

MYSTICISM IN PASHTO LITERATURE: THE REFLECTION OF MYSTICAL ELEMENTS IN THE POETRY OF ABDUL GHANI KHANMunib Ahmed¹, Fazal Rabbi², Muhammad Shakeel Ahmad³**Original Article**

1. Assistant Professor, Department of Chinese Language and Literature, NUML, Islamabad
Email: mahmed@numl.edu.pk
2. Associate Professor, Department of Pakistan Studies, NUML, Islamabad
Email: frabbi@numl.edu.pk
3. Assistant Professor, Centre for Policy Studies, COMSATS Islamabad
Email: shakeel.ahmad@comsats.edu.pk

Abstract

Pashto literature is full of mysticism, but the reflection of mystical elements presented by Ghani Khan in his poetry is unique and remarkable. He wrote many poems on some of the major theme of mysticism i.e. life, death, paradise, hell, reward, punishment, destiny, fate, nature, the existence of God, divine and human love, and all above beauty which remained the center piece of his poetry expression, feelings and thoughts. This article analyzes mystical elements of Ghani Khan's poetry. His mysticism is unique from the other writers whereas the melody of morality that had controlled Pashto literature for a long period was abandoned by Ghani Khan in his poetry. He was a poet of beauty, love, nature and imagination. His humanistic feelings and expressions about certain sensitive issues of life, death, fate, heaven and hell have unique characteristics. From the severe realities of life, he tried to take shelter in the imaginary world while tried realists approach towards certain issues that made him a distinct poet in Pashto literature.

Keywords: Ghani Khan, Poetry, Mysticism, Beauty, Love, Life, Fate

Introduction

In the modern Pashto literature, Khan Abdul Ghani Khan having a unique position because of his exceptional style of poetry which assumed a rebel against the traditional trends and forms of poetic writing in Pashto literature. His poetry covers at-least every aspect of life, ranging from freedom to patriotism, mysticism to rationalism, romanticism to realism, nature to materialism along with ignorance and exploitation of common people from the hands of landlords, Khans, mullahs and clerics. He always looked askance at absolutist ideologies of all kinds; he was an idiosyncratic individualist, an artist, and a mystic and philosopher. His complex philosophical thinking, unstructured and innovative poetics style is full of mystical elements, and his poetry has a peculiar place in Pashto literature.

Ghani Khan and Mysticism

Ghani Khan Poetry is a message of love and brotherhood. He firmly believes in the great potential of man and the power within his soul and considers it the best and most beloved of God in the entire universe. He wants this world to be the cradle of love. He believed in the equality of all human beings and in his poetry he preached the teachings of humility and moral rectitude. Some of the major mystical elements of Ghani Khan's poetry have been examined in the following:

Love/Beauty: Ghani Khan walked always in pursuit of beauty, not only in material objects but also in unseen things, i.e. human speech, behavior, and social relationships, which make large prints in the minds, hearts and feelings of readers. In his view the spirit of culture and civilization is beauty

consisted of human creativities like music, songs, sculpture and painting etc (Faqr, (2019). According to him, a world without such activities would not be worthy to be lived lacking the search of beauty in deeds, words, and thoughts. He even believes that the love of beauty is equal to the love of God and vice versa (Hafeez, 2019). In one of his poems he says: "Just as the victory cannot be won without the use of the sword in the same way, you cannot see God without loving beauty".

