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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 exilation and at last on 7th Rabiulthani 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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Introduction

Nom de plume ‘Ja’fari’ ,titled ‘Hashmat Dastgah’, ‘Shaukat Paygah’, famous in Hind, ruler of Sind, the dignified Just , Mir Nasir Khan Talpur (Tatavi 1958 :104).

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 Muhammad Bachal. 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

Anushah1380AH,vol 4,860)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 Khairpur 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 Dahkhuda 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’trops 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 Sind. 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 ‘ Shuarae 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 hastened 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)

گفته ام وصف بتان چینی و هندی بسی شمه ای از مذهب خود نیز گویم بر ملا
هست یزدانم یکی بی شک، درو نبود شکی هم نبی ام از ازل باشد محمد مصطفا
آن اولوالامر خدا، و آن نایب ختم رسل شاه من، شاه جهان حیدرعلی مشکل گشا
(غ / ۳۱ / ابیات ۷، ۸ و ۹)

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 باشد غلامت کن نظر باشاه دین چشم امید من است و دست احسان شما (۲ / ۱۸)

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 جعفری کز لطف شیروشبر امشب امیرالمؤمنین از بهر یاریم رسید اینجا (۵/۶)

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 ز مدح جعفر صادق بکن محو ازل خود جعفری افکار باطل ها (۶/۲)
از ازل از حکم خداوند پاک هادی من هست شه مصطفی (۶/۱۳)
نیست مرا هیچ غم از دهر دون حامی من چون که بود مرتضی (۷/۱۳)

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.

ای پرریزاده رخت ماه تمام است اینجا گیسویت دیدم و گفتم که چه شام است اینجا
نیست طوبا چو قدت در چمن باغ چنان سرو آزاد به پیش تو غلام است اینجا...
خال دلدار بود دان پی مرغ دلم زلف آن یار دلارام چو دام است اینجا
(۶ و ۱،۲/۲۵)

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

هر دو پستانش انار و یا ترنج و یا بهی گردنش همچون بیاض آهوی دشت ختا (۵/۲۱)
بداده ام به دو رخسار یار سبز ملیح هزار شکر که من بوسه بی شمار امشب (۲/۵۶)

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

خط شبرنگ چو بر روی دلارام دمید روزگم گشت و شب تار به یک بار رسید (۱/۱۷۱)
حسن سبزش به خط سبز مراواله ساخت سبزه هرچند که درملک دکن بسیار است (۳/۷۱)

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.

یار اغیار مشو، عهد و وفا را مشکن ورنه من بلبلم و گل به چمن بسیار است (۵/۷۱)

From some of his couplets the meaning of true and mystic love is understood:

از می عشق نگشته است تهی شیشه ی ما شکرالله که نشاطی است نکو پیشه ی ما (۳/۲۴)

He while explaining love has beautifully expressed himself regarding the separation and his union with the beloved.

چون بدیدم غم جدایی را	ترک کردم من آشنایی را...
من که از دوری تو درماندم	به خدا کن تو رخ نمایی را (۳ و ۱/۳۵)
یارم از لطف شد به خانه ی ما	گشت چون عرش آستانه ی ما
خوش ز شکر بود ترانه ی ما	به ز طوطی بود فسانه ی ما (۲ و ۱/۳۶)

Finally he believes that his love is eternal:

از ازل لیک بی وفا! ما را با تو عهد و قرار بسیار است (۲/۶۸)

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:

خداوندا، ز لطف خویش سازی حل مشکل ها	که در راه محبت بس که دشوارند منزل ها
(۱/۳)	
دل از غم یار خوش نباشد	از درد فگار خوش نباشد (۱/۱۸۳)
نه هر که یار شود طرز دلبری داند	نه هر که شاه شود رسم سروری داند (۱/۲۳۱)

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

الا یا ایها السّاقی ادر کأساً و ناولها	که عشق آسان نمود اول ولی افتاد مشکل ها (۱/۱)
گل بی رخ یار خوش نباشد	بی باده بهار خوش نباشد (۱/۱۶۱)
نه هر که چهره بر افروخت دلبری داند	نه هر که آینه سازد سکندری داند (۱/۱۷۹)

At times this influence is meaningful.

