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Ashraf Khan Hijri and Nostalgia

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Abstract

Ashraf Khan Hijri, son of Khushal Khan Khattak, was born in 1044 AH. He was the chief of Khattak tribe and an acclaimed poet of his time. In his poetry, everything is clear about the conditions and position of his time. His life seems to have been ruined by wars with the Mughals and disunity among the Pashtuns. Ashraf Khan Hijri spent his entire life in prison due to the tyranny and cruelty of the Mughal rulers. In the poems of nostalgic poets, distance from their country, region, people and family, poverty, disunity among Pashtuns and the signs of cruelty of the rulers can be seen. Considering the importance of the research, I wanted to provide information about nostalgia in the poems of Ashraf Khan Hijri, in order to assess the social conditions of that time and place. Many examples of individual and social nostalgia can be seen in Ashraf Khan Hijri's Diwan (Collection of Poems) as he spent his life in prison away from the country, family and people with many examples of the past aspiration in his poems. The purpose of this study is to find out what misfortunes have affected the poet's psyche, and the nostalgia side is very prominent in his poetry. Of course, lack of books during the research was one of the problems as no-one has done enough work in this area. This is a library research in which the topic has been completed using a descriptive and analytical method.

Keywords: Ashraf Khan Hijri, Diwan (collection of poems), and nostalgia

1. Introductions

Hijri is one of the classic period poets of literature in whose poetry all forms of poems can be found. In his poems, all aspects of social life are clearly stated and all kinds of topics have been covered in it. He has made everyone aware of his/her responsibilities in his poem. As Hijri spent his life in wars with the Mughals and was also imprisoned by the ruler of that time, so we can see many parts about the country, home, village, poverty and disunity among the Pashtuns in his poems. Therefore, I first discussed the introduction of Ashraf Khan Hijri, what is nostalgia? And found and analyzed many examples of the past aspiration in the Hijri Diwan. Although in the beginning the lack of material was a problem, with the help of friends, the research has been completed.

2. Background of the article

Many books have been written on Ashraf Khan Hijri's life, art, historical achievements and pride, but there is not much in his poems about the mentioned subject. Only Mohammad Akbar Kargar has discussed it in a few verses in the collection of past aspirations of Pashto poetry. So far, no-one has worked on the said subject and it is a new subject which shows its value in the community.

3. Type and Method of Research

This is a library-based research in which topics are explored and completed using an descriptive and analytical method.

4. Introduction of Ashraf Khan

Ashraf Khan Hijri, the son of Khushal Khan Khattak, the grandson of Shahbaz Khan, the great grandson of Yahya Khan and the great-great grandson of Malik Akori, was born on (9th or 17th, Ramadan, 1055 AH) (Hewadmal, 1380: 248) [1].

Khushal Khan Khattak in a Persian poem shows the date of Ashraf Khan's birth as follows:

به زاویایی مه روزه پاس اول شب
بزد اشرف و اندر کنار دایه بخت
چو بود وقت بهار و شگفتن گلها
حساب سال وی امد (بهار اهل شگفت)
(Mangal, 1396:66) [7]

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Ustad Zarin Anzoor Says: Akbar Khan, the eldest son of Khushal Khan Khattak, died seven days after his birth, so Hijri is now considered Khan's eldest son. (Anzoor, 1364 Shamsi)^[1].

In the 12th issue of Kabul Magazine 1364 Shamsi, under the title of Ashraf Khan Hijri, in an article on the imprisonment and death of Ashraf Khan Hijri has written the following points:

(Ashraf Khan Hijri, like his father, spends his entire life fighting for the establishment of Khattak's independent state and fighting the enemy of his region.) So Aurangzeb's representatives imprisoned him by cheating and deceiving because Bahram Khan was aware of Ashraf Khan's friendship with Syed Bahawallah Peshawari. Taking advantage of the situation, he hired spies to capture Ashraf Khan. When Ashraf Khan was the guest of Sayyed Bahawallah, the same spies captured him and sent him from Peshawar to Gwalior and then to Bejapore prisons in 1681. After many hardships, he died in 1694. A poet named Azad Khan has deduced the date of Ashraf Khan's death as follows:

د هجرت زر سل، شپير و
اشرف خان چې فوت شو ياره
غم و اندوه د ده تاريخ دی
که حساب کړی و بی شماره
(Osman, 1364: 65 – 66)^[5]

5. Ashraf Khan's Poetry

Hijri is one of the poets of the classical period who wrote poems in both Pashto and Persian. In his poems all the affairs of the time are evident which we can call the mirror of social life. There are sonnets, elegy, quatrain, and other forms of poetry in his Diwan (collection of poems). As most of the poems of the imprisoned poet in India are based on the memory of his homeland, poverty, separation from home, disunity of the Pashtuns and many complaints against the ruler of the time can be seen in his poems. Professor Rashtin has the following opinion about him: (Hijri is the owner of a high position in the literary school). (Reshteen, 1391 Shamsi: 106)^[3].

Ashraf Khan Hijri has written poems in Pashto and Persian and has the same Diwan in each of these two languages. Not only a major part, but also his entire Diwan was completed in prisons in India. Prison and his mental state in the prison have given a special and distinctive color to his poems. After his father, Hijri is the only person who has written poems in prison. In his Diwan, there are poems, sonnets, quatrains, and so on which are also very rich in subject matter. Different social, political, philosophical, religious and romantic and other subjects are found in his poems. According to Prof. Mohammad Nawaz Taayer, the ode, he recited on the death of his father, is considered one of the most highly regarded elegy of Pashto in terms of his artistic power, emotional strength and artistic beauty (Hewadmal, 1393: 153).

In Culturist Khushal (Collection of Seminar Articles), the following points have been said about Ashraf Khan's Poetry: (His Pashto and Persian divans are the result of his bad days of imprisonment and captivity, and one can infer from studying it that it is about misery of prison, distance from home, family, tribe and friends, helplessness and many other deprivations.) have cast a special effect on his mind and conscience.

Grief and sorrow, pain and suffering, and sorrowfulness have filled his prison poetry with charm and feeling of pain. The knowledge and great talent in his poetry has filled the poem with all the principles of poetry. The complaint from the heavens and time is the true spirit of his poetry. (Different Authors, 1389: 277)^[2].

6. What is Nostalgia?

In "Andesha" magazine, an article under the title of (Nostalgia in Persian Articles of Khwajah Abdullah Ansari) on page 205, the writer says about nostalgia: (Translation "In ancient literature, nostalgia is a topic that has psychological roots, which is why many poets and writers use this category to express their goals and show their inner state. Nostalgia in Persian is interpreted as the sorrow of poverty. The writer or poet misses his house and homeland in which he had lived in the past, and is wishing to return to it. In literature and art, this word includes a wide range such as missing one's hometown, archaism, grief of poverty, etc. (Nazari, 1397: 205)^[8].

Ustad Karger also has the following views about nostalgia: (It is a psychological term that has found its way into literature recently. Nostalgia is the yearning of poets or writers which appears in their works considering their past period and is presented to the readers by the poets or authors. Today the term, (nostalgia) is interpreted and described in two directions or in the presence of two sides, one is individual and the other is social direction.

- A. Individual:** A direction or side through individual self-awareness
- B. Social:** Recognized through social unconsciousness or social self-awareness.

Nostalgia is a French word which is made of Greek "nostos" meaning (return to the past) and "alagos" meaning (pain and ache). In dictionaries, it is interpreted as past sorrows, the sorrows of poverty and the pains of being away from home. In literary research, nostalgia refers to the kind of beings on the basis of which a poet or writer pays attention to the past in his poems and articles. Or depicts the land and the country that comes to his mind with so much sorrow and pain. Perhaps this longing is the love and interest that the poet or author has with his good political, religious and economic conditions of his homeland during his childhood and past period in his country. Nostalgia also has a number of indicators, such as recollection of past memories and inclinations, a return to the past, and a tendency to return to one's homeland, archaism, myths, and taking refuge in the world of aspiration. The presence of such features in the text shows the poet's yearning towards the past or the poet's inclination towards the future. In this context, the use of archaism in relevant terms and the remembrance of time and place are now widely used in contemporary poetry.

