

A BRIEF ABOUT PERSIAN POETRY OF KHUSHAL KHAN KHATTAK

Language & Literature

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ABSTRACT

Khushal Khan is one of the eminent poets and scholars of Pashto language. His contribution to the Pashto language is of great significance because he had written in assorted genres of literature with special reference to Pashto language and literature. The paper thoroughly discusses various aspects of Khushal Khan Khattak's poetry in the perspective of his Pashto and Persian poetry as he was not only a scholar and poet of Pashto but also well versed in Persian and Arabic languages. In this research paper it is strived to unveil the techniques and thoughts of Khushal Khan Khattak in Persian.

INTRODUCTION

Khushal Khan Khattak is such a multi dimensional personality, the art and work of whom is confessed not only by Pashtoons but also by the people of other nations. Although the national movement of Pashtoons had been initiated by Bayazeed alias Peer Roshan yet Khushal Khan, having extraordinary qualities of leadership boosted it up to its zenith. Even though he is known as matchless poet and writer of Pashto literature, he had also uttered Persian poetry of high caliber. This article focuses particularly the Persian poetry of Khushal Khan. But it would be better to introduce his personality to the readers before discussing his Persian poetry. This article comprises of two parts, personality and Persian poetry of Khushal Khan Khattak.

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RESEARCH METHOD

In order to high light the art and personality of Khushal Khan Khattak, historical and analytical research methods have been adopted. As he lived during the pinnacle of Mughal reign in which Hindustan had been leaving its signs of momentousness and bizarreness on other nations. As the birth of Khushal Khan Khattak had taken place in the same period and he was attached to Mughal's royal court also. But his detachment to Mughal's royal court and causes of the anorexia of Mughals has been discussed in the framework of historical research where as his poetry is to be conversed in structure of analytical research.

PROMINENT PASHTOON LITERARY FIGURES

Generally there are many writers whose contributions have gained enough respect in the history of Pashto literature but there are two figures whose efforts in the field of knowledge and literature not only gave all comprising state to Pashto but also proved that Pashto is in no way less then its sister languages in expression and communication . In other words they not only organized Pashto but also gave it a pretty state of acceptance / assent.

One of them was the ever greatest and famous personality of sixteenth century saint / Peer known as Peer Roshan also called Bayazeed Ansari, the founder of Roshania Movement, who is considered to be the founder / chief of Roshania School of thought in the succession of Mysticism, the way, introduced by Bayazeed Roshan to accomplish his thoughts, was in no way accepted by the traditionalists. That is why many problems and hurdles were created for him in the very beginning. However, the way, how courageously he promoted his rule of conduct/ programme, is quite matchless in the world of Mysticism.

Due to his enchanting personality and anxious and thoughtful way he finds himself in his nation. The logic, through which he makes his nation follow him, was to communicate them in their native language Pashto. Since he knew that language is the key source to up rise conscience and to educate the people of any society, he came to the conclusion to communicate the nation in its own language which is a pretty proof of his knack in the field of language and literature. Though he knew that Arabic and Persian had got enough scope in religious and royal courts respectively and that he had pretty good command on these languages, he preferred to address/ communicate his nation in his native language. Its lasting consequences and effects were not only revealed on him but the history of Pashto literature also argues that the credit setting Pashto language and literature on organized foundation goes to him.

The Genius one: The person next to him whom is considered to be more respectable, the man of ages whom Pashtoon acknowledge their national hero and the father of Pashto language and literature are known as Khushal Baba. He was born in 1022 Hijri during the regime of Mughal Emperor Jahangir at Akora Khattak in the house of Malik Shahbaz Khan. Khushal's ancestors were the most influential personalities of the region. His elders were among the loyalists to the Mughal rulers and the influential functionaries / magistrates from the time of their grandfather Malik Akor Khan the great, who not only ensured peaceful atmosphere for the Mughal rulers but also helped them in elevating the brackishness against them in the vicinity. Khushal Khan took part in many battles along his father during the reign of Shah Jahan Mughal.

