

## **Rasool Mir and its Romanticism**

Rasool Mir was born in Dooru, Shahabad, a regulatory unit in the Anantnag district of Jammu and Kashmir. The main thing sure about him is the name of the place that he lived in. His time of birth is not known and the time of his death is questionable. It is trusted that he died young. Mahmud Gami, the acclaimed Kashmiri writer is said to have anticipated his initial downfall. Rasool Mir is thought to have been alive in 1855. Mahmud Gami passed away a couple of years before the poet Maqbool Shah Kralawari, who died in the year 1874. Along these lines, it is derived that Mir died at sometime in 1867-1870. M.Y. Taing, in his book *Kulliyat-i-Rasool Mir*, notwithstanding, notices a record that he followed in the Revenue Department at Anantnag, dated April fifth, 1889 bearing Rasool Mir's signature as 'nambardar' village head. This persuades Rasool Mir passed on at some point in the vicinity of 1890 and 1900.

Historical points of interest of the writer separated, even his dates are obscure which makes it exceptionally hard to put him in time, an arrangement which, however not key for literary appreciation, is yet of priceless help. His likely time of death about which there is little assertion is also based on estimates and conjecture. As indicated by Prof. Muhi-ud-Din Hajini, Rasool Mir passed on in 1870. This is additionally the perspective of Naji Munawar and Shafi Shauq. As indicated by T.N. Khazanchi, Rasool Mir was born and died at some point between 1825 and 1885. Taing has closed the true to life area of first experience with Rasool Mir's collected poems with what he calls "an imperative revelation". He asserts that a legal report, dated 1889, has been found which bears on it, among different marks, the mark of Rasool Mir. This would secure the issue however for specific reservations to which reference is made later. However from the examination of the material

which is accessible, it appears that Rasool Mir was born either toward the finish of nineteenth century and died at some point in the vicinity of 1865 and 1875.

Legend discloses to us that Mahmud Gami, in the wake of perusing a portion of the syntheses of Rasool Mir, had anticipated his initial passing and he died youthful. About Mahmud Gami's time of death there is a wide understanding. He is said to have died in 1855 A.D. at ninety years old with the goal that his time of birth would be 1765 A.D. In the event that Mahmud Gami responded to youthful Rasool Mir's initial organizations as a built up elderly poet, Rasool Mir probably been born either toward the finish of the eighteenth century or in the start of the nineteenth century. There appears to be no wavering in tolerating the initial segment of this incredible record, Mahmud Gami's response to the early syntheses of Rasool Mir, yet the second piece of the record, the working out as expected of Mahmud Gami's expectation and Rasool Mir's initial demise is, be that as it may, doubtful is the substance of more grounded confirmation in actuality.

Apart from Mahmud Gami who was more established by quite a while than Rasool Mir, Maqbool Shah Kralawari and Abdul Ahad Nazim were his two counterparts and Pir Muhi-ud-Din Miskin, who died at a genuinely propelled age in 1920, was his more youthful contemporary. Every one of them held Rasool Mir in extraordinary regard and composed ghazals in impersonation of his famous ones. There are credible reports of a few verse-challenges between Rasool Mir and Nazim in which the previous would, constantly, turn out successful, if there could be any triumphs and annihilations in the realm of art. Luckily the dates of these poets are known. In addition, Rasool Mir was a devotee of Sheikh Ahmad Tarabali, a popular profound guide of the age. Given the legitimate oral

records of Rasool Mir having had a rash and to a great degree bright youth, he probably swung to his 'Murshid' (spiritual guide) at an adequately develop age. This unmistakably proposes the poet was born either in the late nineties of the eighteenth century or in the initial couple of years of the nineteenth century.

Give me now a chance to attempt to characterize Rasool Mir's attitude to his milieu. As per the dates; proposed above, Rasool Mir's life expectancies over the reigns of three distinct arrangements of rulers in Kashmir. He was born amid the Afghan rule over Kashmir which started in 1752 and finished in 1819 with the Sikh triumph of Kashmir. The Sikhs ruled for twenty-seven years-the times of Rasool Mir's childhood and masculinity. The Sikh rule ended in 1846 when, under the Treaty of Amritsar, Kashmir was given over by the British to the Dogra ruler, Gulab Singh, as an end-result of an aggregate of seventy-five lakh rupees and some political concessions. It was amid the Dogra rule that Rasool Mir and the majority of his distinguished contemporaries died.

It was in a milieu like this that Rasool Mir spent his life. He probably observed the most exceedingly terrible of the common oppression and misuse as he had a place with the farmland where the control occasionally won. He was himself a 'Muqaddam' (village head), he should have in some cases went about as an advantageous instrument of the all-inescapable oppression and misuse in any case, what is astonishing, his poetry indicates practically no hint of the surroundings in which he lived and moved. Indeed this carelessness of the surroundings is a predominant pattern of all the Kashmiri poetry composed before the coming of modern age.

The stylish hidden this sort of verse that art has little to do with life but to give a method for escape through fleeting joy suited the primitive ethos. Incomprehensibly it suited both, the medieval masters and the persecuted masses. To the previous it gave a wonderful method for spending their recreation and does the later it filled in as a ways to get out. This is the motivation behind why we have in this poetry, on one hand, a fixation on natural delights—excellence, youth, love and alcohol and on the other, a pre-occupation with the inflexibility of destiny, the fleetingness of life and the oppression of death. ‘Chakri’ and ‘Rouf’ was the most mainstream type of singing amid Rasool Mir’s day and keeps on holding some of its ubiquity even at this point. It is a type of common singing in which a gathering of vocalists, all playing on various melodic instruments, sings together. Such gatherings of artists were a typical component of the nineteenth century Kashmir. Each village had at least one such singing parties. Rasool Mir was himself the pioneer of one such singing gathering and more likely than not moved from place to put entrancing individuals with the additional conventionally beguiling music of his own tunes the greater part of whose attributes would stay unrevealed if this reality is not borne as a top priority. The singing organizations would more often than not sing amid the night in huge get-togethers. The social estimation of these melodic shows was to wash away care and nervousness from loaded hearts through evenings of singing and celebration.

