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# Structural Study of Narrative in Urdu Fiction

## اردو افسانوی ادب میں بیانیہ کا ساختیاتی مطالعہ

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**Abstract-** The current study investigate the Structural Analysis of Narrative in Urdu Fiction with in the theoretical framework of Ronald Barath, "Introduction to the Structural Analysis of Narratives". The present study advocates following research objectives: Why structure study of narrative in Urdu fiction is considered better and more preferred type of writing and how narrative structure works in Urdu fiction it also focuses on what kinds of problems are faced while using narrative in Urdu fiction furthermore it tries to answer the following to objectives how do Urdu fiction get used in Structural study of narrative to support story telling. This article focuses on a discussion of the reasons for Structural Study of Narrative in Urdu Fiction. Moreover, the preliminary information of ongoing study is provided. The findings of the study narrates the methods to convey their experiences about using Narrative in Urdu Fiction. Narrative structure has shown supreme connection and the relationship between structure and narrative competence. Narrative competence is the intuitive grasp of conventions and distinctions that allows audiences to recognize certain productions as stories, to identify the essential units of those stories, and, with those units in mind, to read, retell, paraphrase, expand, evaluate, and interpret the stories. Narrative in Urdu fiction competence permits audiences even with widely divergent backgrounds, in dissimilar contexts, to have similar intuitions about stories, and often to agree on basic and even complex rules by which stories operate.

**Keywords*:* Narratives, Urdu Fiction, Structural Study, learning, storytelling, Narrative competence.**

## I. INTRODUCTION

Ever since the beginning of the history of the human world, the narrative has existed. Nowhere, at any time, has there been a society that is free from narrative. The statement is present everywhere, in every age and in every society. It is present in many forms, in many forms and in many forms. The narrative begins with conversation, discourse and speech. And the narrative continues and ends with the same. The word statement has now become a regular part of our daily lives. Every section of society and every group of people has their own stories. These stories have their own narrative, which is sometimes enjoyed by people with different cultural backgrounds, but also by

بج ےس اعمل االسنن یک اترخی رشوع وہیئ ایبہین اس وتق ےس ومودج
ےہ۔ نیہکی یھب، یسکی یھب زامےن ںیم وکیئ اسی L رشاہ ںیہن اھت وج ایبہین ےس اوہ۔
ایبہین رہ ہگج، رہ دہع اور رہ L رشےس ںیم ومودج ےہ۔ ہی یئک وصروتں یئک وتیں اور یئک وکشل نیم
ومودج ےہ۔ ایبہین یک اادتبا وگتفگ، ابت تیچ اور الکم ےس وہیت
ےہ۔ اور ایس ےک وحاےل ےس ایبہین اجری راتہ ےہ اور ایس رپ اانتخم ذپری وہاتی ےہ۔
ایبہین اک ظفل اب امہری روزرمہ زدنیگ ںیم ابقادعہ وصحن ب اکچ ےہ۔ L رشے ےک
رہ ےقبط اور ولوگں رہ رگوہ یک اانپ اانپ اہکاینں وہیت ںیہ۔ ان اہکوینں اک اانپ اان ایبہین
وہاتےہسجےسضعب اواقتفلتخم ذہتیبی سپرظنم رےنھک واےلولگ، ہکلب

opponents. Free from the division of high and low literary standards, the narrative is international, inter-historical and inter-cultural. It just exists as life exists.

In human life we are dealing with a myriad of patterns that relate to the appearance of one event or another. The transmission of human knowledge comes only through narrative. In human life, narrative is a manifestation of problems and experiences, and such experiences are not the result of conscious effort, and such experiences are not the result of and such experiences are not the result of conscious effort, but are included in the everyday events that human beings suffer from. The "narrative" comes into being when an attempt is made to involve a large class in the form, nature and meaning of the relevant experiments through double timing and transmission. Tackling problems and experiences is unconscious, but "narrative" is the only way when we try to divide them according to their context.

According to Roland Barthes: The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances - as though any material were fit to receive man's stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio's Saint Ursula), stained glass windows, cinema, comics, news item, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society. (Barthes, 1977)

No two fictions are the same. In fiction, the fictionist is seen observing life from afar. Fiction in which it seems that the realities of the world have been carved into it and the fictionist has not penetrated to the edge of the cut piece and cleaned it. When an event occurs, the fictionist does not describe it as it is, but thinks about the way it is presented after reflection, and here reality and imagination are two sides. Structural studies also refer to concrete creations on a practical level because the first step in accessing a theory, conjecture, or idea is that of comprehensive, empirical knowledge. In this analysis, each creation will find out what it has in common with others, such as the study of genres and periods, or what it has in common with all other creations. Unable to specify individual feature. There is a general perception about all the articles that have come up about theory, speculation or idea that they are not

