CHAPTER XII

MALIK MUHAMMAD OF JAYASI:
Malik Muhammad Jayasi was a sufi saint of medieval India. He was born at Amethi in the year 1486 according to the English Calendar. He was a Muslim fakir of great sanctity. The relation between the local king and him was cordial, the king was mystically blessed by Malik Muhammad.

Malik Muhammad Jayasi is one of the best poets of old Hindi literature. He considerably influenced the literary age with his own thought as contained his creative works, the Padamavat & the Akhrafat, written in Audhi, an old dialect of Hindi language. Some informative historical references are also found in his writings. The poet Jayasi has

   as it has been quoted by Lala Sita Ram in 'Selection from Hindi literature, Book VI, Pt.1 pp 34-35
   Cal. Uni., 1924
2. Hindi Sahitya Ka samishipta itihas - Dayanand Srivastava
   Cal., Abhinav prokashan, p 165.
given a brief account of his birthday. In his 'Akheri Kalam' as he said:

\[ Bha Avtar more nau sadi / \\
tis baas upar kavi badi // \]

The meaning of the above colophon is nothing but it indicates that he was born according to the Hijri era in the year 873 or 1469 A.D. He had his followers among both the Hindus and Muslims. After his final departure from the world, his dead body was buried under the earth at the gate of the King's fort at Amethi, a tomb was erected to Cherish his memory and it has now turned into a place of worship by both the Hindus and Muslim devotees. His place of birth as it was indicated by him was Jayas, a town, in U.P. As he stated in his noted poetical works, *Padmavat* in its 'Stuti Khand' (a praising canto dedicated to Lord Almighty) in that way:

\[ Jayasa nagar mor asthan / \\
tanha ai kavi kinhe bakhan // \]

'Jayasa nagar is my place of abode
In his another creative work 'Akheri Kalam', he supported his previous utterance:
'Jayasa nagar is place of abode, there was boat for all time. I stayed there for ten days and enjoyed the mental peace for practising renunciation'. The confusion arising out of such utterance that he was not really man of such locality. But Ram Chandra Sukla, a noted scholar of Hindi literature surmises that poet Malik Muhammad was really an inhabitant of Jayasa township.

His father Malik Sheikh was an Aristocrat Muslim, but the mystic poet lost his parents in his early stage of life. He also lost one of his eye in his early boyhood days. His physical appearance was not so good looking. Once Sher Shah, laughed at him. He answered him in a befitting manner in his creative work:

Mohika hamerasi ki kiharahi

'I am gender, created by the Lord, who Himself is a potter'. He died nearly 1542 A.D. in a deep forest owing to an accident. His mortal remains was buried under earth at the main entrance of the King's fort at Amethi, a tomb was erected in his holy memory and still is going worshipped by both the sects Hindu and Muslim devotees. According to the view of M. Winternitz.
he was philosophically much influenced by Kabir, a mystic saint of unorthodox school of medieval Bhakti Cult era, a true successor of Ramananda. Ramananda was the founder of the Bhakti movement in mediaeval India. The philosophical approach of the Bhakti movement was to emancipate all human beings from the worldly bondage of ignorance. Ramananda gave a clarion call to the nation to revamp the old values of society based on religious rites and superstitions. Through the vehicle of poetry Malik Muhammad shared the responsibility to propagate the ideals of Kabir, for benefaction of the illiterate mass. He wrote all his poetical works in Audhi language. Audhi is a dialect of Hindi. Malik Muhammad Jayasi contributed much to the development of Hindi language at its formative stage. But the main aim of his writing was to propagate sufistic thought through folklore of that time. He

5. History of Indian literature.
M. Winternity, tr. by Subhadra Jha from German.
Delhi, Matilal, 1963. V.3, P.2 p 673
showed his respect for both the saints of Aulia group and Ashraf Jahangir. He recorded his profound love and respect to them all:

Syed Ashraf pir piyara, tinka mohi
Panth deenha Djiara /
Syed Ashraf, the preceptor is beloved one, without hesitation I like to follow his path.

Jahangir Üi Chisti niha kalamka Jas Chand
ohu makhdum Jagat hai unke
gharbänd.
'Jahagir of Chisti sect is a moon
without any spot, the whole of the world is his home'.

In an other occasion he tributed his sufi preceptor with such pangiary couplets:

1.

Guru Mohadi Sawk main Sawa /
Cale utail jinha par kawa //
'I am the servant of preceptor Mehadi for service, by whose grace, I like to cross the river by a boat'

2.

