

LITERARY BEATS

*A Study of Ghani Ghayoor's
Literary Works In Urdu*

By
Dr. Basharat Khan

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Preface

Though my profession lies in medicine, my heart has always beat for literature. Since my youth, I have nurtured a deep affection for literature, immersing myself in the works of distinguished poets such as Mir, Ghalib, and Iqbal. My literary wanderings have also led me to savor the verses of Shakespeare and Khalil Gibran, whose poetry has provided profound pleasure. Urdu fiction, with its rich narratives, has consistently captivated me, and I have occasionally indulged in the art of translation.

It was during one such literary sojourn that I encountered the writings of Ghani Ghayoor. His work possessed a unique allure that captivated my imagination and compelled me to delve deeper into his poetry and prose. This fascination gave birth to my humble attempt at bringing his literary contributions to the attention of English readers. I

hope that readers will find in his words the same enchantment that I experienced.

This book "Literary Beats" A Study of literary works of Ghani Ghayoor encompasses the life and literary contributions of Ghani Ghayoor, with a special focus on translations of his poetry and articles on his poetic collections and prose works.

In undertaking this endeavor, I am indebted to Dr. Reyaz Tawheedi Kashmiri, a renowned critic and fiction writer of Urdu. His unwavering encouragement has been a beacon, guiding my exploration of the rich literary landscape of Jammu and Kashmir.

I must also express my gratitude for the indispensable support of several remarkable individuals: Br Manzoor Ahmad Khan, Nusrat Awan, Tariq Raheem (GK), Adv Malik Sajad (my brother-in-law), Malik Rashid, Gul Muhammad, and Malik Asrar (Kansas University). Their technical assistance has been pivotal in sustaining the momentum of my weblog, a crucial outlet for my literary pursuits.

A special note of thanks is due to my aunt, Masooda Shamas, and my brother, Towseef, whose unwavering support and encouragement have been invaluable.

Above all, my deepest gratitude is reserved for my beloved spouse, Rubia Rashid, and my children, Imad, Basirat Jahan, and Muhammad Akeel. Your love and steadfast support have been my greatest source of strength and inspiration.

Best wishes to all.

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DEDICATION

*The book is dedicated
to the literary heroes
who artistically
portray the ebbs and
flows of life through
their words and
wisdom.*

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1. INTRODUCTION

*"Khayal e Khas Jo Ander Hi Ander Pakta Rehta Hai,
Ghani Izhaar Ki Qudrat Hunar Hai, Aur Hunar
Kya Hai."*

(Ghani Ghayoor)

Against the backdrop of daily commutes during his formative years in Surankote, Ghani Ghayoor's (Abdul Ghani Jagil) academic brilliance unfolded as a guiding light. The corridors of HSS Surankote (1977-1981) paved the way for his journey into REC Srinagar, (now a NIT) commencing a BE Civil program in April 1981. These academic milestones set the stage for a seamless merger of engineering and literature.

غزل

میرے حصے کی زمیں ماپتا ہے
سرحدوں سے وہ مری جھانکتا ہے

میں کروں بات تو وہ ٹوکتا ہے
ہے برا اور بُرا سوچتا ہے

کھبے اسکے نئے شہتیریں نئی
نئی میخیں زمیں میں ٹھونکتا ہے

ہے مثالی اسی کی سنگدلی
دل ملتا ہے جگر روندتا ہے

آنکھوں پر پہرے بٹھاتا ہے مری
وہی ٹانگوں کو بھی پھر باندھتا ہے

ابھی جینا غنی مشکل ہے مرا
پس پردہ مرا کھوجتا ہے

(غنی غیور)

*"He measures the land of my share,
From my borders, he casts a glare.*

*When I speak, he interrupts,
Is evil and harbors evil thoughts within.*

*His pillars new, beams anew,
Hammers new nails upon the ground.*

*His stubbornness so exemplary,
Shatters the heart and tramples upon the liver.*

*Sets guards upon my eyes,
The one who ties my legs too.*

*Ghani, now living is a challenge for me.
Behind the shroud, he seeks me out."*

Immersed in the intellectual embrace of REC Srinagar (NIT Srinagar) Ghani Ghayoor had the privilege of imbibing wisdom from luminaries like Professor Labru and Professor Ashfaq in the humanities. Concurrently, his post-professional training in civil engineering unfolded alongside a dedication to the written word. By the close of 2023, Ghani Ghayoor had etched his literary mark with 12 distinctive books, each a testament to his multifaceted brilliance.

غزل

رابطوں میں رہنے والا زندہ ہے

راستوں میں رہنے والا زندہ ہے

لوگ خوش ہوتے ہیں چہرے دیکھ کر

آنسوؤں میں رہنے والا زندہ ہے

دوستوں نے مار ڈالے دوست ہی

دشمنوں میں رہنے والا زندہ ہے

کشمکش ہی زندگی ہے اصل میں

مشکلوں میں رہنے والا زندہ ہے

تو بھلا دے خواب خوشیوں کے سبھی

تنگیوں میں رہنے والا زندہ ہے

(غنی غیور)

*"He who is in contact is alive,
He who is on the way is alive.*

*People are happy to see faces,
But he who dwells in the ions is alive*

*Friends killed friends, a betrayal so deep'
But he who lives among enemies is alive.*

*A life filled with struggle and strife'
He who lives in difficulties is alive.*

*You forget the happiness '
One amid perplexities, is alive.*

Ghani Ghayoor married to Waheeda Rehman, the youngest daughter of Sheikh Abdul Rehman Chaugani of Bhaderwah in 1985. Sheikh Abdul Rehman Chaugani was a retired Honorary Captain from JAKLI and worked as a watch and ward officer at Kashmir University since the 1970s. Ghani Gayoor's son, Mr. Saqib Ghani, is an LLB graduate/KPS married to Nashat Akhter. His daughter, Insha Ghani, is pursuing a Ph.D. in English Literature and is married to Advocate Zee Shan Rana. The grandchildren, Mohammed Zain Ali and Ziva Ali are studying at Jodhamal Public School in Jammu in 2nd grade and UKG, respectively.

غزل

اس کی جانب جھکاؤ جیسا تھا
اک خیالی پلاؤ جیسا تھا

گھٹتی بڑھتی رہی مری قیمت
کسی منڈی کے بھاؤ جیسا تھا

کس نے گو نتھی تھی درد کی رستی
ریشے ریشے میں تاؤ جیسا تھا

میں جوانی میں بھی ہوا زخمی
میرا بچپن بھی گھاؤ جیسا تھا

چہرہ اس کا جو غور سے دیکھا
برف رت میں الاؤ جیسا تھا

تیرتی گہرے پانیوں میں رہی
دل مرا بھی تو ناؤ جیسا تھا

(غنی غیور)

**My heart leaned towards him,
Suchlike building castles in the air.**

**My worth waltz's in rise and fall,
Akin to the rhythm of market rates.**

**Who braided the strands of sufferings,
Each fiber was tightly twined.**

**I got injured in my youth,
And my childhood was also like a deep wound.**

**As I saw her face carefully,
It looked like a bonfire all around the amassed
snow.**

**While she stayed floating in deep waters,
my heart was also like a boat in the sea.**

In reflecting on the journey of life, Ghani Ghayoor acknowledges his wife, Waheeda Rehman, for her exceptional courage and unwavering perseverance during challenging times, particularly in fostering the growth and education of their children. The spotlight then shifts to his mother Attran Bi, a woman cherished by the village for her kindness, compassion, and nurturing qualities. For Ghani, his parents embody the highest expression of God's glory, marking the essence of his familial reverence.

Ghani Ghayoor's refined literary palate finds roots in enriching periods of training, weaving through Urdu, Persian, and English literature. The year 1999 marked a milestone with his accomplishment of the Adeeb e Kamil exams at Jamia Aligarh, a testament to his commitment to continuous intellectual growth. Post-2000, Ghani Ghayoor delved into nuanced themes of vanishing values and customs through Urdu prose, poetry, and fiction, notably in works like "Der Tak" and "Qalam Qalam Roshni."

His prowess in Ghazals unveils a poetic masterpiece where each line, adorned with Matla, Maqta, Qafia, and rhythmic meters, encapsulates a complete thought. Thalamic metaphors and figures of speech artfully articulate discontent and a yearning for change, preserving poetic grace in a timeless allure.

