

Insights into the Bitter Truths of Khushhol Khan Khatak

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Abstract: This article discusses Khushhol Khan Khatak and his bitter truths. During the period when Khushhol Khan Khatak lived in the Afghan society, the system of tribalism was eroding, while tribal relations existed, the manifestations of the feudal production system which was growing and developing in its bosom, were rapidly forming. It was a period when some independent “states” - khanates - were emerging quickly instead of tribal orders under the influence of other large feudal states around the region.

1 INTRODUCTION

Khushhol Khan Khatak is a great representative of Pashto (Afghan) classical literature, a poet and writer recognized as the founder, and “father” of this literature, deeply mastered the traditions of Persian-Tajik, Arabic classical literature. He is closely familiar with the ancient Indian culture and he is a great statesman of his time, a sage, a thinker, a scientist and a highly enlightened person.

During his 78 years of life, Khushhol Khan not only completely formed the genre system of Pashto classic literature through his thousands of lyrical and lyrical poems, a number of historical, philosophical, religious, and moral works written in spiritual and prose, but the revelations that appeared before him were in the religious-mystical direction unlike the literature, he consistently introduced a wide range of secular-humanist motives to it. He was one of the first in Pashto literature to describe the development of the Afghan society at that time in terms of fighting against foreign invaders, nationalism, patriotism, getting rid of patriarchal tribalism as soon as possible, and another world-scientific-educational, socio-political, moral, many of the environment in which he lived. He gained fame as a writer who started worldly topics with a sharp criticism of negative vices.

2 DISCUSSIONS

At the time when Khushhol Khan Khatak lived, the tribal system was eroding in Afghan society, while there were tribal relations, the manifestations of the feudal production system, which grew and developed in its bosom, were rapidly forming. It was the period when “states” - khanates were emerging.

The society in which the poet lived - on the one hand, could not get out of the mire of endless tribal wars and quarrels, fighting each other for land, meadows, and caravan routes, killing each other, demanding others, selling captives as slaves, on the other hand, his As a result of such a disorderly, scattered life, the absence of a single regular army, the society became a vassal of foreign large feudal states - the Iranian Safavid dynasty from the West, the state founded by Babur Mirza from the East, and the level of production, consequently, science, and the consciousness of most of its inhabitants are low.

According to Khushhol Khan Khatak in his autobiographical poems, he was born in the year 1022 Hijri (1613 AD) in a place called Saroye Akurai between Kabul and Obo-Sind rivers. At that time, Khushhol Khan Khatak’s father, Shahbaz Khan, was considered the Khan of the Khatak tribe living around Peshawar, which was dependent on the great Babur state, and he inherited this position from his ancestors. Khushhol Khan Khatak grew up in this khan's family. From a young age, he diligently studied horsemanship, wrestling and hunting, and

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military arts. It is not known where and from whom the poet received his education. However, a person who has read the poet's literary legacy, translation work and other sources of that time, has no doubt that he was well-versed in Arabic, Persian, Urdu, and Indian languages, had high erudition, had great talent, and was a knowledgeable person of his time. According to the poet's own admission, he studied philosophy, medicine, astrology, pharmacology, social issues, mysticism, ethics, artistic sciences, and poetry with interest from his youth.

In 1641, the poet's father, Shahboz Khan, was seriously wounded in a battle with the Yusufzai tribe, the biggest enemy of the Khanate of Khatak (originating from tribal relations) and died soon after. 28-year-old Khushhol Khan was left to rule the Khatak tribe, or rather, he was appointed as the official Khan of the Khataks by King Shahjahan, a descendant of Babur. A poet writes about it:

د هغه دور بادشاه و - قدر دان شاه جهان
 د... پلار خای یی و ما را کر - په ولس شوم حکمران
 واره دیرش زره خټک دی - درست زما وو په فرمان

(At that time there was a king, Shahjahan,
 He was very dear to me.

Give me the place of my father,
 I became the ruler of the nation.

There were thirty thousand hataks,
 All passed to my command).

It is known from historical facts that Khushhol Khan's ancestors were in close friendly relations with the kings of the Babur state and served them impartially. Khushhol Khan's great-grandfather Malik Akurai was entrusted with the protection of the great caravan route from Atok to Peshawar, which has been strategically important since the time of Akbar.

Even after becoming the Khan of the Khataks, Khushhol Khan, like his ancestors, continued to maintain good relations with the Delhi court and served the Baburites faithfully. Shahjahan, who greatly appreciated art and poetry, praised Khushhol Khan's military talent and high skill in the field of poetry, calling him "the lion of the battlefield and the master of the pen".

Khushhol Khan, the leader of Khataks, stood in one line with the armies of King Shahjahan and participated in battles against the enemies of the kingdom in Eastern Punjab, Balkh, Badakhshan, and even on the banks of the Amudarya.

In particular, Khushhol Khan conquered the fortress called Turugod in the battle of Ajmir and gave this fortress to Shahjahan. According to the information, none of the chiefs of Delhi could conquer this fort. In return for this victory, Shahjahan gave Khushhol Khan a reward of 4 lakhs and also a

gift (jagir) of fertile land worth two and a half thousand rupees around Lahore. It is also known that Khushhol Khan was a personal friend of one of Shahjahan's sons - Muradbakhsh.

