

An Analytical Study of representative stories of Jameela Hashmi's short stories collection "Rang-e-Bhoom"

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Abstract

If you look at Jamila Hashmi's literary journey, it is very colorful and extensive. Her novel "Talash-e-Baharan" was published in 1961. In which the century-based oppression, exploitation and victimization of women in this society has been made a subject. The novel "Aatash-e-Rafta" (1964) is written in the background of the Sikh society of East Punjab. The fictional collection "Aap Beti Jag Beti" (1969) was written in the background of Cholestane. Novel "Roohi" (a love story that describes the natural background of a Pathan village in Khyber Pakhtunkhwa Province). "Chehra Ba Chehra Roo ba Roo": In this novel the author has made the life of a spiritual and historical character Qurat-al-Ain Tahira a subject through the activities of a religious sect that arose in the time of Shah Qachar in Iran. Her all-time hit novel "Dashti-e-Soos" was published in 1983, the short stories collection "**Rang-e-Bhoom (1987)**", "Apna Apna Jahannum" consisting of three novels, the fiction collection "Nisbat-e-Rut Mein Roo", the novel "Jog Ki Raat" and many other miscellanies are included in her books.

Key Words:

Jamila Hashmi, literary journey, "Talash-e-Baharan" 1961, the century-based oppression, exploitation and victimization of women, "Aatash-e-Rafta" (1964), "Aap Beti Jag Beti" (1969), Pathan village in Khyber Pakhtunkhwa Province, background of Cholestane, Novel" Roohi", "Chehra Ba Chehra Roo ba Roo", Shah Qachar in Iran, "Dashti-e-Soos", "Rang-e-Bhoom (1987)", "Apna Apna Jahannum", "Nisbat-e-Rut Mein Roo", "Jog Ki Raat".

Literature Review

In this article we will discuss some representative stories of Jameela Hashmi's short stories collection "Rang-e-Bhoom". The representative stories names are discussed as under.

"Basant Rat Meru"

This story by Jamila Hashmi is a beautiful written in narrative style. Its plot is straightforward. The main character of the story is Laila around whom the whole story revolves. There are many characters in this story but we meet only Achhibhai, Zahra and Umar through whom the author has described Laila's love life and introduced us to it. The rest is the most absent introduction. In this story, Zahra is the woman at whose house the narrator meets Laila for the first time, and further on, the story progresses through Zahra's role in addition to Omar in the story. From the beginning of the story, the reader knows the fate of Leila because from the beginning Leila appears as a semi-madman. Therefore, his story is mostly narrated by others. In the beginning, Jamshed asks Achibhai that:

"kia aap laila ko jantay hain?"

"mera khayaal tha aap usay Zohrah Qadir ke haan mil chuke hon ge." (1)

This is how the story begins when Laila comes up in the discussion between Achibhai and Jamshed, the story begins in a dialogic style Laila is an East Punjabi woman who belongs to a simple middle-class family with a high marriage

It is related to a family member, Noor, who goes to the eastern war soon after her marriage and is taken prisoner during the war. This grief is very painful for Laila, she starts to spend her days waiting for her dowry. Her parents want to come and take her away but she refuses saying:

" lkn mein is ghar ko kis terhan chore sakti hon jahan mein noor ke sath aayi thi. is ghar mein un

ke saanson ki khushbu rachi hai yahan reh kar
mein –apne aap ko un ke ziyada qareeb mehsoos
karti hon" (2)

Laila for whom her husband's house and family are everything after marriage. She decides to stay at her husband's house for the rest of her life, which comes as a surprise to high-caste people like Zahra Qadir.

