

Philosophical Presentation of Death in Muhammad Hameed Shahid's short stories collection "Aadmi"

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Abstract

The philosophy of death is very deep in short stories of Muhammad Hameed Shahid. He sees death not as just an end but as a new beginning. He says that death should not be feared but should be accepted as a new stage of life. If there is one thing that can be talked about with certainty, it is death. Life cannot be properly understood without keeping death in front of it. Life is protected by death. Until a certain moment, life is like a piece of food on which death is written on the other side. When life ends, the fear of death also ends. If death comes, it would fear death. If you tear a piece of paper, you will see both sides on which death is written. If you remove death, how attractive life seems to us in a universe that is changing breathlessly, while with death and destruction, not only life but also the existence of the universe itself begins to lose credibility. Death and life are eternal realities. When a person gets tired of life, he starts wishing for death. Muhammad Hameed Shahid has presented death as something that is going to end happiness. Whereas in this same death, i.e. misery. When a moment of happiness comes, it feels as if life has been a laughing affair.

When those who tried to understand the reality of life first wanted to unravel the knot of the universe, the Steady State theory of the universe was initially considered correct. This view of a fixed and static universe was presented by Frel Hoyle in 1950, disproving the theories. George Gamon, at the same time, blew the petals of the static universe down and linked its birth to the concept of the Big Bang. This same Big Bang theory is still entrenched in the minds of scientists, but when the theory of the universe being scattered by this Big Bang comes before them, they keep on saying that this theory is our view, it is doomed to destruction. And Amar has conveyed the face of this death to Alban.

Key Words:

Muhammad Hameed Shahid, Philosophical presentation of death, "Aadmi", George Gamon, Frel Hoyle, George Gamon, 1950, Big Bang, Alban.

Literature Review

There are different statuses and styles of death. Death is not the name of the soul leaving the body. Death is also of emotions, values, promises, intentions, desires, and dreams that a person has to give up forever while alive. Apparently, death is the name of the cessation of human mind and thought and body and movement. Human life is like grains of sand that are slipping from the fist of the hand. The philosophy of death in man is the most prominent in which the author has made the fabric of this philosophy. Different concepts of death have been described in different religions. Whether it is Islam, Hinduism, Buddhism, Christianity, Judaism, or Sikhism, the philosophy of death has been described everywhere. The concept in Islam is that man has no power over death. Death is right and every old man, man and woman, young and child has to taste it. The concept among Christians is.

"Peda honay aur marnay ka waqt muqarrar hai." (1)

The philosophy of death described in "Man" is described in existentialism, which is consistent with the concept of death.

"Hasti ke ilawa mout ka tasawwur bhi wajodiat mein bohat ahmiyat rakhta hai. mout wujood mein aik aisi infiradi aur mozoi haqeeqat hai jo kisi bhi masrufiyat mein zam nahi ho sakti. koi shakhs kisi aur ki mout nahi mar sakta. par shakhs ko apni mout ka khud saamna karna hota hai ". (2)

Many characters in the stories of "Man" die. Death reigns everywhere in the stories. Myed Yeager says

"Insaan jab peda hota hai to mout ke sath peda hota hai aur jab tak zindah rehta hai. mout se hum aahang rehta hai ". (3)

This fact is as clear as day that death is inevitable and no one can escape from death. No matter how powerful and influential someone is, death is right. Death is mentioned there, whether this concept is consciously expressed or not. Kirsgard writes.

"Mout ka imkaan a yak aisa imkaan hai jis ke poooray honay ke imkaan par lamha mojud hota hai aur is lehaaz se mout mustaqbil mein paish anay wala milf mamooli kharji waqea nahi balkay yeh fard ki dakhiliyat ka laazmi jazo hai. " (4)

In Muhammad Hameed Shahid's work, a collection of stories like "Adam" also describes philosophy. Sometimes a person tries to know the reality of death, sometimes he wants to defeat it, and in some places he wants to escape from it, but there is nothing in his control. Despite being the highest and most noble of creatures

in this world, a person is so forced and helpless that he cannot live by his own will, nor can he defeat death by his own will, and Hameed Shahid himself has said that the son of Adam has not yet learned to walk Whenever he tries to.