In the 50s of the 17th century, fierce armed conflicts took place between the Yusufzais and the Khatak tribes, who disobeyed the Delhi kingdom, for the ownership of land, water, and meadows, and for gaining leadership and dominance among the Afghan tribes. After several hard-fought battles, in the end, the Khataks are victorious. After that, with Shahjahan's permission, Khushhol Khan annexed several villages belonging to the Yusufzais in the north of the Sind River to the lands of Khataks.

After Khushhol Khan managed to expand the territory belonging to the Khataks, he carried out a series of reforms. Historical facts show, among other things, that he cancelled the existing community lands in the area of Khataks, which were distributed from time to time on a per capita basis and passed from hand to hand. According to the information written down by the English orientalist Raverty (19th century), Khushhol Khan ordered to determine the boundaries of all the lands belonging to the Khatak tribe and clearly divided the boundaries of these lands, according to the number of members of each family and he arranged their land and entered it into the list, separate pastures for herds.

Khushhol Khan, a well-known officer and captain of Shahjahan had great prestige and attention among the courtiers of Delhi. But the continuation of the events that took place in the palace in 1657 made a dramatic turn in the life and literary activity of 44-year-old Khushhol Khan Khatak, who once chose the nickname "Khushhol" meaning "Happy", "Bakhtli", "always happy". The truth of his bitter fate begins this year.

In 1657, Shahjahan fell ill and became unfit for state work. Among his three sons, Doroshukuh, Muradbakhsh, and Aurangzeb, there are first secret and then open conflicts for the throne, and in the end, Aurangzeb wins these conflicts, exiles Muradbakhsh, and accuses his brother Doroshukuh of treason and beheads him, and imprisons his sick father Shahjahan and takes the throne of Delhi in 1658.

From the first days of his accession to the throne, Aurangzeb began to look suspiciously at Khushhol Khan, a brave and brave general who participated in many military campaigns together with Muradbakhsh. Khushhol Khan, in his turn, felt that Aurangzeb started to pursue a policy that was not similar to Shahjahan's policy, that is, he practically sought to subjugate the Khataks as well as other Afghan tribes, and became angry.

This internal conflict between Khushhol Khan and Aurangzeb, which started immediately, and a series of conspiracies organized by Aurangzeb to distance Khushhol Khan from the Khanate of the Khataks, eventually led to several battles between the kingdom and the Khataks. Aurangzeb brought an army against the Khatak tribe. But Khushhol Khan will not give up. With strong resistance, Aurangzeb, who did not see that he could suppress the resistance of the Khataks led by Khushhol Khan with the force of the army, tried to capture Khushhol Khan by trickery. Saying that he does not have good intentions towards Khushhol Khan, he calls him to Peshawar for negotiations. Khushhol Khan goes to Peshawar alone but is quickly chained and imprisoned.

Here he is detained in a special room for some time. Meanwhile, the governor of Peshawar told him to release him if he paid a bribe of 50,000 rupees, otherwise, he would send him to jail in Delhi. Khushhol Khan does not fall for this trick and kicks out the governor who asked him for a bribe. After that, heavy shackles of several pounds were put on his hands and feet and he was brought to Delhi as a dangerous prisoner. According to some accounts, the “stubborn and proud” tribal leader and poet Khushhol Khan was interrogated by Avranzeb himself and told to give him fertile land around Delhi if he renounced his tribal leadership. But Khushhol Khan, realizing that the king's promises were nothing but a trick, refused the conditions.

Khushhol Khan was summoned to Peshawar and on the eve of his capture, he temporarily appointed his eldest son, a talented poet, Afzal Khan Khatak, as khan in his place. After learning of his father's capture, Afzal Khan raises the Khatak tribe against the Delhi kingdom to free him. Heavy battles will take place in between. But there is no way to free Khushhol Khan. In the meantime, Aurangzeb sent his experienced spies among the Khatak tribe and succeeded in breaking the tribe from within and capturing one of Khushhol Khan's sons, the pious Bahram Khan. During Aurangzeb's reign, Bahram Khan betrayed his father Khushhol Khan and his relatives as a Khan of the Khatak tribe and went to the service of the Delhi Sultanate. Due to his betrayal, his brother Ashraf Khan Hijri was also imprisoned and kept in prison under harsh conditions in Delhi.

Ashraf Khan Hijri, who was thrown into prison with his support, first in Delhi, then in Gwalior Fort and in several other prisons, experiences suffering and humiliation, but he does not bow down to the Baburites. He was held in prison for almost 14 years and died there, or rather, he committed suicide. Ashraf Khan left a large collection of poetry and most

of his poems were written in prison and were extremely painful. Exciting and painful poetic letters written to each other between Khushhol Khan and his son Ashraf Khan, who were in captivity at the same time, have also been preserved. Khushhol Khan mentions such a poetic correspondence between father and son in one of his ghazals as follows:

په مردن پروادار نه يم - په زندان پر وا دار څه يم
يوه غصه دويم بيلتون دی - چه په اور په اوبه زه يم
اشرف خان دی را نکېلی - زه خو خوېش په خط دده يم
پنځه مياشتې يم په بند کېنې - بابا ډير داده په زړه يم
زويه ما خوغم ځاکر - چه ځه بڼه يې زه خوېنه يم
چه فلک سره سرباسی - په همت کېنې هغه زه يم
(I don't care, I'm not afraid of death,
Why am I now afraid of the dungeon!
One is anger and one is separation [here].
I am between fire and water.
Ashraf Khan, my son, you wrote to me:
“I was glad to receive your letter” [father]
I have been in prison for five months.
I always think of you, father.
- “Oh, my son, I am in your sorrow,
If you are good, I would be good.
I'm the one who's holding the sky
I'm that brave [Khushhol] father)[1.76].