" kamaal hai, is zamane mein aisi shohar parast
aurat, yeh shohar parasti se ziyada naazuk mizaji
aur khiirad dimaghi hai sahib. “ (3)

Laila, for whom living alone in Saral with strangers in a strange environment is no less than a frontier, but despite all this, she accepts everything silently without saying anything to anyone. She lives with endurance, one day she ends up in a madhouse. Before that, Achibhai's meeting with Laila at Zehra Qadir's house goes something like this:

" laila ne apni ankhen utha kar meri taraf dekha.
un ki geherai aur is ke andaaz ki qatiat aadmi ko
ghabra deti thi magar mein muntazir tha ke woh
kuch kahe. hamara apna kya hai jis ko aadmi zair
behas laaye. aik girftar parinday ki si kefiyat har
waqt rehti hai. yahi aik soorat e haal hai jis se aap
aashna hotay rehtay hain. mein kehti hon yeh
sharaab tak to hamari apni nahi hamari siyasat to
kher daur ki baat hai, doosron ke isharay par
nachnay walay hain hum. aur madaari ka pata
nahi kon hai? “

" theek farmaati hain aap mein ne sir jhuka kar
jawab diya .

kya Saadat mand bachon ki terhan aap ka
farmana aur theek kehte hain woh khilkhila kar
hansi hansi ke maaray is ka bura haal tha aur woh
qehqeha nahi aik Sheikh ki terhan dara dainay
wala aur lambay waqfay ke baad bhi khatam nah
honay wala dora tha. “ (4)

Achhibhai and Jamshed first come to know about Laila's mental condition at Zehra Qadir's party. Zahra already knows about Laila's condition, because of which she sympathizes with Laila and brings Laila with her to her party. Zahra Qadir belongs to an upper class, cheerful and innovative.

She often hosts various events at her home to perform. Umar (Leila's brother-in-law) Achhibhai and Jamshed are all friends of Zahra Qadir, who belong to the upper class and who keep joining such artistic events. The theme of the whole story hinges on this one thing of tolerance. Different people deal with their grief in different ways. Laila also had her own style. Does not try to get rid of it. Nowhere in the entire story is he shown fighting against the situation. When she is completely mad with the grief of her husband's departure, the only thing she diligently does is to write a letter to everyone on her show, which reads "Soon Sona Dain Pi Na Mile". On the whole, it can be said that the reason for her madness is her sensitive mind and the departure of her husband, and more ironically, her mother-in-law and her sister misbehave with her. Like using words. And they don't even tolerate talking. Laila says to her brother-in-law Omar.

" sirf mujhe batao ab mein kya karoon. amma mujh se rasmi baat cheet bhi nahi kartin. yahan mera dam ghat-ta hai. Umar mujhe lagta hai mein pagal ho jaon gi. " (5)

The narrator of this story is neither the main character nor the heroine but a poet Jamshed because Jameela Hashmi's style is poetic and this is a great way for poetic style. Here are some examples:

" bahar raat ki aawaz mein aur khushboain, roshniyan aur andheray phail rahay hain. cerce ki boss utarti hui aati hai. bhanwray phoolon par jhoom rahay hain aur mein sochta hon jo raat aa rahi hai jo raat hum par chhaa gayi hai is ki sehar jane kab ho gayi" (6)

"Agni Da"

Agni Da is the narrator of the story who is a midwife who spends her entire life taking care of the children of the king's family. It is her job that she does her duty honestly all her life and today when Tej Singh who is evicted from the property by her uncle forces her to become a bandit to get her right and she is from the police. In order to escape, Dar Badr wandered and hid in the valleys of Rohi, in order to prove his innocence, she goes out to save him even in the last days of her life and when asked by the police, she tells:

" mein agni da hon, teaj singh ki daai maa, tha kar teaj singh ki daai maa." (7)

She tells about Thakur Tej Singh that Thakur Tej Singh's mother starts having an affair with her brother-in-law Ram Singh, so she and Ram Singh together poison Thakur Tej Singh's father and kill him. Then they both get married. They have their own children. In this way Thakur Ram Singh is always angry with Tej Singh. Thakur sees Tej Singh's eyes with blood and keeps comparing him with his sons. So, Agni da Tej Singh is raised by Thakur hidden from Ram Singh's eyes and secretly teaches him all the skills that a Thakur needs but his inner personality is fully developed:

" aik nirasha aur ghutan aur bina maabaap ki mohabbat ke pila sun-hwa bacha, sehma howa-dra sun-hwa, daraya dhamkaya bacha woh azadi aur dil kahan se lata jootha kar ban'nay ke liye zaroori hai" (8)

Seated like this, Tej Singha is brought up in the lap of Agni Da and when he is a little older, Agni Da sends him to school, but he never returns home from school and gradually begins to consider the outside world as his home. He becomes a bandit but he was a good person inside which can be judged from this. He tells Agni Da as:

" sirf yeh kehta hon ke jab mere zakhamo ke nishaan ubhartay aur dikhtay hain. jab un mein phir se teesain uthti hain to mein un logon ke liye dawa kho jta hon jo dukhi hain aur jin ki madad karne wala koi nahi. mere liye kisi garhi ki zaroorat nahi, kisi neelay heere ki zaroorat nahi."(9)

But at the end of the story Thakur Tej Singh's fate is shown to be that of a dacoit. Thus, the author has also pointed out this fact.

In this story, the illusion of a whirlwind is shown. The people of the desert believe that the person who places his feet in the circle of the wind. He moves freely free from other bonds. Life is spent in wandering. Something similar happens with Thakur Tej Singh. Like the heroines of "Chandan Ki Chata" and "Amar Bel", in this story Dr. Tej Singh is ashamed of what he has done. When a barthakar Ram Singh beats Tej Singh badly, she secretly goes to Tej Singh in the night and cries after seeing his condition. The theme of this story is general which sub-level includes the special theme of the author. That is, this happens in the world. When does what becomes what? At one place Agni Da say:

" aor is dharti par tamashay hotay hain aur aakash
yeh tamashay daikhta hai. dekhte hi dekhte kuch
se kuch ho jata hai. raje daku ban jatay hain. izzat
daar barray log bas matti mein mil jatay
hain."(10)

"Chandan ki Chita"

Jamila Hashmi's "Chandan ki Chita" is a beautiful story in this collection steeped in similes and metaphors, but it can also be called a long story or a novelette. Because this myth is divided into 7 parts with a total of 56 pages. The fable begins with beautiful imagery that is full of similes, for example the quote:

" pichli raton ka chaand baadalon ke jharokoon se
jhankta sun-hwa bhagta jata hai aur sun-hwa
mein pani ki boundon ki jhankar si hai. darakhton
par niklee hui konpalon ki boss phoolon ki
sogandh ke sath mili mere aas paas doll rahi hai.
daur baagh ke kisi konay mein coil reh reh kar
yun bolti hai jaisay mere mann mein dard ki
laharen haulay haulay uthti hain. neechi deewar
se par li taraf mere bhiya ke poton mein se koi
jaag utha hai aur bina ruke chalaye jata hai. mein
choank kar uthti hon yeh kahin meri par money
to nahi magar Padmani kahan jab bhi ghar mein
koi bacha rota hai raat ko dar kar cheekhta hai.
maa ko pukaarta hai. mujhe Padmani yaad aati
hai. par money to ab yun lagta hai, pichlle janam
ki meri beti thi. is janam mein aankh khol kar
mujhe wohi yaad aati hai aur is ke sath saaray
puranay dukh jaag uthte hain jaisay par saat ke
jharnon se sookhi khityan hari ho jati hain" (11)

Jamila Hashmi has also started this story like most of her stories and novels by describing the narrator who is lost in the memories of the past. It is a narrative fiction in which Champa, the protagonist, regrets her past mistakes after a while and remembers her past. Champa, who used to be a laughing house, was also invited on his wedding in the whole village. For how many days the marriage turmoil was going on and then a loving husband like Shikhar, mother-in-law and then a beautiful and lovely daughter Puni was everything. She lives alone in her mother's house

Champa, who gets mad after seeing a glimpse of someone and becomes self-absorbed, then does not worry about any end, even at the time of her marriage, her face keeps revolving in her mind. Here is an example quote:

" baarat aayi to dhoom mach gayi, oonton ki qatarain neher ke pal se le kar hamari hawiley tak theen. bajon ke shore aur admion ki bheer mein lagta tha yeh gaon oopar uthta jata hai. gaon ki larkiyan hamaray aangan mein jama theen aur dholak ki dahap dahap ragon ki nadi par behelti thi. ghunghru bandhay nachnay walion ke paon mein bijliyan theen. singaar kerwatay hue nine mujh se kehti jati thi, beta tairay dhun bhaag hain jo to aisay barray ghar jarahi hai aisa ghar jahan doodh dahi ki nehrein behti hain. jahan londhian bandhti bhi resham pehanti hain. arrey tairay jaisay bhaag to gaon mein kisi ke bhi nahi hain to aisi bheegoti hai jaisay bhaag to gaon mein kisi ke bhi nahi hain to aisi bheegoti hai wahan ja kar hamein bhool nah jata. aur jane kya kuch kehti nine mere balon mein moti piro rahi thi. mujhe lagta tha ke resham ke dheron mein mein dab ko kho jaoon gi. mera saans ghatt jaye ga. doodh dahi ki nhron mein yun beh jaoon gi ke mujhe kinara kabhi nahi mil sakay ga. aur phir saari ronaqe aur shore ke oopar mujhe woh ankhen yaad ayen jinhon ne mujhe dekha tha ke mera dil doll gaya tha.' ' (12)

Champa gets all the luxuries of life as well as a good husband who is handsome, young and loyal and loves Champa very much but despite all this, there is a void in her life and this void. Because of lack she often thinks See an excerpt:

" meri zindagi ka sab se bara dukh to yeh hai ke jis ko mujhe bhagwan bana kar poojna tha is ne mujhe devi samajh kar pooja. mein chahti thi bachpan se sochti aayi thi jane kon mera dolha hoga. mein kaisay kaisay is ki seva karoon gi. par mere mann ki pooja mere mann mein rahi mere dil ke band kabhi khil nah sakay. mein is Padve

se neechay utar nah saki jis par mere –apne
bhagwan ne mujhe bitha diya tha. is raat bhi
mera ghonghat ulta hai to mein muntazir rahi hon
magar is ne kaha ”champa tum to devi ho,
deviyon se bhi ziyada sunder aur sumdarataa
mein shakti hai. phir is ne jhuk kar mere paon
chone aur unhein –apne seenay ke sath laga liya
aur is ki is bhool ne meri saari zindagi ko
barbaad kar diya hai." (13)

Contrary to the love that Champa expected from her husband, her husband Shekhar gave her the status of a goddess and after getting this status all Champa's dreams are lost somewhere. Champa, whom she wanted as her husband, instead gave her the status of a goddess. In such a situation, Shikhar is not able to create the place in Champa's heart that the desire was in Champa's heart and it remains empty. In such a way Banke comes who fills the empty space that was empty in Chhapa's heart. Because Banke was the same stranger whom Champa met by the riverside before her marriage, and in that one glimpse, Khia loses her identity. It was Baske who happened to be Shikhar's paternal brother. The plot of the story is very clear. Because Champa belongs to a respectable family and is brought up in a good environment. Considering this, it was very difficult to portray this sexual weakness of a woman, but Jamila Hashmi has done it very well. Echoes of Champa's caste and the call of his conscience are heard in many places in the story, which is a proof of this. Champa in the fable, when she reviews her life, says:

" mein chahti thi ke –apne aisay janam mein
thook dun is ghari par hazaar phatkaar jab mein
peda hui hon. khandan ka naam laaj aur sharam.
arrey mein kya se kya ho gayi thi. aisi aurat ke
liye to mout se ziyada koi behtar shai nahi. " (14)

Despite the good and bad thoughts of the mind, Champa is compelled by her heart and establishes her relationship with Banke Bihari. Eventually his brother finds out and stabs Banke Bihari severely. Maike comes here, leaving behind her husband and daughter to hide her home. Banke Bihari dies after a year. Meanwhile, Chhapa's daughter Padmini cannot bear the cruelty of her stepmother and dies.

