



## Authorial Intervention in (*Hassan's State of Affairs: Fill...In...The...Blanks*) *Hassan Ki Suratehal: Khali...Jagahain...Pur...Karo: A Postmodern Study*

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### ABSTRACT

This paper focuses on the authorial intervention technique in postmodern fiction with reference to Urdu novel, *Hassan Ki Suratehal: Khali ...Jagahain...Pur...Karo* (*Hassan's State of Affairs: Fill...In...The...Blanks*). The paper reviews author's role in different phases, specifically in fictional writings, including the phase of the declaration of the authorial death to subsequent resurrection and then flipflop appearance and disappearance in postmodern fiction. The case of Mirza Athar Baig's authorial intervention has been reviewed through the reading of his Urdu novel. Taking clues from Mark Currie and Peter Damian-Grint's theoretical elucidation and support of the study of Brian McHale on postmodern fiction, Foucauldian and Barthian views about authorial demise and subsequent postmodern resurrection have been analyzed to move further. This has led to postmodern authorial flipflop and its interplay upon in/direct authorial intervention in the text and textual interpretation. The resultant short analysis demonstrates that not only has Athar Baig intervened rhetorically but also, he has intruded the story editorially. At some places, Baig has confused his intervention with his persona too, a new authorial intrusion technique deduced from this analysis. The study has been undertaken in Urdu language with self-translation for evidences to support the claims deduced from the mentioned theoretical perspective.

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## 1. Introduction

Since the inception of postmodernism or prior to this movement, the authorial intervention has not achieved significance as it has achieved right now when postmodernism is at its final moments. In this age, an author and his text have inexplicable ties going beyond the text. Although considered as a creator of the text in the past, the author was not considered important for semantic or interpretative processes; the characters were of primary importance, while the narrator was considered the voice of the author. Green (2003) view that the postmodernist "challenged established literary convention[s]" carries weight in the wake of postmodern movement in literature ((Green, 2003), p. 729) in which the role of the author has turned topsy-turvy as Currie (2014) has argued that authorial intervention or authorial intrusion was made for illusion-breaking, or for breaking the continuity of the narrative (p. 04-05). However, Damian-Grint (1999) has stated the purpose of this device as correction of the facts in historiography in historio-graphic narratives (p. 145), or it could be associated with historio-graphic meta-fiction.

Due to this widespread polemic regarding author's role, his entry in the text or absence from it, his role needs reviewed whether he is to stay objective as in realism or only "implied author" as stated by Booth (1983) (p. 74-75 & 157). Or else it was in realism where he was always either third person narrator sitting in his ivory tower of omniscience which too is a

contentious issue, for Villanueva (1997) position is both like that of the modern age that writer has no role in text, or else "everything is centered on the author" (p. 40). However, in romanticism, it becomes somewhat different where an author is ubiquitous, making comments or even presenting first person narrative, while in modernism and postmodernism, authorial role disappears and reappears in accordance with the phenomenal realities whose depiction demand unique authorial interventions or non-interventions within the text, or even his outright irrelevance as in post-structuralism. or power of his discourse as in Foucauldian terms that compromises author's role. Due to topic's limitations of the role of author in single Urdu fictional piece, McHale (1987) views about authorial flip-flop in postmodern fiction is of critical importance to reach any understandable conclusion (p. 202). Holistically, the objective of these authorial flip-flopping in textual practice could be illusion breaking, semantic, rhetorical or editorial; the case of Athar Baig in, *Hassan Ki Suratehal: Khali ...Jagahain...Pur...Karo (Hassan's State of Affairs: Fill...In...The...Blanks)* needs to be explored following detailed review of these literary elucidations.

## 2. Author's Role in Text

Simply put it, an authorial intervention, or authorial intrusion, or intervention of author is a literary device used by writers to directly speak to the readers. In fiction, it is used to interrupt the storyline of the novel or short stories. As a literary device, it means that reader is not just a secondary player and passive reader, he is an active participant in the events of the story on whom the writer has focused his attention, the reason that he is addressing him directly, argues Booth (1983) in his book, *Rhetoric of Fiction*, (p. 157). He has referred to the implied author, calling him omniscient that means having the ability to present all types of narrators and possessing divine qualities of making characters virtuous or devilish (p. 157-158). On the other hand, Sartre (1950) Frenchman in his translation of *What is Literature?* by Jean Paul Sartre, gives a very good point that author's intervention is subject to textual temporality and duration of the textual incident (p. 52). Although Wayne C. Booth has shed a detailed light but has stopped short of directly referring this technique as authorial intervention, saying romantics and earlier romantics want the author to give the "illusion that he is not present" but as it is the presentation of reality, the Romanticists argument, he says, could be a technique to achieve realistic presentation of events, or incidents as was a vogue in realism (p. 21-52). This is a general position held even by the romantics though it differed with the realists and even modernists to some extent. Therefore, the realists and romanticists have only author and his/her presentation of the reality in mind and not authorial intervention as a technique.