Once in the company of his father he got forth to elevate the tumult by Yousafzai Afghans where the cracking blood of the brave Pashtoons was expressing enough enthusiasm from both sides. This battle caused the death of countless soldiers from each side. Khushal Khan too received some minor injuries whereas his father got seriously wounded with an arrow which took his life. After the death of his father, the royal court of Shah Jahan issued the order for the continuity of his Functionary as a reward of his loyalty. He kept accomplishing the fulfillment of his promise / oath with Mughal until they got suspicious from him. The story of how Mughal got suspicious from him took its roots from a bloody dispute among Shah Jahan's sons over the accession to the throne of their father. Finally the Rein of the empire came into the hands of Aurangzeb Alamgeer. No sooner had Aurangzeb the control of the empire, the Chief functionary/ Magistrate of Peshawar Ameer Khan Khawafi; a confidant of Aurangzeb wrote a letter against Khushal Khan in which he suspected the future intentions of Khushal Khan. Aurangzeb, who was tricked by Ameer Khawafi, forgot the generation after generation loyalty of Khushal Khan and issued the order of his captivity. Since Khushal Khan had no such intentions, he remained completely unaware about Aurangzeb's order and got averse from Mughal and raised the slogan for the freedom of Afghans.

His repenting from the Loyalty with Mughal and his inclination towards Pashtoon National Struggle is the important point of his life to which Pashtoon consider a corner stone of their liberty and the primary step for their national Unity.

It was the time when Khushal Khan Baba gave a new spirit to the national struggle concealed in the mysticism of Bayazeed Roshan and undertook the task to fight against Mughals. He fights not only with sword but also utilized the treasure of art and thoughtfulness which is the proud of his nation. This literature, which is known as national and historical document and an

authentic source of Pashto classical period. Hence, he is mainly remembered as a national Hero and the Man of sword and knowledge.

His personality was the collection of many qualities. He was at a time the Lord/ Sardar of his tribe, a war-manger commander, a magistrate/functionary, a native Physician, the best hunter, a geographist at one hand, and a great linguist, a man of letters and a unique figure in the world of poetry and literature on the other hand.

He is also considered to be a unique personality in Pashto because he was the first intellectual who was struggle an increase of variety, mechanism and terminology in Pashto literature. Apart from this made efforts for innovation in Pashto prose and the mode of writing. As he would say in his poem about what he has done for Pashto prose, poetry and the mode of writing, as Khushal Khan says in his Poetry:

که د نظم که د نثر که د خط دی
په پښتو ژبه مي حق دی بي حسابه
نه په خوا په کښي کتاب و نه بي خط و
(Pashto 2001) دا دی ما په کښي تصنيف کرل خو کتابه

Whether it is poetry, prose and writing

Pashto is under my obligations

It had neither a book nor writing before me

They are the few books which I contributed in

He himself mentions the poetic works of Peer Roshan and his followers Mirza Khan Ansari, Wasil, Hasil, Dolat Luhani and the books of Akhonies in his own poetry. Whereas, he admitted the greatness of some of them but his claim, that their was neither a book in Pashto not it had any arranged system of writing, may probably be a poetic boasting because the poetic works of Roshanies and Akhonies were before him or he might not have considered those creations of the standard of his own poetry. However, this claim of Khushal Khan is not an exaggeration and he would say:

مگر يازه بي چي گویا په شاعرۍ کرم
(Khushal N.D.) پښتانه بي پوهول ایزد تال

Ever since I have been blessed with poetic power

With which I have to make the Pashtoon understand.

There are some artists whose transmission of thoughts is either slide by the barriers of language or their thought can't be expressed through words that are why a temptation is found in the expression of their feelings and emotions. In this way if we cast a glance at the matchless artistic skills of Khushal Khan, we will hardly find any art beyond his commands/acquisition. In this if we look at his skills and good disposition in language and expression, eloquence and maturity, we will hardly find any figure equal

to him long after. Every one therefore admits him a treasure of language and the man of letters who created favorable situation in Pashto.

