



## A STUDY OF THE UNIQUE NATIYA COLLECTION “ROSHNI KAY KHAD O KHAL” BY RAFI UDDIN RAAZ

<sup>1</sup>DR. MUTAHIR SHAH, <sup>2</sup>DR. HAMID ULLAH, <sup>3</sup>DR. MUSARRAT KHAN, <sup>4</sup>DR. SAHIB KHAN, <sup>5</sup>SHAH HUSSAIN, <sup>6</sup>MUHAMMAD ZAMAN MUAZZAM, <sup>7</sup>SAIRA BIBI

<sup>1</sup>(Assistant Professor Urdu, Hazara University, Mansehra)

<sup>2</sup>(Lecturer Urdu, Islamabad Model College For Boys, Islamabad)

<sup>3</sup> (GGDC, Qalandarabad, Abbottabad)

<sup>4</sup>(Assistant Professor Urdu, University of Chitral)

<sup>5</sup> (Scholar M.Phil Urdu, Hazara University, Mansehra)

<sup>6</sup>(Scholar M.Phil Urdu, Hazara University, Mansehra)

<sup>7</sup> (Scholar Phd Urdu, SBBWU Peshawar)

### Abstract

Various Urdu poets have praised Prophet Muhammad (PBUH) in their own ways. Some of them wrote shorter poems while others attempted detailed poems in praise of the prophet. One such comprehensive poem "Roshni ky khad o khal" is composed by Rafiuddin Raz. This long poem consists of 254 pages. It was published in 2005 and now it has achieved sufficient fame and popularity. The poem is a classic example of serious and lofty ideas and beautiful style and presentation. It has 406 verses, and it is divided into 22 chapters. The poem describes whole Islamic history which reflects unprecedented praise of the prophet Muhammad (PBUH). This paper has attempted to analyze thematic and stylistic concerns of it.

**(Key Words:** Roshni, Rafiuddin, Prophet Muhammad (PBUH), Arab world, Urdu Poetry)

The historical and contemporary scenario of Naat literature is a proof of the fact that Naat has become such a valuable tradition of our poets and literature, which has proved to be the territory of literature along with conveying the elements of worship in poetry. Since the beginning of Islam, a great collection and valuable capital of Naatiya literature has been accumulated in many languages, which is an excellent literature in terms of literature and science. Just like Arabic and Persian language, there is a miracle of naat-gui in Urdu language and literature. On the one hand, numerous Naatiya creations are opening new windows of thought, while on the other hand, they are bringing freshness on the stylistic level as well. One of the most important creations is "Roshni Ke Khad o khal" whose author Rafiuddin Raz Qadirul Kalam has a unique identity in Urdu poetry as a poet. "Roshni Ke Khad o khal" is the first Natia collection containing his Natia poetry, which is in the form of Hexagon. There are pages. This great hexagon was published in 2005 at the first time. It has 23 chapters, 206 stanzas and 254 pages.

The name of this Naatiya collection "Roshan kay Kad o Khal" means Characteristics of Light, has an infinite breadth of meaning and concepts from an intellectual angle. Light refers to the owner of the earth and the sky. The creator of the universe wanted to embody and divide the light, therefore he gave honor to humanity and appointed the last of the Prophets as messengers. Thus, the Messenger became a mirror of the morals of his Lord and humanity would be blessed by the light and manifestations of this source of growth and guidance. It will remain. Accordingly, the title of Hexagon is attributed to the Prophet. After "Mad o jazar e Islam" by Maulana Altaf Hussain Hali, "Shahnama Islam" by Hafeez Jalandhri, "Fakhr-i Kunin", by Mohshar Rasool Nagri, and "Dareen" by Ehsan Danish, It is a unique and important creative achievement of nature in this credible and Qamar-like collection, the largest and most comprehensive topic of the universe "Sirat-ul-Nabi" has been composed. It is not an easy thing to compose with the beauty of thought and the beauty of performance, but each stanza of this Natia Hexagon expresses the intellectual diversity of all the corners of the Prophet's biography wrapped in art in such a way that the reader is impressed by the beauty of devotion and purity of thought in each stanza. At the same time, he meats with a feeling of love and a heart-warming state. Keeping in mind the nature of the article, the description of all

the situations and events from the period of ignorance to the beginning of Islam and the period of Prophethood to the rise of Islam has made this collection comprehensive, complete, beautiful and exemplary. In this regard, A. Khayyam, presenting his opinion, says:

