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## Comparison of Forever Beauty in ode to Grecian urn, Mosque of Qartaba and Poem Hassan Kozagar

Safdar Ali Shah

Assistant Professor in Urdu at Govt College Ghazi District Haripor KPK

[atsafdarashah7@gmail.com](mailto:atsafdarashah7@gmail.com)

Afshan Jabeen

Lecturer Department of Urdu Malakand University

[Afshanjabeen644@gmail.com](mailto:Afshanjabeen644@gmail.com)

Humaira

Assistant Professor Department of Urdu Islamia Collage Peshawar

[Zari39@yahoo.com](mailto:Zari39@yahoo.com)

### Abstract

*In the present paper, John Keats's poem Ode on the Grecian Urn, Iqbal's poem Masjid Qurtaba, and Noon Meem Rashid's poem Hasan Kozagar are compared to highlight the eternal firsts of Hasan. creates new patterns and erases these patterns by passing through the stages of evolution. Therefore, life in nature is a battle for survival. Those songs of life that are newly heard in the music of today are beautiful. But when they come out of the furnace of love, they become the most beautiful by putting them into the new music. Just like the leaves of a flower, the leaves in the branches, and the sunset in the evening, there are such relations that the beauty continues. This is called the golden ratio in mathematical language. Finally, it is concluded that the beauty of life defeats time and achieves eternity and life will never die on the chaman and will remain eternally beautiful.*

**Keywords** Forever Beauty, Grecian urn, Mosque of Qartaba and Poem Hassan Kozagar

### Introduction

When we observe the blue sky. we notice many clouds floating here and there. they are snowy white marble white, blackish white little dark deep darks dark and white the make the Canvas of horizon continuously changing the painting. In the night twinkling star and moon with moon allusion light creates romantic in our mind morning with the glorious sun, awaking the diversity of the life, heaven kissing uplands, continuously flowing and roaring down rivers, expense of stromful ocean. Green wood, tickly populated. freighting deserts full of lonely, millions of species of birds flying, singing, search of foods. Restless wind blowing through the



east and West. Life struggling through eco-system, many gardens wearing the green clothes, flower and fruit. Amazing ornaments of colors and think of all that without human efforts of passion full, conquest of knowledge and technology, religions, tradition and Civilization, Creation of fine art and craft and destruction war and Subjection, human is only creature on the face of earth, that's on the stage of continuous fight against death. Writing the changing land skip and civilization through Pen and Pot, through idea and words picturing the external and internal world beauty on page and craft with Various mode and means of mimeses as all-time famous Plato Aristotle had described thousand years before that human action of virtue and vices of Conditions to their morality as,

Aristotle says: "our dispositions, however have a different, kind of voluntariness from that of our actions'. We are master, of ours from start to finish, and it is present to our minds at every stage, so that we know what we are an action of dispositions it is otherwise, the beginning is Something. Control, but as they develop step by step the stages of their doing. But with We can development elude our observation - It is like the progress. of dis-ease. They are however, Voluntary in the Sense that it was originally in and power to exercise them for god of for evil" (1) so human lives in binary opposite strewing, struggling for Coexistences and finding, creating, Co-relations, and co-realities, in this Way movement of life journey from past to Present and future Creates spiral of rise and fall so the sun planets stars, noon and Comets all are moving in their orbit, creating their times in the given Space if we deeply Concentrate and Ponder in reality of the time, there will be no past, no future, only Present time exercise on the turning of events of history.

"Mary Sturt" says:

"time is than Past of our adaptation to and environment and yet most men Crave to be free of its,at least to some extent. It is indeed possible to gain this freedom, but at the price of Cutting one's self from external objects, and thus from much of the society of mankind and its advantages- may even lead to the person who practices such detachment being thought made, for the must often need to arrange his individual space and its filling. well as his own time. A compromise is however, possible; a certain limited freedom from time can be achieved without a complete severance of our connection with external objects. A mind supplied with stories of the Past and dreams of the future has a certain freedom supposing the affairs of everyday do not press too heavily on it, it can slip away for many hours and walk" with Poets long dead in green dusk of a

twilight woods or pass to the calms unchanging regions” of speculation where the roar of the Centuries dies as a whisper in the air for every reasons human are Passing responsible for Co creation" (2). with Good to moving the wheel of time forward, and during that movement many lives embarrassed death but they are able to escape from the destruction of time, so their truth of being’s human become immortal beauty.

