

First Islamic Novel of India - A Study

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Abstract

Madinatun Nuhas or *Tamirappattanam* is the First Islamic Novel written in Tamil language in India with Islamic-Arwi or Arabu –Tamil script in 1858 and Dravidian-Tamil script as well. The *Arabu -Tamil* represents the Tamil language using Arabic script. This research article makes the thorough study of *Madinatun Nuhas* or *Tamirappattanam*, its style, contents and its author *Imam Al Aroos*. This article analyses the earlier novels written in India with special reference to *Madinatun Nuhas* or *Tamirappattanam* as the first Islamic novel. This article attempts to set a place for the Islamic novel and literature and traces the first attempts of first Islamic Novel of India. The Islamic literature is not a cutting edge area but it has its roots in the history of Islam.

Keywords: Novels, Islam , Islamic Literature, Tamirappattanam , Tamil , Imam al-Aroos.

1.0 Introduction

An Arabu Tamil Novel *Madinatun Nuhas or Tamirappattanam* written by Syed Mohamed Al- Imam Al Aroos in 1858 is the first Islamic Novel of India. This article showers light on the study of this novel and its author Imam Al Aroos. This article analyses the earlier novels with special reference to *Madinatun Nuhas or Tamirappattanam* as the first Islamic novel. This study targets *Madinatun Nuhas* to be the first Islamic novel.

2.0 Islamic Literature:

The Islamic literature has to include the qualities stamped with the Islamic culture, values, and philosophy. The Islamic literature reflects the Islamic codes existing in the Holy Quran and the teachings of the Prophet Mohammed (PBUH). The values and history of the Prophet's Companions and their stories would be a material of such Islamic narrative.

The literary figures may categorize the Islamic literature based on countries with such terms as the Indian Islamic literature, the Iraqi Islamic literature, etc. However, the content of the Islamic literature may be the same in all the Islamic countries in terms of values and codes. The Islamic literature springs up from the same origins: the Holy Quran and the teachings of the Prophet PBUH. The Islamic literature is an art that includes the elements and qualities of world literatures with a special emphasis on the Islamic values and culture.

The Islamic literature is not restricted to the Arab countries but includes the Islamic countries even if the latter's literature is written in their own languages, such as Turkish, Canadian, etc. There are many Islamic writers as well as critics who attempt to provide their vision and projection about the Islamic literature.

Najeeb al-Kilani expressed the meaning of the Islamic literature as follows:

The Islamic literature is not inflexible rules, or isolated pieces of writing detached from reality. It is not a discourse or a sermon overwhelmed by rules and texts, but it is valuable images decorated with what increases their beauty and greatness and make them more effective. Islamic literature is beautiful, artistic, effective expressions that spring up of real Muslims. Such expressions become genuine images of life, humanity and universe. These images match with Muslims' beliefs and principles. They are a source of benefit and enjoyment. They mobilize the sentiment and thought, and they are an incentive to take a situation or do an action.¹

The Islamic writer and critic Emad Aldin Khalil pointed out that the Islamic literature is the "aesthetic expression that influences by word. It is about an Islamic projection of the universe". The Islamic critics need to fully realize what the Islamic literature means and not to be taken by enthusiasm with regard to the basics of the Islamic knowledge².

3.0 Characteristics of Islamic Literature:

Islamic literature is not only expressing the Muslims' belief and principles and introducing artistic and effective expressions, but it also translates the universe, humanity and life. It is a sort of enjoyment and benefit alike. The Islamic literature arouses thought and sentiment of readers and motivates them to take action. It is an expression of life, humanity, and universe under the tenet of Islam with expressing aesthetic value. It is clear and independent in the sense that it does not eliminate the concepts of other world theories that might match with Islamic values and culture.

The Islamic literature presents the Islamic culture and values that take the concepts from the principles and teachings of Islam without ignoring or devaluing the artistic value of a work. It is a combination of art and literature;

it redresses the balance between sentiment and thought. It works on harmonizing the relationship between Muslims' values and their faith. This sort of literature might not offer concessions or show confusion about the basics of Muslims' faith.

4.0 Tamil, Arabu-Tamil and Islamic Tamil Literature:

The commercial contact between Tamil Nadu and Arab countries which sowed the seeds of the cultural relationship between the Tamil and the Arabs goes back to the early centuries of the Christian era. The visits of the spiritual seers and the Islamic preachers, which resulted in the widening of the Islamic base in Tamil Nadu. Such a development naturally led to the linguistic relations of these two peoples. The common characteristic of these religions (Islam and Christianity) was that they made effective subtle use of Tamil language as a propagandist medium. Islam is inseparable from the Arabic and Persian languages, for the beginnings of Islam can be traced to the geographical areas where these two languages have been spoken.