اخم ب قلی ھبا ف ادن وزوہ ں یہ ۔ ا ا ی اورا ت ادم رای ری کس میس ے س ے این ز،
ایہین یبا الوقایم، ن یبو ت ا رخی او رن یبذ ہت ی بی ے ہ ہ ی وت س ب وموجدے ہ س ج ح ر $
زدنیگوموجدے ہ ۔
ا اسنین زدن یگ ں یم اہم را وا ہطس ا ےسی ے امش ر ومنون ےس ڑپ ات ے ہ ن ج اکق لعتیسک
ہن ی سکوا ےعق ی ک روزپ ر ی ے سوہ ات ے ہ ۔ ا اسنین ک م ی ک ی س ل ا ی ہ ی ن ے ک ی ر ے
یتچنہپ ے ہ ۔ ا اسنین زدن یگ ں یم ا یہین اسمل ئ ا ورر جت ابت اکر ہظمے ہ ا ورا ےسی رجت ے
وعشر ی وکشش اک ہجیتن ںیہن وہ ہ ہکلب روزرم ہ ےکوا اعقت ں یم اشل م وہ ہ ر ےت
نیہ ن ج ےس ا اسنن دواچر وہ ات رات ے ہ ۔ ب ج ہ ک ہقلعتم رجت ابت ی ک تیئ، ام تی اور
ونعمتی ں یم دودنچ ز امتین ا و ر ی س ل ےک ی ر ے اک ی ڑب ے ے قبطوک رش ک ی ن رے ن
یکوکشش ی ک ا جے ئ وت "ایہین" ر عمض و وجد ں یم آ ات ے ہ ۔ اسمل ئ ا ور رجت اب ت ےس
ربند آ زام یئ وت ریغ وعشر ی وہیت ے ہ ات م ہ ب ج ا ںیھن ان ےکانترظ ےکاس ھت س میس
نر ے ن ی کوکشش ی ک ا جے ئ وت "ایہین" وادح ی رہ ی ی ے ہ ۔
روال ابر ت ےکاطمقب: "داین ں یم ایےی ن ی کا ا سقم ے امشر ںیہ ۔ ۔ ۔ ۔ ۔ ۔ ایہین ےک
ا ہظر ےکوولیس ں یم رحت ری ی ا ی ریغ رحت ری ی، دملل و ر موبطز ابن، ا س ت ک، ا ی ر ھ
ان بس یک آ زیمش ےس اںب وکیئ وہلیس ا ہظر ے ہ ۔ ایہین اوطسر، رواق ی، نوں،
اکحوتیں، دا اتسونں ، رصتخم ا اسفونں ، رزویمں، اترخی، ایمل، ڈرا ام) سسجت ڈرا ام(،
حرہیب، لقن، وصمری )ًالثم اکر اپویسک یک یک گنٹیپ، ٹنیس ارالس وک اید نر(ں(،
ددنھےلوشیشنیکڑھکیک، امنیس، اکسکم، اقمیربخوناوروگنفگ، بسنیموموجد وہ ات ے ہ ۔ ہ ی ں وتیں ےکال انت
ع وں ع ں یم وت وہ ات ے ہ، اس ےکال وہ ا یہین رہ دیع
نیم، رہ اقمم رپ اور رہ اعمسج ں یم وجد را تھک ے ہ" ۔ ) روال ابر ت، 1997 ( دو
ا اسف ے ن ا ک ی ے سیج ں یہن و ہ ہ ۔ ا اسفون ں ں یم ا اسف ہن اگن ر نیہکدو ردنلب ی
ے س زدن یگ اک ا شمدہ ہ اتیل وہ رظن آ ات ے ہ ۔ ا اسفےن ن ج ں یم ا اسی مولم وہ ات ے ہ ہ ک س ب اس ں یم داین
یک وتقیقح ں وک ی س ا ش ن رے کر ھکدا ی وہ اورا اسف ہن اگن رے ن ا ک ے ٹ و ہ ے ئ
ڑکٹ ے ے ےکا نکر ے ک ت س ھگن را ص ف ہ ن ےیکو ہں ۔ ب ج وکیئ وہعق ر وامن وہ ات ے ہ
وت ا اسف ہن اگن ر ُا ےس وج ں اکو ت ں ا ی ب ن ں یہن ن رات ہ کلب وغ ر و وخ ض ے ک دعب ش ن رے ن
ےک ادن ازےک قلعتم وساتچ ے ہ اور نیہی تقیقح اور ل م ہ ولہ وہ ہ نیہ ۔
اطم ے عل ں یم ی لمع ح طس رپ وھٹ س اقیلخت ت اک ی ھب و حال دا ی اج ات ے ہ ویک ہکن رظن ہی، س ا ی س
ا ی ا یخل ک ت ر اس یئ ی ک ی لہپ ڑیس ی ھاج ع م، رجتیبی ک م ی ک وہیت ے ہ ۔ اس زجتےی نیم
رہ قیلخت ں یم در ایتف ایک ا جے ئ اگ ہ ک دورس ے ے ےک اس ھت اس ی ک ا یک زیچ )ں ر تشم ک
نیہ ًالثم ا نص ف اور ا دوار اک اطم ہعل ا ی دورس ی امت م اقیلخت ت ےک اس ھت ی ھب ایک ا ا ر ت اک ے ہ
اردو ا اسفونی ادب نیم رظنہی، س اس ا ی ا یخل اہتبلر ہ ا ک ی ص خش ی ک ا رف ادی
وصخ تیص وک وا ح ض ں یہن ن رے کس اگ ۔ رظنہی، س ا ی س ا ی ا یخل ی ک ابت ے تج ی ھب ی مات

only complex in the concepts contained in the theory but also their words and terms are very difficult. This attitude is understandable. There can be many reasons for this. One reason is the language itself, ie all the discussions of modern theory are in English, so the study of language, literature and culture in Urdu cannot be of direct use. The second reason is unfamiliarity with linguistic philosophy and modern discourse. The third reason is unnecessary traditionalism. According to him, dialogue with Western texts is subject to the weight of localism. The scales of knowledge and thought are not unnecessarily heavy or light, but every debate, philosophy or concept has an evolution and history that determines the modernity of any culture. Another reason is the urgency of interpretation in the concepts and terms of theory. This creates gaps in the culture and understanding of non-native terms

اسے نمآےئیہ ان ےکابرےںیمہیاترثاعمےہہکہیہن رصف رظنہیںیماشلم
وصترات ںیمدیچیپہںیہہکلب انیکایظفلتاورااطصاحتیھباخیصلکشمںیہ ۔
ہیرویہاقلبمہفےہ۔اسیکیئکوجوہوہیتکسںیہ ۔اکیوہجوتذباتوخدزابنےہ
ینعیرصعیوپیتریےکامتمابمثحارگنزییزابنںیموہےنےکببساردوزابن
نیم اسلن و ادب اور اقثتف ےک اطماعلت رباہ راتس اافتسدہ نیہن نرےتکس ۔
دورسیوہجاسلینےفسلفاوررصعیابمثحےسدعموانیفق ےہ۔رسیتیوہجریغ
رضوریرواتیدنسپیہیھبےہ۔سجےکاطمقبرغمم وتمنےساکمہملاقم تیماک
ژلپااھبریوہےنےسرشموطےہ۔یملعاوررکفیژلپےالبوہجاھبرییاےکلہیںیہن وہہ ہکلب
رہثحب ، ہفسلف ای وصتر اک اکی اراقتء اور اترخی وہیتےہسجیسکیھب اقثتف یک رصعتی اک نیعت وہات
ےہ ۔ اکی اور وہج وھتری ےک وصترات اور
ااطصاحتںیمیساموجینتلجعدنسپیےہ۔سجےسریغاقمیماالطص$یکاقثتف
اوراسیکمہفتںیمافےلصدیپاوہےتںیہ ۔

**Research Objectives**

In order to check the proposed objectives following particulars were design to:

- Investigate the structural study of narratives in Urdu fiction and its preference as a vital type of writing.
- Investigate the function of narrative structure in Urdu fiction.
- Investigate the problems faced while using narratives in Urdu fiction.
- Investigate that how do Urdu fiction gets use in Structural study of narrative to support story telling.

**Research Questions**

To achieve the research objectives the researchers design following research questions:

1. Why structure study of narrative in Urdu fiction is considered better and more preferred type of writing?
2. How do narrative structure works in Urdu fiction?
3. What kinds of problems are faced while using narrative in Urdu fiction?
4. How does Urdu fiction get used in Structural study of narrative to support story telling?