Nostalgia is divided into two parts, immediate and persistent or permanent. In individual and immediate nostalgia, the creator of the work has an inclination to the past in his body and mind. Consecutive and persistent nostalgia is the whole work of a poet or writer. The poet or writer, who is affected by this kind of nostalgia, discusses his past throughout the work (Karger, 1307: 5-6).

Professor Hashemi also talks about the past and present memory of human beings: "In (Literature, human, dreams, and archetypes), a collection of articles he states about human memory and past memory as follows: Every human

being's dreams are influenced by his or her psyche. Psychological themes are stored words, accidents, experiences, joys, sorrows, etc. from the inner world of a human that sometimes appear in dreams, which start to speak, take us back to the past, associate to good and bad accidents, shorten long distances, turn a man into a child, take us to the past and so on. (Hashemi, 1399: 112)^[9].

7. Nostalgia in Ashraf Khan's Diwan

Information about nostalgia was provided above. Now we are going to find and analyze examples of nostalgia in Hijri's Diwan (Collection of Poems).

In the poems of the Diwan of Hijri, the reader will often find poems that expresses patriotism and complaints from separation from his country. The poet saw the torment of prisons and then recited meaningful verses about his homeland, friends, brothers and his people. Look at the following poem which clearly shows Ashraf Khan's patriotic emotions:

جدایي له یاره یو نفس ماتم دی
چې فرقت شي په کالونو خو ستم دی
د وصال په تمه باد غوندي چلیري
کنه لیر هجر له قرنه سره سم دی
بی وطنه تنها پروت یم په غربت کی
نن له ماسره همدم د صنم غم دی
د هېواد آشنا په سترگو لیده نه شي
که په خوب راته حاشر شي ډیر کرم دی
(Osman, 1364:69)^[5]
د پورتنيو بيتونو شرحه ده:

In the darkness of the prison in Bejapore, the poet expresses the vivid thoughts of the past memories of patriotism as follows:

د وطن عیش و هوا به مي هیر نشي
بیجاپور که راته ډک همه په زر کا
یو هجري د هجر غم تر لمن ونيو
نور همه یار په وصل تل اختر کا
(Osman, 1364 Shamsi: 69 – 70)^[5]

In the above verses, he narrates the conditions of his time in prison, his love and affection for his homeland and expresses the poet's nostalgic aspiration for patriotism. Similarly, he has expressed his love for his homeland in a part of his sonnet that he wrote in Bejapore prison.

زه هجري دايم هوس د خپل وطن کرم
بیجاپور که هر خو بنه د اورنگ شاه دی
(Osman, 1364: 72)^[5]

Ashraf Khan Hijri connects his love for his friend with the love of his homeland and writes with his poetic skills:

سیال نشته ستا د مخ په ولایت کی
تر بتانو هم تیری د هندو یار یی
(Osman, 1364:72)^[5]

His following poem in Bejapore prison is also full of high patriotism:

زه ختيک په بیجاپور آشنا په روه دی
ولایت مو سره او د هند و بار دی
چې هجري غوندي جدا وي له یارانو
که بادشاه شي په دکن عمر یی خوار دی
زه ختيک په بیجاپور آشنا په روه دی
ولایت مو سره او د هند و بار دی
چې هجري غوندي جدا وي له یارانو
که بادشاه شي په دکن عمر یی خوار دی
(عثمان، ۱۳۶۴: ۷۲)

The above verses depict the situation of Bejapore and talks about patriotism that lies in the heart of the poet who is torn apart by the separation of friends. Even if he becomes a king in Deccan, he will not have a good time due to being far from home.