غزل

آنسوؤں کو روکتا ہوں دیر تک
دھند میں کیا دیکھتا ہوں دیر تک

کھل گیسُ الفاظ کی سب کھڑکیاں
اور ان سے جھانکتا ہوں دیر تک

جس گلی کے دونوں رستے بند ہیں
اس گلی میں دوڑتا ہوں دیر تک

خاموشی بھی کوئی جھرتا ہے اگر
کس لئے پھر بولتا ہوں دیر تک

چیونٹیوں کے بل میں پانی ڈال کر
کیوں تماشا دیکھتا ہو دیر تک

(غنی غیور)

*I hold back tears till late,
What do I see in the fog.*

*All windows of words have opened,
And I peek at them for a long time.*

*If quietness is a waterfall,
Why am I talking for so long?*

*Where both sides of the street are closed,
I run on this street till late.*

*By pouring water in the ants' formicaries,
Why do I watch the spectacle for so long.*

2. Ghani Ghayoor's Literary Journey

Beyond the literary canvas, Ghani Ghayoor seamlessly intertwines threads of knowledge and literature, akin to a radiant revelation of the sea's treasures. In a world often obscured by the pursuit of material gain, Ghani Ghayoor's dedication to illuminating the domains of knowledge and literature emerges as a distinctive guiding light.

پُر نور ستارے وہاں امبر میں پڑے ہیں
 انمول گہرا ایسے مرے گھر میں پڑے ہیں
 نالی میں پڑے ہیرے کہاں چھوڑتے ہیں لوگ
 پھر کون سی نسبت کے وہ چکر میں پڑے ہیں
 ادراک نہیں اُن کو حقیقت نہیں معلوم
 وہ جزوِ سمندر ہیں سمندر میں پڑے ہیں
 رستے کے کسی موڑ پہ مل جائیں گے تجھ کو
 تو دیکھ! مقدر تری ٹھوکر میں پڑے ہیں
 موجیں بھی پریشاں ہیں غنی دیکھ کر ان کو
 وسواس بہت جو دلِ مضطر میں پڑے ہیں
 (غنی غیور)

*The radiant stars are scattered there in the sky,
Within my abode, such priceless gems lie.*

*We never abandon the diamonds spotted in
drains,
Then, in which relations have they become
entangled?*

*Lacking insight, reality remains elusive to them,
They are part of the ocean, lying within its
depths.*

*At some turn in the road, you may come across
them,
So behold, destiny lies in your stumble.*

*Ghani, even upon seeing them, the waves are
stirred as well,
In the restless heart, countless worries reside.*

By rendering some of the Ghayoor's Ghazals into English, readers are afforded the opportunity to dig into the depths of his poetic mastery, gaining insight into the profound beauty and emotional resonance encapsulated within his verses. This act of translation serves as a bridge between cultures, inviting English-speaking audiences to explore and appreciate the richness of Ghayoor's poetic legacy.

غزل

نموشی ہی ہماری اب زباں ہے
جہاں بے زباں کے ترجماں ہیں

کوئی تو اپنے کاندھوں پر اٹھائے
ہماری لاش کے وارث کہاں ہیں

کوئی تو چہرے مُسرے انکے دیکھے!
جو آئے داستاں در داستاں ہیں

ادھوری خواہشیں، جنت کے دعوے
پریشاں لوگ کتنے خوش گماں ہیں

نہیں محتاج دستِ خبرو کے
ہم اپنی آنکھ سے خود ہی رواں ہیں

(غنی غیور)

*I speak in the language of silence,
Representing the world of silence Methinks.*

*There is no pallbearer, Alas!
Isn't there no devisee?*

*Ah! We never saw them, the lot,
The Undefined and The Holy, From the other
world.*

*Parched desires And a promise of paradise
In the yonder World,
Oh! The poor yearning souls.*

*Now, I won't fall for the Design of a damsel,
Ain't I gifted enough to Move myself to tears.*

Ghani Ghayoor beautifully delves into introspection, expressing a poignant longing for guidance in the absence of a pallbearer and devisee. Themes of spirituality and existential contemplation emerge through the juxtaposition of "parched desires" and the promise of paradise. The poet's empathy for "the poor yearning souls" adds a compassionate touch, while the concluding lines affirm self-reliance, and resisting external influences.

غزل

کھوٹا سکھ کوئی لے ممکن نہیں
اور بٹوے میں رہے ممکن نہیں

عشق تیرے نے اُجاڑا دل مرا
غیر کی الفت اُگے ممکن نہیں

ڈوب کر بھی جاری رہتا ہے سفر
مہر مغرب سے چڑھے ممکن نہیں

تیرے کوچے میں ہے بیٹھا مطمئن
اک قدم آگے بڑھے ممکن نہیں

اپنے تھیلے میں ہی رہنے دوا سے
اون کی بلی چلے ممکن نہیں

(غنی غیور)

*A feigned coin, No one would accept, And impossible,
That it would just idle about in the purse.*

*My heart was ruined by your love. Impossible,
That love would blossom for a stranger, now.*

*The journey goes on, even in deluge.
Never would the sunrise in west.*

*Sitting at ease in your street,
Moving even a step forward seems impossible.*

*Let it remain within its own pouch.
It is not possible for a cotton stuffed cat, to saunter.*

In the collection "Der Tak", Ghani's verses resonate with wisdom reminiscent of Saedi. Noteworthy works like "Der Tak," and "Sukhan Qalam Qalam" stand as tangible proof of his literary prowess. It exhibits linguistic and metaphorical richness, capturing the essence of self-expression and offering profound reflections on the intricacies of society.

غزل

میری آنکھوں نے نئی پرواز بھرنے کے لیے
پر نکالے اسمانی سیر کرنے کے لیے

گوہر مقصود ہے گہرے سمندر میں ترا
سعی کر چرخِ بلا سے توا بھرنے کے لئے

اک پرندے کی طرح تنہا سفر کرنا ہے اور
تاک میں بیٹھا شکاری پر کترنے کے لئے

زندگی تیری حوادث کا ہے کوئی سلسلہ
تو نے سمجھا ہے اسے لیکن سنورنے کے لئے

آدمی کو جُہدِ پیہم کے لئے پیدا کیا
پیٹ بھر کر تو نہیں کم بخت مرنے کے لئے

(غنی غیور)

**"To embark on a new flight, my eyes,
Have grown wings to soar in the heavens.**

**Within the embrace of the deep sea, your
desired pearl lies,
Strive to come out from the raging whirlpool.**

**Embark on a journey alone, like a bird,
And, the hunter lurks, poised to clip the wings**

**Life is the unfolding of your own events,
And you perceive it solely as an adornment,**

**Man was molded to face and conquer struggles
Oh,
wretched being, not destined to eat full and then
perish-**

غزل

نکالے دیر سے بہتر نکالے
ہمارے حوصلوں نے پر نکالے

ڈرا کرتے تھے کیوں عفریت سے ہم
اُجالوں نے ہمارے ڈر نکالے

ہمارے گھر تو زیرِ خاک ہیں پھر
کوئی معمار کیوں باہر نکالے

کھڑی کردی ہیں جس نے سب کی کھاٹیں
خیال اپنا لہو میں تر نکالے

غنی الفاظ کو بخشا ہنر ہے
معانی کے کوئی دفتر نکالے

(غنی غبور)

**They spread later, but still the better,
Our spirits have sprouted wings.**

**Why were we afraid of the monsters?
Daylight dispelled our fears.**

**Our houses are underground,
Why did the architect choose to build them on
the ground?**

**He has razed everyone's cot,
Brings forth the idea from one's blood.**

**Ghani! I have enriched my vocabulary,
There are myriad meanings.**

In Ghani Ghayoor's verses, the term 'Parinda' or 'Bird' not only signifies an unyielding thirst for exploration but also emphasizes a unique perspective on life. Birds, unlike humans, eschew material accumulation and settled abodes in favor of the boundless sky. This recurring bird motif in Ghayoor's poetry embodies a dynamic spirit—a migratory symbol that represents both altruism and adventure, prioritizing the journey and connection with nature over a sedentary lifestyle.

***"Parinda Aab o Dana Dhoondta Hai
Udanon Ka Bahana Dhoondta Hai"***

The symbolism deepens as the bird assumes the role of a divine messenger, imparting the importance of embracing life's journey and aspiring to greater heights. Moreover, Ghayoor skillfully employs the bird as a poignant symbol for the oppressed.

***"Chali Thi Goliyan Logon Pe Lekin
Parinday Muft Mein Ghayal Hoey Hain"***

When the bird is envisioned perched on a tree, it takes on a contemplative aura, inviting readers to reflect on the significance of moments of stillness within the relentless pursuit of exploration. Ghani Ghayoor's poetic landscape thus becomes a canvas where the 'Parinda' not only soars through the skies but also carries profound meanings of resilience, sacrifice, and the enduring quest for freedom.

***"Yeh Shakh Shakh Parinde Guzar Basar Karte
Nazar Nazar Yahan Bedaar Hai Shajar Jaage"***

‘Hawa’

The term ‘Hawa’ signifies nature’s uncontrolled and raw force.

