

A transcript (uncorrected) of Professor Irfan Habib's lecture

متن سخنرانی محقق بزرگ و تاریخ دانان برجسته پروفیسور عرفان حبیب در «دومین دورہ سخنرانی بہ یادبود استاد سید امیر حسن عابدی با عنوان گرایش‌های سکولار و رادیکال در ادبیات فارسی پیشا مدرن در تاریخ 12 مارس 2018

Shahid Mehdi Sahib, Dr. Belgrami, Prof. Husaini, Prof. Azizuddin, Members of the Syed Amir Hasan Abidi Memorial Society, Representatives of Iran Culture House, colleagues and young friends. It is really a great privilege for me to have been invited to deliver the Second Memorial Lecture in Memory of Prof. Abidi.

I must confess that by laws, I accept the liability and honor and the actual performance of duty make me very nervous, especially, because Persian literature is not my field and there are present here scholars whom I cannot possibly hook with them in remaining of my life in the study of language and literature in Persian.

My other weakness which became clear to Dr. Dehgahi and other Iranian colleagues present here is that my pronunciation of Persian is very North Indian and I often find that my Iranian colleagues could not understand my Persian language. I apologies for that, even my entire education in school and university has been in Persian language through Urdu and in Urdu pronunciation.

I would begin by saying that when I began my study in secular and radical elements in pre Modern Persian poetry, my father said you will not find the real feeling of Persian in prose but in poetry and the reason is because of the Islamic orthodoxy, Muslims were fearful of saying the things in prose and he said that if you want to study Indo-Persian culture, you must not simply study prose, you must study poetry.

I did not realize it for a long time as historian I study archeological documents, archonical and prose world and hardly turn to poetry.

But at the end, I realized that Persian poetry is very important elements of Medieval Indian Culture. Also it is the Persian poetry which really leads the

evaluation of Urdu language and literature and therefore if one wants to study the very important segments of Indian Culture, you cannot do it without Persian language.

During the study it teach me that for a long time Persian poetry has been deliberately posed into channels which really cannot be justified by literally reading of Persian verses. This is the main point that I should make in and I hope it will be illustrated by Persian verses and couplets from certain leading poets. I would again apologize, in fact, my knowledge of Persian poetry is very limited, especially since the colleagues who are concerned with it and are teaching are present here but I hope that my examples will carry some weights in the consideration of points, which I will be making.

First of all, let's go back to the origin of Persian poetry. It is probably Brown who in his first volume in 1901, Scope of the Persian vansongs that he wrote that the Hungarian Jew Mashed Gulzاهر who really went back to the roots of the differences between Arab and Iranian cultures and the cultural and geological consequences. Arab conquers the Iran as far as the Iranian patriotic feelings were concerned.

In his work, which was originally styled Mohammadan study that is now Muslim Studies which was published in Germany in 1889. Gulzاهر pointed out that Iran had poet's civilization of itself which was very rich, there are Arabs, and they too have civilizations and therefore, the original development of Islamic Culture not only by the Greeks but Iranian also played a very important role,

In my own word, Gulzاهر is the originator of modern studies of Islamic history... .. You cannot do without Gulzاهر; he was Hungarian Jew who was hostile to When he started writing, he wrote I am not Jew neither a Christian and I am just a scholar.

So whatever Gulzاهر wrote, has to be studied with grateful.

In fact, he was a major historian who first pointed out that the huge literature which is going to be used in first century Hijri relating to the dispute between Persians and Arabs.

He wrote the name from the Arabic sources to this movement on part of Iranian people, Iranian patriotism and Saudi's Movement.

Due to the saying that anyone who is Muslim, was equal, that went on argue that the Iranian were also equal, they were cultured. The Arabs were also carrying the original message of Islam after all Iranian Culture progressed. The Arabs wrote against Iranian pointing out that they got chose the Arab people sending the message.....

In these controversies, I don't want to go in details because Gulzaher noted out many of disputes....

The point is that the disputes and controversies existed and Iranian people felt that within the Islamic civilization, they had a particular position to uphold and they must protect their culture.

