

A PSYCHOANALYTICAL STUDY OF MUSARRAT KALANCHVI'S SHORT STORIES

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Abstract

Musarrat Kalanchvi, a significant figure in Saraiki fiction literature, has contributed immensely through her storytelling, addressing themes of gender, class struggle, and societal dynamics. Her collections of short stories, Uchi Dharti, Jhika Asmaan, Dukhan Kanhan Diyaan Waliyan and Thal Maro Da Pinda, vividly portray the hardships and sufferings of women and men alike, revealing the complex interplay of social, cultural, and economic inequalities. Kalanchvi's work offers a critique of both her indigenous feudal society and Western cultural influences, while remaining deeply rooted in Saraiki heritage. Her stories emphasize the essence of humanity, advocating for empathy, justice, and the welfare of others, making her voice both artistically profound and socially relevant. Through her nuanced exploration of the human condition, Kalanchvi challenges readers to reflect on the societal structures that perpetuate inequality and the potential for a more humane future.

Key Words: Psychoanalytical Study, Gender, Class Struggle, Musarrat Kalanchvi, Short Story, Saraiki Literature

Introduction:

Dilshad Kalanchvi Sahib is not in need of any introduction in the intellectual and literary tradition of Saraiki. In 1959, Musarrat Kalanchvi Sahiba was born in his household. Musarrat Kalanchvi inherited her love for the Saraiki language. After completing her Master's degree, she joined higher education as a lecturer, with her first posting in Hasilpur. Later, Musarrat Kalanchvi married journalist Aslam Malik Sahib, and after marriage, she was transferred to Lahore. So far, Musarrat Kalanchvi has published three collections of short stories: "Uchi Dharti, Jhika Asmaan" in 1976, "Dukhan Kanhan Diyaan Waliyan" in 1986, and "Thal Maro Da Penda" in 2006.

Uchi Dharti, Jhika Asmaan

Fiction has been printed in Saraiki for a long time. These fictions have been published in various magazines. Until now, a purely fictional collection was not published in the books brought forward. However, Musarrat Kalanchvi's *Uchi Dharti, Jhika Asmaan* emerged as a dedicated anthology solely comprising short stories. The title itself evokes the contrasting imagery of sky and earth, reflecting perceptions related to the roles and identities of men and women. Through this collection, Musarrat Kalanchvi vividly explores the challenges faced by women, presenting them with depth and nuance. Beyond gender issues, these stories also address the tensions between social classes, highlighting the disparities between the wealthy and the poor. Musarrat Kalanchvi highlights the psychology of men and women in these stories. She is a woman herself. Therefore, she understands the psychology of a woman in a better way. The interplay of class struggles is a recurring theme that resonates throughout the narratives in *"Uchi Dharti, Jhika Asmaan"*.

"Awtrak" is the story of Adil and Zahra. Zahra is unable to give Adil the joy of having children. The daily quarrels, taunts and scorns take a toll on Zahra's psychological health, leaving her ill. Adil's mother constantly insists that he marry again. Zahra's illness was actually the psychological stress of daily worries. Zahra is sick with this psychological pressure, while her husband is suffering from greed. However, Adil belongs to a poor family, and the lack of wealth does not allow him to consider a second marriage.

"عادل کو احساس تھیا جو دنیا دی ہر خوشی پیسے نال مل سگدی ہے۔ ایہ توڑیں جو انسان وی وکدن تے انسان دے دل وی وکدن! پیسے مل سگدن، ڈال دے بیمے دے پیسے، بیمے دے خیال نے اوندے دل وچ ہک گندا خیال ڈٹا جو او اپنی ڈال کون مار سٹے تے بیمہ دا پیسہ وصول کرے۔" (1)
Adil realized that every joy in the world could be bought with money. He came to understand that not only people but even their hearts can be sold. Money could be acquired; the insurance payout for his wife. This thought planted a wicked idea in his mind: to kill his wife and claim the insurance money. (1)

Adil, distressed by poverty, decided to poison his wife. He wanted to get rid of her because she couldn't bear children. The lure of wealth clouded his mind and vision, driving him to attempt poisoning her for money.

