

Progressivism, Modernism and Urdu Literature. A Comparative View

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Abstract: The paper seeks to explore the holocaust of partition in the subcontinent after the great political divide erupting from 1946 massacre which produced writers like Bedi, Manto and Khwaja Ahmad Abbas. A modest attempt has been made to analyse the long ranging impact on the troubled psyche of the three nations, India, Pakistan and Bangladesh later with reference to three major trends of thoughts in literature. Literary movements produced by the cataclysmic event as deadly as partition of the country India and its impact on the thought process of the suffering nations.

Keywords: Holocaust, massacre, reflections, literary leitmotifs, trends.

Introduction.

Nietzsche, questioned the efficacy of God, Karl Marx was not convinced about the lop sided structure of the society at the global level and Freud went for the liberation of the human soul from the physical fires, a concern that was shared by D.H. Lawrence, Henry Miller, Sadat Hassan Manto and Ismat Chughtai. We would examine some of the major trends of thought in Progressive Urdu literature, we can also try and find later as how Western modernism affected Urdu literature and whether what is called Jadeedyat in Urdu has anything to do with the western and European modes of thoughts. Modernism in Urdu literature can easily be associated with the uprising of 1857 as the uprising itself created a group of writers such as Sir Syed Ahmad Khan, Shibli Noman and Altaf Hussain Hali. Prior to the emergence of these writers Urdu literature was generally confined to writing without a specific motive. The revolt of 1857 was something extra ordinary that led to awareness among the people that literature has traditionally been a potent medium to vent the ire and fire against the establishment of the day. The oppressed in Russia dethroned imperialism and capitalism through literature that culminated into the revolution of the 1917.

Main body.

With the publication of *Angaar*, the progressive writers Association heralded the advent of their pronounced concerns and the first four writers Sajjad Zaheer, Ahmad Ali, Mahmudur Raza and Rashid Jehan laid the foundation of a movement that produced some of the finest stories in Urdu literature. Many more joined Taraqqi Pasand Tahreek with the concern solidly anchored in the emancipation of the society and to ensure that the oppressed are raised to human dignity. Mulk Raj Anand, Premchand, Sajjad Haider Yuldrum and Sadat Hassan Manto created some serious concerns for life but the movement died down after it reached a high watermark because of its repetitive and monotonous concerns. One criticism that has generally been levelled against it is that of stagnation and it indeed stagnated with the passage of time. Tataraqipasandi's decline culminated into the emergence of Modernism though modernism imported ideas from the west and sung different tunes. A communist manifesto surrounded the progressive writers with focus on social realism but the realism was not the one that could have made it go beyond the time. Proletariat in spirit and a literature of masses was generally not appreciated by the classes.

'The time was ripe for The Progressive Movement. Fascism and the Second World War threatened the world. People were dying in Berlin. They were being butchered in Italy. Spain was being bombarded. In Asia, China and India were facing the tyranny of the colonizers. Germany declared that any writer who did not support fascism was a traitor. To secure the freedom of literature Gorky, Thomas Mann and other writers arranged an International Conference in 1935 in Paris, in which writers from all over the world participated. No Indian writer participated in it. Only Sajjad Zaheer and Raj Anand attended it. In London, they had already organized the association of progressive writers with the help of Indian students. The first manifesto of this movement was set in London. Here is an extract from the manifesto of the movement: "...we believe that the new literature of India must deal with the basic problems of our existence today _ the problems of hunger and poverty, social backwardness and political subjection." (Sadiq 191-192) The rise of the progressive movement in Urdu Literature was a significant event, a turning point in the sense that it wrote on the basic issues like hunger, poverty, social disparity and political rights. Dr. Saleem Akhtar writes.

Never before was Urdu literature proved a vehicle for some movement nor was creativity considered a tool to profess some manifesto. (Akhtar, 122)

The progressive writers were inspired and motivated by Communism as they found it much more convenient to write against the class discrimination, class consciousness with a general concern for the subalterns. Premchand took up the cudgel as he was the first one to ignite the dormant flame by his indulgence in anti colonial writing as he exposed the British infirmities, atrocities, and its dangerous motif. It all began with *Soz-e-Watan* that sent some shivers down the spine of the Britons. The British authorities burnt its copies that spoke volumes about the importance of *Soz-e-Watan*. Premchand in the first conference of the progressive movement declared.