## II. Literature Review

Structural study of narrative in Urdu fiction there is an extraordinary diversity in every genre of Urdu literature and each genre is divided into different types of expression. All kinds of material in these genres are capable of accepting human stories. Means of expression include written reasoned and coherent language, still or moving images, bodily movements, or a combination of all of them. Narrative in literature is present in traditional tales, anecdotes, tales, fictions, epics, history, tragedy, dramas, local news and conversation. In addition, it is present in the infinite variety of forms. In the structural study of narrative in fiction, there are two possible attitudes, one theoretical and the other interpretive. The nature of structural studies will be primarily theoretical and non-interpretive. In other words, the purpose of

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اہکوینںوکوبقلرکےناکاہلےہ۔ایسہنےکااہظرےکوولیسںیمرحتریدملل و
رموبطزابن، اسٹکایرحتمکیواوری،یکنامیناکاکتو تانت، ایرھانبسیک
آزیمشےسانبوکیئوہلیسااہظراشلمےہ۔ادبںیمایہبنرواقی، نوں، اکحوتیں،
داتسونں، ااسفونں، رزویمں، اترخی، ایملی، ڈراومں، اقمیمرخبوں اوروگتفگبس
نیموموجدوہاتےہ۔اسےکالوہہیوتیئہسےکال انت یعونعںیمیھبوموجدوہات ےہ ۔
ااسفونی ادب نیم ایبہین ےک اسایتخیت اطمہعل نیم دو ہنکمم روےی نیہ اکی رظنی روہی اور
دورسا رشتیحی روہی ۔ اسایتخیت اطمےعل یک وتنیع اینبدی وطر رپ
رظنیاورریغرشتیحیوہیگ۔دورسےوظفلںیماہکاجاتکسےہہکاسمسقےکاطمےعلاک

this type of study can never be to explain or explain a solid creation. Here creation will be treated as a conceptual structure. One of the possible explanations would be an understanding. Understanding this structure will be the goal of structural analysis. So the term structuralism here has a logical meaning, not a spatial meaning.

One of the most close study related to current research was conducted by (Inge M. Brokerhof, P. M., 2019) under the title "Fictional narratives and identity change: three pathways through which stories influence the dialogical self." In this current research the researchers argued that fictional narrative has ability to change the people's act of identity people who read, view are listen to them. The researchers purposed three pathways that are responsible to change the identity of the people. Three pathways are A Personal Pathway, A Cultural Pathway and A Reflective Pathway. The objectives of the study introduced and explained influence of narrative fiction on the self-grounded Dialogical Self Theory.

A newly published and the most fruitful study related to narrative fiction was employed by (Wimmer, L., Friend, S., Currie, G., & Ferguson, H., 2021). "The title of the study is Reading Fictional Narratives to Improve Social and Moral Cognition: The Influence of Narrative Perspective, Transportation, and Identification"

In this study the researchers has examined a recent empirical work on the social and moral benefits of exposure to fiction. The theme of the research administrated the impact of textual future on cognitive effects. The researchers advocated that to experiments examining whether reader's social and moral cognition are influence by the prospective from which a narrative is told voice and focalization. The finding of the study indicates that perspective does not have a significant impact on the extent to which narrative modulate social and moral cognition via transportation in identification.

Another Research related to fiction Narrative was conducted by (Livytska, 2020) under title "Psycholinguistic Model of Abductive Reasoning in Fiction Narrative Discourse" This paper states the four stages process of abduction reasoning in a short story "Happy Ending" by Margaret Atwood. The present study focused on textual analysis of narratives on the basis of theory of communication, as a dynamic semiotic process of interpretation limited by the reader the during the process of textual analysis. It proved a strong inter relation of leading with writing and mental operations. The result shows the higher level of conceptionalization of demand of cognitive maturity on the part of reader and writer.

دصقمی سکوھٹ سق یلختی کر شتح ی ای و اضتح ن ر ان ر ہ ز گں یہں وہ ا تکس، اہیں ق یلخت وکا ا کی
وصتر ایت استخ ے کو طر ر پ رباتا جے ی ئاگ ۔ اس ی کہنکمو اض ت ح ں یم ے س ہ ی ضحم ا کی میہفت
وہ ی گ، ا س ا س ت خ وکا نہجمس اسایتخ یت ز جتے ی ا کب صن ا نیعل وہ ا گ ۔ انچہ چن ا سایتخ ت ی ک االطص $ اہیں
ا کی یقطن ونعم ت ی ر یتھ ے ہ اکمین ونعم ت ی نیہں ۔ وم وج دہ قیقح ے س

قلعتم ا کی اہتن ی ئ رق ی بہ اطم ہعل (Inge M. Brokerhof, P. M., 2019) "Fictional narratives and identity change: three pathways through which stories influence the dialogical self" ے کو نعان ے س ی ک ں یئ گ، اس قیقح ں یمں یققحم ے ن الدت اال ل ایک
ہک ا یخیل ر واتی ں یم ولوگں ی ک انش ت خ ے ک ح ر ز ل مع وک دبتل ی ن ر ے ن ی ک الصتیح وہ یت ے ہ
وج ول گ ڑ پ ے تھ یہ، ا ں یھن ے تس ں یہ ۔ ن یققحم ے ن ن یت ر ا ے تس ا ی تر ے یکو ج و لوگں ی ک انش ت خ
وک دبتل ی ن ر ے ن ے ک ی ہ م د ا ر ں یہ ۔ ن یت ر ا ے تس ا کی ی ایت ر اہتس، ا کی ا قث یتف ر اہتس ا و ر ا کی ا کعیس ر اہتس
نیہ ۔ اس اطم ے عل ے ک اقمدص ے ن وخد اسہتخ اکمہمل زا یت رظن ہ ی رپ داتس ی ن
االسفے ن ے ک ا ر ث وک ا عتمرف ن ر اا ی ا و ر ا س ی کو اضتح ی ک ، االسف ہن ا گنر ی ے س ق لعتم ا کی ا ین

اہتن ی ئ ہ جیتن زیخ آ ر لکیٹ اشعئ وہ اسج ے ک ن یققحم (Wimmer, L., Friend, S., Currie, G., & Ferguson, H., 2021). "The title of the study is Reading Fictional Narratives to Improve Social and Moral Cognition: The Influence of Narrative Perspective, Transportation, and Identification"

اس قیقح ں یم ں یققحم ے ن ا اسفے ن ے ک ی ر ے ـــ ر شیت ا و ر ا الخ یق وف ا دی ئ ر پ
ا حہیل ر جت ا ییت ا کم ی ک ا جچ ن ی ک ے ہ ۔ قیقح ے ک ر مز ک ی ا یخل ے ن ی ملع ا ر ث ا ت ر پ د ر ی س
لبقتسم ے ک ا ر ث ا ت وک م ظن ا یک ۔ ن یققحم ے ن ا س ا بت ی ک ا جچ ن ن ر ے ن و ا ے ل ر جتا ب ت
ن ر ے ن ی ک ا تدیک ی ک ہ ک آ ا ی ا ق ر ی ا ک ـــ ر شیت ا و ر ا الخ ی ق ا د ر ا ک ا س ا اکمین ا ر ث ے س ا ر ث
ا دن ا ز وہ ا ت ے ہ ا ہج ں ے س ی سک د ا تس ن وک آ و ا ز ا و ر وتہج ر م وکز ن ر ے ن ے ک ا ب ر ے ں یم اتبا ی
ا ج ا ت ے ہ ۔ اطم ے عل ی کو ھکج ے س ا ظ ر ہ وہ ا ت ے ہ ہ ک ا نترظ ں یم ا س د ح ک ت وک ی ئ ا خص ا ر ث
نیہں ڑ پ ا ت ے ہ س ج د ح ک ت انش ت خ نیم لقن و لمح ے ک ی ر ہعی داتس ن
ـــ ر شیت ا و ر ا الخ ی ق ا د ر ا ک وک دبتل ی ن ر ا ت ے ہ ۔