His command on Arabic can easily be understood through his use of Arabic idioms in his poetry. Whereas about Persian he has openly claimed:

فارسي شعر مي هم زده سليقه لرم د دواړو

(Preshan & Khatir 1980) پښتو شعر مي خوښ شو هر څوك خپل گڼي بناغلي

“Along Persian I have good disposition in both languages
I like Pashto verse because every one thinks of his own people’s heroes”.

His poetry got a unique fame in Pashto and the poets of all the ages got benefited from his poetic works. Anyway the model he presented in poetry can’t be excluded from the great poetic works of Persian. Since Pashto was his national language, he had a great bent for that. Otherwise if he had continued his practice in Persian, the way he made in Pashto, it was no wonder that he would have been classed among the great poetic master of Persian. These are not mere claims about him but it is admitted that he had many great qualities which he himself mentions.

زه خوشحال چي په پښتو په فارسي طاق يم

(Khushal N.D.) لا مي په پښتو ژبه کښي ژبه ورغلگي

“I have equal skills in Pashto and Persian
Still my tongue is functional and busy in Pashto.”

It is Khushal Khan who practiced newness in Pashto and brought it equal to the standard of Shiraz and Khajund in its meaning and freshness. He has rightly said:

په تازه تازه مضمون د پښتو شعر

(Khushal N.D.) په معنی مي د شیراز او د خجند کر

“I brought Pashto equal to Shiraz and Khajund
I have command on Persian but I guided the Public in Pashto”.

His arrival, no doubt, was a blessing of God Almighty for the poverty stricken Afghans who were seeking for national unity for centuries, because before him Bayazeed Roshan provided the nation a mere foundation.

Khushal Khan Personality can easily be unveiled by the verses of Allama Mohammad Iqbal would say:

بزارونسال نرگس اپنی بے نوری په روتی تھی

(Samad 1960) بڑی مشکل سے ہوتا ہے چمن میں دیدہ ور پیدا

“The daffodils wept for centuries at its luck
For no visitor is seen for long in the garden.”

Iqbal, one of the greatest Philosophers and a prominent figures of 20th century, has indirectly got a touch of his ideas and has published an eloquent article in 1928 under the title " Khushal Khan Khattak the Afghan Worrier Poet" in an English magazine " Islamic Culture" Publish at Hyderabad Dukken.

In this article Iqbal has highly appreciated the character and poetry of this great eloquent Afghan Poet. Iqbal himself had no knowledge of Pashto language but during his stay at London where in the Indian office Library he got benefited from Major Raverty's book" Selection from the Poetry of the Afghans ". Mr. Raverty has translated about a hundred poems of Khushal Khan from Pashto into English. By dint of this Iqbal got highly impressed from this great Poet of Pashto which he has discussed in his article. Apart from this Iqbal in his poetry highly praised the thoughts, art and great ode of Khushal Khan.

(Iqbal 1970)

Iqbal views about Khushal Khan, to be an acquainted Afghan, a great leader, bold and fearless poet is not a general statement because Iqbal himself was the Poet whom the entire world has praised. In this way Iqbal's statement to call Khushal Khan a nobleman is the acknowledgement of his greatness and Person in him.

Iqbal in his Poem" The Legacy/ well of Khushal Khan", openly discusses the military tactics and the emotion of freedom of Afghan at one hand, and have warmly appreciated the confidence and intentions of this honorable noble hero of Afghans.

(Iqbal N.D.)

On the other hand Khushal use of terminology such as the eagle, liberty, mankind, honor, Afghanism and Archery in his poetry is also seen in that of Iqbal's poetic work. It neither means the comparison between the two poets nor does the effect they receive from one another rather it mean to understand the similarity and unity in their use of natural symbols.