After two and a half years, Khushhol Khan was sent to Agra, where he was released from prison and sent back to Delhi. But he is not allowed to return to his homeland. He was forced to spend two years in Delhi under strict house arrest, where he could not go anywhere, and had to report to the guards every day. The poet expresses his sufferings in prison, deep loneliness, feelings of helplessness, dreams of freedom, and his humiliating life in prison in one mode as follows:

هند په ما باندې دوزخ شو - که نور عالم جنت دی
هره ورځ ور له دربار څه - گوره دا څه مشقت دی
د بل حکم پری زندان شی - چه په خپل حکم عادت دی
نه شیرین خواره یاران شته - نه دچا سره ځېت دی
نه خپل ورکړ ځې رانیو شته - نه خپل حکم حکومت دی
بندیوان ور لره راغلم - دا بوڅو مياشتې فر ځېت دی
(India has been hell for me,
Although paradise is other countries
Going to the court every day to give an account -
See how hard it is.
To the one who walks free with his judgment,
It is a prison under the judgment of others.
You don't have sweet talk or friends,
You can't have a conversation [from the heart]
with someone.
Either you give something to someone or you take
it, You can't walk freely on your own.
For a few months,

I came here with a bandi)

The series of poems and verses written by Khushhol in prison was later named “Habsiya”, that is, “poems written in prison”. We witness the fact that the poet described the “conspiratorial” policies of Aurangzeb and other “Mongol” officials towards him in a number of prison poems with inner anger and that he was under deep mental anguish in the prison:

اورنگزیب چی آرایش دخت و آج کا
 دخت و آج به بی اجل سرفراز کا
 زہ غمجن پہ عیدہ پہ جشن خبر نہ شوم
 کہ درست خلق دہ دھلی ابناج کا
 اویہ سترگولرہ لاری اورد زہ شوی
 خوک بہ خرنگہ ژوندون پہ دا مزاج کا

(Aurangzeb rests on the throne,
 [But] He turned to rob the crown.
 Although everyone laughs, in Delhi
 I am sitting sad, unaware of the holiday.
 Water from my eyes, my heart turned into fire,
 After all, who can endure this life) [1. 654-655].

Khushhol Khan’s “prison” verses, especially among the series of poems in “Firoqnoma” created in Rantehbur, sharply criticized Aurangzeb as the most tyrannical, deceitful, tyrant, conspirator and murderous king of his time:

د اورنگزیب عدی بخشلی – خود د عدی کار ختلی
 خدای خبر نہ پہ دا پادشاه دی – چی گمراه دی ډیر گمراه دی
 کہ رشتیا وایم ابلس دی – دک پہ مکر پہ لیبس دی
 سزاوار دی دلاحو – نہ سوگند لری نہ قور
 پہ فریب پہ مکر باق دی – د خناسو پہ اخلاق دی
 ظلم کار دی ستم گاردی – نہ پہ زویہ نہ پہ لاری

(Aurangzeb was given justice,
 But he himself destroyed justice.
 My God has no news of this,
 Because of the king’s pride, very pride.
 Honestly, he’s a devil,
 The whole body is full of deceit.
 He deserves the wrath of God.
 He has neither a promise nor a word,
 He is the only one in fraud and deceit,
 His morals are devilish.
 He is cruel and unjust,
 He spared neither his father [Shahjahan] nor his son.)

پلار رلی پادشاهی کا – سل ناحقہ گمراهی کا
 زر ناسازی زرفسادہ – دم و هه له عدله داده
 پہ دا هومره قباححت – دم و هه له شریعت
 دا بادشاه نہ دی بلا دی – چی راغلی پہ دنیا دی
 (He reigned, chained his father,
 A hundred times injustice, he cheated.
 A thousand failures, corruptions
 It is fair to say.

His anger is such that
 He did these things in the name of Sharia.

Not a king, but a scourge,

He came to this world, he.

Among the poems written by Khushholkhan Khatak while in captivity, there are also hundreds of verses, ghazals and odes written in memory of his motherland, its beautiful garden scenery, happy youth, and moral, philosophical, and romantic content.

After four years of captivity, the poet is finally freed from prison, physical torture and humiliation and returns to his homeland and tribe. But in this sadness, the remaining 21 years of the poet’s life are filled with heavy worries, unrest, battles against the Delhi kingdom, escapes and suras.

When Khushhol Khan returned from prison, the struggle of not only the Khataks but also other mountainous Afghans against the Babur state had intensified. As a result of Aurangzeb’s aggressive policy, many Afghan tribes rebelled. As soon as Khushhol Khan returned to his tribe, he stood at the head of his tribe, which rebelled against the kingdom of Delhi. Pashtun tribes in the area from Peshawar to Kandahar rebelled against Aurangzeb’s tyranny.

Aurangzeb begins to inflict heavy casualties. In 1674, the Afridi tribes of Khushhol Khan, Khatak, and Aymal Khan, joined together and attacked Navshahr and captured it completely.