االسف ہ ن ں یم ا یہیں ے س ق لعتم ا کی ا و ر قیقح (Livytska, 2020) under title "Psycholinguistic Model of Abductive Reasoning in Fiction Narrative Discourse" This paper states the four stages process of abduction reasoning in a short story "Happy Ending" by Margaret Atwood. ومو جد ہ اطم ے عل ے ن ر ظن ہی ا الب غ ی ک ا یسد ر پ ا یبے ی ن ے ک
یتنز جت ہ ی ر پ وتہج د ی ے ہ، ویک ہکن ی تنز جت ہ ی ے ک ل مع ے ک د و ر ا ن ا ق ر ی ی ک ح ر ف ے س
دحمو د ر شتح ی ا ک ا کی ر حتمک ومین ل مع ے ہ ۔ ا س ے ن ر حت ر ی ی ا و ر ی ینہ ا کر ر و ا ویئں
ے ک ا سھت آ ے گ ڑ ب ے نہ ے ک طو بض ط ا ب یم تاقلعت وک باتب ا یک ۔ بجیتن ا ق ر نی ا و ر
فنصم ی ک ح ر ف ے س ی ملع ی گتدپ ی ک ا مگن ی ک ا یلع ح طس وک وصتر ن ر ا ت ے ہ ۔

Dr. Asif Iqbal writes "Writing in the right words, the best sentences and phrases to express one's thoughts in a proper way is a means of expression." It has great power in terms of its effectiveness and the same power is used by the creators as per their will and it covers the hearts and minds of the people. In general, the faster the mind of the creator becomes the fabric for the expression of an idea, the faster words, sentences and phrases dissolve into a narrative style and become the source of the story or narrative and the story or narrative style. This is the process of affiliation with "narrative". (Iqbal, 2007)

Saadat Hasan Manto covers a variety of topics related to the characters. Syed Waqar Azeem writes: "When one tries to analyze their good and big and sometimes very good and very bad aspects, the first thing that comes to mind is the numerous topics that Manto looks at: clerks, laborers, Prostitutes, Rind Tributes and Zahid, Pakbaz, Kashmir or Bombay Delhi, Lahore, Film Studio, College, Bazaar, Home, Hotel, Tea House, Children, Old, Young, Women, Men and all these mental confusions and above all these things. Sex and its various manifestations are the themes of Manto." (Manto, 2004)

Take a look at the scene of the mythical slander in which one word "Onha" brings the whole myth of the whole myth into this narrative art:

One side of the fragrant saree wrapped around her finger and stepped forward and stood at the door of the car. Mr. Seth lit the battery near his face. For a moment, the light flickered in Sugandhi's intoxicated eyes. The button was pressed and the light went out. At the same time, "Unha" came out of Seth's mouth. Then suddenly the engine of the car exploded and the car went here and there. (Javed, 2004)

It depends on the actual events of the fiction. A criterion, a criterion, can be established on the basis of which it can be said that a particular narrative is full of fiction and that a particular narrative is devoid of fiction or fiction is an additional concept. That is, the fiction is relatively high in the narrative and low in some. What is the connection between two or more events to establish a fiction? For example, it can be said that events are interrelated in terms of subject matter. The fictions can be created even if there is a situation at the scene. Does every statement have a beginning? The narrative continues with reference to the speech itself and ends with the speech itself. So is there a guarantee of mythology in terms of narrative? Or the journey from discourse to fiction ends with a narrative phase. No single method can afford to access the essence of the narrative. There can be a number of

ڈاکٹر آصف اقبال کے مطابق "درست الفاظ، بہترین جملوں اور فقروں میں
اپنے خیالات کو مناسب انداز میں بیان کرنا اظہار کہلاتا ہے۔"
اپنی تاثیر کے اعتبار سے بڑی طاقت رکھتا ہے اور اسی طاقت کو تخلیق کار اپنی
مرضی کے مطابق استعمال کرتے ہوئے لوگوں کے دل و دماغ پر چھا جاتا ہے۔ عام طور
پر تخلیق کار کا ذہن جس قدر تیزی سے کسی خیال کے اظہار کے لئے تانا بانا بنتا ہے
، اسی قدر تیزی سے الفاظ، جملے اور فقرے بیانیہ انداز میں ڈھل کر قصہ یا کہانی کا
سبب بنتے ہیں اور کہانی یا قصہ کو طرز اظہار سے وابستہ کرنے کا یہی عمل "بیانیہ" ہے۔
(آصف اقبال، 2007)

سعادت حسن منٹو نے کرداروں سے وابستہ مختلف موضوعات کا احاطہ کیا ہے۔ سید وقار عظیم لکھتے
ہیں: "ان کے اچھے اور بُرے اور کبھی بہت اچھے اور بہت بُرے
پہلوؤں کا جائزہ لینے کی کوشش کی جائے تو سب سے پہلا احساس ذہن کو ان کے
موضوعات کی کثرت کا ہوتا ہے جن پر منٹو نے قلم اٹھایا: کلرک، مزدور، طوائف،
رند خرابات اور زاہد، پاکباز، کشمیری بمبئی دہلی، لاہور، فلم اسٹوڈیو، کالج، بازار، گھر،
ہوٹل، چائے خانے، بچے، بوڑھے، جوان، عورتیں، مرد اور ان سب کی ذہنی الجھنیں اور
ان سب چیزوں سے بڑھ کر جنس اور اس کے گوناگوں مظاہر منٹو کے موضوعات
ہیں۔" (منٹو، 2004)

افسانہ ہتک کے اساطیری منظر کو دیکھئے جس میں ایک لفظ "اونہہ" پورے افسانے کی اساطیر
کو اس بیانیہ فن میں لے آتا ہے: "سوگندھی نے اپنی انگلی پر لپٹی ہوئی خوشبودار ساڑھی کا ایک سرا
اور آگے بڑھ کر موٹر کے دروازے کے پاس کھڑی ہوگئی۔ سیٹھ صاحب نے
بیٹری اس کے چہرے کے پاس روشن کی۔ ایک لمحے کے لیے اس روشنی نے سوگندھی کی
خمار آلود آنکھوں میں چکا چوند پیدا کی۔ بٹن دبانے کی آواز پیدا ہوئی اور روشنی بجھ گئی۔ ساتھ ہی
سیٹھ کے منہ سے "اونہہ" نکلا۔ پھر ایک دم موٹر کا انجن پھڑپھڑایا اور کار یہ جا
وہ جا۔" (اعجاز جاوید، 2004)

