

Abstracts of Papers presented at Professor Abidi Centenary Conference

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به نام خدا

بزرگداشت و تجلیل مرحوم پروفیسور سید امیر حسن عابدی استاد ادبیات بخش فارسی دانشگاه دهلی، پژوهشگر و محقق واقعی زبان و ادبیات فارسی در شبه قاره، در واقع بزرگداشت هویت و احیای میراث مشترک هند و ایران و باعث تشویق نسل جوان است.

بعد از استقلال هند وقتی روابط هند و ایران رو به گسترش نهاد، استادانی برای آموزش زبان فارسی از هند به ایران رفتند که یکی از آنها استاد عابدی بود. وی پس از برگشت از ایران در بخش فارسی دانشگاه دهلی فعالیتهای تدریس و پژوهش خودش را آغاز کرد.

استاد عابدی حق بزرگی بر گردن زبان فارسی در شبه قاره دارند و دوستدارانش ایشان را به عنوان پدر زبان و ادبیات فارسی در هند می شناسند.

دانشجویان متعددی تحت راهنمایی و تشویق پدرانۀ ایشان به فراگرفتن فارسی و پژوهش در آثار ادبی و تصحیح متون پرداختند، تا در سایه هدایت او سرمایه هدایت او سرمایه فارسی در هند را به جهانیان معرفی کنند. پروفیسور عابدی با اینکه استاد تمام و استاد ممتاز دانشگاه بود، دست از تلاش بر نمی داشت.

در زمینه تصحیح متون با وسواس علمی کارهای مهمی انجام داد. مطمئناً کتابهای تصحیح شده ایشان مشعل راه دانشجویان و علم دوستان خواهد بود. حکیمه دبیران

Prof. A. K. Rashid, Kabul & Jawahar Lal Nehru University

چکیده مقاله

بنام خداوند جان و خرد

استاد عابدی که بدون شک از استاد برجسته زبان فارسی در هند بود در بیرون از هند نیز هویت و خدمات فرهنگی ایشان رهنمودی برای دانشمندان و آموزگاران تاریخ و ادب و فرهنگ مشترک مان چه در ایران و چه در افغانستان بوده اند که در تحقیقات زبان و فرهنگ فارسی از آن استفاده بعمل آورده اند. افغانستان یکی از این کشورهاست که استاد عابدی به آنجا سفرها داشته و از لکچرها و ارشادات ایشان دانشمندان و دانشجویان افغانی که معاصرین وی بودند استفاضه نموده اند، شماری از مقالات ایشان در نشریات افغانستان نیز به چاپ رسیده است. از دوستان نهایت نزدیک ایشان در افغانستان دهه هفتاد نویسنده گان افغانی بودند که امروز آنها نیز با حق پیوسته اند، هر کدام آنها با استاد عابدی روابط دوستانه داشت که من دوستان شاعر و نویسنده افغانی استاد را درین مقاله خود مختصراً معرفی می دارم. استاد با همه آنها مراد و ای داشته و با ایشان در افغانستان سفرهای فرهنگی به شهرهای تاریخی افغانستان مانند غزنی، بامیان و جلال آباد کرده است. استاد عابدی دوستدار فرهنگ و زبان و پرارج فارسی دری بود که من نیز از محضر ایشان در مدت طولانی ماموریتم در هندوستان چیزهای زیادی شنیده و خوانده ام و برای من نیز در پاسداری این میراث عظیم جهان مدد رسان و استاد بوده است.

روح اش شاد و یادش ماندگار

پروفیسور عبدالخالق رشید

استاد کرسی پشتو در دانشگاه جواهر لال نهرو هند

Professor Abidi in Afghanistan

عضو هیئت علمی و مدیر بخش زبان
و ادبیات ایران و افغانستان دانشگاه دولتی
خاورشناسی تاشکند، جمهوری ازبکستان

نماد زیبایی در شعر رودکی

چکیده

درباره ی زاد و بوم ابو عبدالله جعفر محمد رودکی و شرح حال زندگی و تالیفات او اطلاعات کما بیش موجود است و شعر دوستان از آن خبر دارند. یک چیزی که قابل تامل و تعجب است آن است که یک شخصی که در یک روستای دور دست حوالی سمرقند در محل دور از تمدن و آموزش و پرورش به دنیا آمده است و آن هم به قول محمد عوفی "کور مادرزاد" چطور توانسته است یک شاعر برجسته گردد و اشعار او طی بیش از یک هزار و یک صد سال ورد زبان شعرا و ادب دوستان عالم گردد.