It is also cleared, although the work don't exist now, that a large number of Pahlavi works, were infact translated into Arabic by Iranian people showing their traditional culture and one can see it in Tabree's History. These also went to the Arab historiography, Persian empires, and the traditional stories of Persian empires which ultimately better formed the Firdausi's Shahnamah.

Now we must understand that Arab conquest, created the very great cultural privilege which enrooted a kind of patriotic feelings among the Iranian which ultimately like to be Persian **vansong**.

A sudden shift to Persian language, begin in the 10th century with geographical work, historical works of Persian by Tabree. And ultimately in 1009-1010 the completion of Firdausi and it is Firdausi I would begin my argument.

If one takes Shahnama of Firdausi, the major terms apart from the language, as we know the Brown pointed out that the Firdausi reduces the Arabic components in Persian language something like 35 to 40 percent, As you can see the Persian prose works of 10th Century to around 4 and 5 percent. He never used the word of Allah, he used as for as possibly by all Arabic word, and here he creates a beautiful language.

Look here what he said about himself:

بسی رنج بردم در این سال سی،

.....

In the pre-Islamic history of Iran, the heroes are all non Muslims, the culture is non-Muslim. They certainly want peace, but they are not Muslims.

And then there is Iranian patriotism and the major enemy is Turan, now the interesting things is that there was nothing like Turan, in the exception of the through Muslims dynasty of Iran.....3rd century AD

Turan was a Tatar, now in Baluchistan, in the early Arab

By this huge historical misunderstanding the Turan is transferred to Central Asia. And as it is well known, taking to Rosatam times, Firdausi constructs and reconstructs an imaginary empire of Turan, in which Afrasiyab want to conquered Iran, infact conquered the whole world.

جهان را سراسر که خوشک و آب
در فرمان افراسیاب

Afrasiyab is the ruler of Turan, (*I am trying to bring the all land and sea under the control of Chief of Iran.*)

So Iran against Turan, Rostam against Turan.

اگر جز بکام من آید جواب
من و گرز و میدان افراسیاب

That is meaning of Turan, so Iranian patriotism is now in substained,

Turan is the land of Turk, the Turk arrived in central Asia only in 5th Century AD, they never existed earlier as their language is very recent.

Bulker being understanding Iran is now,.. Turan is opponent, the second opponent are Arabs.

شیر شتر خوردن و سوسمار عرب را به جایی رسیده ست کار
که فر کیانی کند آرزو تفو بر تو ای چرخ گردون تفو

So the Arabs, there are two countries, two regions, which were being opponents of Iran, Turk of Turan and Arabia. And in this form, the printed patriotism also grows. You compared your countries with others. The other

countries hostile your interest. This is exactly what Shahnamah's major message is. If there is any politic message within Shahnamah.

It has clear that Turan has become Turk. Princess of Afrasiyab's family said
هما دختران ترک پوشیده روح

They are Turks, the Arab hasl of course already hostile and it is Iran, it is great culture of Iran and the empire of Iran that is to be upheld. This is a clearly secular message.

The Shahnamah is a great literature of previous time in entire religious literary world. It is pre-exercise which I don't refuse.

It is Firdausi who in his autonomous works in Persian poetry which started the beginning of the secular poetry in Persian language.

Once started and begin ask to ask question, as my father said it is better you ask this question in poetry and the get answer in poetry. Because if you ask this question in prose you will be blamed of blasphemy.

Now many of these critical verses, critical of the existing social practices. A word consolidated in the 13th and 14th century in the name of Umar Khayyam.

Many studies of Umar Khayyam and the completions of the Rubaiyat has been made by W. Caplex. I will not go into it, they are very well known and Brown also recognizes that FitzGerald's translations, is by and large literal. Something like 40% of translated of verses are found literal.

In these verses, there is the celebration of Taiwan, the celebration of the celebration of worldly love, love of women, which is denounced by orthodox.

There are further reflections, Umar Khayyam's Rubaiyat in extends gave a break. Firdausi is secular, Rubaiyat are critical of entire expects of orthodox.

I will just read one Persian words, because most of us get aero Umar Khayyam from FitzGerald's translation.

