

Humanistic Perspective: The Discourse of Social harmony and Philosophy in the poetry of Amir Khusrau

Dr SHAIKH FARUK ISMAIL

Principal Kvp's maulana Abul Kalam Azad Urdu High School & Jr College Shirpur-425405 Dist Dhule Maharashtra

Mr. SANJAY JAGANNATH

Bahare Motilal Kaanji Junior College , Chinchani Tal. Dahanu , Dist. Palghar ,Pin 401503 Maharashtra .

ABSTRACT

Amir khusro is a cultural Ambassador of India whose works constitute a cultural affinity, social harmony and love for humanity his intimacy with the local language, culture and harmony still stand like a light house for a people of different caste, creed, religion and region. His pious thoughts on unity of religion based on betterment of mankind and pluralism. Amir khusro is equally dear to different countries of central Asia. The amalgamation of Persian and Hindi is such a beauty that still attract all of US.

Key words:- Harmony, Philosophy, Humanism, Pluralism, Sufism and Harbinger.

Amir Khusrau has always been a name of fascination for Indian literature and language. Especially his name and fame is dearer to those of Urdu, Persian and Hindi language learners and scholars. Someone has rightly referred his name as a household word in India. Many scholars have written abundance of works on Khusrau while some highlighted his poetic talent and a great deal of writings is written on his patriotism, his advocacy for pluralism and his adherence to social harmony. Khusrau's multi-faceted personality has been a pivotal point of discussion whenever there is reference of literature building edifice of composite culture. It is not a toy's play to assess this matchless versatile figure in a page or two. Any account of Amir Khusrau will be incomplete if it did not count his humanitarian vision in his varied talents. In fact the humanitarian approach in Khusrau had base in his notion of understanding of Islam and his love for motherland.

Prior to study his humanitarian approach in a nutshell, it appears dispensary to have a brief biological sketch of this iconic sufi poet in an article published in leading daily The Hindu entitled 'Khusrau then and now,' published on 16 January 2015 by S.P Kumar , "While Hazrat Nizamuddin Auliya gave Amir Khusrau the title of Turkullah (The Turk or soldier of God) Khusrau was also known as Tuti-i-Hind, the Parrot of India sowing the seeds of the Indo-Persian culture in the country of his love, India he declared, I am an Indian Turk and can answer you in Hindi.....

Khusrau's parental ancestors belonged to the nomadic tribe of Hazaras from Transoxiana, who crossed the river Indus and migrated to India in the 13th century. His father served the Sultan of Delhi Shamsuddin Iltutmish, in a high position and gave his sons the benefit of education in theology, Persian and the Quran. From his mother and maternal grandfather, who had a Hindustani origin he acquired both, an intimacy with the local languages and a rooting in the immediate culture ambience. He said once, "....when my milk-teeth were falling I composed verses that dropped from my mouth like pearls"

Ghulam Rasool Dehlvi in his column published in 'The Asian age' on Feb-7, 2018 portraits Amir Khusrau's mystic mantra in his belief in khidmat e-khalq (service to mankind), a human nation conceited by his master Hazrat Nizamuddin Aulia.

He also promulgated the practice of sulh-e-kul. He stated "Almighty holds dear those who love Him for the sake of human beings, and those who love human beings for the sake of Almighty" His poetry speaks out his philosophy for nation, mankind and pluralism. He took avid interest in poetry writing from the very age of nine. His Poetry spread the message of love and humanism. A born poet who also mastered over Indian Music. His father was an influential man who had immense respect in the society and had a higher status in royal families. Khusrau kept that social status intact and most men of all strata of life adored him, honoured him.

He inherited from his father not only an honourable place in the society of the day and a high status at the royal court but also the tradition of respect for Sufis and men of piety. This explains his unbounded love and devotion for Hazrat

Nizamuddin of Delhi. Both lived in a period of turmoil and intolerance, both represented and taught a humanism which rose above the conflicts of narrow orthodoxy. While Hazrat Nizamuddin brought to bear on his thought and expression a philosophical profundity. Amir Khusrau brought to bear on his the graces of devotional poetry and music. Both were mystics of a high order, the one rising to saintliness, the other following him.

Amir Khusrau symbolises a link between the peoples of Afghanistan, Iran, Central Asia, Pakistan and India. In India he represented a confluence of the predominant cultures, enriching their music, in song and instrument, with innovations such as the qawwali, qaul, tarana and the sitar. His Persian ghazals are still sung and memorized in Russian, Turkistan, Iran and our own subcontinent. While his versus in Hindavi-Hindustani, combining the rhythm and rhyme of the classics with the charm and cadence of folksongs, have become a part of the Indian heritage, recited and sung by men, women and children all over the north as part of the lore of the people.

