A general view of the thought and style of Mir Mohammad Nasir Khan (Jaffery) Talpur’s Poetry

Abstract

Mir Nasir Khan Talpur nom de plume Jaffery was the last crowned prince of Sind. His father Mir Murad Ali Khan the son of Mir Sobdar Khan was also the ruler of Hyderabad Sind in the 13th century.

Jaffery in the second half of the 13th century i.e 1259AD was defeated by the Britishers and was exiled. He stayed in Bombay and Calcutta during his exile and at last on 7th Rabieulthani 1261AD breathed his last there.

His poetry is full of love. Love of Hazrat Ali (A.S) and the Imams of the Shiites. He has expressed his deep love and emotions in a very romantic way. The style of his poetry resembles that of the Khurasani style generally known as ‘Sabke Khurasani’ which is simple and clear. The words and phrases used in his poetry are simple, melodious and the syntax consists homogeneity in sounds. His lyrics are far from ambiguity and obscurity of meaning, and are very simple but difficult to imagine. Pleasant imaginations such as attractive similes are mostly found in his lyrics.

Key Words: Jaffery, Talpur, Ghazal, Ishq, Ambiguity, Similes

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Receipt: 15-3-2009

Acceptance: 12-10-2009
Introduction


Mir Nasir Khan’s father Mir Murad Ali Khan was the ruler of Hyderabad Sindh in the 13th century. Mir Nasir Khan got his early education from Akhund MuhammadBachal. During the rule of his brother Mir Noor Muhammad Khan, he enjoyed to rule a part of Hyderabad and after his brothers death he became the ruler of Sind. In the second half of the 13th century he was defeated by the British and was enslaved. He for sometime lived as a captive at Bombay and Calcutta. Probably the British wanted him again to be the ruler of Hyderabad, but suddenly due to the extreme grief and sorrow and separation from his homeland caused his death on 7th Rabiulthani 1261 AD. His body was brought to Hyderabad and he was laid to rest in the Talpur graveyard next to his father.

Ja’fari has composed poetry both in Persian and Urdu. Mathnavi ‘Safar Nama’ and ‘Mukhtar Nama’ with a ‘Diwan’ are Ja’fari’s remarkable works. Apart from this his letters written to his friends and family members are worth seeing as these letters express his sorrow during his captivity during the British Government. From the literary point such letters are known as ‘Habsiyat’ and deserve much attention. (Hassan
As said before the birth place of Mir Nasir Khan Talpur is Hyderabad Sind. Sind is the most flourishing land in the sub continent which is irrigated by River Indus. Since ages the valley of Sind possesses a rich and attractive civilization which has resemblance with the civilization of Babul.

Presently the region of Sind is primarily a part of Hyderabad and Khaipur which from the north and south is bounded to India and from the west to Baluchistan. Although it seems that formerly its boundaries were extended as a larger territory. Studying the Lughat Nameye Daikhuda we come to know that “Sind is the name of a region which comprises of populated cities like Kanouj, and Lahore, and it is situated between India, Sistan and Kirman”. (Dehkhuda 1383AH: 12155)

The same book narrates, “The word Sind is the olden version of the word Hind and according to the Arabs, Sind is named to a large territory” (Dehkhuda 1383AH: 12155)

This region is hot and arid and its agriculture depends on artificial irrigation. It is irrigated by Sukkur and Kotri barrages. The crops founded here are wheat, rice, cotton, sugarcane, oil seeds and fruits. There are various light industries and handicrafts in towns. Fishing has much importance in the coastal areas and the principal language is Sindhi. (Musahib 1383AH: 1348)

In the pre Islamic period, from the time of the Acheamenian’s, Sindh and Punjab were known as the Sa’traps of the Acheamenian Kings. Alexander pillaged it. Then it was invaded by different central Asian tribes and Haftian’s deployed in Sindh.

During the caliphate of Walid, Muhammad bin Qasim invaded the now called Hyderabad and Multan in the first Islamic century. After this some Muslim rulers ruled over Sindh. Due to the invasions of Muhammad Ghaznavi in India, Sindh and Multan came under the Ghaznavid dynasty. In the fifth Islamic era one of the Rajput tribe known as Samra hegemony over lower Sindh, but the upper Sindh was under the Ghaznavid dynasty, until Moizuddin Muhammad Sa’m took its possession. In the beginning of the eighth century Alauddin Khilji overthrew the Soomras, but in the same era one of the Rajput tribe known as Sammas embraced Islam and took hold of Sindh. But eventually subjugated under the influence of Feroz Shah
Tughlaq. Eventually with the downfall of Dehli government the Sammas again came into power. Jam Nindo was the greatest ruler of the Samma period who ruled for 46 years.