که عمر پہ شمار د رشتیته یر دی – د سواری پہ کار کی تینگ
 لکه ازبک یم
 دافغان پہ ننگ می ورله وره – ننگیالی د زمانی خوشح
 ختک یم

(Although I am over sixty years old,
 I am not behind the Uzbek in horse riding.

I took a sword for Afghan honour,
 Khushhol Khatakiman is the hero of my time) [1. 411].

The poet who wrote these verses with pride spares no effort in the fight with pen and sword against the common enemy, the kingdom, and constantly writes fiery verses against the enemy. He calls the tribes to unite and fight for freedom. The uprising of the Afghan tribes became so strong and widespread that Aurangzeb himself came to Peshawar from his throne in Delhi in the summer of 1674 to personally lead his troops.

However, the personal participation of the emperor of Delhi in the Sultanate and Afghan wars did not make a sharp turn in the war. As Aurangzeb Khushhol Khan Khatak said, “He is confused, his memory is confused, his language is afgor” and he returned to Delhi in 1675.

It is known from the poet’s biography that he dedicated his more than fifty years of life and work to the freedom and independence of his people and

homeland, eliminating the existing tribalism, making the Afghans live as a union, and thus fighting against foreign enemies and on this way, the poet experiences very difficult and difficult, dramatic events.

Khushhalkhan Khatak's ghazals and several other works severely criticized all actions against the ideas of Afghans to unite and live in harmony, leaving a deep mark on Afghan literature. That is why, the books and articles of many Afghan scientists, attach great importance to the patriotic motives in the work of the poet. Khushhalkhan Khatak's entire work often tries to determine his place in Afghan literature through his poems written in this patriotic spirit.

In fact, the idea of uniting Pashtun tribes and turning them into a united nation occupies a very important place in Khushhalkhan's socio-political lyrics. The poet writes:

که و فیک د افاق پښتانه مومی

زور خوشحلا به دو باره شی خوان

(If the Afghans have a union,

Old Khushhalkhan was young again) [1. 96]

The idea that the Afghan tribes should be united is a great idea that permeates the entire poetry of the poet. Because the poet sees all the negative aspects of the Afghan society, its dependence on countries like Iran and India, behind the relatively well-developed, centralized military feudal states, it is precisely this disunity and mutual discord.

One can cite dozens of examples of Khushhalkhan's poems written with deep inner passion, reflecting his patriotism and his struggle for the happiness of his people. However, in all the poems related to these motives, the poet's great ideal and failure to achieve this ideal, that is, his bitter tragedy and bitter truths, are embodied in the human imagination. How many times did the poet inflict losses on the Sultanate of Delhi, Aurangzeb, "cut off their chests", this skilful commander, a brave man who bled for the future of his people, suffered in prison, urged the tribes to fight, advised them, but did not happen. They did not listen to his calls. The poet is tired. The "arbitrary" tribes continued to be busy fighting and fighting each other:

افاق په پښتانه کښې پیدا نشو

کڼه ما د مغل گریوان پاره کر

سره یو ربله اخته دی په خپل کور کښې

په نفاقې ئې غم و ما نه اجاره کر

(Alas, the alliance did not appear in the Afghans,
And I tore the Mongolian breast to pieces.

Afghans are busy with disputes among themselves.

And I was the grief of their lack of union)

The Afghan tribes did not achieve complete victory in the uprisings against Aurangzeb. Not

understanding the main (internal and external) reasons for the defeats in these uprisings, Khushhalkhan and others like him sometimes put the blame on Aurangzeb and accused him of tyranny, invasion, and fraud, and sometimes they accused the Afghan tribes of lack of will and leadership. They could not and could not show a clear path.

Emperor Aurangzeb, as already mentioned, after failing to suppress the uprisings of the Pashtun tribes by force of arms, turned to the trick again. Using gold and silver, he gives positions to tribal chiefs, buys them or replaces them with the power of money. By sending his spies among the tribes, they sow seeds of discord and manage to make them war with each other. The poet writes:

لیونی شو پښتانه په منصبونو

خدایه ما ژ غوره له هسی غضبونو

پښتانه لوی عیب دی که ئې گوری

چی نازېری د مغل په لقبونو

شرم ننگ نام و ناموس یې په یاد نه دی

خو ویل کا د منصب د ذهبونو

(Pashtuns are crazy about career.

O God, save me from such anger.

The biggest fault of Afghans, you know,

They are proud of their Mongolian nicknames.

They have forgotten shame, dishonor, and bravery.

After all, they say that the position was [bought].

We can see that the poet's sufferings, painful laments, complaints about the national unity of Pashtun society and tribes, and the low level of consciousness are expressed in the following ghazal in a deeper, fuller, and more artistically perfect way:

I am amazed at the beauty of this world.

Many are victims of greed.

When they act like that,

Shaitan should learn a lesson from them.

In this way, read the Qur'an,

Where are their jobs? Qur'an somewhere

Where can I find wisdom?

They are chemistry, and the majority is ignorant.

A good man is like a ruby,

Mistakes is like a stone threshing machine in the mountains.

There are many good people in other countries,

But the Afghan didn't want to go.

I said a lot about this to the Afghan people,

They did not listen to my words for a moment.

They are not far from good,

But there is no union, this is a dream in the heart.

If the Afghan nation unites,

Happiness finds medicine for its pains .

