

## **A study of Social Values in stories of Ahmad Nadeem Qasmi's collection "Kapass ka Phool"**

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**Abstract:** *"Kapass ka Phool" is a collection of 17 short stories of Ahmad Nadeem Qasmi. He has beautifully depicted the rural life, in his short stories there is a lot to read about social and economic inequalities. This story collection of Qasmi was published for the first time from Maktaba Funoon Lahore in December 1973. It was also published for the first time in 1973 after being printed by R.R Printers Lahore. From the same institution, it was published for the second time in 1978, the third time in 1983 and the fourth time in 1986 in the number of 1000, the cover of which was made by the well-known artist Ghulam Mustafa and the duties of painting were performed by Hashim Ul Uzma. The same collection was printed by Shirk Printing Press Lahore. Then Asatir published it in 2002 under the auspices of First Cations Lahore. The number of publications is eleven hundred (1100) and pages are two hundred and seventy-six.*

### **Literature Review**

"Kapass ka Phool" contains seventeen (17) stories of Qasmi. The special thing about this collection is that the text of each of its stories is also recorded. From which the gradual evolution can also be estimated. The contents of these myths are as follows. We will make an analytical study of the following selected stories

1. Tubber
2. Fashion
3. Sifarish
4. Mayen
5. Paharon ki Barf
6. Guriya

This collection does not include prefaces or prefaces. Qasmi has attributed this collection to one of his friends, on whose personality and art Qasmi also wrote articles. This is the famous artist of Pakistan, Bashir Majid, who was the son-in-law of Mirza Adeeb. Bashir has also been designing the

covers of Mujad Qasmi's Magazine of Fine Arts. Qasmi has written. Name of the inventor! (175). The flap of this collection is written by renowned writer Shahid Ahmed Dehlvi. Commenting on Qasmi's fiction, he has written.

”احمد ندیم قاسمی مطلع ادب پر ہلال کی طرح نمودار ہوئے اور دیکھتے ہی دیکھتے بدر بن کر چمکنے لگے۔ ان کے ہاتھ میں شاداب قلم تھا جو رنگ برنگے پھول کھلاتا تھا اور چمنستان ادب کو مہکاتا تھا۔“ (۱)

In the selection of Qasmi's forty best stories, six (6) stories have been selected from this collection. No selection of more than five fables from any previous collection is included. Qasmi has selected the following six stories.

1. Sifarish
2. Maswara
3. Lawrence of Tasilbia
4. Masi Gul Bano
5. Paharon ki Barf
6. Fashion

The story “Kapas Ka Phool” depicts the background and foreground of the Indo-Pak war of 1965. Sajjad Shaikh chose two stories “Kapas Ka Phool” and “Naql” from the collection “Kapas Ka Phool” for his English translations.

### **Tubber**

This story of Ahmed Nadeem Qasmi is about the friendship of young men living in the villages, who seem to be friends of each other but have deep enmity. The hero of this story is Shahbaz Khan, the only son born to elderly parents. This tall young man keeps his big mustache glued with desi ghee. Another villain of the village is Dalir Khan, who has a group of self-interested well-wishers in his stable. The third main character is Jannat Bibi who is married but loves Dalir Khan and pretends to love Shibaz Khan. Dalir Khan tricked Shehbaz Khan into killing Jannat Bibi's husband Allah Din in his sleep. Shahbaz Khan killed Jannat Bibi's husband with his father's axe. Due to lack of reasonable witnesses, Shahbaz Khan was acquitted by the court. Now he was obsessed with Jannat Bibi. After his release, he went straight to her house at night and the door was locked. Then he went to Dalir Khan's choupal to clear his doubt and saw a faint light in the adjoining room and heard a faint sound. Shahbaz Khan is convinced that Jannat Bibi is in the room with Dalir Khan.

He pushed open the door and saw Jannat Bibi lying by the side of Jangi Dalir Khan. Shahbaz Khan shot the entrails of Dalir Khan with an arrow in On Ki On and left from there, calling Jannat Bibi hateful and abusive. In the story, when Shehbaz Khan killed Allah Din on the bed of Dalir Khan and the police arrived there to start the case proceedings, it is understood from the conversation between

the two at that time that now if Shahbaz Khan escaped the case. So Jannat Bibi or Dalir Khan may die at his hands. Shahbaz Khan was telling him that "I have made Allah Deen work." Now, if this case goes around, I will fulfill the second part of the oath and if he shows it often, I will tell him that the edge of an ax is not blunted by cutting a neck, and a woman's neck is a silk thread. . Dalir Khan was shocked by this conversation and asked that blood is not rising on your head, to which Shahbaz said.