His devotional verse and song also inspired the thoughts and words of some of the great spiritual leaders of India who followed like Guru Nanak, Kabir, Sant Nam Dev, Waris Shah and Abdul Latif, who in turn have inspired generations of Indians and brought people of different faiths closer to each other in the embrace of a spiritual unity.¹

The preceding paragraph reminds us that Khusrau was the representative of composite culture in India. He was the mouth piece of Ganga Jamni culture cementing the notion of pluralism. In this ambiance of communal disharmony, Amir Khusrau and his philosophy stands as the light house enlightening the darker path of religious frenzy and spreading abhorrence on the basis of community and religion. Unquestionably, Khusrau along with sage master Nizamuddin Auliya, Amir Khusrau Dehlvi was as Shakeel Husain says a Renaissance man, "what Mozart was to Austria or da Vinci was to Italy, Khusrau was to India," says Husain, curator of two exhibitions on Amir Khusrau in Delhi.²

To be frank one may remark that Sufism is such a term which is in circulation

and has enticed the young generation more interested in sufi art and music .Through such Sufi impact they have deterred themselves from the narrow inhuman path of intolerance and dominance of one religion. Their fondness for Sufi classics guarantees a widening clout of pluralism in certain learning stratum.

Now the question arising is ; is the philosophy of Sufism enshrined by Khusrau relevant to support the pluralist theory prevailing today. We cannot forget the contemporary circumstances in the Khusrau age as Muslim rulers were in presiding position .Even in such times, Khusrau was never tired of showering petals of praise on his country land. Careless about whim and caprice of the ruler, he sang the song of Sanskrit glory and Hindu religion and traditions. He was an embodiment of human values and immense knowledge. His discovery of sitar proves his love for Indian folk music and art .In his article entitled '*A Harbinger of Hindu- Muslim culture*', M. Raheman writes: Anyway, Amir Khusrau was a born genius and a great harbinger of Hindu-Muslim culture. The crowning glory of his character is unstinted affection and devotion to the various aspects of Indian life, people, religion, learning, arts and beauties of its myriad sided lives. But as a connoisseur of the art of music, he is regarded to have enjoyed a greater position than the celebrated Mian Tansen of Akbar's days. As a linguist he had no parallel in Arabic, Persian, Sanskrit Bhasha as a poet his fame crossed the frontiers of India and Iran, as an artist he is the pioneer of classical music. Ustad Amir Khan the well know musician observed that khusrau invented various forms and patterns of songs in music called talbana qaul, naqah gul, tarana and khayal.

His versatile scholarship and vernal intelligence visualized that a language, to serve the purpose, must go to touch the masses. In a country like India where each province has a different language and peculiar dialect of its own a common and easy medium for communication was the crying need to preserve unity. With this objective in view, he composed a large number of couplets, quibbles, enigmas, punning verses with mixed vocabularies of Persian and Hindi.” His efforts in this direction tended to liberate Hindi from the influence of Prakrit and Aphransa, making Hindi simple that led ultimately to the birth of a new language called Urdu. Eminent scholars and Hindi writers appreciated this move and guru Ramanand,

his disciple Kabirdas Surdas, Guru Nanak Sahib, Malik Mohammad Jaisi, Baba Tulsidas-all accommodated Arabic and Persian words in their productions of high ethical and literary value.

Persian and Brijbhasha were blended in ghazals by Khusrau basically, in pursuance of his mission to bring the two great communities of India closer by promoting linguistic and cultural relations.³

It is precisely notable that Khusrau, in spite having diverse religions, colours, creeds, languages and cultures had successfully attempted to cultivate the practice of humanitarianism among masses. He always brought forth the candescent aspects of all religions. He never thought to be bashful in regard with communal harmony and fraternity. In his Nur-Sipihr he describes Indian ambience primarily and he declares his love for India and Indianess. Khusrau's biographers explicit that despite having his Turkish background his belief in Indian pluralism and multi-culturalism was immense. In his contemporary epoch there were four forms of Sufism chishti, kadriya shororadi and Naqsh bandiya. Former two were most strengthening. In her article Dr. Sabiha Sayyed entitling Amir khusrau and Hubbul watani she elaborates that Amir Khusrau served many royal kings and three of them were assassinated; Sultan Mahazoddin, Sultan Jalaloddin Khilaji, Sultan Khutboddin .Such royal assassination and conspiracies also targeted the whole clan of King or Emperor but Amir khusrau despite having intimacy with all these kings was alive due to his moderate deeds and inclusive approach. Amir Khusrau was the master in Hindi, Urdu, Khariboli, Avadhi, Hariyanvi, Braj bhasha and Persian.⁴

Khusrau's work had extraordinary position in Iran due to his patriotic character. His Shiri Khusrau, Aaine Sikandari and Hast Bahist are perpetuated in Tashkand library. Even his works are continuously prescribed various varsities of the world.