The literature which can stand the test of the time is the one which is thought provoking, fond of freedom, artistically appealing, capable of spiritual purgation, reflective of facts of life, capable of moving, evolving and transforming the people by enlightening them and making them more aware instead of lulling them to sleep which is no better than death. (Akhter 228)

The Progressive thinkers and writers like KrishanChander, IsmatChughtai, Saadat Hassan Manto, Ahmad Nadeem Qasmi, MirzaAdeeb, Aziz Ahmad and Mumtaz Mufti lent a new fillip to the movement. The second conference of the progressive writers was held in Calcutta in 1939.

The works of writers like SajjadZaheer, Ahmad Ali and Manto unleashed a veritable tirade against the oppressors of the human class. They attacked the monolith of Manuvad, the devil of capitalism, the remains of over lordship and the claims of aristocracy. The cardinal principle of TaraqqiPasandi was to develop a literature of protest, a protest against the political masters of the time, and to manufacture dissent against the exploitative forces. It was a kind of proletariat literature akin to what Charles Dickens did through his novels like *Hard Times*, *Bleak House* and *Great Expectations*. Later on the fiction of the apartheid did exactly the same to depose the alien rulers. The progressive movement though committed to a cause had a serious limitation.

I. Writes WahabAshrafi

TaraqqiPasandi was the demand of the time and perhaps a legitimate call to usher in a new era of hope,. Most of the progressive writers were inspired by the Marxist doctrine and in doing so they went far and out. The Marxist influence obsessed them and their focus on the amelioration of the depressed lot became repetitive with the sole exception of Rajinder Singh Bedi whose diversity of experience and range of human sympathy superseded all. The Progressive movement in Urdu literature came about with a lot of ho ha and honchos but soon lost its sheen as it dissipated into sloganeering, a rehash of the Communist's political manifesto. It was repetitive, monotonous and deviant.

The history of our middle class has inevitably followed the same line that it did in England. ...Then came the disintegration of the Victorian ideal with Bennet, Wells, Shaw and finally World War I which smashed up the old ideals in one common ruin. We stood in thirties where England had stood in 1890s. (Sadiq. P. 195)

Its more than obvious from the statement quoted that Urdu Literature was way behind in terms of comparison with the west and Europe though things fell in place through translations of the works of Gorki, Chekov, Maupassant, Maugham and Sherwood Anderson. Prof GopichandNarang believes that Modernism as a movement in Urdu literature reached its peak when it witnessed decline in Europe. Modernism he maintains was against Communism. WahabAshrafi also shares the concern with GopichandNarang that Jadeediyat in Urdu came mainly through the translations of JameelJalbi and the same Modernism in the West and Europe had met its nadir by the time it flourished in Urdu literature. He believes that Jadeediyat marks a remarkable shift in the values and alienation being its essence. James Joyce, Virginia Woolf Samuel Beckett sung the identical songs that culminated into the death of soul as far as Modernism is concerned.

Progressive movement.