Champa never spoke to her because of her, she lives with loneliness and anxiety. Through this psychology of Champa, Jamila Hai wants to tell that

a person is complete in every way, yet he wants something else, he keeps running after mirage and in the end nothing comes in hand. There is also a mention in this that for them it is the darshan of Jati with their poor wives. Seeing Mahatma Champa's sleep there, he says:

" aadmi aisi dharti se bana hai ke woh is saari cheezon par jo usay mil jati hain kabhi khush ki koshish نہ کی نہ ہوتی۔ andheray mein ja karta woh kayi beygangi cheezon se takra jata hai. jab tak thokar nah khaye woh sambhal nahi sakta. " (15)

Of course, Jamila Hashmi wants to give an impression with the intense feeling of her heroine's thoughts and feelings that this is the fate of such women and despite enjoying all the pleasures, life becomes uncomfortable and after the passage of time, someone Even medicine cannot be effective .and nothing can replace it

"Nigar-e-Watan"

This story is the shortest story in the collection Rang-e-Bhum. This fiction is a protest against war. The story begins with a conversation between a wounded soldier and a nurse and ends with the soldier's death. The soldier's name is Gul Sher. Jo recounts his sweet memories as well as the incident of being forcibly recruited into the army. While he was engrossed in his own little world. There are parents and a beautiful wife. In the story, Gul Sher claims many times that his homeland is very beautiful and he loves his homeland immensely and he also hears the call of his homeland. He can lose ten lives for this, but why and why will be answered in the following quote:

" tum meri baat suno, mujhe to zameen bhi dulhan ki terhan lagti hai. aadmi is ke liye jaan day sakta hai. is ki aik jhalak dekhney ke liye aadmi saari Umar safar kar sakta hai. woh zameen jis ke liye woh zindah hai. woh sir ke bil chal kar is tak jane ke liye aik Umar nahi das umrein bhi ganwaa sakta hai. " (16)

In the above quote, the lion may lose his life, but he loves life because he gets to go back to his land and see his world again. Apart from this, there are many occasions where his words and actions clearly show that he wants to live like a common man. When the nurse gives Gulsher the Kozhar pill and the poison takes effect and the nurse asks Gulsher to pray, his reaction is as follows:

" tum mire liye dua karo gi. tum mere liye dua karo gi. nahi mere sath meri maa ki duayen hain. meri noor ki duayen hai. mere gaon ke rastay muntazir hain aur dua karte hain, meri zameen muntazir hai, pokarti hai aur dua karti hai. " (17)

To fill this legend with the color of reality, Jamila Hashmi tells this story that she read in the Sunday edition of the newspaper ages ago. It further says.

" to tab se ab tak kitna pani palon ke neechay beh chuka hai, waqt ne saat rang badlay hain, watan aur watan ke maienay badlay hain, hum ne –apne sabaq sekhe hain, qurbaniyan di hain, aur qurbaan hona seekh rahay hain. kitni jaanghein ladi hain, magar jane mujhe kyun har sipahi ki kahani Gul sher ki kahani lagti hai. " (18)

The above passage, which is taken from the last passage of the fable, makes it clear that wars have been and are being fought in the world time and again and the people who fight in them give their lives while also living like a lion. They want and give their lives for this homeland whose scope may be divided and shortened and the meaning of the homeland may change.

During the British rule, the British used to forcibly recruit the Indian peasants into the army and send them to the battle front. Gul Sher is probably a soldier of the same era because in the legend the nurse is named Catherine Mard and Gul Sher says.

"oh meri baat nahi smjhtin to mein un ki baat kaisay samajh sakta hon. is paraye dais mein sirf tum hi to ho jo mere watan ki boli bol sakti ho."(19)

Presented in a dialogue style, this story manages to convey its theme despite its brevity

"Ahoy Aawara"

In this story, the story of a woman suffering from psychological confusion is described and the mysteries that were the causes of her terror are identified and she seeks a cure for her anxiety and anxiety in every way and always. It doesn't work. Finally, he meets a person who does not become a means of self-fulfillment but gives him momentary peace. The narrator of this story is an unnamed male.