Due to the tug of war between the Taimurid’s of Hind ,emperor Akbar in the 11th century annexed Sind to his own dynasty. After this Nadeir Shah invaded the western part of river Indus. In the 12th century Fateh Ali a man from the Baluch Talpur tribe ruled Sind. In the 13th century (1843)the Mir’s of Sind were defeated by the British near Hyderabad and much part of Sind came under the British rule in India” (Musahib 1383AH:1347)

From the cultural point of view, the Persian language, from the time of Mahmud’s attack over Sind , became popular in Sind and it became the language of religion and art. The poets of the later periods have come up with innovative works in Persian language. The following poets are worth naming: Uthman Memandi or Marwandi,Makhdum Bilal, Sheikh Imdad Jamali,Sheikh Isa Burhan,Jehangir Hashmi, Makhdum Sheikh Muhammad,Haider Kaloch,Mir Masum, Amir Abdul Qasim Sultan,Abdul hakim Thathvi, Mohsin Thathvi,Mir Ali Sher Qane,Abdul Wahab Ashkar, Azeem Thathvi,Mir Janullah Shah Razavi,Mir Ghulam Ali Mayil, Ghulam Muhammad Khan Leghari,Muhammad Arif Sannat,Muhammad Ibrahim Khalil, Muhammad Muhammad Ismail Roshan,Mian Ali Muhammad Qadri,Muhammad Ibrahim Nazim,Lutfullah Badavi, Adib Feroz Shahi, Shah Abdul Latif Bhittai and Sachal Sarmast.

For more details regarding the above poets refer the article of Dr.Muhammad Sarfaraz Zaffer in Majmuea Maqalat e Seminar e Zaban o Adabiyat e Farsi dar Sind under the topic ‘ Shuraee Maruf e Farsi dar Sind’and Dr Reza Mustafavi Sabzvari’s article namely ‘Iran dar Tammadun e Darrae Sind’in his book ‘Yadgar e Hindustan’.

What is known by the sources is that Sind from ancient times is the main center of materialistic and intellectual civilization of the sub-continent and an important abode of human history .The point to be noted is that after the rise of Islam the history of this region till the invasion of the British is amalgated with Persian language and Islamic religion,and has presented great poets to the caravan of art and human thought.
Among them is the great poet Mir Muhammad Nasir Khan Talpur nom de plume Ja’feri. Ja’feri was one of the rulers of Sind and was brought up in a natural cultural and political environment, till he is defeated by the British and exiled where he dies in expatriation.

Jawahir Lal Nehru expressing his views regarding the defeat and extinction of different rulers in the sub continent during the British period: “The Indian feudal Amirs and rulers did never thought of uniting against a foreign enemy. Each one of them thought of fighting separately and as a result was defeated. Due to this the British gained power and their cruelty and enmity also increased. They intentionally or unintentionally used to come up with a war and therefore several wars occurred….

The rulers who came across the British and fought with them and were being defeated belonged to the annihilated period. They did not have any future. Therefore the British hasted to bring an end to the feudalism system in India. In spite of this it is strange that they tried to preserve the same old system and bring hurdles in the progress of the sub continent towards a new system”. (Nehru: 1383, vol 2, p791&796)

We would now look into Mir Mohammad Nasir Khan’s Diwan so that we are able to know his place in poetry.

The sub structure of Ja’feri’s poetry

Ja’feri in his Diwan of ghazal’s has brought different meanings connected to romance. One of these meanings is love. Love is found in different forms in his Diwan. All times this meaning shows in the form of love of the Shiite religion and his respect and regard for the descendents of the Holy Prophet. He at times is deeply infatuated with the descendents of the Holy Prophet and praises them as his lovers (Perfect Humans)

شَشْهُ آی از مذهب خویز نیز گویم برملا گفتهم ای وصف بنان چی ی و هنگی بسی هم نتی ای از ازل باشند محمد مستفیه هست یزدانم یکی بی شکه درو نیو شکه شاه من، شاه جهان جیهدولیمشکل گشایش که یکی اولوالامر خدا و آن نتیب خمین رسول (خ) 31/48 و 98

He has selected his nom de plume Ja’feri due to his extreme love for Imam Ja’fer e Sadiq(A.S), he says:

جعفری باشک غلامی ک ۱۸۸ نظر باشک دین چشم امید من است و دست احسان شما (7/188)
The interesting point is that the last line of most of his ghazals are written in the praise of Hazrat Ali(A.S).