And fading of color is symbol of impairment and annihilation.

شاخ در شاخ زیر وزر کر گئی
ہر شجر کو ہوا بے ثمر کر گئی

کارواں کوئی رکتا نہیں اک جگہ
رنگ رُخصت تو خوشبو سفر کر گئی

(غنی غیور)

*Every branch was overwhelmed and twisted,
Every tree was made fruitless by the wind.*

*None of the caravans does stop at one place,
The color has faded and the fragrance has died.*

In the realm of Urdu research and criticism, Ghani Ghayoor's "Nei Urdu Ghazal" stands out, offering a concise exploration of contemporary Ghazal poets. With thoughtful introductions and commentary, the book becomes a gateway to the vibrant world of modern Urdu Ghazal poets, underscoring their distinctive voices.

غزل

کبھی پہاڑ کبھی سحاب چلتے ہیں
چلوں جدھر بھی اُدھر ہی جناب چلتے ہیں

رفاقتیں مجھے خوشبوؤں کی میسر ہیں
کہ ساتھ میرے سفر میں گلاب چلتے ہیں

اگرچہ پیر ہوا چال سے زمانے کی
مرے جلو میں ہزاروں شباب چلتے ہیں

عجیب لوگ ہیں رہ میں قیام کر بیٹھے
کہ راگیر، مسافر شباب چلتے ہیں

وہ نور کے ہے کئی پردوں میں ہوا محبوب
کہ آگے پیچھے خدا کے جناب چلتے ہیں

(غنی غیور)

*"Sometimes the mountains move, and sometimes
the clouds drift,
I follow wherever He leads.*

*With me, I carry the fragrance,
And roses tread alongside my journey.*

*Although the treacherous time has worn me out,
Countless youths tread beside me*

*How strange, the people who pitch their tents in
the way,
The wayfarers and travellers walk swiftly."*

*He is enwreathed in the ethereal veils of
luminosity,
They move alongside Him, all around."*

A notable addition to his repertoire is the comprehensive "Moqalaat E Ghani Ghayoor," where he delves into the world of Gojri poets through essays, accompanied by samples of original Gojri poetry with Urdu translations and reviews. The linguistic exploration continues with "Dastoor E Zubaan E Gojri," a phonetic study of Gojri in Urdu.

غزل

ایک دن ایکبار بدلے گا
اپنا گھوڑا سوار بدلے گا

تم ہی کو شش کرو بدلنے کی
خاک اب خاکسار بدلے گا

مجھ سے کہتا ہے اک ستارہ شناس
کہ ستارہ مدار بدلے گا

شوق ہے اڑنے کا پرندے کو
بال و پر بار بار بدلے گا

تنگ اُس کو کیا مجاور نے
مُردہ اپنا مزار بدلے گا

کھائے گا حصہ دوسرے کا بھی
خود غرض وہ قطار بدلے گا

(غنی غیور)

*One day, time will suddenly change,
Indeed, the rider will change his steed.*

*Strive to change yourself,
As of now, I may not be able to change.*

*An Astrologer reveals to me,
The star of destiny will change its course.*

*The bird loves to soar high,
It will change its wings time and again.*

*Disturbed by the grave tender,
The departed will seek a new place to rest.*

*He will Partake the share of others,
The selfish will change its queue.*

Ghani Ghayoor's literary tapestry extends to captivating collections such as “Der Tak” and “Qalam Qalam Roshni” both showcasing his prowess in Urdu Ghazals. “Hikayat E Neem Shab” further reveals his narrative finesse, presenting a collection of short stories that unfold with the subtlety of a whispered night.

غزل

صدہ ہجر میں اداس بدن
اڑ گئے سب کے سب حواس بدن

رزق میرے جہانِ دل کا ہے
دھان کے کھیت سا لباس بدن

ڈھانپتا جسم ہے سبھی کا اور
شان پھولوں کی ہے کپاس بدن

آئینہ ہے دھنک کے رنگوں کا
سایہ خاص، انعکاس بدن

اس کا ہونا ہر ایک شے کی دلیل
دو جہاں کی وہی اساس بدن

عمر بھر پیتے ہی رہے اس کو
بڑھ رہی آئے دن ہے پیاس بدن

وہ کتابِ جمال و حسن کا ہے
خوبصورت سا اقتباس بدن

وسعتوں کی نہیں ہے اُس کی حد
بے تحاشا وہ بے قیاس بدن

ایک منکا پریم مالا کا
مرحبا اک خدا شناس بدن

زاہدوں کی دعا ہے عین وہی
صوفیوں کا بھی التماس بدن

شش جہت میں فضا مہکتی ہے
جیسے پھولوں کی ہے وہ باس بدن

غنی احساسِ زندگی دائم
ہر گھڑی میرے آس پاس بدن

(غنی غیور)

*In the shock of separation, my sorrowful self,
All my senses swept away in a flurry.*

*The life-blood of my heart's world:
Akin to the paddy field, that Self.*

*Enveloping all bodies,
And reigns over the floral realm; the cotton
bloom.*

*Mirror of the myriad hues of the rainbow,
Singular shadow,
A reflection of that Self.*

*His existence bears witness to everything,
The bedrock of both worlds: that Self.*

*Imbibing it throughout our lives,
With each passing day, the thirst deepens.*

*From the book of beauty and brilliance,
A sublime passage; that Self.*

*Boundless his boundaries,
Infinite, insurmountable; that Self.*

*A bead of love's hymn,
Marhaba, Ah, God-fearing self.*

*Verily, a supplication of sages,
Beseech of Saints; that Self.*

*Fragrance fills the air,
Like a blossoming scent, that Self.*

***Ghani, the sensation of life must persist,
Every moment, surrounds me; that Self.***

Ghani Ghayoor has skillfully brought the essence of Bedil and Saedi's works into Urdu through translations, showcasing his literary prowess in books like "Muheet E Be Sahil" and "Saedi Sukhon o Qalam." These volumes not only present a critical analysis of Bedil and Saedi's poetry but also engage in comparative studies, unveiling the intricate layers of their artistic expressions.

Beyond poetry and prose, Ghani Ghayoor embraces biography in "Naqsh E Degar," shedding light on the life of Dr. Masud Ahmed Choudhary, the former VC of BGSBU Rajouri. "Tan Waraq Tehreer" preserves the poetic heritage of Sain Qadir Bakhash's Pahari-Punjabi verses.

The anthology continues with "Aazaar E Jaan," (100 Ghazals of Hakim Manzoor with Muqaddama"), Nakhil E Noor,"(100 Ghazals of Rafiq Raaz with Muqaddama and "Moqalaat E Ghani Ghayoor, Collection of poetry of various notable Gojri poets, each a treasure trove of Ghazals and profound reflections. In the rich symphony of linguistic and literary exploration, Ghani Ghayoor's works resonate, celebrating the beauty of Persian and Urdu poetry, the vibrancy of the Gojri language, and the timeless art of storytelling.

غزل

ابر پارے ڈھونڈتا ہے
تیز دھارے ڈھونڈتا ہے

پی لیا دریا کو اُس نے
یہ کنارے ڈھونڈتا ہے

ہاتھ میں سورج کو لے کر
دن کو تارے ڈھونڈتا ہے

دوسرا کوئی نہیں جب
کیوں سہارے ڈھونڈتا ہے

گر چکی مسجد کے ناداں
اب منارے ڈھونڈتا ہے

(غنی غیور)

*He is searching for clouds,
He aims to find sharp currents.*

*Having consumed the river,
He is looking for a shores.*

*Having the sun in his hand,
He searches for the stars.*

*When there is no one else present,
why does he seek other's support?*

*Near the fallen mosque,
He searches for minarets.*

In essence, Ghani Ghayoor's poetry intricately weaves intellectual depth and artistic expression, delving into philosophical contemplations while navigating the intricate tapestry of societal complexities. The opulence of language and metaphor within his verses enhances the depth of meaning, resulting in a harmonious fusion of form and substance; a testament to a literary legacy that transcends time resonates with elegance and wisdom, and invites readers to ponder into the themes of spirituality, desire a self-discovery, painting a vivid picture through its thoughtful verses.

URDU POETRY COLLECTION OF GHANI GHAYOOR

“DER TAK”

This book presents a selection of ghazals penned by Ghani Gayoor, showcasing a departure from traditional conventions. Each verse within this collection brims with captivating elements, exuding a sense of novelty and vibrancy. Readers immersing themselves in this literary treasure trove will encounter ghazals distinguished by their eloquence, grace, and melodic cadence. The inclusion of translations further enhances the reader's journey, enriching the literary experience found within the pages of this book. Ghani Gayoor's success stems from his distinctive style that deviates from established paths, serving as his unique trademark and a challenge for aspiring writers to navigate. Notably, Ghani Gayoor has distanced himself from his earlier poetry produced before 2015, considering it as mere practice akin to children doodling on a board.

