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Poetic Discourse of Naqeeb Khan Taghral Ahrari in the Literary Legacy of 19th Century Central Asia

*Prof. G.N. Khaki**

Abstract

In the galaxy of Persian poets and scholars who tirelessly contributed to the growth and development of Persian literature in all its manifestations, Muhammad Naqeeb Khan Tughral Ahrari managed to occupy special status in the Sufistic traditions and Persian language and literature. Tughral Ahrari (1865) a towering scholar of 19th century, born and brought up in Tajikistan is deemed as a bedrock and representative of high styled contemporary Persian poetry, language and literature. As against the philosophical treatises, more akin to Persian poetry, Tughral went beyond the conventional limits and used the format of Persian national poetry and its epic traditions. The profound quality of his poems has dominated the minds of not only the Persians, but all populace living in the vast region from the Oxus to the Transcaucasia. His diligent mind, poetic style, Sufi precepts and eloquence influenced his predecessors to such a degree that he is revered not only as a poet but a saint in disguise and is rated among the tallest and versatile poets with sound spiritual dimensions. Muhammad Naqeeb Khan Tughral Ahrar, is in fact a culminating figure in Persio-Islamic culture, whose reputation and influence has remained undiminished throughout the Central Asian region. Primarily celebrated as a poet, Ahrari was an accomplished Islamic scholar, a Sufi of great standing and an acerbic polemist and social critic. In the backdrop of these introductory remarks present paper would be an attempt to;

- i) unfold the literary legacy of the region to identify the place and status of Toghral Ahrari.*
- ii) sketch the position and poetic vision of Taghral Ahrari and refer to the similarities that exist between him and celebrated scholars of the world, and*
- iii) explore the contribution of Taghral Ahrari in the Sufi-Poetic discourse of the region.*

Keywords: *Muhammad Naqeeb Khan Tughral Ahrari, Persian Poetry, Sufi Literature, Central Asian Literary Tradition, Persio-Islamic Culture*

Introduction

The history of Central Asia, having forged its identity through the cultures which have enriched it, is full of secrets and mysteries. Legends, poems and

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anecdotes profoundly supplement rich archaeological findings and historical documents. During its long march of literary development, the region produced scholars of eminence in almost all branches of knowledge and learning which left indelible mark on the history, culture, traditions and character of the region.¹ Central Asia thus emerged as a grand civilization owing to the innumerable developments that happened in its literary landscape. The region continuously maintained itself over the famous saying of Ibn Khaldun “undoubtedly non-Arabs have been the torchbearers of knowledge and learning”.² The contribution of Central Asian litterateurs to language and literature as such played a prominent role in shaping the cultural diversity of the region and made a significant and everlasting contribution to its originality. Since the region has been both an imbiber of new influences and a vector of the most novel trends, it is rightly pointed out that out of the several strands which provided the warp and woof of Muslim civilization in Central Asia; the most dominant was the influence of Persia. Their sense of worth and personal dignity lies in the recognition of their celebrated scholars viz -viz their special contribution, they have made to weaving the rich tapestry of the world’s civilizations owing to the fact that the history of Persia is undoubtedly deemed as that of the cradle of mankind and the study of literary ethos in this region is fundamentally the study of a historical process.³ Having remained as a glittering star among the litterateurs of their times, Persian poets imbibed and incorporated the universalistic features of poetry in their compositions. Whatever the extension and depth of Islam’s penetration in numbers and quality may have been, it was characterized by tremendous amount of contribution by Muslim scholars in the field of Persian literature as well as natural and religious sciences. Great centers of learning emerged in Tashkent, Bukhara, Samarqand, Nishapur, Khawarizm, Khotan, Yarkand, Kashghar Nasp, Tirmidh, Merv, Hussair, Marghinan, Maa-i-margh and Farab.⁴ The secular diffusion of Islam and the formation of neo-Islamic communities in Central Asian region was further strengthened as a result of the activities and efforts of distinguished Sufis. The *Risalah* of Abul Qasim Qushaire, *Ihya-al-Ulum* of Ghazali, *Kashf al-Mahjub* of Abu Ali Hujwiri, *Tabaqat-al-Sufiyyah* of Abdul Rahman Sulami and *Fu’ad-al-Fu’ad* of Shaikh Nizamuddin of Delhi, *Awarifu’l Ma’arif* of Shaikh Shihabu’din Suhrawardi and *Fususul-Hikam* of Mohi-ud-din ibn al-Arabi were the most important classics of Sufism produced in the region . Consequently this part of the globe became the torchbearer of the dissemination of knowledge, religious philosophy, world view and value system. The prominent literary figures like Rudaki, Firdausi, Hafiz, Nizami, Rumi, Sa’di and Jami became the torchbearers of sufistic perspectives and literary ethos, the manifestation of which is found in their celebrated works.