محمد عوفی در اثر «الباب الالباب» خود خبر می دهد که «از مادر نابینا آمده اما چنان ذکی و فهیم بود که در هشت سالگی قرآن تمامت حفظ و قرائت بیاموخت». ولی تحقیقات اخیر تربت او نشان داد که رودکی نابینای مادرزاد نبوده بلکه در اخیر عمر بنا بر حوادث زندگی به چشمش میل کشیده بودند.

او که است آن مهم نیست مهم این فاعلان بوده یا بده و در مادرزاد رودکی است تا مبدل خود زمان و اندای شاعر یک به او که اصلی ای اندک یزه و بده مادرزاد سخنور و جانات از چون بد و ذریه بای بی به نسبت فطری شوق ذوق، خاطر، ذکاوت، همان گ رید ده و اند سان جمال و حسن ی شدی فته و والیه او که است هوی دا و معلوم مانده ب اقی اشعار شاعر درجات به راه رودکی زی بای بی به غریزی عشق و است بد و دط بیعت زی بای بی هی هه و است بده واپس بین شعرای ب رای مهارت الگوی او اشعار و است ر ساند ز نامور مسالم شعر نویسی در او است تادی و دانستند می غزل سرای ای است تاد را او ب عدی شعرای بد و

Prof. Harbans Mukhia, Retired Professor of Medieval History, Jawahar Lal Nehru
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Aspects of Medieval India's Persian-language Historiography

The many works of history written in the Persian language in medieval India had an Islamic lineage in that these followed the contours of history writing developed in the Muslim world

with the birth of Islam. A concept of all history as part of world history demarcated from the time of *Jahiliya* and a strong adherence to chronology of events recorded in the *Hijri* era were two of its hallmarks, with the singular exception of Abu'l Fazl. Yet, was it a branch of Islamic theology as Peter Hardy had asserted some six decades ago and as some scholars are still asserting? This paper argues that even with an intimate link with Islam, medieval Indian history writing was independent of theology especially in the crucial aspect of explaining historical causation.

Statecraft and litigation in the *Ā'īn-i Akbarī*

Eva Orthmann, Georg-August-Universität Göttingen/Germany

In the fourth book (*daftar*) of the *Ā'īn-i Akbarī*, dealing with different aspects of Indian knowledge, we find two successive chapters on *rājanīti*, statecraft, and *vyāvahara*, litigation or administration of justice. Similar to the other chapters in this part of the *Ā'īn-i Akbarī*, the two chapters aim at depicting Indian concepts. In Sanskrit literature, these topics belong to the field of *arthaśāstra* and *dharmasāstra* texts. The lecture will look at the sources of these two chapters and analyze the selection of topics and the way of translating and representing these two important parts of a ruler's knowledge. Since statecraft and justice are important topics of Islamic mirrors for princes, too, the lecture will furthermore ask for possible influences of Islamic or Iranian notions of kingship on these chapters. In a final step, the lecture will also look at other sections of the *Ā'īn-i Akbarī* to understand if Indian notions of statecraft and justice are palpable in subsectors of the book dealing with Mughal administration, too, and have thus influenced the composition of the *Ā'īn* beyond the book dedicated to Indian knowledge.