QALAM QALAM ROSHNI

Within the realm of literary works, 'Qalam Qalam Roshni' holds a distinguished position as a poetry collection authored by Ghani Ghayoor. Similar to 'Deir Tak,' this compilation encompasses close to a hundred ghazals distinguished by a distinct vitality and vigor. Despite the infusion of unique attributes, the overarching tone and stylistic elements remain aligned with the sophisticated and commanding nature depicted in 'Deir Tak.'

In 'Qalam Qalam Roshni,' Ghani Ghayoor's creativity transgresses local confines, transitioning into a more universal realm. Here, his intellectual pursuits can be likened to a spirited steed swiftly advancing along its designated trajectory, introducing elements of novelty and intellectual inclinations.

Ghani Ghayoor's poetic expressions gravitate towards the extraordinary, resembling not a shallow creek but a profound river urging readers to delve into its profundities. Although the complexity embedded within his verses may appear formidable, they do not confound readers akin to enigmatic riddles; instead, these verses unlock gateways to fresh spiritual horizons.

According to Ghani Ghayoor, poetry lacking enchantment should be discarded as it should not rely on clichés or formulas but instead should be creatively vibrant and fresh to provide a unique perspective on life. Urdu ghazals have evolved beyond simple musicality or melodious tunes, with their focus now shifted towards a captivating blend of intellect and artistry. Ghazal poetry today does not only stem from traditional orators or bell-like sounds, but rather emerges from contemporary intellectuals and speakers, resonating with a universal language. The structure of ghazals has experienced a complete metamorphosis, with modern ghazals progressively shedding light and enriching human thought and awareness in today's era.

“SAEDI, SUKHAN-O-QALAM”

Ghani Ghayoor has translated selected exquisite poetry of the renowned Persian poet Sheik Saedi Sherazi into Urdu, along with commentary.

The book Spanning 225 pages, "Saedi, Sukhan-O-Qalam" incorporates Ghani Ghayoor's extensive studies on Sheikh Saedi's works and articles written about him. Reissued for the second time by Maktaba Mezan Srinagar, the book has garnered high praise from admirers in the Kashmir Valley for its remarkable research and translation efforts in Persian. Additionally, Ghani Ghayoor has conducted a notable comparative analysis between Sheikh Saedi and Hafiz, highlighting Saedi's dual mastery in prose and poetry. While Hafiz is celebrated for his poetry, Saedi stands out for excelling in both literary forms. Notably, Saedi's renowned works "Gulistan" and "Bustan" have been translated into numerous global languages.

Saedi is undeniably a magnificent poet and author celebrated for his eloquence and literary prowess, as well as profound wisdom and moral insight. Ghani Ghayoor has not only analyzed Saedi's poetry but also undertaken a comparative study of Saedi and Hafiz, delving into Saedi's philosophical verses.

من آن نیم که حلال از حرام نشناسم
شراب با تو حلال است و آب بی تو حرام

I may not be well-versed in matters of Halal and Haram, but I do know this much: drinking alcohol with you is allowed, and drinking water without you is prohibited.

شب بر آنم که مگر روز نخواهد بودن
بامدادت که نبینم طمع شامم نیست

In your absence, the night seems endless, as if there was no dawn. Dawn without thy sight weakens my will to live until night.

MUHEET-E-BE SAHIL

Ghani Ghayoor has extensively presented Bedil's verses along with translations, serving as guides and interpreters to aid in the comprehension of Bedil's work. The author mentions that prior to compiling this book on Bedil, he carefully studied over forty books and gained insights from writers corresponding to his status and capacity. He asserts that he did not encounter any contradictions in Bedil's poetry. Moreover, he argues that traditionalists who perceive contradictions in the works of poets like Hafiz or others do so due to their own misconceptions and limited understanding. Furthermore, he notes that a poet does not promote any concrete system of life or philosophy. As Persian poetry transcended qasida poetry, it flourished in the realm of ghazal from Saedi to Hafiz. The golden age of the ghazal era, from Jami to Baba Fighani Shirazi, symbolized a pinnacle. While some have considered Jami as the culmination of the ancient style, Baba Fighani Shirazi was hailed as the revitalizer of the new style.

Persian poetry from the Mughal era holds a prominent position in global Persian literature, notably influenced by the migration of Persian poets during the Safavid era in Iran to India. The Mughal emperors played a crucial role in

promoting and fostering poetry, eventually establishing the esteemed position of Malik-ush Shoara. The era of Mughal patronage, characterized by monumental architectural achievements such as the Taj Mahal, provided a platform for renowned poets like Ghazali Mashhadi, Khwaja Hussein Thanesari, Faizi, Taleb Amoli, Kaleem Hamdani, Urifi, and Ghalib to make their mark in history. These poets reshaped Persian poetry in the Mughal era, deviating from traditional styles with notable influences from Baba Faghani's departure from Iranian literary norms. They transformed the ghazal genre into a captivating showcase of brilliance and innovation, giving rise to a unique style within Indian poetry. Ghani Ghayoor's opines;

"In contrast to some critics who suggest a decline in poetry during Nasser Hindi and Bedil's era mainly due to external influences and mysticism, I argue against solely attributing Bedil's poetry decline to that period. His poetry is multifaceted, surpassing traditional Sufism, brimming with the essence of life. I have thoroughly examined the accusations made by Iranian critics against Bedil's poetry in my book, offering new perspectives rather than theories while analyzing poetic examples."

In the vast array of Bedil's poetry, he skillfully explores various landscapes such as towering mountains and verdant valleys, each theme

depicted with exceptional brilliance. His poetry goes beyond the whimsical fantasies of the Mughal era, delving into imaginative depths. Initially influenced by Fighani, Bedil developed his distinctive style by breaking away from traditional norms to create his enchanting world. His ghazals delve into themes like the beloved's veil of modesty, silence, independence, divine beauty, yearning, and separation, each portrayed with a unique touch that showcases Bedil's poetic mastery. The way he captures the allure and gestures of the beloved is a testament to Bedil's poetic prowess.

معنی بلند من فہم تند و می خواہد
سیر فکرم آسان نیست کوہم و کتل دارم
بیدل

To grasp my profound meanings, one requires keen intellect. I stand as a mountain, challenging those who seek understanding on their journey.

BIOGRAPHY AND FICTION NAGSH-E-DEGAR

Moreover, Ghani Ghayoor's literary masterpiece 'Naqsh Degar' is a meticulously crafted work in prose that shines as a beacon of cultural exploration and intellectual inquiry. Released in January 2018, this book draws inspiration from the enigmatic persona of Masood Ahmed Chaudhry, leading readers through a captivating array of themes and narratives that deeply resonate with the human spirit.

Within the pages of 'Naqsh Degar,' readers are invited to explore the vibrant tapestry of the Pir Panjal region, where a rich narrative unfolds. Ghani Ghayoor's writing, characterized by vivid imagery and insightful observations, brings to life a diverse cast of characters, immersing readers in a world teeming with cultural richness and societal complexities. The narrative goes beyond the surface, delving into the historical heritage of the Gujjar community and offering a glimpse into their ancestral traditions. Through Ghani Ghayoor's perceptive storytelling, readers embark on a journey of exploration, uncovering the intricate layers of identity and heritage that shape the community's collective consciousness.

Furthermore, 'Naqsh Degar' stands as a tribute to the resilient spirit of human achievement, honoring a cohort of national figures whose contributions have left an enduring mark on history.

From renowned literary figures to influential social reformers, Ghani Ghayoor's narrative sheds light on the lives and legacies of these distinguished individuals, interweaving a tapestry of inspiration and ambition. The book delves into Masood Ahmed Chaudhry's educational journey, providing insight into his remarkable evolution from modest beginnings to scholarly achievements. This intimate account adds a poignant layer to the comprehensive exploration of historical and cultural themes in the book, encouraging readers to contemplate the transformative role of education in driving societal progress. Moreover, "Naqsh Degar" champions the harmonious coexistence of diverse social groups, demonstrating how people from various backgrounds unite in the pursuit of common objectives and aspirations. Ghani Ghayoor's narrative emphasizes the significance of inclusivity and compassion in cultivating a more peaceful and fair world.

HIKAYAT- E- NEEM SHAB *(Short Stories)*

Hikayat E Neem Shab" further reveals his narrative finesse, presenting a collection of short stories that unfold with the subtlety of a whispered night.