A leading figure of Soviet literature in Tajikistan, Sadriddin Aīnī (1878-1954), a late nineteenth-century Tajik poet, novelist, and intellectual, is referred to as the father of modern Tajik-Persian literature. His early works focused on Persian poetry, but later in his career he also wrote about standardization of the Tajik alphabet, the education of women and youth, and the formation of a Tajik identity. Besides, Nima Yushij (1896-1960), Sardar Ghulām Muḥammad Khān Ṭarzī (1830-1900), Īraj Mīrzā (1874-1926), Muḥammad ‘Alī Jamālzādah (1892-1997), Khalīl-Allāh Khalīlī (1907-1987), the prominent Central Asian scholars of nineteenth-century revolutionized Persian poetry.⁵

Literary Legacy of Medieval Persia

The Persian literature in fact represents one of the high water marks of their cultural and civilizational history. The older forms of Persian poetry that had developed as a result of cultural assimilation in the Muslim era started receding with the passage of time and the genre developed in an entirely new direction and adopted a changed discourse, which though thematically Islamic, essentially represented Persian lore and local cultural ethos.⁵ The literary legacy of Persian language is highly colorful and complex in nature. Their literature in general and the genre of *Mathnawi* and *Dastan* in particular embodies the essence of the Persian poetic discourse during the seventeenth and eighteenth centuries displaying its fullest range in the intimacy, intensity, and precision. It represents many aspects of social change, behavior patterns, hopes, repressed wishes, creative thoughts, unconscious yearnings and collective dreams. It analyses the social drama in the geographical frame and with reference to its beauty, diversity and complexity of interpretation, this literature received the attention of distinguished scholars of varied fields of learning.⁶ *Ghazal* was the favorite of the era because it provided more options for expressing emotions and philosophical or religious thought.

It is an established fact that Central Asia in general and the populace of Persia in particular forged their identity through the cultures which have enriched them. Their sense of worth and personal dignity lies in the recognition of their celebrated scholars viz-a-viz their special contribution, they have made to weaving the rich tapestry of the world's civilizations. The contribution of Persian litterateurs to language and literature as such played a prominent role in shaping the cultural diversity of Iran and made a significant and everlasting contribution to its originality. The prominent literary figures like Rudaki, Firdausi, Hafiz, Nizami, Rumi, Sa'di and Jami became the torch bearers of *sufistic* perspectives and literary ethos, the manifestation of which is found in their celebrated works.⁷ They set the stage upon which Firdausi (d.1021) was, in about 1021, to begin his long epic march by gathering together in some 60,000 couplets the legends of Iran, to form the