چې تر زړه مي د غربت لښکر چاپيري شي
لار د اه کله خالي وي چې تری تیر شي
په خاطر مي د یار یاد هسي غالب شه
په هر شي چې نظر کرم د ده په خیر شي
غم د هجر هوش همه راڅخه یو وړ
په زبان مي ځکه ذکر تیر و بیر شي
(Hijri, 2001: 211)^[12]

The siege of Gurbat's army and the grief of separation are what have affected the poet's mind and the grief of separation has taken away his consciousness. In the following verses, the poet makes his decision about the world and eternal life as follows:

د دنیا منزل مي مختصر دی
مکره زیرمه د استوگني رهگذر دی
جریده معاش کوه ته مسافر یی
مخ په مخ دي بی حدوده لوی سفر دی
دم په دم یوم بتر خوبی بی نشته
اخرينه زمانه دور قمر دی
(Hijri, 2001: 353)^[12]

The most important thing for a poet is to show no interest in the world and to think of eternal residence instead. Because this world is mortal, we have to work for the hereafter. There is no happiness and it worsens day by day. Elsewhere, He says hello to Roh Mountains with the following points and similarly, he says "Salaam" to the youth of his homeland.

باده چې ورشي د روه په غرونو
سلام مي وايه په ژنړيو جونو
پس له سلامه ورته ظاهر کره
چې هجري زور کر ستاسي غمونو
(Hijri, 2001:380)^[12]

In the upper quadrant, Hijri shows spending day and night in prison as one of the reasons for the distance and separation from his homeland. And saying salaam to the young men and women of his homeland remind us of his patriotic past. Elsewhere, he makes such a decision about his own destiny.

څو په تخت باندي قائم دی اورنگ شاه
په نوکری دي هيڅ پښتون نه کا و سیاه

نن اغاز د لسم کال دی باور اوکړه
چې په بند کي يې زيريرم بيگناه
(Hijri, 2001: 284)^[12]

Hijri complains to the ruler of the time, "I spent several springs in prison, but my fate is still unknown. The pain increases day by day and my body becomes weaker". The following verses refer to the memory of his past.

زړه چې یاد د هغه تیر عمر نوبت کا
زما تن تجویز د اور صحبت کا
گذشته عمر په زور غواري یارانو
مضام بی چا لیده چې بیا رجعت کا
صرفه نه کاندې هجران زما په وژله
د قضا منت را باندې لا مهلت کا
(Hijri, 2001: 45)^[12]

Hijri describes the state of old age and considers it as talking to the fire. He adds that separation will kill him, but it is a matter of destiny that he faces. In the following couplets, he describes the ruler.

زه که وکړم ستا له جوړه شا غیاث
کله اروی په ملک څوک زما غیاث
په احوال می التفات وگري نه کا
ستا له عشقه تل کوم ژړا غیاث
چې د یار د جور داد په دور نشته
نور به نه کړم په عالم له تا غیاث
(Hijri, 2001: 54)^[12]

Hijri complains about the tyranny of the ruler of the time. No-one asks me about my condition and no one listens to me. He expresses the sad dream of oppression in his own words. In the following couplets, the poet describes the signs of separation and oppression of his past.

د شباب عمر پيري همه تاراج کړ
له ستمه يې په چا وکړم فریاد
غم د هجر مبرا کړم له حیاته
کشکي زه وی په خلقت کي یو جماد
گویا ما رنرا هرگز لیدلي نه وه
درست دکن را باندې هجر کړ سواد
(Hijri, 2001: 54)^[12]

Many examples of the past can be seen in his nostalgic poems, one of which is the past dream of remembering youth. Hijri longs for youth and complains about the tyranny of the ruler of the time. In his poetry, he has shown signs of separation and oppression of his past. The following verses refer to his memory of the homeland.

همیشه د یار په مخ پسي رنخور یم
د هجران په اور يې تود لکه تنور یم
تش صورت می تقدیر بند که په دکن کي
تل د زړه په یاد و یار وته حضور یم
زه په هومره ژبي ژارم له هجرانه
چې امام د نائي و چنگ و د تنبور یم
(Hijri, 2001: 128)^[12]

In Hijri's poetry, he seems to have been affected badly by the fire of separation from his homeland, people, family and others. Separation melts his heart and tells the story of Ranthambore's prison in his poems. The poet also laments his fate and says:

چې ژړا می خلق نه اروی زه څه کړم
راته وایه علاج څه چې صبر نه کړم
وایي صبر شیرینی لري که تریخ دی
زه خو صبر پائمال په دیر کاته کړم
دوران تل د صابرانو میوه ورکا
خو په ما يې دود بدل ځکه مانره کړم
(Hijri, 2001: 129)^[12]