Arguing the case of the writer or author, Condé (1993) states that "the writer makes his or her own clever story" in her article "The Role of the Writer" (p. 697). However, her argument relates to her Caribbean culture which means writers reflect their cultures. It seems that author is present in his/her writings through his written words, or characters that speak those words. The ramifications of the argument of Foucauldian authorial presence preceding the text (1977, p. 117-118) in his post-structural polemic conjoined his argument that the actual task of critiquing relates to "the structures of a work, its architectonic forms ... studied for their intrinsic and internal relationships" (p. 118) and not that of the author have rather tried to diminish the role of the author after he is made to leave the text or discourse. Foucault has rather referred to the authorial "ericture" of Barthian origin, which was just used for writing as a common experience for the author (Allen, 2003), for author's authority as his name is to facilitate "classification" and "a particular manner of the existence of discourse" (p. 123). It clearly means that he has perhaps caused the blow which Roland Barthes finally struck hard to this presence of the author, arguing his case about language, text and multiplicity of meanings to end his essay "The Death of the Author" with the note that "the birth of the reader must be ransomed by the death of the Author" (p. 125). With the theoretical underpinnings of these poststructuralists, McQueen (2012) has related it to film adaptations, adding Foucauldian principal of "transdental anonymity" which has come into application on the basis of the Barthian "ericture" (p. 61). Sean McQueen opines that actually Foucauldian argument has been given in the "notion of the text" (p. 62), explaining that it is a "broad category" (p. 62), while removal of the author by Barthes has given him a privileged position (p. 63). This is not limited to fictional writing but extends to any text a common writer writes. It means that the textual interpretation does not hinge on the authorial presence due to multidimensional ontological observations or explications of the readers based on the arguments of these few poststructuralists. These short notes pose a serious question whether

the authorial role in text has ended despite the fact that the authorial intervention or intrusion is something a postmodern phenomenon witness, whose very roots lie not in realism, romanticism or post-structuralism but in classical writings and historiography.

Therefore, a closer look at the role of the author in classical writings may suffice to jump over historiography and cross over to postmodernism. Although Hirsch (1967) "authorial will" (p. viii) as stated in the preface has been taken as author's will of intervention, it is different from authorial intrusion or intervention in that it could be implicit in impregnating text with epistemic loads having multiplicity of interpretations, as he has discussed it in the first chapter "In Defense of Author," saying sometimes authors could suffer from "self-repudiation" and forget many things (p. 07) of the text they have written which is not a big deal. However, it is something different from authorial intervention that clearly means to take part in the text. If roots of intervention are fully traced, perhaps the argument of Damian-Grint (1999) regarding history seems to relate to the real semantics of the phrase of authorial intervention, or role of writer within a given text. Perhaps, as a research fellow of history in the University of St. Andrews, Damian-Grint's interpretational research about this entry of the author comes close to authorial intervention in the postmodern fictional text.

He argues that during the last two centuries, the norm has been to present impersonal narratives even in fiction as well as non-fiction, adding that it has been a rule in the past (p. 143). Attributing the coinage of this term to Curtius, a philologist having used the phrase "*interjectio ex persona poetae*" which means the "literary character of the author" (p. 143), he goes on to say that Latin authors used to intervene in their works quite often with various functions in their minds to perform with the objective to facilitate the readers to understand the textual intentions (p. 143). He, however, says, this technique has been frequently used to explain the narrative development, or invoke the authority of the author, or to assure readers of the veracity of the writing (p. 143). He adds that authorial intervention is something different that has its own objective to achieve (p. 145). In other words, he means that author intervenes in his narrative wherever he thinks that he has a role to perform. There are, however, various types of functions of this authorial intervention such as in historiography, but very different in historiographic metafiction in postmodernism as Hutcheon (2003) has argued that it is to parodize and intertextualize the text for specific impacts (p. 126), while criticizing formalists for deflecting the attention from the author (p. 126). However, Damian-Grint's argument about the author is the same though Hutcheon has not referred to it. In historiography, the author presents narrativized history for different purposes. In historiographic metafiction, the author himself is to retell it, as Hutcheon has referred to Doctorow as an evidence to prove that history, too, is fiction and survives in speculations (p. 112). It means that authorial intervention is critical but in historiography, Damian-Grint is of the view, it is a rhetorical interjection in that it happens only where there is a narrative, or an event and it needs authorial explanation (p. 143-144).