In Islam, the period is the end of worldly life and the beginning of life after death. Death is the name of the separation of the soul from the body. The soul separates from the body and goes to the afterlife. In Islam, death is mentioned in great detail and it is explained with great clarity that what happens before death, during death and after death, but what death actually is is not clear, therefore different jurisprudence has different positions. But the basis of all these sects and positions is the Quran and Hadith. According to the majority, Hazrat Azrael (peace be upon him) is the angel of death, also known as the angel of death. He takes the soul of the deceased. The soul of a sinner is taken with great intensity and pain, while the soul of a believer is taken with great ease and peace. In Islam, after death, the dead person is shrouded and buried in the grave, where two angels, Munkar and Nakir, come to ask questions. Based on the answer to their questions, it is decided whether the person has come with faith or has committed a sin. If the young man answers the questions correctly, his grave is made a resting place, and if he is unable to answer, he is punished. The life of the grave is until the Day of Judgment, and this life is called Barzakh. In the eyes of Islam, death is not the end of life, but it is a transition from one stage of life to another. From the perspective of Islam, God created this world to prepare for the Hereafter. Allah Almighty said

“(Allah) woh hai jis ne mout o hayaat ko peda kya
taa ke tumhe aazamaa_e ke tum mein se amal ke
aitbaar se behtareen kon hai" (almulk) “(5)

"Har jandaar ko mout ka zayega chakhna hai aur
tumhe to qayamat ke din poora ajar o sawab miley ga
(dar haqeeqat) ka myab woh hai jisay aatish
jahannum se bacha kar jannat mein daakhil kar diya
jaye, (warna) dunyawī zindagi to sirf fraib ka
samaan hai” (all-Imran 158) (6)

This earthly life is temporary. It passes. This temporary life should not be made a criterion for success and failure. Here, someone has been given abundant blessings, someone is able to sit on the throne of glory, while someone is suffering from troubles and difficulties. This should be kept in mind, every soul has to taste death. If the deceased had not died, it would have been a place of regret, the deceased has tasted death.

Worldly life is an illusion. The successful one is the one who can get rid of the punishment of hell and find a place in the realm of mercy. Do not expect reward and

reward in this testing and temporary life. This is a reward for action, not a reward. Therefore, you will get the full reward and reward on the Day of Judgment. Death is not the name of non-life, but the name of the passing of life. Therefore, matter itself does not contain life. Life is born when special conditions are present in matter. For example, according to modern discoveries, when three billion small molecules of DNA come into an organized order, Allah sends life from there. And death is that when this order is disturbed, Allah removes life from there. Therefore, the removal of life is a creative act.

In this collection, he has written on many problems and trends of the present era. The mechanical revolution started for economic prosperity has improved man economically, but humanity has become worthless. As man has become increasingly integrated into machines, his freedom has been taken away and the slave man has become a slave to the machine. He has been forced to create chaos and create peace along with the machine. On the other hand, the feeling of insecurity has made man helpless. The total terror has resulted in the helplessness of humanity. Muhammad Hameed Shahid describes the scenario of his era as follows.

"Aik zamana tha ke hum khauf, nafrat, gussa aur mayoosi ko allag allag mehsoos karne aur bayan kar dainay par Qadir thay ab yun lagta hai aisa mumkin nahi raha hai khauf kab nafrat mein dhalta hai aur nafrat kab ghusse ke baad mayoosi mein, hum chahain bhi to dhang se jaan hi nahi paate. musalsal har is ne aadmi se is ke hawaas chean liye hain. jis ehad mein hum jee rahay hain is mehez hawaas bakhtagi ka zamana hi nahi kiya ja sakta ke is mein zindagi ke lutf aur is ke andar mojud tkhliqat ko lazzat aur ifadiyat se bol liya gaya hai." (7)

"Case History say Bahir Qatal"