(Translation by J. Jabborov)

In the autumn of 1675, Aurangzeb managed to change the situation in his favour in the north-western regions of his empire. As a result, the Bangash, Madzai and Tirrokh tribes in Peshawar province announced that they were dependent on Aurangzeb and would not rebel against him. Aurangzeb gradually forced the remaining tribes to submit to him, even the Khataks who had played an important role in the rebellions. Then the poet, whose hopes were dashed, was filled with bitter anger and hatred:

دخټکو د نفاق له ناپوهی - یا چه غم لرم له خپله خاندان

(From the unconsciousness of Khataklar, not the union,

Or I will be filled with sorrow from my house).

Khushhol Khan is dissatisfied with his family and the main reason for his grief is related to the “deeds” of his traitorous son Bahrom Khan, in the words of the poet. The poet Bahromkhan repeatedly mentioned in his ghazals and verses the work of his “brave father” - his shamelessness, “indolence”, and “devilishness” and was very angry with him until the end of his life. For example in these bytes:

چي د پلار سره د روغ نفاق خلاف کا
د نور چا سره به څه رنگه زره □ اف کا

(A hypocrite [son] who could not reconcile with his father,

How can you be honest with someone else?!)
Я н а :

راشه گوره د بهرام د نفاق چر
گاه سنی گاه رافضی گهی کافر

(Come, see Bahram's work of discord,

Sometimes he is Sunni, sometimes irreligious, sometimes infidel).

In 1677, Aurangzeb, through the governor of Kabul, Amir Khan, managed to make Afghan tribal chiefs war against each other and create discord between them. In this regard, the alliance between Khataks (Khushhol Khan Khatak chief), Afridis (Aimal Khan chief) and Momands (Daryo Khan chief) is gradually broken.

As a result, the uprisings of the Afghan tribes will subside. Khushhol Khan Khatak, after becoming quite isolated, renounces the Khanate of the Khataks and is forced to hide among the Afridi tribes with a few close people.

The rulers of Delhi repeatedly demanded the handover of their most dangerous enemy, Khushhol Khan Khatak, from his traitorous son, Bahram Khan, who was appointed as the official Khan of the Khataks. Bahram Khan sends his son Mukarram Khan as the leader of a group of soldiers to arrest his father Khushhol Khan. 78-year-old Khushholkhan

Khatak, who is very old, comes to meet his grandson with his sword drawn. Mukarram Khan, unable to look directly at his grandfather's face, reluctantly turns back “dry”. Bahram Khan was angry that his son returned “dry” and sent Mukarram Khan back. Khushholkhan Khatak does not want to be captured this time, he raises his sword against the armed soldiers and fights with them. Enemy soldiers begin to squeeze him from all sides towards a cave. When Bahrom Khan found out about this, he sent a message to Peshawar to the Baburites saying, “The old lion is trapped in a cave, send a strong army to keep him alive.” Before the arrival of new forces from Peshawar, Khushhol Khan, warned by his relatives, managed to settle in the mountainous region among the Afridi tribes of Khatak [5]. But soon he died in 1691.

In one of his last poems, the great poet, brave general predicted as follows:

د خوشحلا □ قدر که اوس په هیچا نشته

پس له مرگه به یی یاد کا ډېر عالم

(Although no one knows the value of Khushholkhan now,

Many people remember him after his death

This prediction of the poet came true. He has become the most valuable, beloved, patriotic national poet of his nation, which has now gained independence.

* * *

The most significant part of Khushholkhan's literary heritage is, of course, his poetry and lyrics, consisting of 40,000 stanzas written in various genres.

It is known that many copies of the poet's book are kept in a number of libraries and manuscript funds of the world such as England, Russia, India, Pakistan and Afghanistan. In one of his odes, Khushholkhan remembers that he had a collection of poems for the first time, a devo and that it consisted of forty thousand verses. But it is not known when and by whom the complete collection of the poet's works was copied for the first time.

Professor Sidiqulla Rishtin noted that the two-volume collection of the poet, kept in the collection of the “Rampur Reza” library (India) and copied by the calligrapher Muhammad Salim Siyolguti in 1730, is older and more complete than all other copies [6]. But there is clear evidence that many copies of Khushhol Khan's Kulliyat or Divan were copied by calligraphers even after 1730.

During the last 50 years, Khushhol Khan's collection has been published several times in Kandahar, Peshawar and Kabul in thousands of copies. The last edition of the poet's anthology was prepared by Abdulqayum Zahid Mishwanay in 2005,

and a thousand copies were published in Peshawar (Pakistan). The highlight of this edition, which consists of 1167 pages, is the poet's "Akhloqnoma", "Firoqnoma", "Tibnoma", "Folnoma", "Nomi haq", "Svotnoma", "Boznoma", complete texts of his separately written works such as "Fazlnama" are also included.