"زہرا دوا دی خوراک کھا گھنیں ہا..."
"میں کتی دفعہ آکھے میڈے اُتے دوائیاں کوئی اثر نیں پیاں کریندیاں... تُساں میڈے دوا دارو تے پیسے چٹ نہ کرو... زہرا ایں دوائی دی وڈی خاصیت ہے جو ایہ ہر مرض دا خاتمہ کر ڈیندی ہے۔ ایہ کھاسیں تان کوی بیماری نہ راہسی" (2)

"Zahra had taken the medicine..."

"I have told you so many times that medicines don't have any effect on me... Don't waste your money on my treatment... Zahra, this medicine is special—it cures every illness. If you take it, no disease will remain!" (2)

The story highlights the struggles of poverty and the challenges arising from a lack of money, along with the greatness of women's sacrifices and love. It also emphasizes that the oppression of women isn't always inflicted by men alone; women can also play a part in it. Adil's mother and sister encourage him throughout this process, pushing him toward committing the sin. However, Zahra's compassion and love prevent him from poisoning her. The story effectively portrays both the betrayal faced by women and the difficulties caused by poverty.

"میں بیمار سہی کمزور سہی پر اے میڈی بد قسمتی ہوسی جو میں تہاڈی بیماری وچ تہاڈے کول نہ بہہ سگاں!"

عادل دے دماغ کون ہک بیا دھکا لگا۔ منہ تے ہک بئی چاٹ پئی۔ اُون وبل تے آکھیا: زہرا! توں اپنی صحت دا خیال کر!، میکوں اپنی صحت کنوں زیادہ تیڈی صحت پیاری ہے۔ تُساں میڈی دوا چاکھاؤ! تُساں آبدو ایہ ہر بیماری کیتے ہے ہک دفعہ تُساں ٹھیک تھی ونجو میڈی خیر ہے! (3)
"I may be ill and weak, but it will be my misfortune if I can't sit by your side in your sickness!"

"Adil's brain got a strong shock. He felt as if someone had slapped him on the face. He gets worried and asks Zahra that you should take care of your health, I care for your health more than my own. Zahra tells him that you should eat my medicine as you said that it is a cure for every disease. Once you get well, I'll be fine." (3)

"Uchi Dharti, Jhika Asmaan" is the foundational central point of the entire collection of stories. The term "Dharti" is feminine while "Asmaan" is masculine. Despite their apparent differences, the feminine term embodies qualities of elevation, sacrifice, love, and altruism. In this story, Musarrat Kalanchvi discusses class struggles and highlights the conflict between men and women and also describe their psychological condition. Qasim, who comes from a

wealthy background, cannot marry Maryam due to her lower social status, despite his love for her. He cannot go against his family and his parents' wealth.

"مریم! ... او غریب چھوکی... جیہڑی میڈی پہلی آرزو ہئی، میں اونکوں اپنے دل دی سیج تے بہلاتے پروان چڑھایا۔ پر میڈے پیو دی دولت دیاں کندھاں اوندے تے میڈا آدھ وچ اسر آیاں تے ول میں اوکوں نہ ڈیکھ سگیم نہ مل سگیم۔" (4)

"Maryam! ... that poor girl... she was my first desire, I raised her on the lap of my heart. But the burden of my father's wealth has put pressure on me, and I could neither see her nor marry her." (4)

Qasim ends up marrying Asma. During his illness, he passes away, leaving behind a small child who needs maternal care. Qasim hands over his one-day-old baby to his sister to take care of her, but her sister returns her after only a day, saying that she cannot take care of her any longer.

"بھرا! میں تیکوں مایوس تاں نہیں کرن چاہندی پر میڈی وی مجبوری ہے۔ ہن ڈیکھ ناں میڈا اپنا نکا جیہاں پتر ہے جیکوں خود وی کھیر دی لوڑ ہے تے تیڈی نکي۔" (5)

"Brother! I don't want to disappoint you, but I am compelled to. Look at my little son, who also needs care and so does your daughter." (5)

Qasim's servant mentions Maryam. Hearing her name causes Qasim to reflect. The love for his daughter compels him to remember the wealth he couldn't surpass. He didn't marry Maryam due to her poverty.

