



The Bare Language of Khoshal's Poetry

Ahmad Gul Momand^{1st}, Turyalay Mankhil^{2nd}

English Language Instructor, Department of English, Nangarhar University, Jalalabad, Afghanistan^{1st}

English Language Instructor, Department of English, Nangarhar University, Jalalabad, Afghanistan^{2nd}

Abstract: Khushal Khan Khattak is a well-known poet, thinker, and philosopher, expert of medicine, hunter, politician and freedom fighter as well. Apart, he is the author of more than 300 books in prose and verse, in which approximately 20 books are available. His writings reveal that he lived by sword and pen together encircling each and every field of life. At the beginning he fought for Mughul Empire but after his imprisonment by the Mughals resulted in a new era in his approach towards the Mughal rule. This paper is an attempt to explore the language of his poetry which is never exposed because of cultural restrictions. The language he used in his poetry is not considered as formal or humble language and that researchers left this part of his poetry untold.

Keywords: Khushal Khan Khattak, Poetry, bare language, sexual orientation, erotic language

I. INTRODUCTION

Through the history, Afghanistan has been remained the most troublant region in entire Central and South Asia. It has been an area of invasion. The history of this region took a conspicuous change when a Mughal warrior Zahir-ud-Din Baber defeated Ibrahim Lodhi the then ruler of the subcontinent in the Battle field of Pani Pat in 1526 and became an independent ruler. The subcontinent remained under the sway of Mughal dynasty from 1526 to 1857 A.D. till the British occupied the throne of Delhi. During the Mughal reign, the Pashtoon popularity was under severe tyranny, but no Mughal ruler was succeeded in maintaining his complete authority in the area (Kamil, 1951).

Being the elder son, Khushal assumed the functions of Khattak Chief in 1641 after the death of his father. Born in May-June 1613, Khushal, by then, was a smart and vibrant young man of 28 years; the best portion of life for an extraordinary person like Khushal to produce results of his own choice. During his childhood, Khushal was reported to have escaped accidental death narrowly on several occasions: his drowning in river Kabul at the age of six years just below his palace situated on the bank of the river, an attack of intense and unbreakable fever continuing for several days at a stretch, and an accidental fall of heavy stone from over a grassy roof of a verandah on his head due to which he suffered from fever at the age of eighteen when he was married and his bride was sitting near his bed were some of the few fatal episodes, he survived (Kamil, 1951).

The same year, King Shah Jehan confirmed Khushal Khan as the Khattak Chief and guardian of the kings highway from Attock to Peshawar. From 1641 to 1658 when there developed instability in the Mughal Empire due to war of ascension to the throne, Khushal faithfully and sincerely utilized his energy, wisdom, bravery and all his uncommon capabilities in the service of his Mughal masters. During this era, the wars with his Yusufzai counterparts, which his father had bequeathed to him continued; Khushal being an outspoken person refers to the real state of affairs. He says:

که له خپله حقیقته درته وایم زه خایی یم د مغل نمک حلال

The fact is that from the very start I have been faithful and a loyal of Mughals. (Mohmand, 1952)

Khushal sided with the former and successfully blocked the advances of the latter towards Kabul. Aurangzeb won the game and rose to the throne in July 1658 assuming the title of Abul Muzaffar Muhyuddin Alamgir Badsh-i-Ghazi. The new King initially was favorably inclined towards Khushal, and confirmed him in his Chieftainship. Khushal also continued to faithfully serve the Mughal interests. The King in the second accession of his reign announced the withdrawal of road toll on the transit of food grains and other articles. Khushal does not seem to have shown any adverse reaction against the toll withdrawal order. Meanwhile Baku Khan, the Yusufzai leader succeeded in winning the favour of the crown prince Darashukoh and deprived Kushal Khan of his Jagir consisting of Yusufzai area (Kamil, 1951).

II. OPPOSING THE MUGUL EMPIRE

In 1663, Mahabat Khan, the Governor of Peshawar, respectful and friendly towards Khushal Khan was transferred to Deccan replaced by Sayyid Amir and one Abdur Rahim as his deputy (Kamil, 1951). This was a turning point in Khushal's association with Mughals. The transfer of Mahabat Khan ultimately created hostile environment for Khushal as latter was a straightforward Sardar but Sayyid Amir was addicted to bribes. He expected that Khushal would provide him a share out of his toll collections but he refused to do so.