”یہ میرا پہلا خون ہے پر دلیر خان میرا ظرف اتنا چھوٹا نہیں ہے۔ میں تو تمہیں بھی قتل کردوں تو سیٹی بجاتا پھروں۔ دلیر خان ذرا سا چونکا مگر پھر سنبھلا اور مسکرا دیا۔ پھر اس نے شہباز خان کے بازو کو اپنے پنجے میں بھینچ کر کہا۔ تمہاری چال، تمہاری نظروں سے، تمہاری باتوں سے کچھ بھی ظاہر نہ ہو۔“ (۲)

The police arrested Shahbaz Khan and took him away. The case went on and no one gave credible evidence against him. After a few months in jail, Shahbaz was released. One of the main reasons for this was that Shahbaz's father had sold his best farm and hired the best lawyer in the district. After his release, Shahbaz was eager to meet Jannat. Because Jannat testified against Shahbaz in the court. When he reached Jannat Bibi's house, the door was locked. He went to Dalir Khan's choupal, then he wrapped Tahmand and reached the room of Dalir Khan on the claws of Tabar clinging to his body, from where he was arrested by the police. When he was convinced that Jannat Bibi was here with Dalir Khan, he threw his body like a stone against the door with all his might. A crowbar broke and fell inside and Shahbaz also fell inside. Both of them stood up immediately but Shahbaz quickly hit himself in the stomach of Dalir Khan which made him stagger and Shahbaz hit him with the ax in the stomach. He piled up there. He turned back and looked towards heaven.

”تبر کو فرش پر بچھی ہوئی گھاس سے پونچھتے ہوئے بولا۔ میں تیرا خون نہیں کروں گا۔ تیرا خون میرے تبر کے لائق نہیں ہے۔ پھر اس نے جنت کا کرتا اٹھا کر اس کی طرف پھینکتے ہوئے کہا۔ لے اسے پہن لے۔ ننگی عورت لاش کے پاس کھڑی ہوئی بھلی نہیں لگتی اور جب جنت کرتا پہن رہی تھی تو وہ بولا۔ تجھے پیار کرنے کو بڑا جی چاہتا ہے۔ پر اب تو میں یہ پیار صرف اسی طرح کر سکتا ہوں کہ تبر سے تیرے ہونٹ تیرے جسم سے الگ کر لوں اور پھر ان پر اپنے ہونٹ رکھ دوں مگر میں ایسا نہیں کروں گا۔ پھانسی چڑھنے سے پہلے میں اپنے ہونٹوں کو پلید نہیں کرنا چاہتا۔“ (۳)

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fell inside and Shahbaz also fell inside. Both of them stood up immediately but Shahbaz quickly hit himself in the stomach of Dalir Khan which made him stagger and Shahbaz hit him with the ax in the :stomach. He piled up there. He turned back and looked towards heaven

”تیر ایک کامیاب نفسیاتی مطالعہ ہے۔ چھوٹا قد جس احساس کمتری کو جنم دیتا ہے اور پھر اس سے انسانی شخصیت کس کس طرح متاثر ہوتی ہے۔ اس نفسیات الجھن کا بڑا کامیاب تجزیاتی مطالعہ ہے وہ اس ہئیت کذائی کے ساتھ ساتھ جنت سے عشق بھی کرتا ہے جو اس کا سارا مال کھا جاتی ہے۔“ (۴)

This story reflects the thinking, rivalry and hatred of the people living in the villages. It is a tradition of the people of this society to keep an axe, axe, gundasa or similar tools and to keep showing them is a sign of bravery. Understand. Which sometimes leads to a disturbing situation like this story. There is also a character like Shahbaz Khan's character "Hum Baig" who is short and has a big mustache but he is a worldly and enterprising man. There is a long queue of girls waiting for him, while the hero of Tabar fiction commits a double murder in love with a poor girl.