سبحه و زهد و ورع به که به آب افکنم	رهن کنم در شراب خرقه ی پشمینه را (۲/۱۴)
منعم از دیدن خوبان تو مکن ای ناصح	دم به دم بر رخ دلداری نظر باید کرد (۳/۱۶۳)
زاهدان پند ز عشقش تو مرا هیچ مده	کز ازل تا به ابد عشق به ذاتم دادند (۳/۱۵۸)

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

مکن ساقیا باده از من دریغ به دور آر بهر خدا جام را (۳/۲۲)

Or that his place is in the bar room.

گویی که هستی ام را ز آب عنب سرشتند جایم بر آستان میخانه آفریدند (۲/۱۴۳)

Glorious meanings can also be seen in his couplets where he praises his own poetry:

هست نیکو به پیش اهل خرد شعر ما گوهر یگانه ی ما (۶/۳۶)
شعر من در میان موزونان شکر لله چه خوش مضامین است (۱۱/۶۴)

He also considers his poetry equivalent to that of Sadi.

شعر سعدی اگر چه شیرین است قلم مشکبار من نگرید (۶/۱۲۹)

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

ز بس تشنگی شه کربلا ز سوزست چشمان من چو سحاب (۶/۵۳)
جعفری غرق می شود عالم چشم تو اشکبار گر این است (۶/۷۶)

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.

لشکر حسنت اگر تاخت کند از ستم	رو به خرابی دهد مملکت آباد را
(۵/۱۶)	
درس عشق تو ز روزی که گرفتم جانا	نیست فرقی دگر از شبیه و آدینه ی
(۴/۴۹)	
هر که به تعلیم عشق شد به دبستان غم	فرق زهم کی کند شبیه و آدینه را
(۳/۱۴)	

In this kind of a simile at times that unto which a thing is compared is of a religious component.

قسم به مصحف روی خوش بود صنما قسم به کعبه ی محراب ابروی تو بتا (۱/۵۱)

B. Tashbihe Tafsihe 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.

به رخ ماهی، به قد سروی، به رفتاری و گفتاری

مرا باشد نگاری چون پری زیبا ز سر تا پا (۱۲/۴)

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.

رخت مهر درخشان هست و عارض لاله ی حمرا دهانت دُرُج گوهر هست و زلفت عنبر سارا (۱/۵)

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

بود خالت چومشک تر، لب ت چو چشمه ی حیوان بود دندان ت سلک در، دور خسارت گل زیبا (۴/۵)
از برای شکار مرغ دلم مژده ات همچو چنگ شاهین (۷/۶۳)
رخت چون مهر تابان آفریدند دلم چون ذره رقصان آفریدند (۱/۱۸۸)

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.

لبش لعل و رخس خورشید و چشمش آهوی صحرا

دو زلفش سنبل و ابرو هلال و قامتش رعنا(۱/۴)

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.

دلَم ز آتش هجر تو سوخته ست چنان که سوخت لعمه ی انوار طور سینا را (۲/۱۵)

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.

زخم دل سازم رفو، فرما کرم از دو گیسوی سیاهت تارها (۲/۴۷)
 مار سیه باشد اگر بس زهر دار، ای دلربا لیکن کجا همسر بود جانا به یک موی شما (۷/۴۵)
 عطسه آرد به دماغ گل و گلزارهجوم طره ی مشک فشان یار چو برباد کند(۳/۱۵۶)

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.

قدت چو عرعر ولی خرامان، دهن چو غنچه ولی سخنگو

کفت خنایی ز خون عاشق، رخ تو گلگون ز جام صهبا (۲/۲)

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.

همه بادام و درها جمع کردند از آن چشمان و دندان آفریدند
 چو آتش های سوزان جمله شد جمع نگاه شوخ تو زان آفریدند
 (۸و۷/۱۸۷)

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. Isteara e Musrahe : Which works around as a language substitution and it makes new mental images.