This edition of Kulliyat differs from the previous editions in that it contains poems related to the lyrical heritage of Khushholkhan and a 162-page explanatory dictionary of the poet's works. "Kulliyat" contains 860 ghazals, 52 qasidas, 1684 rubai, 205 verses, 11 volumes (10 of which are in zulfafiyatayn), 3 murabbas, 1 musalla of 13 lines, 1 small masnavi, 1 tarjiband, 4 mukhammas, 1 muashshar, 11 rubai and 50 ghazals (6 of them written in shiru-shakar style) in Persian. The poet proudly said this about his poetic heritage in one of his poems:

قصیدی لرم غراله هره بابہ! - په حکمت په نصیحت کی مالا
 په عریف د دلبرانو غزلونه - په ففت د سترگو ورځو زلفو
 رباعی ده که قطعہ که مثنوی ده - همگی واره گوهر دی در
 په فارسی ژبه که نورما - په پښتو ژبه می مه
 درست دیوان می لکه باغ د عالم گنج دی - په کی هر رنگه
 گلونه نه!

(There are odes - clear from each chapter,
 They are full of wisdom and advice.

I'm done with ghazals in the definition of charmers,

I described their eyebrows and eyes, as [black] spots.

Be it Ruba'i, or Kita and Masnavi,
 Everything is erur durru, gavharu, dumb.
 Others are better than me in Persian poetry,
 Look, however, for an example equal to me in Pashto [poetry].

A great example, my dear,
 There are many flowers in it).

It can be seen that Khushhol Khan penned almost all genres of classical Pashto literature. It should be noted that in Afghan poetry, no other poet of previous or later periods wrote "many and good" poems like Khushhol Khan. More than 860 ghazals of the poet are clear proof of this. Khushhol Khan's ghazals include simple ghazals found in oriental classical poetry, ghazali husni matla', ghazali qita, ghazali musja', ghazali mulamma', ghazali muvashshah, ghazali zuqafiyatayn, ghazali zebqafiya. Also, the poet's poetry can be divided into those devoted to the

description of life-romantic, mundane, moral-educational, comic, landscape, religious-orifice and autobiographical and specific historical figures.

His ghazals are from 6 stanzas to 18 stanzas, and in terms of their internal composition, they are musalsal (yakpora), that is, focused on revealing a plot line, event-filled ghazals, and separate ghazals, each stanza of which is aimed at highlighting separate topics. Most of the ghazals of the great Persian poet Hafiz Sherazi were organized in a series of ghazals "parokanda".

Below is an example of Khushhol Khan's ghazals with a plot type:

A fairy came to my hut in the middle of the night,
 The scent of your breath is scattered with musk.
 Dress shirts, and waistcoats fit him,
 From head to toe, the light is dazzling.
 The white face shone with chastity,
 Darkness and disbelief are also black as night.

Because she was beautiful and beautiful,
 He also drinks boda and milks his hands full of lime.

Sho'hu can't even recognize himself from sweet pleasure.

The jewels are also rubies and mutes - they are heart-wrenching.

This sleepy heaven flies away from my eyes,
 I said to myself: "Hurmi, is this charmer dead?"
 If he is, he'll be flirting with me, right in front of me,

In the eyes, the blade of the sword, and the eyelashes are daggers.

He used to say to me: "Know that I am one of the world's best,

Tell me if there is anything in it, okay?"

I have many lovers on this earth,

Iqboli laughs.

He was with me until dawn,

He was happy and went away.

The next example is a vivid example of the poet's messy and rindona ghazal:

Oh, come, sing and play, my lord,

Chapter by chapter tells new stories.

Let the house be a good destination, ul sheikhs,

Give me a cool rose with a spring flower.

Those children spend their days in the sorrow of their stomachs,

The kings are responsible for the state of the country.

I am both happy and unhappy in the palace of kings -

If someone is thankful, then it will be ruined.

They are always happy or sad,

Because only wine is openly sold in it.

Don't look for loyalty and love in it.
Who, a kebab from the flames of fire.
It's a sin to enjoy beauty
Then, Khushhol, you will know the mirage all
your life .

(Translations by J. Jabborov)

It is a very difficult task to make a precise thematic classification of the poet's poems in "Kulliyot". Because the content of the topics that the poet wrote is incredibly wide and numerous, we conditionally divide the themes of his poems into parts of the melody:

1. Romantic lyrics.
2. Moral lyrics.
3. Historical lyrics.
4. Patriotic lyrics.
5. Socio-political lyrics.
6. Philosophical and Sufi lyrics.
7. Landscape lyrics.
8. Religious lyrics.
9. Humorous lyrics.

Looking through the works that brought great fame to Khushhol Khan, we can see that he was a sharp social thinker, a philosopher and a beautiful ghazal Khan, a poet, a brave general, a patriotic statesman, the freedom of his people, who skillfully embodied in his poetry the events and events of his time in all fields we can clearly imagine that he was a person who was passionate about his future.

In the poet's lyrics, romantic poems filled with traditional themes and images are extremely original, realistic colours and images of their time and environment occupy the main place. The poet's views on beauty are mainly connected with human beauty - existence, and social life. The main generalization arising from his romantic ghazals and poems is the poet's boundless love for a positive person.

In many of Khushhol's poems, morals, the spiritual world of a person, and his upbringing are written. In this field, Khushhol Khan continued the traditions of the great Persian-Tajik classics. It encourages a person to have good moral qualities and spiritual perfection. His poems reflect many specific historical events or scenes from the lives of historical figures that were characteristic of his time and predecessors. These poems are combined with poems on the theme of patriotism.