Moreover the author gives an account of his attachment with India and Indianess was so deeply rooted in his verses that he described seasons, weather, flora and fauna, flowers, fruits, rivers and springs, cities and villages, citizens and their extra ordinary capacities, language, even he referred idol worship in

Hinduism. He affectionately and empathetically wrote about Hindu religion. His poetry was the major aspect his personality.⁵

Jawaharlal Nehru praising his attachment for India and Indian languages wrote : He was a poet of the first rank in Persian, and he knew Sanskrit also. He was a great musician and introduced many innovations in Indian music. He is also said to have invented the sitar, the popular stringed instrument of India. He wrote on many subjects and, in particular in praise of India, enumerating the various things in which India excelled. Among these were religion, philosophy, logic, language and grammar (Sanskrit), music, mathematics, science and the mango fruits!⁶

Elaborating the contribution of Khusrau, Nehru emphasized his songs written in the language of masses Hindi. Even after six centuries, his riddles, songs, dohas and qawwalis are sung in fresh notes and intimate appeal.

Khusrau's Hindi poetry was first studied by Dr Aloys Sprenger; an austrian Orientalist wrote an essay on riddles/enigmas of Amir khusrau in 1852 in Journal of Asiatic society Bengal .Later in 1854, in the same journal, Sprenger added some more riddles. This reference occurs in distinguished Urdu scholar Gopichand Narang's *Khusrau ka Hindvi Kalam*.

Sprenger had arrived in India in 1845 and settled here for almost 11 years. During his long stay , he visited Delhi college, Avadh Library and Bengal Asiatic society . Along with these learning hubs, he went to various such places. In 1856, Sprenger left for his native land; Germany and it is very shocking to note that he had 1972 rare manuscripts and diaries of Hindi, Urdu and Persian. It is a probability that these original manuscripts were taken by him. Another possibility is that he might have forgotten to publish these valuable manuscripts due to busy schedule or reason unknown. This commentary occurs in a renowned Urdu journal; *URDU DUNIYA* published in April 2019 in an article entitled '*Amir khusro ke Hindi Kalam ke Manviyat*' by Zakir Husain Zakir. The writer further discloses that Syed Shamshullah Kadri introduced Sprenger in his book '*Urdu ke Qadim*' published in 1925. Prior to this in 1918 Aligarh College published a comprehensive book

'Jawahar -e- khusravi.'

It would be unjust if an informative article published in *The Tribune* is not considered here. Jogindar Singh Bedi in the article “The sweet tongued Parrot of India” proudly proclaims:

The spirit of socio-religious integration which Amir Khusrau, a poet-patriot and an integrationist of eminence of the 13th century India, strove to instill into the minds of his fellow countrymen assumes greater relevance in the context of the political happenings today.

Recognizing Khusrau’s untiring and invaluable contribution towards the promotion of communal amity, secularism and strong bonds of brotherhood, well-known historian Barni commented: "The incomparable Amir Khusrau stands out unparalleled for the volume of his secular verses as well as for his original ideas on the theme of integration."

Through his poetic outpourings, Khusrau fashioned a Hindu-Muslim synthesis both in letter and spirit as also strong spirit of social and national solidarity.

Amir Khausaru was a melodious sufi composer to whom Emperor Allauddin khilji named as the sweet tongued-parrot of India. He served almost seven kings who always gave him honour as the court poet. Their trust in him was immense

.His Sufi teachings built the bond of idea of multiculturalism and humanitarian outlook. In the same article, Singh brings into focus: Khusrau was a secular poet, who composed a large number of Hindi verses. The Hindi words and phrases occurring in his Persian verses seem to indicate that this language of easy communication came to his mind spontaneously, and he used it as a vehicle to convey his message of the essential unity of man. Take for instance the following verse in which Khusrau gives expression to his sentiments of humility, love for the poor, and pangs of separation from God:

Be not indifferent to this poor man,

Do not keep away from me,

I've no power to endure separation,

Why don't you embrace me?

*By the day of union with my beloved,
Who played tricks with me.
O'Khusrau, I'll not bother of the cares of my hearts, If I
find a chance to see my love.*

Since Khusrau was an integrationist to the core, his literary and poetic output remained confined within the framework of Sufism. He believed that it was mandatory for man to earn but the means of earning a livelihood should bring man closer to man and take them nearer Allah. It was but for Khusrau's unique, secular and humanitarian outlook that Hazrat Nizam-ud-Din Auliya sang the following quatrain in his honour:

*There are few comparable to Khusrau in poetry and prose;
Khusrau is the monarch of the secular poetry;
He is our Khusrau, not merely Nasir-i-Khusrau,
May Allah help my Khusrau.*

The credit of investing the qawwalis with the insignia of 'props of the throne' goes to Amir Khusrau.

These melodic idioms too produced an electrifying effect in bringing about socio-religious unity among the Hindus and Muslims which was the prime need of the hour.⁷

An in-depth and analytical study is indispensable to study the legacy of Amir Khusrau which established the Hindu-Muslim bonding before seven hundred years. His contribution to reinforce Social harmony, human values and widening efforts to build the edifice of humanitarian approach in multi-religious masses is commendable. His poetry is invaluable as well as incomparable. Besides having versatility in art and music, Khusrau is also remembered as a representative of social, cultural and religious harmony. Fusion of Hindi and Persian verses is an unambiguous evidence of his honest efforts for Composite Culture in India which he visualized accurately before seven centuries and it has been a need of present time.

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