Ghani Ghayoor's work resonates, celebrating the beauty of language, the vibrancy of the style and the timeless art of storytelling.

LITERARY WORKS IN GOJRI & PAHARI DIALECTS

1: Moqalaat E Ghani Ghayoor (Gojri Urdu) Critical Analysis of Gojri Poets (Critical study of Gojri poetry in Gojri and Urdu)

It is a Collection of the poetry of various notable Gojri poets is an important literary work and is admired by the concerned people.

A notable addition to his repertoire is the Comprehensive "Moqalaat E Ghani Ghayoor," where he delves into the world of Gojri poets through essays, accompanied by samples of original Gojri poetry with Urdu translations and reviews

In this book, the selected poems/verses of Gojri's literary work have been translated into Urdu, and the original text in Gojri language has also been included.

Thus, apart from Gojri, this book can be useful for the Urdu section as well. It is a beautiful book, and its presentation and printings are eye-catching.

2: Dastoor-e- Zubaan-e- Mohalli Gojri (Gojri Urdu) Phonetic and prosodical study of Gojri. The linguistic exploration continues with "Dastoor E Zubaan E Gojri," a phonetic study of Gojri in Urdu.

This book is indeed important in the freshly sprouted Gojri language due to its diverse subjects. No such book has been written in Gojri before. The distinguished author has written an essay about Gojri Prosody (Aruz) and has introduced the system of scansions(Tahti) and determined some commonly used meters in Gojri. Indeed, the author has given a valuable gift to his mother tongue by writing this book and has paid his due.

3: Tan Waraq Tehreer (Collection of poetry of Sain Qadar Bakhsh with detailed preface)

Ghani Ghayoor has collected the poetry of Sain Qadir Bakhsh and published it in 2018/19. Sain Qadir Bakhsh's poetry is popular among people of the twin districts. Ghayoor has collected it from various sources of books, magazines, and living people in various areas. The detailed preface to this book is written in Urdu , and a comparative study of Sain Qadir Bakhsh's poetry is conducted with the legendary poet Sain Zaman Chan and included in the book."Tan Waraq

Tehreer" preserves the poetic heritage of Sain Qadir Bakhsh's Pahari-Punjabi verses. Each verse is a treasure trove of local lyrics and profound reflections. In the rich symphony of linguistic and literary exploration, a treasure trove of local lyrics and profound reflections. In the rich symphony of linguistic and literary exploration

AAZAR-E- JAAN

(Selection of 100 Ghazals of Hakim Manzoor with Muqaddima)

آفتابوں کا بڑھا پاپا، برف زاروں کی خوشی
سبز پتوں کے لیے آزار جان لکھا گیا

(حکیم منظور)

*The suns grew old, the snowy lands are happy,
For green leaves, a pain or suffering is Written.*

Ghani Ghayoor argues that:

"True Ghazal poetry transcends mere rhyme and superficial emotion. He contends that crafting living poetry; poetry that evokes a sense of freshness and overwhelms the reader with a cascade of emotions is a daunting endeavor that demands a deep connection to personal experiences and observations. In this magical realm of poetry, each verse becomes a captivating journey, inviting readers to engage in multiple readings and discover new layers of meaning".

Hakeem Manzoor's process of thought is unique, studying the world and analyzing it is quite different, he did not blindly follow anyone, but in some places, echoes of Iqbal's lips and tone are heard.

خو شبو کا کوئی گھر ہے نہ کوئی گھر انہ ہے
اس کا سخی مزاج کہ پیغمبر انہ ہے

(حکیم منظور)

*The fragrance is not restricted to a house or a family,
Its benevolent temperament is prophetic.*

Through his poetry, Hakeem Manzoor invites us to go on a journey of the environment where every word becomes a ladder to the higher places of intellect and wisdom. His reader is convinced of his intellectual maturity in the very first reading. This study also shows the subtleties of Hakeem Manzoor's poetry and his methods of thinking.

NAKHAL-E - NOOR

A collection of 100 Ghazals of Rafiq Raaz with
Muqaddima by Ghani Ghayoor.

غزل

سادہ کاغذ پہ کیا چمکتا ہوں
نوک سے کس قلم کی ٹپکا ہوں

تیز رفتار کوئی دریا ہوں
اور تصور میں اپنے بہتا ہوں

میں جہاں پر دکھائی دیتا نہیں
میں وہاں پر سنائی دیتا ہوں

اپنے پیچھے غبار چھوڑا ہے
دشت سے اس طرح میں گزرا ہوں

آئینہ دیکھتا ہوں جب بھی کبھی
میں کوئی دوسرا ہی لگتا ہوں

(رفیق راز)

*How I shine brightly on plain paper!
From the nib of which pen do I spill!*

*I am a swiftly flowing river,
And in my imagination, I flow gracefully.*

*In places where I am not seen,
I am also heard there.*

*I have left the dust cloud behind,
Traversed through the desert, like this.*

*Whenever I look in the mirror,
I seem to be someone else.*

Exploring poetry involves examining its building blocks like structure, language, themes, and imagery to uncover deeper meanings. It is like peeling layers of an onion to reveal its essence. This exploration offers insight into the techniques and motivations of the poet.

Diving into the historical, cultural, and societal context surrounding a poem serves as a beacon, illuminating the intentions of the poet and the intricate significance woven into its themes and symbols. Through the lens of critical analysis, readers are beckoned to embark on a transformative voyage, peeling away the layers of interpretation to expose the profound depths of meaning hidden beneath the surface thereby

enriching their experience with the poetic masterpiece.

By examining the style and choices in form, language, and structure, readers gain a greater appreciation for the artistry and complexity. Ultimately, critical analyses of poetry enrich our understanding of the human experience, showcasing the ability of language to convey complex emotions and ideas, and fostering a deeper connection between reader and text.

غزل

اجالارات کو بیرون زندان ہو گیا ہوگا
فقط یہ رخیہ دیوار دیوار حیران ہو گیا ہوگا

یارب سیاہ پوش نہ ہو شعلہ سکوت
روشن تمام رات رہے خیمہ سکوت

آنکھیں عقیق ہائے یمن ہیں کہ دو چراغ
میرا وجود ہے کہ کوئی روضہ سکوت

یہ دشت جانماز ہے وہ غار در سگاہ
یہ سلسلہ جبال کا ہے سورہ سکوت

ایک لشکر حروف نے فوراً ہی دھر لیا
ہم قلعہ سکوت سے جوں ہی رہا ہوئے

(رفیق راز)

*The light pours outside the prison,
Perhaps only the prison aperture gets puzzled.*

*O Lord, may the flame of silence never fade out,
So that the tent of the night remains illuminated.*

*Eyes, like Yemeni agates, or the twin lanterns,
My being is like a garden of solitude.*

*This dessert is a prayer rug, and that cave is an
institution,
That range of mountains is a passage of solitude.*

*An army of letters overpowered us,
As soon as we escape from the fortress of
solitude.*

Recognized for his literary brilliance, Rafiq Raaz has received prestigious awards, including the Sahitya Academy Award (1997) and the Best Book of the Year from J&K Cultural Academy (1997). His contributions to literature have further been honored with accolades like the Sadiq Memorial Award (1983) and the Aarzoo Lucknowi Award (2012)."

Ghazal poetry occupies a unique position in the realm of literature, captivating audiences with its intricate structure and profound emotional depth. While some may view composing Ghazal poetry as a straightforward task, Ghani Ghayoor challenges this perception in his critical analysis of Rafiq Raaz's Ghazals, titled *Nakhal e Noor*.

غزل

روشنی سے نکل کے آئے ہیں
ہم ہیولے نہیں ہیں سائے ہیں

جن پہ تالے لگے تھے باہر سے
ہم نے وہ در بھی کھٹکھٹائے ہیں

عالم غیب کے مناظر پر
چشم بینا نے ظلم ڈھائے ہیں

جن پر کوئی بھی چل نہ پائے گا
ہم نے وہ راستے بنائے

آئے تو تھے وجود میں کب کے
منظر عام پر اب آئے ہیں

(رفیق راز)

*We emerged from within the light,
We are not phantoms, but reflections.*

*The doors locked from the outside,
We tapped even those as well.*

*Upon the scenes of the hidden world,
The eyes of the wise inflicted persecution.*

*We paved such paths,
No one will dare to tread upon.*

*Though We came into being long ago,
But came into the limelight recently.*

Nakhal Noor is a collection of one hundred Ghazals of Rafiq Raaz, accompanied by detailed essays that offer valuable insights into his creative expression.