Shahname, (the Book of Kings) which remained a reminder of the possibility of national unity and integrity. It has been the inspiration of all generations of Iranians down to the present day and has served to hold the nation together in the memory of Shared legends about shared sufferings and glories. There was the zest for novelty, first in the language itself, then in the art of penning it; finally, the quest for novelty in striking off new and startling images whereby to move afresh the heart and titillate the mind in taking up perennial and basic human topics of love, separation, sorrow and joy.⁸ Shaikh Sa'id Shirazi, (b.1213), a versatile poet brought Persian prose of the high Islamic period to the apogee of perfection, albeit in an intricately stylized form of rhyming prose. In verse and prose, notably in his early middle age works, *Bustan*, (orchard) and *Gulistan* (the flower garden), he inculcated magnanimity' especially in tyrants, repentance, tolerance and other virtues through the artifice of entertaining and easily memorized poems and prose anecdotes.⁹ His fellow- citizens of Shiraz, Hafiz (d.1390), used the instrument of the lyric, *ghazal*; he inherited from Sana'i (d.1130) which had been skillfully continued by Sa'di to carry much of the imagery and pointedness of which Rudaki and the earlier poets gave him the example. Hafiz's *ghazals*, susceptible, like scripture, to interpretation of many different levels, also have the appeal of a song, to please their reader.¹⁰ While Sa'idi composed the great text of mysticism, tapestry of allegories about human deprivation of the greatest of human needs, apprehension of God and about how this aching separation and dissolution may be bridged, so that the contentment and freedom of living in God are achieved. Rumi (d.1273) having in his *Mathnawi* brought to fullness the spiritual and allegorical literature of which Sana'i and 'Attar had earlier been exponents when social and political hardships had led the people of Iran increasingly to seek the solace of the inner life.¹¹

The lyrical and mystical traditions attained another flowering in the fifteenth century in the poetry of Jami who inherited both development of epic strain beyond the use to which Firdausi had put it, and the long episodic allegorical poem perfected by 'Attar and woven into a vast corpus by Jalal ud -din Rumi. Nizami altered the epic from the 'factual' narrative of legendary episodes which it is in the *Shahnameh* to make it present episodes as symbols, heroes as paragons, so that the whole mechanism of the epic was lifted on to a more abstract level, and a strong spiritual element introduced.

Poetic Status of Nageeb Ahrari among the Celebrated Litterateurs

In the galaxy of Persian poets and scholars who tirelessly contributed to the growth and development of Persian literature in all its manifestations, Muhammad Nageeb Khan Tughral Ahrari managed to occupy special status in the *Sufistic*

traditions and Persian language and literature. Tughral Ahrari (1865) a towering scholar of 19th century, born and brought up in Tajikistan is deemed as a bedrock and representative of high styled contemporary Persian poetry, language and literature. The learned scholar attained his primary education at his home town *Zasoon* and travelled to far off lands like Samarkand and Bukhara for acquisition of knowledge. Makhdoom Abu Sayyid Zarin Qalam and Mullah Badakshi further fashioned his aptitude and inclination for higher studies. In most of his verses Naqeeb Khan used Taghral as his nom de plume and would use ‘Naqeeb’ or Ahrari very rarely. Since his Deewan entitled “*Toghral Ahrari*” got published in his life time, he became familiar with the same name. In his famous *Mathnawi* “*Noor Namah*” he would use “Naqeeb” as his pen name.¹²

دوسه بیت از نقیب از یادگار است
چرا کین اصل حکمت را به کار است
رفیق از کرم هر گاه که خوانی
به سامانی دعایی می رسانی