Rajindr Singh Bedi, Heyatullah Ansari, Hassan Askari and Golam Abbas were directly under the spell of Maupassant and Chekov. One redeeming feature of TaraqqiPasandTahreek was the spontaneous growth of short story writers as Prof.KhawjaManzoor Ahmad, Prof. M. Mujeeb, SajjadHaider, Jaleel Qidwai, Shahid Ahmad Dehelvi and Hamid Ali Khan translated the best works of English, Turkish, Russian, French and Bengali writers into Urdu. KrishanChander's *AdheGhanteKaKhuda*, *Zindagike More Par*, *KaluBhangi*, and *Mahaluxmikapul*, Bedi's *Garm Coat*, *Lajwanti*, *KokhJali*, and *ApneDukhMujheDedo*, the novel *EkChadarMaili Si* are basically sociological stories while in contrast to it Manto, IsmatChughtai and Mumtaz Mufti constitute a different brand of Urdu writers who concentrated on the psychological story. Ahmad Nadeem Qasmi is one of the major progressive writers whose *Alhamd-o-lillah*, *Savab*, *Naseeb* and others greatly influenced the social mores of the time. In the post 1936 period, the writers who were the constituents of *Halqa-e-Arbab-e-Zauq* produced a cluster of well written stories wrapped in black humour and sardonic illustrations were *UpendraNathAshq'sDachi*, *Ghulam Abbas's Anandi* and *QurutulainHaider's*, *Sitaroun Se Aage*, *Mere SanamKhane* lent a new fillip to Urdu short story. Though it was Premchand and KrishanChander who wrote powerful social and political satires that gave a coruscating portrait of the contemporary value system and the society mired in fragmentations. *Jab KhetJage*, *EkGhade Ki Sarghuzhast* and *Shikast* are perhaps the works that

illumine a dark period with a complete dalliance into the nuances of the time and so did Premchand with his Bazar-e-Husn, Ghosha-e-Afiyat, Chugan-e-Hasti, Maidan-e-Amal and Godan are splendid not for the bare realism but also for the sustained illustrations of the diverse social themes and political references that were both scintillating and scathing in their attack against the over lordship and capitalism, the two devils of the oppressed society.

Modern Urdu literature covers the time from the last quarter of the 19th century to the present day and can be divided into two periods: the period of the Aligarh movement initiated by Sir Syed Ahmad Khan and the period influenced by Sir Mohammad Eqbal followed by the progressive movement and movements of Halqa-e-Arbab-Zouq, modernism and post Modernism. Sir Syed Ahmad Khan was the first one to acknowledge the need to be enlightened intellectually and politically particularly for the Muslims of India and he inaugurated the modern spirit in Urdu Poetry. Hali's work include Diwan-e-Hali, Madd-o-Jazr-e-Islam, or Musaddas-e-Hali, Shakwa-e-Hind, ,Munajat-e-Bewa,andChup Ki Dad. It was Hali who created the tradition of biographies in Urdu literature as his Heyat-e-Sadi and Hayat-e Jawed introduced a critical approach to the writing of biographies. He was the harbinger of modern literary Urdu Criticism. His Muqaddama-e-sher-o-Shairi is the touchstone of Urdu criticism. Musaddas-e-Hali stressed the importance of nationalism. ShibliNomani addressed the political concerns using history as an important domain of study rooted into research especially Islamic. He also produced important works like SwanihUmri, Maulana Rumi, IlmuKalam, Muvazina-e-Anis-o-Dabeer and Sher-ul-Ajam. Another important writer of the modern period was Mohammad Hussain Azad as modern poetry in Urdu owed its origin to him. Ab-e- Hayat, Darbar-e-Akbari and Nazm-e-Azad are some of the significant contributions towards modernist literature. Akbar Hussain Akbar Allahabadi, Khushi Mohammad Nazir, Mohammad Eqbal , Mohammad Ali Jauhar and HasratMohani further extended the boundaries of modernism. The other phase of modernism in Urdu literature was led by the likes of FaniBadauni, Shad Azimabaadi, YaganaChangezi, AsgharGondavi , JigarMoradabadi, Akhtar Shirani, Miraji, Faiz Ahmad Faiz,N.M. Rashid, AkhtarulIman, Ali Sardar Jafri, MakhdoomMounuddin, KaifiAzmi, JaanNisar Akhtar, SahirLudhianvi, MajroohSultanpuri, AsrarulHaqMajaz, Nasir Kazmi and Ibn-eInsha.