از می عشق نگشته است تهی شیشه ی ما شکرلله که نشاطی است نکو پیشه ی ما
صرصر دهر به باغم نکند کارگری در امان است ز آفات رگ و ریشه ی ما (۳/۲۴)

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

لعل دلارام یار گشت چو گوهر فشان کرد خجل در زمان طوطی خواننده را (۳/۱۷)

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

غمزه ات چون زستم شیوه ی جاسوسی ریخت چشمم ازلخت جگر، لعل به پابوسی ریخت (۱/۶۹)

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 عذرا شد من چو مجنون او چو لیلا شد
(۴/۱۳۰)

از غم هجران تو ای خسرو شیرین سخن ناختم بر سینه مثل تیشه ی فرهاد بود
(۳/۱۴۸)

با ابرویت کجا برسد چرخ پیلتن تیر خدنگ ستام به مژگان نمی رسد
(۴/۲۳۹)

ترک چشمت ز ستم ملک دلم کرد خراب چون شه تور که در کشور کاووسی کرد
(۲/۶۹)

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.

شرمنده بکن مهر بر افلاک ز تابت (۲/۹۸)	بـردارنـگارز رخ خـویش نقابت
جانان به ته زمین نهتان است (۵/۹۱)	خورشید فلک ز شرم رویت
رشک عقیق و لعل لب می پرست تست (۲/۹۰)	ندان تست غیرت سلک در عدن
بال لعل تو عقیق یمن چون برابر است (۱/۱۰۱)	ندان تو به لؤلؤی مکنون برابر است
ای مهوش پریخ از چشم مست تست (۳/۹۰)	هرکس که سر به دشت و بیابان ز خجلت است
با چشم تو نه آهوی صحرا برابر است (۵/۱۰۴)	نرگس کجا و چشم سیاهت بتا کجا
گیسوی سیاه تو چو مارست به دستت (۲/۹۴)	هر گه که دهی شانه به گنجینه ی رویت
ای یار کی به گیسوی پُرچم برابر است (۳/۱۰۲)	مار سیاه و مشک به ظلمات و لیل تار
یار من بهتر از مسیحا شد (۷/۱۰۳)	جان دهند مرده را به پیغامی
از لبش اعجاز همچو معجز عیسا بود (۳/۲۱۰)	کشته ی خود را به نطق و وصل زنده می کند
ابروی نگار چون کمان است (۲/۹۱)	مژگان صنم چو تیر باشد
مژه اش همچو تیر ترکان است (۱۲/۱۱۴)	سینه ام شد سپر، کمانش ابـرو

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:

رفته جانم دویده می آید	یادم از ره چمیده می آید
رخ ز برقع کشیده می آید	دلبر مهوشم چو خور ز سحاب
دامن از قهر چیده می آید	باز آن دلربای پی قتلیم
یادم امشب جریده می آید	ای دلا شاد شو که نیست رقیب
جامه زان غم دریده می آید	در کنارم ترا بدید رقیب
بهر سجده خمیده می آید (۲۱۵)	جعفری عرش بر در مولا

Or his Ghazal:

جفا کرد و جفا کرد و جفا کرد (۱/۱۸۴) به من آن بی وفا جور و جفا کرد

He has used religious Arabic words in some of his lyrical poems which brings an end to the freshness and novelty of his poetry.

در شگفتم که فتاده به چه تدبیر در آب	مردم چشم که شد بندبه تقدیر در آب
زلفش آن گاه بیفتاد چو زنجیر در آب	بهر غسل آمده آن ماه چو در چشمه به ناز

در حق مدّعی ات می طلبم من ز خدا که شود غرق مر آن ملحد بی پیر در آب...
 جعفری نامه ی اعمال از بهر حسین از سر لطف بشوید شه شیبر در آب (۵۹)

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.

لبت کوثر ولی باشد از آن به در خیال ما قدت عرعر ولی باشد از آن به در خیال ما (۱/۴۲)
 آن یار ماهرو ز برم رفته رفته رفت بد پیش من چمان ز درم رفته رفته رفت (۱/۱۱۷)
 در دلم بد کان پری دلدار خواهد شد نشد مرهم درد دل افگار خواهد شد نشد (۱/۱۴۹)

Sometimes this music occurs due to the repetition of words.

به من آن بی وفا جور و جفا کرد جفا کرد و جفا کرد (۱/۱۸۴)
 سر نیچم ز خط فرمانت جان من، جان من به قربانت (۱/۷۸)
 باز دلم ز دست برد، برد که برد یار برد سینه ی من به تیغ خست، خست که یار خست (۲/۸۲)

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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