غزل

پگھل کے آنکھ سے ٹپکے ہیں اشک بن کر ہم
بدل کے بھیس قفس سے فرار ہو گئے ہیں

غنیم صفت سے نکلتے ہی مجھے چڑھ دوڑا
رجز کی رسم ہی دنیا نے اب بھلا دی ہے

کل رات جلوہ گہہ میں قیامت کی دھند تھی
دیکھا تو میری اپنی بصارت کی دھند تھی

ہماری طرح حروف جنوں کے جال میں آ
کبھی تو جلوہ گہ نون جیم دال میں آ

(رفیق راز)

*We melted and trickled down from the eyes,
In disguise, escaped away from the cage.*

*All of a sudden, the opponent emerged from his
column,
The world has now forsaken the custom of War
cry ("rajaz")*

*Last night, an extreme smog ensnared the scene,
I found my eyesight was blurred.*

*Like me get enmeshed in the letters of frenzy,
Sometimes show up in the desert of "Najd".*

However, Ghani Ghayoor's analysis delves beyond the surface. He explores the realm of true artistry, where enchantment is complemented by the presence of metaphors and dialectical words. According to Ghayoor, these elements act as safeguards against the passage of time, ensuring that Ghazal poetry remains relevant and enduring despite the temporal decay that affects lesser works.

Ghani Ghayoor's exploration of Rafiq Raaz's poetry reveals the poet's profound thoughtfulness and sophistication. Raaz's verses are characterized by clarity and precision, with deep layers of meaning embedded within each line.

Renowned critic Shamsur Rahman Faruqi's recognition of Rafiq Raaz's departure from the traditional Ghazal style underscores the poet's bold innovation and his endeavor to breathe new life into genre often constrained by its adherence to simplicity and sweetness. Each verse penned by Raaz exudes vitality, serving as a testament to his unwavering commitment to infuse the poetic realm with a diverse spectrum of emotions and intellectual depth.

غزل

کب سے ہوا کے سامنے ہے یہ ڈٹا ہوا
کس مٹی کا چراغ ہے میرا بنا ہوا

منہ پر یو نہی سکوت کا تالا پڑا نہ تھا
اک گنج بے قیاس تھا مجھ میں گڑا ہوا

دوزخ بجھا دیا ہے کسی اہل غم نے کیا
میدان حشر کا ہے دھواں سا اٹا ہوا

پہلے زمین ہم پہ ہوئی تنگ اور پھر
یک لخت آسمان کا بھی رخ کڑا ہوا

جانے کہاں سے جوئے معانی ہوئی رواں
اک آن میں حروف کا جنگل ہرا ہوا

گذرے ہیں اس مقام سے کچھ اہل غم ضرور
اس دشت میں ہے دیکھ تو سبزہ اگا ہوا

(رفیق راز)

*For so long, fearlessly facing the gusts of wind,
From what kind of clay is I fashioned?*

*The lock of silence didn't befall my mouth
without reason.
An immense trove was buried within me.*

*Has any sorrow-stricken soul smothered the fire
of hell?
The site of judgment was shrouded in smoke.*

*At first, the earth was shriveled upon us and then,
The sky too grew stern.*

*From where did the rivulet of poignancy begin to
flow?
In a mere whisper, the forest of letters turned
verdant.*

*Indeed, some mourners must have moved on
from this place,
Behold, in this desert, verdure has blossomed.*

Raaz's mastery isn't solely the result of persistent effort; it is cultivated over decades of meticulous refinement, drawing inspiration from the boundless reservoir of creativity and astute observation. Through seminal collections such as "Anhaar," "Mishraq," and "Nakhl-e-Ab," he extends an invitation to readers to embark on a journey of self-exploration and introspection, with

every poem acting as a reflective mirror illuminating the intricacies of human experience.

Going beyond the superficial, Raaz's verses plumb the depths of the human psyche, offering profound insights and contemplative musings. Utilizing allegory and symbolism as exemplified in "Kalami Raaz," he weaves intricate narratives that resonate deeply with readers, prompting them to ponder life's existential mysteries and philosophical quandaries. In essence, Rafiq Raaz's poetry stands as a testament to his creative vision and literary prowess, solidifying his status as a luminary in contemporary Urdu literature.

منتخب اشعار

میرا چراغ شہر سخن میں چمکتا کیا
 گہری یہاں بہت ہی سیاست کی دھند تھی
 پڑا رہ بدن کے درتچے نہ کھول
 مری انگلیوں میں ہوس ناکئی ہے
 ابھی تو برسرِ پیکار موج آب سے ہوں
 ابھی ہوں بچ میں اس پار دیکھئے کیا ہو
 اٹھو کہ جوش پر آئی ہوئی ہے وہ رحمت
 یہ وقت دست کے کشکول میں ہے ڈھلنے کا
 یہ جو آنسو ابھی ابھی ٹپکا
 استعارہ ہے شادمانی کا
 سبزہ تو دیکھ موسم گل میں بھی زرد ہے
 آہستہ چل زمین کی چھاتی میں درد ہے
 اٹھی ہے تو محال اب اسکا بیٹھنا
 دو قافلوں کے بیچ میں حائل جو گرد ہے

(رفیق راز)

*How could my lamp have gleamed within the city
of poetry?
The political haze here ran thick and profound.*

*Stay silent; don't unlatch the windows of the
body,
My fingers are laden with lust.*

*Right now, I am battling with the waves amidst
the sea,
Still I am in the middle; let's see what will happen
on the other shore.*

*The tear that have just fallen,
is a metaphor of joy.*

*Behold, even the grass is yellow in the season of
bloom,
Stroll slowly; the bosom of earth is in pain.*

*Once risen, now settling down seems impossible,
The dust that wafts between the two caravans.*

In Rafiq Raaz's enchanting poetry, one embarks on a journey beyond the ordinary. His verses, intricately laced with keywords and timeless metaphors, resonate with the spirit of Persian literature while carving out new avenues of understanding. With each meticulously crafted stanza, Rafiq Raaz defies convention, breathing fresh life into familiar words with profound

meaning. However, to fully grasp the depth of his poetic canvas, one must venture beyond the confines of traditional interpretation.

Embedded within Rafiq Raaz's verses lies a tribute not only to the beauty of language but also to the profound depths of his being. Like a skilled craftsman, he subtly hints at mysteries, imparting the delicate fragrance of silence onto the page. Amidst this lyrical panorama, he depicts scenes of celestial splendor and shares secrets whispered in the valleys below. Each line serves as a testament to his artistry, whether he delicately gathers scattered papers like a seasoned poet or nurtures golden seeds, bringing forth trees in the most unassuming corners of the world. Through his poetry, Rafiq Raaz beckons us to embark on a voyage of discovery, where every word becomes a stepping stone toward enlightenment, and each verse reveals the limitless expanse of the soul.

**TRANSLATION OF GHANI
GHAYOOR'S GHAZALS WITH
ORIGINAL URDU TEXT**

غزل ۱

اڪ تماشا گلاب ميں ديکھا
تجھ کو تيرے شباب ميں ديکھا

دوب کر زندہ ہو گئی تھی پھر
سوہنی کو چناب ميں ديکھا

بچ ديوار کے انارکلی
ہو گئی دفن خواب ميں ديکھا

کر رہے تھے اسے نصیحت دوست
ہڈیوں کو کباب ميں ديکھا

میں نے سورج طلوع ہوتے ہوئے
رُخ عالی جناب ميں ديکھا

(غنی غیور)

*I beheld a spectacle within the rose,
As though, I caught a glimpse of you in your
youth.*

*She drowned, yet somehow returned to life,
I saw Sohini, the beloved of Mahiwaal, in the
Chenab River.*

*Buried within the wall, I saw Anaar Kali, the
beloved of Saleem,
I saw her buried in my dream.*

*The friends were offering you advice,
I spotted bones within the kebab.*

*I found the sun rising,
Whenever I saw his noble face.*

غزل 2

پرندہ آب ودانہ ڈھونڈتا ہے
اڑانوں کا بہانہ ڈھونڈتا ہے

طوائف کا وہ دولت مند بیٹا
کوئی اونچا گھرانہ ڈھونڈتا ہے

ہوس کے شہر میں بوڑھا اک انساں
کوئی ساتھی پرانا ڈھونڈتا ہے

کہ پانی بہہ چکا ہے پیر ناداں!
جوانی کا زمانہ ڈھونڈتا ہے

کھنڈر اس کو بنادے گا کھنڈر سا
کھنڈر میں جو خزانہ ڈھونڈتا ہے

(غنی غیور)