Their beauties of creation realty through words, Pictures. and manifestation of intrinsic and extrinsic world, as brought the Paradise reality possible in present time. There is legend poet John Keats (1795-1821) in London who has transformed his romantic poetry into forever beauty. his twenty-five years’ time has spread over infinity of human arts then are few remarkable work given below. 1) Ade on a Grecian urn 2) ode on indolence 3) ode in melancholy 4) ode to Psyche 5) ode to a nightingale 6) ode to Autumn They are written in 1819 He wrote many love letters to his lover fenny brown. Keats was harshly criticized by critics in 1920, he was diagnosing with TB and advised to go Italy, He already felt the coming of death, he told his friends, to write a line on his grave. "Here lies one whose name was written in water.

"As with endymion and "Lamia he tries to inject a story from Greek mythology with an allegorical meaning, but neither was in this the short article we are going to critically, evaluate the forever beauty concepts embedded in the poem "ode on a Grecian Urn" its influence the oriental Poems mosque of Kartaba, by Iqbal Hassan kozagar, by, Rashid, first of all we will analyzed shortly "ode on the Grecian urn". This poem is written in May 1819 and published in January 1820. This poem is about "Grecian urn" which John Keats observed in the museum of London, on that Urn was beautiful Picture are made which impressed Keats sensation, Keats was deeply interested in "Greek mythology and arts painting, being a romantic poet, he has strong emotions for beauty & attraction. In this ode Keats remix painting, music, art of Grecian of Urn making.

Culture tradition, love, youth and beauty against the cruelty of time. At the end he finds truth of beauty through the energy of love and art successes to defeat the time and become forever. This poem consists of five stanzas, in first stanza he praised the urn as a whole one and ceased it unravished bride of quietness, faster child of Silence and slow time, sylvan historian, who convey flowery tale more sweetly than our rhyme. Here he uses Fibonacci numbers. Writer stands on "0"urn=1 and 0+1 writer become urn in his so as a result 1+1=2, there are two selves, 1 is mortal and other is immortal in the other 2+1=3 that is other Fibonacci number, it means unravished bride = 1, Foster child-2, Sylvan historian = 3, these three properties of beauty

concepts merged in other self-Grecian urn that is the other body of the John Keats. In the other part of the poem collaborate the 1.618033 woods pictures full of life feeling fighting against destruction of time, for their existences these pictures are given you should observe the freedom of feeling of freedom when beauty through art and love wins the truth of eternity.

David Daichi's describes:

" in ode to a nightingale and "ode on Grecian urn" both 1820). Keats explores the relationship between the static but immortal lifelessness of art and the vital but condemned experiences of life. Keats himself longs for death as an escape from decay, but embraces life with all his senses. The everlasting beauty of the figness on the yon is compelling, but experience is reduced to a cold, unfulfilled instant" (3). Phillip Sidney also has given the concepts of nature garden are mortal and not permanent against autumn but art of poet is permanent, evergreen and immortal.

In first stanza Personification, metaphors create the imaginative imageries and historian, quality of urn speaks the flowery tales of ancient's time and arcadia state of Greek, the five stanzas of the Poem are also a Fibonacci number. In the first second stanza Socrates methods is used to prove the immortal beauty of arts, there are three notable pictures on the one side of urn. first Picture is about leaves and branches on the side of urn unclear picture of men or gods and it is a picture of pipes, third pictures of beautiful young girl and a boy maybe they are two lovers they seem to be made chase of love. This chase is challenges by the time and death but poet recognize that music melody which is not yet experience would be more to forever in sweetness, and trees will be evergreen autumn will never come.

In the third pictures two lovers kissing wish will become forever because art had capture the warm movements of wild ecstasy, they will never face separation they will never die in the world, of beauty art in the third stanza co-exitances of mortal life mingled will the co-realities of the moving fantasies of metaphysics look at the action of life in the natural boughs. Playing melody, kissing lovers & the poet thirst and forehead spiral of the example of golden ratio, 111-618033 is repeated in every emboss of every leave's design in every year autumn that's how the beauty of life is repeated in spring after autumn. The beautiful garden sleeps inside the batteries so in the ancient's Greek mythology.