This is a story of two shortcomings. On one hand, there is modern life, which is a daughter who is bent on killing a sensitive man, and on the other hand, there is the boundless pleasure and intense grip of love, in which one loses one's breath. This is the story of Dr. Nousheen, who had everything. Her husband was also a successful and busy man. Along with this, he was also extremely smart, otherwise he would not have been able to invest his talent and his duty with perfect cunning. At first, both of them were busy because of their dedication to work, then many dreams were added to it. They both rose to such a level in finding the meaning of these dreams that the idea of drinking for each other disappeared from their lives. They even forgot how to worry for each other, how to enjoy fruitless things and how to know when to call. This story is not just the story of this couple, there is also another couple in their neighborhood. Nafisa Begum and her husband, completely immersed in the pleasure of love, sweep the house and make the limited life of the handi roti a whole universe

for the love of her husband. This case history is of this woman, but the murder is outside this case history. This story is not just the story of these two women, because many psychological secrets of the characters are also revealed in it.

The story of Dr. Nousheen, immersed in worldly pleasures, is seen in the story. Who is a successful woman. Her husband is also a successful man. Both are running after their own desires, both do not even have time for each other. Both have to earn for the higher education of their children. Both have forgotten the idea of living for each other. Now they had reached that part of their age where this busyness had entered their existence. Dreams had also been fulfilled, the house was built, which was very beautiful as both wanted. There was just a lack that had penetrated both of them, but neither of them could understand me. Here is a quote in this regard.

"Dono un khowaboon ki tabeer dhoandne mein
yun ulje ke aik dosray ke liye jeeney ka tasawwur
un ke haan se madoom ho taa chala gaya hatta ke
hi bhool hi gaya ke aik dosray ke liye pareshan
kaisay ho a jata hai be nateeja baton se lutaf kaisay
kasheed kya jata hai aur bulaa sabab kaisay hansa
jata hai.(8)

The story also mentions a child who forgets his parents' kindness and goes abroad to study after all the hard work of his parents. He does not even have time to talk to Western civilization on the phone. He says he will do everything, but he does not. This indifference of his was a painful process for his parents. See the quote in this regard.

"Shuru shuru mein nabeel se phone par baat ho jati
thi, baad mein waqfay parney lagey aur phir aik waqt
aisa bhi aaya ke yeh rabita moattal ho kar reh gaya.
jab usay wahein apni marzi ki job aur larki dono mil
gayeen to yeh silsila bohat jald moqoof ho gaya. "(9)

The psychology of men can also be seen in this as Dr. Nafees who considers himself a special man. And he is always trying to put Dr. Nousheen down and put himself ahead, but Dr. Nousheen does not bring him down for any reason. See the quote in this regard.

"Faisla dainay aur andazay qaim karne mein
hamesha phurti dekhata aur apna faisla badalny
mein bhi usay koi tar with nah ho taa tha. dr
Noshin bil umoom is ki is terhan ki baton ko
ignoor kar diya karti thi." (10)

This quote suggests that Dr. Anis's opinion was of no importance to Dr. Nousheen, and Dr. Anis was also a man who was quick to form opinions.

" Ghar ki jhaad ponch se johi woh farigh hoti usay
handi roti ka ihtimaam karna ho taa ke is ka shohar
anwar ain do bujey ghar khanay par pahonch jaya karta

tha.'
 " yeh shuru hi se is ka mamool raha aur is mamool ke
 sath uss ne khud ko yun dhaal liya tha jaisay ghari ki
 soyyan tak tak karti har baar aik khaas waqt par –apne
 liye makhsoos maqam par pohanchi thi..(11)

Apart from this, when she was waiting for her husband, her husband used to come home at two o'clock, but that day he did not come inside the house, the car horn was honking. When Nafisa went out, her husband had already died of a heart attack. This accident left such an impression on Nafisa's mind that her mind refused to believe that he was dead, but she said that she had killed her husband herself. It was Nafisa's love for her husband that after her husband's death, she could not bear it and became ill. The author describes the scene of Anwar's death as follows.