Khushal's arrest and subsequent imprisonment brought about a great change in his personality and thoughts and thereafter all the Mughal attempts to reclaim and elevate him and win over him back proved futile. Khushal had rejected Mughals once for all, and his decision was firm and final. Now Khushal was equally proud to declare:

په منصب پوري خوشال خټک نوکر وو
چی منصب ورځني لارشه اوس بادشاه دی

With status (Munsab), Khushal was a servant, now being free from that bondage, he is a king

Khushal during his imprisonment had reached definite conclusions and decisions to which he remained committed during the rest of his life. He had lost trust in the Mughal's approach towards Pakhtoons. His views about his changed ideas find abundant place in his poetry.

He intently condemned the Mughal King Aurangzeb in the strongest possible words, his belief and describes his outward attachment to Islam as a tactic to deceive the masses. In Khushal's opinion he had no right to claim to be a genuine Muslim as he was the very person who killed his brothers and imprisoned and insulted his father for becoming king himself. Against Aurangzeb Khushal declares:

بله هیڅ لیدله نه شي په دا مینځ کې
یا مغل د مینځه ورک یا پښتو خوار

The options are only limited, either Mughals have to give way or the Pakhtoons to get lost (Kamil, 1951)

Opposing Aurangzeb resulted in Khans' imprisonment which he denounced it as illegal act. Khushal says:

په ناحق د اورنگزیب په بند بندي یم
خدای خبردی په تهمت او په بهتان
زه په خان کې گناه نه وینم په خدای گو
ولي نور خلق خبرې کا شان شان

I am for no fault of mine in Aurangzeb's prison. Only Allah knows on what grounds. I do not find any wrong in myself. But the people ascribe many reasons.

Khushal's arrest brought about a turning point in his life and thoughts, targets and determination (Kamil, 1951).

2.1 PASHTUN NATIONALISM

It may be pointed out that as far as Pakhtoon nationalism is concerned, it does not owe its existence to Khushal. He is the philosopher who merely made the concept of nationalism refined and transparent. Pakhtoons happen to be the first people in the subcontinent particularly and in the South Asia in general who had developed a sense of self-awareness who always fought and refought for self-survival, self-protection and remained always involved in a lasting struggle for regaining their lost prestige and sovereign status in the Indian Subcontinent.

Khushal was a pragmatic, realist and equipped with sharp vision. He had his eyes on the strengths and weaknesses of Pakhtoon character. In his view Pakhtoons don't pay attention to details.

پښتانه په عقل پوه څه ناکس دي
کوته سپی د قصابانو د جوس دي
بادشاهي یی د مغل په زور بایله
د مغل د منصبونو په هوس دي
اویں له باره سره کورته ورغلی
په اولجه د اویں د غاری د جرس دي

It is my concern for Pakhtoon honour which keeps me travelling through unpaved paths. We live in a society where there exists neither *Deen* (religion) nor a system. People are losing sense of shame and mutual regard and respect. This is time which requires sacrifices from Pakhtoons and see what they are doing. Pakhtoons without doubt are better than the Mughals but the tragedy is that they (Pakhtoons) lack wisdom and sagacity. They lost their own kingdom out of greed, just for the sake of having and collecting few Mughal coins and chairs. The unfortunate and short sighted Pakhtoons could not see a camel loaded with treasure and raced towards catching the bells ringing in the camel's neck.

Khushal says in few other verses:

د بهلول او شیرشاه خبرې اورم
چې په هند کې پښتانه وو بادشاهان
شیراووه پیری یی داسې بادشاهي وه
چې په دوي پورې درست خلق وو حیران
یا هغه پښتانه نور وو او دا څه نور دی
یا د خدای دی اوس داسې شان فرمان
که توفیق د اتفاق پښتانه مومی
زور خوشال به دوباره شي په دا خوان

Pakhtoons are better than Mughals in every respect but they lack unity. He digs out the past and reminds them that there was a time when India (Hindustan) was ruled by Pakhtoons. They ruled India for six or seven generations in such a beautiful and effective way which surprised the entire world but what now? It appears that the Pakhtoons then were either different from contemporary Pakhtoons or may be Almighty Allah wished them as such. Old Khushal will once again gain youth when Pakhtoons ever become united. (Khan)

He Imam (leader) of Nangyals expired there at Dambara angry and annoyed all alone while he breathed his last. No son or brother at his side in the desert. Either his Rabb (God) knows or I am informed about the treatment he received from his people (Khalil, 2001).