"یہ نعتیہ کلام نہیں ہے ، یہ صرف ایک طویل نظم بھی نہیں ہے۔ یہ شاہنامہ اسلام بھی نہیں ہے اور یہ نثری تاریخ بھی نہیں ہے اس مسدس کی شاعری حقیقت سے روشناس کرتی ہے ، ٹھوس اور کھردری حقیقتوں کو شاعری کے جامے میں عکس ریز کرتی ہے اور کھردری حقیقتیں حاوی ہونے لگتی ہیں تو انہیں شاعری کی خواہش لباس فراہم کر دیتی ہے۔ اس میں داستانوں کی طرح آغاز ہے ، پھیلاؤ ہے ، وسعت ہے ، خوش بیانی ہے عروج و اختتام ہے۔" (1)...

Naat is a verse whose artistic presentation is contained in the emotions of every heart and soul creator. When these emotions and feelings are stirred due to the love of the Messenger, the expression of devotion and love is expressed through words of praise and explanation. It begins to emerge in the form. The beginning of this hexagon is done in such words in such a way that the echo of the heartbeat is felt in every word. There is no second, nor until the doomsday, His (S.A.W) character and attributes will be able to be compared. His (S.A.W) character is such a source of growth and guidance in whose manifestations the rays of understanding and insight and the dignity of Adam are prominent. Observe the following stanza in this regard:

رونق بزم تکلم ، نکہت باد بہار  
مرکز فہم و بصیرت ، مخزن صد افتخار  
پرتو انوار کل کا گنگناتا آبشار  
لہجہ ہائے زندگی کے حرف سارے زرنگار  
آبروئے پیکر آدم ، حریف تیرگی  
مرحبا صلّ علی، اے آئینہ اے روشنی... (2)

Before Hazrat Muhammad (S.A.W) came to the world, the Arab society was immersed in ignorance and misguidance. The self-respect of every person in the savage nation was at stake, The honor of the mother, sister, and daughter was being hurt individually and collectively. KABA It was known that the house of God was also full of false gods. Wars continued for many years over trivial things, and every soul was made a hell by mutual hatred. In all dimensions spread dark were waiting for light. From the following verses of Hexagon Watch this scene:

ذہن بھی بے چین تھا اور روح بھی تھی بے قرار  
دل کی ہر دھڑکن گرن تھی، ہر نفس شانے پہ بار  
قریبہ جاں میں جدھر بھی دیکھئے، تھا انتشار  
آپ کی آمد نے بخشا زندگی کا اعتبار (3)

In the 45 stanzas of the first chapter of this Natiya Hexagon, the map of the religious, moral, political and economic condition of the misguided Arab society has been drawn in such a way that the Arab society of the age of Jahiliyyah has its outdated system and all the consequences of its ugly scenes. It is revealed to the reader. From a religious point of view, idolatry was known to make an idol carved out of stone with one's own hands and then worshiped it as God. Laat, Manat and Uzza were external idols, while There were big idols in the scene who were apparently human beings but in reality they were idols who did not speak the truth even when they had lips. Who did not stop worst even they had hands. About these idols poet says:

صحن کعبہ میں جو تھے، وہ تھے سر منظر کے بت  
تھے بہت کوہ تاہ قد یہ سارے ہی پتھر کے بت  
خال و خد کچھ اور ہی رکھتے تھے پس منظر کے بت  
قامتِ بالا جو رکھتے تھے وہ تھے اندر کے بت  
آپ نے گمراہ ذہنوں کو ضیائے عقل دی  
مرحبا ..... (4)

In terms of morality, the Arab society had crossed the limits of selfishness, luxury and immorality. Civilization and nobility, chastity was under the shadow of oppression, every person, male and female, was chained. The extreme of immorality was that the woman, mother, wife and daughter were worthless, useless and dishonorable. See the map of this scene in hexagon:

صفحہ تاریخ سے رسم جہالت بے عیاں  
دوستوں کو پیش کر دیتے تھے اپنی بیویاں  
اڑ رہی تھی دامن عورت کی ہر سو دھجیاں



اللہ اللہ یہ مالِ اُنینہ ، یہ کرچیاں۔(5)