In the above verses, the poet complains about his luck and says that the fruit of patience is sweet, but my destroyed me. I have no cure, because the period of patient people always bears fruit, but my fate is totally different. In another poem, he decides about his fate:

هیخ خیر نه یم له خپله سر نوشته
چې می چار په ازل نیکه ده که زشته
دیر جدل ازل بدل نه کا واعظه
په ناحق می امتناع کړی له کنشته
بولشیر چې یې رب خاوره له اوله
چل صباح يې د قدرت په لاس اغشته
(Hijri, 2001: 170)^[12]

Hijri states that the fate of life does not change with much fighting. Everything is written in destiny, no matter how much human struggles, he will face his eternal destiny. In the following verses, he shows dissatisfaction from the world and makes such a decision about his status and himself:

نیرنگي د جهان گوری زمانیو
د هجري مکان دکن جان په کابل شه
(Hijri, 2001: 176)^[12]

Even if someone sits on a throne of kingdom in foreign country under the rule of other people, it will be a prison for him. Your homeland is your real country. Hijri also seems to be saddened by the deception of the world and remembers his place of birth. In the following verses he expresses his longing for life in following words:

ستا اصلي خونه هوري دلي دي څه دي
چې فاني چارو ته هومره تمنا کړي
هجري ناز په عمر مه کړه بي وفا دی
دا امید همه باطل چې د فردا کړي
(Hijri, 2001: 234)^[12]

In individual nostalgia, the memory of youth and believing the age that human will live forever is impossible because "Man is mortal" and these hopes are false. Hijri also does not aspire to the past and prepares for eternal life. There is a translation of the verse in the Holy Qur'an that everything is mortal. The following couplets describe the cry of his wounded heart:

په ما مکره ملامت زړه مي فگار دی
 جدایی راباندې کړی پټ گزار دی
 روغو! څه لره بیخایه پیغور کانری
 سترگی ځکه ژړا کا چې زړه بیمار دی
 بیجاپور هجري څه کاوه یارانو
 د قضا علاج پري نه کېږي نا چار دی
 (Hijri, 2001: 243)^[12]

Ashraf Khan Hijri considers separation from his homeland to be a reason of his broken heart, which has affected his soul and Psyche. He says that his imprisonment in Bijapur and separation from his homeland is an eternal part of his destiny. Hijri, a prisoner in Deccan, considers himself as a prisoner of love with his homeland.

که نصیب بنده بند کړی په دکن دی
 دامن گیر یې همیشه عشق د وطن دی
 بنادي څه ته عالم وایي خیر نه یم
 تل ژړا زما ریاض عم می چمن دی
 د زړه باز یې تل د رو په مزکه گزري
 که هجري په دکن ناست خالي بدن دی
 (Hijri, 2001: 262)^[12]

Although Hijri was imprisoned in Deccan, his homeland has a special place in the home of his heart. The above couplets says that his empty body was in Deccan, but his soul and Psyche were in his homeland and in love with it.

8. Suggestions

My suggestion to literature lovers is to study Hijri's Diwan carefully and attentively in order to get information about his thoughts and opinion. Also, we should learn from his military deeds and achievements. In addition to it, other nostalgic aspects of Hijri, an imprisoned poet away from his homeland, should be analyzed and presented to the readers.

9. Consequence

Nostalgia is a psychological term which talks about the pain of being away from home, separation from beloved ones, cruelty and powerlessness, suffering from poverty, and so on. In recent years, it also has found its way to Pashto Literature. There are many poets who have pointed out the mentioned issues in their poetry. One of them is Ashraf Khan Hijri, a poet of classic period in whose poems the pains of homeland, Disunity of Pashtuns, poverty and memories of his past are very vivid because social factors and being imprisoned by the rulers of that time influenced his poetry a lot. Considering these points, I decided to present the social status of the mentioned poet to literature lovers. In conclusion, I would like to say that readers will now have enough information about the poet's social status after the description and analysis of individual and social nostalgia in Hijri's Diwan.

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