افسانے کا اصل واقعات پر منحصر ہوتا ہے۔ کوئی ایسا معیار، کوئی ایسی کسوٹی قائم کی جا سکتی ہے
جس کی بنا پر یہ کہا جا سکے کہ مخصوص بیانیہ افسانے سے مملو ہے
اور مخصوص بیانیہ افسانے سے عاری ہے یا افسانہ اس کی اضافی صفت ہے۔ یعنی
بعض بیانیوں میں افسانویت زیادہ اور کسی میں کم ہے۔ دو یا دو سے زیادہ واقعات کے
مابین ربط کی کون سی صورت ہو کہ افسانویت کو جنم دے۔ مثلاً کہا جا سکتا ہے کہ واقعات
موضوع کے اعتبار سے باہم مربوط ہوں۔ واقعہ کی جگہ اگر صورتحال ہو تب بھی افسانویت
قائم ہو سکتی ہے۔ کیا ہر بیانیہ ابتداء رکھتا ہے؟ کلام
کے حوالے سے بیانیہ جاری رہتا ہے اور کلام پر اختتام پذیر ہوتا ہے تو کیا بیانیے
کے حوالے سے افسانویت ضمانت ہے؟ یا کلام سے افسانے تک کا سفر بیانیے کے مرحلے سے گزر کر
ہی اختتام پذیر ہوتا ہے۔ کوئی واحد طریق کار ایسا نہیں کہ اصل

ways to discuss a statement and the interconnectedness of these methods can lead to a satisfying dialogue but no final conclusion can be reached. In terms of mythology, two and two cannot be four. Aside from being four, two and two can also be questioned. The statement is present in every dish of vanilla scent. There is no denying the need for a debate in which the interrelationships of discourse, rhetoric and fiction are discussed, as well as the broadest perspective on the concept. It remains to be seen when the discourse is merely a discourse and what are the conditions under which the discourse takes the form of a narrative and what are the causes and causes that give the narrative a mere fiction. According to Khawaja Ahmad Abbas: Some fiction writers use tactics to tell where they need to be "seen." For example, Khawaja Ahmad Abbas's fiction "Ababil" says that he was a tyrant. He had committed fifty murders".( Abbas, 1988)
The relationship between narrative and fiction is actually proportional. Other forms of narrative, such as historiography, chronology, journalistic news, may have fiction, but the proportion will be so small that they cannot be called fiction. The biggest thing is that they can be timeless. There can be no two temporalities. When the chronological order of events is disrupted, the chronology will change into two chronological chronologies, one sequence that moves forward with the clock and the date of the calendar, the other sequence that is presented in fiction. In which it is quite possible that the story begins in the middle, the events that appear first come later, and the events that appear later come first. That is, the same set of events will have a couple of temporalities, one real and the other presented. This is the relationship between narrative and mythology. The narrative can also be taken in the sense that it has no area far from fiction and mythology. It should be noted that for fiction, it is necessary to have timeliness in it, it is better to have a few timeliness and the timeliness of the related events should be transmitted with two times.

The narrative is either a mere random package of events, in which case the narrator can talk about the historian's art, intelligence and genius. All of which are merely hypothetical coincidences. Or, secondly, that statements have a common structure that can be analyzed, no matter how delicate and patient it may be. There is a world of difference between a complex event and a simple one. It is impossible for us to make or create a statement without referring to a definite system of units and principles.

According to Frederick James:"Narrative is not as much a literary form as it is a scholarly category or structure. The reality of life reaches us in this

کت راس یئاکلمحتمںیہنوہاتکس ۔ ایبہینرپوگتفگےکےیلدعتدحرقیاکروہےتکسںیہ اور
انحرقیاکرےکاب یمرطبےساکیریساحلصاکمہملاقیکوہاتکسےہاتمہیسکیکم
ےجیتںک ت ںیہناچہیپاجاتکس ۔ اسفونتیےکوحاےلےسدوا وردواچرںیہنوہےتکس ۔ اچر
وہےنیکابت درانکر، دو اور دو رپ یھب وسالیل نانےئاےئ اجےتکس نیہ ۔ ایبہین و الی یک
وخوبشیکرہوکپانںیموموجدےہ ۔ اکیاےسابمےثحیکرضورتےسااکنرںیہنایک اجاتکس
سجںیم ملکت ، ایبہین اور اسفونتی ےک اب یم تاقلعت رپ وگتفگ یھب وہ ا ز اس وصترےکوعیسینس
انترظرپ یھب اکمہمل اقیک وہ ۔ داھکی ہیےہ ک بملکت نیم ملکت
ضحمراتےہاوروہوکنیسرشاطئواحالتںیہنجںیمملکتایبہینلکشاایتخررکاتیل
ےہاوروہوکنےسابسبولعںیہوجایبہینضحموکااسفونتیاطعںرہ نیہ ۔ ضعب اسفہن
اگنر وں وک ایجں"داھکیےن" یک رضورت وہیت ےہواہں اتبےن اک اکہب امعتسلںرہ
نیہ ۔"ًالثموخاہجادمحابعسےکاسفےن"اابلیب"اکہلمجےہہک'وہاکی
اظملصخشاھت ۔ اسےناچپسلتقےیکےھت" ۔)وخاہجادمحابعس،1988( ایبہین
اور اسفونتی ےکامنیبدرالصقلعتانتبساکےہ ۔ ایبہینیک درگیںیلکشًالثم اترخیونسیک
،واقعئونسیک ،ادص یتفربخ(ں،نیعنکمےہہکاسفونتییکاحلموہںات
مہانتبسایسدقرلیلقوہاگہکاںیھناسفہنںیہناہکاجاتکس ۔ بسےسڑبیابتوتہی
ہکانںیمزامتینوتوہیتکسےہ ۔ دودنچزامتینںیہنوہیتکس ۔ بجواعقتیکزامین
بیسیتوکدرمہربمہایکاجےئاگزامتیندودنچزامتینںیمدبتلیوہاجےئیگ۔نعیاکی
بیسیتوتوہوجڑھگییکوسیئاورڈنیلکریکاترخیےکاسھتآدنیئکحرفاگزمںوہ
یگ،دورسیبیسیتوہوجاسفےنںیمشیپیکاجےئیگ۔سجںیمنیعنکمےہہکاہکین
درایمنےسرشوع،ےلہپ رورذپریواعقتدعبںیم،دعبںیم رورذپریواعقتےلہپ
آنیئ ۔ نعیواعقتےکاکی وجمےعںیمدودنچزامتینوہیگ،اکیقیقحدورسی
شیپردہ ۔ یہوتوہیایبہیناوراسفونتیےکامنیبقلعتیکابت ۔ ایبہیناونعمںیم
یھبایلاجاتکسےہنجاکاسفہناوراسفونتیےسدوردورکتوکیئالعہقنہوہ ۔ واحض
رےہہکاسفونتیےکےیلالزیمےہہکاسںیمزامتینوہ،رتہبےہہکدودنچزامتین
وہاورہقلعتمواعقتیکزامتیندودنچےکاسھتیسلوہ ۔
ایبہینایوتواعقتاکضحم ےیسیبتدنلپہےہاسوصرتنیماہکینانسےنواےل
ومرخےکفی،یاہتناوررقبعتیرپابتنرےتکسںیہ ۔ وجبسیکبسضحماقاف یک
رفیض ںیہ ۔ایرھدورسیابتہیےہہکایبونںیکاکیرتشمہکاستخوہیت
ےہسجاکزجتہینراننکمےہاچےہاسیکلیکشتیتنک انزکاوررربصآزامویکںہن
وہ ۔ دیچیپہواہعقاوردورسایسیبتداوہےئاسدوباعقںیماتماعملاکرف وہاتےہ ۔ ہی
اننکمےہہکاسںیمرضماکویئںاوراوصولںےکاکیعطقاظنمےکوحاےلےک
ریغبمہوکیئایبہینشیپرےکسایقیلختررےکس. ڈفرکجیمزےکاطمقب: ایبہیناتنادم
افرصیہنےہ انتہیاکیلعمیلتیزرمہای

