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TECHNEQUE IN K.A. ABBAS'S WRITINGS

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INTRODUCTION:

Khwaza Ahmed Abbas, popularly known as K A Abbas is one of the epoch-making writers of Indian writing in English. His contribution as a novelist, short - story writer, playwright and as a columnist is no way inferior, to that of his contemporaries like Mulk Raj Anand, Ahmad Ali, Bhabhani Bhattacharya, Kushawant Singh and Ruth Praver Jabhawala. Of his writings the popular ones are *Ingilab* (1977), *Tomorrow is Ours* (1943) *Not All Lies* (1945) *One Thousands Nights on Bed of Stones* and *Mad Mad World of Indian Films*. The present paper focuses on techniques in Abbas's writings.

Literary historians and contemporary critics have gone to the extent of criticising Abbas's entire writings as merely journalistic without literary merit and proper technique of presentation. Abbas ironically mentions in his preface to the lost collection of short story *The 13th Victim* "Kwaza Ahmed Abbas is no literary story writer, he is merely hack journalist drawing the material for his stories and novels from columns of daily newspapers". K.R. Srinivas Iyengar is also of the same opinion about Abbas's writings. What made these literary historians and critics come to such a conclusion is the prejudice against the progressivist's commitment to social revolution. Neither the themes nor the style of presentation (technique) were taken seriously. Abbas was rejected by the critics as a propagandist.

But an individualist revolutionary like Abbas (whose youthful days were inspired by the great non-conformists like Nehru, who told the youth that they should not accept all that was said by their elders and

Bhaijaan) can not be a propagandist. If he described as a propagandist, then he is a propagandist of the likes of Dickens, G.B. Shaw, Tagore, Toistoy, Hemingway, Premchand, Saadat fHassan Manto and Mulk Raj Anand. His vision of creativity or art and literature is not confined to any particular class or aspects of society or a political party or a particular technique. Never does Abbas make literature subservient to ideologies and techniques. For, when Abbas make use of them they loose their strict conservative colour and emerge with the new colours. Condemning the superficial and prejudicial view of progressivism, held by unkind critics against Abbas, Ahmed Hasib writes, "For they have to date only the handful of stray articles and passing comments on his fiction. And these find Abbas inspired by

propaganda motive and consider his fiction a form of pamphleteering. Such charges against a writer, whose fiction aspires to the condition of literary art are serious, indeed and call for scrutiny and systematic study of Abbas's fiction. While it is true that the entire body of his works in different media and modes manifests a concern for a solidarity, equality, and social justice, such a human concern does not necessarily make a writer a propagandist" 2

Abbas was often criticized for his lack of technical skill in his writings. Suresh kohli in his interview with Abbas, rightly asked him "Some of your critics feel that, while your subjects are refreshingly insightful and varied, your techniques are not". But the charge is untenable as it is based on a superficial view of Abbas's literary experiments and innovations. Infact, Abbas -is highly skillful in his use of technique. No contemporary progressive writer including Ahmed Ali, Mulk Raj Anand and Kushwant Singh can be compared with Abbas in this respect. He is unbeatable. As he was associated with film and journalistic activities, he naturally used both the techniques to give vivid descriptions of the incidents in his stories, novels and plays. Also Abbas used various techniques according to the need of the theme and situation. For instance, he used the epistolary technique in LETTAR FRAUM A CHILD TO MAHATMA GANDHI, the psychological analysis technique in MAN WHO DID NOT WANT TO REMEMBER, the autobiographical mode in SARDARJI and AJANTA, the dramatic in BOY, the flashback in REVENGE and some of his immortal stories like 'SPARROWs' and EQUILIBRIUM OF AN EMPEROR are good examples of Abbas's inventiveness in technique. What Mulk Raj Anand has to say of Abbas's 'SPARROWS' is worth noting." It was one of the few stories written in India, which portends a quite new development in the art of short stories in our modern languages". It indirectly throws light on the technical virtuosity of Abbas's writings. Like wise, Abbas in his novels uses an assortment of techniques in a single manner for particular effects. The technique of Montaigne is frequently combined with another cinematic technique, namely flashback." THE NAXALITES, the last novel of Abbas is a good example of it.

CONCLUSION:

Abbas's technique of narration is highly influenced by Krishen Chander's strange style of writing, mixing realism with romanticism in order of arouse hopes of fulfillment of ideals even in dire situations. His combination of humanity, satire, irony, and poetry had always a passion with Abbas as a short story writer, novelist and a playwright. Abbas was so much influenced by Krishen Chandar that such resemblance in literary interaction as subsists between them could hardly be seen in the case any other Indian writer in English.

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