The ritual of killing of daughter was very heartbreaking and painful in the ugly Arab customs. It was a sign of ignorance and misguidance that daughters were buried alive or wives presented to friends in their youth. There was evidence of the daughter's disgrace. In this regard, observe the following stanza of the hexagon:

حرمتِ تہذیب انسان مل چکی تھی خاک میں  
کچھ نہیں باقی بچا تھا دامنِ صد چاک میں  
آدمی بیٹھا ہوا تھا آپ اپنی تاک میں  
کچھ نہ پوچھیں کیا فضا تھی عرصہء سفاک میں  
آپ نے تہذیبِ انسان کو نئی پوشاک دی  
مرحبا.....(6)

Politically, the Arabs were suffering from the most intense sense of authoritarianism. A man's position and rank was determined by his clan's background. Everyone was trapped in self-deception and ego. The brave was the one with the sword and The lips were on fire. See a stanza:

قید کر رکھا تھا انسان کو انا نے ذات نے  
چھین لی تھی روشنی، ظلمت گزیدہ رات نے  
روند ڈالا تھا زمین کو جہل کی برسات نے  
حشر برپا کر رکھا تھا وقت اور حالات نے... (7)

Each individual and tribe claimed superiority individually and collectively and considered inferiority as a cause of regret. Each one was wearing a robe of virtue and in such a way the concept of wealth and obedience was impossible. So see another example:

ہر نفس میں خود سری تھی، ہر کوئی مغرور تھا  
جس کو دیکھو وہ تعصب کے نشے میں چور تھا  
جو قبیلہ تھا انا کے خول میں محصور تھا  
آدمی انسانیت کے سرحدوں سے دور تھا۔ (8)

Economically, the Arab world was suffering from all kinds of vices. Bribery, theft and usury along with hatred and enmity had destroyed the alcoholic society economically. In this regard, observe the following stanza:

اُن بتوں کو قید کرنا کوئی آسان نہ تھا  
جستجو کے باب میں اس بات کا امکان نہ تھا  
خود دلِ انسان میں بھی ایسا کوئی ارمان نہ تھا  
آدمی حیرت کدہ میں رہ کے بھی حیراں نہ تھا... (9)

In the first chapter of Hexagon, the Arab society of the Jahiliyyah era is depicted in such a rich way that every corner of life is visible to the reader in a real image. Intellectually, these stanzas have an infinite breadth of beauty and imagination. Before the Hazrat Muhammad (P.B.U.H) all the scenes of the Arab world are openly visible to the reader. The second chapter of Hexagon contains the mention of Prophet's childhood situations and miracles. In these 36 stanzas, each stanza reveals many secrets of the intellectual dimension. Thousands of ages and thousands of civilizations have waited for Mustafa's arrival. The scribes gave tidings, and the messengers wished. If it is seen, the manifestations of the Prophet (peace and blessings of Allah be upon him) are shining from eternity, and the fact is that the seal of the Messenger of God is shining with the shining of his cheeks. The beauty of Hazrat Muhammad (S.A.W) made the moon of disbelief shine with a single glance. In the history of naat-gui, every poet has described the remembrance of His (S.A.W) beauty, but in this text, the description of these blessed moments and the beauty of the Prophet is so impressive and heartfelt that every word is filled with intense emotions and devotion. Everyone can feel the echo of the heartbeats enveloped in me. In this context, observe the depiction of your unique personality in this stanza:

آپ کی تصویر لاؤں کس طرح تحریر میں  
خواب کی منظر کشی کیسے کروں تعبیر میں  
کہکشاں کی انجمن میں صبح کی تنویر میں  
آپ کی تصویر کا پرتو ہر اک تصویر میں  
آپ سے منظر کی صورت، آپ سے منظر کشی  
مرحبا..... (10)

The world that believed Him to be righteous. With the announcement of Prophethood, it became your enemy and started making plans to remove you from the right path in every way. This is described in nine stanzas of 3<sup>rd</sup> chapter of this Hexagon:

ہو رہی تھیں بیٹیاں خود ساختہ عزت کی نذر  
 طرہء دستار سے لپٹی ہوئی عظمت کی نذر  
 نذر شہرت تھی کہیں، تو تھی کہیں حرمت کی نذر  
 آدمی کی امیں ہوتے ہوئے وحشت کی نذر۔ (11)