A poet is the torchbearer of love, and you want everyone to be cradle of love. Composes melodies of love and invites us to develop the passion of love. According to Ghani Khan, the supremacy and greatness of human beings over other living creatures is due to the emotion of love. He says: "A heart without love is like a wilted flower. Graciously love was like a flash of brilliance, but (now) is a pile of garbage". Ghani Khan considers love as a special gift of God bestowed upon human. He said:

ستوری تہ آسمان کنس یود وریج ووے ملال
خداے آدم لہ مینہ ورکرہ مونہ لہ تش جمال
زہ بہ پہ خدا ورکرہ داخل بنائست دکمال
مالہ کہ یو خاک کے مینہ را کے کر خوک پہ سوال
مینہ حقیقت حسن سایہ حقیقت دہ
حسن زوال شہ مینہ نہ لری زوال

"Once the moon tells the stars in heaven that God gave man infinite love and beauty. Guys give me my daily beauty as a drop of love, because love is reality and beauty is her shadow. The beauty is deadly while love is immortal" (Khan, 1985: 195, 332). Ghani want to reach through love of his beloved to the highest spiritual level. According to him its love that make human recognized the Creator, God. He considered love as the eyes aware of God.

ہفتی وہ مینہ غضب دے سرے پروندشی نابینا شی
ماوی خدائی تہ بینا سترگی تل جہان تہ نابینا شی

Ghani considered his love for beloved one, as the way to see the real love for God (Khan, 1985: 153). He said.

جلال پر جمال پر کمال پر دے ہر عاشق نے دینی محبت کے دھپل یار
لکھنک دنور پہ نور سپور مجا بلیری داکینی معشوق نور در رب غفار

"Beauty is beauty which is both God and Jaanan, In this mortal world, this is immoral thing, A single short look at a roe answers your many questions. That is not to be found in the books of logic." (Bacha, 2010: 192-193). In one of his poem he stated that it's because of his beloved one (*Ishaq-i-Majazi*) that he reached to the reality of God love (*Ishaq-i-Haqiqi*).

رب دے راتہ و بنود پت د مینے پہ رازونو کنبی
وا دے چول جولی کنبی زما۔ ستوری پہ پندونو
ساز د حورو اورم ستا د حسن پہ سازونو کنبی
ما تہ دے رب و بنود پت د مینے پہ رازونو کنبی

Pashto literature had been influenced for centuries through the traditional themes of morality which was abandoned by Ghani Khan through his poetry and absorbed on aesthetics values such as the appreciation of beauty and nature. He wrote to one of his friend Abdul Rauf that "I think the mission of a poet in life is quite different from that of a preacher ... Man is essentially an animal. He wants food, sex and comfort and nothing else". He further added that "I think it is the duty of us poets to turn his face to those higher centers of his being where we might see the reflection of his own perfection -- and the face of his eternal Beloved, Beauty." (Siddique, 2015: March 11).

Ghani believe that beauty must be worship in deeds and thoughts by poets and "force the man to turn his face from garbage pile their appetites to their Garden of Edén" (Benava, 1346: 995-1005). He plays the love and beauty in their particular way. Mortality of beauty does not diminish his love. If beauty perishes in a particular object, there are plenty of other good things in nature that can be loved. In this sense his poetry saves us from the sadness and makes the ardor of life within us.

Life/Death: Life and death are two undeniable realities. Every religion and philosophy has tried to solve the mysteries of life and death. Why man is created? What is the purpose of human life, and where you go after death? Ghani Khan discussed the mysteries of life and death in a deep philosophical, rational and academic. His views in this regard, are in good agreement with the true religion of Islam. He considers the life and death complementary (Sardaraz, 2019, 16). In one of his poems says: "Even a child knows that life and death are inseparable (as day and night). The man can tell day (only) because there is the darkness of the night" (Khan, 1985: 356-380; Khan, *Da Ghani Panoos*, 43). He considered life on earth as mortal that could be end at any time. For him it is only the Creator who is immortal and would live forever, and every existence things belong to him (Khan, 1985: 239). In one of his verse he outlined:

هرڅه د رب اړه د رب زه پو ما بنام له راغلي يه

His poem *Falsafa* is full of mysticism discussing the evolution of life and death. According to him life, death is one and thus happiness and sadness all also one. He noted that though it is not Quran verse but he read it in Quran (Khan, 1985: 207). He wrote:

واوړه فلسفه د لیون توب د لیونی نه
مرک او زندګی یو د غم او خوشحالی یو د
زړه لکه چا د خوشحالی غم نه شارب د
خوښه نه جلد د ده نشه یو د دواوړه
د آیات خوښه د خورق ان کبې ماو یلې د
ژوند چیرې نه د مرچا ماته لید د
توب نه خست نشی تا غم نه نکور کړ د
دواوړه خاړه د ساتی د سر کړه د
مرک کبې پته د راز د مرګ ژوند نه پرنه پوهیږی
د آیات خوښه د خورق ان کبې ماو یلې د

The views of Ghani Khan on the ideals of life can be seen in his poetry. In one of his poems *Jawand* ("Life") he says:

ڏاڏو سڀي هم شي ختلي	ڏوند ڪه تش فبرني ختلي وي
ڏاڏو غوڻي هم شي ڪولي	ڪه تش نسل زياتول وي
نه ڊيري د سرو لالونو	ڏوند نه خپته نه ماني دي
نه باغونه د گلونو	نه ياران نه معشوق دي
غور خېدل او پاڇېدل دي	ڏوند خوتله دي په يومخه
خه خندل دي خه ڙپل دي	تڪي سوز او تڪي ساز د
پلوشه ده د خمار	ڏوند په سترگو د عاشق ڪنبي
د اشنا د ڪوڇي لار	په صحرا ڪنبي لتول دي

Translation: "If the only purpose of life is to lick sweet cream, then this job is best pursued a dog. If (goal of life) is just the procreation of children (then) an ox can do better than a man: life is not, does not mean gorging the stomach or the construction of palaces or the accumulation of wealth and diamonds. Life means not having many friends and many hearts candy, and flower gardens. Life is an endless journey fraught with obstacles. It is a mixture of pleasure and pain. Life is like the brightness of intoxication in the eyes of a lover (or) is seeking the whereabouts of the beloved in the desert" (Khan, 1985: 5-6).

Ghani Khan feels that life is difficult, and the only solution for fighting with the sorrows and grief of life is the blessing of God. He prayed God that gives me awareness, intelligence, and strong heart then it would not be any issue to face the challenges of life. He said:

اے خدايه: پويہ را!	اے خدايه: عقل را ڪرہ
اوسينہ لويه را	زر ڪے مضبوط را ڪرہ
رحم د خان را	ستر ڪے دلور را ڪرہ
د دے جهان را	بيا قول غمونه دي
خار در نشمہ	ماتہ نے پھر ڪرہ
زہ به نے ورہ	
زہ به نے ورہ	

Ghani Khan's attitude towards life is realistic (Khan, 1985: 200). His poetry shows us both sides of the picture of life. According to her agony, disease, poverty and failures are part of life. He gives us the courage to face these difficulties and adapt ourselves to them, saying:

لڪه بي مالگي طعام	چي په ڏوند ڪنبي سختہ نه وي
لڪه ڊڪ د خاورو جام	چي په خله ڪنبي خندا نه وي
لڪه پته ميان ڪنبي توره	چي خواني ڪنبي تڪليف نه وي
په زنگونو شي رنخوره	نه ئي پرق شي نه ئي شرنگ شي

Translation: "Life without adversity is like a tasteless dish. A unsmiling mouth is like a dust bowl full of youth, pain-free life is like a sheathed sword, which is oxidized due to lack of use" (Khan, 1985: 5). Ghani Khan believes in this temporal life mortality and transience of all earthly pleasures. He says:

دا ژوندون دے دوه ورځې
خلاص به شی او تیر به شی
داغنی به خاوره شی
ورک به شی او هیر به شی
دا شونډه تودے خوږه دے دادغم صنم قصه
دا کاروان روان روان
خج به په مخ تیر به شی

Translation: "Life is very short and is fast approaching its end. Ghani this will perish and be lost in the dark. These hot and candy lips (my) be loved and love these songs are temporary. This caravan (of life) ... is moving towards its ultimate end" (Khan, *Da Ghani Panoos*: 273).