"Bahar uss ka shohar apni car mein yun mra para tha
 ke is ki taraf wala darwaaza aadha khula sun-hwa tha,
 aik paon neechay jhool raha tha aur dosra abhi ayksi
 letter par jama tha. "

""Kitab-ul-amwat sy mean-e-Adal ka Baab

In this story, the tragedy of our national life finds a new meaning. In this new story, it is told that souls, not bodies, emerged from the ancient scale of justice set up across the fire pit. The god Sakt, who killed his brother Aksar, and Aksar, who came back to life after being killed, are the two main characters in this story. The story mentions the heartbreaking screams of the people who disappeared and the oppressed, and also the bodies that were thrown into the area of Aman Tat. The monkey sitting on the bamboo that emerged above the scale of justice and making noise, who had turned into a goddess whose lower body was covered, her tongue would speak the truth, and when the goddess dropped her clothes, lust would ooze from her whole body, also forms a semantic system. Muhammad Hamid Shahid's style of storytelling that has been used in this story is extremely unique and untouched. Reading this story, we realize that where the contemporary references to the story refuse to go straight ahead, the use of the rotten leaves of mythology succeeds in highlighting new meaning.

In this story, the theme of Satan's seduction is found that Satan misleads man from the path of guidance and prevents him from doing good deeds. Satan is a barrier between man and good deeds. He wants to turn man's good deeds into evil so that man strays from the path and suffers the hardships of hell. This trick of Satan the Dead is mentioned in the story as follows.

"Jis ke mutabiq yeh raah ki rakawaten dar asal
 shetan mardood ki taraf se sun-hwa kartin ke jis
 ki aakhri lamhay tak yahi koshish rehti thi ke koi
 maizaan Adal tak nah pahonch paye.(12)

In addition, the story mentions a semantic system that the monkey sitting on the bamboo that had come out above the scales of justice and making noise, which had turned into a goddess whose lower body was covered, had its tongue sticking out. And if she dropped her clothes, she would feel lust from her body. That goddess was the one who seduced the seven gods. This Sunt Devi was very kind. This is shown as a symbol. The goddess who speaks the truth. The legend also mentions the era of resurrection after death. The Sunt Devi, who had killed his brother Asr, had come back to life. No one knew how this happened, but some were making their own guesses. The concept of resurrection after death is given to us in the Holy Quran, which every believer believes in. This worldly life will end one day and the life of the Hereafter is the real life. See an excerpt from the legend:

" woh jisay qatal kya gaya tha, neem zindah ho gaya tha."

Similarly, there is a verse in the Holy Quran about resurrection after death. Allah Almighty says.

"Tum kis terhan Allah ka inkaar karte ho halaank
tum be jaan thay is ne tumhen zindagi bakhsh,
phir tumhen mout se humkenar kere ga aur phir
tumhen zindah kere ga, phir tum isi ki taraf
lout'tay jao ge" (al-baqrah-28)(13)

In this story, we also see the moral aspect. In this story from the Book of the Dead, there was a murder case, but the murderer was released, while he could have been brought to justice. This also reflects our social environment. Instead of justice, the judiciary makes the lower class guilty and the rich are left honorable. The poor are not given justice, the poor always suffer. The judiciary makes incomplete decisions under the guise of justice. Books of justice are left aside. This aspect also emerges as our social evil. The murder case was in front of us, the murderer was also in front, but justice could not be done. This is an attempt to describe a bitter reality. See an excerpt in this regard.

"Qatal ka maamla samnay ka tha aur qaatil ko bah
sahoolat—apne injaam tak pohanchaya ja sakta tha
magar dilon ke larzany walay khauf ki ibtila ne
unhein bo khula rakha hai. .. woh muqadima kon
jeeta? asr daiwata ya daiwta? kitaab alamwat ke
aglay safhaat ko deemak ne kuch is terhan chaat
dala hai ke yeh sawal hi be maienay ho gaya hai.
(14)

"Aadmi Ka Bikhrao"

This story shows the story of a husband and wife in which Kamran is brought to the hospital in an injured condition and his wife Aaliya is with him. In the story, Kamran's condition is so bad that he does not even regain consciousness and Aaliya

is lying on the bed next to him in the men's ward waiting for him to regain consciousness. Kamran's body is completely covered in wounds and there is little hope of his survival, but he survives.

This story mentions a container that Kamran is driving. And the container's brake fails and many people lose their lives due to the container and fall under the container. Kamran gets shot in the neck and he is badly shaken. He tried to remove the bullet from his neck and after some effort, the bullet reached his hand. During this time, he did not feel any pain.