### Fashion

In the fashion fiction, Najma, the only young daughter of a rich family, her maid "Halima" who is her age. And we have a secret too. Mansoor Sahib lives in the house in front of Najma's house. On whom she has fallen in love. In this story, Najma's father deals in hides and at Najma's slightest request, he suddenly takes out a note and gives it to her. One of the reasons for this generosity is that she delivers letters etc. to Mansoor in the hands of Halimah. During this correspondence, Mansoor develops a relationship with Halima. After a few days, Halima got married and moved to another neighborhood and stopped seeing Najma for several months. Then suddenly, one day Halima came to Najma's house carrying a two-month-old baby, and the whole house was decorated with garlands and Najma was sitting as a bride. As soon as she saw Halimah, she hugged her and said that you did not tell us and got married secretly? Halima spoke. Bibi got married secretly. Had to do, had to do. Then she took Najma to the adjacent bathroom. Sheikh Mansoor Ahmed's deeds told her that Najma, whom she was carrying, fainted, but Halima did not know that Najma was getting married to Mansoor Ahmed. Najma's father came running and shouted, "Tell me the truth, what have you said to Najma?" Then she said while crying.

”میں نے تو میاں جی قسم سے بس اتنا کہا کہ نجمہ کو شادی کی مبارک باد دی اور کہا کہ نجمہ بی بی خدا کا شکر ہے کہ آپ کی شادی شیخ منصور احمد جیسے کمینے سے نہیں ہو رہی ہے۔ اسی سے ہو رہی ہو؟ نجمہ کے ابا دھاڑے۔ پر کتیا تو نے اسے کمینہ کیوں کہا؟ حلیمہ خاصے وقفے تک ان کی آنکھوں میں آنکھیں ڈالے کھڑی رہی۔ پھر نظریں جھکا لیں اور بچے کو ایک پہلو سے دوسرے پہلو پر لاتی ہوئی بولی۔ غلطی ہو گئی میاں جی!“ (۵)

Fashion fiction is a simple story set against the backdrop of urban life in which masters use their servants and maids as a means of conveying messages and carrying on their relationships. Syeda Rizwana Ahsan Gardizi has analyzed the story of these love conspiracies and exploits going on inside the homes and the background of class and economic inequality in these words

”اس کہانی میں درمیانے طبقے کی زندگی، روزمرہ کے معمولات اور محلوں میں چلنے والے معاشقوں کے متعلق بیان کیا گیا ہے جس میں مالک اپنے نوکروں کو پیغام رسانی کے لیے استعمال کرتے ہوئے یہ بھول جاتے ہیں کہ ان کے جسم میں بھی ویسا ہی امنگ بھرا دل دھڑک رہا ہے جو انہیں بے قرار رکھتا ہے۔ کہانی کا انتقام اپنے اندر گہرا طنز لیے ہوئے ہے۔ طبقاتی کشمکش اور معاشی نابھواری کی وجہ سے ایک لڑکی کا مقدر دلہن بننا اور دوسری کا رسوا ہونا بنتا ہے۔“ (۶)

In this way, Qasmi has shown the decision of the fate of the two friends separately based on the class contradiction and the economic contradiction. Regarding the results that are obtained from wealth, a scholar of wisdom has said, "Oh dear, you are not God, but God is the satar al-youb and the provider of needs." That is, wealth covers the defects like God and thus fulfills the needs, but God is not.

### Sifarish

Ahmed Nadeem Qasmi's fiction "Recommendation" exposes the behavior of our society, the legitimacy or not of which is linked to recommendation. In view of the social importance of this story, the Punjab Textbook Board Lahore has included it in the Urdu book of the intermediate first year. Among the main characters in this story is Babuji (fiction writer) who has a wide social circle. One of his neighbors is Fika Ko Chavan, on whose change Babuji often goes to the office. Fika has Chawan's Bab Siddiqua, whose eye is damaged (pain) due to some reason, and besides the anonymous nurses of the hospital, there is Dr. Abdul Jabbar Sahib, who is Babuji's close friend.