Oral convention has familiar us with some individual characteristics of the poet. He is said to have had an enchanting identity and a fine figure. He wore a short facial hair and moustache and was dependably exquisitely dressed. He was available to understanding and had not very many hindrances. He had faith in and carried on a free, full

and uninhibited life. His childhood was spent in rash encounters of free love. Of these relationships, the most celebrated was the one with Kongi. Kongi was a Hindu young girl who was with Rasool Mir in the 'Maktab' (a sort of essential school) of a 'Moulvi' (religious cleric) who, as indicated by the common custom, taught them the basics of Persian. Rasool Mir's relationship with Kongi developed into a deep rooted relationship, serving him as a wellspring of motivation and fittingly celebrated in his verse. He has depleted every single delightful name and delicate appellations to address his first love.

Bo Veernagai Hemai Zagay  
Lagai Mut Gaer Zaan  
Pooli Te Cheeni-gund Kya Drengi  
Kongi Hawtai Paan  
I'll search for you at Veernag,  
in the attire of an obscure beggar,  
at Pooli, Cheeni-gund, Drengi.  
Give me an impression, Kongi (Taing 1984: 240)

Rasool Mir likewise adored meandering around and going to better places. Relatively consistently he would travel to Pogal Paristan (is the place in Ramban area of Jammu and Kashmir) and return home after long interims. This data is upheld by the interior confirmation provided by his verse where he is grimly distracted with the shapes of a female body and nearly in each poem he alludes to the delicate parts of a woman's body so distinctively that the impact is regularly sexual enhancer. He was aware of the way that his life of free love had fetched him his name and notoriety however would support himself for being so prominent with the individuals who have faith in love.

halqa band tak shuban nari pistan,  
 ti deeshith ashkan dil loban.  
 wol Rasool Mir chaney mayi lo lo.  
 rinda poshimal gindaney drayi lo lo.  
 The lovely chest under the accessory,  
 Entices darlings from all over the place.  
 Rasool Mir's adoration for you is setting down deep roots.  
 The joyful girl has come join the fun. (Taing 1984: 284)

In his verse he additionally over and over alludes to the spots which he would regularly visit—*Achhabal*, *Khanabal*, *Mattan*, *Nishat*, *Shalimar* and so on to give some examples. These spots additionally incorporate *Tashawan*, the well known house whores in Rasool Mir's time. Of the considerable number of spots, be that as it may, the place to which he returns over and over with delicacy and love in his local region, Dooru and Verinag. This area is a standout amongst the most charming magnificence spots of the valley of Kashmir. It's wonderful springs, especially the quiet and peaceful spring of Verinag; its bloom gardens filling the air with shading and scent; and the far off view it charges of the Banihal scope of mountains, left such an inerasable impact on the touchy personality of Rasool Mir that he continues alluding to it—in some cases even where it appears to be superfluous.

Vernagai bozham hai zaagay  
 Achaval ki posh sharey lagiye  
 Grayi maran kot gachhakh kan duriye  
 Wolay kasturiye pur mai trav neeriye.  
 I will leave Vernag early to attend you  
 And adorn you with flowers from Acchabal.  
 Swaying, where are you going my *kan duriye*?\*

Come, my love, do not stroll around idly. (Kachru 2016: 96)

\*The beloved is called kane dur, the ear pendant that sways movements of the head.

Rasool Mir was extremely fundamental, straight forward, kind hearted and agile. His trademark features of his poetry in the ensemble of music and tune. He moreover uses illustrations and analogies in his creations. His romantic trip had left a trademark ever. He moreover was meriting recognition for change in the romantic written work. We find his verse so sweet and energetic. It gives a smooth way to the pursuer. His verse gives a preview of loosening up. Vitality for love and brilliance is so discontinuous in the verses of Rasool Mir. He showed the veneration for nature and humankind. He yielded as far back as he can recall and inventive energies to the love. As for as Rasool Mir's verse is concerned, scores of his ghazals and verses have advanced towards winding up family tunes, rambled by people. The farmers in the field and the young women in the upbeat occasion like Eid and marriage sung his verse energetically in whole Kashmir.

Rasool Mir is to be viewed as one of the extraordinary poet who thought about the physical ascribes of the dearest to both quicken and lifeless things which he utilized as a part of his poetry i.e. her cheeks with a rose, her lips with flower petals and her eyes with those of a gazelle.

Rasool Mir to be viewed as the main remarkable artist who injected; life into the type of the Ghazal in Kashmiri poetry and hence formed its future. His Ghazals throb with life and expose the grand feeling of language of the poet. Not the slightest bit does it show up either unusual or troublesome. The likenesses, the illustrations and the course of action of words get new measurement in his grasp.

Rasool Mir utilized the 'Ghazal' shape such that it turned into a literary tradition in its own particular right in Kashmiri poetry. He conveyed solidarity of topic and state of mind to 'Ghazals'.

Mir underlined romance in his poems and did not dive into 'tasavvuf' (mysticism). He walked out on mysticism since he was not a mystic, but rather whatever he composed was something straight from his heart. His language does not give the impression of displaying a remote medium, which was in his chance thought about the language of culture. His virtuoso lay in acclimatizing Persian words and expressions with the goal that the peruser does not get a feeling that he is being served an outside charge. He is arousing, uninhibited and luxurious. His demeanor is enthusiastic and unconstrained with the additional benefit of tune and rhyme.