This story describes the scene of what happened to Kamran and the hospital. Alia was with him the whole time in the hospital and other people were looking at Alia. Alia, who loved Kamran immensely, became restless and confused seeing his condition. Here is an excerpt in this regard.

"Ornaye ke liye par lagi muntaqili ki terhan canolla ke dono par phailay hue thay aur ain wahan jahan titlee ka sir hona chahiye, wahan gulu ko zakhm honay ke baad aik dhakkan laga kar kon ko behnay se rokka diya gaya tha. is ne dhakkan ki tamam atraaf se khoon ko jisay hue dekha to be chain ho gayi. nah jane usay yeh kyun lagay laga tha ke Kamraan ke badan mein bas itna hi khoon tha jo bahar ubal kar jim gaya tha. .. aur. .. ab is ke zard ho chuke wujood mein khoon nahi khaali pan dorta tha.(15)

Kamran was a villager, he had changed himself for Aaliya. But this thing was eating him up inside. When Kamran regained consciousness, Aaliya was sleeping at his feet and Kamran could feel Aaliya's breathing in his being. He got up and tried to get up and see, but her breathing did not support him and he died.

"Kahani kesay Banti Hay"

This is a dialogue story. In this story, the background of death is presented that death always comes to a person. If someone is alive today, who knows, he will die tomorrow. There is no fixed time for death, we do not even hope for the departure of the person who leaves. Even if he is very dear to us, everyone has to taste death. In this story, the author goes to his village to attend the funeral, the author gets a call. See this quotation.

"gaon se phone aaya :
semon mrgyi. "
" kon semon? "
mein ne –apne waswasy badhaane ke liye khuwa makhuwa jarr diya.
halan ke idhar hamaray khandan mein aik hi semon thi .
" jee balay ki biwi. (16)

On hearing this news, the writer goes to the village. Everyone there is immersed in sorrow, sadness is everywhere. The sounds of women crying and children screaming were coming from inside the house. The mother of the woman who had died was still alive. The mother of the deceased was remembering her like this.

so jhaa, ni mndhe dheye ton taan le penday pay gayi ein ing nahi kar "Da (dheyaan, ae meri beti ke tum ne taweel masafat ikhtiyar karli hai aisa to nahi karte) (17)

This was the love of a mother for her daughter who was remembering her with tears. The girl's mother was missing her a lot and at the same time she had tried to talk to her, but now where was she going to listen?

The curse of gambling is also shown in this story. Hala, who had won Seemon in gambling, became his second wife. Seemon became more dear to Bala than the first. After Seemon's arrival, the house became a cradle of love due to his good fortune. Seemon did not leave Bala as before, but changed him. Now he was not as stubborn and bad-tempered as before. Bala also became miserable after crying for his Seemon and his eyes turned red. In this story, the condition of the relatives of the dead is seen, what happens to them after crying and they remain tormented in the memory of the dead. Bala had gone mad in the separation from Seemon and instead of putting dirt on the grave, he started putting dirt on his head and started beating his head and screaming. See a quote in this regard.

"Marnay wali ka jitna gham kya jaye itna hi kam hai ke is ne is ghar ko mukammal tanaab honay se bacha liya tha. aur jo bacha laita hai is ka janaza –apne kaandhon par uthana aur –apne hathon se qabar mein utaar na kitna mushkil hota hai. (18)

"Badan Bardakh-1"

This story is written as " Badan Bardakh-1" Apart from this, there are two other parts to this story. Thus, "Body of Intermission" consists of three parts. The first part is called "The Pleasure of the Body". In this story, after death, all jinn and humans will remain in Intermission according to their ranks. This Intermission of the body and soul will remain until the Day of Judgment, as stated in verses 15 and 16 of Surah Al-Mu'minun of the Quran.

tarjuma : is zindagi ke baad tum ko mout aakar rahay gi" . phir qayamat ke din bulaa shuba tum sab uthaye jao ge." (Al-mominon 15-16)(19)

In this story, Hazrat Maulana Sirajuddin Malavi is mentioned. He meditates in the mosque and teaches people. Maulana Malavi talks about heaven and hell. People listen to him with great devotion and respect. Maulana also gets absorbed in meditation. His state is described as follows.