Maya mythology is only one that exist in forever beauty but it appears in too many illustration, in stanza

four green altars, cow, with garneld, happy town folks, mountains, fort, river and seas, full of life pictures has been presented to show the Greek spiritual believe and culture but one side of town where these has come shows the emptiness of space which represent zero, that is very important number in the last stanza five urn become separate identity and personality and poet tries to himself out of the urn in four and five Stanza in which world happy and forever is repeated five and six time.

In the last stanza poet conclude that art on the Urn will forever tell the same flowery tales to coming generation and poet empathies his poetry in the shape of urn, and urn will disclose the message of forever golden ratio which is truth of beauty, according to Keats "When old age shall this generation waste. Thou shalt remain, in midst of other woe Then ours a friend by man, to whom thou sayist & beauty is truth beauty, that is all know on earth, and all you need to know" in the last stanza after discussing the life, love, lonesness emotion" (4). culture in art, finalized the message of immortal beauty to sacrifice the life for the conservation of the virtue of old civilization, he uses the symbol of cow that are being drawn to the green altars and it symbolize the Keats as well as end of life realization, that was death approaching but at the end realization of the fact and everybody should realize the fact, the beauty lives in sacrificing and sacrificing for the art universal fact. Universal like Buddha, little knowledge of light under the wisdom tree, and that is the truth of beauty that only revealed by Buddha, and after that he spreads that light to humanity so Keats enlighten his soul by the flame of Greek Hellenism.

So concept of beauty step by step evolved in Keats life from woman beauty, charm of woman, he realized the beauty of nature and art and to fight against time with sacrificing life and delivered the message of spiritual beauty is real truth, and the essence of knowledge. William Henry Hudson says: "it is Keats with his moving waters, at their priest like task of Pure ablution round Earth's human shores, it is chareaubriand with his 'cime indeteinee des forets ; it is senancour with his mountain birch - tree celle ecorce blanche,An introduction to the study of literature lisse et crevassee ; cette tige agreste ;ces branches quis inclinent vers la treee ,la mobilite dose feuilles et tout cet abandon, simplicité de la nature, attitude des deserts."(5).

the objectively treatment of the self in the ode shoes the negative capability of the Keats, and illustrate the mystery without explanation of ambiguity as a result truth of forever beauty remains in mystery, as for as stylistics as concern we talk about golden ratio exists in the poem but let have a bird view on few other aspects

of other artistic work.

Selection and choice of words show the great consciousness of melody and context of romanticism.

"Thou" It mean that urn is symbolically personified an ancient story teller character of Greek and In front of this wily old character poet is sitting like an innocent child. So, the mood and tone is full with curiosity having many questions. gives the rational dialogue a dramatic tragic and twist and turn of idea travelling inside the poem: So" ode on a "Grecian Urn" is become irregular ode. That's why the scheme is not continuously repeated especially the "element of wonder and of sensuousness is created by using unique metaphors and Paradox like this "unravished, bride quietness, foster child of silence and slow time", ditties of no tone alliteration "leaf-fringed legend, ye Pipes, play on," "heart high or conful," "Ah happy, happy bough's". happy love! soft happier happy love! "forever warm and still to be enjoyed. "Forever panting and forever young; These words show the diperiveness of the poet injured and displace ego ideals; so he wanted to hide his Grief to Party Spate with happiness of the landscape of the nature and wanted to and forever, notice the iambic, Pentameter its five foot separating in five stanza opening with four lines (a quatrain) rhyming ab ab, and closing with six lines (a quatrain) various rhyme schemes.