چه غم ای جفری کر لطف شیب‌وری امشب
امیرالمؤمنین از به‌هار رسدید اینجا
(5/6)

Reading his poetry clearly shows that he is proud of being an Isna sheri Shia and he is of the idea that his religion is natural.

منور ساز لوح دل را و مدح جعفر صادق
بگین محو ازدل خود جعفر افکار باطل
(6/2)
از ازل از حکم خداوند پناک
هادی من هست شه مصطفی
(7/1)
نیست مرا هیچ غم از دهر دومن
حاسی می‌چون که بود مرتشا
(13/2)

The second phase of love in his Diwan is the love for traditional literature. In this form of love the poet follows the traditional literature and he also composes poetry like the other poets therefore his beloved is as a whole and his eloquence pertaining to love is related to former literary styles.

گیسویت دیدم و گفتی که چه شام است اینجا
ای پربراده رخت ماه تمام است اینجا

سرو آزاد به‌هیچ تو غلام است اینجا...

نیست طوبا پاقدار در چمن باغ جان

زلف آن یار دلارام جو دام است اینجا

خال دل‌دار پوست دان پی مرغ دلم

(18/6)

From most of his verses, the meaning of figurative love is perceived and the image of a female beloved is prominent.

گردنش همچون باده اهوا دشت خوا
هدرو پستانش انا و یا یهی
(21/6)

هزار شکر که من بیوه به شماره آشوب
 بدايه ام به دو رخسار بیار سیز می‌لیح
(25/6)

And at times the image of a male beloved is perceived from his verses.

خو شربتم چو روی دلارام دمید
روزگم گست وشب تار به یک پارسی
(171/3)

سیزه هرچند که درمیکد دکن بسیر است
حسن سیوش به خط سیز مرا ایل سخت
(171/3)

Sometimes his beloved is threatened to be left by him and that he would choose another one which is a semantic characteristic of heart rending poetry.

ورنه من پیمید و گل به چمن پیار است
بار اگه منشو عهد و وقا را مشکن
(71/5)

From some of his couplets the meaning of true and mystic love is understood:
He while explaining love has beautifully expressed himself regarding the separation and his union with the beloved.

Finally he believes that his love is eternal:

The main aspect of Ja’feri’s poetry is the influence of Hafiz on his poetry. This influence on one hand is by the superstructure of Hafiz’s ghazals and on the other hand by its substructural meanings. For example in these couplets he is influenced by the superstructure of Hafiz’s ghazal as he says:

The above couplets by Ja’feri are influenced by these ghazal’s of Hafiz.

At times this influence is meaningful.

Therefore he like Hafiz is asking for wine from the bar-man (Saghi).

Or that his place is in the bar room.
Glorious meanings can also be seen in his couplets where he praises his own poetry:

شطر ما گوهر یگانه ی ما (۱/۳۶)
شطر مان در میان موردن (۱/۴۴)

He also considers his poetry equivalent to that of Sadi.

شطر سعدی اگرچه شیرین است قلم مشکی‌ار مان تجربه‌ای (۱/۲۲)

The last point is that some of his couplets are nearly close to elegy.

ز سوزاست چشمان من چو سحاب (۴/۴۳)
چشم تو اشکی‌ار گر این است (۶/۶)

Super Structure of Ja’feri’s Ghazal

It is true that big emotional meanings create tremendous artistic works, but if the superstructure of these works is not innovative, strange and appealing we will never be able to come across these eminent works. In same way if there is no change in the language and if we do not encounter a strange, new, attractive and indirect language we can not experience a valuable work. It can be said that a work which is created by the poet will consist such intellectual, innovative and beautiful lingual occurrences as our poet belongs to the ruling class he did not have much sorrows except expulsion from the homeland, town and acquaintances during the end of his life, therefore his amatory poetry is well-proportioned to his social position and does not have a special aroma. Therefore it can be said that his poetry is repetition and emulation.

With this the eloquence of his poetry is now being briefly discussed.

1-Similes: Of all the imaginary figures in Ja’feri’s poetry is the first and foremost figure of literature in most of the nations. Different similes can be seen in his poetry. Some of them are discussed below.

A. Tashbihe Baligh: It is the most beautiful form of simile and it comes to form a group of nouns. In this form of simile there is much identity and it motivates the mind of the reader.
In this kind of a simile at times that unto which a thing is compared is of a religious component.

B. Tashbihe Tafsile Mursal: This is a simile in which the resembling components and the resembling words come in a form of a sentence and therefore decline the mental ability of the reader.

C. Tashbihe Moakkad Mujmal: Which comes in a sentence form but as the resembling components and words indicating resemblance are not used therefore it is better than the rest of the other forms of similes and is followed by some sort of identity and stress.

