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Cultural Devastation, Globalization and Contemporary Urdu Short Story

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Abstract:
Globalization is a process under which the whole world is assumed to be turned into a global village. But due to varying interests of nations the desired result is still afar. Now Globalization is supposed as a tool of western powers by which they rule the entire world. Globalization has deep effects on the cultural pattern of Pakistan as well. Many colors of Pakistani culture are contaminated by the attack of globalization, so the Pakistani literature portrays globalized Pakistani society too. In this paper I have limited my topic to cultural devastation resulted by globalization, and its partial representation in contemporary Urdu short story.

Keywords: Globalization, Islamization, Cultural Devastation, western powers, Pakistani culture, contemporary

The cultural block is made up of knowledge, experience, beliefs, values, hierarchies, approaches and possession aspired by a group of people. The base of Pakistani culture is Islamic and is oriental in origin; but a big lot of Pakistani nation follows much of the western culture which leads to the identity crisis. Modern Pakistani society can be called a true hybrid society because of the effects it has perceived from the wave of globalization. The serious issues being faced by current Pakistan is to keep a balance between Islamization and modernism, both are necessary to keep its existence because Islamization is the very base of Pakistan and modernity is the need of the time.

Globalization is the incorporation of different societies around the world, which actually aims to get economic benefits, and then to tend a political prime of a specific country. A well-groomed economic country can, no doubt, rule the world politically as well. But a society, in its cultural structure, can never have an economic ground only; it has large features which make up its culture. When two or more societies corporate each other to build an economic corridor, they certainly indoctrinate their cultural values to each other including ethics, social norms, gender roles, domestic behaviors, educational perspectives, literary approaches, technological trends, scientific conducts etc. All these features of one source society may move with its population to the other target society even if the purpose is economical trade only. This movement can influence the cultural roots of the target society in deep, sometime positively but sometime negatively too.

It is noticed that where Pakistan's economy and its politics is seriously influenced by Globalization, there, many features of Pakistan's society and culture are also malformed by this movement, including which the literature is on the peak. The contemporary literature (short story) is a true reflection of a globalized Pakistan.

Where every aspect of culture is influenced by globalization, language and literature couldn't stay apart. It is obvious that when a society is inclined by a theory or movement, language and literature are transfigured too. In fact, Urdu literature was started to be globalized under Sir Syed Movement in the period of neo colonialism. It was the time period when Sir Syed, Muhammad Hussain Azad, Hali and Asar rushed into the field of literature and literary criticism. Dr Altaf Anjum is of the view:

> "Western discourse with all its glamour was in fashion in neo colonial era. The victors started to launch educational scheme including social, political and educational contents of their own interest, which might strengthen their dominant political role. In the meanwhile, critics of Urdu language started to develop a critical structure; they obviously perceived the ideologies and methodologies of the West, which was obligatory for them." (1)

It was not the matter of Urdu criticism only; Urdu fiction was influenced by neo colonialism as well and there is no end of this adaptation as now it leads to depict a very clear picture of a globalized society as content. It is assumed that literature is a true reflection of the society, and so it is the duty of a writer not only to portray social picture in his writings but also to leave a positive and constructive impact on the reader as well. As for the first assumption, contemporary Pakistani short story writers draw a true globalized society in their stories. But when we consider the second assumption, the ball of thought is just rallying in the two courts of the writer and the reader. The writer may think that his reader is mature enough to understand the symbolic and two-folded stories. The reader is not ready to face the realities. This intellectual gap sometime results in the destruction of the young reader.

Irfan Ahmed Urfi is a renowned short story writer of present time. He is famous for his writings on gender and sexual behaviors existing in the society. His Short story "Jaggah" is about those stuffed toyed which serves the sexual purpose in adults. He writes in "Jaggah":

> "۔۔۔جو اسٹفڈ ٹیڈی بیئر میرے ساتھ بستر میں جانے کو دستیاب تھا اسے ٹٹولنے کا سنسنی خیز خیال مجھے زیادہ ہانٹ کر رہا تھا۔" (۲)

> "The stuffed teddy bear was ready to go with me in the bed. The amazing idea to explore it was haunting me more"

