی۔ (۳۱)

Describing the Taliban's hostility towards women in education, she writes:

” اورتوں میں ہجرت میں پدا ہون گی اور ان ہی میں زندگی گزار کر –اپنے گھاروں میں دفان کر دی جائے گی۔ ایل انہیں گم راہ کرتا ہے، بے باک و گستاخ کرتا ہے۔ (۳۲)“

Because Zahida Hina is a columnist and a writer who keeps an eye on current affairs. Therefore, they have a keen eye on the changing conditions of Afghanistan and do not care about women's rights. In this story, the atrocities and restrictions on women of the Taliban have been highlighted in places, how women are forbidden to go out of the house. She is not allowed to go to a show, she cannot walk on the street:

tangen toar di jayen, paiir kaat diye jayen. bewaon ke gharon mein faqay sun-hwa karen. be baap ke bachay lachaar maaon ki goadon mein bhookhon mrin, nifaz shriah faqay, bhook aur mout par muqaddam hai.' (۳۳)

In "Grave Dance" she brings out the hideous faces of the Taliban, which they have hidden in their appearance, and exposes their atrocities and education, journalism and social restrictions on women to the society. They bring forward the contemporary demands which are very necessary for a man of weight. She talks about the equality of men and women and this quality is also used in this story.

Despite being an imported trend, the trend of narcissism has gained a lot of strength in Urdu literature. Feminist literature is actually a practical jihad to make a woman a living woman

It is not that only women have raised their voices for their rights, but the great writers and poets of Urdu are also seen in this line. Among them Manto, Ghulam Abbas, Prem Chand as well as Ismat Chaghatai, Quratul Ain Haider and in the modern era Tarnam Riaz, Nilofar Iqbal and Zahida Hina are also worth mentioning.

Zahida Hina is a widely read writer and she openly expresses the injustices done to women. The canvas of his legends is sometimes similar to the legends of Amrita Pritam. Because the suffering of a woman can be seen and felt in most of the legends of Amrita. For example, one of his stories is "Corey Handy". In this fiction she writes:

" aur jab aik haftay baad maalik wapas lota to mein ne car se utarti hui miss daas ka chehra dekha. .. woh ho baho meri hi terhan bajar bitosi nazar aa rahi thi (۳۴)

Like Amrita Pritam, most of Zahida Hina's fictions have female themes in which the suffering of women can be felt. The stories of women's sufferings are so long

that one gets tired of reading them. Women have been subjected to oppression in every era. Most of the female myth writers have mentioned rituals that are attributed only to women. They are attributed in childhood to a man who, if he does not return throughout life, the woman is obliged to wait for him. In one such story, Ismat Chaghatai writes:

Ghonghat uthao. kalay miyan ne nazaa ke aalam mein siski bhari. gori jee ke leraztay hue haath ghonghat tak uthay aur neechay gir gaye. kalay miyan dam toar chuke thay(३५)

. Most of the legends of Ismat Chaghatai refer to rituals that oppress women. Like Zahida Hina's epic "Mirage in the Waters" also points to a similar social restriction.

Not only women wrote on the subject of infidelity, but many male writers also highlighted these social problems which were similar to oppression of women. If she commits such an act, she is called a prostitute, prostitute and prostitute. Saadat Hasan Manto wrote the most on the subject of prostitutes. Most of his fiction revolves around women's helplessness, kotha and women's market. Like their myth is "cold meat". In this myth, he sees the injustice done to the woman caste and then the revenge at the hands of the woman. Asher Singh lustfully has sex with a girl who is dead and when he is unable to have sex with Kulont Kaur despite his best efforts, he has to tell the truth and Kulont Kaur kills him by stabbing him. Kills

is mein saat aadmi thay. .. chay mein ne qatal kar diye. isi karpan se jis se to mujhe. .. chorra se sun. .. aik larki thi bohat hi sanad ray. .. a ős ko uttha kar mein –apne sath le aaya

(३६)

Almost all the fictions of Saadat Hasan Manto revolve around women in which he mentions the difficulties faced by women which compel them to take up this profession.

Feminism in Zahida Hina's Short Stories...

Another prominent name who wrote on women's psychology is Rajendra Singh Bedi. Most of Bedi's fiction revolves around the psychological problems of women and seems to describe their psychological problems. Her masterpiece fiction 'Laajunti' is a link in the same series which is based on the plight of women who came back after partition:

woh sunder laal ki wohi purani laa jo ho jana chahti thi jo gaajar se lar padtee aur mooli se maan jati thi, lekin ab larai ka soul hi nah tha : sunder laal ne usay yeh mehsoos kara diya jaisay woh. .. lajvanti kanch ki koi cheez hai jo chutay hi toot jaye gi. .. aur lajo aaiine mein –apne saraapaa ki taraf dekhatii aur aakhir is nateejay par pohanchi ke woh aur to sab kuch ho sakti hai par laa jo nahi ho sakti woh bas gayi par ujadh gayi .(۳۷

Another fiction writer whose fiction "Anandi" made him famous is Ghulam Abbas. The coming "Fable highlights a social aspect that is still found in our society today and that is prostitution. Ghulam Abbas presented this aspect very well. He writes that men often have a hand in attracting women to this profession, but wherever it comes to adopting these women, everyone hesitates. As in "Anandi":

baldia ke zair behas masla yeh tha ke zanan bazari ko shehar badar kar diya jaye kyun ke un ka wujood insaanayat, sharafat aur tahazeeb ke daman par bad numa daagh hai(۳۸)‘‘-

Most of the fictions of Ghulam Abbas present the problems and difficulties of women. Almost all the writers in Urdu literature whether they are fiction writers or novelists seem to present the difficulties and woes of women in their novels. Among them, prominent names are: Tarnam Riaz, Razia Butt, Bano Qudsia, Qura-ul-Ain Haider, Farkhanda Lodhi, Ahmed Nadeem Qasmi, Rashid Amjad, Ghulam Abbas and the writer who wrote the most on this subject is Saadat Hasan Manto. Most of his fiction falls into the category of pornography. But he

embraced realism and wrote openly on women. Zahida Hina is also a member of this tribe and she highlighted the same feminine aspect in most of her fictions and made atrocities on women the subject of her fictions.

Zahida Hina is a writer and columnist who writes in a conscious and contemporary context. They lament the injustices done to women and raise awareness against the exploitative forces who want to rule the society by taking away their rights from women and locking their consciousness. According to them, the beauty and perfection of the universe is not possible without the equality of women at all levels. If we want to develop and complete this world, then we have to give full rights to women. Whether they are hereditary, genetic or social. Overall, we see that this myth is considered as one of Zahida Hina's most accomplished and complete fictions. In which topics like feminism along with contemporary consciousness, religious exploitation, ignorance and wrong customs have been brought together.

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