

Contribution Of Sheikh Khalid Baghdadi To Persian Literature

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Abstract

A prominent saint of Naqashbandi Mujaddadi order in Iraq and a most popular murid and khalifa of Shah Abdullah, known as Shah Ghulam Ali Dehelvi (1156-1240 H/1743-1824). He worked as a bridge between India and Arab lands and Turkey for transmission of Mujaddadi Naqashbandi teachings. He was also a religious and literary scholar and wrote some valuable books in Arabic, Persian and Kurdi. From his Persian works, the Farayid alfawaid Sharh atbaq alzahb, Bughyatul alwajed (Arabic and Persian letters) and Diwan are noteworthy. He was inspired in his poetry by Mawlana Saadi, Hafiz Shirazi, Jami and Mahmud Shabastarvi. Ahmed Ziyauddin Gumuskhanevi belongs to the Khalidi Sufi order. He emphasizes the teaching of hadith but also made a valuable contribution to tasawwuf through such work as Jamiul usul, Ramuz al-Ahadith, Gharib al-Ahadth, Lawami al-Uqul, Lataif al-Hakuim, Hadith al-abain, Majmuatu Ahzab, and Ruh-al-arif. In this paper, I will highlight the contribution of these two figures to literature and Sufism.

Key Words: Khali Baghdadi, Ahmed ZIYAUDDIN Gumuskhanevi, Persian Literature, Arabic Literature, Shayikh Khalid Baghdadi, (1190-1242H/1779-1826)

Literature Review

Khalid bin Ahmad bin Husain Shahr Zori who is known as Khalid Kurdi or Khalid Baghdadi or Khalid Naqshbandi (1190 or 1193-1242A.H/1776 or 1779-1826) a prominent Sheikh of Naqshbandi Mujaddadi and preacher of this order in Iraq, Kurdistan and lands of Ottoman khilafat(Turkey).He is a most popular murid and khalifa of Shah Abdullah known as Shah Ghulam Ali Dehlavi (1156-1240A.H/1743-1824).He worked as a bridge between India and Iranian Kurdistan ,Syria ,Iraq and Ottoman khilafat lands for transmission of Naqshbandiyya Mujjadadiyya order and its teachings. As we know today the chain of most Naqshbandis followers in Turkey and Iranian Kurdistan contact to Mawlana Khalid. He was also a religious and literary scholar and wrote some valuable books in Arabic, Persian and Kurdi languages.

From his Persian works the Farayid alfwayid الفوائد , Sharh atwaq alzahb اطواق الذهب, Bughyatul alwajed الوجهد بغيه (Arabic and Persian letters) and Diwan are considerable.

Here I mention his some Persian works and brief analyses of his Diwan.

1. Diwan e Mawlana Khalid

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First It was published by Muhammad Saeed during Sultan Abdul Majeed Khan I (1839-1861) reign from Istanbul in Ramadan, 1260A.H/1844 as mentioned in a qata'-y tarikh at the end of this edition. Second edition of this diwan was printed by Fethi Demir Matbaasi, Istanbul, 1955 in small size of 96 pages. My analyses are based on this edition.

This diwan comprises Arabic, Persian and Kurdish poems by Mawlana Khalid in formate of qasida, masnavi, ghazal, qata'-y tarikh , fard , rubaiyat mukhammas and molama' (gilt).

This diwan opens with some qasidas. The first one is in the praise of Maulana Khalid's murshid Shah Ghulam Ali Dehlavi (d.1240/1824) with opening verse as:

دهید از من خیر آن شاه خوبان را به پنهانی

که عالم زنده شد بار دگر از ابر نیسانی

(p.2)

Where he says:

امین قدس عبدالله شه کز التفات او

دهد سنگ سیه خاصیت لعل بدخشانی

(p.4)

(By his attention Shah Abdullah give the quality of red stone of Badakhshan to a black stone.)

When Mawlana Khalid decides go towards the India (in 1224A.H/1809) and become a murid of Shah Ghulam Ali, some of his friends prevented him not to go India because the India is land of unbelievers.

اگرچه کافرستان است، باشد از وجود او

بهشت و این سخن نبود خلاف نصّ قرآنی.

(p.5)

(Although India is land of Kafirs, but with the existence of Shah Ghulam Ali, that is Paradise ,and this claim is not against Quranic text.)

بسی توبیخ کردند اهل توران و خراسانم

به دار الکفر رفتن چون پسندی گرمسلمانی؟

(p.6)

(Peoples from Turan and Khurasan reprimanded me very much. If I am a Muslim why I chose to go home of Kufr?)

به دهلی ظلمت کفر است، گفتند و به دل گفتیم:

به ظلمت رَو اگر در جستجوی آب حیوانی

(p.6)

(Peoples said me that “Delhi has darkness of kufr” but I said in my heart that if you need elixir you must go to darkness.)

These some couplets show how Mawlana Khalid was desirous to visit Delhi and become a murid of Shah Ghulam Ali.