"Molana aisay mein be khud ho jatay, dastaar kullah samait dono hathon se thaam kar utaartay aur –apne

samnay rakh letay. Muqtadi samajh jaya karte ke hazrat molana wajad mein aaya chahtay hain. sab khamosh ho jatay hatta ke woh haal ke jazb se ubharte aur qibla rukh ho ke sir bah sujud ho jatay."(20)

Maulana was also beginning to be given a place of honor and status. The meditation became longer and longer. He kept talking. His language exudes a sweetness in this holiness, a sweetness that reaches the ears of the listeners. Arabic words have also been used in the story, such as.

"Ma al-insaan loola Lisan

tarjuma is ne insaan ko peda kya aur usay bolna sikhaya' (21)

Allah Almighty created man and gave him a special status, thus man is called the best of creation. Allah Almighty gave man a language to speak so that he could express his feelings, emotions and qualities.

The mention of Paradise and Hell is the main theme of this story. Paradise is the final destination of Allah's beloved servants and is a great reward from Allah Almighty for the obedient. It is such a beautiful and beautiful garden that there is no example. This place will be given to those who have believed in the world and done good and good deeds after death. The Holy Quran has described Paradise as having rivers flowing in it, magnificent buildings, all the legitimate desires of servants and servants will be fulfilled, and people will live a peaceful and peaceful life. The Holy Prophet (peace and blessings of Allah be upon him) has said.

"But mein aisi aisi naatain hain jinhein kisi aankh ne dekha nahi nah kisi kaan ne un ki tareef suni hai nah hi un ka tasawwur kisi aadmi ke dil mein peda sun-hwa hai." (Sahih muslim) (22)

The place where disobedient and evil-doing people will have to suffer punishment after death. The map of Hell is presented in the Holy Quran. It shows that it will be a furnace of fire whose ancestors will be humans. The people of Hell will get pus and hot water to drink. Their food will be the image of "Qam". The tree of Zaqqum looks like the head of Satan, is very bitter to eat, very unpleasant and eating it causes a very strong burning sensation in the stomach. Immediately after eating it, a person feels very thirsty, etc.

This story mentions the Masjid Mai Musaheb Bano in which Friday prayers were not arranged earlier, but now Friday prayers were offered here and Maulana Malalvi also used to give sermons and in this sermon he used to mention the blessings of Paradise in such a way that all eight gates of Paradise were visible before the eyes. For example.

"Jannat ke aathon darjaat aankhon ke samnay khultay chalay jatay aur saaf saaf dekhnay lagta

ke yeh daar qalam hai, woh daar al muqam, idhar
darussalam, jannat Aden aur daar alqarar waqay
hain idhar jannat Naeem , almawa aur Firdous
bareen.”(23)

If the Master were to describe the stages of Hell, he would recite the fortieth verse of Surah Al-A'raaf.

“Tarjuma :be shak jinhon ne hamari ayaton ko
jhatlaya aur un ke muqaabla mein taqqabur kya un ke
liye aasman ke darwazay nahi khole jayen ge aur nah
woh jannat mein daakhil hon ge yahan tak ke oont
soi ke na ke mein ghis jaye. aur hum gnahgaron ko
isi terhan saza dete hain.(Al-A'raaf)(24)

Maulana would point out those people for whom the gates of heaven would never open and Maulana would tell them that their entry into heaven was as impossible as a camel passing through the eye of a needle and that hell was their place of residence. Maulana used to remember Malalawi when she saw the mansion on the roof of which pigeons used to roost. Since pigeons were so popular with Maulana, a special place was reserved for different types of pigeons in the mosque. Pigeons were also very popular with Maulana. Her face would light up with the sound of pigeons. In my verandah, there were more than fifty students and all of them were white and marble, which included all kinds of pigeons, for example.