D. Tashbihe Mujmal: Which possesses the syntactic structure of a sentence and in this kind of a simile only the resembling component is omitted.

E. Tashbihe Mafrooque: In this simile the thing compared and that unto which a thing is compared comes one after the other in a sentence but when the resembling component and the words indicating resemblance are omitted, the simile becomes more beautiful and appealing.
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F. Tashbihe Murakkab: In this simile the poet brings two consecutive sentences and brings a compound resemblance which if new, brings out an innovative artistic painting.

G. Tashbihe Muzmar: Which comes as a sentence but because of hidden meanings needs the reader’s capability of understanding. By bringing this simile an attractive artistic picture occurs.

H. Tashbihe Mashroot: This simile also comes as a sentence with the condition that the thing compared is more virtuous than that unto which it is compared, and this causes novelty in amazement, surprise and artistic charm.

I. Tashbihe Aks e Mustatir: It also comes in the form of two sentences and due to its hidden meanings becomes the cause of surprise and gratification.

As it is known from the above similes, such kinds which are brief, hidden and indirect are appreciated. Therefore it can be said that these kinds of similes have brought elegance to a poet’s poetry and makes it more attractive and comprehensive.

2- Metaphor(Isteara): This kind of a mental image is less found in J’aferi’s poetry, therefore the metaphorical part of his poetry serves very
weak. But in spite of this we very rarely come across metaphors in his poetry which are artistic and beautiful.

A. Istearae Musrabe: Which works around as a language substitution and it makes new mental images.

شکرکه که نشاطی است نکو پیشه ی ما
از می عشق نگشته است تپی شیشه ی ما
صرصرر ده به باهم نکن کارگری
در امان است ز آفته رگ و ریشه ی ما
(3/44)

B. Istearae bil Kinaye(Personification): This is related to personification and it provides a unique feeling and motion to the image.

للدلالام بار گشته چو گهر فشان
کرد خجل در زمان طوطی خوانده را
(3/17)

C. Istearae Tabiye: It is the prominence in action and it makes a strange and energetic image.

غزه ات چون زستم شیوه ی جاسوسی ریخت
چشمم ازلفت چگرلمل به پاپوسی ریخت
(69/17)

The point which is noticed in the above couplets is that a few poetic images which have come in these couplets cause expansion and stress in the poetic beauty and image.

3- Allusion: A collection of associational legendary names or poetic beauty which by the help of the sub structure of simile and superstructure of a sentence is practiced for exhibiting emotions. Mir Ja’feri has also applied this in his poetry and therefore he has shown his liking for legends.

من شدم وامق او چو عفرا شد
من چو مجون و او چو لیلا شد
(3/130)
نامتمن بر سینه مثل تیشه ی فرحاد بود
از غم هجران تو ای خسرو شیرین سخن
(3/148)
تیسر خذگان ست یا مزگان نمی رسد
با ابروت کجا برسد چرخ پنچ
(3/339)
چوون شه تور که در کشور کلاسیسی کرد
ترک چشمت ز ستم ملک دلم کرد خراب
(3/589)

With this many a times the pictorial segments with a different form have been repeated in J’aferi’s Diwan, and this itself reveals his
confinement of thoughts. For example the following couplets are a good example for what is said.

4- Language : His poetic language at times is very simple and unadorned. This simple language is suitable with the sentiments and status of the poet and is full of music. This music contains the internal, external and surrounding rhythm. Familiar and clear words have beautifully accompanied the language which has enabled the reader to clearly comprehend his poetry. For example:

Or his Ghazal:

He has used religious Arabic words in some of his lyrical poems which brings an end to the freshness and novelty of his poetry.
At times he has invented words like “nigaridan”, “uftidan”, “pas mand” and “khuab chakidan” which are few in number and are not so important.

Last but not the least is that his lyrical poetry comprises of music and most of his couplets contain longer or shorter endings and the homogeneity of sounds is very pleasant, which in a way promotes his poetry.

Sometimes this music occurs due to the repetition of words.

**Conclusion**

To conclude we could say that the eloquence of Mir’s lyrical poems is Love which is shown in various aspects. Sometimes he has portrayed it by using similes and at times metaphors. And by adding music to his poetry he has inculcated his feelings in the readers, and like this he has done a great help to promote the culture and literature of Iran in the sub continent due to his work pertaining to his aptitude, which itself is a big gift for the relationship of the two nation-Pakistan and Iran. Friendship, neighborhood, love and humanitarianism are the outcome of his artistic and cultural message.
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