The story goes that Fika had some pain and redness in the eye of Chawan's father. One day he bought silver from Hakim in the Egyptian Shah, about whose great power Hakim also swore by God and the Messenger. When this gray stitch was applied to the affected eye, the pain became extreme. Siddiqua was desperate. On the second morning, the Chavans advised to boil poppy seeds and wash the eyes with this water. Boil spinach greens and tie them on the eyes and then take them to different hospitals. If a place was not found anywhere, a place was found in the verandah of the hospital on someone's recommendation. They spent the night there in the verandah in extreme cold but no nurse or doctor checked them. Fika Ko Chavan finally came to Babu Ji exhausted and asked him in a Samajat manner to help him to give some medicine etc. to Dr. Baba Siddiqui. On which Babuji said, "I am in a hurry, there is Dr. Abdul Jabbar Sahib. Saying my greetings to him will be your job." Fika did not get a doctor for Chavan and Babuji did not have the opportunity to go with him. By the time Fika came to Babu's house, Babuji would have gone somewhere. When Babu ji would call Dr. Abdul

Jabbar, he would not be there. A week passed like this. Then when it was Siddiqui's turn according to the traditional rules of the hospital, he was given medicine etc., with which he recovered. One day, Babuji lied to Mackay that he had called the doctor. Mr. Jabbar did the job! At which Feka's face immediately turned red and the moisture of gratitude rose in his eyes. When I ask, why is the nurse saying again and again that look, don't hurt the old man, but Babu ji was drowned in regret. After a few days, when he came to Babuji's door in the morning, the servant told him that Babuji was at home, on which the servant was also called a fool. Babuji had taken a bath and changed his clothes, but it took a few more minutes to change his clothes and he thought that he should go to Feka and confess that he had not made any recommendation yet and was thinking that the matter should be :done. And do not be sad. But when Babuji came out

” آنسوؤں سے بھیگا ہوا، بچوں کی طرح گول گول سرخ چہرہ لیے فیکا اٹھا، اور بولا بابو جی، کچھ سمجھ میں نہیں آتا۔ میں شکر یہ ادا کروں تو کیسے کروں۔ میرا بابا ٹھیک ہو گیا ہے۔ اس کی دونوں آنکھیں ٹھیک ہو گئی ہیں۔ اسے بینائی اللہ نے دی ہے اور آپ نے دی ہے۔ آپ نے مجھے خرید لیا ہے بابو جی۔ قسم خدا کی میں عمر بھر آپ کا نوکر رہوں گا اور میں نے ایک بہت لمبی، بہت گہری سانس لے کر کہا، کوئی بات نہیں میکے۔ کوئی بات نہیں۔“ (۷)

Sifarish: If fiction is called a true picture of society, it will not be out of place. How many so-called respectable babujis are there in our society who are claimants of false honor and dignity and countless fakes who face difficulties in life on such hopes. Syeda Rizwana Ahsan Gardizi has analyzed this story in short words as follows.

”اس افسانے کے دونوں کردار معاشرتی سچائیوں کے آئینہ دار ہیں۔ کو جوان جو ایک سیدھا سادھا سا نوجوان ہے اور بابو جی جو ایک ہمدرد دل رکھنے کے باوجود اس کی کوئی مدد نہیں کر سکتا۔ سارے افسانے کی کہانی لاہور کے پس منظر اور طرز کلام میں آگے بڑھتی نظر آتی ہے۔ فیکے کی ممنونیت کہانی کو ایک معنویت عطا کرتی ہے۔“ (۸)

Thus Babuji was left to confess his helplessness and inability to intercede so that his illusion would continue. On the other hand, Fika is very grateful because he thinks that Baba's eyes are saved only by Babuji's recommendation. Almost every person in our society has dual personality. The author of the story has penned down this aspect that if every person fulfills his responsibility, there will be no time to recommend or make.

### Mayen

Mothers story depicts the daily struggle between two mothers and the passion of Mamata in both. There are two neighbors in this neighborhood, Raja Sahib and Khawaja Sahib. The wall between the two houses is slightly lower in height. It also has a number of straws which are useful for exchanging household items or food when needed. Khawaja Sahib and Raja Sahib's Begums, the day they don't fight or abuse each other, their health starts to become petrified. That is, they think that there is



someone left to do important work today. By the way, these two Begums do not keep any veil from each other's husband. The friendship between Khawaja Sahib and Raja Sahib is also good.

Meanwhile, the Begums are fighting and they ask each other for blades for Shiva. If an elder of the neighborhood asked to explain to his wives, he avoided saying that it is not good for men to interfere in the affairs of women. do not have.