For his romantic poetry, Rasool Mir has been contrasted with John Keats, the famous English romantic poet of nineteenth century who died youthful at the age of twenty-five. Keats put stock in the high ideas of Art and beauty, "A thing of beauty is a joy forever" is the best known opening line of a poem 'Endymion' that he wrote in 1818. Rasool Mir is likewise referred to a skill decanter of love.

The 'kalam'(poetic work) of Rasool Mir is constrained to sixty-seven poems. Yet, he has just turned into an essential piece of the Kashmiri oral tradition. One is not astounded by his prominence, since his word usage is near normal discourse. There is likewise awesome craftsmanship in his decision of sound and sense.

It was he who brought the idea of 'Ghazal' to Kashmiri verse and it is a direct result of the romantic approach of his poetry that he is by and large normally known as 'Keats of Kashmir'. It is trusted that Rasool Mir

was only one year old when Keats passed away in 1821. Like Keats, Rasool Mir also died early at the age of fifty.

‘Vatsun’ is a simply indigenous artistic expression of Kashmir and owes its root to the Kashmiri folk-song, some of whose qualities despite everything it holds. A stanza-succession of three lines took after by a hold back, it is like two primary types of Kashmiri people singing, ‘Rouf’ and ‘Vanavun’, both sung by women. Melodious deeply, the ‘Vatsun’ communicates the sentiments and feelings of the hero who is for the most part a woman which again is in harmony with its start from folk-tradition. A folk-tradition is the most characteristic sign of the aggregate mind of a people and nothing can be more relevant to India’s collective oblivious than the possibility of woman as the searcher and man as they looked for after. No big surprise then that the most unsuccessful experts of the fine art in Kashmiri have been women like Habba Khatoon and Arnimaal.

Folk songs are articulation of inner voice of any country. It is voice of yearnings and wishes of life. These reflect effortlessness and lifestyle of any age like other language, the folk songs of Kashmir speak to human sentiments, stresses, stains and sufferings.

A male poet, to be fruitful in this frame, would dependably need to play woman and to keep up such a posture might be less demanding in a sensational work yet is greatly troublesome in a melodious shape, similar to the ‘Vatsun’, which basically is the statement of the creator’s identity. Slips in the endeavor to impact such a stance have offered ascend to diverting circumstances in Kashmiri verse. A writer beginning off on a right note ends up negligent of his female part over the span of the ballad and presents opposing notes over and over. It is amazing that even on correction these inconsistencies have not been evacuated.

Rasool Mir knew about the imaginative ramifications of this issue and endeavored to impact an intense and progressive change by adjusting the sex of the speaking from female to male in the vast majority of his verses. This loaned a note of authenticity and credibility to his verse and influenced it to seem more normal as the talking voice was liberated from the shackles of a manufactured stance. Important among the vatsun which have a male hero are the ones entitled “Rosh My Rosh Ha Posh Maliya Lo”, (Do not be irritated, you wreath of blossoms) (Taing 1984: 140) “Lala Royas Pyale Kem Berye Lo”, (Who filled the measures of my tulip-confronted love) (Taing 1984: 265) “Voly Kasturiye”, (Come, my affection) (Taing 1984: 273) “Syod Roz Thod Tul Niqab” (Take off your cover, my adoration) (Taing 1984: 144) and “Rinde Poshemal Gindnay Drayi Lo”. (The joyful young lady has come join in the festivities) (Taing 1984: 283)

Some of his vatsun take after the convention and have a female hero. The lyrics entitled “Salas Antani Baliye”, (Invite him home, my companion) (Taing 1984: 132) “Gatshte wesye Antan Aste Lo” (My companion, go and take my adoration delicately back to me) (Taing 1984: 275) and “Me Chhu Moorey Lalawun Nar” (I need to support the fire of affection regular) (Taing 1984: 277) are the most unmistakable among them. It is a tribute to Rasool Mir’s virtuoso that in these poems he has played the woman effectively.

There is a third gathering of Rasool Mir’s Vatsun in which the sex of the hero continues moving. “Hariye Thavakna Kan Te Lo”, (My companion, hear me) (Taing 1984: 147) “roz damah Ha Jananai” (Do remain a minute and hear me out) (Taing 1984: 201) and “vante Latye Tas Myane Zar” (Friend, pass on my pleadings to him) (Taing 1984: 255) are some of these poems. Aside from this shortcoming, these poems are

in the same class as those in which the male and the female voices go about as the heroes. The three-overlay division of Rasool Mir's Vatsun; on these lines, which is similarly relevant to his Ghazals also.

The Ghazals was formally initiated in Kashmiri by Rasool Mir. His senior contemporary, Mahmud Gami, who has an edge over Mir inside and out and assortment, wrote a couple of Ghazals however they do not have the creative complete which is the sign of Rasool Mir's Ghazals. The frame originated from Persian yet so skillfully did Rasool Mir adjust it to the scholarly convention of Kashmiri as to make it a basic part and changeless element of it. It was for his ghazals that Rasool Mir turned into his counterparts envy and a model for the poets who came after him. Among his counterparts Nazim, Maqbool Kralwari and Miskin endeavored to compose ghazals after his lines and meters however could occasionally parallel him. Among his successors, Mahjoor, Azad, Rasa, Rahi and others have paid sparkling tributes to his ability in ghazal composing.