There are more poetic devices are used she Common in Poetry like simile. "alliteration, assonance, Caesura, chiasmus, enjambment and personification along the lyrics reparations of word in various alphabets rhyme is rejoins with unseen and unheard melody as wicker mentioned in his book. "about lyrics of his song style in a stanza" A good example of the difficulty of the distinguishing forms, particularly in lyrics, is the song from pope's pastorals, where you walk cool gales shall. fan the glade, Trees where you sit shall crowd into a shade. This is set to music by handed, and is a song sung of tenner than any by words worth. Or Keats. Yet it is in a style that pipe himself came to despise, and if read it seems a more specimen of eighteenth-centuries. conventional pastoral in narrative verse, on examining the verse carefully one sees it has something of lyric character, and hence the musician could make a lyric of it. The caesura comes after the fourth syllable, as in old French decasyllabic verse, and the division may have been musical originally" (6)

Keats is greatly immerse in Greek mythology in rightly so Greek island of gods, that's way Keats himself is a god of romantics he who made his life pen and depict in the ink of sensuousness writes with the beauty on

the page of internity that diversity of colours, shapes , will sing a song of tears forever.

### Dr Muhammad Iqbal

Keats's tears of beauty fall on the soul of future romantics poets of the world unheard melody of Keats is heard in the east by Dr Allama Iqbal and it proved sweeter in the beauty of the reality & fantasy -recreated in the beauty of the Poem "mosque of Qurtuba". Allama Iqbal was born after the 56 years' death of Keats on 9 November 1877 and died 21 april 1938.He wrote many volumes of poetry in person and Urdu. Israr-e-khodi 1915, Ramoz-eBekhodi 1917, Piam-e- Mashriq1924,Zaboor-eAjam1927,Javaid-e-Nama1932, and masnavi poem Pas-cheBayad kard ,these are in person language. In Urdu, Bang-e-Dara 1924, Bal - e- Jebrail 1935, Zarb-e-Kaleem 1936.Comparison: Now we going to compare the aspects of beauty of arts permeants regardless the religious history of Muslims portrait in the poem. First of all like Keats mosque of Qurtuba plays the rule of impression for poet.

Where Keats is impress by the glams of urn like that Iqbal highly emotionalized by the becoming pilgrims to the mosque of Qurtuba is not only the symbol of dignity of victories Muslims Arab's civilization but it is also one of master pieces of architecture calligraphy. This poem is included In the collection of Bale-Jabrail . it reflects the merge of Spanish and Arab culture. this poem is divided into eight stanzas. you must keep in mind that eight is Fibonacci number. the meter of the poem is also fibonacci. Meter of poem is called” munsareh”, units of the meter are given below, (muftahalun, fahelun, muftahalun, fahelan) In the first stanza poet described the variable of time changing the all of nature, he uses binary opposite of night and day .as a manifestation of time and time is goldsmith. He judge the rise and full of the nation, all the creation and distraction war and peace, and life and death, so the lard of time, is pitiless, ruthless, time doomed everything to death.

جس سے دکھاتی ہے ذات زیر ہم ممکنات

سلسلہ روز و شب ،صیر فی کائنات اول و آخر فنا،باطن و ظاہر فنا نقش کہن ہو کہ نو،منزل آخر فنا

Through its modulations, the infinite demonstrates the parameters of possibilities. The succession of day and night is the touchstone of the universe. Annihilation is the end of all beginnings; annihilation is the end of all ends. Extinction, the fate of everything; hidden or manifest, old or new.

So that last stanza consists of 16 lines with comprised 8 verses which is called "musamman" type of poem .so Iqbal use the golden ratio.

In the opening stanza the beauty of things and nothings revalued around the center of time, and the center of time In that universe is connected with one center (God)and is the sustainer of ups and down of universe in the parameter of space and time the standard of measurement is the account of action everything perform according to the order of God. That God is only absolute beauty and truth of universe and for us in everything. Iqbal use the word (mumkinat)so we are the possibility of being old and weak, so the judge of time gives us death, there is question rises, what is remained behind us our actions and result of our actions for others in the shape of the various art and craft left behind and this is the beauty of existence's.

In surah Mulk (ayat 2-3)

الذى خلق الموت والحياة ليبلوكم ايكم احسن عمل وهو العزيز الغفور الذى خلق سبع سموات طباقا ما ترى فى خلق الرحمن من تفوت فارجع البصر هل ترى من فطور (7)

In these ayat number 2 and number 3 can be absurd as a golden ratio factors and human conquest will found no imperfection on in the art of God. So human can exist through (Ishaq)can defeat the time, what is Iqbal? Ishaq is secret bond with the God for human and it centralized all action and order so it gives the parameters to the human architect like mosque of Qurtuba and that is the ideology of second stanza.