I found from Umar Khayyam personal's reading

جمعی متفکرند در مذهب و دین
جمعی متحیرند در شک و یقین
ناگاه مناده ای برآمد ز کمین
ای بی خبران راه نه آن است و نه این

(Some people are all involved in religion and faith. Other is in doubt whether they should be live or not. But suddenly a voice comes from unknown place that neither this nor that is correct. The religion and faith are as correct in doubt and disputes.)

This is the plain meaning of words (verse). And how the FitzGerald' does it the second mistake. *(It was from the tar and darkness of rise. So your reward is neither here nor there.)*

In sum up of Umar Khayyam, Now you can say this is marafat.

I will go by the actual words (verse), the actual words throughout Rubaiyat

*(Up defends the doubt of condemnation, the works was orthodox believe.
"A glorification of a house
A glorification to worldly house
A rejection of here house).*

In between stand Sa'adi, of course Sa'adi know the orthodox poet, he could be very bad, he could he racist, color conscious, anti woman and anti feminism. He could also be sublimed.

He would say: بنی آدم اعضاء یک دیگرند:

(Human beings are the organs of each other).

And he goes on say : *If a person feels pain in one organ, all his organs are troubled.*

So should we not feel?, if one of us is troubled. Should not worry?.

And, when the United Nations wanted a principle like this,

Mr. President (of lecture) knows better about this than I know.

They searched and searched in all freedom statements but there is no egalitarian statement like this in pre-modern literature. Only Sa'adi, only Sa'adi is there.

And when Ram Mohan Roy in a memorandum in 1831 some 190 years in pristine to proof to British Parliament that Bengal paddles should get some relief from Zamindar, the remarkable thing is that the Pritak zamindar were Hindu and the paddle were Muslims.

So nobody marked or searched the Sanskrit literature or other....., so the only verses they get in support of it that was from Sa'adi:

با رعیت صلح کن و ز جنگ خصم ایمن نشین
زان که شاهنشاه عادل را رعیت لشکرست

(If the king keeps the peddles satisfied, He does not need an army to protect himself).

So, Sa'adi has said something which you cannot easily find these in worldly literature, you could call him therefore he has very How he described to killed a Brahman and men destroyed the idle of Somnath.

And yes the same writer presence these two main principles or two radical principles which are not found easily in the pre-modern literate of the world.

Now I come to nearer home that is Amir Khusro. My father wrote the biography of Amir Khusro and he wrote it in great irritation.

He found that Amir Khusro wrote too much, despite the fact that he was so able, he let his quality fall, he spoke in prays in all kind of tyrants. He was very well ... on occasion. I submit to all these criticisms.

But Amir Khusro, Indian soil to some extends the Persian tradition of descent and the Persian tradition of patriotism and I come to that occasion.

Gradually in Persian poetry Budh or idol has come to mean the human

The linguists tell us that two Budh is the corrupt form of a Buddha because when the Arab conquered Iran, Iranian was not idolest. The Arab wrongly felt that they were fire worshiper, they were not, they were monotheists. And much of Islamic belief is shared between Zoroastrian movement and

Islam, God, angels, the narrow bridge to paradise, paradise and heaven, prophets, all these concept are shared between Zoroastrian and Islam.

But they also came across to Buddhism, the sculptured was out of Buddha Namah the original Arabic go back to 9th century, there is Arabic translation of the Buddhist's name, which is Buddha Rakhoo which is Sanskrit Budkharakhsa and this was translated as protected by Sanam..... protected by idolize, so the Sanam the meaning of that is protected by Buddha.

But they thought Budh mean Buddha and so they translated it Sanam. Now this shows that this translation was occurring by Amir Khusro the Budh was the beloved.

By the way female beloved, Amir Khusro's beloved is always female. So the word:

خلق می گوید که خسرو بت پرستی می کند
آری آری می کنم با خلق ما را کار نیست

And he goes on saying:

هر رگ من تار گشته حاجت ز نار نیست

Then engaged the patriotism of Amir Khusro, the Shahnamah patriotisms now transferred to India:

ترک هندوستانیم من، هندوی گویم چو آب.
آن شکر مصری ندارم کز عرب گویم سخن

(I am a Hindustani Turk and I only reply in Hindavi, I don't have Mysri sugar and these using now mysri mean Egyptian, you can says Arabic, I am an Indian)

Then of course of you go **Musak-e Arz** of 1318 there are about 20 pages of patriotic words in favour of India. Purious and unique Indo history, Indian literature. Persian also Sanskrit, you wouldnt find such praise as India is a country in whole body of the pre modern of literature.