By rhetorical interjection, the authorial intervention purposes to attract the attention of the readers toward the importance of event or action in question, Peter Damian-Grint argues adding that narrative interjections intend to show how the course of a "narrative ... develop[s]" or to signal "a change in the subject matter" (p. 145). He has stated some other authorial interventions to argue his case, adding they are mostly used in historiographical patterns with the purpose to demonstrate some predilections, or to give a reference to a source, or assert one's own side of the truth (p. 145). However, about narrative interjections, he is clear that it means to provide signals to the readers about the narrative and its progression. Although its function could be to explain the "preceding paragraph," he argues, it is mostly used to posit a literary discourse to the readers to try to understand and dig out more meanings (p. 150-151). It is interesting that he has drawn these conclusions to review historiography rather than literary fictions.

### **3. Author in Postmodern Fiction**

In literature, contrarily, its use is entirely different when it enters postmodern ontology. It is considered a metafictional element in postmodern literature about which Currie (2014) states that it is intended for "illusion-breaking" or "integrated dramatization," wherein the author wants direct communication with their readers (p. 04). However, what is interesting with Mark Currie is that she refers to Marlow of Conrad as a "kind of surrogate author

grappling with his ability as a storyteller" (p. 04) though she quickly responds to explain that readers could think that the "authorial intrusiveness necessarily interferes with a verisimilitudinous narrative by reminding reader of the story's fictionality" (p. 213). If seen in this connection, it means that the authorial intervention becomes integral part of the changing course of the narrative to announce, or to predict, or to simply state what is to come next, or what is coming. Vonnegut (1969) in his famous novel, *Slaughterhouse-Five*, with his own character appears at some places to inform reader about the historical event of the destruction of a German city, Dresden, which he could not directly describe through narrativization of the historical event, saying "I went back there with an old war buddy, Bernard V. O'Hare" (p. 25). McHale (1987) has called it "authorial hindsight" that takes the reader for "foregrounding ontology in historical fiction" (p. 94). However, he has not stated that it is the hallmark of postmodernism; he has rather argued that it could be the "ontological structure" that makes the author "flickers in and out of existence," or what he calls author's "oscillation" or play of "hide-and-seek" with the readers (p. 202).

Although Rosenfeld (2016) is of the view that it distracts the readers' attention from the main story, he argues this should be omniscient and cites some relevant examples (p. 26-27). Postmodernism, however, needs something to grapple with in this ambiguous ontological perspective, Brian McHale states adding that "supposedly absolute reality of the author becomes just another level of fiction" (p. 198). He goes on to say that is why the author introduces himself or is introduced as a character in the fiction to which he calls "frame breaking" (p. 198). He has cited Sukenick (1985) to support his argument that the only reality is present in the fiction is that of the author (p. 198). Ronald Sukenick has stated that when readers imagine that there is a writer writing the book that he is reading, then "illusionism becomes impossible" and reader does not become mesmerized or hypnotized (p. 25). Stating several other postmodern trends of authorial presence or intervention, Brian McHale concludes his argument that it is never certain how the author intervenes saying that the author is "as fictional as any other character" (p. 125). He further argues that "The ontological barrier between an author and the interior of his fictional world is absolute, impenetrable" (p. 215). Taking cues from this debate, the conclusion about the authorial intervention could be drawn that in this postmodern world, the author becomes highly unpredictable to flipflop, play hide and seek or appear and disappear as the reality demands or his own ontological perspective or varied teleological dimensions of ontology requires him to do.