“The imitation that is a result of the feelings of jealousy and envy or compliance to requests, they commonly have formality and cosmetic traces. A true couplet is one that is uttered spontaneously in a state of emotional rush. If the poet has to struggle against mood under the influence of jealousy and on request, verses uttered in such a state are more or less devoid of true poetry and effect.” (Azad 1981:100)

Rasool Mir's temperament and Ghazal are good in nature. He was sufficiently lucky to regard his aptitude. He dove fearlessly into the sea of excellence and cherishes and reaped pearls at times and mother of pearls once in a while and returned with hardly a penny some of the time. He

did not lose courage. Individuals scorned him yet he did not bother. Since the issues of affection and yearning do not speak to people, lover's offer place to his Ghazals in their souls.

Rasool Mir needed to hold up under hardships throughout his life just because of one reason. Indeed, even as on this date the elderly individuals of Shahabad recollect Mir for nerve racking words, since he utilized feminine expressions and characteristics for the beloved. These individuals were adherent of holy people and Sufis. They rehearsed in the distressing and fruitless grounds of rhyming Sufi poetry.

Since the ghazal originated from Persian impact it will undoubtedly carry with it the Persian impact. In the hands of a lesser craftsman this impact would have transformed out into an undue interruption into a streaming flow of poetry commanded by folk-tradition from Lal Ded and Sheikh Nur-ud-Din, through Habba Khatoon and Arnimaal to Mahmud Gami. Rather than absorbing the Ghazal into this custom, a lesser artist would have enjoyed an inert and mechanical impersonation. Like a genuine artist Rasool Mir had a natural skill of adjusting the Ghazal to the virtuoso of the Kashmiri poetic tradition so the pursuer acknowledged it with no sentiment its being bizarre or outsider. Obviously Rasool Mir cannot be completely exculpated from the blame of impersonation. A few verses and every so often entire lyrics are saturated with Persian vocabulary and symbolism and there are events when he takes after the Persian experts like Hafiz and Rumi thoughtlessly however overall he has 'Kashmirized' the Ghazal extending along these lines the horizons of Kashmiri verse as well as those of Kashmiri language.

Beyond any doubt he endured by correlation with his senior contemporary who was productive, adaptable and loaded with

developments and examinations. Yet, it is to a great degree unreasonable to class him as a below average artist, for he was pre-prominent as a lyricist in actuality the best that showed up in the poetical atmosphere till at that point. Rasool Mir was not attached to putting his finger in each pie, written work a Mathnavi, composing a 'Naat' (eulogy) or a Ghazal in the standard example without solidarity, creating pseudo-mystical verse—i.e. creating a plenty of poetical dishes thought about important to win prominent acclaim. He turned his back on mysticism since he was not a mystic, did not create a narrative poem since he was not a narrative poet, but rather whatever he composed was something sprung straight from his heart and brilliant. In short he was an artist of stature and basically, a more noteworthy posterity of the dream than even his contemporary, Mahmud Gami.

In the first place his language, it does not give the impression both of purism and of displaying a remote medium which was in his chance thought about the language of culture. His virtuoso lay in acclimatizing Persian words and expressions so the pursuer does not get a feeling that he is being served an outside toll. He kept himself to the subject of human love, not on the lifted up dispassionate plane but rather on the human level. He is honestly exotic, uninhibited and lavish. His demeanor is enthusiastic and unconstrained with the additional benefits of tune and rhyme. He does not cover common energy with adoration for God. Nor is it right to state that all his energetic love verses would not have been there on the off chance that he had not been enamored with the Kashmiri Pandit young girl, Kongi. It would disparage his stature as an incredible romantic poet.

Rosh, mai rosh hai poshi maliye lo

Bosh husnuk rozi na kaliye lo

Try not to be irritated,  
 Your festoon of blooms.  
 The pride of magnificence,  
 Won't last you until the end of time. (Taing 1984: 140)  
 Raaza hanziyani naaz kya anzni garden  
 Ya Ilaahi chashmi bada nishi rachhtan  
 Gatshi kyaah kam chaani baagaahi lo lo  
 Rinda Poshimaal gindane draayi lo lo.  
 The imperial lady is glad for her swan-like neck.  
 O Almighty, spare her from the hostile stare.  
 Your heavenly nature won't be diminished in any capacity.  
 The cheerful girl has come join in the festivities. (Taing  
 1984: 283)

The reality of the matter is that Mahmud Gami was the principal Kashmiri writer to endeavor composing a Ghazal. Be that as it may, the primary writer to be the pioneer of the Ghazal frame in Kashmir is Rasool Mir as Mahjoor says:

Ath darda sozas parda tulith gov su Rasul Mir  
 Mahjoor laagith aav beyi dubaaro.  
 Rasul Mir, who disclosed love's biting agony,  
 Has come back once more, renewed as Mahjoor. (Raina  
 2002: 75)

The most prevalent topic of Rasool Mir's poetry, both Vatsun and Ghazal, is the topic of affection. It is not love treated in all or the vast majority of its repercussions; Rasool Mir limits himself to one specific type of it, sexual energy and here too he is concerned just with its physical measurements, disregarding the otherworldly viewpoint and

persona of sex. With him this enthusiasm is very nearly a fixation which he can never escape. The perfect woman an encapsulation of physical appeal that he adores is an embodiment of the entire magnificence that penetrates the universe of presence. He sees her picture in every single wonderful question and ideas. His most extreme love and commitment and devotion is implied for her as she exemplifies in herself the excellence of physical questions as well as the sacredness of the most appreciated and adored images of religious life.

Her face when unmasked bloomed like the first dawn of spring

But when she veiled it with her hair as sanctified as the Night of Honour\* my day was darkened. (Malik 1990: 20)

\*Shabi-i-Qadr—the most sacred night according to the Quran. It was in this night that the Quran began to be revealed to Prophet Muhammad. (PBUH) Muslims spend this night in worship and remembrance of God.