The fourth chapter of Hexagon is attributed to the first migration. In six (6) stanzas, all the scenes of the first migration have been drawn, while in twenty-one stanzas of the fifth (5) chapter of the text, the Prophet's migration is mentioned. His (S.A.W) emigration changed both history and geography. Emigration is the title of the history of the new era. When the enemies of Islam put an end to the oppression and persecution of you and the Companions, it came to the point that the people of Makkah killed Hazrat Muhammad (S.A.W). and laid siege to his house, then Syed Al-Asafia left for Madinah with the divine command Siddique E Azam and reached Quba after a long journey of (8) days. The people of Yathrib gave a historical welcome. While reading the map of these bitter events drawn in this Natiya Hexagon, one's mouth comes to mind. Regarding migrations, see the intellectual diversity and intensity of emotions wrapped in devotion in the following stanza of Hexagon:

بجرتوں کا سلسلہ معراج کی منزل میں ہے  
 مہر تاباں کی تجلی روئے مستقبل میں ہے  
 اک سرور کیف آگیاں چشم آب و گل میں ہے  
 لمحہ لمحہ آج کوئی دیدنہ مرسل میں ہے... (12)  
 بابِ غار ثور پر برسُو حصار نور تھا  
 نور کا پہرہ تھا لازم، نور جو محصور تھا... (13)  
 قافلہ اہل وفا کا سوئے صحرا چل پڑا  
 شہرتیرہ بخت کی جانب اجالا چل پڑا... (14)

Islam was blessed with the emigration of the Prophet (S.A.W). The Ansar set a priceless example of brotherhood and brotherhood with the emigrants. Allah Ta'ala not only blessed him with the kingdom, but also gave him (S.A.W) such lives whose example will not be found in human history until the Day of Resurrection. In this context, see the following expression of the hexagon:

آئینہ صیقل ہوا روشن ہوئے قلب و دماغ  
 قطرہ ہائے خوں میں جل اٹھے محبت کے چراغ  
 فکر آئینہ صفت ہے، دل ہوا ہے باغ باغ  
 بچھ گیا شعلہ ہوس کا مٹ گئے سینے کے داغ  
 کوئی مگی، کوئی کوفی ہے نہ کوئی بٹریبی  
 مرحبا..... (15)

During his (S.A.W) stay in Yathrib, on the one hand, he informed the Companions about the teachings of faith, worship, and ethics, while on the other hand, he also enlightened them about jihad for the cause of Islam and the state of Madinah. The threats to the state of Madinah from the polytheists of Makkah, the hypocrites and the Jews and Christians exceeded the limit, so the creator of the universe Allah ordered jihad for the establishment and protection of the system of truth. From which a series of wars started. He entered Makkah as a conqueror with the emir of Badar, Uhud and Khandaq, and pardoned the people who forced him to migrate from the city of Makkah and blessed them with guidance. In the (77) stanzas of the sixth, seventh, and eighth chapters of this Natiya Hexagon, Rafi-ud-Din Raz wrote about the battles. The sacrifice of loyalty, the greatness of Jihad, the difficulties encountered in Jihad for the sake of Allah, after the conquest of Makkah. The map of His (S.A.W) efforts for the promotion of Islam and ethics is drawn with the truth of passion and purity of observation in such a way that the study of the intellectual horizon of each stanza exposes the reader to new dimensions of thought. Observe the following clauses in this regard:

یہ جو پگڈنڈی ہے روشن بدر کے میدان میں  
 آسمان سے روشنی اتری ہے اس کی شان میں  
 کس قدر ہے باک ہے اس شوخ کی جلوہ گری



مرحبا.....(16)

فتح کی خاطر بزمیت سے گزرنا شرط ہے  
ٹوٹنا اور صورت شیشہ بکھرنا شرط ہے  
وادی ظلمت گزیدہ میں اترنا شرط ہے

زندہ رہنے کی تمنا ہے تو مرنا شرط ہے ... (17)

