

LITERARY IMPACT OF MAWLÂNÂ ON INDIA

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ABSTRACT

Mawlânâ Jalâl al-Dîn Muhammad (b.1207) the *Patron Saint of Konya* has made tremendous impact upon the literary scene of the world. His fame as a poet and a Sufi reached as far as the Indian subcontinent in the 13th century A.D. and continued down to the present day. The impact of Mawlânâ upon medieval India can be seen in two spheres: 1) Indo-Persian poets composing poetry in the fashion of Mawlânâ; 2) Men of letters writing commentary and criticism on the *Mathnawî*.

Shaikh Sharfuddin Bu Ali Qalandar Panipati (d.1324) lived during the reign of Allauddin Khilji and composed a *Mathnawî* titled *Kanzul Asrar* but it was during the Mughal period (1526-1857) the impact of Mawlânâ become more prominent on India and a host of poets contributed to *Mathnawî* writings. Jawaid Darvis lived in Ahmedabad during the time of Jahangir and composed a *Mathnawî* in 1609 in the pattern of the Mawlânâ. Kaifi was a Jew who came to India in the reign of Shahjahan and under the influence of the Mawlânâ, he wrote a *Mathnawî* called *Agah Namah*. Wali Muhammad Narauli was a poet during the period of Shahjahan and he also composed a *Mathnawî* in imitation of Mawlânâ. During the reign of emperor Aurangzeb Mulla Saad lived in Patna and in 1705 he penned a *Mathnawî* under the impact of Mawlânâ. But the most important imitator of the Mawlânâ was Mirza Beg Akmal Kamil (1645-1790) of Kashmir who wrote his *Mathnawî Bahrul Irfan* in 60,000 verses which shows striking similarities with the *Mathnawî* of Mawlânâ.

Among the commentators and critics of the Mawlânâ in India, one may at the outset refer to Abdul Latif Abbasi (d. 1638) who lived in Gujrat during the reign of Shahjahan and studied 80 manuscripts of the *Mathnawî* and then finally edited the *Mathnawî* called *Nuskhah i Nasikha*. He has also written a preface and criticism on the *Mathnawî* called *Meratul Mathnawî*. He also wrote *Lataiful Loghat* a dictionary of Sufic terms which occurred in the *Mathnawî* in 1621. Abul Fattah Askari (d. 1680) was a Sufi in Ahmedabad, Gujrat who used to deliver lectures on the Mawlânâ which was attended by a large number of students. He had prepared an abridgement of the *Mathnawî* called *Durr e Maknun* and wrote a commentary upon six volumes of the *Mathnawî* called *Miftahul Maani*. Muhammad Abid consulted all the existing commentaries on the *Mathnawî* and in 1689 wrote his commentary named *Al Mughanni*. Mulla Imadulla lived in North India and his lectures on Rûmî appeared in 1890 under the title *Zia ul Qulub*.

In the recent interview with a Turkish journalist, the former Indian Prime Minister Mr. Atal Bihari Vajpayee admitted of the influence of Rûmî upon him. Recently a play has been written and enacted on Rûmî in India titled: *Rûmî Unveiled* by Amrit Kent and Mohini Kent Noon. A great Indian thinker and visionary Dr.Karan Singh, President of the Indian Council of Cultural Relations

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has recently laid the foundation of Rûmî Foundation in India and Dr.K.Hussain has written a book in English: The Legend of Rûmî The Great Mystic & The Religion of Love published by the Bhawan Publications, Mumbai which are giant strides in popularizing Mawlânâ in modern India .Next to Turkey , India is a veritable centre of Rûmî where drama, music and poetry and fine arts connect Delhi with Konya.

Reference:

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2. Persian Literature; C.A. Storey, Vol.1 Part 1; Luzac & Co. London 1972
3. Dictionary of Indo Persian Literature; IGCCA; New Delhi 1995