As for as Pakistan, such stuffed toy practices are existing but not as openly as Urfi portrays in his stories. In several cities of Pakistan, manufacturing of sexual toys is in practice but behind the closed doors as compare to the West. Such content is well-intentioned to concentrate the reader's attention to a very serious matter. On the other hand, such contents may cause an ethical failure among youngsters. If we look in the contents of Urdu literature half a century back, such themes were not in practice. Manto and Ismat Chughtai were harshly criticized for their writings where sexual matters were the subject. Now it is not treated as strictly as it is considered a day-to-day matter. All this way came with a blow of globalization where sexual trends of supremacy can easily be adapted by a third world society

even just to be called "modern". One more example from Urfi's short story "Mosquito Coil":

"از ہی بگ؟" جواب سننے کے لیے میرے دل کی دھڑکن بھی تیز ہو گئی۔
"تمہارے منہ میں کیوں پانی بھر آیا؟ سائز میرا مسئلہ نہیں ہے۔ یو آر آلویز گو فار سائز۔ شیلو لور۔ خیر تم یقین نہیں کرو گے وہ جب بیڈ میں ہوتا ہے تو واقعی مانسٹر ہوتا ہے۔۔۔ اوہ مائی گاڈ" (۳)

"Is he big?"
My heart started to beat aloud for the answer.
"Why do you tempt for this? Size is not my problem. You are always going for size. Shallow lover. You wouldn't believe that when he is in bed, he is a monster. O my God."

"Mosquito Coil" is a story of a married lady who drives her kids to some relative and spends her time with her illicit sex partner in absence of her husband. Moreover, the said male is portrayed wandering in the home totally naked after having sex; the sleeping female servant awakens at once and starts screaming. The Madam, instead of feeling shame, enjoys this situation. Urfi is in fact not a painter, he is a scratcher of the society. He doesn't paint the social picture but scratches out the overlapping colors of the social picture. Look how he scratches the veal of a homosexual society growing in an Islamic republic in his short story "ecstasy":

"رات بہت گہری تھی، ساری مارکیٹ بجھ چکی تھی۔۔۔ تھکے ہارے لڑکے نڈھال جسموں کے ساتھ۔۔۔ کچرا ڈرموں میں پھینک رہے تھے۔ حالانکہ میرا ارادہ پارکنگ میں رکنے کا نہیں تھا۔۔۔ اسی لیے میں نے کار کی رفتار کم نہیں کی تھی۔۔ اچانک مجھے دور اندھیرے میں وہ جاتا دکھائی دیا یا پھر کوئی اور اس جیسا تھا۔ اس دم وہ بہت سال پہلے کا لگ رہا تھا، اتنا ہی چھریرہ، تروتازہ اور رس بھرا۔۔ میری نظریں اس پر گڑی رہ گئیں۔ میں اسے روکنا چاہتا تھا۔۔۔ جانے کیوں میرے جی میں آئی میرا بازو اتنا لمبا ہو جائے کہ وہیں سے اسے جھپٹ لوں۔۔۔ جی میں آئی میں اسے ایک ہی لقمے میں نگل لوں۔ میرے بازوؤں میں جیسے کنگ کانگ نما مخلوق کا ہاتھ اگ آیا تھا جو آپ ہی آپ میرے لوَ مسَل کو مسلنے لگا۔۔۔ میرا حجم کسی دیو ہیکل مخلوق کی طرح بڑھتا چلا جا رہا تھا اور کپڑے تنگ ہو کر پھٹنے لگے تھے۔۔۔" (۴)

"The night was very deep, the entire market had gone dark... Exhausted boys were throwing garbage into the bins with weary bodies. Although I had no intention of stopping in the parking lot... that's why I hadn't slowed down the car. Suddenly, I saw him in the distance in the darkness, or perhaps it was someone else just like him. In that moment, he looked like someone from many years ago, just as slender, fresh, and juicy... My eyes were glued to him. I wanted to stop him... I don't know why I wished my arm could stretch out long enough to

> grab him from there... I wished I could swallow him in one bite. It felt as if a King Kong-like creature's hand had grown from my arms, crushing my own muscles... My size was increasing like a giant creature, and my clothes were becoming tight and starting to tear..."

Though sexual contents are depicted since ever in Urdu short story but such destructive picture couldn't be assumed in 20th century literature. The globalized literature and media encourage writer of the day to write such things which are disgraceful for our society, but we do tolerate such things because we are now modern. Urfi cannot be blamed for his topics as what he writes is now common in practice, but as a writer he must inculcate for the beneficiary literature and not for the naked literature as our society is already suffering from ethical downfall.