Khushhol Khan's poems express philosophical themes, happiness, and the origin of existence through unique observations. In general, in his philosophical views there is more wonder in terms of direction, wonder at the mystery of the universe:

ما چه نظر و کر و په موجودات
گو! په جهان را غلم! ری به گو! دروم هیهات

هیچ نبی، ولی درست اسرار بی موندلی نه دی
لویه کارخانه ده که و گوری کائنات

(I spent this world - existence from my eyes,
I understood that I would leave the world as a goal
as I came.

No prophet or guardian found the world full of secrets,

If you know that it is a huge enterprise, this is the universe).

The poet's work is influenced by Sufism, but he is not a poet of Sufism. In his mystical poems, he sings the motifs that official Islam was able to digest.

In many of his poems, he takes a humanist position on social issues and advocates humanity, correctness, justice, honesty, uprightness, bravery, diligence, knowledge, high moral qualities, and righteous people. And on the contrary, he sharply condemns those who are materialistic, covetous, reckless, impure, deceitful, hypocritical, unjust, and infamous.

A very interesting direction of Khushhol Khan's poems is specially developed sharp satire and humour. In his ghazals and rubai, he criticizes the old mullahs, tribal chiefs, and unjust rulers in extremely detailed detail. Examples of the poet's social, moral, romantic, and humanist views can be read in the following verses:

Donish so'zni olib, tilingni tiygil,
Jahling kelsa g'olib, tilingni tiygil.
Jonu jahon ketar, ham imon ketar,
Yomon tildan qolib, tilingni tiygil.
Ey shayx, gapirma, qo'y, jannat, rizvondan,
Tubi , kavсарu huru g'ilmondan.
Men bukun gul kiygan jononim ko'rdim,
U bo'lsa bas, kechdim nasya jahondan.
Xislatlar ichra soz adolat, insof,
Yaxshi - yu yomonga ayla dilni sof.
Kim tishing sindirsa, tishini sindir,
Uzr istasa, etgil dandonin maof.
Sochim oq , ko'ngilda va lekin surur,
Soqol oq , yuzimda bu oqliqdan nur.
Yoshlikning ketganin angladim faqat,
Ko'z birla tishlardan ketganda futur.
Yurt tuprog'i mushku anbardin a'lo,
Yoqqan qori issiq suvdek jonfizo.
Yurak, sen bamisli daryodagi xas,
Qayon eltmoqdadir seni bu daryo?
Olamda yo'qlik bor, zeridastlik bor,
Olihimmatlik bor hamda pastlik bor
Va lekin dunyoda bor tubanlikdan,
Tubanroq, bir xislat – xudparastlik bor
Take a word of wisdom and hold your tongue,
If you are angry, hold your tongue.
The world leaves the soul, faith also leaves,

Avoid bad language and hold your tongue.
 O sheikh, do not speak, leave, heaven, from
 Rizvan,
 Tubi, kavсарu huru is from Gilman.
 I saw my soul wearing flowers today
 It's enough, I left the world.
 Traits include justice, honesty,
 Change the good to the bad and purify your heart.
 Whoever breaks your tooth, break his tooth,
 If he apologizes, say sorry.
 My hair is white, in my heart but
 my beard is white, it's a light from this whiteness
 on my face.
 I only realized that your youth is gone
 The future is when the eyes go away from the
 teeth.
 The soil of the country is excellent.
 Burning snow is as warm as hot water.
 Heart, you're the one in the river,
 Where is this river taking you?
 There is nothingness in the world, there is
 nothingness,
 There is superiority and there is inferiority
 And but from the abyss in the world,
 There is a lower quality - selfishness
 (E. Vohidov translations)

Khushholkhan left a huge literary and scientific heritage.

Khushholkhan Khatak was a great poet and a skilled translator. He wrote Pashto works "Khushhol", and "Khushholkhan" and poems in Persian and Hindi under the pseudonyms "Ruhiy" and "Kohiy". It is also known that he translated several books from Arabic, Persian and Dari languages into Pashto.

Khushholists mention that in addition to the lyrical poetry of this artist, more than a hundred separate poetic and prose works were written in his pen. However, very few of them have been found and published in Afghanistan and Pakistan. These are the following:

1. About "Boznoma" ("Hunting with a Falcon"). This treatise was written in 1674 in the Masnavi genre. This large poem consists of 47 chapters. In the work, Khushholkhan provides information in interesting and simple poetic language about hunting with the help of a falcon, how to feed this bird, how to protect it from diseases and how to train it for hunting.

2. "Dastornoma" ("About being worthy of a turban"). Khushhol Khan wrote this book in 1665 in Delhi's Rantehbur Jail, and it is the only prose work of his that has been found in its entirety so far.

In the first chapter (chapter) of the book, Khushholkhan poses the question of what qualities and obligations should be possessed by those who deserve to wear a turban. "Dastornoma" is a work covering major philosophical and moral issues in the form of a two-part masnavi, each of which consists of 20 chapters. The first part of the book talks about various sciences, poets, arts and crafts of that time. In the second part, the description of about 20 qualities that should be known by a person worthy of the governorship is given. In particular, the poet draws attention to a number of ethical and moral issues in this part and elaborates on the issues of the moral image and upbringing of a real person. According to the poet-philosopher, in order to be a real person, a person should have such qualities as honour, high diligence, hard work, bravery, honesty and justice, and humanity, and act on them. Because:

چه دستار ځاري هزار دي
 دستار سړي په شمار دي

(There are thousands of dastar (turban) weavers.
 [But] there are few who are worthy of the dastar)

3. "Sihat ul-badan" or "Tibnama". This work, written in the fluent language of Masnavi, describes the medical issues that were widespread among the peoples of the East at that time. The poet gives interesting information about Greek medicine, some diseases, their treatment methods and medicines, which were widely developed by the Afghan people in his time. Men's and women's rights, relations between them, and some moral-didactic, wise thoughts are also found in the work. The total number of verses in "Tibnoma" exceeds 600.