Key Words: Mawlana, India, Mathnawi, Literature

MEVLÂNÂ'NIN HİNDİSTAN ÜZERİNDEKİ EDEBÎ ETKİSİ

ÖZET

Mevlâna Celaleddin-i Rûmî (d.1207) dünya edebiyatı üzerinde çok büyük bir etki bırakmıştır. Bir şair ve sûfî olarak ünü 13. yüzyılda Hindistan alt kıtasına kadar ulaşmış ve günümüze kadar devam etmiştir. Mevlâna'nın Ortaçağ Hindistan'ı üzerindeki etkisi iki yönden incelenebilir: 1) Şiirlerini Mevlâna tarzında yazan Hint-İran şairleri; 2) Mesnevî üzerine yorum ve eleştiri yazan edebiyat adamları. Şeyh Şerafeddin Ebu Ali Kalender Panipatî (ö.1324) Alaaddin Kilci döneminde yaşadı ve *Kenzu'l-Esrâr* adında bir mesnevi yazdı. Cavid Derviş Cihangir zamanında Ahmedâbâd'da yaşadı ve 1609'da Mevlâna üslubunda bir mesnevi yazdı. Kaifi Hindistan'a Şah Cihan'ın idaresi esnasında gelen bir Yahudi idi ve Mevlâna'nın etkisi altında *Agâlmâme* adlı bir mesnevî yazdı. Veli Muhammed Narauli de Şah Cihan döneminin bir şairiydi ve o da Mevlâna'yı taklit eden bir mesnevi yazdı. Evrengazab'ın yönetimi esnasında Molla Said Patna'da yaşıyordu ve 1705 de Mevlâna'nın etkisi altında bir mesnevi yazdı. Fakat Mevlâna'nın en önemli taklitçisi 60.000 dizelik *Bahrû'l-irfan* isimli ve Mevlâna'nın *Mesnevî'sine* çarpıcı benzerlikler gösteren bir mesnevi yazan Keşmirli Mirza Bey Akmal Kamil'dir (1645-1790). Mevlâna'nın Hindistan'daki yorumcuları ve eleştirmenleri arasında, Şah Cihan döneminde Gucarat'ta yaşayan (ö.1638), *Mesnevî'nin* 80 elyazmasını inceleyen ve nihayet *Nusha-i Nasia* isimli bir *Mesnevî* metni oluşturan Abdüllatif Abbasi'den bahsedilebilir. O ayrıca *Mir'atu'l-Mesnevî* isimli *Mesnevî'ye* de bir önsöz ve eleştiri ve 1621'de de *Letaifu'l-Lugât* isimli *Mesnevî'de* geçen sûfî terimleri açıklayan bir sözlük yazdı. *Mesnevî'nin* kısaltılmış bir versiyonu olan *Durr-i Mekkân* isimli bir eser hazırlamıştı ve *Mesnevî* üzerine *Miftahu'l-Maâni* adlı altı ciltlik bir şerh yazdı. Muhammed Abid *Mesnevî* üzerine yazılmış tüm şerhleri inceledi ve 1689 da *el-Muganni* isimli kendi şerhini yazdı. Molla İmadullah Kuzey Hindistan'da yaşadı ve Rûmî üzerine dersleri *Ziyau'l-Kulûb* adı altında 1890'da yayınlandı. Hindistan Başbakanı Atal Bihari Vajpayee Rûmî'nin kendisi üzerindeki etkisini kabul etti. Yine yakınlarda Hindistan'da Amrit Kent ve Mohini Kent Neon tarafından yazılan *Rûmî'nin Sırları* isimli bir oyun sergilendi. Büyük bir Hint düşünürü ve gelecek tasarımcısı olan ve Hindistan Kültürel İlişkiler Konseyi Başkanı olan Dr. Karan Singh Hindistan'da Rûmî Vakfının temelini attı; Dr. K. Hüseyin ise *The Legend of Rûmî The Great Mystic & The Religion of Love* isimli Bombay'da Bhawan Yayınları tarafından basılan İngilizce bir kitap yazdı. Bunlar Mevlâna'yı Modern Hindistan halkına tanıtmada atılmış önemli adımlardır. Hindistan, Türkiye'den sonra, drama, müzik, şiir ve güzel sanatlarla Delhi ve Konya'yı birbirine bağlayan gerçek bir Rûmî merkezidir.

Anahtar Kelimeler: Mevlâna, Hindistan, Mesnevî, Abdüllatif Abbasi

Mawlânâ Jalâl al-Dîn Muhammad (b.1207) the *Patron Saint of Konya* has made a tremendous impact upon the literary scene of the world. His fame as a poet and a Sufi reached as far as the Indian subcontinent in the 13th century A.D. and it still continues down to the present day in modern India. The impact of Mawlânâ upon medieval India can be seen in Indo-Persian poets composing poetry in the fashion of the *Mathnawî* and men of letters writing commentary and criticism on “*the Quran in the Persian language*”.