He said that life is nothing but few days of living. He said that life is continuously process, birth and then death. Like other people Ghani life would also came to an end, so accordingly to him life and death is absolute reality and no one can escaped from it. According to him life is just dreaming, because no one has the authority and control on it.

ژوند لږ څه دیو خوب د لیدنې شی
یو دوران د سهر او ماښام دے
د خدا او ژباوک دېل دے
د ماښام او سباوک دېل دے

He saw life a lost conscious moment and death nothing but lasting lover. He noted: "Death is testimony of God's love and mercy for man, a promise made between autumn and spring". He further added that death is God's blessing to man, then released from prison of our appetite and sensuality. He says: "Death, it is your great of piety for man, you take them to your house or he'd be left to himself" (Khan, 1985, 36-37).

In Ghani views life and death are colors that make human to be aware feel their souls. His unique style of accepting life and death with happy face is remarkable. According to him the taste of life is because of the death, if there would be no death, life would remains tasteless (Khan, 1985, 349). He wrote:

چه دواړه پکښ راشی د کڅاښت حسن تر جوړې
که مرګ نه وو د نیا کښ څوک به څه پوهید په ما؟
راڅه زما کلابه ژوند او مرګ دواړه ټه خاند
په دواړو کښ یو هم نه د لایق ستا د ژړا
دا ژوند کښ چه څه خوند د مرګ جوړ کړه پید پیا
که مرګ نه و جېدون به وو د روکو روک جهان

However, it considers death as the end of man, but rather considered the lung of a new life. He says: "I do not believe in death as the end of life, like pouring a glass of wine is not the end of intoxication". (Khan, *Da Ghani Panoos*: 149). From the perspective of this life Ghani Khan is an impediment in the way we respond to our Creator. His poem *Marg* ("Death") he said death that leads to the other side of the obstruction. It is for this reason that considers death as a blessing from God. He considered death as the testimony of mercy and love for human like as the interaction of the spring and autumn comes later on another frequency.

The Creator: Ghani Khan, a Muslim, believes in the existence of God and considered infinite, eternal, omnipotent and omnipresent. It is with the brightness of God in every object and closes the universe. In this regard, his views resemble those of a mystic. In a poem he said "It is not easy to see the vision of God but presence of spring and my beloved face are the sufficient proofs of God's existence". (Bacha, 2010: 195). He said: Translation: "I can see, everywhere, whether in the eyes of my beloved, or in the petals of flowers. O, Sheikh (names of religious person) in the build a mosque for others". (Khan, *Da Ghani Panoos*: 125). Ghani Khan's relationship with God is like the true lover. He worships God, not by the greed of paradise, nor the fear of hell. He hates the faithful and the mullahs who worship God just to get a place in paradise, for the satisfaction of their worldly desires. In one of his poems *Sperly* ("Spring") is truly represented his ideas.

وگوره جانانه! د تیرې نه رڼا جوړه شوه
 نو مې سپرلې راغې د گلونو د نیا جوړه شوه
 زمکه لکه شاړه ابی بوره ورکه سپوره وه
 چرته مروه مستی تلې د خپل کوره وه
 پانې غټې نه وې په هر بوتی د مرگ سورې وه
 شرنګ د ژوندون غلې مېخانه ئې تشه توره وه
 وگوره جانانه! د تیرې نه رڼا جوړه شوه
 یا ژوندون ارمان وه یا رنگین نشه رنگونه شو
 مینه ورو مسکې شوه په خندا ورته گلونه شو

Translation

"O my beloved, come, see darkness has changed into light,
 A new spring has created a new world of flowers,
 The earth was utterly barren and dry,
 The happiness and playfulness had departed from earth,
 Leaves were yet to sprout; it seemed as if they were overshadowed by death,
 Life was bereft of sound music,
 The spring brought back and filled with laughter,
 O my beloved, come, see the darkness has changed into light,
 Or life was desired or colored intoxication became different colours,
 The love laughed and the flowers accompanied her."
 (Bacha, 2010: 191-192)