The fictional name Asim is introduced to the reader and is addressed to the main character Aida. Either she used to call him by the name of Asim or Baby. Aida whose real name is Adela, the story revolves around this character. All the other characters have been brought in for the development of Aida's character. Ida's mother has died and her father has remarried and is living separately. An acquaintance of Ada's father raises her. Who Ed calls as mom. She showers all her love and compassion on Ada instead of her children. Seeing this, all the children become tense with Aida. Therefore, Ida could not have the natural atmosphere of love. He does not get the training of his parents and the home conditions are not smooth for him, so the unsatisfied feeling of love creates a feeling of inferiority in him. Inside the house, he feels suffocated, so he leaves his house and his house. Ada leaves home and lives a life of wandering. This is probably the reason why this fable is titled "Aahoy Aawara". Asim first meets Aida in a hotel. Asim is not interested in her caste but she keeps a strong hold on Asim. Asim meets Aida repeatedly so Asim thinks :about her personality like this

”یہ پیشہ ور کال گرلز کے طریقے ہوئے بلکہ اس سے بھی
کم تر جیسے وہ جال کو میرے گرد تنگ کھینچ رہی ہو مجھے
پھنسانا چاہتی ہو اپنے مقاصد کے لیے استعمال کرنا چاہتی ہو
۔“ (۲۰)

But it was nothing like that. Aida relates to Asim as much as a love-starved, helpless woman in need of some support. Once both of them were returning from Art Namalesh, Ed asks Asim to eat at a restaurant. Both sit in the cab. While sitting in the taxi, Aida goes into meditation, and Asim's thoughts about Aida seem to have changed. Aida's mother, and her friend :Munir seem to evoke some aspect of Aida's nature. Aida's mother says

”تم ہی بتاؤ یہ گھر کیا برا ہے میں آنے جانے پر کوئی پابندی
اس کے لیے نہیں رکھتی ، گھر نہ آنے راتوں غائب رہے تب
بھی کچھ نہیں کہتی ۔ ہر طرح کا آرام مہیا کرنے میں لگی رہتی
ہوں مگر اسے تو جیسے اس گھر سے چڑ ہو گئی ہے۔“ (۲۱)

The above quote makes it clear how this woman nurtures Aida. This style of love proves to be harmful for Ida that her mother does not mind even if he disappears at night. Due to these reasons, Ida's personality suffers from incompleteness due to lack of natural love. goes

The reasons for the complexity of Aida's personality are best revealed through Aida's own dialogue. When Ida tells Asim the story of her past life, she also blames herself for her words. Ada believed that she had usurped her sisters' love. No one could even look at him with a careless eye due to the fear of his mother. That's why everyone started hating him and

sometimes, if his mother left him at home and went anywhere, they would tease him and laugh at him. She was afraid of his laughter:

”ان کی ہنسی نے مجھے اتنا خوف زدہ کر دیا کہ آنسوؤں کو
میں نے اپنے اندر ہی خشک کر دیا ہے۔ سہارے کے لیے میں
نے ہر راہ گیر کا دامن پکڑا ہے۔ اپنے آپ سے بچنے کے لیے
میں نے قہقہوں اور ہنسی میں پناہ چاہی ہے مگر بے بی میں
پھر بھی اکیلی رہی۔“ (۲۲)

At the end of the story, it is shown that Aida gets caught in a smuggling group, so Asim saves her from the police and burns all the evidence papers and sends Aida to a safe place. For the first time, Ida is comforted:

”بے بی میں تمہارا شکر یہ ادا نہیں کر سکتی۔ تم مجھے
ہمیشہ یاد رہو گے۔“ (۲۳)

In this myth too, Ida likens herself to the immortal bull. The presentation of this myth is most interesting. Humor is also found in many places. Which inevitably makes the reader smile. Once, at the time of Irat, in the heavy rain, Ad says to Asim

”چیخ کیوں رہے ہو یہ میں ہوں ایڈا دروازہ کھولو۔“ (۲۴)

So, we can say that Jameela Hashmi was a unique writer of hi age aswell.

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