*The bird searches for water and grain,
Finds a reason to spread its feathers.*

*The rich son of a courtesan,
seeks a noble match.*

*An elderly man in the city of lust,
seeks a companion of his age.*

*The water has flowed, balderdash!
seeks the time of youth.*

*A ruin will turn him into ruins,
He who searches for treasure in ruins.*

غزل 3

یہی تجربہ کہتا اکثر ہے دیکھا
نہ چلنے سے چلنا ہی بہتر ہے دیکھا

ملاقات ہر روز ہوتی ہے میری
یہیں پر کہیں اک سمندر ہے دیکھا

سخن قد آدم کا اک آئینہ ہے
یہی عکس میں نے برابر ہے دیکھا

نہیں کوئی امکان فتح میں کا
بٹا ٹکڑیوں میں وہ لشکر ہے دیکھا

چٹائی دکھوں کی اٹھائے پھرتے ہیں ہم
کھلی آنکھ جب سے یہ بستر ہے دیکھا

(غنی غیور)

*This experience is commonly observed,
Walking indeed is preferable to not walking.*

*I come across that every day,
Somewhere nearby I have seen a sea.*

*Speech reflects Adam's stature,
I observed the same image beside me.*

*There is no possibility of a great victory,
I saw the army in a state of disarray.*

*We walk around, carrying mats of sorrows,
Since opening our eyes, we beheld this bed.*

غزل 4

خوش ہوں ہر سال میں خسارے پر
باغ ہے راہ کے کنارے پر

ہم نے دیکھا نہیں حسین ایسا
سب مرے جس کے اک اشارے پر

جسم عجمہ کھجور تھا اسکا
ساتھ کس کے تھی وہ شکارے پر

اڑ رہے تھے بلندیوں پر ہم
ہم غبارے تھے یا غبارے پر

پیار کے تو سخن جگا دل میں
یہی احسان کر ہمارے پر

(غنی غیور)

*I am contented every year, despite the losses,
The garden is situated along the roadside.*

*We have never beheld such a handsome figure,
At his command, people have chosen martyrdom
over life.*

*His physique resembled that of a palm tree,
Who was she with on the boat?*

*We were soaring high in the skies,
Were we the balloons or on top of them?*

*Plant the seeds of love within hearts,
Bestow this grace upon us.*

غزل 5

ہم نہیں کام کے نہ آئے کوئی
کس لئے پھر ہمیں بلائے کوئی

کسی تسبیح کے نہیں منے
انگلیوں پر نہ پھر گھمائے کوئی

ایک ہی رشتہ نبھ نہیں سکتا
بوجھ اور کس لئے اٹھائے کوئی

راہ کے پتھروں کو ہے بہتر
چلنے سے پہلے ہٹائے کوئی

ہم نے رکھی ہے چھان کر مٹی
ظرف تعبیر کے بنائے کوئی

نہ طبیعت مری مکدر ہو
شعر اچھے سے اور سُنائے کوئی

*We would serve no purpose,
Why would anyone call us then?*

*We are not the beads of any rosary,
Why would anyone choose to spin us on their
fingers?*

*A single relationship cannot be fulfilled,
Why should anyone bear additional burden?*

*The stone lying on the path,
Someone should remove it before starting to
walk.*

*We have sifted the soil,
Who can endeavor to interpret his dreams?*

*Don't make me feel unwell,
Let someone recite a good poem.*

غزل 6

اُڑ رہا برکا کہیں ٹکڑا
مجھ کو لگتا ہے بے یقیں ٹکڑا

یاد اُس کی طرارے بھرتی ہے
جست بھر ہے سفر زمیں ٹکڑا

باغ در باغ جھونکا خوشبو کا
خواب در خواب نیلمیں ٹکڑا

اُڑ رہا ہے دماغ خوشبو کا
جب سے دیکھا ہے مہ جبین ٹکڑا

سانس کی بانسری پہ ساز عجب
تھاپ پر دل کی بہترین ٹکڑا

ورد اس کالیوں پہ رہتا ہے
اور دل میں بھی جا گزیر ٹکڑا

(غنی غیور)

*Somewhere, a cirrus cloud is soaring through the sky,
I perceive it as an ambiguous fragment.*

*His memory fills me with fervent passion,
The entire journey is merely a stretch of land.*

*In every garden, his fragrance wafts,
A shard of sapphire in a dream.*

*The fragrance blows my mind,
Ever since I beheld that moon like face.*

*A mesmerizing melody on the flute of breath,
Like a beat upon the drum of the heart.*

*His utterance lingers upon my lips,
A heartthrob abides within the heart.*

غزل

باغی حدود سے بہت آگے نکل گئے
سورج چٹھوانہ تھا کہ مرے ہاتھ جل گئے

یہ مورتوں کے پیچ میں حیرت زدہ نقوش
کیسے تماشین تھے پتھر میں ڈھل گئے

جذبات میں کچھ اس طرح اس کا بدن تھا سرخ
زنجیر آہنی کے کڑے ہی پکھل گئے

بگلوں سے اُن کے روپ بھگت بن کے آئے کچھ
مکھی کو یار چھوڑ کے ہاتھی نکل گئے

فصل بہار آتے ہی مرغانِ شوق پھر
نقشِ حدودِ ملک سے باہر نکل گئے

(غنی غیور)

*The rebels went too far beyond the limits,
I was about to touch the Sun, but my hands
burned away.*

*These astonished impressions amidst the statues,
We're of course wonderful spectators who turned
into stone.*

*His body was red-hot due to intense emotions,
By this, the links of the iron chain around him
melted down.*

*They were like "Baghula Bhagats" i.e deceptive
saints,
They left the flies but swallowed the elephants.*

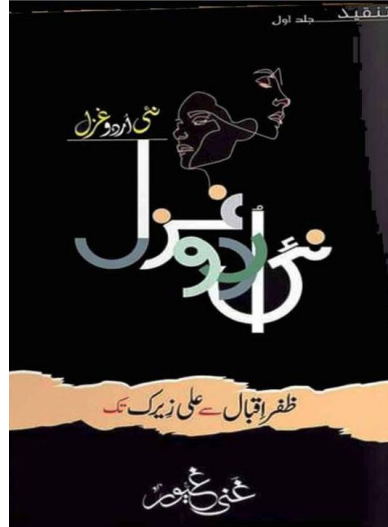
*With the arrival of spring, the birds of passion
are excited again,
And they crossed over the borders set by
mankind.*