One should I praise India he says :

هست مرا مولد و ماوی وطن
حب وطن است ز ایمان یقین

Of course the Holy Prophet said this Hadees which belong to Muslim.

It is live or native palaces and Amir Khusro's watan becomes India and that is a very great new idea that India is not a place like Kol, Badaun or Patiala is your watan, India is your witan.

And in these 20 pages, he praises Brahmans, praises their wisdoms, he described all the languages of India, he knew that Tamil is also an Indian language. From Kashmiri to Tamil-Madurai is the languages of India.

And he says which is historically correct India gave chess, Shatranj the digital placement, ... Hinsa (digit) which has make modern mathematic and accountancy possible and the Panchtantra to the world.

For the first time the India has contributed the world's civilizations.

Indian can speak Persian and Turki but Iranian or Turk cannot speak Hindavi that is also the point of superiority.

And then of course the praise of Indian women's place is also there :

همچو هندو زن کسی در عاشقی مردانه نیست
سوختن بر شمع مرده کار هر پروانه نیست.

There is no mainly lover greater, the Hindu women to get burned on the death candle.

But this shows that Indian patriotism was now also entering in Persian language and as Indians become more and more learntic Persian and begin to compose and writing Persian.

From here I would like to shift to Iran back, but before I shift to Iran back, I want to raise a particular point.

The tendency in Indian literary criticism to divest a Persian poetry of the element of descent heritage.

There is one verse perhaps all of know that is Hasan Sijzi not Amir Khusro.
That is :

هر قوم راست راهی ، دینی و قبله گاهی
من قبله راست کردم ، بر سمت کج کلاهی

(Everyone has their own path, their own religion, their own way of worship.

But as per as I am concerned my straight path is the all type of women the Kachkulah.)

How this is turned into something different. It shown by word Jahangir says. A party of Quawwal of Delhi was reciting this ghazal:

هر قوم راست راهی ، دینی و قبله گاهی

He asked those present, what is meaning of this, what about the context of this.

And he was told wrongly that this is the Amir Khusro's verse.

And the Amir Khusro was sitting along with, he saw a large number of Hindus were going to bath to river Jamuna in morning.

So Sheikh Nizamuddin said :

هر قوم راست راهی ، دینی و قبله گاهی :

To this, Amir Khusro's immediately replied :

من قبله راست کردم ، بر طرف کج کلاهی

Because Nizamuddin was warning his sad party.

And mohaqaqeen not only related this meaning but also bite that he has heart attack.

And the Jahangir qualified that this is the final confirmation and all these are wrong.

Amir Khusro's poetry itself shows that Kachkulah is ... women particulay a Turkish woman, and remember even in Hafiz's verse the turkey woman or Turkish woman is beloved.

There is a verse of Amir Khusro himself in Mausiqee the last ghazal where he speaks of Mah-e kachkulah coming on the Bam or roof.

As world noted in 19th century woman could be seen in Bukhara only if she is coming on the roof. So mah-e kachkulah comes on the roof.

And Amir Khusro ... his voice, of his exaltation is seen her reaches at moon, so she is also moonlike and noise also be the moon. This is the verse.

.... Obviously Amir Khsuro and Amir Hasan Sitjzi kachkulha did not mean a sufi with

And therefore this kind of interpretation of worldly versus has been continuing in India.....

I will in the case of Urfi actually ...

We should see to Hafiz, at the next stage in the poetry of decent and seculars.

Now the first point is that Hafiz is deliberate always in a woman. I was reading a book, I don't know how many people of you are familiar with his work, Cyril Glasse, Concise Encyclopedia of Islam. He says in his prefix that he was a Sunni Muslim, which I thought is not a necessary statement it does not matter who writes on Islam, anyway he says that. And then he comes to Hafiz, he says that William Jones was incorrect in translating the translation of beautiful that ghazal which carry the word of Turkish woman..... Samarqand and Bukhara

اگر آن ترک شیرازی بدست آرد دل مارا
به خال هندویش بخشم سمرقند بخارا را

And instead of Turkish maid, translated Turkish boy and spoiled the whole couplet.