Professor Syed Ali Nadeem Rezavi, Dept. of History, Aligarh Muslim University
A 17th Century Tazkira: The *Tazkiratu'sh Shaikhul Khadam* Being An Account of a Muslim Saint By A Hindu Disciple

The *Tazkiratu'sh Shaikhul Khadam*, or *Tazkira i Pīr Hassu Taili*, as it is better known survives only in the form of two manuscripts, both at Aligarh Muslim University, Aligarh. It is a metrical account of a lesser known saint, Hassu Taili, a malamatiya mystic of Lahore. The account is written by a petty resident of Lahore who was a disciple of a disciple of the saint. He was a non-Muslim petty bureaucrat, named Surat Singh. He served the Mughal administration during the reign of Shahjahan. This manuscript is quite important as it gives much information about the Mughal society as well as the actual working of the Mughal administration at the grass roots level. The author very liberally weaves his personal life and predilections of a petty Mughal clerk. He discusses the embezzlements and corruption rampant amongst the officials and his attempts to get a job for himself. It also throws much light on the ideological moorings of the common people – the result of close encounters between the Muslim and 'Hindu' cultures. The manuscript provides us a glimpse of the Mughal Society and reveals the emergence of a shared culture and beliefs in the region of Punjab during the 17th century.

Professor Fabrizio Speziale, School for Advanced Studies in the Social Sciences - Center for South Asian Studies, Sorbonne University, Paris

“Noe’s grandsons and the *mahāwat*: an apocryphal Indo-Persian treatise on the elephant”

Abstract. The paper looks at the *Kursī-nāma-yi mahāwat-girī* (Genealogy of the mahout), a treatise on the elephant written in Persian language in South Asia. This apocryphal work, attributed to a certain Sayyid Aḥmad Kabīr, shows how knowledge translated from Indic culture was Islamized by ascribing its origin to the age of ancient Islamic prophets. According to the genealogy presented in this work, the first three mahouts were no other than Noah’s grandsons. I will try to make a few hypotheses about the socio-religious environment of production and readership of this text. The *Kursī-nāma-yi mahāwat-girī* was copied and illustrated many times in South Asia. Moreover, the type of prayers and invocations included in the text suggest that the guild of Muslim mahouts may have been close to Sufi circles and to Sufi forms of devotional practice.

Dr. Neha Vemani, Post-Doctoral Fellow, Folger Shakespeare library, Washington DC

Babur’s Moving Feasts: Political Culture of Conviviality during the Mughal Period

Babur’s autobiography, the Baburnama, is peppered with exhaustive descriptions of feasts that were organized as Babur and his entourage moved from Kabul to Hindustan. Popular history narratives cherry-pick these events to buttress the image of a court society seeped in superfluous decadence and excessive alcohol consumption. On the other hand, scholarly engagement with this theme locates them as essential features of the nascent or early Mughal state, which on assuming a ‘stable’ character from Akbar’s reign onwards made way for formalized structures of statecraft. The paper will challenge both these assumptions to offer a nuanced reading of feasting events, the court society and its mechanizations to historicize the meaning and function of conviviality during the Mughal period.

Satoshi Ogura, (ILCAA, Tokyo University of Foreign Studies

Toward a Comparative Study on Mughal Persian Translations of the *Yogavāsiṣ ṭ ha*

The *Yogavāsiṣ ṭ ha* is a Sanskrit philosophical work narrating the means to accomplish liberation in life (jīvanmukti) through dialogues between the prince Rama, the main role of the Sanskrit epic *Rāmāyaṇa*, and the sage Vasiṣ ṭ ha, interpolated with many anecdotes. Its oldest recension the *Moksopāya* (Ways to Liberation) was composed by an anonymous author in Srinagar in around 950 CE; the text was later Vedantized and transmitted into two versions: the extended *Yogavāsiṣ ṭ ha*, and shortened *Laghu-Yogavāsiṣ ṭ ha*. Some Mughal emperors and princes were favorable to the philosophy of jīvanmukti, and the prince Salīm (future fourth emperor Jahāngīr, d. 1627), the third emperor Akbar (d. 1605), and the fifth emperor Shāh Jahān’s eldest prince Dārā Shukoh (d. 1659) respectively had the *Laghu-Yogavāsiṣ ṭ ha* translated into Persian.