Both the Begums have teenage children who play with each other. Among them, Mamata's passion appeared especially when Begum Raja's child poked a pencil in the thigh of Begum Khwaja's child. At first they bad each other, then Begum Raja loved the child.

After wiping his tears and praying to him, Jang-Jang is like tying the ropes. Then he hit his son on the back with such force that he bubbled up, on which Begum Khwaja intervened that he should never hit the child, otherwise no one would be worse off. And he hugged the child to his chest. The begums standing face to face suddenly realized that they were holding each other's baby to their chests, at which they both laughed uncontrollably. Ahmed Nadeem Qasmi has highlighted two things in this short story. First, if two women live together, sometimes they fight with each other. Secondly, every mother loves a child. Other people's children are like their own children. Her pain worries every mother. That's why these women who are fighting among themselves, also hold the other's children to their chest so that they don't get hurt. It is a mother's natural instinct. It does not have any color or land limitations. It is a universal sentiment that has been expressed.

#### Mountain Snow

Ahmed Nadeem Qasmi's story "Mountain Ki Barf" is a psychological and symbolic style. In it, the author of fiction (Babuji) wants to start the story with a sentence that will immediately attract the reader. The second character is limited to only a few sentences, but the entire atmosphere of the story is built around him. He is a beggar. Apart from them, Babu also has an employee. The author of this story has combined the words of this story with each other in such a way that when the author of the story wrote the sentence of this story, its color was just like the snow of the mountains, so that the voice of the beggar was heard. Give an egg in the way of God. Tera Bachcha Jeeve" on which the pen returned something to the pen holder and the phrase of the story was also confused in the mind. After some silence he realized that the beggar was gone and tried to write again when the beggar's voice echoed in his head. She was standing by the door of Babu's room. And only her snow-white hand was seen attached to the fork and said Bibi nahi to bahu. Then give an eye in the way of God. Hai bhi tera bacha jewe, de de naskhi to hi de de na now she was giving a very balanced movement of her fingers like she was playing a drum. The beggar went away with a sigh, but Babuji, with a confused and angry mind, began to complete his unfinished sentence, when the screeching voice of the junk seller from the street interrupted him again. The next day, the beggar made the same sound again, but that day Babu was sitting as if he was waiting for him. She left with the egg. On the third day, Babu slept for a long time and went back begging. When he opened his eyes, he asked the servant and he told him that she had left today without taking his eyes. Babuji realized that he had come to the street with bare feet

when a man with a tanga asked him that he had come to the street with bare feet, what was the reason? On which the author was somewhat embarrassed. The beggar's hand and the sounding phrase got on Babu's nerves. One day she got angry and the beggar did not come for seven days. He asked the reason for not coming for seven days as if he was trying to get rid of his anger and angrily threw five and ten ten notes from under the pillow at him and said when the days of his arrival are completed then I will come now. Be apart.

The confused and disturbed state of mind of the author of fiction is illustrated by the fact that when he was lying in a state of drowsiness covered with a blanket, a voice came to his ears saying, "Give an eye in the way of God." Babu scratched the sheet and threw it away and saw that she was really standing in the door and saying, "If you give an egg in the path of God, your child will live". On which Babu asked him in a husbandly manner.

”تم اتنے دنوں سے کہاں تھیں۔ کیا تمہیں معلوم ہے کہ آج تم پورے ایک ہفتہ کے بعد میرے پاس آئی ہو؟ بولو کہاں تھیں تم؟ میں یہیں تھی بابو، اور کہاں تھی وہ بچے کی طرح بولی تو پھر ایک ہفتے تک انہیں کیوں نہیں؟ میں اٹھنی جو لے گئی تھی سخی۔ ایک آنہ اس دن کا، باقی سات آنے سات دنوں کے۔ آج اٹھواں دن تھا تو آگئی۔ (۹)

Babu's face was red with anger because he had been waiting for him for so many days and in this reflexive state he could not complete a single sentence of the story. In his eyes, Bhakkaran's face turned like a ki again and the snow of the mountains was broken. Babu's mind started echoing in the sound of its breaking. He angrily threw the pillow from the bed like a savage:

”اس کے نیچے پانچ پانچ دس دس روپے کے جتنے بھی نوٹ رکھے تھے انہیں مٹھی میں لے کر اس کی مٹھی میں ٹھونس دیے اور چینجا، ان روپوں میں جتنے بھی آنے ہیں، اتنے دنوں سے اگر تم ایک دن بھی پہلے یہاں آئیں تو ٹانگیں توڑ دوں گا، جاؤ دفع ہو جا۔“ (۱۰)

From this passage, the narrator's emotional attachment to the beggar and his non-appearance for those seven days becomes clear. The struggle between the fiction writer's aestheticism and aestheticism. Dr. Salim Akhtar analyzes it as follows.