The Holy Prophet (peace and blessings of Allah be upon him) is the light of this universe. That there is no area of human life that has been hidden from your verbal and practical teachings. In the (82) stanzas of the tenth and eleventh chapters of this Natiya Hexagon, the reference of the Prophet (peace and blessings of Allah be upon him) holds the code of life in his hand to praise the life of the Prophet (peace and blessings of Allah be upon him). The major topic is the intellectual revolution, which had a profound impact on all walks of life and all classes of people. His (S.A.W) system of justice and beneficence and brotherhood and equality revived the living and advanced values by eliminating cowardice and insecurity. His (S.A.W) infinite mercy blessed all the worlds and creatures. Your universal religion came out as a life-changing phenomenon. Quran e Majeed became a permanent manifesto. In these verses of Hexagon, the blessings of Prophet (S.A.W) spread throughout the universe as the subject matter. These life-inspiring topics have an infinite scope in each stanza. In this regard, observe the following expression of the hexagon:

ہے کوئی لمحہ کہ جس میں آپ کا پرتو نہ ہو  
کیسے ممکن ہے دنیا روشن ہو ، اُس کی لو نہ ہو  
رہ گزر ہو اور اُس نقش قدم کی ضو نہ ہو  
محفل افکار ہو اور فکر کی یہ رو نہ ہو۔(18)

Just as the Creator of the Universe blessed the Prophet (S.A.W) with the first place among all the Prophets, in the same way, He also gave excellence to the leaders of faith (companions) among all human beings. The Quran described their titles.

Along with His (S.A.W) praise and description in the blessed hadiths, He (S.A.W) also informed the ummah about their position and called them like the stars and invited them to follow him. The position of Hazrat Abu Bakar Siddique (R.A) is very high. He have been with the Holy Prophet (peace and blessings of Allah be upon him) since the first day, Badr, Thor, Madinah and Makkah did not leave you alone anywhere and this relationship continued even after death.

Hazrat Umar Farooq (R.A) is the dua of Khatam-ul-Nabien, The Holy Prophet (S.A,W) the justice was raised from him, the people of faith continued to benefit from the generosity and financial support of Hazrat Usman Ghani (R.A), while Islam was promoted by the bravery, knowledge and wisdom of Hazrat Ali (R.A), the conqueror of Khyber. They are a model for the Ummah. From the thirteenth chapter to the seventeenth chapter of this Natiya Masud, in five chapters (34) verses, homage has been paid to the deeds, achievements and services of the successors of the Caliphs and Ahlul-Bayt. Each verse of these chapters is without concern. The base is wide. The sign of effectiveness is that each poem reveals facts from new angles to the reader. Observe the following verses in this regard:

حلقہٴ یاراں ہے یا گنجینہٴ لعل و گہر  
قرب عثمان غنی ، حیدر و صدیق و عمر  
حضرت حمزہ و طلحہ جیسے ہوں جن کے سپر  
جن کے حلقے میں ابونذر جیسے ہوں اہل نظر... (19)  
مطلب ہوں یا ابو طالب ، ہیں دونوں محترم  
مدتوں کھیلے ہیں اُن کی گود میں شاہِ اُمم  
میرے آقا پر تھا ان کا مدتوں لطف و کرم  
ان کی آنکھیں آپ کے صدمے سے بوجاتی تھیں نم... (20)

From the eighteenth chapter to the twenty-first chapter, the luminous series of this Natiya Hexagon contains the wealth of universality of love and creative wisdom with the boundless breadth of inner experiences and thoughts.

In the first mentioned chapter, in the seven (7) stanzas, different colors of the authenticity of the Holy Prophet (peace and blessings of Allah be upon him) have been revealed. In these stanzas the aspects of the Prophet's (S.A,W) biography have been shown in which there is also the glory of the Ascension and the indication of division of the moon. In the four (4) stanzas of the nineteenth chapter,

the mention of Shu'ab Abi Talib and the hard days of trial is presented in a very heartfelt and heartfelt manner, while in the seven (7) stanzas of the twenty-first chapter, almost every The stanza is presented by illuminating the verses of the Holy Quran. All the virtues of the Qur'an can be found smelling in these poems, in which there is the moonlight of Surah Rahman and the light of the verses of the Qur'an and the constitution of mankind. Farewells, in 41 stanza of the chapter, the achievements of the Holly Prophet (S.A,W)Farewell letters, letters, correspondences, tabligh-i-deen and jihad were sent for the sake of Allah is described. The mention of the armies of the Companions is full of inner individuality and spiritual nobility. In this regard, observe the following verses of Hexagon:

شق ہوا ہے چاند اس میں شک کی گنجائش نہیں  
 فرضی قصے کی کہیں بھی کوئی آلائش نہیں ... (21)۲۱  
 یاد ہیں شعب ابی طالب کے وہ ایام سخت  
 صورت سنگ گراں اپنوں کے تھے احکام سخت ... (22)  
 آپ کے مکتوب ہوں یا آپ کا طرز کلام  
 اس کے اک اک حرف کو اللہ نے بخشا دوام... (23)  
 کام حیرت کا خزانہ، عمر اتنی مختصر  
 آپ کے نقش کف پا کے اُجالے دیکھ کر  
 محو حیرت ہیں سبھی، کیا فکر، کیا قلب و نظر  
 میں ثنا شیشے کی لکھوں یا ثنائے شیشہ گر ... (24)

The twenty-second chapter is attributed to the offering of salam. The unique style of these seven (7) stanzas, the intensity of emotions and the maturity of faith made each poem a model of heart-felt passion and depth of feeling.

The revelations of the glory of Hazrat Muhammad(S.A.W) have been concluded on the two (2) stanzas of the thirty-third chapter. Because the mention of the Companions of the Prophet (peace and blessings of Allah be upon him) and the Companions of the Companions of Thought and Vision, the Masters of Knowledge, and the Lord of the Universe (peace and blessings of Allah be upon him) described in this Naatiya Hexagon, has been filled with one hundred (100) great names which are "Characteristics of light". This last stanza is the explanation of this. Observe:

سو بڑے ناموں کی اک فہرست ہے دیوار پر  
 روشنی ڈالی گئی ہے ایک اک کردار پر  
 پرتو دست ہنر کی ضو ہر اک دستار پر  
 ہر نظر جا کر ٹھہرتی ہے اسی سردار پر  
 سو بڑے ناموں میں پہلا نام ہے نام نبی  
 مرحبا ..... (25)

The experience of naat in this Naatiya Hexagon is different and unique from other poets. All the situations and events related to the life of Prophet (S.A.W) have been described in very simple, clear, un complicated language and polite tone. In the style of narration, the innovation of ideas and the magic of rare expression opens up its own world of meaning in the name of artistic quality. In this regard, the reliable critic Gohar Malsiani writes:

رفیع الدین راز نے صنف مسدس میں عشق رسول کے ایسے چراغ روشن کیے ہیں جن میں ندرت خیال اور جدید اسلوب کی میٹھی میٹھی چاشنی، دل ربا روشنی اور شب مہتاب کی چاندنی ہے۔ صنف نعت میں یہ تجربہ دیگر شعرائے کرام سے مختلف ہے ہر بند سیرت کے مختلف پہلو سامنے لاتا ہے بلکہ جدید اسلوب کا چمنستان سجاتا ہے۔" ... (26)

From the technical point of view, one of the reasons for the uniqueness of this text is the tape poetry of each stanza, which is in the grip of its second stanza, and this second stanza comes at the end of each stanza and makes the whole stanza a verse. A new experience. The narrative force that is contained in the other stanzas is confined to the character of the verse by the tape stanza:

آپ کے پر تو نے بخشی زندگی کو زندگی  
 مرحبا صلّ علیٰ اے اُنہ اے روشنی... (27)

One of the merits of this Natiya Hexagon is its "Ghazal Samani", which is seen in many places in the Hexagon due to which the poems do not lose their meaning even if they are separated from the stanza and become a part of our memory. This experience in Hexagon is unique. Observe the following verses in this regard:

آپ نے خورشید رکھا فکر کی بنیاد میں  
اک نیا موسم اُتر آیا دلِ ناشاد میں... (28)

قافلے سے، دشت سے، بانگِ جرس سے آشنا  
وسعتِ افلاک سے، کنجِ قفس سے آشنا... (29)

As far as the vocabulary of this Natiya Masad is concerned, Hindi words along with Arabic, Urdu and Persian have been treated in such a way that at many places Hindi words seem to be adapted to the specific mood of Urdu. Professor Dr Syed Abul Khair Kashfi says:

' ' یہ مسدس اپنی ایک فضا رکھتا ہے جو ہمارے شعروادب کی مانوس فضا ہے اور فارسی عناصر کے باوجود اُردو کا مخصوص مزاج ہر جگہ برقرار رہتا ہے کئی مقامات پر ہندی الفاظ کو مجروح نہیں کرتے بلکہ " اُردو نیت " کو اُجاگر کرتے ہیں۔ " ... (30)