Jalâl al-Dîn Muhammad had met Sheikh Fariduddin Attar at Nishapur while his father Sultanul Ulema was migrating from Balkh to Konya. Attar made a prophecy about Rûmî that he would set the “consumed ones of the world on fire.” The prophecy came true when Bu Ali Qalandar Panipati was the first poet who was influenced by Mawlânâ during his life time. Bu Ali was born in 1205 AD in Panipat, a town in the present day of Haryana state of India. He had studied the Quran, the traditions of the Prophet and the Islamic sciences and used to deliver sermons from the pulpit of the *Quwwatul Islam* Mosque for 12 years in Delhi. He happened to travel to Konya in 1245 and said to have met Jalâl al-Dîn Muhammad Rûmî as well as Shams Tabrizi¹ This meeting left an indelible mark upon the life and career of Bu Ali Qalandar and proved a turning point in his life. He was metamorphosed from a theosophical scholar into a poet and a *qalandar*. Mawlânâ was initiated into spiritualism by Hazrat Ali². The *Qalandar* was ushered into the city of gnosticism also by Hazrat Ali. However, Bu Ali Qalandar *nom de plume* Sharaf is regarded as one of the pioneer poets of India who has been first influenced by the Mawlânâ in the annals of Indo-Persian literature. He has a collection of lyrics, three epic poems (*Mathnawîs*), and a collection of letters and in few treatises to his credit. One of his epic poems *Gul o Bulbul* or *Kanzul Asrar* clearly reveals the impact of Mawlânâ on the *Qalandar*. He refers to Mawlânâ four times while postulating his spiritual discourse on ethics in the poem which consists of 354 couplets³. It is not a mere incident, but a true case of imitation that the poet of Panipat adopted the metrical pattern of the *Mathnawî* i.e. (*Bahr-i-Ramal*) to

¹ *Mathnawî Gul o Bulbul* by Sheikh Sharfuddin Abu Ali Qalandar Panipati ed: Dr. Sajidullah Tafhimi, Lahore, p.21

² *Mathnawî Sharif*, Manuscript National Museum, New Delhi, Acc. NO. 72.192

³ *Mathnawî Gul o Bulbul* by Sheikh Sharfuddin Abu Ali Qalandar Panipati ed: Dr. Sajidullah Tafhimi, Lahore, p.31

compose his spiritual poem. Besides, one is also amused to find the dictions of Mawlânâ in the poem. Hence one can conclusively establish the literary impact of Mawlânâ on the Indian poet as early as the 13th century of the Christian era in India.

The *Mathnawî* of Mawlânâ is a narrative of human soul which covers a wide range of topics as many as 1281 told in 275 stories⁴. Mawlânâ has mainly addressed spiritual and ethical issues of man and has used **Reed**, *inter alia*, as a symbol for his discourse. Bu Ali Qalandar, a true pupil of the Mawlânâ, adopts a similar narrative and his spokesman is not the Reed but a **Bulbul**. He begins the poem in these words:

Marhaba! Oh Bulbul of the Old Garden

Tell us about the Beautiful Flower.

The *Bulbul* or the Nightingale (*Andalib*) narrates at length the beauty and charm of the garden of paradise and the power of love that elevates man to sublime heights. The Old Garden is the land of virtue and the virtuous alone can enter into it to enjoy eternal bliss. As compared to the Old Garden or the Lost Paradise of man, the Base World is full of vices. Man has fallen into the trap of the world, which makes him worldly wise and he takes to all sorts of immoral activities. At times man excels the Satan in evil deeds (*An Che Tau Kardi Gahi Shetan Na Kard*: At times what you have done, the Satan could not do). The *Qalander* considers human Soul or Spirit as the channel of communication between Man and God or the bridge that connects the creature and the Creator. By and large, the poem *Gul o Bulbul* is a literary representation of the *Mathnawî* of Mawlânâ Jalâl al-Dîn in India which has been used by the Sufi Saint of Panipat for the spiritual purification of the people of the sub-continent. It also records a saying of Mawlânâ which is not documented in the *Mathnawî* nor in any of his works but has passed as a proverb in the Indo-Persian language. Only on the authority of Bu Ali Qalandar this proverbs can be easily alluded to Mawlânâ.

"In sokhan dar goosh dari ai jawan

Mevlavi gufteh ze rooy i imtihan

Ham khoda khahi o ham donya i doon

*In khayal ast o mohal ast o jonoon!"*⁵

⁴ *Ahwal o Asar i Mavlavi*; Idar i Kol i Intesharat; Vezarat i Italaat, p. 26

⁵ *Mathnawî Gul o Bulbul* by Sheikh Sharfuddin Abu Ali Qalandar Panipati ed: Dr. Sajidullah Tafhim, Lahore, p.82

Oh! Young lad listen to these words
 Which the Mawlânâ has spoken to test you
 You want God and also you want the base world
 It is a speculation an improbability and an obsession.