Destiny/Fate: He believes in fate and divine destiny. Is of the opinion that what a person has to face in this world is the best for him and be happy with their lot. Ghani wrote: "Each and every one of the things that God commands are full of wisdom, immature man's intellect cannot understand their results" (Khan, 1985: 146). Ghani Khan admits the omnipotence of God concerning the destiny of all

creatures, and says: "I'm like soft clay in the hands of the potter (God) that I will do, be it a glass of wine, or a bottle or a vase or a lamp in a sanctuary, or a piece of tile lying uselessly in a pile of garbage" (Khan, 1985: 284).

Try this in another poem entitled *Wesh*. In these verses the poet compares the universe to a garden with roses, cypress, grass and a host of other flowers. All are needed in a garden. Similarly in the world some people enjoy a happy life, while others have to endure pains and problems. The man must be content with his lot, as it is a divine and is out of control (Khan, 1985: 505). Ghani Khan not only believes in human talent and hard work to achieve a specific goal. According to him the fate/destiny also play very important role in the life and achievements of a person. He wrote:

ڪه تش په عقل ډک په لياقت وځي
نډ په نصيب وځي نه په قسمت وځي
شیطان به نن ډول ځي له جبريل څخه
غني به هم لایق دولت وځي

He noted that if success was due to intelligence or hard work, then Satan would be more near to God than Jabrail, and Ghani would be also reached to his destination as he deserved (Khan, 1985: 209). He says that fate also plays important role in deciding the life of an individual. He wrote:

څنگ ملامته زه په گناه شم؟ چې وس. قسمت او تدبير دېل دې
څنگه ستومانه زه په خدا شم؟ خوب دې دېل او تعبير دېل دې

"If everything could be achieved only with the wisdom and talent, the Devil today would enjoy a superior position to Gabriel (AS) and Ghani also have become a great saint" (Khan, 1985: 209). It is because of his concept of fate that Ghani Khan derides traditional concepts of hell, and says:

بې ژبانه خټه لاس د کولال کښې یا به قسمت وی یا به دوزخ وی
او که وی دواړه نو ته رحمان ئې؟ نه شم زغمه. نه شم منله
چې ته جلا د ئې او هم جانان ئې

"Why should I be condemned for their sins he has no power over their destiny? Fate and Hell cannot exist simultaneously, because that would be a denial of the goodness and mercy of God". (Khan, 1985: 283-285)

Sometimes we find a kind of rebellion against divine theory of fate in the poetry of Ghani Khan. But this is only in his poems written in an atmosphere of extreme emotional and desperate. In a series of poems, written during the days in prison, which he published in his first book entitled *Da Panjrey Chaghar* ("Scream from the cage") complains to God for his bad luck, that his life was full of anguish and misery. He addresses God in his peculiar way, very frank and sweet. His poems *Dua* ("Prayer", "Invocation"), *Soomra* ("Amount"), *Qismat* ("Destination"), *Awal Stargey Leedo Kho Sta Da Ra* ("Primerome give power to see every year"), *Toqa* ("Joke"), *Jannat* ("Paradise"), and *Sehra* ("Desert"), clearly reflect mysticisms and his relationship with the Creator (Khan, 1985, 5-15).

Paradise/hell: Ghani Khan imagination of paradise an hell is totally unique from the traditional styles of other poets. He considered paradise a lovely place for living, full of pleasures, peace and rest (Khan, 1985: 248). He wrote:

جنت یو حال دے، د عشق مستی یو رنگ
 جنت یو شنگ د لکرو، د خوانی غور خند
 جنت نازک دے، د کل دارمان مے
 جنت نبیستہ دے، زما د جانان مے
 جنت دریا بوی، د مینے اوشان دے
 هر قطرے سپور مئی، هر شاخکی جادے

In his poem *Jannath aw Dunya* Ghani Khan was imagining life after death about paradise and hell. He wrote if time is under control of human, all people would be young, eternal sixteen and there would be river of wine, so Ghani seems to be confused either its hell or would be paradise. He told that he would always miss the old world with tears.