This brief review leads to the question whether postmodern flip-flop appearance and disappearance of Baig (2015) continues in his novel, *Hassan Ki Surathal: Khali ...Jagahain...Pur...Karo (Hassan's State of Affairs: Fill...In...The...Blanks)*, or whether he goes for a linear story. It is subject to analysis according to the review given above following which it has been explained that Athar Baig has gone further in writing complete editorials to jolt the readers to come out of their fantasy fiction and join the real world with the author. He has proved his difference not only through is authorial intervention but also through different types of intrusions such as a third person narrator, a first person plural commentator, an editor and a writer of editorial notes with headings.

#### **4. Case of Athar Baig in, *Hassan Ki Surathal: Khali ...Jagahain...Pur...Karo (Hassan's State of Affairs: Fill...In...The...Blanks)***

The novel, *Hassan Ki Surathal: Khali ...Jagahain...Pur...Karo (Hassan's State of Affairs: Fill...In...The...Blanks)*, comprises the story of an accountant, Hassan Raza Zaheer, who works in a chemical factory after completing his education from a prestigious institution of the city of Lahore, as it seems from different cultural markers, though it has not been mentioned specifically that it is Lahore. A major part of the story comprises his impressions of the travel that he used to cover from his home to the factory in the conveyance provided by the factory management. The job entails free lunch and fringe benefits. These impressions that the author calls as "cursory glance" (p. 09) are the scenes that Hassan, the puppet protagonist of Athar Baig, watches daily during his journey to the factory. These scenes include everything from houses to shops, petrol pumps, bakeries, roads, colleges, huts and several other such things. For example, Athar Baig writes that these include "the familiar houses of the locality, shops, then other localities, bakeries, workshops, hair salons, schools, colleges, hotels, tuck shops, squares, streets, markets, office buildings, gasoline stations, bridges, rivers, railway lines, adjoining dirty and filthy areas, fields, rural mud houses, open drawing rooms, wrestling fields, nullahs, multiple vegetations and factories" (p. 9-10). This entire panoramic scene, in fact,

forces Athar Baig to use the phrase of "cursory glance" (p. 09) which becomes an excuse to do flip flop that Brian McHale has mentioned calling it "oscillation" (p. 202). He continues intervening within the novel on every occasion there is an issue with Zaheer. However, its interesting part starts with Athar Baig says it clearly that this "cursory glance" of Hassan Zaheer and to "fill its empty spaces of fear in its flow with alternative scenes was the 'real life of Hassan Zaheer'" (p. 15) which means that he wants to create stories of his impressions which is the real life.

As soon as the story starts, the author immediately enters to describe the situation in which he is placed as an "irrelevant" person (p. 10). He declares that that Hassan watches these scenes on daily basis. However, the striking point of this intrusion of Athar Baig is that it is in first person plural that is quite unusual. There are two major reasons; first that first person plural is used to give home to oneself and second that sometimes it is used to take others on the same page. It seems to have been used in both senses. In the first sense, it is clear that Athar Baig has given more respect to himself than to his character, Hassan, and has entered the story with a bang of first person plural saying "for the sake of brevity, we can only summarize these events" (p. 10). Here it seems that he is alone as well as with the reader when saying "we". He is alone in that he is the writer and with the readers in that his text will mean nothing without readers. Therefore, both the meanings seem to emerge side by side.

The use of the first-person plural taken as the honorable author immediately intervening seems to be authorial intervention as rhetorical interjection as Damian-Grint states regarding historiographic narrative (p. 143). It seems Baig wants to perform his role as an omniscient writer as he says, "Without forming a major supposition about Hassan, we think that we have to first enter his childhood to understand his situation" (p. 11). From there, he starts describing Hassan's childhood and his low confidence level even though he achieves a good position in the initial stage of his career. This inter-textual intervention of Baig continues until he brings Zaheer to a stage where he gets promotion and his route and routine changes that becomes a point of chagrin for him. However, willy-nilly Zaheer has to adjust with this new routine and the new "cursory glances" that the author says seems to be the only "objective of Zaheer to fill up the fearful moments of his life that becomes obstacles in this activity" (p. 15). Up to this point, the character of Zaheer is reasonably developed. The readers feel that the story is in flow forming his illusions about the character and his situations, but the situation of author's intrusion continues with the same force until the author announces that "We think the story of Hassan Zaheer ends here" (p. 25). This is a very crucial point in the novel where the readers are forced to think that it is the author who is guiding them about what to think and what not to think about Hassan and his external reality taking place without character being involved in it.