As such, it is natural that the Islamic Tamil literature should contain traces of the influence of these two languages. The linguistic as also the non-linguistic aspects of the Islamic Tamil genres must be viewed against this background.

The muslims lived in Tamilnadu of Medieval period were only aware of speaking Tamil and they would have not known to write in Tamil script. But they were aware of reading Quran in Arabic script. So they had the capacity to pronounce and read the Arabic alphabet. In this manner, for the sake of these Muslim Tamils, who were aware of speaking Tamil and reading Arabic alphabet, the Arabic knowing Tamil Savants started to write books on Islamic Tamil literature i.e. Tamil books were written in Arabic script. These books are termed as works on Arabu Tamil literature in the literary history of Tamils. These works are called as Arabu Tamil works, and this literature is called as Arabu Tamil literature³.

The reasons responsible for the influx of an another language into a particular language and the manner of adopting the other words into a particular language ,resulted in the evolution of a hybrid language made us to study the cultural transmission of bilingual community. At the same time when the influence of the visiting language affects the growth and development of the recipient language, then these loan words or factors related to inter-lingual influences must be ruled out. But the inter-lingual influences between the Semitic-Arabic and Dravidian-Tamil languages never affected the growth of Tamil language and literature. Because the linguistic elements of these languages were intervened with one another and are inseparable from one another.⁴

5.0 Early Indian Novels:

Some of the earliest novels in India were written in Bengali and Marathi. Baba Padmanji s Yamuna Paryatan (1857) was the earliest Marathi novel. This was followed by Muktamala by Lakshman Moreshar Halbe (1861). Chandu Menon wrote the first Malayalam novel Indulekha in 1889. Kandukuri Viresalingam (1848-1919) wrote the Telugu novel Rajasekhara Caritamu in 1878. The first novel in Hindi was written by Srinivas Das of Delhi. It was titled Pariksha Guru and was published in 1882. The Hindi novel achieved excellence with the writing of Premchand. He began to write in Urdu and later shifted to Hindi. Many Bengali writers excelled in writing on historical topics, while many other writers focused on contemporary themes. Durgeshnandini (1865) was written by Bankim and this novel was much appreciated for its literary excellence. The eminent Bengali writer, Bankimchandra Chattopadhyaya is considered as the first Indian-born Indian-author, to have written and published a novel in 1864 completely written in English. It is called "Rajmohan s Wife". The first Arabi Malayalam scripted novel, *Chaar Dervesh* (Four Saints), Malaylam translation of a Persian work of Amir Khusro, was published in 1883 translated by Moin Kutty.

6.0 Novels in Tamil Literature

The early novels produced in Tamil literature can be listed as follows:

1. Prathapa Mudaliar Charithiram (Written in 1857, published in 1879) by Mayooram Vedanayagam Pillai .
2. Tamirapattanam or Madinatun Nuhas (Written in 1858, Published in 1900) by Syed Muhammad Imam al- Aroos.
3. Asanbay Charithiram (Published in 1885-first edition at Colombo,1890-Second edition at Chennai and 1974-Third edition at Trichy) by the Sri Lankan Tamil Scholar Siddi Levvai Maraikayar
4. Suguna Sundari (Published in 1887) by Mayooram Vedanayagam Pillai.
5. Prema Kalaavadiyam (Published in 1893) by Su. Vai. Guruswamy Sharma.
6. Mohanaangi (Published in 1895) by Ti.Ta.Saravana Muthupillai.
7. Kamalaambal Charithiram (Published in 1896) by P.R. Rajam Ayyar
8. Padmavathi Charithiram (Published in 1898) by A.Madhavaiyya.

Prathapa Mudaliar Charithram ("The Life of Prathapa Mudaliar"), written in 1857 and published in 1879, was the first novel in the Tamil language. The novel does not involve historical characters or events but is set in royal times. Penned by Mayuram Vedanayakam Pillai, it was a landmark in Tamil literature, which had hitherto seen writings only in poetry. The book gave birth to a new literary genre and Tamil prose began to be recognized as an increasingly important part of the language. The author was a Tamil Christian named Samuel Vedanayagam Pillai (1826-1889), who was the munsif (a 'Village President' with some judicial powers) of Mayuram

(present day Mayiladuthurai near Thanjavur). Influenced by Western ideas of women's liberation and secularism, he set out to publish works that projected his ideals. His first publication was *Pen Kalvi* ("Female Education"), which he addressed to his daughters. After witnessing the explosion of novels in Western literature, he set out to publish his groundbreaking novel that would showcase the heroine of the novel as an equal of the hero, if not more savvy and righteous. The story revolves around the protagonist, Prathapa Mudaliar and his travails⁵.