He however has used both his nom de plume in last verse of a Ghazal

ندانم خواب یا افسانه طغرل
همی گویم دعا گویش نقیب است

This formidable poet of Persian literature developed a realistic style of writing which attained the heights of popularity and eventually earned for him the title of a celebrated poet, most cherished of all times. Persian literature in fact came to limelight and assumed its full glory and due recognition with the extra-ordinary contribution of Tughral Ahrari. The thirteenth century Christian era is deemed as a significant period in the promotion of mysticism and Sufi orders. The era, of the later Middle Ages, as Marshal Hodgson rightly points out, was a period that religious creations and earlier cultural identity were stabilized; in addition to new institutions which went on to affect the future centuries. As against the philosophical treatises, more akin to Persio-Islamic poetry, Tughral went beyond the conventional limits and used the format of Persian national poetry and its epic traditions. The profound quality of his poems has dominated the minds of not only the Persians, but all populace living in the vast region from the Oxus to the Transcaucasia. His diligent mind, poetic style, Sufi precepts and eloquence influenced his predecessors to such a degree that he is revered not only as a poet but a saint in disguise and is rated among the tallest and versatile poets with sound spiritual dimensions. Muhammad Naqeeb Khan Tughral Ahrar, is in fact a culminating figure in Persio-Islamic culture, whose reputation and influence has remained undiminished throughout the Central Asian region. Ahrari’s poetry is,

unfortunately unknown to the western scholars in view of the non-availability of the translation of his poetic compositions into English. Primarily celebrated as a poet, Ahrari was an accomplished Islamic scholar, a Sufi of great standing and an acerbic polemist and social critic.¹³

Known for his extreme pity and mysticism Ahrari created a distinction between two types of Sufis, now referred to as the “Prophetic” and the mystic” spirit. It is said that Ahrari started his poetic journey probably at an early age. Many of his poems are devoted to his people, ideals of the human being and the love to his country. He is in fact one of the prominent scholars in the frequent use of the Arabic language and poetry. The concepts of patriotism, love for native language and idealism is reflected in a similar fashion in the renowned poems of Lebanese poet Gibran Khalil Gibran (1883-1931), “Dead are my people” and “My Countrymen”. In conformity with Tughral Ahrari, Khalil Gibran often uses native and formal language with frequent spiritual terms. He used to say “*Spare me the political events and power struggle, as the whole Earth is my homeland and all men are my countrymen*”. Ahrari also describes the devastating effects of tragic, social and political events, as war and conflicts on the lives of ordinary people.

Ahrari is believed to have written on an enormous variety of subjects which appeal to various strata of Turkic people. The human suffering and social injustice which he witnessed around himself made him pay attention to worldly matters. He became more interested in the concept of the happiness of his people. In a similar fashion Moulana Jalal-ud-din Rumi (604-672), a thirteenth century Iranian mystic poet known throughout the world for his exquisite poems and words of wisdom wrote on variety of subjects and devoted himself for the cause of joy and happiness to be administered among the masses. He says “*Every object, every being is a jar full of delight and happiness*”. In view of their compatibility both Tughral Ahrari and Jalal-ud-din Rumi attained the status of spiritual leaders and teachers with extraordinary capabilities. Even to some they are patriots and guides leading their people to prosperity and happiness.¹⁴

The compatibility and juxtaposition of Ahrari’s poetry viz-a-viz its style, format and thematic approach with prominent and renowned poets round the globe demonstrate his vision, genius, versatility and extraordinary status. Viewing life from the point of view of human morality, Ahrari’s poetry becomes an embodiment of love and compassion for his people. In his famous *Qaseeda* known as (*Qaseed-e buzargan*) the learned scholar clearly reflects the depth of his knowledge and understanding of human emotions, concerns and feelings. As a result of this he never reconciled with corrupt and unjust of society. Makhtumkuli (1733-1813) a prominent scholar of 18th century Turkmenistan gives in a similar fashion an account of a destitute as follows:

*The poor man, vows barefoot, showing his need,
At meetings they will seat him low indeed,
While if he rides a horse it's called an ass,
A rich man's ass of course, is called a steed.*

This poetic exposition and vivid account of the sufferings inflicted on poor has been the theme and subject matter of Great Iranian poet and philosopher Sa'di Shirazi (1200-1292) as well. Sa'di says "All human beings are like organs of a body; when one organ is afflicted with pain, others cannot rest in peace". His best known works *Bostan (the orchard)* and *Gulistan (the rose garden)* consist of stories aptly illustrating the standard virtues as justice, truth, liberty and modesty. Ahrari like Sa'di attached great importance and significance to truth and the concept of a perfect man. There is, in fact, conformity of thought between the two in so far as the thematic approach to poetry is concerned.