تل سپور مئی د خوار لسمی، تل جانان د شپار سمی
 تل خوانی، سیند د شرابو، دا دوزخ دے کف انعام
 دے دنیا پسے به ڈارم، دا تیاریه هلال به غوارم

Ghani Khan talked about paradise and human nature in a very unique way, that the nature of human has some type of contradiction with the atmosphere of paradise. The body, structure and nature of human beings seem to be not fitted in one condition, as they always change (Khan, 1985: 329). He wrote:

تل تیاریه کنس د روکیه یی، تل رنما کنس هم رندی یی
 دے بچے د تغیر د، یو حالت کنس نه مینگی یی
 که ده ستاجنت له یو یو، دا فطرت او دا وجود
 یو خو وړ خو کنس به سوزی، په سره سترگو به ری یی

Reward/Punishment: The concept of reward and punishment has been debated in religions by many scholars and thinkers from time to time. Ghani Khan said that he is confused about the reward and punishment themes. He wrote:

هېڅ په پته دے پوه نه شو د سزا او د جزا
 ماته یو دے لویه خدایه! هم خندا او ژړا
 څوک نبیستہ خوانی کړی خاړا، په یو خیال باند مین شی
 څوک غمونه وینے وځنبی، چه پال باند مین شی
 څوک غوټه په رنگ اوتال کنبه، په یو خیال باند مین شی
 څوک مدحوش په حق اونور، په هلال باند مین شی

ہونے قسمت کی نکتے نہ کری دفرعون او دموسی
 میخ پتہ دی پوہ نہ شو دسزا اور جزا
 عجیبہ دو فرق نشہ دغور اور نیاز
 عجیبہ دو بیلون نشہ دیزید اور ایاز
 عجیبہ دو انعام بودی دتپوس اور شہباز
 تاتہ وارہ حنفی بودی کہ دو بروی کہ دساز

Like other contemporary writers Ghani Khan was also looking to the injustice, inequality, unfairness and discrimination in the society. He saw in his life many ups and downs, and never ready to see the exploitation of human at the hands of humans. He believes on the justice system to be rewarded at life to every human, and he cannot wait to the Day of Judgment, where justice to be made (Khan, 1985: 263-264).

Ghani Khan does not consider that material objects are a source of pleasure and satisfaction for men, not hungry for wealth, fame or power, and wants to live in solitude, far from the tumult of the world. That is why he prays to God that grant me some flowers, a dear loved and a small garden on the banks of a river where I sit in the cool shade of the trees to write something nice and cheerful. He wrote:

“Just give me some flowers
 And a lovely sweetheart-On the riverside;
 So I may sit on the bank-In the cool shade of weeping willow
 And write with cheer
 Some pleasing ghazals”
 (Khan, 2005: 22; Khan, 1985: 151).

Ghani belonged to a family through which was very easy to reach the corridors of power. He himself was active in politics during his youth. Later on he lifted politics, because of increasing violence, hypocrisy, selfishness and fraud in this activity. He learned that he belonged to a society where politics was not an object of reverence, but used as a tool to achieve the power and personal benefits. In one of his poems called *Bacha* (“King”), Ghani says that kingdoms are born (only) when half kill the other half, and the kingdoms can be built only when a person gives their dogs eat the flesh of others. He said:

“A Kingdom is created-When half men starve and half die;
 When one man feeds the flesh-Of another to dogs at home”
 (Khan, 2005: 22).