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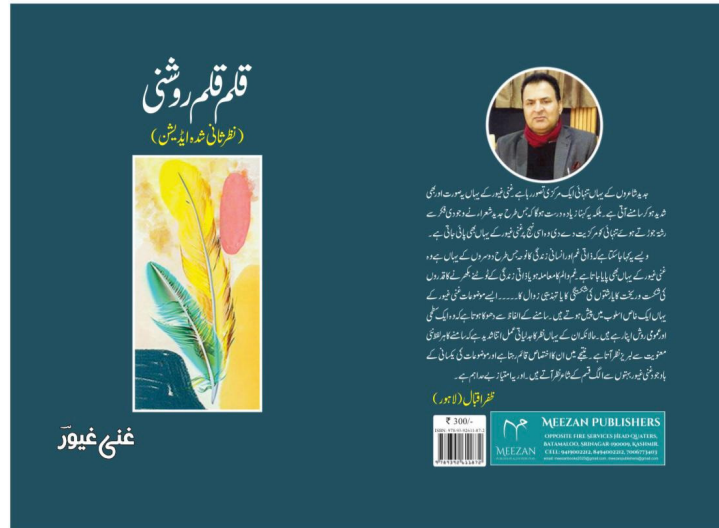
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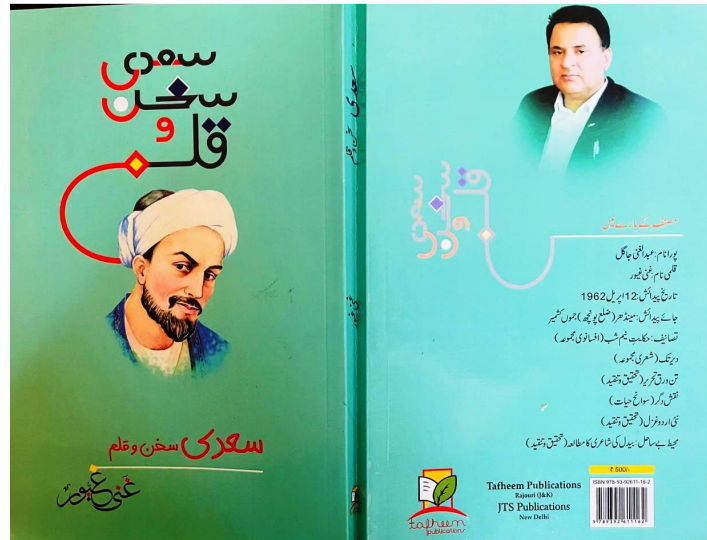
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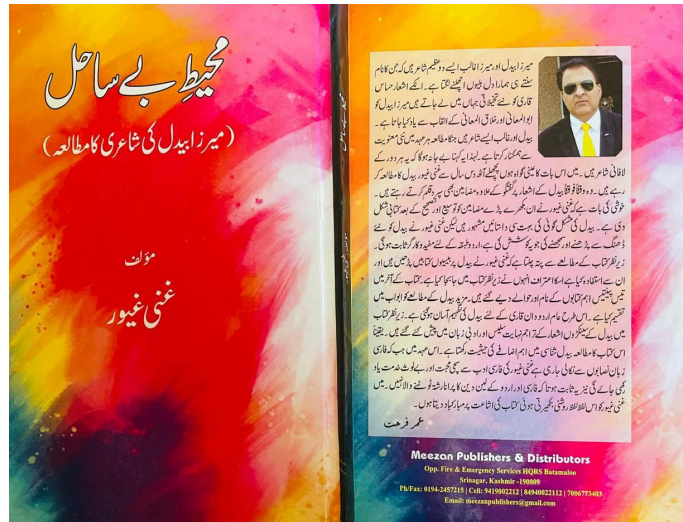
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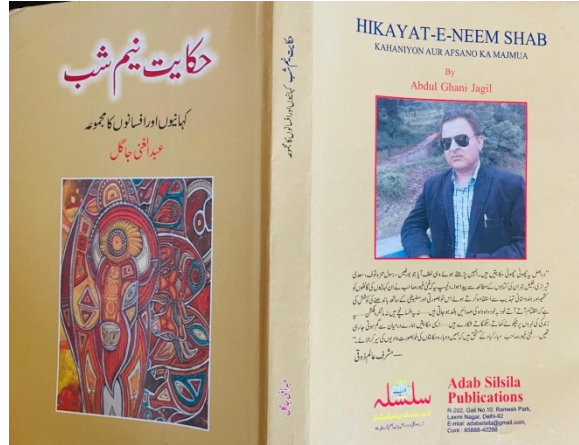
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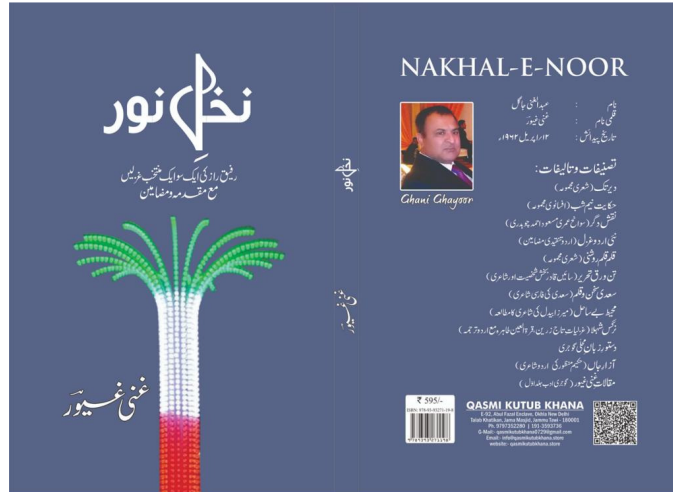
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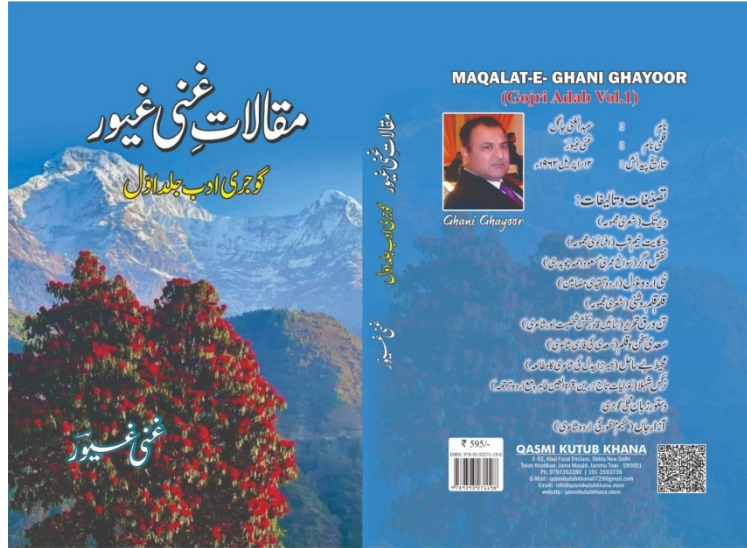
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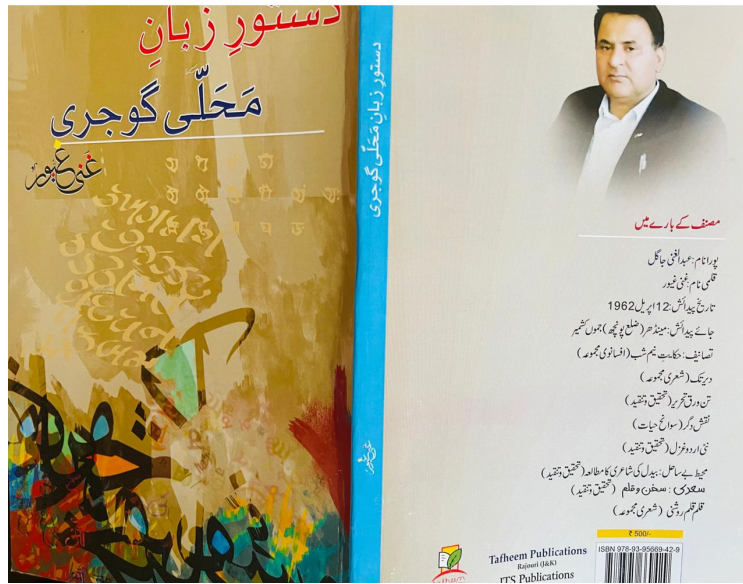
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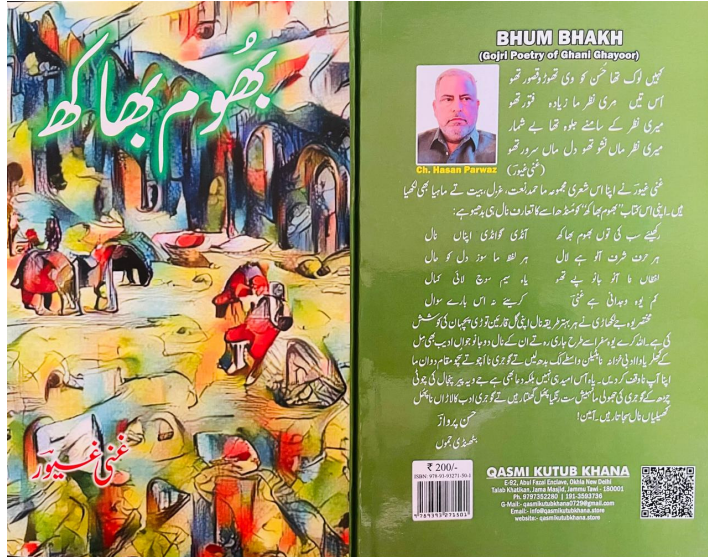
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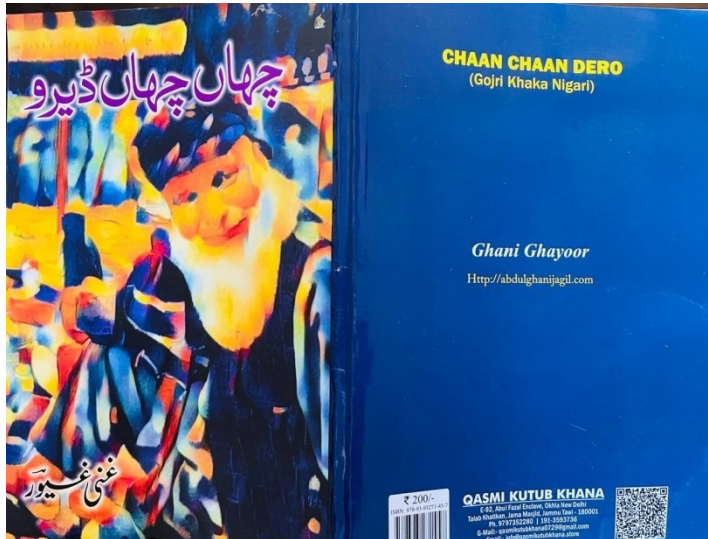
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At Tagore Hall Srinager with Dr.Nazeer Azad, Hassan Anzar and in other picture with Mht. Neelofar Naaz Nahvi & Other Prominent Scholars.



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Dr. Shadab Arshad
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