In the chronicle of love there are times others than the past, the present and the future. Times for which no names have yet been coined.

Love is the breath of Gabriel; love is the heart of holy prophet(PBUH).



Love is ecstasy lends luster to earthly forms.

Love is the heady wine; love is the grand goblet. Love is the commander of marching troops.

Love is a way faster with many a way-sued abode.

Love is the plectrum the brings music to the string of life. Love is light of life; love is fire of life.

عشق کی تقویم میں عصر  
رواں کے سوا اور زمانے  
بھی ہیں جن کا نہیں کوئی نام  
عشق دم جبرئیل ، عشق دم  
مصطفیٰ

عشق خدا کا رسول  
عشق خدا کا کلام عشق کی  
مستی سے بے پیکر گل تابناک  
عشق بے صہبائے خام، عشق  
بے کاس الکریم عشق فقیہ حرم  
عشق امیر جنود

عشق بے ابن السبیل ، اسکے  
ہزاروں مقام عشق کے  
مضراب سے نغمہ تار حیات  
عشق سے نور حیات ، عشق  
سے نار حیات

(8)

One thing wo should have considered that the concept of love is different than in Muslim civilization when Allama Iqbal says "Ishaq"it means that all the human actions without any reward for the social status are goal for this material world but the life after death become beautiful. Iqbal says:

جس کا عمل ہو بے غرض ، اس کی جزا کچھ اور بے حور و خیام سے گزر ، بادا و جام سے گزر

(9)

So Iqbal's ideology of "khodi" is central source of frame work for the self-identity to become not only a mortal man, but also an immortal character (superman) of the world, but also create the master piece of masjid e Aqsa about "khodi". mian sajid ali says ,

علامہ اقبال کی شاعری کا بنیادی مرکز ان کا فلسفہ خودی ہے۔ اقبال نے خودی کے فلسفے کو جس انداز میں پیش کیا ، اس سے پہلے کسی اور مفکر نے اس کو اس " انداز سے پیش نہیں کیا تھا۔ اقبال سے پہلے خودی کے مطلب کو غرور ، تکبر اور فخر کے معنی میں لیا جاتا تھا۔ اقبال کے خودی کے تصور نے فلسفیانہ اور مذہبی افکار کو نہ صرف نئی جہت عطا کی ہے۔ بلکہ اس کے ساتھ آئندہ نسلوں کو عملی انداز نظر سے بھی نوازا ہے۔ اقبال نہ صرف منزل کا تعین کرتے ہیں ، بلکہ اس منزل کے حصول میں وہ ہمارے لیے راستے کا تعین بھی کرتے ہیں۔ فرد کی انفرادیت پر مبنی ان کے فلسفہ خودی کا اطلاق پوری مسلم امہ کی اجتماعی زندگی پر بھی ہوتا ہے۔

(10)

Now in stanza number 3 and 4 Iqbal represent mosque is merical of art architect constructed by the super man and his company Abdur ur Rehman dakhil himself participated in the foundation of mosque Qurtuba in 8 century Spain was a central of science and technology and fine arts, so the civilization of Spain and Arab easily absorb in the Archie's and one thousand three hundred pillories and twenty-one door of mosque, more than five thousand candles had been lighted the mosque. Look at the imagery and comparison of the pillar with the date trees because over two pillories arch is design like a branches of date tree and that is golden ratio, 1:1.618033

"Your foundations are lasting, your columns countless,  
Like the profusion of palms, in the plains of Syria,  
Your beauty, your majesty, personify the graces of the  
man of faith, you are beautiful and majestic, he too is  
beautiful and majestic".

تیری بنا پائیدار تیرے  
ستوں بے شمار شام کے  
صحرا میں ہو جیسے ہجوم  
نخیل تیرا جلال و جمال، مرد  
خدا کی دلیل  
وہ بھی جلیل و جمیل، تو بھی  
جلیل و جمیل

(11)

More over Iqbal philosophies that the beauty and the grace of the mosque is a logic immortal man. that mosque is reflection of the owner and beauty of the character of those people so that is a bound of unbreakable

art of creation between creation and creator. if creation is imperfect than creator will be impermanent so the time is frozen to decay the truth of beauty through that mosque Iqbal gaze into the poet history of Spain the Arab warrior sitting on the horses. the scenery of dajla and neel, in valley of kabir civilization and the imagination still a live by that mosque the character of those people the resilience guilty and gusto can be absorbed In facial nails, attitude and behavior of the Spanish people.