There would perhaps be no exaggeration in comparing Ahrari with Shakespeare. Like Ahrari, William Shakespeare (1564-1616) was master in exploring the multiple facets of nature. Without doubt the exploration of human strengths, sufferings and weaknesses is the key to the popularity and survival of Shakespeare's literary genius and its applicability across cultures and times. Even John Milton (1608-1674) in his "Paradise Lost" affirms an ultimate optimism in human potential-a concept found in the major part of Jami's poetry.

Ahrari like Allama Iqbal (1877-1938), a renowned poet of Lahore Pakistan persuades for national unity and integration. Iqbal's renowned works like *Baang-e-Dara (1924)*, *Baal-e-Jibrael (1935)*, *Zarb-e-Kaleem (1936)* and *Armaghan-e-Hijaz (1930)* by and large represent the same ideology. Ahrari insists on remembering past, doing well in the present and preparing for the future while emphasizing love, enthusiasm and energy to fulfill the ideal life. Iqbal like Ahrari believes that an individual can never aspire to higher dimensions unless he leans of the nature of spirituality. Like Jami Iqbal's poetry is often highly personal but also takes up universal themes. Ahrari praise of Prophet, belief on *Khatam-i-Nubuwwat*, praise of religious figures with special reference to twelve Imams is found in the poetic composition of Allama Iqbal:

*Zindah haq az quwat shaberi ast
Batil akher dagi hasrat meri ast*

Truth is alive because of the courage and power of Hussain (Shabir)
and falsehood perishes at the end.

Some of the prominent happenings in the life cycle of Ahrari , not to talk of his poetry are also akin, similar and most compatible to the events and episodes of some of the distinguished Sufi poets of sub-continent. It is believed that Ahrari sought the blessing of Makhdoom Abu Sayyid Zarin Qalam and Mullah Badakshi

then known Scholars and showed greatest veneration and homage to his spiritual teachers and to those who guided him in the mystic path.¹⁵ In a similar fashion Amir Khusro (1253-1325), urged to meet his Sufi master Khwaja Nizam-ud-din Awliya at Delhi India. On his refusal Khusro took recourse to his pen. The poem finally confirmed his permission and resulted in everlasting bonds between the two.

*Tu an shahi ki bar aiwan-iqasrat
Kubutar gar nasheenad baz gardad
Faqiri mustamandi bar dar a'mad
Beyayad anorun ya bahar gardad*

Thou art such a king that when a pigeon perches upon the top of thy palace, it becomes a falcon. A poor and distressed person is standing on thy threshold. Is he permitted to get in or go back?

Ahrari is believed to have experimented both with new and old forms of poetry as a consequence of which most of his poems became popular and familiar in Persian region. George Bernard Shaw has rightly said “*Great men think alike*”. These celebrated scholars share a common style and have a great compatibility as all are widely revered among their countrymen.

Ahrari and Sufi-Poetic Discourse

Although Muhammad Nageeb Khan Tughral Ahrari has been target of critics for excessively following the footsteps of his predecessors,¹⁶ he “tried to save the literary tradition from crumbling down and being wiped out when state after state was coming up the ladder of history and falling down deep into the abyss of nothingness”.¹⁷ Ahrari’s *diwan* or collection of poetry, includes *qasidas*, *ghazals*, *ruba’is*, *tarji’-bands*, *tarkib-bands*, and *qit’as*. Although Ahrari tried his skill in different genres of poetry, he emphatically stated “a work lives not by its form, but by the profundity of its content. Since Ahrari appeared after what literary scholars consider the “zenith of Persian Poetry,” he no doubt had little new to offer, following some extra-ordinary works of previous masters. He felt a sense of urgency to keep the light shining, and in order to rejuvenate the field, he embarked on re-introducing some of the previous works in new forms. He states, “put old stories to new tunes,” thus opening himself up to being accused of plagiarizing or indulging in too much imitation.¹⁸

Among the prominent *diwans* of Ahrari, the first *diwan*, *Toghral Ahrari*, is the most voluminous and perfect, where the poetry is more colorful in terms of theme and subject matter. It covers subjects such as philosophy, life, friendship, humanistic issues, and morality. Although the apparent theme of Ahrari’s *ghazals* is *’ishq*, either divine or mundane, he occasionally inserts some praises or advice.