"اونکوں سوچاں دے سمندر وچ بڈا ڈیکھ تے نوکرائی چلی گئی۔ میں اپنی دولت دی ماڑی تونہم تے اوں دھرتی تے ونج کھڑساں جتھاں غریب مریم دی جھگی ہے۔ دولت دے ڈھیر جنہاں تے چڑھ میڈے ماء پیو تلے ڈیہدے ہن تاں انہاں کوں مریم دا وجود بہوں چھوٹا بہوں حقیر نظر آندا ہا۔" (6)

"Seeing him lost in thoughts, the maid goes back. He was thinking that I will come down from the palace of my wealth and go to the earth. Where is the hut of poor 'Maryam'. When my parents, sitting on top of the pile of wealth, looked down at Maryam, they saw Maryam's existence as very small and contemptible." (6)

Maryam and her mother are the servants in Adil's house. This social stratification prevents Adil from marrying Maryam. Today he feels compelled to visit her home to secure his daughter's future. When Qasim visits Maryam's house, she expresses her social standing and worth:

"میاں سنیں! ... میڈا تاں گھر وی ایں قابل کائینی جو میں تہاکوں اندر بہلا سگاں۔ ایہ انہاں سلہاں دا بنڑیا گھر ہے۔ جیہڑی گندی موری دیاں بوندن اتھاں چیکڑ دی بو ہے۔ میاں سنیں! تہاں اپنے محل دا رستہ بھل تے کتھاں آ گئے وے؟"

"میاں سنیں! نہ غریب دی مامتا وچ خوشبو ہوندی ہے تے نہ اوندی محبت وچ... تہاں امیر لوک! چاہو تاں غرض پچھوں ایکوں خوشبو سٹو چاہو تاں مطلب نکل ونجن تے بدبو آکھو تے نک تے رومال رکھ گھنو تے اپنیاں اچیاں ماڑیاں دو چلے ونجو" (7)

"My dear sir! ... my home is not worthy enough for me to entertain you inside. This is a hut made of those rags, and it smells like the dirty gutters. Sir! How did you forget the way to your palace and end up here?"

"Sir! There is no fragrance in a poor mother's love, nor in her affection... You rich people! If you want, you can extract a scent from a purpose, but it will bring out the stench, so cover your nose and walk towards your palace." (7)

Despite her family's opposition, Maryam embraces Qasim's daughter with love, showering her with maternal affection. A month later, Qasim returns to Maryam's house, offering her compensation in cash. Qasim tries to quantify humanity with money:

"تنخواہ... ! ، مریم چیک پٹی... واپس گھن ونجوں... اپنی دہی کوں... میں ٹومی دی صرف ماء رہوں چاہندی ہم... ٹساں میکوں دائی چا بنائے" (8)

"Maryam screamed after hearing the salary. Take it back. I wanted to be your daughter's only mother, whereas you want to make me a midwife." (8)

Dukhan Kannan Diyan Waliyan

In this collection of stories, Musarrat Kalanchvi focuses on the pains, sorrows, and hardships of the people who are caught in the struggles of daily life. While she highlights the suffering of women, she also addresses the anguish of men. In this society, issues affect everyone, regardless of gender. The story *Penthaliwan Sal* serves as an example. Musarrat strives to portray the essence of humanity, emphasizing that a human being is God's vicegerent, with the pinnacle of humanity being the welfare of others. She aims to depict a human who does not believe in oppression, cruelty, or violence; a human who does not shed the blood of brothers; a human from whom nature remains protected; and a human who safeguards not only humanity but also everything created by God. This essence of humanity is illustrated in the story *Insaan Da Nishaan*. Musarrat keenly observes her cultural heritage and critiques Western culture as well. Her analysis of the feudal society of her culture is found in the story *Naqab De Odhur*. In all these stories, the class contradictions demand expression and acknowledgment of their existence.

Allah created humans to be His vicegerents on Earth, granting them intelligence and making them the finest among all creations. Humans are born free in this world; however, this notion of freedom is often determined by society. The class into which one is born decides one's fate. A person born into a poor family is hardly free; instead, they become entangled in the struggles of life from the very beginning. It is said that the social status of every human being is predetermined, and they enter the world acknowledging their position. Many strive to improve their social standing throughout their lives, hoping that their future generations do not suffer the same hardships. This struggle is intertwined with class conflict, which is also the theme of the story *Ghulam Da Ghulam*. Some individuals are born with a silver spoon in their mouths, while others come into this world marked by slavery. Zahid, the protagonist of this story, embodies the very essence of slavery:

"اؤکوں ڈاڈھا ڈر وی لگدا ہا پولیس اونکوں غریباں دا تیل کڈھ تے صاحب دی مالش کریندا نہ پکڑ گھنے۔ پہلے زاہد سائیکل ڈرائیور ہئی، آج او مالش تے پالشی وی زاہد دا سائیکل رکشہ ڈرائیوری توں ایں دفتر دا سیکرٹری بنن دا سفر گجھ زیادہ لمبا نہ ہا۔ سفر تاں بیوہ ماء دے ہتھاں دا لمبا ہا جیہڑے سارے ڈینہہ سلائی مشین دی ہتھی چلیندے رہندے ہن۔" (9)

"He was also very afraid that the police would catch him while he was extracting oil from the poor and massaging his boss. Zahid was a rickshaw driver before; today, he was on a journey from rickshaw driver to secretary of this office. This journey was not very long. The journey was made long by the hands of his widowed mother who used to operate the sewing machine all day long." (9)

Zahid is a rickshaw driver. The concept of slavery is ancient. In the past, kings, nobles, landlords, and princes used to travel on their thrones carried by slaves. In modern times, this idea takes the form of rickshaws in the Saraiki region. Zahid works as a rickshaw driver, and a wealthy man from an office makes him his secretary. In this office, people are exploited, forced to sign false documents, and if anyone refuses, they are falsely accused and beaten. Zahid is also compelled to fabricate false cases against the head clerk. He struggles with his conscience, which does not allow him to act immorally, yet the master commands him:

"یاد کر توں کھوتا ہاویں، سائیکل رکشے دے اگوں جُتا ہویا کھوتا، لوکاں کوں لڈیندا ہاویں... غلام ہاویں... توں غلام" (10)

"Remember, you are a donkey, tied to the front of the rickshaw, dragging people... you are a slave... you are a slave..." (10)

Zahid finds labor under slavery acceptable but resigns after seeing the head clerk in jail. His conscience cannot bear the thought of supporting oppression against the lower class. He realizes that mere verbal freedom is not enough, as every human is somehow shackled in slavery:

"مسٹر حمید الدین! ... مسٹر فہیم دے آنڈر ... مسٹر وسیم خان ، مسٹر حمید الدین دے آنڈر ... آنڈر ... آنڈر! ہر بندے تے بندہ سوار ہے۔ ہر بندہ ٹوجھے دے تلے ہے ... ول وی سب آزاد ہن۔ عزت دار ہن، کلچر ڈہن؟" (11)

"Mr. Hamiduddin! ... under Mr. Fahim ... Mr. Waseem Khan, under Mr. Hamiduddin ... under ... under ... huh! Every person is riding on another. Everyone is under someone else ... yet everyone claims to be free. Are they honorable? Are they cultured?!" (11)

In *Niqab De Oodhar*, the storyteller attempts to examine Eastern and Western cultures. Through the character of "Rita," she highlights the flaws within our feudal society. She unveils the hypocrisy of the feudal system, where the rules of life are different for the rich and the poor. There is no respect for the dignity of the poor when everything is viewed through the lens of wealth. The walls of Wahab's house are high, and special arrangements for privacy are in place because it is the home of a landlord. Rita compares this veil of secrecy to the lives of the poor:

"انہاں گھراں دیاں کندھیاں جھکیاں ہن۔ ڈاچی تے لٹی ہوئی ریٹا نے ڈٹھا، نکیاں نکیاں حویلیاں وچ جٹیاں گوہے بیٹھیاں تھپیندیاں ہن۔ کوئی بوہاری پئی مریندی اے تے کوئی پوچا بیٹھی ڈیندی اے۔ اے سارے مزارعے ہن۔ انہاں دے مرد ساڈیاں زمیناں تے کماندن اتے عورتاں اسڈے گھراں دے کم کریندیاں ہن۔ "سارہ! ایہ عزت دار لوک کائے نہیں.....؟ " "کیوں نی باجی!؟ " "سارے شریف لوک بن ول ٹساں انہاں کوں کندھیاں کیوں نی پوا ڈیندے؟ " "ایہ تاں کمین تھئے نا باجی" (12)

"The walls of those houses were low. Rita, riding on the camel, saw women sitting in small courtyards, some grinding flour and others sitting to clean. All of them were tenants. Their men worked our fields, and their women did the chores in our homes."

Sara! ... Are these not respectable people?"

"Why not, sister..."