But what about Hafiz himself, he clearly says that he is always a beloved of woman. I am not a Hafiz expert but from Reading, I get two verses.

معشوقه عیان می گذرد
صرف شد عمر گران مایه به معشوقه و می
بخت حافظ گر از این گونه مدد خواهد کرد

He is blessing his faith, he says if his faith continues like that

زلف معشوقه به دست دگران خواهد بود

(Then others will be fondling my beloved woman here).

And Jahangir to Naziri, perhaps Naziri is witness, couplets were beloved seem to be

So Jahangir says ملا نظیری معشوق معونث است

This simply took his missing in all and once in literary criticism

The woman's beloved is the object of poet's love.

And Hafiz makes it clear. Now the second thing in hafiz is, not only the glorification of human love, the worldly love, but rejection of orthodoxy in terms which has not been seen in previous poets.

به می سجاده رنگین کن گرت پیر مغان گوید
که سالک بی خبر نبود ز راه و رسم منزلها

(Color the prayer carpet with wine if your peermughan tells

The travelers (spiritual travelers) should always follow the customs of journey).

ما مریدان روی به سوی قبله چون آریم ما
روی به سوی خانه خمار دارد پیر ما

(We are looking for the Ka'aba but our Peer is looking for wine shop).

حافظا می خور و رندی کن و خوش باش
ولی دام تزویر مکن چون دگران قرآن را.

Or even in hooking, pantheism like mansoor

نقش انا الحق بر زمین خون

Now making hypocrisy in his famous verse:

واعظان کاین جلوه در محراب و منبر می کنند
چون به خلوت می روند آن کار دیگر می کنند

It is so original that translation is not needed.

Now I think, after writing all this, Hafiz have felt fear, and therefore in one poem he says all I have said regarded as verse of ma'arafat.....

He himself says in one verse that this is all ma'arafat. But if you apply ma'arafat what result you will receive. If you think that beloved is always God. And I admit that Sufi's thought of God is in Amir Hasan Sijzi on recorded conversions with Nizamuddin Aulia who says that Nizamuddin Aulia said that in perusing love of God, one has same difficulties as a ... love after second or third day, after first, greeting the lover the women begins spurn her (him) lover, then he says that he made a gesture that women is spurning her lover.

So it is true that Sufi emphasizes love the God rather than the expression go to heaven.

When Hafiz says :

شعر حافظ همه بیت الغزل معرفت است

Let us apply this one verse, and in conclusion, one reach, perhaps, I don't know whether Hafiz intended, Hafiz has one word which I regard as extremely important.

ز عشق ناتمام ما جمال یار مستغنی است
به آب و رنگ و خال و خط چه حاجت روی زیبا را

(It's plain meaning is, if I have so much love for my beloved woman, her duty is to reach in my love, she has no need for those facial beauties, my great love is enough).

If you apply principle of ma'araf to these words, what you get, that God is really what I concede him to be no.... its only my love, that's meaning you will get. A very dangerous meaning, if you apply the principle to tasawwuf to this kind of worldly

Hafiz has idea of the whole divine order, God's creation and so on. He has created in his own imagination. It has no reality....

If you apply the principle of ma'arafat this what If you apply it for only worldly love, he gets away the feeling that what your beloved benefits from your eyes of love. The eyes of loves see what

So I think that the ma'arafat principle, if it has to be applied, should be apply across the board and perhaps you will get result from study of Hafiz which will surprise hafiz himself.

There is a continuous denunciation of orthodoxy, riyakari, reya, hipocracy and so on which full of it. But there is one final word in Hafiz which Urfi later developed. That in this world, the possibility of change? Which I regard as the very important element that Hafiz introduces here and there, but he does introduces. Can humans being changed the world?

Now I can quote the only couple of verse:

نقش باد صبا مشق فشان خواهد شد.
عالم پیر دیگر بار جمع خواهد شد.