A new generation of poets came about with KhaleelurRehmanAzmi leading the modernist spirit in 20th century ably supported by Himmat Ali Shair, BalrajKomal, AmeerqHanfi, Kumar Pashi, MakhmoorSaidi, Mazhar Imam, MoghniTabassum, BaniMuneerNeyazi, SulemanAreeb, Aziz Qaisi, SaqiFaruqui, IftekharArif, Saleem Ahmad, QaziSaleem, Shafiq Fatima Shera, Bashar Nawaz, Akbar Hyderabad, Waheed Akhtar, ShaazTamkanat, Zubair Rizvi, MuztarMajaz, KishwarNahid , Zahida Zaidi, SiddiquaShabnam, QuasimKhursheed, Sultan Akhtar, Khursheed Akbar and Qaus Siddiqui. These poets identified the major issues that grappled the modern period and much like the western poets they lamented though not with the same ferocity but the existential dilemma is duly reflected in their art, the anguish emanating from an absurd sense of existence did permeate their artistic milieu. Sultan Akhtar writes not only the despair of the age but also the serious contradictions involved in the drama of existence. QuasimKhursheed shares the modern dilemma as much the other poets like Khursheed Akbar who too traces the all pervasive element of alienation. But the poet directly under the influence of T.S. Eliot is N.M. Rashid who shares the holistic perception of both tradition and experiment. Rashid is one Modern Urdu poet who writes in free verse and makes some identical experiments in poetry as T.S. Eliot did by blending the French and American connections in English poetry. N.M. Rashid refers to the contemporary violence, the utter homelessness of the modern soul seeking recluse from the threats of seemingly ludicrous life.

II. Observes M.A. R Habib

The major change in the form of Urdu poetry came with Rashid and Miraji. Many Urdu critics have labelled Rashid as a rebel of Urdu Poetry. That this change in form was an index of deeper changes in man's psyche was suggested by KhaleelurRehmanAzmi in his article Rashid KaZehniIrtiq. There is no doubt that from Hali and Azad to Iqbal, and from Iqbal through Josh , Hafiz etc, the Urdu poem has been changing slowly , but the growth of these changes remained within the confines of the verse writing of our established traditions. (T.S. Eliot and Modernism in Urdu poetry, p.64. 1978)

Rashid's InsanaurKhudai represents a rupture in terms of the concepts and technique but the time itself was representative of the ideas that were basically disturbing as T.S. Eliot in The Love Song of J. AlferedPrufrock and Wasteland writes the obituary of the British culture which was not taken very kindly by the readers of the west but eventually the western fears were allayed and in retrospect it had both the rebel temper and the lamentations on the death of a civilized society. N.M. Rashid has the same temper but the eastern values are not the same his, insinuations and provocations are the same. Though T.S. Eliot drew on Dante, the Metaphysical poets, Lafourge, Baudlaire and a number of philosophers for his poetic vision was profoundly eclectic. Modernism is continuity and not separation between subject and object, the self and the world, it probes the dimensions of reality, and does not find it fixed. N.M. Rashid has the same continuation and he is akin to Eliot's eclecticism. Modernism or Jadeediyat is not radically different from the west and Europe because

here we find subdued undercurrents of despair or angst or ire or melancholy. May be such a different perspective of modernism in Urdu literature is largely because of the cultural gap between the east and the west. There is no such evidence to suggest any Prufrock or Wasteland or Second Coming except a handful of flashes of life in disarray.

III. Remarks Prof. GopichandNarang

The Progressive and modernist movements were the two most outstanding events in literary theory in 20th century India. Modernism emerged as a reaction against the progressive movement on the country's literary landscape. Its main opposition was to propaganda, and the given party line, not to the essence of Marxism. But In Urdu, modernism opposed every political thought, ideology and social commitment.