Hamid Shahid is a much-honored name of present Urdu short story. He, too, portrays a globalized Pakistan in his short stories. His Short Story "Gaanth" is a crystal-clear picture of globalized Pakistan. The protagonist of the story "Tauseef" is a medical doctor by profession. He leaves the Pakistan and prefers to serve America rather than his motherland. He is too modernist in approach that even he considers the religious obligations wastage of time and a barrier in the way of his professional duties. He considers that to cure a patient is far better than to say a prayer, the dilemma of every modern man! To him, religion is opium. Here the impact of a secular society can easily be observed on the modern generation inoculated by globalization. The said protagonist is happy to be called "ta'uz" instead of by his original name "Tauseef":

> "اس نے اپنے وجود سے وابستہ آخری نشانی، اپنے نام "توصیف" کو بدل کر "طاؤز" ہو جانا بخوشی قبول کر لیا تھا۔" (۵)

> "He gladly accepted to change the last sign of his existence, his name 'Tausif,' to 'Taoz.'

To him, "ta'uz" seems to have a modern rhythm. He is too modern that he considers legal marriage just a headache. Annexation of western culture badly destructed an Islamic marriage concept in young generation. "ta'uz" is a model representative of such generation:

> "۔۔کچھ اچھی لڑکیاں اس کی زندگی میں آئی ضرور تھیں مگر اتنی دیر کے لیے جتنی کہ دونوں میں سے کسی ایک کو ضرورت ہو سکتی تھی۔ لہٰذا جب ضرورت پوری ہو رہی تھی تو شادی کے پاکھنڈ کا کیا جواز ہو سکتا تھا۔"(۶)

> "...Some good girls did come into his life, but only for as long as either of them might need it. Therefore, when the need was being fulfilled, what justification could there be for the pretense of marriage?"

The life scenario of "ta'uz" is changed after 9/11 when he was deported to Pakistan as he is accused a terrorist. After a long struggle, he is succeeded to get back to Pakistan and to be sheltered by his sister. So, all is this, in a globalized world, this is the true position of every globalized Pakistani, who can easily ruin all his cultural and ethical values but cannot prove him a "loyal globalized" at any cost. Here, Hamid Shahid plays a vital role in the connectivity of a victimized modern man and his cultural roots when he narrates the feelings of protagonist after being settled in his cultural ground.

Mobin Mirza is another serious name of contemporary Urdu short story. He simply narrates the story which imprints a deep impression on the reader's mind. His writings are not satirical but are still impressive. The cultural devastation makes him restless and then he creates stories like "Ajnabi Mosam", title of the story is obvious to the strange cultural values which are followed by our society. A short dialogue consisting modern but "strange" approach is taken from "Ajnabi Mosam":

"منو! تم نے اب تک شادی وادی کیوں نہیں کی؟"

"ضرورت ہی محسوس نہیں ہوئی؟" منور نے کاندھے اچکاتے ہوئے جواب دیا۔

"تو کیا کوئی ارادہ بھی نہیں ہے؟"

"میں نے اس بارے میں seriously کچھ سوچا ہی نہیں۔ ویسے وہ جو مقولہ ہے. If milk is available."(7)

"Manu! Why haven't you gotten married yet?"
"I haven't felt the need," Munawar replied with a shrug.
"Then do you have no intention at all?"
"I haven't seriously thought about it. By the way, there's that saying: 'If milk is available...'"

Why our generation openly states so? Are we so free to practice in the society whatever we want? About a century back, we were under the economic and political pressure of supreme countries and still we are so, but the ethical graph was not as deteriorated then, as now it is. Actually, the progression of media is a big factor to globalize a society on its true basis, so the Pakistan is globalized. Ethical values are to be ruined now. Material is the bull's eye. Hamid Siraj is a profound Urdu story writer who specially gave a number of stories on the consumption behaviors developed in globalized Pakistan. A passage from his short story "siyah kaar" can state the modern materialistic approach very well:

"یہ ایک نو تعمیر شدہ آبادی ہے۔ زمین پر کنکریٹ، سیمنٹ اور اینٹوں سے مکان اگ آئے ہیں۔ زمین کے کئی قطعے خالی ہیں۔ ایک پلاٹ کے کنارے ابھی ایک ٹرک مٹی اتار گیا ہے۔ پچھلی گلی میں جو ایک نامکمل مکان ہے وہاں ایک چوکیدار سنا ہے دھندا کرتا ہے۔۔۔۔ ایک پلاٹ کی بیسمنٹ کے لیے کھدائی ہو رہی ہے۔ ایک مشین مٹی کھود کھود کر ایک طرف ڈھیر کرتی جا رہی ہے۔ یہ لاکھوں کے پلاٹ اور کروڑوں روپے کے مکانات ہیں۔ رات اترتی ہے تو نو تعمیر شدہ مکانوں میں قمقمے جلتے نظر آتے ہیں۔ دن میں فیشن ایبل خواتین اپنی تعمیر دیکھنے کے لیے اکثر چکر لگاتی ہیں۔ ان کے چہرے مہرے سے عمارت ٹپکتی ہے۔ یہ جو مکان اگ آئے ہیں ان میں نسل نسل کے لوگ آباد ہیں۔ ان کے آباؤ اجداد کون لوگ تھے انہیں اس سے غرض نہیں۔ انہیں یہ بھی دردِ سر نہیں کہ دولت کہاں سے آئی۔ بیگمات اور بچے اس بات پر خوش ہیں کہ زمین پر ان کے حصے کا مکان اگ آیا ہے۔۔" (۸)

"This is a newly developed area. Houses have sprouted up from concrete, cement, and bricks. Several plots of land are still vacant. A truck has just unloaded soil at the edge of one plot. In the back alley, there's an incomplete house where a watchman is said to be running a business... Excavation is underway for a

basement on one plot. A machine is digging up the soil and piling it on one side. These are plots worth millions and houses worth billions. As night falls, the newly built houses light up with lamps. During the day, fashionable women often visit to see their construction. Their faces reflect the grandeur of the buildings. The houses that have sprouted up are inhabited by generations of people. They have no concern for who their ancestors were. They don't worry about where the wealth came from. The wives and children are just happy that a house has come up on their share of the land."

Hamid Siraj particularly keeps in view the advance graph of material which takes over our previous behaviors of love and humanity. Now a trader is not opted to think about the financial condition of the buyer, he is supposed only to surplus his bank balance. Short story "Baraa'ye Farokht", as title specifies, is a story where aroma of currency is enough to let a trader forget everything around him:

"وہ چونکہ رقم دھڑا دھڑ اپنے سیف میں ڈال رہا تھا۔۔ سیف جس پر ڈیجیٹل میٹر نہ صرف رقم کاؤنٹ کر رہا تھابلکہ ساتھ لگے پرنٹر پر اس کا پرنٹ آؤٹ بھی نکل رہا تھا۔ اس کے سامنے لال، نیلے اور سبز نوٹ تھے۔گاہکوں سے رقم لے کر automatic سیف میں ڈالتے ہوئے اسے نوٹوں کے سوا کیا سوجھ سکتا تھا۔"(۹)

"He was rapidly depositing cash into his safe... a safe that not only counted the money with a digital meter but also printed out the totals on an attached printer. In front of him were red, blue, and green notes. While taking money from customers and automatically depositing it into the safe, what else could he think about besides the bills?"

Modern globalized man is always in pursuit of luxurious life style. The imprints of modern consumer approach can also be watched in Hamid Shahid's stories.in his story "Admi ka Bikhra'o", he states the situation of an abstract modern man who still has a sense of materialistic life:

"اس کے پاس نئے ماڈل کی ایسی کار تھی جس کے شاک بہت اچھے تھے۔ اتنے اچھے کہ کار سڑک پر بچھ کر اور جم کر چلتی تھی اور آدمی کے دھیان کو بھی جھٹکا نہیں لگتا تھا۔" (۱۰)

"He had a new model car with such excellent shocks that it glided smoothly over the road, absorbing every bump, and a person wouldn't even feel a jolt."

Globalization destructed our social, ethical and commercial approach not only in the above said grounds (which are seriously considerable), but it also modified the lower grounds of our day-to-day life as well, which is even not considered distort. For example, Pakistani food culture is distinguished in all over the world but as a result of globalization, fast food culture took place "desi" cuisine of Pakistan.