(There will be a day when morning wind will carry musk date. This whole world will one day be young again)

Or a more well known couplet:

بیا تا گل برافشانیم و می در ساغر اندازیم
فلک را سقف بشکافیم و طرحی نو در اندازیم

(Let's frisk large, Let's put on wine and let's break thelay fresh foundation to this world).

How many read Hafiz?, I was surprised that one of the most orthodox historian, a critic of Akbar, Qadir Badayauni, in his prose uses both of these expressions which comes from Hafiz.

تفاوت راه از کجا تا کجا است
فکر هر کس با قدر همت اوست

Both are Hafiz and both you will find in Badayuni, the most orthodox and fanatical of historians.

So, by the 16th century Hafiz was again the part of the Indo Persian heritage. He was read and I don't whether followed, and certainly recognized by the most orthodox people.

I don't know why Iqbal, perhaps Iqbal really read Hafiz, in the scene that Hafiz intended. Now does marafat poetry, that is actual literal poetry. That is why Iqbal could not stomach Hafiz. This is another story I don't want to go in it, I am not competent.

Now I come to India, in 16th century Urfi, the rally man who died young, who came to India from Shiraz. He was born in 1566 and died in 1591, I am not taking Hijri I am taking AD.

And when he came India, he ran into duck, could be called the Indian the rejection of orthodox of Islam by the imperior Qaum and acceptance of pantheisms and acceptance of religious tolerance.

Translation of Mahabharata and even mixtures of religious beliefs. Ibne Arabian at one hand and transmigration ... on other.

Urfi is caught in and Urfi proceeds from Hafiz, Hafiz is only poet to whom he acknowledges as his star...

Being that Urfi is proclaimed tolerance, you see Hafiz did not have to proclaimed tolerances, there is no non Muslim in Iran, but Urfi comes with whole and entire baggage of Hafiz.

Got in Akbar's court, engaged in positive politics and active politics of religious tolerance and the simulate this theory into Hafiz's acknowledged.

هرگز مگو که کعبه ز بتخانه خوشتر است
هر جا که هست جلوه ی جانانه خوشتر است
عاشق هم از اسلام خراب است، هم از کفر.
پروانه چراغ حرم و دیر نداند

(How does it matter to an insect whether it is dying in candle in Muslim place of worship place of Muslim or in idle house. So unto Aashiq, same material, Love is supreme)

در دیر و کعبه سایل، با کفر و دین مقابل

The seeker is opposed to both Ka'aba and the country.

As for as the mazhab-e Ishaq is concerned, in the same place

And the in his famous poem which Abul Fazal included at top of his selection from Urfi.

چنان با نیک و بد عرفی به سر بر کز پس مردن
مسلمانان به زمزم شوید و هندو بسوزاند

But Urfi goes beyond Akbar, Akbar recognizes religions but Urfi rejects the religions and there is very deep empty in between.

I will take one word (verse) which I think is very fundamental one, Urfi is obviously responding to a verse of Hafiz.

حدیث از متروک محبو به راز کمتر گو
کس به حکمت امام مارا

Don't go into this, what created the world and what happened to world and these things are secret. The reason you cannot really determine, how this world has come about. The reason, the Hikmat. Urfi goes beyond this. Religion also does not tell us. Religion also failed here and remarkable word :

کفر نی، اسلام نی، اسلام کفر آمیز نی
حکمت ایزد ندانم چیست در ایجاد من

(Not non-Islam, Not Islam, not Islam mixed the non-Islam).

It is also, obviously rejecting the views of Akbar. Although interpreters failed to tell us. He is rejecting Akbar' view. They never tell us, religion can never explain, why He has invented us.

So it is not only the reason that you cannot reach. You cannot even reach through religion. Its biggest response obviously towards Hafiz and very bold one.

I greatly admire Syed Yusuf Hussain Moosavi's work "Urfi: Armaghan-e Shiraz" but he claimed that he is not rejecting the Islam, but only the orthodox of Islam. It's not possible. He is also rejecting an orthodox of Islam which is Akabar.