This occasionally, as in a portion of the verses cited above, verges on blasphemy and even sin however anything might be able to pass on more adequately the degree of the power and truthfulness of his energy. Everything with him at last joins on adoration. Religious love and recitation of the sacred text which, in typical conditions, are only implied for God have esteem and legitimacy as a way to this end:

Zaatas Mey Wanem Zar Saatas Aar Yeana

Raatas Mey Treh Sipare Paryem Chaani Lorare

My day-it go in importuning the Lord to fill your heart with kindness,

My night-in reciting to this end the thirty sections of the sacred text. (Taing 1984: 142)

If the poet looks forward to a future life, it is only to meet his beloved:

Ever since she left me I have been fading and pining for  
her, May I now wait and hug her on the day of Resurrection.

(Malik 1990: 20)

This would have been unimportant dream had it not been founded on the writer's genuine love-understanding. What reclaims Rasool Mir's erotic love-verse is that it takes its root from his own different love-understanding. His readings in Persian poetry and associate with the indigenous convention of the folk-song supplies him with molds into which he throws his affection encounters however that never undermines the note of genuineness and realness that describes them. A more noteworthy art would have gone further; he would have formulated new shape or changed and revamped the old ones; he would have discovered new counters to get the correct bend and edge of his exceptional encounters. Rasool Mir does not go that far but rather the reality remains that his poetry is eventually traceable to his own understanding. On the off chance that it is sheer exotic it is on the grounds that the roads to different parts of love are not open to him.

This erotic nature and naturalness are the most tolerating charms of Rasool Mir's poetry and gives to it wellbeing, imperativeness and an invigorating quality. Rasool Mir adores life in all its lovely structures and signs the most wonderful of them being his dearest, a lady of fragile living creature and blood. The awareness of death which tends, as a rule, especially with Kashmiri writers, to instigate other-experience acts, with Rasool Mir, as a goad to increase and complement the adoration for this life and loans to it a luxurious note. These records for the repeat of the *carpe diem* subject in his verse:

O Friend, tell my love that death is the end of life;  
Let us then drink and frisk and fawn in the garden of life.  
Tomorrow Rasool Mir shall Mingle with the dust  
O love, why then should you be indifferent now?

(Malik 1990: 21)

Numerous poems of Rasool Mir are varieties of this subject and rehash in various ways, “gather ye rose buds while ye may”. The tone of such lyrics is practically identical to poems as Andrew’s *To His Coy Mistress* and Rahman Rahi’s “Kathi Myani Mashouqe Mate Dil Dol” (O Love, be not Averse to my Suggestion) however Rasool Mir’s poems do not generally prevail with regards to accomplishing the significance and profundity of Marvell’s and Rahi’s poems.

The topic of sensuous love befits Rasool Mir’s virtuoso so decisively that each other topic appears to be outsider to it. Supernatural quality, a significant form at that point, denies passage into his reality. At whatever point he has made endeavors to get mysterious subjects; they plainly appear to be incoherent burdens. A poem is proceeding onward easily with the topic of adoration running like a current through it when out of the blue; a mysterious note meddles like a hindrance to check the stream. “Gatshe Vesye Antan Aste Lo” (My companion, go and take my adoration tenderly back to me) (Taing 1984: 275) is a pure love poem, starts on the correct note and moves easily until Mansoor al-Hallaj shows up, which is totally off key with the unique situation. Comparable is the situation with the lyric, “Masa Lay Teeri Mijganai Te Lo”. (Point Not at Me the Arrows of Your Eyelashes) (Taing 1984: 263) A light love lyric, it starts accurately however then polytheism encroaches into a setting where it has positively no place. The lyric ‘Ya Fatah’ bargains all in all with a mysterious subject and obviously the weakest of all poems of

Rasool Mir. This is similarly consistent with another autonomous poem, “Vafat Namai Ansarwar”, a lyric about the death of Prophet Mohammad. (PBUH) (Taing 1984: 297) The poem does not have the force and shimmer which is normal for Rasool Mir’s love poems. In this sort of verse which is managing the religious and magical subjects, Rasool Mir’s senior contemporary, Mahmud Gami and artists like Abdul Ahad Nadim and the spiritualist writers of Kashmir, are more at home. Rasool Mir remains an artist of love, first and last.

Rasool Mir was a more youthful contemporary of Mahmud Gami however his verse, far less in volume and assortment than that of Gami, is significantly more etched and aesthetically consummate. He is maybe the best and most perfect master of the Ghazal in our custom. Inside the tight furthest reaches of his topic naturalness, erotic excellence and love-he has accomplished statures to which not very many have approached. Superlatively captivating music conceived of word-play, similar sounding word usage, rhyming including inner rhyming and skilful control of sounds and discourse rhythms is Mir’s strong point and in this he stays unparalleled.

In the event that love is the topic of Rasool Mir’s poetry, music is its technique. Principally an artist, Rasool Mir is constantly alive to the melodic potential outcomes of language and endeavors them to the most extreme. In this association it is extremely critical to recollect that he was himself in novice vocalist and drove a singing gathering, moving from place to place and singing ‘Chakri’ and ‘Rouf’. (Kinds folk-songs of Kashmir) Some information of this specific type of folk-singing is fundamental to welcome the melodic measurements of Rasool Mir’s Poetry. It appears that the greater part of his melodies was made for

events out of singing and would clearly have been unique if composed with an alternate reason.

Rasool Mir's down to earth managing singing loaned a more keen edge to his local melodic sense with the outcome that he utilizes words, discourse rhythms, interior rhymes and expressions like a specialist performer and leaves the pursuer—audience, to be exact—enchanted. His verse which is principally intended to be sung and not to be perused, and in the event that we overlook this we are probably going to miss the genuine Rasool Mir.