A famous researcher well acquainted to Khushal Khan and Iqbal, Mir Abdul Samad Khan has highlighted an excerpt of Iqbal in his book. He has pointed out Iqbal's visit to Kabul and his meeting with Afghan ruler Nadir Shah in which Iqbal requested Nadir Shah to generalize the thoughts of this great personality among Afghans. He stated "the movement for Afghan National unity, which is still in progress, is the most interesting movement of Asia. Bahlol Ludhi and Sher Shah Suri in Hindustan, Khushal Khan in the Frontier, Abdul Rehman and his grand son Amanullah Khan are the imminent personalities of this movement. It is not at stretch when an Afghan historian will narrate the story of this movement in a way Bolton King has narrated the story of Italian movement." (Samad 1960)

The way Khushal Khan boldly promoted the sense for Afghan national struggle could hardly have any match in the time to come. He openly declares:

نه به زما غوندي بل جنگيالی راشي
نه به زما غوندي بل ننگيالی راشي

خټک له پریرده په درست افغان کښي
عجب که هسي فرهنگيالی راشي

(Samad 1960)

"Neither there will be a swordsman like me
Nor will be a man brave like me
Not only in Khattak but in the whole Afghan
There won't come any wise man like me."

Apart from the angle through which his personality can be examined in the Afghan national struggle, his slogan is quite shining,

د افغان په ننگ مي و ترله توره

ننگيالی د زماني خوشحال خټک يم (Khushal 2009)

took the sword for the honor of Afghan

I Khushal Khan am the noble man of the time. "

The tick and unique model of his poetic work known as "Kuliati - E - Khushal Khan Khattak," is considered as a master piece in Pashto classical poetry. Though before him there were some poets in Roshania period whose greatness in the field of poetry has been mentioned by him also but he enjoys superiority over all his precedents due to the variety of his subject and the height in his thoughts. Thus, the variety of subject, the depth in art and

thought, high notion and fearless way of expression in his poetry is in a true sense considered to be a representative of the excessive desire of his nation. His poetic greatness in Pashto is an admitted example but his Persian poetry with all its characteristics is the best model of poetry. He himself states:

فارسي شعر مي هم زده زه سليقه لرم د دواړو

پښتو شعر مي خوښ شو هر څوك خپل لري بناغلي
(Preshan & Khatir 1980)

“ I have great command on Pashto and Persian
I like Pashto verse because every one thinks of its own people’s
heroes.”

He has many times stated that his command on Persian poetry is equal to that on Pashto poetry but the reason why he selected Pashto was his love with his nation and language. Apart from Persian, he had command on Arabic and Hindi whose examples are in abandon in his poetry. Since it was relation to the subject, the discussion should, therefore, be limited to his Persian poetry. The model of Persian poetry, found at the end of his collection, contains pure Persian odes, Ballads, mixed odes of Pashto and Persian and Sonnet. It contains forty five pure Persian odes which collectively consist of four hundred poets whereas five mixed odes of Pashto and Persian whose total number is thirty eight. In this way the total number of Persian poems is three hundred and fifty eight. The uniqueness and beauty of expressions in his Persian poetry has prettily been explained by Syed Murtaza Jafari in the following words in an article:

“Khushal Khan Khattak’s few Persian verses in his 78 years life are pretty enough lead an eternal life in the world of Literature.” **(Jafari N.D.)**

All the Pashtoon poets, before Khushal Khan tried there geniuses in Persian but it is very rare for any one of them to come parallel to in style , mode , the height of thoughts and the abundance of the subject .

Akin to his Pashto poetry , the subjects such as wine, tap room, page and bowl, lust and drunkenness, darling and vial, beauty, separation and union, spring and Autumn, preachers and scholars other subject are found in abundance in his Persian poetry.

(Khushal N.D.)