The novel comprises of total 21 chapters and all interlinked. The second chapter opens another Pandora's box, declaring that it is about "Editorial of Surprise" with subtitle of "Hassan's Surprises" wherein Baig starts his open intervention to give vent to his philosophical musings about topicality, temporality and time past and present in the "cursory glances" of Hassan Zaheer (p. 27). Then he breaks the illusion of the reader altogether in Mark Currie's words of "illusion-breaking" (p. 04) and starts saying that his major objective of this editorial writing is done like in editing television dramas and plays (p. 27). He equates his work of editing to "visual, perceptive, schizophrenic and experiential" (p. 29) pieces of life of Hassan over which he has full control. Baig starts a long musing on the linguistic and philological nature of surprises in life and ends this chapter with the same surprises of Hassan. This sort of sudden popping is not a flipflop that McHale argues (p. 215) about the postmodern fiction, but a ubiquitous presence of the author is making "illusionism...impossible" (Suknick, 1985). However, it is interesting to note that Athar Baig himself is aware of this as an ontologically aware author when saying it during his interview to Arif Waqar that "Hassan's state of affairs is the totality of situations denoting our historical, civilizational, creative and cognitive existence" (Waqar, 2014). He has rather alluded to his favorite philosopher, Wittgenstein, in this interview to argue his case of Hassan which makes it clear why he has played with the idea of "cursory glance" (Baig, 2015) as the study of individualized complexity that he calls "bundling technique" in which "intended uncanny feeling contributed to the overall surrealistic but markedly reflexive atmosphere" (Waqar, 2018). This clearly points to the postmodern of issue of time past and present as well as future and the individual impressions but his intervention

at different places point to his argument of "bundling technique" (Waqar, 2018). This takes to the concept of the author as the creator having full power over his characters and participate in their lives as he says "I am an outsider, standing on the edge, trying to watch and enjoy the show" (Waqar, 2018) which does not mean that he is a third person omniscient narrator, but an author who makes realize his reader that he, along with readers, should see another side of human reality. However, this intervening is time bound; that means bound to present or the future.

Going in the present tense, the story again starts with a janitor where Hassan uses to stop for a while and sees this scene. Instead of paying attention to Hassan, as the author has already stated, he starts musings about Irshad janitor, and about what happens to different things from which a tale of bottle starts taking the reader to different countries that have manufactured such bottles (Baig, p. 39-40). Interestingly enough, when this authorial intervention becomes rather implicit, it starts intrusions in the shape of digressions which themselves are stories such as this story of the bottle. Baig even records the arrival of different customers to Irshad's shop, including a professor, who later, becomes another important character with Hassan Zaheer and a middle-aged man, who starts a dialogue with the janitor over the uses and abuses of things and their worth (p. 40). This continues when more characters, Safdar Sultan and Saeed Kamal, enter the scene. Safdar Sultan has prepared a great document that could change the world. However, here again Baig intervenes and starts paying respect to himself in first person plural, saying that he knows the reality of the bag Professor Safdar Sultan has lost to that janitor in which is his world-changing manuscript (p. 48). Discussing the importance of the world's great ideas and theorists such as Huntington, different novels, movies and scientific experiments with relation to that manuscript, the author again takes his readers along with him to their story and ends it with another intertextual intervention saying "This is merely a likely scenario of this specific surprise of this special situation in which Hassan is placed" (p. 59). This is not only an "illusion-breaking" but also a sort of "integrated dramatization" (Currie, p. 04) in which he is engaged in direct dialogue with the readers though he has already placed a dialogue between the middle-aged person and the janitor in this chapter (p. 52). This is entirely a new technique that seems to match Italo Calvino but he calls his readers with second person in his novel, but the difference is that Italo Calvino keeps himself as a third person instead of the first person as the first line of his novel, *If on a winter's night a traveler*, shows it as, "You are about to begin reading Calvino (1981) new novel, *If on a winter's night a traveler*" (p. 03). However, Baig is not Calvino, at least, in this novel.