"They are all decent people, so why don't you support them to build a wall around their houses"

"These are just the peasants, dear sister" (12)

A study of the psychology of the characters in this fiction shows how rich people think about the poor and the underprivileged. This fiction also highlights the psychology of western and eastern girls and how they see life. Are we not a victim of social decline under the veil of civilization?

Thal Maro Da Painda

Musrat Kalanchavi's stories focus significantly on the theme of femininity and the psychology of women. She examines the hidden layers of psychological experiences, portraying characters like *Nindrah*, *the unwanted*, *the incomplete man*, and *the goods that are for sale*, each representing unique narratives relevant to her themes. While she addresses the plight of women, she also reflects on the societal dynamics fueled by wealth in these narratives. In the story *Muthaj*, the disparity between the rich and the poor is evident, and this difference is explored through the lens of class, particularly concerning women.

The psychology of men and the ties to lower classes is also emphasized. Musrat engages with various themes; sometimes she portrays a mother in distress, at other times a poor maid, or a woman trapped in the guise of wealth. There are instances where she captures a wife stifling her desires for the love of her husband. All these themes are linked to women, but they also richly express the class dynamics, which Musrat vividly portrays in her stories. Humans are the ones who get caught up in the whirlwind. These whirlwinds are in sync with the Earth's rapid rotation. The Earth dances with love for its sun. Humans are not the creatures of this planet; when they were expelled from their planet, they came to Earth. Their dwelling became the foundation of the land. They nurtured a society. With the growth of this society, humanity also advanced rapidly. This rapid pace overwhelmed those humans who could not keep up with these fast changes, leaving them caught in the whirlwind. The dreams and desires of humanity hindered their steps. The burden of these desires became so great that they stumbled on the earth. This narrative of humanity is the theme of Masrat Kalanjvi's story *Bhanwali*.

Amir Ali is the son of a respectable family. He abruptly moved from rural life to the city, and many changes occurred in his life. His connection is with the lower class of the city. He lives in a privileged area where only the poor reside. The neighborhood is in a dire state. He was a student, so his condition wasn't very good even during his studies, but it improved after he got a job.

"امیر علی کیوں بھل سگدا ہا جو او شہر دے کمترین علاقے وچ کمترین لوکاں نال ترئے سو مکان دے کرائے تے رابندے۔ اونکوں یاد ہئی ہر مہینے ابا اونکوں سو روپے بھجیندا ہا۔ ایندے نال اوندا کاپیاں دا خرچہ وی پورا نہ تھیندا پاپر ول وی امیر علی بازار دا پھیرا لیندا ہا۔ ہک ہک شے دا مل پچھدا تے خالی ہتھ ہوسٹل ول آندا ہا۔" (13)

"How could Amir Ali forget that he lived in the city's lowest area, renting a house with the least privileged people? He remembered that every month, his father sent him a hundred rupees. With this, he couldn't even cover his notebook expenses, so Amir Ali would wander the market, asking the price of every item and returning to the hostel empty-handed." (13)

During his student days, he had a progressive mindset. He and his peers held speeches against the capitalist system every hour. These youths despised this system that led to the division of humans based on wealth. Sofia was his classmate. She also shared his thoughts on this matter. She too was disgusted with this system of wealth. Amir Ali liked her for these views and wanted to marry her. Amir Ali's progressive thinking and speeches express the class struggle vividly:

"اوں کوں سرمایہ داراں، جاگیرداراں تے وڈیریاں کنوں نفرت جہی محسوس تھئی۔ دولت اوندے کیتے اہم شے نہ رہ گئی، ہر بندے دی بنیادی ضرورت پوری تھیون ضروری ہئی۔ اونکوں پتہ لگیا باری تے مزدور دی عظمت کیا ہے۔" (14)

"He felt a hatred towards capitalists, landlords, and feudal lords. Wealth no longer remained significant for him; it was essential to fulfill every person's basic needs. He realized the dignity of the peasant and the laborer." (14)

Amir Ali liked Sofia. He wanted to marry her. This desire marked a new turn in his life and thoughts. However, he did not express his love for Sofia. Instead, he questioned his ideals before marrying her:

"جیہڑا میکوں منگئے تے بیرے دی مندری پواوے تے وڈی ساری کار وچ پرنا تے شاندار کوٹھی وچ گھن ونجے۔ جتھاں میڈے اگوں پچھوں نوکر ہوں۔ میڈی وارڈ روب وچ ودھائے کپڑے ہوون تے سینگھار میز دی دراز وچ قیمتی گاہنے۔ جیہڑے شوق ماء پیو پورے نہ کرن ڈیون؟ جنہاں دی انہاں کول استطاعت نہ ہووے، ضروری تان نیں جو چھوہریں ساری حیاتی انہاں کیتے سکدیاں رابون۔" (15)

"The man who would give me a diamond ring and let me live in a big house with a splendid mansion, where there would be servants in front and behind me. My wardrobe would be full of fine clothes, and the dressing table would have precious jewelry. Those whose parents could not fulfill these desires? It is not necessary that girls should spend their entire lives for those who are unable to provide them." (15)

Amir Ali came out of the spell of Sofia because there was a river of wealth between them that he could not cross. He got a job, and his salary was only a few hundred rupees. Other classmates also got jobs—some as clerks and some as teachers. They all talked about the capitalist system and the division of classes and the emotional speeches about the rich and the poor. Sofia further complicated this struggle for him. He remembered the difficulties of his poor student days, and even after getting a job, the circumstances were still tough:

"گالہ معیشت دی ٹردی تان امیر علی ہتھ بلا تے امیراں دے خلاف بولیندا اتے اہدا میوکوں کہیں مادی شئے دی خواہش ای کائینی۔" (16)

"When it came to economic matters, Amir Ali would raise his hands in protest and speak against the rich, claiming he had no desire for material things." (16)

His mother arranged his marriage to a local girl. When he reflected on his own self and the girl's, he rejected that thought. Because he was against the distinction between rich and poor, he also despised the caste system. He agreed to marry the girl. Indeed, wealth puts a veil over the eyes. When wealth arrives, it changes a person's thoughts. This was true for Amir Ali. He won a lottery worth a million. Amir Ali entered the whirlwind of wealth. Rashida, who had become his fiancé, loved him. Amir Ali forgot that she was poor. He wanted to marry someone from his own wealthy background, as he found that relationship suitable in poverty. His circumstances were such that he wanted to marry Rashida. But the moment wealth came, everything changed. The poor began to seem insignificant to him. Everything transformed in an instant. This was the whirlwind of wealth. Before this wealth, his thoughts were different. He viewed wealth as a source of conflict. He was against the class struggle, but now he was caught up in the whirlwind of wealth.

"اوندی دید ہیرے دی مندری تے کھڑ گئی۔ شادی اوندے نال کریساں جیہڑا میوکوں ہیرے دی مندری پواوے۔ اوہ توں وی تھی سگدیں امیر علی دے متھے تے پگھر آ گیا۔ کھیسے وچوں رشیدہ دا رومال کڈھ تے پگھر پونجھیا، پر رشیدہ...؟ رشیدہ سناری بے تے صوفیہ لیکچرار۔ ہا، میں اوندے کول ایہ مندری چا تے ویساں رومال چھٹ تے تلے ونج ڈٹھا۔" (17)

"Her sight was like a diamond ring. I will marry whoever gives me a diamond ring. She could also be worthy of me. Amir Ali was adorned with a turban. He took out a handkerchief from the pocket and wiped his forehead, but Rashida...? Rashida is a Sunari and Sofia is a lecturer. Yes, I will take this ring to her. The handkerchief fell from his hands." (17)

The story "Mothaj" revolves around the theme of class struggle. Saeeda is a young girl from a landowning family. She is educated and a conscious woman. To serve her, she has hired a maid so that she is not troubled by too many household chores. The feudal mindset is a prominent aspect of this story. Abdul Karim is a traditional landowner. Saida desires that he move to the city so that she can also do some work herself:

"میں اپنے مزارعیاں دی کار نوکر بنا؟، افسران دے دھڑکے کھاواں؟، سارا ڈینہہ دا تھکیا ترٹا آواں تان توں پگھر وچ تر کے کپڑے پا کے چلھے وچ پھو کے بیٹھی مریندی ہوویں۔ ڈس ایہو معیار بے تیڈی زندگی دا" (18)

"Should I become a servant like my peasants? Should I endure the harshness of the officers? Tired after the whole day of labour, when I would come home, your clothes are full of sweat, or smell bad and you are cooking on the stove. Is this the standard of your life?" (18)

Saeeda, despite being associated with the wealthy class, wants to do her own work. The maid does not appear to her to be a burden of poverty. Even though she does the maid's work, she feels her own worth diminishing. The fundamental problem of class division lies here. The resources used for labor are utilized by the few elites who do not labor themselves. This understanding has deeply ingrained in Saeeda's consciousness that she wants to earn her own living. This realization was instilled in her by the maid's character.