Mahadi Guru Sekh Burhanu /
Kalpi nagar tehik asthanu //
So mera Guru, hanu tinha Chela
dhowa paap pani par
Var mela
'Chitrarekhi'

Preceptor Guru Meh di Sheikh Burhan resides at Kalapinagar, he is my guide, I being his follower taken water of his washed feet .......

Mallik Muhammad Jayasi was a prolific writer. But the following notable books are available in his name:

1. Padmavat. 2. Akhravat 3. Akheri Kalam
All of his writings are written in spoken dialect of Hindi, Audhi. Mallik Muhammad Jayasi was a sufi. He cannot be compared with those poets, who intend the worldly fame. The main theme of his creative art was to bring Hindu and Muslim seekers of spiritualism on a common platform. The aim of his personal mission was to make a bridge between Hinduism and Islam. Jayasi used a common dialect as a vehicle of his mission to educate the deprived sections and to help them taste the reality of the universal spiritualism. He was a scholar and had a keen aptitude to learn the essence of languages. He used the hybrid words, side by side he coined the spiritual terms of Indic method. Malik Jayasi was an erudite scholar in Islamic religious literature, he was also a keen student of Indian religion and aware of the various paths for progress of different schools of thoughts in Indian religious sects.

Malik Muhammad Jayasi was a poet of Nirguna school of Hindi literature. Is he was a true Muslim, he treated the creator of the universe above all, as he was sufi he never gave up the idea of humanism in his works. Humanism was the base land of spiritualism,
which casually reflect the society through windows of religions. He had his monistic outlook but never ignored the basement of religious rites which lead to the spiritual goal. So easily he gathered a momentum to unite Hindu and Muslim in a same spiritual fold. This was his personality and it was a historical approach in the field of unification of apparently two different religious orders.

He introduced love poetry in Hindi literature. Alike vaisnavite concept of love, which prevailed at that time, he intended to compose love poems to generate concept of humanism and what love meant for the common men of his age. He changed the course of carnal desire to the path of devotion to the Lord of the universe. He was also a devout Muslim and well versed in the sufistic teachings of the holy Koran and the teachings of the Hadith. Like his predecessor Kabir he never made any distinction between Allah and Rama. Following the ideals of a vedantist (monistic interpreter of religion of Hinduism), he described the supreme Brahman as an embodiment of light (Noor / Jyoti).
In his sufi love poems he Christened the name of his creative separate works with the main character of the folk-tales like Padmavat, Madhumalati, Mrigavati etc. to attract the illiterate mass in an easier way. Most of his works are his creation from his personal imagination, but never denied the historical track to teach the sufistic love for humanism for all.

In his Padmavat poetical work, he took two historical figures to draw the attention of the general population but he induced all other minor characters from his imaginative assumption to the interest of betterment of social relation between the two groups of warring communities and the state power. Certain names of the places are nothing but the historical yet Malik Muhammad Jayasi use certain imaginary names and mixed folk-tales with historical facts to preach his own Sufi ideal 'Prem ki pir' i.e. Love depends on humanism.

In 'Akheri Kalam' the poet eloquently praised the will of God and he preached surrender to the will of God. The following complets indicate the will of the poet to surrender to the will of God.
Deenhesi nab daiu kar linha / 
Jai jeh deenah, bal mukh kinha // 
Deenhesi sir sabari paga / 
Deenhesi kaya jo pahirai taga // 
Deenhesi nayanjoti ujarjara / 
Deenhesi dekhai kanha samsara // 
Deen hesi sravan vat jahi sunai / 
Deenhesi buddhi jyan bahu gunai // 
Deenhesi nasik lagai basi / 
Deenhesi suman sugandh bisara // 
Deenhesi jiv bain-ras bhakhai / 
Deenhesi bhuguti sadh sava rakhai // 
Deenhesi dassan surang kapola / 
Deenhesi adhar je racal tambola // 
Deenhesi badan surup rang / 
Deenhesi mathe bhag // 
Dekhi dayal Muhammad sis nai 

pad tag //

'First I am uttering the name of the Lord, He, who has served us with life and voice in the mouth, head for the decoration of headgear, body for the wearing dresses, bright eyes to look at the (creation) of the world, the power of hearing to listen, wit for acquiring
knowledge, tongue for testing food. He has given us teeth and Chins, Lips for colouring it with betel-leaves and physical structure and beautiful forehead for good fortune. Muhammad is bowing down his head at His feet after having a vision of kind hearted Almighty*.

According to the sufi poet Malik Muhammad Jayasi all visible things are nothing but the creations of God. Man has no power to create. So all people would obey him, tolerate other for the sake of the will of God. This bold philosophical approach is nothing but a political thought propagated by Muhammad Jayasi in the medieval history of India.