In this regard, consider the following stanza of the hexagon:

اپنی اپنی بولیاں تھی اپنے اپنے سب کے راگ  
پہن اُٹھانے پھر رہے تھے چارسو نفرت کے ناگ  
لے چکی تھی اپنے دامن میں زمانے بھر کو آگ  
بچھ چکی تھی دل کی دنیا سو چکے تھے سب کے بھاگ... (31)

This Natiya hexagon also has a unique identity with regard to the scenery. In the Urdu poetry, the scenery features chirping birds, the light of sun and the brightness of moon. The imagery of the chattering scenes is probably the first experience that occurs in this Natiya Hexagon. See the following paragraph:

روشنی ہے رقص میں، خورشید ہے نغمہ سرا  
روئے عالم کی ضیا سے جاگ اُٹھا ہے آئینہ  
چہچہاتے ہیں مناظر، گنگناتی ہے فضا  
کیف و مستی کا سماں ہے سلسلہ در سلسلہ ... (32)

Not only stanzas full of thought energy have been created in this Natiya Hexagon, but also perfect observation, heart-catching techniques, compounds and similes and metaphors have also been added. There are beautiful techniques such as اُبروئے پیکرِ آدم، لہجہ بانے زندگی، پردہ ہے چہرگی، نوائے شبیمی، کارگاہِ زندگی، etc. The use of these techniques is not only formal or traditional, but the rays of contemporary consciousness and artistic nuances are prominent in them. In this regard, See a stanza:

آسمان اگہی کے ماہِ کامل کو سلام  
کارگاہِ زیست کے اس شاہِ عادل کو سلام  
رہنمائے زندگی کو خضرِ منزل کو سلام  
جو حرارت دے رہا ہے جاں کو اس دل کو سلام ... (33)

In this Natiya Hexagon, technical terms and the resources of Ilum ul Bayan have been used according to the occasion. has also been treated with excellence. Thus, this Natiya hexagon has become a valuable creation intellectually and artistically. In this regard, the reliable poet and critic poet Ali Shahad says:

"روشنی کے خدوخال " رفیع الدین راز کا معرکہ آرا نعتیہ مسدس ہے جس کا شمار ادبِ عالیہ میں ہوتا ہے۔ " ... (34)

As a whole, there is a great increase in intellectual coloration, thematic diversity and unique styles of expression in Urdu poetic works under the theme of "Roshni Ke Khudu Khal" Hexagon, and It is a beautiful pattern of the poetic style and unique way of praising the life of the Holy Prophet and the Islamic history.

.....

#### References :

1. A Khayyam, The Miracle of Light, Content, Ring-e-Adab, Ring-Adab Publications, Karachi, February 2009, p. 233
2. Rafiuddin Raz, Roshni Ke Khudu Khal, (Natiya Hexagon) Rang Adab Publications, Karachi, February 2017, p. 5
3. As it, p. 21
4. As it, p. 8
5. As it, p. 27



6. As it, p. 23
7. As it, p. 19
8. As it, p. 11
9. As it, p. 25
10. As it, p. 34
11. As it, p. 15
12. As it, p. 56
13. As it, p. 58
14. As it, p. 52
15. As it, p. 66
16. As it, p. 68
17. As it, p. 172
18. As it, p. 151
19. As it, p. 157
20. As it, p. 171
21. As it, p. 180
22. As it, p. 182
23. As it, p. 198
24. As it, p. 217
25. As it, p. 224
26. Gohar Malsiani, Sukhan ka charagh, Rafiuddin Raz, Rang Adab Publications, Karachi, January 2013, p. 211
27. Rafiuddin Raz, Roshani kay Khad o Khal, p. 26
28. As it, p. 82
29. As it, p. 130
30. Dr. Syed Ab ul Khair kashfi, "Roshani Kay Khad o Khal, A Poetic Gospel" including Ring-e-Adab, Ring-Adab Publications, 2009, p. 25
31. Rafiuddin Raz, Roshni kay Khad o Khal, p. 25
32. As it, p. 31
33. As it, p. 222
34. "Flap" Roshni kay Khad o Khal.