"بی بی ! جڈاں میں تے گنگی اپنی متہاجی تے روندیاں ہاسے تے او ساڈے سر تے ہتھ پھیریندا - بہوں پیار کریندا تے اہدا: زیبو تے زینو، کون آبدے جو ٹساں متہاج بیوے، ٹساں کم کریندیاں بیوے۔ محنت کر تے حق حلال دا کھانڈیاں بیوے۔ متہاج تان اوہ بن جیہڑے ہتھ پیر گھٹویندن تے کھٹاں تے بہہ کے کھانڈن۔" (19)

"Bibi, when my mute sister and I would cry because of our disability, our father would lovingly put his hands on our heads. He loved us very much. They should explain to us who says you are disabled. You work, you work hard and eat halal. The disabled are those who take massage, their feet yet sit and eat without efforts." (19)

In this story, the maid belongs to the proletariat class, who earn through their labor. On the surface, she appears to be a subservient character. She carries out her work with one hand while performing her duties. Here, Saeeda's connection is with the landowning class. She has access to all luxuries. Her conscience cannot tolerate the idea that she is dependent on others for her work. To escape this, she wishes to leave her rural home and move to the city. She decides to rely on herself to earn her daily bread. In a feudal society, women from the upper class do not work. For this reason, her husband threatens her with his son's withdrawal, which proves to be effective:

"ہا...ہا! میں جائدی ہاں متہاجی تے بے وسی میڈا مقدر ہے۔ پہلے میں گنگی تھیم، ول میں ٹنڈی تے آج ایہ زنجیر میڈے پیراں وچ پا تے ٹساں میکوں منڈا وی کر ڈتے۔ ایہ آکھ تے سعیدہ نکا عبدالکریم کنوں گھن تے ہاں نال لا گھدا تے تھک ٹرٹ تے کھٹ تے بہہ گئی۔ ٹنڈی تے گنگی جیہڑیاں پتہ نیں کڈاں دا ایہ تماشہ کھریاں ڈیہدیاں بن ہک بٹے کوں ڈیکھ تے مُسک پیاں۔" (20)

"Yes, yes, this disability and helplessness is my destiny. First, I was dumb, then I became handicapped again, and put this chain on my feet, you have also made me lame. Saying this, Saeeda took her son from Abdul Kareem and hugged him. And she sat down exhausted. handicap and dumb girl, who had been watching this spectacle for a long time, smiled at each other." (20)

Conclusion

Musarrat Kalanchvi's contribution to the Saraiki literary tradition is both profound and multifaceted, with her works offering a rich exploration of social, gender, and class struggles. Through collections like *Uchi Dharti*, *Jhika Asmaan*, and *Thal Maro Da Pains*, Kalanchvi delves deeply into the psychological landscapes of her characters, portraying the pain, trauma, and resilience of individuals—especially women—as they navigate the complexities of daily life. Her stories go beyond merely highlighting women's issues, extending to a broader critique of societal inequities and the emotional toll they impose on the human psyche. The inner worlds of her characters reveal not only their external hardships but also the internal conflicts, defense mechanisms, and coping strategies that arise in the face of oppression. Kalanchvi's nuanced portrayal of these struggles offers a psychological depth that makes her work resonate deeply with readers, while remaining culturally rooted in the Saraiki tradition.

Kalanchvi's works ultimately offer a reflection on the human condition, focusing on the mental and emotional dimensions of the struggle for dignity, justice, and solidarity. She highlights the psychological toll of class differences, gender roles, and social injustices,

providing insights into how individuals internalize societal norms and resist dehumanization. By portraying the psychological endurance required to confront violence, division, and systemic inequality, Kalanchvi's stories challenge readers to examine their own moral and emotional responses to injustice. Her characters embody both the trauma and the resilience inherent in the human experience, making her literary voice a significant and socially engaged force in the Saraiki tradition. Through her rich psychological and emotional depictions, Kalanchvi advocates not only for societal change but for individual psychological liberation and collective healing.

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