In the skilful utilization of similar sounding word usage and sound similarity and the rearranging and exchange of inner rhymes, Rasool Mir stands unrivaled in Kashmiri poetry. What is more imperative is that it is not a periodic appeal or a decoration of his verse; it is its twist and woof; it is fundamental to it. You do not need to spend any work to discover delineations of this frame his verse; take any verse aimlessly and you will discover it there. He does everything so easily as to leave stunned.

Tell him and arouse his pity.

My cries are never ending.

After having opened his almond-shaped eyes,

He has never stopped tempting me. (Kachru 2016: 70)

I, the weeping lighted candle,

Am crazy about him.

To whom shall I tell this? Without caring for me,

He has left me. (Kachru 2016: 58)

Despite the fact that this sort of music is hard to be completely refreshing unless one known the Kashmiri language, some of it might stream down notwithstanding for a non-Kashmiri, however the

interaction of sounds, if an exertion is made to peruse the lines so anyone might hear.

This music is on the quality and the shortcoming of Rasool Mir's poetry. On account of this his poetry has a more prominent interest to the ear than to the psyche. He is so captivated of sound that he does not take legitimate care of the sense. Not that 'sense' turns into a loss with him but rather that it is constantly subservient to the sound. Had he been as watchful about the sense as about the sound he would have been a superior poet however then he would not have been Rasool Mir. In the event that for this dismal distraction with sound he has been accused of triviality, the charge is not entirely without substance.

It is trusted that Rasool Mir is best lyricist in his frame, now man loves woman and he is sumptuous relatively uninhibited in depicting her charms. His ghazals have solidarity of impression which was not more often than not to be found in the ghazal composed already. He might be said to have succeeded more than the vast majority of his forerunners and contemporaries in acclimatizing Persian words and expressions into Kashmiri. There is, other than a note of passion and there is suddenness in his songs.

Mir had been weaving the twinstand fleece of his wants into a sensitive example yet time the unfeeling destroyer, managed a substantial hit to his treasured dreams and thoughts. Kongi was isolated from him by her parents. Mir fell into the universe of depression and his life looked destroy and aimless. In this condition of antagonism his heart was supernaturally propelled with a graceful tune.

At the point when the measure of his understanding was depleted, he ended up lovelorn and went looking for his affection. The sudden

partition for all intents and purposes wounded his delicate heart and constrained him to state. Amid his pursuit, for his affection he once sat in the moonlit night, by the bank of River Jhelum taking a gander at the impression of the moon bars in hyaline, shinning and shimmering water. He was so invested in his suspected that he felt his love close him in the pleasant scene around him and in this way he shouted,

Thanked be the supreme power that provided me an opportunity to meet my love.

My love has come to meet me personally and we shall become one.

My long cherished desire has been fulfilled.

Now I can verily see my love with me, and my heart goes pit-a-pat. (Kalla 1985: 234-235)

Rich creative energy in its genuine shape coordinated the working of his brain upon interminable articles—objects that present themselves before the physical eye or which are noticeable to the eye of the psyche. Nature was generally the point of convergence of his perception. The writer had more than expected sensibility. He watched the objects of the world painstakingly which thusly offered ascend to certain awesome sentiments and feelings. The writer enabled them to settle in his brain. During the time spent reflection that took after, the first sentiments and feelings, got superbly however bafflingly adjusted by their common cooperation.

It is not very charming an undertaking to analyze and assess an artist in connection to his literary tradition. It includes correlations which constitute a basic analysis of a writer's natural worth. This either lifts his status or exposes the weaker side of his mind and art. Inside his cutoff

points, Rasool Mir is a decent minor artist however when set with regards to the convention to which he has a place, the brilliance is diminished to some degree yet this, empowers us to characterize the fundamental idea of his virtuoso and the particular nature of his commitment to Kashmiri poetry.

The tradition to which Rasool Mir has a place was a significant complex one. Basically established in fables and society sensibility, the custom has developed more than a few centuries. Over the span of its advancement it has been broadened and improved by impacts from assorted sources especially Persian Poetry.

Starting here of view the most wonderful Persian artists are Sadi, Hafiz, Nizami, Rumi, Attar, Firdausi, Bedil and Ghani Kashmiri. Sadi's works, *Gulistan*, *Bostan* and *Pandnamah* (famously known as *Karima*), constituted the principal formal syllabus of regular training in Kashmir, other than the religious writings. Hafiz was described as *Lisan-al-ghaib* (the tongue and representative of the inconspicuous) and his *divan* was utilized as a manual to decipher dreams as well as to look for counsel in day-today undertakings of life. Nizami and Rumi were learned at a propelled stage and Bedil and Ghani Kashmiri were among such huge numbers of different writers who were among such a large number of different artists who were examined by the more eager perusers.

This was the training that Rasool Mir had in his adolescence and childhood. As a child he examined the Quran and Sadi's *Gulistan*, *Bostan* and *Pandnamah* in 'maktab'(religious school) and later he appears to have contemplated the majority of the Persian writers.

It is vital to hold up under at the top of the priority list that this verse was instructed and examined from a mysterious point of view.