Kamalaambal Charithram is written by Rajamyeeer from Vathalakundu in later part of nineteenth century is the first Tamil novel depicting the real life of people living. The author worked in Tamil daily Dinamani and had a very short life - 26 years. Considering the period in which he lived and wrote, he created waves in emancipation of women's life, incomparable to any social reformist. In this story he conducted marriage to a Brahmin widow.⁶

Out of the eight Tamil novels more mention has been made about Prathapa Mudaliar Charithiram, Kamalaambal Charithiram and Padmavathi Charithiram, not about the remaining five novels. Even some of the literary historians used to emphasize that Prathapa Mudaliar Charithiram was not taken into consideration as a novel because they could not categorize this work as novel, as this novel lacks the basic characteristic elements, a novel has to possess. And they used to emphasize Kamalaambal Charithiram as the first novel.

The novels penned by Mayooram Vedanayagam Pillai, (Prathapa Mudaliar Charithiram and Suguna Sundari), P.R.Raajam Iyar also known as Sivasubramaniam (Kamalaambal Charithiram) Padmaavathi Charithiram (A.Madhavaiyya) involve social reformative feeling and characters. The elements of social reformation were predominant in these novels.⁷ So these four novels cannot be categorized as Tamil Historical novels at all. But these Novels can be categorized as Social Novels

There was no unanimous argument or statement regarding the year of publication of the novel - Prathapa Mudaliar Charithiram. A group of literary historians quote that 1876 is the year in which this novel got published, But another group advocate 1879 is the year in which this novel got published. But 1876 is considered the correct year of the publication of Prathapa Mudaliar Chaithiram, and hence the Department of Tamil, University of Srilanka conducted the centenary year celebrations of the Tamil Novel Literature in the year 1977.⁸ The Srilankan Scholar K.Arunachalam has registered this statement in his book in the study of Tamil novels.

As for the date of publication of the novel Kamalaambal Charithiram is concerned, there is a dilemma regarding the exact year. This novel got published from 1893 - 1895 in the Tamil nonthly Viveka Sinthamani , in series, and in the year 1896 only, Kamalaambal Charithiram got published in the form of a complete book.

Prathapa Mudaliar Charithram (The life of Prathapa Mudaliar) written in 1857, and published in 1879 was the first novel in Tamil language. The novel does not involve historical characters or events. But it was not considered as the first historical novel, by the literary historians. The Adaptation of Madinatun Nuhas was written in the year 1858 by Al-Imam Al- Aroos. Historical characters, events were set in royal times. This novel is a Historical adventure, explains the legends and their dominion over others. So this is the first Historical novel in Tamil, produced by a Tamilian.

By analyzing the above eight novels, we are attaining a conclusion that only four of the novels are only taken into consideration as the Historical novels in Tamil language viz.

1. Madinatun Nuhas or Tamirapattanam
2. Asanbay Charithiram
3. Prema Kalaavadiyam
4. Mohanaangi

So out of these four novels, Madinatun Nuhas or Tamirapattanam was the first and forerunner of these novels, so the first Historical novel written in Tamil is Madinatun Nuhas or Tamirapattanam.

Syed Mohamed Imam al-Aroos novel was first published in Srilanka in 1318 A.H(1900), two years after the authors demise, printed at Sulaimania Press, No.92, second cross St, Colombo by T. Mohamed Sulaiman (died in 1913), the Nephew Al- Imam Al Aroos. Later it was re- printed in 1321 A.H (1903).

7.0 Author Imam al-Aroos

Syed Mohamed Imam Al - Aroos (1232-1316AH/1816-1898) was the greatest Scholar, Writer, Teacher, Preacher and Reformer of his time. He is an educationist and a literary figure. This great Arabic Savant of Tamil Nadu has written 82 major works on a variety of subjects, some of his major works in Arabic are

Minhatu Sarandib fi Mawlidil Habib (Arabic)

Mawahibuz Zayn(Arabic)

Talai Fatiha (Tamil)

He has written many prose and poetical works in Arabic and Tamil. *Imam al-Aroos* was born in 1816 in Kayalpattinam. His father Shaykh Ahmad (1784-1845), also known as Vellai Ahmad, and his mother Amina (1790-1880) stemmed from the family of Shaykh Saadaqatulla Appa. A number of honorific titles were bestowed on him. The title *Imam al-Aroos* and the Tamil equivalent *Maappillai Leppai* are the best known. (Tamil *Maappillai*, Arabic *Aroos*). At the age of two, *Imam al-Aroos* and his family migrated to Kilakkarai. He was trained in religious subjects from a very early age, and memorised the whole Quran before reaching the age of ten.⁹ He earned his livelihood by hardware business in Madurai. Later, a branch was opened in Kilakkarai, where goods were sold which had been brought in from other places in British India. He also used to transport scrap iron from Sri Lanka to Kilakkarai and import rice from Burma¹⁰.