category, that is, we know the world only through narrative. It is impossible to think that any concept of the world is possible without narrative"
(jameson & Narang, 1993)

If we look at our surroundings, we will not have any difficulty in estimating that trees, mountains, fields, vegetables, fruits, houses, roads, squares, etc., are all one structure but not of its own structure. Basically, everything is different. We can also understand that these structural principles also work in the manifestations of nature. Children all over the world learn the difference between birds through their structures. In schools, children learn from A to pomegranate, B to goat and P to fan. These images are different structures that convey the meaning of letters, words and n. Even if it is assumed that living in a social structure is a human compulsion, it seems to be subject to formal and informal teachings, types and similarities, and on one level all the linguistic, symbolic and symbolic systems in which men and women live. Their consciousness becomes ideological. In this ideological consciousness, it is, however, irrevocable generalization to condition the deal of ideas from a single angle.

According to Ahmed Sohail:"Another type of narrative branch can be identified in the German structures which, from the very beginning, become part of the narrative by describing the language. Is studied which cannot be excluded from the structural debate in the context of tradition. In this regard, the names of Stenzel and Lemmert, who have never been identified by structural means, have boldly lifted many of the veils on the traditional narrative structure and made many additions to the narrative theory. His influence extended beyond Germany to French and Anglo-American criticism. With these two names, a new chapter of narrative research opened, which opened many intellectual doors in narrative discourses and delved into their depths in detail, reshaping the narrative history of the time narrative and chronology, on which Lemmert's views the effect was. (Sohail, 2007)

Cultural expression, literary texts and diversity in their genres are very important structural forms. The story, as far as we know, is very different from the fiction and the fiction in terms of its form and structure. Poetic narratives differ from prose narratives, elegiac ghazals, and ghazals from modern poetry because they differ significantly in their composition. The aims and objectives of rhetoric also relate to understanding and examining the differences between these structures.

According to Leo Tar, narrative is a centuries-old tradition that includes myths, legends, myths, and

استخ ےہ ۔زدنیگ ںیکتقیقحںمہکتاس زرمےےںیمڈلھن رکیتچنہپ ےہ ںیہنعمہدلاین
وکاںیہینےکںیکر ےےس اجےتںںیہ ںیہوسانچیھباحمل ےہہکدایناکوکںیکوصتراںیہین
ےسٹہںرنکںمہنیہ ۔")ڈیفرکجےگم اوروگیپدنچانرگن،1993(
اےنپرگدوشرپرظندوڑایئاجےئوتںیمہاداناز ہن رےنںیمںلکشمشںیہنآےیئگ
ہکدرتخ،اہپڑ،تیھکںایلھکن،زبساں،لھپ،اکمنات،ڑسنیک،وچکوچراےہوریغہ رغض
ہکرہزیچہنرصفاکیاستخےہہکلبایانپاستخیکاینبدرپرہاکیدورسی
زیچےسفلتخمےہ ۔ہمہیںیھبہجمسےتکسںیہہکہیاسایتخیتاوصلرطفتےکاظمرہ
نیمیھباکررفامنیہ ۔داینرھبےکامتےچبرپدنوںںیمرفاکوعشرانیکاس نوںےس
احصرہ ںیہ ۔اوکسولںںیمےچباب فلےساان رب ےس کب اورپ ےساھکنپان
یکیواوریےسےتہکیںیہ ۔ہیںیواوریوہفلتخماسجیئںیہیوجاکوف،االفظاورنےک
ونعماکوعشردےتیںیہ ۔ارگوہیاھجمساجےئہکںاکرشیتاس نوںںیمرا االسنیک
ووجدیکوبجمریےہوتیھبریمسااورریغرسماںیلعتت،ااسقم اوراشمتہب وعالمےس
رشموطرظنآتےہاوراکیحطسرپوہامتماسلین،الیتماور انلیتاظنمسجںیمرمد
اوروعرنیتزدنیگرسبنرہ ںیہ ان اکوعشر رظناییتن ب اجاتےہ ۔اس رظنایت وعشرنیم
ایخالت یکڈلیڈولوکیسکرجمدزاوےیےس رشموطرکانرہبلاحلاناقلب
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اقثیتفااہظر ، ادم وتنماورانیکانصفںیم وعنع تہب امہ اسایتخیتااکشلنیہ ۔
داتسناسیجہکاہمرےک ںیمیہےہ ۔داتسناںولےساورانولاسفےنےساینپ تیئ
اوراستخےکااہتبرےستہبفلتخمےہ ۔رعشیداتسنرثنیداتسنےس،رمہیث
زغلےساورزغلدجدیمظنےس،اسےیلیھبفلتخمںیہہکانیکاس نوںںیمرف
امنایںےہ ۔ک مایانیتےکارغاضواقمدصیھبایھناس نوںےکرف وکےنھجمساور

fairy tales. Liu Tar also considers the tradition of philosophy to be a part of this statement. Highlighting the importance of the statement, Liu Tar writes:

"Statements determine social norms, the identification of good and evil, right and wrong, and cultural attitudes. The statement not only identifies the order of human relationships in any society, but also the nature and environment of man." In any society, the standards of beauty, truth and goodness are determined by it, and public wisdom is the religion of the same source. In short, in any culture, social norms and social attitudes are determined. The source of Faizan's formation and civilization is narrative. (Narang, 1993)

The last and most important aspect of the creative connection between event and narrative is the formation of meaning in the text. First of all, the incident has no meaning of its own. An event is an event, whether it is external, or formed in the text. Meaning grows out of the narrative of the event. This means that the linguistic structure of the narrative begins to determine the place of the event in the narrator's observational, social, cultural and value system. In the narrative, the narrator's personal attributes and his social, cultural, intellectual and consequently value environment form the point of view. From this point of view, the narrator looks at the incident and bases his observation on his priorities. In the legend, the narrator sees a man holding a woman's hand and walking in the garden. This is a simple situation in which meaning is created when the narrator describes it in a specific way. For example, the narrator will say, "This woman is the wife of this man," or he will say, "This woman is not his wife." In both statements, the actual structure of the incident remains the same, but because of the statement, their The meanings change. The diversity of interpretations in dozens of fictions written on the same subject is not due to the events established in them but to the narration of those events. Moreover, in the mythical text, along with the incident, its causes and consequences will also be formed by the statement itself. Therefore, in the formative narrative of this method, the significance of the event will be determined by their technical references.