4. "Svotnama". This is about the impressions of Masnavi Khushholkhan's trip to the country of Swat. It provides important historical-geographical information about the geography, history, climate, rivers, people and natural conditions of Swat country. In the work, the poet puts forward ideas such as establishing an alliance between Afghan tribes, eliminating hatred, and abandoning internal quarrels. It is known that when Khushhal returned from Delhi prison and came to his country, he went to Swat country with the intention of involving Khataks and other tribes in the freedom movement against the Delhi kingdom, and he contacted the tribal chiefs there.

5. "Fazlnama". The work tells about religious-sectarian, moral and medical issues in a simple way. The poet gave it a second name, "Translation". It is noticeable that the author was influenced by the religious-sectarian, moral-social and didactic works of his time in Arabic, Persian and other languages.

6. "Folnoma". It is a small treatise written in Masnavi, which talks about ways of divination based on the divine wisdom "hidden" in each of the 30 Arabic letters from "alif" to "yo".

7. "Firoqnoma". Although most of the work is written in Masnavi, its first page contains ghazals and rubai under the pseudonym "Khushhol". In our opinion, this pamphlet composed of a poetic series was created during the time of the poet's imprisonment. In most of the poems, Khushhol Khan misses his homeland, remembers his children, happy and free times with sadness, and complains about the hardships and mental anguish he is suffering.

8. "Soatnama" is one of the poet's small works, which tells about good and bad, justice and injustice, as well as the hours and minutes of the week, and their value in relation to the moments of human life, using his wise words.

9. "Nomi haq" ("In the name of God"). It is a wonderful work in Masnavi style with a total of 50 verses about the practices of prayer and fasting. The poet says that it was written in 1066 Hijri (1687).

10. "Axloqnoma". This work, written by Khushholkhan at the end of his life, was left unfinished and was completed by his talented grandson, poet Sadrkhan Khatak. The work is the largest of the poet's masnavis, it has more than 1500 verses. The prologue of the work begins with the traditional fards about the qualities of nat and choriyor. In ten chapters of the main parts of the work, a number of religious duties and practices are described. In the next parts, he complains about the times, information about his life and the country of Swat, the rulers of the time, and other issues such as moral, religious and poetic efforts and responsibilities..

11. "Bayoz". The only information about this prose work of the poet and its quotations and excerpts are given in the famous book "Torih Murassa" ("Decorated History") by the talented historian grandson of Khushhol, Afzal Khan Khatak. Afzal said that Khushhol Khan gave very important information about his genealogy, ancestors, Khatak tribe and other Pashtun tribes, lifestyle, geographical location, history and famous representatives and customs.

12. "Zandziri" or "Noma" is a small 27-verse masnavi work in which Khushholkhan mainly refers to himself, his descendants and his people. The exemplar of this masnavi that has come down to us is a simple poetic honorific, unrelated to any Pashto khati (writing) style that Afghan scholars claim was "invented" by Khushhol Khan.

In addition to these published works of Khushholkhan, there are various historical books or other works and translations mentioned by the poet himself, such as "Hidaya" (translations from Arabic about the rights and practices of Islam) and "Farahnama" ("On the dispute between the sword and the pen") not found yet.

Khushhol Khan's work had a great influence on the development of classical Pashto literature in later periods. Be it the variety of genres, the variety of themes or the range of their artistic means, all of them have their direct or indirect traditions.

Khushholkhan is also the founder of a large literary school called "Khatakhar". This literary school made a great contribution to the development of Afghan literature. Afghan scholars list more than 20 members of the Khushhol Khan literary school. Most of them are sons and grandsons of the poet, that is, people from the Khatak tribe. Ashraf Khan Hijri, Abdul Qadir Khan Khatak, Sadr Khan Khatak, Afzal Khan Khatak and others are among the most famous representatives of the literary school of Khataks, who consistently continued and developed Khushhol Khan's poetic traditions.

Research shows that a number of representatives of this school, although they originally belonged to other tribes, continued the features of the Khatak literary stream in their works. In general, in the poems of every Pashto-speaking classical poet after Khushhol Khan, his poems calling for patriotism and the unification of Afghan tribes are mentioned with great respect, and both categories of poets sought to contribute to this topic and followed the traditions of Khushhol Khan. (Khushholkhan., 2005-Khushholkhan., 1345)

3 CONCLUSIONS

Khushhol Khan Khatak left a legacy of great literary, philosophical, educational and historical works in various poetic and prose genres for the Afghan people and world literature. It is worth noting that the scope of the work of this great writer was wider, weightier and more diverse, and as a possessor of high epic ability, he could have been one of the first in Pashto classical literature to initiate the traditions of Khamsa and great epics, as in Persian and Uzbek literature. But we regretfully admit that the bitter and restless life of this poet and statesman in the middle of his life, full of heavy worries, and his sufferings greatly hindered the scope and breadth of his higher literary and creative flights.

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