The simplicity in the use of idioms, mechanism, terminology and vocabulary is a pretty proof of beauty, test and purity of any language. Since this quality is abundant in Persian, his poetry finds enough smoothness. The roughness found in Pashto, stoops Pashtoon poets achieve the purpose in Persian poetry which is achieved by the Persian poets. Nevertheless, Khushal Khan Khattak is free from this bondage because he has equal command on both the languages. Most of his Persian Poetry is Erotic in style but as for as newness and address in his poetry is concerned, it can easily be understood from a statement of Mir Abdul Samad:

"Most of his Persian poetry is of erotic and Rakish style. It seems as if he has done this poetry for the charge of the taste of language though there is enough oddness and innovation in them". **(Samad 1960)**

The famous Urdu poet Zameer Jafari too has the same opinion: "Khushal Khan Khattak has created a very lovely innovation in his Persian poetry and has carried vastness in the entire Persian poetry. The innovation is his masterly are of Pashto meter and rhyme in Persian poetry which if he has not rendered, it would have been a great injustice with Persian poetry. There wounds of Pashto resulted beauty in his poetry ".**(Jafari N.D.)**

In one of his Persian songs he has beautifully used. The meter and rhyme of Pashto.

(Khushal N.D.)

The style introduced by Khushal Khan Khattak in Persian poetry, is lacking in the works of all others. The style used in one of his odes, in which one lie in the Pashto and the other is in Persian, is a special characteristic of his art.

(Khushal N.D.)

It is impossible to be a poet without the touch of love and poetry without the events of love and beauty is impossible. Since a poet has under passed the spell of Pain in his love, his poetry; therefore, is the collection of Anguish moments which have befallen on him? Love is the fact in which man of every age is engaged. If we look at the consequences of love, we will come to know

that many people have got lasting fame in it where as some other people have received disgrace and insult in it.

Khushal Khan Khattak is also a poet of the rank who remained under the spell of many loves which he not only expressed in his poetry but also made it a part of his practical life. Since he did not considerer love a provisional activity, he poured it in his heart.

Love the fact in which the darling/ beloved shows many elegances which the helpless loves has to bear silently. Almost all the poets have given the same picture of love but Khushal Khan's way of expression is different from them.

(Khushal N.D.)

He beautifully states: the grace of the darling's beauty, redness of lips and complexion of cheeks, the grace of eyes and eyelashes, delication of body and the august and graceful giant enchain the heart of the poet. The elegance of the beloved which sounds the poet is the dark locks.

In one of his songs Khushal explains much elegance of the locks of the darling.

(Khushal N.D.)

Khushal Khan's life is the expression of various activities. Some of them even affect the process of his learning. If he remained engaged in learning for an hour, he would remain engaged in those other activities for the years. One of these hobbies was hunting of the unique birds which he has expressed in his poetry. His love with hunting can be imagined from the fact that he wrote a comprehensive book "Baz Nahma" which was published by Pashto

Academy Peshawar and "Da Ulumu Academy Kabul Afghanistan (The Academy of Knowledge Kabul Afghanistan). Now that he had good experience of the races, augmentation and other characteristics of birds, he used Eagle as a symbol for male and beauty and melodious sound of partridge as a symbol for female. Such symbols are quite common in his Pashto poetry. These symbols are beautifully used in his Persian odes.

(Khushal N.D.)

CONCLUSION

Shortly, we can say that Hindustan, being a cradle of ancient civilizations, art and culture, always strived to uphold prosperity and connectivity of the people of assorted nations through a joint language which kept unity of the nations continued in the country besides upholding their literary heritage. More over lexical and artistic harmony had also been observed for centuries. Instances of which could be found in Persian, the official language of the then rulers of India who had ruled from fourth to twelfth century. Persian had played pivotal role in promoting and extending the local languages of Hindustan and made the sources of expression very simple. In this connection, the basic foundation, grammar, and modern literary genres of Pashto language and literature had always been remained under the influence of Persian.

How ever, as every language has its own incidence due to which its utilitarianism and significance remains maintained. Similarly, it was impossible for Pashto to linger under the influence of neighboring languages all the times. As some Pashtoon scholars of high caliber boosted up Pashto to the parallel position of other languages of the region. Khushal Khan Khattak is on the top of the list in the series of these scholars. Khushal Khan Khattak was such a poet and writer who were proficient both in Pashto and Persian poetry.

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