"Is ka khaas dheyaan rakha jata tha ke kisi aur rang
nasal ka koi par kabutr mein miley nah paye. haan
nahi tha ke serra cheray apne aur baray hum ne, Shar
ke kal paray, khaki siray, sada ho mujhe walay,
nughoty walay aur kabhi paray an achly muqaddas
que kabutaron se kam masoom dikhtay thay balkay
yun tha ke be daagh safedi aur bhalayen aur woh bhi
doodh jaisa maula na mulalvi ko bohat Marghoob
tha.”(25)

This quote shows that Maulana's heart was pure and transparent, like a white color. Maulana Malalvi was a man of firm faith. He had established the teachings of Islam within himself. Maulana Sahib Malik Fahim had gone with the procession to get married and stayed in a hotel there. "Badan Barzakh - 2" The second part of "Badan Barzakh" which is called "Bas Ki Padiya". It mentions Malik Fahim's wife Nilo Far. She is describing her condition. She is feeling the memories of the past as if it were today. She is in a debilitated state due to her illness. All the blood in her body has been drained. Nilo Farami ji remembers. When she was not Malik Fahim's wife, she was a prostitute and her mother used to teach her how to tie a headscarf. See an excerpt in this regard.

"Ammi jee kehti theen, saat zamiinon aur saat
asmano ki terhan sur bhi saat hi hotay hain magar
ooper wala sani ke baad lgadine se aathwan sarbadan
mein rooh ki terhan jaag utha hai. yahi aath sir palty
mein aakar aik दौरa banatay hain, mukammal दौरa.
.. saaray, gamma, padha, ni sasani dha pama"(26)

Nilofar considered this environment as a pleasure of life. When the market closed, the balcony windows would open. Nilofar started missing her mother a lot after her death, who had raised her and then taught her how to paint and paint. For Nilofar, mother was everything. When Nilofar got married to Malik Fahim, he took her to a spacious bungalow. She was surprised to see the bungalow. Because she had never Nilofar has the aspect of love. She was a girl who loved medicine very much. Even after her death, she kept remembering her mother. Bibi was everything to her, because she had been with her all her life. See an excerpt in this regard.

"Nahi hon laga jaisay ammi jee ki ki kamray mein
aagai theen, apni mehak ke sath, apni saanson ke zair
o bomb ke sath, –apne bhaari bhar kam wujood ke
sath. .. aur. .. –apne lori klya ke sath." (27)

Maulana Malavi who came for Malik Fahim's second marriage. This was Malik Fahim's second marriage. The aspect of indifference and hatred is prominent in this story, in which Fiziya's hatred for his mistress is present, because she is a low-caste woman.

"Badan Barzakh-3"

In the story of this part "Sane Ki Samtan", the abstinence from sins is found in Maulana Malavi. While getting married, his eyes were going towards the bride, but he abstained. Because he was trained in such a way that avoiding sins was included in his training. See an excerpt in this regard.

"Kisi ko yun dekhna, chahay aik khurd lamhay hi
mein sahi, un ki tarbiyat ka hissa nah tha ke palidh
duniya aur is ki saari Alaish un ke liye kharish zada
kuttay ke misdaaq theen".(28)

Maulana was also feeling regret, but he controlled himself and looked away from Nilofar and fixed his gaze on Malik Fahim. Maulana was feeling a new feeling within himself, but he wanted to suppress it within himself. Maulana was trying to paint a heart-warming picture. Maulana had chosen to remain a theologian instead of being a Sufi. He did not want to maintain the dignity of an Imam of a mosque and a preacher. However, he had made a compromise and wanted to remain connected to it, considering it a spoil for the time being. He was making the word his bed and bed. For him, there was also the need of the time and wisdom. Maulana was at the highest level of love and affection. He had become very far from these things. He considered these things bad. See an excerpt in this regard.

"Woh usay imaan banaye hue thay ke faqat ishq o mohabbat ke jazbay –apne dil ka kam nahi ". (29)

A new feeling had been born in his mind. That feeling and emotion was giving birth to a new food within him. Three months had passed in this state. But the sweet smell of the lotus flower was not leaving his mind. Here is an excerpt in this regard.

"Madrasay mein Nilofer ke sadqy mein khawateen aik baar phir bain bhi karne gayi theen aur un ki yaad daasht ka ghalib hissa judda kar lainay wala waqt pani ik thi. is ikai mein halool kar ke ajeeb lazzat day raha tha." (30)

The reason why Seemo died was that she got an electric shock. Seemo was putting wet nails on the wire when the wire jumped from one side and got tangled in the electric wires passing above. Due to this, Seemo got an electric shock and she got stuck in the wall and her head hit. It can be clearly seen from this story that a story cannot be made without sorrow. There must be feelings of sorrow and love in the story. Seemo and Bala are presented as symbols of love.