In the following lines he narrated that Oh, God grant royalty (only) to those who have the courage to carry his burden, which can act as butchers and behave like snakes, which can sacrifice his brother (on the altar of their own interests), and may eat the flesh of the poor's. Crown can be placed on the head of someone who can stop an epidemic that can break bones like a bear and terrorize as a beast. Kingship can be maintained without the use of strength and an executioner's sword in his hand. More kings mean more destruction of the world. An emperor is like a big leech blooming in the blood of others. Royalty is like a fire that was kept burning by using human bodies as fuel. In these verses he also described the tactics that kings have to use to maintain their power. He said:

“Give rule to those-Who can endure its force;
 With the hand of a butcher-And character of a snake,
 Who can sacrifice to themselves-The blood of their brothers?
 Who can both eat and digest-The flesh of the poor.

The head carrying the crown-Is the one that kills like a plague;
That roars and tears like a panther-And frightens like ghost.
The throne cannot be taken-Without hangman;
The more kings there are,-The world is worse for it."
(Khan, 2005: 23)

Ghani cannot tolerate this state of oppression, cruelty and atrocity, offering the world a loving and caring heart. So hate the power and begs his God:

"Lord, if you grant me-Kingship of the world,
I'll out of home-Like dung on a dunghill
These of living moments-I cannot spend in brawls;
Over this pot of cruelty,-Lord, place another lid;
Just give me some flowers-And a lovely sweetheart."
(Khan, 2005: 22)

He added that Oh God have mercy on us, save us from this scourge of royalty and keep the burden of red rubies in the back of a big donkey.

"Lord, be gracious to us-And keep us from this calamity
Find a great ass somewhere and-Load it with this bag of gems."
(Khan, 2005: 23)

His poetry is a message of love and brotherhood among human beings. He firmly believes in the great potential of man and the power within his soul and considers it the best and most beloved of God in the entire universe. He wants this world to be the cradle of love. He believed in the equality of all human beings and in his poetry he preached the teachings of humility and moral rectitude (Awan, 2014, 512). He abhorred the exploitation of man by man engendered prejudices, hatred and a number of social and moral evils in society (Bacha, 2010). One of his poems entitled Dua ("Prayer", "Invocation") clearly reflects his feelings respectively. He says:

دې مستی او دې ارمان له ، یو تصویر د جانان راکړه
ستا په مینه نازېدل را ، ستا په ښکلی مخ غرور را
دې د خود سوې باغچې له ، یو وعده د بهار غواړم
زه دا نه وېم چې جنت را ، زه دا نه وېم چې طور را
دې خوب د ساه او وخت ، اشاره د تعبیر راکړه
ما له زړه د بادشاهانو ، او سینه د یو فقیر را

Translation:

"For this rapture and its yearning, grant me a dear beloved's sight,
Indulge me with your greater love; grant me your gracious face's pride.
For this being's withered garden, I seek a covenant of spring,
I don't ask you to grant me heaven; I'm not seeking Sinai's height.
Let this dream's very breath and time point to its own interpretation,
Grant me the bosom of fakir, and a heart with a shah's elation".
(Khan, 2005: 5; Khan, 1985: 151)

Ghani Khan, despite his belief in the greatness of man, harshly attacked some of our social and moral weaknesses. He hates hypocrisy and criticizes people who are evil perpetrators in their

private lives, but assume all religious symbols in public to deceive, using religion to achieve their ends egoists (Khan, 1985: 245)

In his poems entitled *Khan Sahab* ("Mr. Khan"), *Islam* and *Navi* ("Bride"), Ghani Khan with his criticism disregards a number of social and moral evils, contradictions and depravity prevailing in our society (Khan, 1985: 157, 224, 294).