جن کی لہو کی طفیل آج بھی ہیں اندلسی "خوش دل و گرم اختلاط، سادہ و روشن جیبیں آج بھی اس دیس میں عام بے چشم غزل اور نگاہوں کی تیر آج بھی ہیں دل نشیں

A tribute to their blood it is, that the Andalusian, even today,

Are effable and warm hearted, ingenuous and bright of countenance Even today in this land, eyes like those of gazelles are a common sight, and darts shootings out of those eyes, even today, are on target.

(12)

The characteristics of the mard-e-momin (superman) turns medicals of arts and architectures and heroes like that are spirit of revolutions the beauty of time lies and revolution, so Iqbal discuss the world is turning the wheel of revolutions like Germany, France and Russia has seen the revolutions so who knows under the see after the stroke what will come to the sure of the time for the Muslim of the world and the imagery of the golden ratio, against is used by Iqbal, look at the verses.

وادی کوہسار میں غرق شفق

بے صاحب " لال بد خشاں

کی ڈھیر چھوڑ گیا آفتاب

Clouds in the yonder valley are drenched in roseate twilight,

The parting sun has left behind mounds and mounds of rubies, the best from

Badakhsha'n. (13)

ان کی ایک نظم "مسجد قرطبہ" کا محرک بھی حالانکہ سرزمین اندلس کا سفر اور مسجد قرطبہ کا نظارہ کرنا ہے۔ انہوں نے اپنے اس مخصوص نظارے کو جس " طرح پوری تاریخ پر پھیلا دیا ہے۔ وہ کچھ علامہ جیسی اعلیٰ تخلیقی صلاحیتوں کے حامل شاعر ہی سے ممکن ہے۔ وہ اس مسجد کو دیکھ کر پورا فلسفہ حیات بیان کی شمولیت کا بیک وقت احاطہ کرتے ہیں۔ جس کی وجہ سے ان کی یہ نظم مجودہ تکنیکی عہد کی دو خصوصیتوں یعنی مبنی بر دستاویز موضوع اور فلسفیانہ فکر کرتی ہے۔

(14)

In these verses Iqbal mention the name of "Badakhsha'n" famous robies of course this is the metaphor for the sun set, seen but this metaphor is consciously used for the big time of Muslim civilization. for rise and fall of the nation using the slimily of descending of the sun makes a golden ratio of the time.

after that Iqbal place a character of little girl of a farmer, who is singing, she is symbol of beauty and change and her song is symbolizing freedom.

نقش ہے سب نہ تمام خون جگر  
کے بغیر " نغمہ ہے سودائے  
خام خون جگر کے بغیر

Incomplete are all creation, without the lifeblood of the creator, Soul less is the melody: without the lifeblood of the maestro".

So that is the last punch line of that magnificent poem in which theory of beauty of art and survival has given that revolution accountability of actions and sacrifices (khood e jigar) are essential elements for the perfection of any kind of creation.

For the unique architecture of mosque of Qurtuba mumtaz minglori says:

مسجد قرطبہ سے متعلق بعض مورخین اور جغرافیہ نویسوں کی چند آراں یہاں رقم کی جائیں تاکہ مسجد قرطبہ کی اس عظمت کا اندازہ ہو سکے۔ جس سے علامہ "اقبال متاثر تھے۔ مسجد قرطبہ کے اکیس مداخل تھے۔ دیوار قبلہ کو چھوڑ کر جس میں صرف ایک چھوٹا سا دروازہ تھا۔ جس سے ملک کا حکمران مسجد میں آتا تھا۔ اس کے لیے ایک مقصورہ بنا دیا گیا تھا۔ جس کا فرش چاندی کا تھا۔ ستوں لاجورد کے اور ان پر نہایت خوبصورت سنہری بیلیں بنی ہوئی تھیں۔ دروازہ خالص سونے کا تھا۔ سکات لکھتا ہے "خوش نمالو حین، محراب اور گنبد، وہ کئیے جو بیسویں خوش آئند رنگوں سے مزین ہیں، خوبصورت پچی کاری کے پھول، مجلا و مصفا، زخفتہ العرب جس کو نفسہ قیام دوام حاصل ہے۔ غرض ہر چیز آج نو سو برس (موجودگی دور کے مطابق ساڑھے گیارہ سو برس) بعد میں جگمگا رہی ہے۔ اگر قرطبہ کی مسجد کا مقابلہ اسی قسم کے مشہور کام سے کیا جائے جو قسطنطنیہ کے گرجاوں اور مسجدوں اور وینس اور رادینا کے بڑے گرجاوں میں ہوا ہے تو قرطبہ کی مسجد کے مقابلے میں یہ سب ہیچ معلوم ہوتے ہیں۔ مسجد قرطبہ کی محراب کی مثال ممالک اسلامی میں ملتی ہے نہ کسی اور مقام پر۔ اسکے نقشے نیز دیگر جزئیات کی کہیں بھی نقل نہ ہو سکی۔