International food chains like KFC, Mc Donald's, Pizza Hut, Hardees etc. can easily be found all across the country. Such food trends take out the aroma of desi food from Urdu short story as well. Instead, modern urdu short story writer portrays a pizza hut in his stories, a such example is quoted from story "ras bhara khwab" by Urfi:

"۔۔۔ کبھی جہاں صرف بیسمنٹ میں اس کا ٹیک ایوے پوائنٹ تھا اب وہ اسی تین منزلہ پلازے کی واحد مالک تھی۔ اس کا پزا ہاؤس ملک بھر میں تو کیا دنیا بھر میں ہر اس کمیونٹی میں مقبول ہو چکا تھا جس کا اس شہر میں آنا جانا لگا رہتا ہے۔۔۔ ہوم ڈیلیوری، تعلقاتِ عامہ، کاروباری ترقی سے وابستہ تشہیری سرگرمیوں کا انعقاد، رسد و طلب کے مسائل، ملازمین کے پیشہ ورانہ معاملات کے علاوہ فرنچائز کی توسیع اور پھر اپنے پزا کے مخصوص برانڈ کی پراڈکٹ لائن کا بیڑا اس کی تمام صلاحیتیں اور قوتیں مانگتے تھے۔" (۱۱)

"...Once, where she only had a takeaway point in the basement, she was now the sole owner of this three-story plaza. Her pizza house had become popular not just across the country but in every community that frequented this city... Home delivery, public relations, promotional activities related to business development, supply and demand issues, employee professional matters, in addition to franchise expansion and managing the product line of her unique pizza brand—all of these required her full capabilities and energy."

Another example can be stated regarding the national dress of Pakistan which is Shalwar Qameez. But cultural globalization badly infested the dressing of Men and Women. Pakistani culture doesn't promote wearing T-shirts, sunglasses, long shoes and jackets, but people are becoming more conscious to follow modernism even if it is not affordable for them. Urfi states such pathetic situation in his story "jaggah":

"۔۔۔ جب وہ درآمد شدہ جین کی اترن اور انگریزی میں لکھی تحریروں سے سجی جھوٹی سچی برانڈڈ شرٹیں پہن کر گھر سے نکلتا تو دور سے دکھائی دینے والوں کو کسی معمولی سپاہی کا سپوت نظر آنے کی بجائے کینٹ میں رہنے والے کسی فوجی افسر کا لاڈلا دکھائی دیتا۔۔۔ وہ دوسروں کو بھی اسی دھوکے میں رکھنا چاہتا تھا جس خود فریبی میں خود رہنے کا عادی ہوتا جا رہا تھا۔۔۔" (۱۲)

("...When he stepped out of the house wearing imported jeans and branded shirts adorned with English writings, those who saw him from a distance wouldn't perceive him as the son of an ordinary soldier but rather as the beloved child of an army officer living in the cantonment... He wanted to keep others in the same deception that he was increasingly getting accustomed to living in himself...")

New globalized generation is totally indifferent to what if a fashion is suitable and affordable for them or not. Women are more conscious about brands. The trend of western dressing is being increased in women. Hamid Shahid states a couple in modern dressing in his story "jang main mohabat ki tasveer nahi banti" as:

"۔۔اس کی بیوی داخل ہوتی ہے۔ بال کٹے ہوئے، چست سی ٹی شرٹ اور اس ٹی شرٹ کے اوپر ایک دوسرے کو کاٹتی سرخ سیاہ موٹی دھاریوں اور کھلے گریبان والی لونگ شرٹ۔ اس نے نیچے ٹراؤزر پہن رکھا ہے سیاہ رنگ کا۔ شوہر نے بھی ملتے جلتے والے رنگوں اور باہم کاٹتی موٹی دھاریوں والی شرٹ پہن رکھی ہے۔" (۱۳)

"...His wife enters with her hair cut short, wearing a fitted T-shirt and a long shirt with bold red and black stripes that crisscross each other and a wide-open collar. She has on black trousers below. The husband is also wearing a shirt in similar colors and patterns with thick stripes that complement hers."