Imam al-Aroos was in charge of the Madrasatul-Aroosiyya, an office he had inherited from his teacher Kilakkarai Tayka Sahib. He expanded the scheme of free boarding and lodging at the *madrasa* which had been introduced by the latter. This earned him the attention of the Nawwab of Arcot, Ghulam Ghouse Khan Bahadur Walajah V. The Nawwab, who himself introduced the free boarding-and-lodging system at the Madrasa-i-Azam in Madras. *Imam al-Aroos* travelled widely in India, Sri Lanka and several Arab countries, of course including the holy cities of Mecca and Medina. He is credited with participating in the establishment of more than 350 mosques in Sri Lanka as well as some in India¹¹.

Apart from building up a library for the *madrasa*, he is credited with 82 major works in Arabic and Tamil, as well as an unknown number of smaller poems, which are composed during the inaugural ceremonies of the mosques, appreciating the donors of books etc., He is said to have known Malayalam, Persian, Urdu and Sanskrit, besides Arabic and Tamil.¹²

8.0 A Study of Legendary Characters in the Novel Tamirappattanam

List of real characters in Tamirappattanam are;

- Abdul Malik bin Marwan, the fifth Umayyad Caliph.
- Talib bin Sahl. A scholar
- Abdul Aziz bin Marwan, brother of Abdul Malik
- Amir Musa, Governor of Morocco
- Shaik Abdul Samad, a guide and man of varied knowledge about the countries
- Harun, son of Amir Musa.
- There is a mention of great legends and others in this Novel viz.,
- King Zul Qarnayn
- Prophet Sulaiman
- Nabookath Nasr
- Bakshath
- Kuwaash, son of Kanaan, son of Shaddad al- Akbar
- Kora
- Hamam

- Canaan
- Zul Autad
- Tadmurah
- Namrood
- Pharaoh
- Children of Ham
- Prophet Khizr
- The king of al- Karkar
- The people of Mount Tarqoon.
- Zubaida, the daughter of the King.

This novel *Madinatun Nuhas* or *Tamirappattanam* of Syed Mohamed Imam al Aroos has been divided into twenty three chapters¹³ viz.

Chapter-1: The Curcubites of copper

Chapter-2: The Caliph's Desire

Chapter-3: Amir Musa's preparation for the adventure and voyage

Chapter-4: The wonders of the Castle

Chapter-5: First Tablet on the doorway

Chapter-6: Second Tablet on the doorway

Chapter-7: Third Tablet on the doorway

Chapter-8: Fourth Tablet on the doorway

Chapter-9: Tablet studded with Emerald and Precious Stones.

Chapter-10: A Horseman of Brass A Strange spirit

Chapter-11: A furious Ifrit of Genie

Chapter-12: The Black mountain and fire

Chapter-13: The Amazing Tablets

Chapter-14: The Beautiful Demon

Chapter-15: The Copper City

Chapter-16: The wonders of the city

Chapter-17: The Beautiful lady of the Paradise

Chapter-18: The Human flesh

Chapter-19: The Will (Wasiyath) of Zubaida, the daughter Malikul mulk.

Chapter-20: The Strange Persons

Chapter-21: Who is he?

Chapter-22: The copper Kamaakimils

Chapter-23: Amir Musa's seclusion.

The novel *Tamirappattanam* runs over 202 pages. The biggest chapter is the eleventh one. It runs for 24 pages. By analyzing the study of *Tamirapattanam* in the following pages, one can identify the elements of a novel like Foreshadowing, Conflict and Exposition.

9.0 Theme

An Adventurous team was deputed by the Caliph Abdul Malik, in order to collect the Copper Curcubites or Bottles (Kamaakimils) in which Prophet Sulaiman imprisoned the Genies, Such sealed bottles were thrown into the sea. The main Theme is to search Bottles of Sulaiman.

10.0 Plot

This novel is a Historical narrative in literary prose, embedded with Poems. Historical events were set referring to the Abbasid Dynasty. The plot advances as the team endeavours to execute the command of the Caliph. The novel depicts the social and religious realities of the Copper City with clarity and detail. The arrangement of incidents encountered by the dedicated team lead by Amir Musa, Talib bin Sahl, and Shaik Abdul Samad accompanied by their soldiers and servants were presented rightly. The plot became the backdrop for depicting the cultural and religious aspects which the author considers significant. In this Tamil novel, the history has been recast as a fictional narrative project designed to delight the audiences through skilful weaving of plot and its progress¹⁴.