Usually the theme of *Ahrar's qasida* is either praise of God, the Prophet and his household, or is descriptive of a structure.¹⁹

This is an admitted fact that change of Persian script initially to Latin and later to Cyrillic during socialist rule in Tajikistan created a situation where works of Tajik poets and their art and creative zeal did not get recognition. They continued to get inspirations from the great poetic masters of Iran; their art and thought. Tajik poets in general and *Toghral Ahrari* in particular were extraordinarily influenced by these classic masters. *Toghral* regarded these great Persian masters like *Firdousi*, *Sadi*, *Nizami* and *Anwari*, as “*sultan-e-shaeran-e-farsi*” (the kings of Persian *nazm*).²⁰

جهان نظم را سلطان چهارم
که هر یک باغ دانستن را بهارند
اول فردوسی آن کز خاک طوس است
از او روی سخن روی عروس است
دوم سعدی که او سرزد از شیراز
رسد شیرازیان را بر جهان ناز
نسیم سرور ریاض قوم نظامی
کز او ملک سخن باشد تمامی
چهارم انوری تا سر بر آورد
چو آب پاک از خاک لب بسورد
پس از این چار استاد همزور
سخنهای من و غیر من آور

He has critically analysed almost seventy two of the Persian masters of both classical as well as his contemporary Persian/ Tajik poets in poetic form; wherein he strongly recommends to follow the wisdom of our predecessors.

در سخن طغرل طریق پختگان را پیشه کن
میوه ات گر خام باشد نیست در دندان لیز

The relevance and status of *Toghral* is not only acknowledged in context of his mastery of language and use of poetic genres, but is remembered as a bridge between the classical verse and the era of change after the fall of feudal system in Tajikistan. His verses on the one hand represent perfect expression of classical style of *Gazal sarayan-e farsi* (masters of Persian *gazal*) and on the other hand, the verses are positive reflection of the conditions of late 19th century Tajikistan; wherein the worries of a human being and his spiritual dimensions are put in a real context of art and literature of what can be termed as a pure Persian style.²¹

Ahrari's thought and vision however underwent a radical change affected by the drastic changes that happened in the socio-political spectrum of Tajikistan. scholars believe in his extreme reliance on religious beliefs as he had dedicated his entire life in the acquisition of knowledge and authority in *Maktab-e Illahi* of the classical Persian verse.

He was never a poet who would change his colour due to mere turbulent environment created due to the socialist revolutionary activities in Russia and around. After two years of the fall of monarchy and success of socialist revolution in Russia (1917) and before the communist takeover of Tajikistan, *Toghral* was murdered. He strongly supported the new regime in Russia during 1918 and got actively involved in uniting people to support the socialist ideals; particularly in *Panchkhand* and *Samarkand*.²²

Whether Toghral was a supporter of socialist regime or opponent of the same, his works do not reveal either of the two sides of the story. However, *Toghral* was certainly a man of principles; a compassionate and caring poet, detached from any political affiliation.