Moreover, such modern dressing of women is considered a trade symbol in different advertisements. Art industry and media are chiefly responsible for limitless advancement of women dressing and make up sense. Urfi farcical statement about the wreckage of such modernity can be viewed in his short story "aag'y aabadi hai" as:

"۔۔۔وہ گیلری میں رکھے گئے اس خاص تجریدی آرٹ کے نمونوں کے لیے کی گئی مخصوص سپاٹ لائٹنگ میں کسی بھی بڑی فلم انڈسٹری کی ماضی کی ایک ایسی اداکارہ دکھائی دے رہی تھی جس کا گلیمر اب بھی حیران کن ہو۔ لہو رنگ کی آف شولڈر ٹاپ میں دور سے اس کے گندھے میدے جیسی صراحی دار گردن کے نیچے سینے کے نشیب میں سے جھانکتی غلیل ہر دیکھنے والے کے جسم پر پھدکتی گلہری کو نشانہ بنا رہی تھی۔ ۔۔شانوں تک کٹے بالوں کو اس نے ڈرائر کے گرم جھکڑ سے سکھا پھلا کر اس قدر نمایاں کیا ہوا تھا کہ اس کا بیضوی چہرہ دور سے کسی نابالغ لڑکی کا دھوکہ دے رہا تھا۔ تیز لال مرچ کی طرح ہونٹوں پر چمکارے مارتی گلاسی لپ اسٹک گیلری کے نیم روشن ماحول میں اس کی مسکراہٹوں کے مصالحے کو اور بھی ادھر ادھر بکھیر رہی تھی۔" (۱۴)

"...In the specific spotlighting set for the abstract art pieces displayed in the gallery, she resembled a past actress of a major film industry whose glamour was still astonishing. Wearing a crimson off-shoulder top, from a distance, the glimpse of her curvy neckline peeking from below was targeting the onlooker's attention like a squirrel poised to pounce. She had styled her shoulder-length hair with a blow dryer, making it so prominent that her oval face appeared deceptively youthful from afar. The glossy lipstick, shining like bright red chili, scattered the spice of her smiles even more in the dimly lit atmosphere of the gallery."

Here, two perspectives can be taken in the account regarding globalization and its effects on Pakistani culture, either we perceived it inaccurately or it is inaccurate in fact. The fact is that the movement of globalization is not suitable for an Islamic Republic; any other secular or non-Muslim society can bear the changes brought by

the globalization more flexibly as compare to a Muslim one. Contemporary Urdu fiction writers inculcate their efforts to let the society realize the harm of globalization and the moral, ethical, social and cultural devastation brought by this movement. Hamid Siraj portrays globalized devastation in a very precise manner in his story "global village":

> "اس عہد میں جھوٹ، فریب، رشوت اور ملاوٹ کا چلن عام تھا۔ کاروبارِ زندگی میں جھوٹ، فریب اور رشوت اتنی ہی ضروری قرار دے دی گئی جتنی زندہ رہنے کے لیے سانس لینا ضروری ہے۔ کرۂ ارض کو گلوبل ولیج قرار دے دیا گیا تھا اور اس میں سودی کاروبار اور سودی قرضہ جات کو قانونی اور حکومتی تحفظ حاصل تھا۔ تعلیم اور علاج جیسے شعبے بھی خدمتِ خلق کے دائرے سے نکل کر مکمل طور پر کمرشیل اور کاروباری ہو گئے تھے۔ جاں بلب مریضوں کے ورثا سے لاکھوں روپیہ بٹور لینے کا چلن عام تھا۔ بے حیائی اور فحاشی شرافت کے زمرے میں شمار ہونے لگی تھی۔ اسے فنونِ لطیفہ کے نام سے فروغ دیا جاتا تھا۔ "(۱۵)
>
> "In this era, lies, deceit, bribery, and adulteration had become commonplace. In the business of life, dishonesty and bribery were deemed as essential as breathing for survival. The planet had been declared a global village, and usurious businesses and loans received legal and governmental protection. Even sectors like education and healthcare had completely transformed from serving humanity to becoming fully commercialized. It had become common practice to extort millions from the heirs of critically ill patients. Indecency and obscenity began to be counted among the virtues of respectability, promoted under the guise of fine arts."

Hence it is the real expression of globalization. At the end of the process, Pakistani culture and ethics are distorted at one end, on the other end Pakistan is victimized and blamed for terrorism as well. Pakistan's economic and political situation is falling down day by day, and then what we achieved by this process of globalization? It is that thought provoking question which is raised by contemporary Urdu short story writers in different styles, somewhere Urfi scratches out the peeing pimples under the powdered faces of globalized society and somewhere Hamid Shahid trails to have a refuge in the lap of mother culture. But the question remains still to be answered by the reader of such fiction.

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