The second thing is that he mix-up from Hafiz and which I should have discussed, You see, if you look at Persian poetry, there is so little about poverty And whenever Hafiz shines, because at least I could discover one word (couplet) and those who are not expert probably discover another. He says :

گفته در سنجاب شاهی نازنین رات غم
گر چه خار و سازد بستر و بانی غریب

(A lurching woman who lay on the royal bed, what to security of poor woman who is laying on her bed).

I may be wrong, but this kind of contrast between rich and poor is very rare in supreme order poetries, even in a poet like Hafiz.

And now what about Urfi, Urfi is very much like

در دل ما غم دنیا غم معشوق شود
باده گر خام بود دختر کند شیشه ما

(In my heart it is sorrow for girl that take the form.....) this is one couplet

Feel for the couplet and then, there is one pair of couplets which surprisingly both Abul Fazl and Nizauddin Ahmed Bakhshi included in their selection, it is much their selectors, because it is more concrete than Hafiz's theory what will happen tomorrow.

فردا که معملان هر فن طلبند
حسن عمل از شیخ و برهن طلبند
ز که دروده ای، جای نستانند
و ز که نکشته ای، به خرمن طلبند

Tomorrow, when there will be certainly of all walks of life, they will ask no Sheikh or Barhaman, all full of account what they have done. In second couplet those of really worked and have completed vested the land. They will not even demand for barleycorn, those who have been ideal, they will have to pay for heat of

Now again I am only picking up some verses from Urfi... and he have not received the credit for his work in his time Abdul

Qadir Badayuni who hated Urfi after says there is no lane or market where Urfi's Diwan has not been sold and even Iranians and Indians buy the Diwan as sacred piece. and then Badayuni come with his own judgment and he described the Urfi's death as Death of Dushman-e Khuda (the death of enemy of Almighty)

And he is right; there is no greater rejection of religion and faith than Urfi. And he is also only the poet who could look the forwarded two time that idle will be punished and whose who work hard will be rewarded.

I will close with two couplets from two people who in their own ways contributed slightly perhaps to trend in Persian poetry.

One is Prince Dara Shikoh translator of Upanishad and historian of Sufism. Although you have looked up his coupletsto be attract his is very pantheist. As Upanishad, you don't Persian, pantheism has caught, the attention, this is around 1650 that's he write.

There is one mystic couplet which I will show up :

بهشت آنجا که ملایی نباشد
ز ملا شور و غوغایی نباشد

(Heaven is the one place hopefully, where there will be no mulla and no shouting and abuse of mulla).

Another contemporary of Dara Shikhoh of was Sarmad, an Iranian Jew who became a Muslim and then became a pantheist.

He followed Mansoor, Allah and he wrote..... only some of it survives through the pages of "Dabistan-e Mazahib" by Mobad Isfandiyar, a Parsi a book on religions, a unique book on different religions compartment in the time of Rajan.

He fights cook Sarmad :

دیر است که افسانه منصور کهن شد
من از سر نو جلو دهم دار و رسن را

(It's quite a time since the story of Mansoor who was executed perusing "Anal Haq" took place).

I again will be the gallows and that came to Parsi was executed by Aurangzeb. So in their ways, both are last ... in radical poetry.

I think Urdu has benefited from this Pollution. We often.... that It is Mir who say:

*Kiska Kaaba, Kaisa Qibla Kaun Haram Hai Kya Ahraam
Uski Gali Ke Baashindon Ne Sab Ko Yahin Se Salaam Kiya
Meer Ke Deen-O-Mazhab Ko Ab Puchhte Kya Ho Une Tu
Qashqa Khainche Dair Mein Baithe Kab Ka Tark Islaam Kiya*

Or something predestination in same ghazal:

*Nahaq Hum Majbooron Par Tohmat Hain Mukhtaari Ki
Chaahain Hain So Aap Karen Ham Ko Abas Badnaam Kiya*

It is understood that once in predestination, you make it two times and gave you punish us.

The final word from Ghalib, the Dushman-e Khuda

*Na tha kuchh to khuda tha kuchh na hota to khuda hota
Duboya mujh ko hone ne na hota maia to kya hota*

All these have predestinates in Persian radical and secular poetry and that also whatever Iqbal might has said is really hard for Urdu poetry.

Thank you