The poet was a politically conscious man of the age. He was aware of differences among the haves and have nots. Yet he never coveted riches and powers of others. Being a sufi saint he taught others to tolerate the powerful administrator of the State. Thus he spoke:

Keenhesy manus deenah barhai /  
Keenhesy anna bhugati tei pain //  
Keenhesy raja bhujai raj
'God has created man and ordained him with superiority. He is serving with bread. He made a man king to enjoy the monarchy and supplied him with elephants and horse for riding and also supplied him with different non-essential commodities to consume. He has made some one the Lord and some one his servant'.

According to the above statement of the poet, God is impartial to everyone, but he distributed the power of activity according to the ability of a person. He also forbade the commoners not to bother over the trifling matters of worldliness. He has an affinity towards the humanism, but the self-resignation is only the antidote for such social disparity.

The motif of his writing was depend on folk tradition of India. There were four or five items to accelerate the story accessible for general population. Heroines are the beautiful daughters of high or princesses of a far country, they should be imbued with the esoteric thought, but hero should be a man of mendicant nature. The main teaching of the Sufi poet is maintain
the house-hold life but such worldly life should be elevated through advice of high minded personalities who has no attachment to worldly affairs.

The Sufi poet Malik Muhammad Jayasi was mystic follower, who wanted to have a communication with God through the (Prem Sadhana contemplation of God through the level). Heroines of his poetic works of Padmavat and Madhumalati are the representation of Godhood. The poet used such symbols to simply the concept of spiritual communication with God. His effort proved success, Hindus took the views of him as a communication of self with the soul as it was bespoken in the Vedanta philosophy. In the sufiistic philosophy there are four ways of love to attend the supreme thought i.e. Shariat, Tariqat, Haqiqat and Marifat. The philosophical argument of the Vedanta and Sufism is much stiff for the common man. But the Sufi poet symbolically used stiffer philosophical term in a personified attractive names. He converted the physical love into immortal love dedicated to the universal soul. That system of approach on spiritual thinking directly touched the heart of the Hindu and Muslim communities. He also adopted some system of Yogic practice to elevate his personal spiritual life. The influence of Natha school, particularly
Goraknath's system made him a perfect soul, a bountiful and hearted man. In 'Padmavat' there are certain instances of practising yoga. The Yogic term of controlling physical air is a called nadi, Surya and Chandra are too essential nadi's for practising yogas. The Sufi poet Malik Muhammad Jayasi never forget to insert the information of yogic practice for the benefit of spiritual seeker. It was an attraction of playing of different thoughts in his mental plane. He tried to unite the contemporary various school of religious thoughts for the upliftment of orthodox Hindus and Muslims. When religion was only a vehicle to tackle the social problems and disharmony among the existing believers of God of different religions.

It apparently shows that he is a love-making poet in the old Hindi literature. But his ambiguous writings are nothing out to attract the general worldly minded people, of who have no love for deep philosophical thinking about the aim of a true life. The Sufi poet tried to penetrate deep thinking on the problems of human life through the sensuous perception in general nature in the minds of folk-tale lovers.
One of the best poetical works of Muhammad Hayasi is Padmavat written in Audhi with mixture of Arabi and Persian coinages of words. It is practically allegorical folk-tale, written in poetic form. To him Padmavat is intelligence chitare is mortal body of a man, to whom a man likes to engage this for the sake of attending the reality. Sinhal is used symbolically to indicate the heart of a spiritual practice. The bird Sukh (दुःख) is an imaginary one, a spiritual guide for a religious practitioner. The elder wife of king Ratnasena, Nagmati is representing the character of a worldly minded man, who has no spiritual ambition. Raghava Chetan / राघव चेतन is an emblem of wickedness or Satan, who pregnently misguides a spiritual practitioner. Sultan Alauddin is himself representing the illusion as it is said in the Vedanta philosophy of India. So Muhammad Jayasi, one the great poet of mediaeval India says thus:

Premkatha ahi bhanti vicharahu /
Bujhi lehu jo bhujho paruhu //

'This is a love-story of special type, one who can understand the acumen may realise the whole theme of the story according to his ability.' In mediaeval
India, when state power was guided with religious zeal with motivation and fanaticism, the advent of the poet saint Muhammad Jayasi interpreted what the religion means. Through his vehicle of folk literature he united a considerable portion of Hindus and Muslims Community at the same time of thinking on spiritual life. This was a great gain through eye of humanism, where an interaction of the unity made a better understanding between the Hindus and Muslims.