Dr. S. A. Hasan Abidi and Dr. Tara Chand published a critical edition of the Dārā version in 1968, followed by Dr. S. M. R. Jalālī Nā’inī who published an edition of the Salīm version

by Niẓ ām al-Dīn Pānīpatī in 1981. Recently, Shankar Nair demonstrated a detailed comparative study between Pānīpatī's Persian translation and the original Sanskrit *Laghu-Yogavāsiṣ ṭ ha* in his 2020 monograph. Based on these previous works, I blueprint a comprehensive comparative study on Mughal Persian translations of the the *Yogavāsiṣ ṭ ha*., in particular, I dwell on the following topics: 1) the detail of the unedited translation by Farmulī, i.e. the Akbar version, 2) comparisons of the other translations than Pānīpatī's (Farmulī, Dārā, and a minor translation) to the original Sanskrit text employing Nair's research method, 3) analyzing styles of narrations between the four Persian translations.

Dr Anjali Duhan Gulia, Fellow, Indian Institute of Advanced Study, Shimla, Assistant Professor, Department of Visual Arts, Maharshi Dayanand University, Rohtak, Haryana

The *Ṭūṭ īnāmā*: Texts and Ideas

Abstract:

This paper proposes to examine the *Ṭūṭ īnāmā* text which is assumed to be a Persian translation of the Sanskrit text *Śukasaptati* (*Seventy Tales of the Parrot*). The latter is a collection of stories which were put in the mouth of a pet-parrot who recites them each night to stop her mistress Prabhāvatī from committing an adulterous act in her husband Madana's absence. The Sanskrit text belongs to the *kathā* genre where the frame story engulfs several anecdotes which were borrowed from preceding texts belonging to the similar genre. The *Ṭūṭ īnāmā* was translated by Zīyā' al dīn Nakshābī not necessarily from the original *Śukasaptati* but from a version based on this Sanskrit text in *about c.* 1329 CE.

It is often projected regarding the *Ṭūṭ īnāmā* that it mainly consists of tales about amorous relationships and focuses on guiding the women and curtailing their desires. My examination of this text suggests that it is a rich collection of parables having varied and colourful themes. *This research traces the several ideas/themes present in not only the Ṭūṭ īnāmā but also Śukasaptati and endeavours to find their sources in different textual traditions. Further, a story from the text will be discussed in detail by drawing from the Persian texts and the visual depictions to understand how the ideas of chastity and loyalty related to a female are represented. Additionally, two versions of the Ṭūṭ īnāmā text were produced for Mughal Emperor Akbar (r. 1556–1605 CE) which would be discussed from the lens of art history. The conclusion will examine the reasons for its production in the Mughal atelier and its subsequent reception in the Mughal court/household.*

Prof. Azarmi Dukht Safavi, Director, Institute of Persian Research Aligarh Muslim
University
Indo Persian Literature - mirror of Indian history and culture: case study Bedils works.

Prof. Hasan Abbas, Banaras Hindu University, Varanasi
Hindustani Adab aur Professor Amir Hasan Abidi

Dr. Balram Shukla, University of Delhi & Fellow, Indian Institute of Advanced
Study, Shimla
Lexical and Morphological Similarities between Sanskrit and Old Persian

The Iranian Languages form an important group of Indo-Iranian Language family which is one of the essential divisions of Indo-European languages. We can chronologically divide the Iranian languages into three periods- Old Iranian, Middle Iranian and New Iranian. Old Iranian includes two languages of importance represented by old texts and various inscriptions. These are– Old Persian and Avesta languages. Old Persian is understood to be the language of southwestern Iran used in the inscriptions of the Achaemenian rulers.

The relationship of Old Persian and Sanskrit literary traditions has been noted on cultural and linguistic planes. In spite of a huge gap of almost 1000 years and drastic cultural and linguistic changes, modern Persian still bears astonishing affinities with Sanskrit on Phonetic, Morphological and other linguistic dimensions, it is because of the homogeneity of its root language, i.e. Old Persian with Sanskrit.

This paper aims at showing affinities between these two languages on the lexical and morphological levels. This comparison unleashes several interesting dimensions of Sanskrit and modern Persian, too.

Dr. Ali Akbar Shah, Dept. of Persian, University of Delhi
Mahdooda e pazhohishi ye Amir Hasan Abidi