His sons with the help of his host Afridis brought his body to Esori Bala mount, a settlement at four kilometers in the South of Serai Akora, the present Akora

Khattak where he was laid to rest far away from the rising dust of the Mughal horses. This was Khushal's last will that he should be buried in a place far away where the dust of Mughal horses could not reach. And there is his resting place beneath a tiny tomb.

2.3. HIS LOVE FOR ORDINARY LIFE

زه د شعر په کار هيڅ نه يم خوښ
ولی خدای مي کره په غاړه دا مقال
رنگ زما د شعر هيڅ سره ساز نه دی
لکه سپی راپسي گرځي په دنبال

I am not pleased with writing poetry
But, God gave me the potential
My personality doesn't suit poetry
But, Poetry follows me like a dog (Rasa, 2009)

2.4. BARE LANGUAGE

Khan is mostly known as poet, freedom fighter against the Mughul Empire and a Pashtun Elder who wrote much about his poetry about war. He also wrote poetry about his desires for beauty and ordinary life. One of these ordinary life activities are adoring beauty and physical sex. Here, he perhaps thought that his people will not understand if he goes formal and that he used explicit language to describe about his love for his ordinary life and most importantly sexual life. As he says:

چې دی عمر د پنخوسو کالو تیر شي
په مره گیده صحبت په شومه مکره
د زری بنخي صحبت دی لکه زهر
د هغې بنخي صحبت لکه دارو دی
په دخول کې یاوه ډیرمه کره ذکر
پس له خوبه یې پری جوړ کره په سحر
هر سړی د خني وکاندي حذر
چې نه لور نه وی زوولی یا پسر

As you turn fifty- don't make too much love
Don't make love with full stomach- After some sleep it is good to have sex
Having sex with old lady is poisoning- every man shall avoid doing it
Making love with a woman is soul calming- who has made no kid so far (Rasa, 2009)

د مخ رنگ تازه کوي صحبت د بکری ورکوي ستستی د تن درد وکمر

Making love with virgin refreshes you- removes back pain and fatigue (Rasa, 2009)

اول زره بڼه کره د یار
بیا له پسه که پوهیږي
په ورو ورو لذت اخله
د شهوت په توییده کې
چې فارغ شي له شهوته
د خپل یار مقصود پوره کره
خوله یې پاس کیده په شونډ و
بڼه په یوس و په کنار
و صحبت ته شه تیار
بشوریده کره په وار وار
په تعجیل شه په تلوار
په سینه یې شه قرار
د خپل یار اوسه غم خوار
کښلوه یې گل عذار

First, have very good conversation with her- gently, in solitude
 After that, if you understand- prepare for making love
 Be slow in the process- move slowly
 After ejaculation-lay on her chest
 Be with her as far as she needs you- be with her and be loving
 Hold her lips in your lips- kiss her lovely
 (Rasa, 2009)

هر سړی چې لیونی کا خپل ذکر په هرځای کی مندی خاوری په سر

Anyone driven by sex derive- he thinks of everything as his sex tools

د زړی ښځی په کوس کی دا جلاب جمال کوته وي
 بند په بند یی سره بیل کا غوي رغښته تر کوته وي
 په کمرد درد پیدا کا پکې د هومره تروته وي
 رنگ یی مه گوره تر سترگو
 که ډنگره که موته وي

In the pussy of old lady- it (the dick) is null and void
 By every part it roles- like bull in his place
 It (having sex with old lady) gives you pain in your waist- it is that much bad
 Don't look back-if she is slim or average
 (Rasa, 2009)