Now let us have a look at the Western Modernism, as the discussion has been going on for quite some time and the debate rages further to draw a line of demarcation whether modernism itself can be construed as the genesis for post modernism or whether post modernism represents a complete rupture from modernism. Questions are there but it's not that they are answered to the satisfaction of all. The western literature has always taken the lead in the enunciation of literary theories, in the advertisement of the critical postulates and the development of ideological positions and the rest of the world follow it like sermons from the saints. Whether it was Horace or Longinus, or Plato or Aristotle, the critical theories accrued from the western and the Greek academies and the literary movements were determined in the light of whatever was said by these philosophers. France has been another influence or a centre of all fatal attraction in terms of inspirational stances on matters of literary criticism. But to stay focused on finding an acceptable definition of post modernism and to suggest in categorical terms the exact death of modernism and the exact beginning of post modernism in Western and Urdu literature will not be easy. Modernism as we all understand is a very disturbing term as in the first half of the 19th century the western writers turned to define or set a benchmark for the beginning of a new critical tradition that involved writers like Mathew Arnold who was not satisfied with the function of criticism and went on to evolve his own theory of literary criticism. The point being stressed here is to find a context either for the beginning of modernism or post modernism. Mathew Arnold is the model, is the rebel, is the haughty engineer of the terms like touchstone, exaltations, imitations of the highest order but somewhere the term modernism was growing simultaneously. The west indeed takes the initiative to introduce literary theories, dogmas, dicta and the variety of forms,isms and tions but is it the west alone doing it or if it does it alone then how the likes of T. S. Eliot, F.R. Leavis, I.A Richards, Cleanth Brooke, Emerson, Allen Tate, Frank Kermode, Lionel Trilling, A.C. Ward, Wilson Knight, Satre, Kafka, Heidegger, Albert Camus, Rimbaud, Baudelaire, Mallarme, Foucault, Barthes, Lacan, Lucas, Derrida, Roman Jakobson, Victor schklovsky and Boris Tomascevsy have been quoted so frequently in the world of literature? Part of my concern here is to trace the impact of modernism on Urdu literature and to the extent the postulates of both the theories have affected or penetrated the psyche of the contemporary Urdu critics.

Western references

First let us briefly examine the chief components of modernism and the growth of a literary tendency in the first half of the 19th century as we have seen the kind of response it elicited from Urdu writers as how quick or late they were in their response to the western tendencies including post modernism. Modernism in the west emerged as a reaction to the Romantics who revelled in personal glory and ignored the claims of society to usher in an era of subjectivism. One of the serious limitations of Romantics was the irksome eruption of subjectivism and the idealization of the self at the expense of the society. There was no inherent pain in the representation of the self and their poetry at best exemplified the grace of a humble existence being completely oblivious of the societal complications and given their extreme obsession with the self led to a sense of misplaced exuberance. William Wordsworth being utterly simple in the selection of poetic idiom almost renounced life and took to sheer austerity that blinds him of the contemporary social and political milieu as he sang hymns in complete isolation from the complexities of existence. Coleridge though not as indifferent to the demands of time since he was entirely magical and supernatural but touched upon some issues that correspond to the challenges of being. Shelley was even more unconcerned about the life lived under the shadows of the so called utopia. His Defence of Poetry, Prometheus Unbound, To the Skylark and Ode to the west wind to an extent touch upon the currents of life but still there are no contemporaneity and remain a document of artistic brilliance. Keats though is a brilliant manifestation of the poet, the aesthetic man, the advocate of all that was glorious in life but nature still haunted him aesthetically. Together the Romantics developed a tradition of eulogy of nature but failed to reflect on life as a force to reckon with. T. S.Eliot and T.E. Hulme in a unified voice ridiculed the tradition of the Romantic Poetry. T. E. Hulme writes to vent his ire against the Romantics

A romantic poem is not a poem unless it is moaning or whining about something or the other. The statement itself is reflective of a genuine concern for the Romantic poets who were in a disconnect state from the life of their own time. Modernism as I said largely was a common concern since the Victorians almost rehashed the

Romantic melodrama. It is generally agreed that the precursors of Modernism were Nietzsche, Freud and Karl Marx. Modern literature is seriously afflicted by a strong sense of alienation and this alienation is at the root of all vices existing in the 20th century. Modern literature is a literature of silence, discontent, despair and the angst reflected in diverse forms. The focus of thought remains confined to the expression of an extremely dangerous situation that seems to rest on explosives.