The influence of *Bedil and sabk-i-Hindi* is absolutely clear on *Toghral*; particularly in his *Gazal*. He reiterates this fact on many occasions.²³

طغرل شدم آشفته این مصرع بیدل
ای خاک به خون خفته غبارد گرانگیز
طغرل نگر که حضرت بیدل چه گفته است
اینجا مست بی باگل ولی اعتبار رنگ
ای خوش آن مصرع که طغرل می سراید بیدلی
خواب عنقا تلخ می گردد به آواز گس

His uses of terms like “*shah Aurang sakhan, shah sakhan, hijr sakhan, darya sakhan*” for *Bedil* strongly supports this argument. Moreover *Toghral* has a *gazal* having like raelif of *Bedil's* name.²⁴

بلند است از فلک ماوای بیدل
نباشد هیچ کس راجای بیدل
ندیدم از سخن گویان عالم
کسی رادر جهان هستای بیدل
به رفعت بر تراست از کسوه طغرل
جناب حضرت میرزای بیدل

Toghral would follow strictly *Bedil* in *Radeef* and *Qafiyah*; the pattern of constructive and creation of subjects (*mazmoon aafreeni*) and invention of newer

Tarkeebat (joining and compounding of words to carve out new terms in order to express new feelings and meanings) and above all emotional and mystic experiences.

Toghral like most of the poets of *sabk-e-Hindi* have only a few *gazals* with seven or eight stanzas but generally his *Gazals* have more than ten stanzas.²⁵

بستم مضمون که از اصناف گوید مستمع
این هنر رمز آشنایی ها فکر طغرل است
طغرلم در صید معنی های رنگین بلند
از صفای شعر من تا حشر لوگو می چکد
به یک پرواز از صید صد معانی می کند طغرل
به پیش چنگل او صید عنقا چون مگس باشد

His strong affinity and love towards *Bedil* (though in view of his respect and acknowledgement) does not mean that he could not have courage to go in his own way. In spite of a considerable impact of *Bedil and sabk-i-Hindi on his writings*, there are scores of verses supporting the argument that *Toghral* has created considerable number of highly admired verses; depicting his individuality, scholarship and uniqueness of his style.²⁶

نیست کسی دادرس جان من
همدم شبهای فراقم خداست
در پس شام غماز مهر تو
صبح بنا گوش تو ام رهنماست
وای که من به تو قضای کنم
در خم ابروت نمازم اداست

Toghral seeks solitude in mystic ways. He is happy for he has one and only one reason to live. That is to adhere himself to his mentor and *Murshid* and thus achieve the eternal bliss (“*Sadat-e-Ab’badi*”) by achieving the exalted state of *tawak’kul* (Relying on Almighty), only then he believes one can cross over the turbulent waters of sorrows.²⁷

دادم ارخصت مرشد خراباتم
غیر ملت عشاق، کسی غم ملل دارم
از تو کل، بادبان کشتی امید کن
پس که پیدا نیست در موج محیط غم کنار
جز عشق به عالم همه او هام و خیال است

بامرغ هوس سایه عنقا پر وبال است
مهر عشقش در ازل خط جبینم کرده اند
نام مجنون را از آن نقش نگینم کرده اند
ما پیروان پیر خرابات می شویم
بچو شدن به گوشه میخانه کارماست

Toghral is proud of his “*Bandagie-e-eshq*” (absolute adherence, allegiance and love for someone) for getting enlightened with the powers of *ishq*. He in this regard, shows extreme love and allegiance to *shah-e Najf* (the king of *Najf*) i.e. *Hzrat- i Ali (A.S)*.²⁸

بنده ای از بندگان حضرت عشقتم کنون
گرچه باشم در قطار آل سلطان نجف

Toghral has indepth understanding of the great classical masters of Persian poetry and has benefitted from their art and imaginative excellence. In creating his famed (*makhmas*) (five line stanzas), he is successful imitating and following the style of great masters like *Kamal khojandi*, *Abdul Qadir Bedil*, *Nazim*, *Gulshani Bukhari* and his teacher *shamsud-din shaheen*. On many occasions, he points towards *Saidi shirazi*.²⁹

نیست یک کس تا کند شیرازه جزو سخن
بوی سعدی می دمد از خاک شیر ازم هنوز
طغرل چه خوش است معنی این مصرع حافظ
رخساره محمود کف پای ایاز است

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