(15)

So mosque of Qurtuba of Iqbal is just like a character like a gracians urn of Keats both are sylvan historian and through the philosophy of history. they open the riddle of time and got the answer that beauty become perfect art through the continues sacrifices.

### Noon-Meem-Rashid

Ode to the grecian Urn mosque of Qurtuba both in foam of poetry & itself master piece of fine art. & find the place outside the boundary of time so their beauty turns into the unforgettable truth, they exist in the world of internity like these two poet there is another romantic poet

"Nazar Muhamad Rashid" he was born on 9-nov-1910 & died 19 oct1975. He has also written a poem on the topic of the art & its inside struggle for becoming perfect for the rest

of the world, in that poem Rashid condense his ideal self into “Hassan Qozagar” this poem has person metalogic back ground this poem is written in 4 parts cantos style.

the meter of poem is mutaqarib, number five (fahulun,fnahlu,fahulun,fnahlu) first part contains 10 stanza and 96 lines . Second part contains 10 stanzas and 102 lines. Third part has 9 stanzas 95 lines.

four part comprise of 8 stanza & 92 lines. In the first cantos he presented a imaginary character of “hassan kozagar”, this character is adept in the art of kozagar ,( crockery making ), here the koza word is not only symbol of golden ratio , but also according to the person poetry tradition, is used for creation koza refers to the creator.

As shamas maushriq says inverse: (16).

He was the potter, the clay, the crafted cup. He was the drunk who drained the cup. خود کوزه  
“و خود کوزه گرو خود گل کوزه

خود رند صبوع کش ”خود بر سر آں کوزه خریدار برآمد

He was the one who showed up to bury the cup- sometime rebliation comes of love. As hassan kozagar after getting falling love with jahanzad , starting wandring in the street & desert, he left his wife & children, & profession of potter making alone, nine year of head- over jahanzad did not pay attention to the hassan kozagar

She was generous to the other man, while on the other hand condition of hassan kozagar can be notice by these lines (17)

حسن کوزه گر آج ایک تو دہ خاک ہے جس میں نم تک کا اثر تک نہیں ہے جہاں زاد بازار میں صبح عطار یوسف  
کی دکان پر تری آنکھیں پھر اک بار کچھ کہہ گئی ہیں

ان آنکھوں کی تا بندہ شوخی سے اٹھی ہے پھر تودہ خاک میں نم کی ہلکی سی لرزش

د

”یہی شاہد اس شاخ کو گل بنا ے Desire of human self is endless sea so hassan kozagar drown in that sea like a Keats “made pursued” he turns his al l talents life time feelings of love, beauty of “jahanzad”, colour, from butterflies, light from the glow arm , he transformed that into koza. The turning wheel of the (چاک) he turns round &

Round and twisted his soul, so that’s how he gives perfection to art and craft. How these koza how become a mirror Like a jahanzad but it is unbreakable mirror.