Ghani Khan occupies a unique place in Pashto literature for his humor and sarcasm. These two elements are considered as the most important pillars of the whole edifice of his poetry. Humor and satire is all the elegance of the poetry of Ghani. He expressed his views very boldly (Khan, 2013, 63-70). His frank expressions problems raised him since he was disgusted in religious circles, consider him an infidel, but he persists; in his own way and does not care about the likes and dislikes of others. Scornfully condemns negative values of society and, in denouncing them, no one cares. The mullahs and Khan are the favorite targets of the arrows reviews of Ghani Khan. The religious concepts of the mullahs are considered as the main obstacle in the path of progress of the nation and states that are responsible for keeping the nation in the dark of ignorance. Some of his poems, which mock the mullahs, are very popular amongst people (Khan, 2008: 31-32)

Conclusion

Ghani Khan wrote many poems on some of the major theme of mysticism like of nature, existence of god, life and death, divine and human love, all above beauty which remained the center piece of his poetry expression, feelings, and thoughts. To him beauty is the ultimate proof of the existence of nature and God. Like Rahman Baba, Ghani Khan was not a Mystic/Sufi poets and religious scholar, but his mystical thoughts are pure and deep. In his poetry he rejected the traditional styles of mystical approaches, rather than focuses on a modernist style and tried to introduce man with himself, awaken his *Khudi* in order to stimulate his originality. He was contended to the Creator and he has love for humanity free from any greediness, hypocrisy, jealousy.

Through his naturalist description in poetry, Ghani was highly romantic and staunch believers and admirers of beauty and nature. The naturalistic description in his poetry is the reflection of love for nature and god. His ideas are new and fresh and guiding light for seekers of the reality and truth. His philosophical depth, profundity and eccentric-complex expressions of mystical elements i.e., love/beauty, life/death, destiny/fate, paradise/hell, reward/punishment, and love for God, are great sources of inspirations for common readers as well as poets. His poetic expression has been argued and debated by modern poets and critics. Because of such depth, thoughts, courage, reality and high flight of imagination his poetry opens new vista and aspects in Pashto poetry and he is considered as a world class poet, thinker and philosopher.

References

- Awan, L.I.D.M. S & Ali, I.U.N. (2014). Ghani Khan's poetry: A modernist perspective. *J. Appl. Environ. Biol. Sci*, 4(9S), 509-514.
- Bacha, M. S. (2010). A Study of the Comparative Elements in the Poetry of Keats and Ghani Khan. *Language in India*, 10 (11): 185-201.
- Benava, Abdur Rauf. 1346 (A.H.), *Osani Lekwal*, vol. III. Kabul.
- Faqir, F. M., & Aajiz, A. A. (2019). Adopted Words in Poetry of Ghani Khan. *Pashto*, 48 (658), 147-154.
- Hafeez, A. (2019). Conceptual Metaphors in Ghani Khan's poems" Saaz" and" Rishta". *City University Research Journal of Literature and Linguistics*, 2 (1): 25-40.

- Khan, Abdul Ghani, *Da Ghani Panoos*. Peshawar: Kohat Road, n.d.
- Khan, Ghani. (2008). *The Pathans*. Kabul: The Daily Afghanistan Times.
- Khan, Khan Abdul Ghani. (1985). *Da Ghani Kulyat: Da PanjreyChaghar, Palwashy and Panus* [Pashto]. Afghanistan: Da Qaumunu au Qabailu Wazarat.
- Khan, M. S. A. (2013). Ghani Khan: The poet-painter (1914-1996). *The Journal of Humanities and Social Sciences*, 21(2), 63-70.
- Khan, Taimur. 2005. trans., *Ghani Khan: 1914-1996*. *World Press* (Online): available https://ghanikhan.files.wordpress.com/2005/12/ghanikhan_poetry.pdf
- Sardaraz, K., & Nusrat, A. (2019). Cognitive semantic study of concepts of life and death in Ghani Khan's poetry. *FWU Journal of Social Sciences*, 13(3), 15-29.
- Siddique, Abubakar (2015). "The Pilgrim of Beauty: A Pashtun Poet's Continuing Appeal", November 3. (Online): available <http://gandhara.rferl.org/content/pakistan-afghanistan-ghani-khan-poetry/26893518.html>