In Asad Mohammad Khan's fiction "Nar Bada", the duration or distance of the event and time is used very neatly.

He had not even taken his eyes off the face of the river when the morning senata burst out with a whip-like sound of the old prince. "Saranga! Grow and look." The boy turned his head and said, "Look, they are coming out of the mound." ''

The girl looked in line with his gesture.

There were four of them. Riders on horseback, showing their weapons, were coming straight to the ox cart. The eyes of father and son became like sugar. At the same time, the two of them spit on the sand of Patan. Again he said, "Thugs are the ones who are haraam!" Then he threw the sheet wrapped around his ears and put his hand in the cup of the car. In the slightest bit, he had taken out from the cup a wide Rajput shield of his name". (Khan, 2003) Then the whole page details the preparation of the father and the sons for the battle and the mention of the horses of the thugs is stopped as long as the preparation of the father and the son continues. There is no stopping time in this narration of 'Narbada', the horses of thugs are running, but since the thugs are still at a distance, the narrator uses this period to describe the preparation of the sarangas as if moving or time to one side in one statement. Continues, and on the other hand, the gap created by the distance fills the description.

وہاچرےھت ۔وھگڑوں رپوسار ، اےنپاںیھتہرداھکہ وہےئ، و دےھلیباگڑیئکحرف

آرےہےھت ۔ابپےٹیبکآنیھکنےسچرکشےنبںیئگ ۔دوونںاکیاسھتڑبڑباےئ

"ٹباامرںیہ رسسے"وبڑےھےننتپیکرتیرپوھتکدای ۔

دوابرہاسےنابک "گھٹںیہاکاحمےکےنجڑاوراشونںرپڑپیوہویئ ُوالیئرگادی ۔

رھاکونںےسیٹپاچدرکنیھپاگڑیےکاپلںیماھتڈالدای ۔یراکیکرالںیماسےن

اکنپاینمیکوہیئ رسو ، اٹکرا وروساابتشلوچڑیر اوپجیتڈØل اپیلےساکنلیل

یھت ۔" )ادسدمحاخں،2003(

اسےکدعبوپرےےحفصرپابپاوروٹیبںیکڑلایئےکےیلایتریکیکلیصفتایبنیکےہ

اوروگھٹںےکوھگڑوںاکیذراسوتقکترااکراتےہبجکتابپےٹیبکایتریکتل

ریتہےہ ۔'رندبا'ےکاساایبہینںیموتقراکوہابیہنےہ، وگھٹںےکوھگڑےدوڑے

آرےہںیہںکیلوچ ہکنگھٹ ایھبافےلصرپںیہوترراوی اس دورہینوکاسروگںیکایترییک

لیصفتےکےیلاامعتسلنراتےہوگایاکی ایبنںیماکیحرفاکتکایوتقاجری

راتھےہاوردورسیحرفافےلصےکببسدیپاوہاوفقوفصاحلےسرُپوہاتاجات

ےہ۔

## III. Methodology

The current study is qualitative in nature. Qualitative methods are used for better comprehension about the narratives, (Strauss & Corban, 2010). As current study has been focused on the book "Image Music Text" written by Roland Barthes in order to highlight the vital role of structural study of narratives in Urdu Fiction. This study is a detailed analysis of only one chapter "Introduction to the Structural Analysis of Narratives". (Barthes, 1977)

## IV. Results and Discussion

Two levels of narrative are more important in Urdu fictionاردو افسانے میں بیانیہ کی دو سطحیں زیادہ اہم ہیں . One level is the occurrence of events and one level is the sequence of their narration. The first level is called story and the second level is called text fiction ایک سطح ان کے بیان کی ترتیب کی ہےپہلی کو کہانی اور دوسری سطح کو متن افسانہ کہتے ہیں. Storytelling is a flexible process in which events can be told either as they happened or as in detective fictions. They can also be arranged in such a way that the events of the beginning are revealed at the very end of the fiction. According to Prem Gopal Matan: Thus the inefficiency of the creative process according to structural and descriptive principles is eliminated. For example, take Prem Chand's fiction "Shroud". We are all more or less aware of the legendary greatness and meaning of this text. Fiction is a masterpiece and a structure in terms of its art and craft, but it is based on fictional structural principles افسانہ اپنے آرٹ اور کرافٹ کے حوالے سے ایک بہترین فن پارہ اور ایک ساخت ہے لیکن یہ افسانہ کن ساختیاتی اصولوں پر قائم ہے یہ منشا حل طلب ہے ۔. If the answer is that it has a plot that has a beginning, a middle and then a plot end, the two characters are men, both apathetic, a woman who is in the grip of death and a locale who Chamaran ki katha hai etc etc. (Matan, 2008) اگر تو اس کا جواب یہ ہے کہ اس کا پلاٹ ہے جس میں ایک ابتداء ہے ، وسط ہےاور پھر پلاٹ اختتام ہے ، دو کردار مرد ہیں دونوں بے حس بھی ، ایک عورت ہے جو موت کے شکنجے میں جکڑی ہوئی ہے اور ایک لوکیل ہے جو چماروں کی کتھا ہے وغیرہ وغیرہ"۔. According ot Shams-ur-Rehman Farooqi"Narrative is the vehicle on which characters and events travel. Scenes and landscapes are also visible from its window". (Farooqi, 1982) So story and text are two very real aspects of fiction ۔ اس لیے کہانی اور متن افسانہ بیانیہ کی دو بہت حقیقی جہات ہیں. A narrative is made up of events that occur to the character, but events are selectively arranged. The reader reads the text fiction and reconstructs the story with the help of the gestures contained in it. The unitary element of narrative structure can be discovered not at the level of different types of characters and phonological plurality, but at the phonemic level of character