Babur had made his appearance on the political scene of India and laid the foundation of the Mughal Empire in 1526 which continued till 1857 in the subcontinent. The Mughal Emperors were Turks but made Persian as the official language of India. They were great patrons of Persian literature and learning and under their patronage, a rich corpus of Persian literature was produced in India known as Indo-Persian literature. They had established several centers of learning in the subcontinent and Kashmir was one of them. One of the Indo-Persian poets who came under the propound influence of Attar and Rûmî was Mirza Beg Akmal Kamil of Kashmir. Kamil was born in 1645 in Kashmir to the family of Malik Muhammad who was appointed the *Diwan* of Kashmir by Akbar the Great. His son Mirza Adil Beg, father of Kamil, was a courtier of the Mughal Emperor Shah Jahan. Kamil was brought up by the Emperor along with his sons Dara Shikoh and Aurangzeb⁶. But Kamil found a great solace not in the Mughal Court at Delhi but in the sanctuary of Khwaja Habibullah Attar whose disciple he became rest of life in Kashmir. Khwaja Habibullah Attar initiated him into spiritualism and introduced the young Kamil to the works of Shaikh Fariduddin Attar and Mawlânâ Jalâl al-Dîn Muhammad Rûmî. In 1692 Kamil began to compose his *Mathnawî Bahrul Irfan* which he completed in 80,000 couplets in four volumes. He has taken direct inspirations from Attar and Mawlânâ while composing the poem.

Ba hazaran hazar dastanam

Mehfil aara-i-dosdaranam

Behr i Sufi in hameh sazam

Sufie ku ke khoob be nawazam.

(I am a nightingale amongst nightingales

And I a host among friends

I have composed music for the Sufis

⁶ *Bahrul Irfan*, ed: Mir Habibullah Kamili, Kashmir p.3

Where is the Sufi whom I can regale with music?)

It is said that at this stage, Attar and Mawlânâ appeared to him and he acknowledged his debt to them in these words:

Az muridân i Shaikh Attaram

Isteanat ze Molavi daram

(I am a pupil of Shaikh Attar

And beseech help from the Mawlânâ)

Apart from the inspiration the poet has taken from Mawlânâ to compose *Bahrul Irfan*, one is astonished to notice that Kamil had borrowed the stories of the Boatman and the Logician, the Grocer and Spilling of the Oil by his Parrot, etc in his poem⁷. However, Kamil was a faithful adherent of Mawlânâ and had developed a spiritual communion with him through the poem and he was able to carry out the mission of Mawlânâ in Kashmir. His talibans believed in peace and fraternity in the Valley and sought refuge in music and soothing Sufic poetry and songs.

Abdul Latif Gujrati (d.1638) was one of the most prominent exponents of *Mathnawî* of Mawlânâ in Mughal India. He was a high official in the service of the Mughal Empire and had lived during the reigns of Emperors Jahangir and Shah Jahan. He was a man of scholarly pursuit and had shown keen interest in the study of *Mathnawî*. He had traveled to Kabul in an expedition of Motaqid Khan in 1615 where chanced to discover a manuscript copy of the *Mathnawî* scribed after the collation with sixty manuscript copies. Again in 1616, he discovered another manuscript copy of the *Mathnawî* at Yulam Guzar near Peshawar prepared after collation with five manuscript copies. Finally based upon eighty collated manuscripts, he was able to edit the *Mathnawî* of Mawlânâ in 1622 at Burhanpur in India and named it *Nuskha i Nasikha*. It took him eight years to work on the textual edition and study of the *Mathnawî*. In this connection he frankly admits that:

Gar be guyam sharhe in bi had shawad,

Mathnawî haftad man kaghaz shawad.

If I give the details of it.

The *Mathnawî* will become seventy tons of paper.

⁷ *Persian Poetry in Kashmir 1339-1846* by G.L. Tikku, UCP, London, p.132

He has not only edited the *Mathnawî* but also gave the number of couplets constituting each story of the *Mathnawî*. It has an erudite preface which also gives the detailed list of initiation (*Silsila-i-Talqin*) starting from Hazrat Ali to Mawlânâ and down to Muzaffarud din Amir Adil. He also tells his talibans to follow the due procedure of studying the *Mathnawî*. First the talibans must perform ablution; facing the *Kaaba* offer two *rikats* of prayer and take augury from the *Mathnawî Sharif* and devotionally take to the study of the book. The purpose of the study must be to seek knowledge and serve humanity. In the scholarly preface, the editor relied mostly on Shamsuddin Muhammad Aflaki's work "*Maqamatul Arafîn*" to give the biographical accounts of Mawlânâ. Indian scholars have heaped praises upon Abdul Latif Gujrati for his commendable edition of the *Mathnawî* in the 17th century when edition work on scientific lines was unthought of. As the works of editing Persian literature began in the 19th century onwards⁸.