Maulana Jalal-ud-Din Rumi's Mathnavi was viewed as the most noteworthy work starting here of view. It was thought to be a capable composition of the Quran in the Persian language. Sheikh Farid-ud-Din Attar's *Pandnamah* was for the most part utilized as a supplementary pursuer together with Sadi's works, and his *Mantiq al-Tair* was perused with as much see and worship as Rumi's famous Mathnavi. The supernatural perspective was dominant to the point that even those verses of Hafiz which solely manage wine and sex were magically deciphered. The most eminent of Rasool Mir's antecedents in Kashmiri poetry Lal Ded, Sheikh Nur-ud-Din and Mahmud Gami had additionally an enchanted introduction. Lal Ded was a rehearsing spiritualist and composed mystic poetry of a high request which, due to the immense adoration in which she was held by all segments of Kashmiri populace, was retained by most Kashmiri and turned into a piece of day-to-day discussion. Sheikh Nur-ud-Din however less significant and refined as an art than Lal Ded, prevailing with regards to building up a more noteworthy affinity with the masses. His basic and unsophisticated urgings in versified Kashmiri had an incredible interest for the normal man and turned into an indivisible piece of the basic discourse. Like Lal Ded, Sheikh Nur-ud-Din Rishi was likewise a honing spiritualist. Mahmud Gami had not just guzzled the impact of Lal Ded and Nur-ud-Din Rishi however had additionally considered the Persian mystical poetry. Thus he himself composed mystical verse of sorts. This all-plaguing mysticism was strengthened by the different enchanted requests that existed in Kashmir. 'Murshids'(follower) having a place with these requests would enroll supporters both proficient and ignorant. As specified before, Rasool Mir himself was related with no less than two distinctive 'murshids'.

How did Rasool Mir react to this sort of instruction and childhood? What amount of the Persian and Kashmiri poetry that he read did he acclimatize and in what way? A craftsman acclimatizes all impacts including concealed genuine encounters and after that changes them through his innovative creative energy. This change is not proliferation however creation for which the artist's encounters fill in as the crude material. On the off chance that the crude material harvesters as it was gotten in the first experience or is poorly absorbed and thus communicated in a broken way, the craftsman needs inventive creative ability. Rasool Mir's creative energy does not generally prevail with regards to affecting the inventive change of his experience. This is especially apparent from his reaction to his training and childhood. The Persian verse he without a doubt read appears to have abandoned him untouched. Obviously he imparts his melodious enthusiasm to the Persian Ghazal essayists yet this lyricism has dependably been and keeps on being the most prevailing component of all oriental verse as it is as per the subjectively-arranged Eastern personality. Rasool Mir discovered this lyricism in concordance with his own virtuoso yet the two its profundities and statures are denied him.

Mir did present and advance a few highlights of meter and versification acquired from Persian. Other than this he impressively enhanced the Kashmiri beautiful style by presenting in it scores of Persian names, words and articulations, for example, Sam, Rustum, Jamshid, Siaush, Mani, ahu-i-harem, bag-i-Irem, mah-i-Nakshad, shamshad quamat, rashk-i-ghazal, and so on. Aside from this the exceedingly rich and multi-dimensional Persian verse has practiced practically no impact on him.

The enchanted component in Persian and Kashmiri poetry appears to have out and out escaped him. We do not discover in him the sort of verse that Lal Ded and Shiekh Nur-ud-Din composed before him. As is obvious from his poem, “wafat Namah Ansarwar”, he did not succeed even in composing a ‘Naat’(eulogies) in which his senior contemporary, Mahmud Gami made a significant stamp. Nor, notwithstanding himself, might he be able to compose Mathnavi. Rasool Mir’s endeavor to render the celebrated opening verse of Rumi’s Mathnavi is a well-suited outline of this specific imperfection of his virtuoso.

Commentators of Rasool Mir have frequently attempted to contrast some of his verses and those of Hafiz and there is almost certainly that he reminds one of Hafiz. Apparently those two manage the topic of affection however a nearby basic examination uncovers that this evident likeness is misdirecting. Indeed, even verses where there is some shallow verbal similitude is seen, in a definitive investigation, to have distinctive levels of centrality. Hafiz, for instance, say:

Man az aun husni rozafzoon ki Yousuf dasht danistan  
Ki ishq az pardae ismat buroon aurad Zulaikha ra.  
I had learnt from the ever-burgeoning beauty that Yousuf  
possessed  
That love forces Zulaikha out of the veil of chastity. (Malik  
1990: 29)

This verse has been compared with Rasool Mir’s:

Your countenance is like Yousuf’s and once zulaikha learns  
of it  
Tearing all her veils she will rush out, like a lunatic, into the  
open. (Malik 1990: 30)

This is without a doubt one of the effective verses of Rasool Mir yet in contrast with Hafiz's verse it looks thin. Aside from the elaborate excellence of Hafiz's verse, even the introduction of the involvement in it is fundamentally not the same as that of Rasool Mir. Hafiz sums up a specific ordeal drawing from it an all around legitimate tasteful guideline (the collaboration amongst Beauty and Love); Rasool Mir particularizes his experience and makes the interest of magnificence subordinate upon a source.

Notwithstanding when the two poets are portraying the delights of their beloved's bodies, the verses that they deliver are distinctive in their semantic meaning and verbal tune. Rasool Mir regularly alludes to the spell-binding eyes of his beloved.

With contemporary Kashmiri poets Rasool Mir appreciated an advantageous position and his successors have dependably viewed him with affection and regard. Among his contemporaries Abdul Ahad Nazim, Maqbool Shah Kralawari and Mohi-ud-Din Miskin composed Ghazals following a similar meter and rhyme-scheme as Rasool Mir had utilized and recognized his part as a pioneer in Ghazal composing. All the three were proficient specialists in their own particular right and effectively dealt with other lovely structures than Ghazal. Maqbool's *Gulrez* is a standing perfect work of art of Kashmiri writing and stays fantastic right up till today for its splendid account procedure; it's clear and suggestive style, and its mix of lyricism and story aptitude. He additionally thought of some impactful mocking pieces and bunches of beguiling Ghazals. Nazim composed Mathnavi *zain-ul-Arab* (acquiring its diagram from Attar's *Ilahi Namah*) and a few parodies and ironical verses notwithstanding his Ghazals. Miskin's *Zeba Nigar* keeps on being the sole certification of a perpetual place for him ever. Every one of them

be that as it may, surrenders a place of prevalence over Rasool Mir as a Ghazal writer and a poet of love. Miskin, in a setting where he is disparaging of Rasool Mir, calls him a one of a complete master and a unique master.