- بیانیہ کی ساخت کا وحدانی عنصر مختلف قسم کے کرداروں اور بو قلمونی یعنی صوتی کثرت کی سطح پر نہیں بلکہ interaction کرداروں کے تفاعل کی فونیمی سطح پر دریافت کیا جا سکتا ہے ۔ . Because structural thought emphasizes the general abstraction of the internal structure of the seemingly invisible text, the study of narrative types is particularly appealing to structural thought, and how the author of the mythical literature accepted this challenge ساختیاتی فکر چونکہ بظاہر نظر نہ آنے والے متن کے داخلی ساخت کی کلی تجریدی نظام پر زور دیتی ہے اس وجہ سے بیانیہ اقسام کا مطالعہ ساختیاتی فکر کے لیے خاص کشش رکھتا ہے اور افسانوی ادب کے مصنف نےاس چیلنج کو کس طرح قبول کیا. It needs to be emphasized that story and text fiction do not exist independently of each other اس پرزور دینے کی ضرورت ہے کہ کہانی اور متن افسانہ ایک دوسرے سے آزاد وجودنہیں رکھتے. But the relationship between the two is slavery. At the theoretical level, the story precedes the text fiction, and from the author's point of view, the text fiction is a retelling of the events that are present in the story لیکن ان دونوں کے درمیان رشتہ استعبادی (غالمی) ہے - نظری سطح پر کہانی ، متن افسانہ سے پہلے موجود ہوتی ہے اور مصنف کے نقطہ نظر سے متن افسانہ ان واقعات کی بازگوئی ہے جو کہانی میں موجود ہیں -. The author rearranges the events in which some are overlooked and some are highlighted. In this process, the author must break the sequence of events into units of events. Which he recreates according to the specific form of the narrative text, that is, the text is reconstructed from a series of fictional ideas or non-existent events جنھیں وہ بیانیہ متن کی مخصوص ہیئت کا لحاظ کرتے ہوئے دوبارہ مرتب کرتا ہے یعنی متن افسانہ خیال یا غیر موجود واقعات کے تسلسل سے از سر نو تعمیر کیا جاتا ہے ..

According to Ahmed Sohail: Venold says that the narrative completes its journey within the framework of the theory of the text, and in the process the reader clarifies his point of view and many other influences and factors including , The level of narrative and the depth of the structure of the discussion goes deeper and deeper. Says yes and is actually born out of an aesthetic attachment to the text. The reader is stimulated by the stimuli of reading, emotion, curiosity, and fear. But the most controversial issue arises when the reader accepts it based on the structure of the text". (Sohail, 2007). From this point of view, the story logically and naturally exists in the external world (history, historical narrative, biographical fiction) or in the imaginary world (narrative, fiction and epic) before the text fiction. In both cases, the story is a chronological sequence of events that occur (imaginary or real) in any universe where an event is possible.Shams-ur-Rehman Farooqi writes in one of his articles on "Criticism of Fiction: "Whether the fiction expresses an event or a character, or both, or whether it describes a social reality or alters the depths of psychological points, it cannot be established without narrative. '' افسانہ چاہے واقعے کا اظہار کرے یا کردار کا ، یا دونوں چیزوں کا، یا چاہے وہ کسی سماجی حقیقت کو بیان کرے یا نفسیاتی نکات کی گہرائیاں کو بدلے ، وہ بیانیہ کے بغیر قائم نہیں ہوسکتا - Narrative works hand and foot for بیانیہ اس کے لئے ہاتھ پاؤں کا کام کرتاہے"". (Farooqi, 1982). Seeing and telling are two different artistic techniques of telling fiction. It should be noted that they are different. They are not contradictory and contradictory. Both have their place in fiction. But we can go wrong when it needs to be told and the fictionist tries to show it or start telling where it needs to be shown. Telling is not about a specific time when the show is about a particular moment. Telling has to do with story and showing has to do with discourse. When a fictionist uses the skill of showing, he wants to make us feel a special scene, a special situation, a special thing in a particular moment. He tries to provoke our senses.

## V. Conclusion

The structural study of Urdu fiction has revealed two aspects, one being discourse narrative and the other fictional narrative. Discourse statement relates to the fluctuations in environment and society, customs and behaviors. Despite some significant changes, the environment and society remain the same, but changes in the social, cultural and linguistic value system inadvertently affect the human psyche. They have been influencing and because of this the discourses are changing. Discourse narrative in fiction deals with intellectual, ideological, objective, and ideological changes and is the basis of fiction افسانہ میں ڈسکورس بیانیہ کا تعلق فکری ، نظریاتی ، مقصدی اور اسطواری تبدیلیوں سے ہوتا ہے اور اسی پر افسانے کی بنیاد رکھی جاتی ہے . The second is the fictional narrative with these fictional characters, events, feelings, and concepts and moods. دوسرا افسانوی بیانیہ میں افسانہ کے ان کرداروں ، واقعات ، محسوسات اور تصورات و کیفیات سے ہوتا ہے . About which the fictionist tells the story with the help of characters according to gender requirements جن کو لے کر افسانہ نگار صنفی تقاضوں کے مطابق کرداروں کی مدد سے کہانی بیان کرتا ہے -. Simply put, the basic fact or experience and its accessories that make up the basis of fiction and what is present everywhere inside and outside the fiction is the discourse narrative and on this basis the fiction that the narrator tells the story is fictional. The statement says. The success of the legendary narrative depends not only on the familiar or unfamiliar characters but also on their mental and emotional

dynamics and their interactions, because the interaction of the characters gives life to the plot and the story ۔ ہے افسانوی بیانیہ کی کامیابی کا انحصار محض تراشے ہوئے مانوس یا غیر مانوس کرداروں پر نہیں ہوتا ان کے ذہنی و جذباتی تحرک اور ان کے تفاعل پر بھی ہوتا ہے کیونکہ کرداروں کے تفاعل سے ہی پالٹ اور کہانی میں جان پیداہوتی. The narrative reaches a beautiful turning point and becomes clear at the end of the fiction. Narrative is a very important part of the beauty of a work of art, but it cannot be said that narrative alone makes a fiction good. Fiction does not become a work of art unless there is harmony in content, style and technique. If the content is mediocre but the technical skills are good, then it will create some attraction in the fiction but it will not be a very good fiction. On the contrary, if the composition is brilliant, if there is depth in the fiction, then there is no focus on technical ability. Exquisite ingredients keep their sense of superiority even in the slightest technical skill. The narrative interferes with the beauty and attractiveness of the fiction, and the slightest weakness of the narrative can destroy the overall effect of a very good fiction.

## VI. Implications

Narrative is a very important component in the construction of fiction from a structural point of view, but a complete and beautiful thing would be created only when the ingredients, composition, style and fiction writer arrange them all well so that they become harmonious

ساختیاتی نقطہ نظر سے افسانے کی تعمیر میں بیانیہ ایک بہت اہم جزو ہے ، لیکن ایک مکمل اور خوبصورت چیز اسی وقت تخلیق ہوگی جب اجزاء ، ترکیب ، انداز اور افسانہ نگار ان سب کا خوب اہتمام کریں تاکہ وہ ہم آہنگ ہوجائیں۔ Give a complete and beautiful look with skill, workmanship and practice so that there is no difference in material and shape. Narrative expands our mental universe in its mythological forms by presenting experiences and events that transcend our daily lives. It will provide the opportunity and the field for new intellectual researchers in this field. It would be the beneficiary for curriculum designers, course material designers, syllabus designers and upcoming future researchers to comprehend the narratives forms, cultural traditions and values of Urdu Structural Narrative Fiction, and readers would be able to understand how Narrative has creative and communicative power in fiction.

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