Another serious dimension of the same problem is a sense of existential ire emanating from a confused existence. 20th century was largely dominated by a sense of chaos, fragmentations, lack of convictions and the unrest within a modern soul that constituted the recipe for modern literature. The dramatists such as Henrik Ibsen, Strindberg, Brecht, T.S. Eliot, G. B. Shaw, Chekov, Samuel Beckett and Galsworthy wrote not on what was ailing the age rather how the modern society was affected by the ailments that no writer could escape. All sing in tandem to highlight, the ire and fire, the dilemma and disgust, the vice and virtue if any to write the obituary of the 20th century sick society. Modern age makes no bones about being in the grip of inconsolable tears dripping from sullen eyes. The following features can be examined to further stress the modernist trends of thoughts.

Complexity Of Human Relationship.

20th century remains mired in chaotic representations of the broken life which T.S. Eliot calls ‘ A heap of broken images’. It was a society that failed to draw a line between what was the right call to the staggering voices and the failing sense of being.

Crisis of Faith.

Modern literature inclusive of all forms deals with the singularity of theme. What held them back was the troubled thought that culture and society are not in the right frame and a modern man was like a patient etherized upon a table’. Crisis of faith was at the root of all troubles. T. S. Eliot, G. B. Shaw, Galsworthy, Strindberg and Brecht all shared the impulses to write the obituary of a crumbling civilization.

Contradictions in Beliefs

In the dramas of 20th century, we find sustained references of the conflicting beliefs, the diverse forms of faith, the inability of the centre to hold together the diverse streams of thoughts and the melancholic indispositions that generally characterize the spirit of the time.

Moral Bankruptcy.

All writers agreed on one common point that modern drama only extends the broken thoughts of a bruised consciousness and the modern man conducts himself to his own doom.

Silence of Speech.

20th century drama is generally and widely believed to be a literature of silence. This concept of being silent does not mean the literal silence; rather it symbolically represents the silence of the soul that was best examined by the theatre of the absurd.

Existential Threat.

Existential threat is a sense of acknowledgment of the very life that has come down to the level of being a burden on the human conscience. Existentialism seeks to establish the idea of human freedom and to break free from the shackles of limitations imposed by a civilized society. The existential ire or angst emanates from a sense of rejection and absurdity. Absurdity is the touchstone of modern literature. T. S. Eliot with the absurdist only press the message home that life is all about nothingness.

At the root of the modern literature, there is a thinker who not only understands the mores of the time but also reflects a comprehensive evaluation of the 20th century mode of existence. T. S. Eliot discussed the seemingly theatre of the absurd the 20th century had dwindled to. The sensibility of the modern literature was mired in fragmentations; the broken psyche of a broken life, the absurdity of the human duplicity, the cultural decadence, the moral fallibility where life was fixed in a formulated phrase constitutes the backdrop of his art. 20th century is a document of crisis, consolations and the destitutions and the absence of the life governing forces. It sets out to capture the sense of boredom and horror permeating the modern life like a house of glass and a den of all muddles.

In the portrait of the contemporary dilemma, T.S. Eliot lashes out at the intellectual limitations of a hollow more than a sophisticated society. Whether it is poetry or drama it has the same disturbing milieu, the same desire to expose the supposed richness and the dryness of the life itself. The emergence of T.S. Eliot as a dramatist is not to be construed as the emergence of the dramatic brilliance witnessed by the practitioners of this

art; rather it is yet another desperate measure to revisit dramatic history. Drama with T.S. Eliot did not scale the boundaries it saw earlier on though the attempts by Shaw and Galsworthy to revive the lost glory of the dramatic art remained a possibility only.

T.S. Eliot does not find the same flair, imaginative brilliance, the eye for dramatic distinction to make it look a tradition worthy of some attention. His dramas do not create the impact his poetry creates, it does not have the same class of elegance. His plays are extensions of the concerns expressed in poetry like the *Wasteland*, *The Love Song of J. Alfred Prufrock* and *the Hollow men*. *Murder in the cathedral*, *Family Reunion* and *The Confidential Clerk* do not rise to dramatic heights, do not rise to artistic levels, do not create the artistic distinction or do they represent any radical rupture in terms of ideological quest? To call him an exponent of the dramatic art will be misleading and to find the dramatic art will be like developing a taste for the raw.