The biggest reality in the world is death. Be it a child, an old man, a child, a rich man, a poor man, it does not spare anyone. Every living thing eventually becomes a part of death. The surprising thing is that despite knowing the reality of death, hardly any human being realizes this reality in life. But human beings are trying to become Pharaoh or Qarun in their place. He forgets that he has to go to the grave empty-handed and has to give an ultimate account of the misdeeds, immoralities and bad economics of life. Nothing is hidden from God. The account of this world and the punishment of this world are nothing. The account there and the punishment there, which are mentioned in the Holy Quran, will be very severe, which cannot even be imagined here. Despite knowing all this, a person does not stop living a life of sin. The lust for wealth and psychological desires overcome a person and a person spoils his hereafter. Hameed Shahid has also described the reality of death in his stories. Death is an important part of his life. He considers death to be with him and a part of his life. Similarly, in his story "The Kiss of Death", the reality of death is described as follows.

”مرنے والے مر جاتے ہیں۔ دنیا سے منہ پھیرتے ہیں اس شور
قیامت سے بے نیاز ہو جاتے، جو ان کے پیاروں کی چھاتیاں ٹوٹ
کر ادھر ادھر ڈیھ کر دیتی ہیں۔ اسے

مرنے والا بے شک کتاب اور قلم سے وابستہ رہا مگر زندگی اس کے
 لیے کبھی ویسی نہ رہی جیسی کہ اس نے پڑھی۔۔۔ نہ ہی ویسی، جیسی
 کہ تخلیقی لمحوں کی عطا کے سبب اس نے لکھ دی۔ ۳۲

"Marnay walay mar jatay hain. duniya se mun
 phertey hain is shore qayamat se be niaz ho jatay,
 jo un ke pyaron ki chhatian toot kar idhar idhar
 dher kar deti hain"(31)

marnay wala be shak kitaab aur qalam se wabasta
 raha magar zindagi is ke liye kabhi waisi nah rahi
 jaisi ke is ne parhi. .. nah hi waisi, jaisi ke takhleeqi
 lamhoon ki ataa ke sabab is ne likh di"(32)

These excerpts describe the reality of death and the conditions of the bereaved. The extent to which the grief of the deceased affects different people in society is best reflected in these fables. At one place, it is written.

"Isi mout ke khail mein se zindagi ka ch_hch_ha Bar
 aamad ho jaya kar taa tha." (33)

The story of economic exploitation of man by man, class division, taking away the rights of others for the sake of land, killing and destroying, and the war and conflict over money, women and land is as old as the history of man, the fight between Abel and Cain and the first murder in the world was also for the sake of a woman. However, death is a right and everyone has the right to die, whether someone is killed by someone or dies a natural death or falls victim to an accident. Ultimately, death is the end. Hameed Shahid writes about death.

"To kya mout meri tangon se mere badan par charh
 rahi hai? mein sir jhuka kar mout ka chehra dekhna
 chahti hon, mein yeh mushkil agay ko jhukti hon.
 oopar se barsne wali roshni mere qadmon mein nahi
 hai. mein kuch aur zor lagatay hue agay ko jhoolti
 hon aur aik lamhay mein qadmon ke dar mayan nigah
 daalnay mein kamyab ho jati hon. wahan jahan
 mout ka chehra ho sakta tha "(34)

Death is the greatest reality of this universe which no religion, no sect, no philosopher, no ideology has denied. Even some sects like atheism have denied the existence of anger, but they could not deny death. Death is an irrefutable reality. Every religious book has described it. Every civilization, every culture has its arrival and ways of dealing with it. Islam has also described death in its own way. On the one hand, it is a means of meeting the beloved, on the other hand, it is also a lesson. Death has been presented in literature from different angles and in different contexts. Hameed Shahid has tried to present death with all its bitterness and coldness in this

collection of his stories. In the above-mentioned stories, the whispering of the shadows of death can be clearly felt. In this story of Hameed Shahid, the subject of death has been presented philosophically.

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