After that stanza, third part began, s where he discussed about his poverty & miserable

conditions of life, but jahanzad busy with his affairs to “labib” that triangle of the lover, beloved, opponent, cannot be broken & hassan kozagar felt more depriveness so submilation process take place in his mind &

He start to work more aggressively, as Dr Aftab syas :

کی شاعری میں ایک ایسی عورت آئی ہے کہ جس سے “میر افسانہ” کا تعلق محض جنسی آسودگی تک محدود نہیں یہاں جسمانی لذت اندوزی عاشق کے لیے ایک نئی روحانی سرشاری ایک سچے اور اعلیٰ انسانی رشتے کی استواری اور ایک نئی تخلیق کا سرچشمہ بن چکا ہے

(18)

“First time in rashid poetry he introduced us a new aspect of woman love & character in his previous poem his lover seems to be playing with the body of beloveds. but in hassan kozagar jahanzad deadly love & seperation subline into creative energy: Four part of poem hassan kozagar with the dramatic jump into 20th century when archaeologists accidentally discover the buried city of hassan kozagar, fortunately they found ancient cup urns and other mode poetry by hassan kozagar , modern people are appreciating the art piece of hassan kozagar, the sheer talent of hassan kozagar & his perished personality came alive in front of people after thousand year but they cannot deceit the passion & love, grief, wo began experience of artist in these master pieces but the beauty of art prove the truth , that the time cannot destroy the existences art world .

As rashid claim in these verses (19)

ہ وہ لوگ ہیں جن کی آنکھیں کبھی چامینا کی رسم تک نہ پہنچیں  
بھی اج اس رنگ و روغن کی مخلوق ہے جاں  
کو ہر سے الٹے پلٹے لگتے ہیں یہ ان کے تلے غم کی چنگاریاں پا سکیں گے  
جو تاریخ کو کھا گئی ہیں طوفان آندھیاں پا سکیں گے گئی تھی بھا گئی تھیں  
کیا خبر کس دھنک سے میرے رنگ آئے  
(اور اس نوجوان کوزہ گر کے )

انہیں کیا خبر کون سی تتلیوں کے پروں سے نے کیا خبر کون سے حسن سے کون سی ذات سے کس خدو حال سے  
میں نے کوزوں کے چہرے اتارے یہ سب لوگ اپنے اسیروں میں ہیں  
زمانہ جہاں زادے افسوں زدہ برج ہے اور یہ لوگ اس کے اسیروں میں ہیں جواں کوزہ گر ہنس رہا ہے

show shows a metaphysical unbreakable Bound between creation & creator, if creator has not virtues like “god” so he create immortal beautiful Creation it is another truth of beauty

when art died, artist will do absolute death, as one of the hadith revealed that:

الله جمیل وحبیل جمال  
(حدیث صحیح مسلم بخاری)

(20)

so Keats rightly said, "beauty is truth, truth beauty,  
that is all we know on earth, and we need to know"

in the last verses Rashid declared that character is like a God to is creation in writley so  
that was described in Holi Bible as well as plot narrated these lines:

the image of God refers to the immaterial part of man.

it sets men a part from the animal world, fits him for the dominion god intended him to  
have over the earth (Genesis 1:28) & enables him to commune with his maker. it is a  
likeness mentally, morality, sociality, mentally, man was created as the rational, agent.

in other words, man can reason & man can choose this is a reflection of god is intellect &  
freedom, & he or she proclaiming the fact that we are made in god's image (21).

after compression of three poems "Ode the gracion urn" "Mosque of kartaba" "Hasan  
kazger" we find some similarities and few differences among these poems & poet the  
treatment of the subject of forever beauty and super Natural of art. its remarkable similarity  
the mention three poet's used Urn, Mosque and koza for self-identification as catalyst'  
through these thing they are trying to project their desire for becoming immortal artist  
regardless of the time religion place & civilization, they are romantic in nature, Allama  
Iqbal is unique in religious prospective. & clear about the philosophy of life but Keats as  
pure artist has a preference over Iqbal & Rashid for the pure imagery and impression of  
ambiguity y. keat however explore the world printed on outside of the Urn, while Rashid  
dissect the koza & reveld the life & art inside the koza. These three poets also use golden  
ratio, as a literary device. they use than unique Smile, metaphors and Symbols. Keats  
selections of words is magnificent with Latin and Greek Words While Iqbal and Rashid  
diction is clouded with Persian words and compounds. Keats no doubt for better in detail  
giving about emboss hence Iqbal Failed to described the pillar with beautiful emboss. no  
doubt Keats set and tradition and tone and open a door of Forever beauty to the heaven.



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