عمر ډیر وو عقل لږوو عمر لږ شو عقل ډیر شو
 یو ژوندون وو په جهان کی په دا شان سره تیرویر شو
 دخوانی ساعت خوشحاله
 خوب وو ولیده تیرشو
 زه چې زور یم حال می دادي د خوانانویه څه حال وي
 درسته شپه د غین له لاسه درازی په ما محال وي
 ورځ وشپه می دا فکرونه که واده می کال په کال وي
 تراویا کلونو تیرشوم
 واویلا می په جمال وي

I had life but no wisdom- life passes wisdom got enriched
 There was only one chance to live- just passed, unfelt
 My youth, O! Khushal- it was just a dream-forgotten

I am old, it is my situation- I don't know what is going on with youth
 All night, because of my sexual desire- night becomes too long to pass
 Day and night, I am thinking of- if there is my wedding annually
 I am older than seventy- I cry after love (Rasa, 2009).

2.5. CONCLUSION

Khushal did not put his pen and sword to rest till his death. According to D. M. Kamil Mohmand, Khushal will always live in the hearts of the people due to his valorous and scholarly deeds. He died but he inscribed indelible mark of bravery, courage, chivalry and as an experienced soldier. His name will be included in the multi-faceted personality in the pages of history.

He was a practical leader and his life was full of adventurism and struggles. Dr. Iqbal Naseem Khattak says: Khushal Khan Khattak did not keep his ideology aside from his poetry rather let them go side by side. His life is the true picture of his poetry and his poetry is an account of his life (Quarterly Adabiyat, 1988).

Raverty says that Khushal's nationalist poetry is highly appreciable and that is why he is considered as the national poet by Pakhtoons. George Margantiene says that I have been enjoying the poetry of Khushal for the last half century. Khushal is justified to claim for himself the status of Firdousi and Saadi (Major, 1981).

Olaf Caroe has beautifully analyzed that: All said, we have to judge between two men, which voice is the more authentic; that of the king who killed his brother and imprisoned his father to reach the throne, and with all his genius and persistence, led an empire to corruption and decay or that of the warrior poet still kindle fire in the hearts of his compatriots (Caroe, 1964).

Khushal was still active in Mughal employment when different Pakhtoon tribes were deeply involved in war of liberation from Mughal subjugation. And when Khushal was released in 1668 after remaining about five years behind bars in India, the stage for widespread and deadly wars against Mughals was already set under the leadership of Darya Khan Afridi and Aimal Khan Mohmand who from 1672 to 1676 devastated the Mughal armies in war after war and this was the period when Khushal appeared as Mughal's formidable enemy.

Khushal's nationalist poetry is being subjected to severe criticism by Pakhtoons themselves as well as non- Pakhtoons. His critics say that his nationalist poetry is a reaction against the disgrace to which he was subjected by Mughal authorities. But, his poetry about ordinary life is not too read and explored. In this paper, his bare language of his poetry is an effort to expose for almost first time. The bare language of his poetry perhaps was because of simplicity and directness. Khan perhaps

understood that his people will understand if his language is more clear in details and that he spoke about it without feeling shy about it.

III. ACKNOWLEDGMENTS

The authors thank Mr. Omid Wali, Ph.D. Research Scholar at the Department of English, Aligarh Muslim University, UP, India and Assistant Professor of ELT at the Department of English, Nangarhar University, Afghanistan for his valuable suggestions and technical assistance in terms of locating the right journal for publication.

REFERENCES

- [1] Caroe, O. (1964). The Pathans . London: Macmillan Co.
- [2] Kamil, D. M. (1951). Khushal Khan Khatak. Peshawar: Edara-e-Ishaat-e-Sarhad.
- [3] Khalil, H. (2001). Ashraf Khan Hijri Diwan. Peshawar: Edara E Elmo Fun .
- [4] Khan, M. N. (n.d.). Makateeb-e-Iqbal. Lahoor.
- [5] Major, R. H. (1981). A Selection from the Poetry of the Afghans. Peshawar: Chapzai.
- [6] Mohmand, D. M. (1952). Khushal Khan Khattak Kulyat. Peshawar: Edara-e-Ishaat-e-Sarhad.
- [7] Quarterly Adabiyat. (1988). Peshawar: University Press.
- [8] Rasa, S. R. (2009). Armeghani Khoshal . Peshawar: University Book Agency.

