

Abstract

This thesis is a re-evaluation and a reappraisal of Abdullah Hussein's groundbreaking Urdu novel *Udaas Naslein*, later translated into English as *The Weary Generations* by the author himself, with some significant discrepancies. When set against the evolution of Urdu novel, his work reflects its thematic and stylistic exchanges with the literature of its origin. Otherwise, this novel has been accessed as an invaluable historical record of mental experiences of common people on various socio-political junctures notably WW1 and partition, with an awe-inspiring commitment to always offer a not-so-typical stance, even to the extent of an apathy for the popular national ideologies. Similar is his portraiture of women that audaciously defies the orthodox for the inclusion of the extraordinary. This research has been undertaken with the help of close textual reading and, qualitative and comparative analysis of the two primary sources as well as with numerous secondary ones. This fulfils the demand for the consideration of his work on a large-scale, beyond the established categories for its critique. Such a renewed analysis of Hussein's novel helps to certify that his artistic practices were not as faulty as they were ahead of his time and position and so remained evasive to the sympathy of old-style regional critics. This investigation is tantamount to the extension of regional critical practices as well. For, his work stands at a crossroad where regional and global collide and inform each other, creating new possibilities for the reading of old texts.