In this section we found some na'at of Hazrat Muhammad (Pease be upon him). When Mawlana Khalid was in his way to Madina, he expresses his anxiousness in a tarji' band (strophe poem) starting with:

ساربانا رحم کن بر آرزو مندان زار
وعده شد نزدیک و نبود بعد ازین جایی قرار

(p.11)

In the history of Persian poetry lot of Persian Poets paid homage to Hazrat Muhammad (Pease be upon him) through salam format of poetry. Mawlana Khalid has kept this tradition too and composed a salam with his high zeal and gratitude. This is an 8 lines poem and in every line poet use the word of asslam السلام. The opening verse of this salam is:

السلام ای چهره ات شمع شبستان وجود
السلام ای قامتت سرو بهارستان جود

(p.12)

All na'ts of Mawlana Khalid shows us his great love, affection and high esteem to Hazrat Muhammad (Pease be upon him).

In his way to Delhi he crossed the Mashhad (Iran) and visited the tomb of Hazrat Imam Raza and versified a qasida in praise of his tomb. This qasida is profound poetry with selection of sound words. qasida starts inquiringly:

این بارگاه کیست که از عرش برتر است؟
و ز نور گنبدش همه عالم منور است

(p.7)

The reply is also in impressive composition of words which shows his great veneration to him:

این بارگاه قافله سالار اولیا ست
این خوابگاه نور دو چشم پیمبر است
این جای حضرتیست که از شرق تا به غرب
از قاف تا به قاف جهان سایه گستر است
این روضه رضا ست که فرزند کاظم است
سیراب نو گلی ز گلستان جعفر است

(p.7-8)

The poetry of Mawlana Khalid had versatility in its themes. His poetry is profound and magnanimously extensive. Mysticism is clearly prominent in his poetry. He has talked about discernment metaphorically. For instance:

جز تو سرمایۀ جان نیست مرا
بی تو سودای جنان نیست مرا

کی کنم قول کسی در حق تو
گوش جز تو به جهان نیست مرا
گر شوم از سر کوی تو جدا
غیر فریاد و فغان نیست مرا
بی وصال که جز مایۀ عیش
نیست شادی به روان نیست مرا
به وفای تو که تا روز وفات؟
جز وفا از تو گمان نیست مرا

(p.38)

He was inspired in his poetry by Mawlana Jalaluddin Rumi, Sa'adi Shirazi, Khwaju Kirmani, Hafiz Shirazi, Jami, Mahmud Shabastari and Mohtashim Kashani.

The important traditions that are the true soul of ghazal and that were initiated by Sheikh Sa'adi in ghazal, the same traditions have been promoted by the subsequent followers. Consequently, the genera of ghazal became multidimensional. After this, Khwaju and Salman Sawaji also added to it the immortality of the world, extensive way of life, licentiousness and frenzy. In its journey up to Sa'adi Shirazi, these themes became the sole foundations of the tradition of ghazal. So, Mawlana Khalid could not negate the traditions of Hafiz.

Khawaju can be considered as the predecessor of Hafiz. Hafiz was much inspired by Khawaju, who brought newness by including profundity and passion. On the basis of the same amalgamation of profundity and passion, Hafiz himself says:

استاد غزل سعدی ست پیش همه کس اما
دارد سخن حافظ طرز و روش خواجه

While Mawlana Khalid says:

گرچه سخنت خالد خالی ز بلاغت نیست
لیکن نبود او را ذوق غزل خواجه

(p.70)

The second verses of some ghazals of Khawaju and Hafiz are in Arabic language. In emulating theme, Mawlana Khalid also has followed these poetic ancients in some of his ghazals. like:

الای جامه عنبر از غمت چاک
ترحم قد دنت للموت مرضاک
به فرقم پای استغنا نهادی
بلندم ساختی الله اعلاک
ز خاک ارلاله سا فردا برویم
ترانی هکذا حیران سیماک
به سوگند و عهودت دل نبندم
فان الرب بالاخلاق رباک
به فردوسم مخوان زاهد که بی او
لدی اهل السهی ما طاب طو باک
(p.63)

The influential traces of Hafiz can be seen hither and thither in his poetry. Hafiz has a famous ghazal opening with:

یوسف گم گشته باز آید به کنعان غم مخور
کلبه احزان شود روزی گلستان غم مخور

Mawlana Khalid reflects this theme in his ghazal:

مژده ای یعقوب دل کان یوسف کنعان رسید
محنت بی منتهای هجر به پایان رسید
(p.45)

Mawlana Khalid also wrote ghazals that were based on the ghazals of Hafiz. There is ghazal by Hafiz:

دارم از زلف سیاهش گله چندان که می پرس
که چنان زو شده ام بی سر و سامان که می پرس

Mawlana Khalid wrote:

بازم افتاده بدل داغ نگاری که می پرس
لاله زاریست پر از لاله عذاری که می پرس
(p.55)

In the same way, there is a reflection of Mohtashem Kashani کاشانی in the poetry of Mawlana Khalid.