Among his successors Haqani, Asad Mir, Mahjoor, Azad, Ahad Zargar, Rasa, Rahi, Kamil and Dina Nath Nadim have recognized the enormity of Rasool Mir in one way or the other. Haqqani partakes in the same manner as him the Persian impact which, with the distinction of degree, hues the verse both. Asad Mir intentionally mirrors a portion of the elaborate highlights of his incredible antecedent despite the fact that he occasionally prevails with regards to accomplishing the coveted outcomes. Ahad Zargar's poetry rings with the same resounding music through the transaction of rhyme and rhythm as one observer in Rasool Mir in spite of the fact that it cannot be said with assurance that he had acclimatized Rasool Mir's impact. Rasa, as Rasool Mir, gets his motivation from the Persian experts however he has soaked up this impact more profoundly than Rasool Mir.

In a specific sense Mahjoor speaks to the convention of Rasool Mir. Like Rasool Mir he sings of love in full-throated straightforwardness and immediacy and sporadically accomplishes astounding melodic impacts by playing on words, rhythms and cadences. Mahjoor however does not seek after melodic impacts at the cost of sense. Other than affection verse speaks to just a single part of his accomplishment. He has composed lyrics of different subjects like nature, patriotism, socio-political issues. He has extended the extent of Ghazal by obliging into it different subjects than those of adoration and magnificence. Additionally one of the bases of Mahjoor's significance is the way he handles language. Like a genuine artist he does not enable the Persian linguistic

structure and style to unduly barge in into Kashmiri. Subsequently, when contrasted with Rasool Mir, his language is chaste and closer to, however not indistinguishable, with the spoken language.

Abdul Ahad Azad's demeanor to Rasool Mir, as is obvious from his book *Kashmiri Zuban aur Shairi*, is very adulatory. No big surprise then that his initial verse bears a reasonable engraving of Mir's impact. Be that as it may, with the progression of time, as Azad's social concerns moved toward becoming intense, he exceeded this impact holding just that piece of it which adjusted to his motivation.

A review of Kashmiri poetry uncovers that Rasool Mir's impact has ended up being one of those variables which decided the bearings of present day Kashmiri verse. From this poet of view his most huge commitment comprises in solidifying Kashmiri verse from the malicious impact of a staggering mysticism. This may, from one perspective, speak to one of his shortcomings be that as it may, in the meantime, it made Kashmiri verse more characteristic and practical and however he does not have a solid social-awareness, his was the main conclusive advance to breathe life into Kashmiri poetry closer. From him it was just a single huge advance to make this poetry receptive to the social changes of the day.

Rasool Mir's early death would have pardoned a significant number of his trademark issues although literary criticism does not and ought not to know any prejudices. Remittance would maybe have been made for the as far as anyone knows unactualized conceivable outcomes though perceiving eyes would have seen through the genuine that there was little which could be distinguished as the undiscovered potential.

When it is conceded that the poet carried on with an ordinary life, the errand of abstract assessment is significantly encouraged.

Rasool Mir's poetry inclines so intensely on his splendid world-play and enchantment sound impacts that in interpretation he nearly stops to be writer. A noteworthy trouble is deciphering Rasool Mir is that of dealing with the sex of the talking voice. In Kashmiri Vatsun and Ghazal, the hero is by and large a female. Rasool Mir endeavored to modify this unnatural and manufactured practice by changing the sex of the talking voice from female to male yet in numerous poems he adheres to the tradition and in numerous others the sex of the hero continues moving inside the ambit of a poem.

Rasool Mir was the young hearted and an onlooker poet. All in all open there would have been bits of gossip about his verse and state of mind. Since an artist has his devotees and there are the individuals who do not concur with him too. In that capacity Rasool Mir's adherents would have been there too. He says:

Rosla Youdway Goncha laban Path che Chukh Badnaam  
Khosh Roaz Aashaq kar Nafarmaan Dapan Chei  
O Rasool Mir, if you are infamous due to your love for the  
beauties. You be happy as lovers will never call you  
disobedient. (Azad 1981: 80-81)

Rasool Mir's supporters are lovers, as he is their supporter and all critics are having an awful comical inclination. This for the most part is our regular intuition, particularly of us, poets that exclusive the person who acknowledges us despite the fact that as honeyed words, face to face or in absentia, is our actual pattern.

No tasteful confirmation is accessible about the conceivable date of his death however as indicated by a prevalent view he accepted to have died in 1870. Late Abdul Ahad Azad writes that: “Mir died in poverty while others are of the opinion that he trotted some sixty years in this world.” (Kalla 1985: 235)

In any case, in the last investigation a dominant part of critics and researchers trust that he passed on very youthful and his date of death synchronizes with the conceivable date 1870 as imagined by Abdul Ahad Azad.

Rasool Mirs later life, notwithstanding, appears to have been very calm and quiet. He turned into the follower of a murshid (spiritual guide), Sheikh Ahmad Tarabali. It was amid nowadays that he endeavored to fiddle with mystic poetry which was not, by any extend of creative energy, his specialty, and composed a poem on the demise of the Prophet Mohammad(PBUH) in his last days he had quiet himself down in the holy place of Amir-i-Kabir at Dooru in whose patio he now lies covered. In his tomb there is a composed commemoration on his grave stone: ‘Here untruths snoozing the elated and vivacious writer of Kashmir Rasul Mir, whose verse is aglow with undying sparkles of natural magnificence’.

Your countenance is Rasul’s religion, your hair his sacred  
law

This is where lovers bow in the sovereign path of love.

(Malik 1990: 20)

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