Apart from the edit work the *Mathnawî*, Abdul Latif has also prepared a dictionary of the *Mathnawî* titled *Lataiful Loghat*. It was published in 1887 in Lucknow and its manuscript copies are available in the libraries of India, namely the Asiatic Society, Kolkata; Khuda Bakhsh Oriental Public Library at Patna and the manuscript copy of the *Lughat* at the Madras University was scribed in 1687⁹. In addition to **the Dictionary**, he has also written a full length **Commentary** on the *Mathnawî* which has been very popular in India during the Mughal period. It was published in 1876 from Kanpur and in 1886 from Lucknow. The *Mathnawî* has been a very popular book in Mughal India and it still constitutes an important book in the traditional centers of learning and tens and hundreds of its illuminated and illustrated manuscript copies are available in the library and museum collections of India.

The year 1857 saw the birth of three universities in the Presidency towns of Calcutta, Bombay and Madras in India. As the British rule was consolidated and became firm in the 19th Century, Western Education made its dawn on the Indian horizon. More universities and research centres appeared on the map of India which also proved conducive for the study of Orientalism. British Orientalists began to translate Mawlânâ into English and the Indians in their regional languages. Dr. Harendra Chandra Paul, a Lecturer in a Government College of West Bengal showed keen

⁸ *Qand Parsi*, Vol. 2 by Nazir Ahmad ed: Dr. Syed Hasan Abbas, Tehran, p.158

⁹ Ibid.

interest in **Jalâl al-Dîn Rûmî and His *Tasawwuf*** and the University of Calcutta awarded him with Ph. D. degree in 1960 on the aforesaid topic¹⁰. He published the work in 1985 from Calcutta. The book is indeed a scholarly work based upon original Perso-Arabic and European sources. In addition, the scholar has also utilized the Urdu and Bengali sources for the Sufic exposition of Rûmî. His research on the biography of Rûmî is totally based upon the authority of Badiuz Zaman Furuzanfar.

Bhavan's Book University in India has recently published a book named **The Legend of Rûmî, the Great Mystic & the Religion of Love** by Dr. K. Husain in December 2005 from Mumbai. The book contains a preface by the former Chief Justice of India Mr. M. N. Venkata Chalia and a highly absorbing introduction by Professor B. Shaik Ali former Vice Chancellor of Goa University¹¹. It is a simple rendering of some of the tales of *Mathnawî* into English for the general public and a sincere effort to popularize Mawlânâ among the Indian masses.

The most creative way to make the Mawlânâ alive in India is through the play **Rûmî Unveil The Sun** written by Amrit Kent and published by Angus & Grapher, New Delhi in January 2005. The play is shortly to be enacted in London on the occasion of the 800 Birth Anniversary of Mawlânâ in UK. It is an insight into the relations of Shams and Mawlânâ and an attempt to conceptualize the human bond of unity and the web of human relationship called LOVE. It tries to represent the medieval life of the Ottoman Konya and uses Urdu-Persian songs and music which are very amusing for the Indian audience to appreciate human love¹². The audience tries to read Shams and Mawlânâ in the Indian context of Pir and Murid.

Modern India pays her glowing tribute to Mawlânâ on the occasion of his 800th Birth Anniversary when Dr. Karan Singh the President of Rûmî Foundation in India launched its journal ***Hu the Sufi Way*** on 18th October 2007 in the residence of the Chief Minister of Delhi Mrs. Sheila Dikshit. The ***Hu***, besides having a rich and colourful collection of articles, contains an

¹⁰ *Jalâl al-Dîn Rûmî And His Tasawwuf* by Dr. H. C. Paul, Preface Calcutta, 1985

¹¹ *The Legend of Rûmî, The Great Mystic & The Religion of Love* by Dr. K. Husain, Bhartiya Vidya Bhawan, Mumbai. pp.5-8

¹² *Rûmî Unveil The Sun* by Amrit Kent; Angus & Grapher, New Delhi, pp.36, 49, 96

excellent preface by Dr. Karan Singh, a thinker and visionary *par excellence*, who has located Shams and Mawlânâ in Greek and Indo-Islamic context of Teacher-Disciple relationship¹³. India is a land of philosophy and poetry, art and music and love and tolerance. In such a country the literary impact of Mathnawî shall ever remain and the Mawlânâ shall always be adored by the Indian poets and writers for all time to come.

¹³ *Hu The Sufi Way*, A Journal of the Rûmî Foundation of India, Vol. 1, No. 2 October 2007, preface, New Delhi.