Despite all limitations of the dramatic art, the powerful illustrations of the 20th century life remains as profound and moving as he does in poetry. We may call him a great minor dramatist and a major historical influence to borrow an expression from David Daiches.

All his plays are representations of the wide ranging experiences, the range of human sympathy, the said and the unsaid, suggested and recommended, the exploration of seen and the unseen. We find that, Shaw does manage to retrieve some of the lost dramatic grounds. In a way he is both a commentator of the existing values and a historian of the time. His plays are careful deliberations on the very laboratory of human thoughts. Shaw remains as one of the finest jewels in the ambit of English literature. His plays like *Candida*, *Saint Joan*, *Arms and the Man*, *Man and Superman* leave legacies of dramatic evidence that can only transcend the time and suggest that he is one of the few forces involved in the interpretation of modern literature. We have seen the two exponents of modernism as how in their own ways they wrote the obituary of the time they lived in and how the alienation gripped the whole gamut of modern imagination. Another dimension of modernism is absurdity that was best illustrated by Samuel Beckett and we can further the cause of modernism by an examination of Samuel Beckett's *led Theatre of the Absurd*. *Waiting for Godot* is a play of unresolved dilemmas and paradoxes written at a time when the 20th century was up against an existential ire and the conditions were entirely depressing since the age was combating the contradictions that basically emanated from a seemingly hollow sense of values. The writers were busy writing the obituary of the time as they did not find anything that could have redeemed the invisible ailment. The Modern dramatists also joined and shared the impulses permeating the whole gamut of modern literature. The dramatists such as T.S. Eliot, Henry Ibsen, G.B. Shaw, John Galsworthy, Bertolt Brecht, Strindberg and Samuel Beckett were left confused, petrified or pondered too much to identify the melancholic tendencies that grappled the imagination of all in the same measure.

Samuel Beckett's *waiting for Godot* is a masterly and illuminating statement of the very essence of the chaotic time, the soul in shreds, and the life into pieces by portraying situations that were vague, ambiguous and lacked a definite sense of direction. As the play is called *Waiting for Godot*, there are two things which are basically important in the context of the time the drama was written.

The murky sense of existence, the faithlessness, the angst of a humbled society operating on a bundle of myths desperately exploring the possibility of meaning, to find a sense of direction, to steer the rudderless boat to the safer waters but the play boils down to expressions of serious dilemmas and paradoxes.

Conclusion.

Waiting for Godot inspires not the exuberant, vibrant world but a world plagued by invisible chaos, the fragmentation and the confusion that had crept up as a fall out of the macabre industrialized action, the blatant material pursuits and the sheer absence of austerity in a world dominated by avarice and affectations. At the ideological level the play reveals the homelessness of the human soul and the absolute despair that had been integral to the modern existence.

We have traversed quite a distance having seen earlier the progressive writers propagandist literature, the beat of the drums about the espousal of the angst against a repressive social order and the impending sense of crisis picked up by the Modernists whose call was perhaps more appalling than the progressive writers in terms of writing a life that was like a patient etherized upon the table. The movement from Marxism to Progressivism to Modernism have been, I am sanguine constructive as we have examined some of the important postulates of the three different trends in Urdu literature against the backdrop of West and Europe. It is important however to say that Urdu literature really came off age with the emergence of Modernism that dates back to the last quarter of the 19th century. The Western modernism started long back and it dissipated into some other forms of expressions like post Modernism or post post Modernism but Urdu literature took its own time in appreciating the global literary tendencies though Jameel Jalbi did a wonderful job by translating the works of the Western and European ideologies and the major philosophical strands. Still the contention remains whether we can identify works in Urdu fiction with existential undercurrents or poetry that reflects the anger of the time based on what we have gone into while deconstructing the literary movements. I would look for some

writings which can trace such impact in categorical terms. The critics in Urdu literature are more zealous to impose theories without being able to define the actual motif of such critical discourses.

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