Mohtashem Kashani says:

باز ما را جان به استقبال جانان می رود
تن به جا می ماند و دل همره جانان می رود

Mawlana Khalid says:

جان با استقبال جانان می رود
تشنه سوی آب حیوان می رود

(p.45)

Mawlana Khalid was also inspired by Abdulrehman Jami a great Naqshbandi poet of his time. In Mawlana Khalid divan there is a ghazal with Jami's makhamas (fivesome):

گر چه در صورت ذرات جهان جلوه گری
گاه در حور نماینده و گه در بشری
لیک چون ذات تو از زنگ حدوث است بری
نه بشر خوانمت ای دوست، نه حور و نه پری
“این همه بر تو حجاب است، تو چیزی دیگری”

(p.84)

In his poetry, the panegyric verses for Khawjgan.e.Naqashbandiya can be seen as entitled: در
" بیان سلسله خواجهگان نقشبندیه قدس الله اسرارهم " (p.92-95)

In this poem he praises his sheikh as:

به پیر ما که هست اندر زمانش
هدایت حصر اندر آستانش
نشد جز بندگی آرامگاهش
ازان شد نام عبدالله شاهش

(p.95)

In the poetry of Mawlana Khalid, along with the profundity, the artistic qualities are also manifested with their exquisiteness that has adorned his poetry. For instance, just take the example of gilt.

ای به قد سرو، به عارض همچو ب در [بدر]
کرده زلفت آفتابی را نهان بر ش ب [شب]
مرده را لعلت حیات جاودانی می دهد
کی ازین معجز زند دم م س ی ح [مسیح]

زخم دل را از تو می خواهم به تازی مرهمی
اعطنی من فیک لطفاق ب ل ت [قبلت]
گر نقاب از روی برداری که خواهد فرق کرد
مه بر آمد ظاهرا بنمود یارم رخ [رُخ]
ماه کنعان حبس در زندان و خالد ماه من
صد چو او دارد اسیر چاه زن خ [زنخ]
(p. 74)

The example of alliteration:

غم بر دلم نشست چو گردون زداغ هجر
ای چشمه سار چشم تو هم سر چنار شو
(p.71)

Here is another example:

کاکلت را مشک چین گفتم خطا گفتم خطا
نسبت خورشید با رویت عبث کردم عبث
(p.42)

The example of etymology:

پس از مظهر بجز وی در ضمیر کس نشد مضمیر
کمالاتی که ظاهر گشت بر قیوم ربانی
(p.5)

We can also find the examples of involution and evolution in Mawlana Khalid poetry. Just look:

نام نامی او به بیت اخیر
همچو دُر در صدف مکان دارد
(p.49)

Mawlana Khalid was always in journey. Like all poets he recalls his birth place when he is away from it:

خون شد دلم نسیم صباح غمگسار شو
بر دشت شهر زور دمی رهگذار شو
(p.71)

2. Maktubat

There is a Collection of Mawlana Khalid's Arabic and Persian letters. The Arabic portion of these letters has been published under the title of *مكتوبات المولى خالد في بغية الواجد* compiled by his nephew Muhammad As'ad Sahebzada, published in Damascus, 1324 A.H- His Persian letters published in the first volume of *Yad-i Mardan* (edited by Addulkarim Muddarris, Havlar, Erbil, 2011, pp.117-261). A different manuscript of these Persian letters are published as a facsimile in a volume entitled *Majmau'sh-shumus al-asrar ar-rabaniyya* *مجموعه الشموش الاسرار ربانيه* in Istanbul recently (no date, pp. 1-172).

3. Sharh atwaq ulzahab شرح اطواق الذهب

This is a Persian commentary on *atwaq ulzahab* *اطواق الذهب* written by Jar Allah Zmakhshari (467-538A.H) *زمخشري جار الله*

4. Farayid alfwayid فرايد الفوايد

This is a Persian commentary on hadis of Jibril describing the principles of faith.

Here I want to mention some Persian sources available about life, works and poetry of Mawlana Khalid:

1. Naqshi az Mawlana Khalid Naqshbandi v payrawan –e tariqat –e ao

نقشی از مولانا خالد نقشبندی و پیروان طریقت او

Translated and edited by Mahindukht Mo'tmadi , Tehran , 1368shamsi.

2. Sabk shanasi ash'ar –e farsi –e mawlana Khalid Naqshbandi

سبک شناسی اشعار فارسی مولانا خالد نقشبندی

a Ph.d thesis written by Parvin Kakai , Kurdistan University, Iran.

3. Entry of “Khalid Naqshbandi” by Shahbaz Mohseni and Fatima Rahimi in Encyclopedia of the World of Islam , Tehran, 2010, vol.14, pp.713-716

(This paper was presented in International Gümüşhanevi Symposium

held on 1-2 June, 2013 in Istanbul, Turkey.)