”پہاڑوں کی برف“ کا حسن پرست اور حسن کار افسانہ نگار کی وہ کشمکش ہے جو تصور اور حقیقت کے ٹکراؤ سے جنم لیتی ہے۔ وہ افسانہ نگار ذہن کے چہرہ کی رنگت کے لیے تشبیہ تلاش کر رہا ہے کہ گندی بھکارن کے روپ میں تمام تشبیہیں مجسم ہو کر سامنے آجاتی ہیں۔ وہ جس جذباتی موج سے آشنا ہوتا ہے اسے بڑے کامیاب طریقہ سے اُجاگر کیا گیا ہے۔ ادھر بھکارن کے کردار کو افسانہ نگار کی جذباتی کیفیت کے زیر و بم سے تاثر انگیز بنایا گیا ہے۔ پہاڑوں کی برف سے بھکارن کا تقابل بھی معنی خیز ہے۔“ (۱۱)



Dr. Salim Akhtar's opinion is very important. He has analyzed the emotional state of the fiction writer, but Syeda Rizwana Ahsan Gardizi has analyzed this story in a slightly different color. They are.

”پہاڑوں کی برف کا موضوع مصنف کا ذہنی جبر ہے۔ یہ کہانی مصنف کی ذہنی اور تصوراتی دنیا کی کہانی ہے جو پیسے ہوئے طبقے کی نمائندگی ہے۔ جو کرتی بھکارن کا کردار معاشرے کا دھتکارا ہو کردار بے نام ہے جس کو کوئی نام نہیں دیا جا سکتا جو اپنی قدر و قیمت سے اسی طرح ناواقف ہے۔ جیسے پہاڑوں کی برف، گویا بھکارن اپنے کردار میں ایک علامت بن کر ہمارے سامنے آتی ہے جو معاشی ناہمواریوں کی عکاسی کرتی ہے۔“ (۱۲)

This makes it clear that this story is symbolic as well as imaginative. Economic contrast is also an important aspect of this story. Even on the aesthetic level, the fiction writer has tried to find similarities in the creations of nature. The author's romantic style is also reflected in it. Beauty itself is a universal value. It has been expressed.

### Guriya

The doll story has two childhood friends Banu, and Mehran. Bano is the daughter of a rich family while Mehran is from a poor family but has a beautiful voice. These two characters are shown to be in such an emotional state with each other that both do not like to be apart at all. Bano's maternal uncle brought her a Velayati doll which was extremely beautiful and had twinkling eyes. Both of them kept playing with him and patting him like children. The dress of this doll was very similar to Mehran. The girls grew up and Bano got married to a loved one three streets away. This separation lasted only for three months because Mehran's fiancée also lived in the same street where Bano got married. Mehran also moved to Bano's neighborhood after marriage. So the friends got together again. Both of them wanted each other as if their soul was not in their own body but in the body of the other and loved the doll as if their soul was in the same doll. When Banu showed her the same doll on the day of Mehran's wedding, she screamed and said, "You have taken care of this bastard till now, Banu!" Then a few days later, a guest child twisted the doll, so Mehran She also fell on her deathbed and died after a while. This story is presented in a mythical way The concept of Pele is recognized. Nadeem presents it as a reality in the doll's story. Similarly, the doll is shown as a symbol of man The devil is shown who is always with him and his destiny. In this story, the process of desire and love between the two friends is presented in the sequence that after the death of Mehran, the birth of a baby girl in the house of the lady. It is a renewed form of love. This girl comes before us as a symbol. Ahmed Nadeem Qasmi has shed light on the mythological aspect of our society, in which the idea of a human being is strong There is more and both have one soul. When one breaks or dies, the other counterpart also dies. It reflects our society's illusions and delusions. Which are still prevalent in one form or another.

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