Arif Waqar, a *BBC* correspondent, states that Athar Baig has used the screenplay technique that is to present one scene, as he has done in these chapters and then present another scene and resort to present dialogues. He interviews him asking him about his use of the screen play technique that Athar Baig admits that he has borrowed it from television play writing. He reasons that "it is like to see the reality in superficial way and then experience it" (Waqar, 2018). Although Athar Baig has admitted that his experience is associated with the international reality, experience and literary situation (Waqar, 2018), he has not mentioned anywhere in his interview that that his intrusion has made this novel, an Urdu postmodern novel. Simultaneously, the debate between western and eastern philosophy, meeting of a man with a woman, eastern and western values continue reverberating in the background of Hassan Zaheer's state of affairs in the third chapter until Baig peeps and intervenes to present the story of a megaphone that has arrived for repairing (Baig, 2015). He starts musing about the megaphone with his occasional interventions. The changes come in-between at different places but in the chapter 9, "From the Fairies' Well to the Dog of Andalusia," Athar Baig suddenly turns to the use of Urdu grammar (p. 190). It seems that he has either turned to grammatical explanation in writing or has started something else instead of the stories he has been writing. This sort of intervention has not been noted earlier in either Urdu or English literature that he starts asking questions about Zaheer whether he is a proper noun, and if that is the case, what it would be if he is a common noun, and so on (p. 190). However, this interesting thing does not last long. Baig again starts with movies and making of the movie involving Professor Safdar Sultan and Saeed Kamal with Aneela (p. 191). The movie starts, and the characters distribute dialogue scripts to learn but when they start scenes, he again intervenes and leaves without saying anything significant (p. 202). After covering more than two chapters, he again introduces the protagonist of the novel, Hassan Zaheer, having become almost a patient, taking tranquilizers (p. 360). This time, he intervenes to make a commentary

about the botanical features of sunflower and its benefits. The very interesting comes on the next page where he starts thinking about the person [himself] who has created this short biography of Hassan Zaheer, and his tragic feelings over different incidents that Hassan has come across or not come across (p. 362). This sort of authorial intervention, Baig thinks about himself, after turning himself into a third character is again a new emergence in Urdu postmodern novel. Even in English postmodern novel, this has been a rare technique (p. 352). Here Baig discusses the detail of this move in the next editorial in which he states that it is necessary to write the biographies of the things that comes into the life of the protagonist, Hassan, so that they should lend some credibility to his story (p. 369). If the metafictional traits of the novel are noted down, it seems that this intrusion is rather intentional where the author is brought back from his fantasy to think about the current reality which is temporal as well as topical. This means that the idea of Mark Currie about Marlow may apply here (p. 213) that whenever Baig sees that Hassan is going out of his hands and that he cannot grapple with the reality the is picturing in the story of Hassan Zaheer, he again enters the story to set it right. This seems correct to some extent, as he sets the stage for the next cinematography technique about the close shots for making a movie of Saeed Kamal and Sultan Safdar (p. 443). When these close shots become rather very short, the author announces in the ninth chapter "Shower" that he is going to write, perhaps, the last editorial note. At this stage, he announces that he is very satisfied with his own role as an author that he has intervened at different places and that he does not want to seek any apology from anybody (p. 507). However, the author again intervenes, removing the doubt of 'perhaps' that he has expressed earlier and goes with the story that Hassan goes to see the gravestone and other such things (p. 525). This is perhaps the last intervention as the author again brings Hassan at the stage and states different likelihoods of different stories that he has started with Hassan and his philosophy of cursory glances. These stories come to an end in the last chapter and hence the end of the authorial interventions. The story of Hassan finally ends without authorial intervention with the old age of Hassan and with the final nursery rhymes about which the author has already written an editorial.

## 5. Conclusion

Concluding the argument of authorial intervention, it could be stated that the authorial intervention whether it is in historiographic metafiction, historiographic narratives or postmodern metafiction, its major purpose is illusion breaking, or setting the facts straight, or speaking the truth that the author thinks is right thing to do, or making some rhetorical commentary, or writing editorial to making the readers come out of their willing suspension. Mirza Athar Baig has done all of these things at different stages in his novel, and even has mused upon his own intentions and existence that seems quite novel in his novel. His clear style of writing editorials with a bang must have impressed the readers, but in literary criticism, they do not seem to have left specific impression of his narrative technique, but as a philosopher, he has left varied philosophical commentaries about the events, phenomenology and its ontological readings in topicality and temporality. However, as these topics are beyond the range of this paper, it is reasonable to surmise that he has done well with authorial intervention at different stages of the novel. More research may be required to debate upon its philosophical aspects about time and phenomenological situations.

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