11.0 Setting

The setting provides the historical context for characters; even it symbolizes the emotional state of characters. One such example is the death of Talib bin Sahl.

12.0 *Tamirappattanam*- Summary of Novel

One day the fifth caliph of Umayyad dynasty Abd al-Malik bin Marwan, was seated in his palace, conversing with his Governors, Administrators and the Chief Judges of his empire, the talk focused on the legends of past generations in general

and the Prophet Sulaiman in particular. And on whom Allah Almighty had bestowed the dominion over genie , birds , beasts , the wind and other created things .Prophet Sulaiman possessed the capacity to imprison Genies in the copper bottles (Curcubites) and seal them with his ring

The man who has the knowledge about the hidden treasures under the earth by name Talib bin Sahl, who narrated an incident told by his father Sahl bin Abdullah before the Caliph Abd al-Malik bin Marwan as follows: He once employed a ship with a company, intending to visit the island of Sikiliyah or Sicily, and sailed until there arose against them a contrary wind, which diverted them from their path and brought them, after an interval of one month, to a great mountain in one of the lands of Allah the Most Exalted called Tarqoon ¹⁵.

There his father saw a man applying his net to catch fish, and he pulled them up and behold, in them was a bottle of copper, stopped with lead and sealed with the signet of Sulaiman. He brought the sealed bottle to land and made it open, when there came put forth a smoke, which rose a-twisting blue to the zenith, and we heard a terrible voice, saying, I repent! I repent! Pardon, O Prophet of Allah! I will never return to that which I did in my period. Then the smoke became a terrible Giant, whose head was level with the mountain-tops, and he diminished from our sight, our hearts were well-nigh torn out for terror. Then we returned to the King and questioned him of the matter; whereupon he quoted, Know that this was one of the Genies whom Sulaiman being great wrath with them, shut up in these bottles and thrown into the sea, after stopping the mouths with melted lead. Often our fishermen while casting their nets, used tobring up such bottles, which being open, Genies used to come forth from these bottles. Who are considering that Sulaiman is still alive and can give amnesty to them? And they say: I repent, O Prophet of Allah! The Caliph marvelled at Talib s recall of the past real story and said, Allah has given the mighty dominion to Sulaiman.

A Poet who was present in that Court has uttered the following verses:

Allah said to Sulaiman,
Arise, be thou Caliph, rule with righteous influence:
Honour obedience for obeying you;
And who rebels, yes imprison them

Hence he used to put them in copper-bottles and cast them into the sea. The poet's words seemed good to the Caliph, and he said, "By Allah, I long to look upon some of these Sulaiman's copper bottles (curcubites), which must be a lesson for those who went astray, the warned personalities. Talib replied: O Commander of the Faithful, it is in your power to do so, without stirring abroad. Send to your brother Abd al-Aziz bin Marwán, so he may write to Musa bin Nusayr, governor of Morocco, bidding him take horse, from there to the mountains whereof I spoke and you fetch there from as many of such cucurbites; for those mountains adjoin the frontiers of his province. The Caliph approved his counsel and said "He has spoken honestly, O Talib, and I desire that, touching this matter, you are my messenger to Musa bin Nusayr. Talib was deputed by the caliph, Talib accepted caliph's order. Proceed, with the blessings of Allah, quoted, the Caliph has written a letter to his brother, Abd al-Aziz, his viceroy in Egypt, and another one to Musa bin Nusayr, his governor in North Western Africa, asking him go himself in quest of the Sulaiman's bottles, leaving his son to govern in his instead. Moreover, he has assigned him to engage guides. Then he sealed the two letters and committed them to Talib bin Sahl, assigning him to execute the royal ensigns put forth before him and make arrangement of provision for the wants of his household during his absence. So Talib set out his adventure and arrived in due course at Cairo. Talib bin Sahl set out with his men, with Shaykh Abd al-Samad, ibn Abd al-Kuddús al-Samúdí, for he is a man of varied knowledge, who travelled much and knows by experience all the seas and countries of the world.

It is a journey of about two years duration going and the like returning; and the way is full of hardships, terrors and trembling wonderful and marvelous things as well. Moreover, there are blows like Simoon and other hot winds called Al-Juwayb, which may dry up the water-skins; but if the reserved water be in gugglets, no harm can come to it. As Shaykh Abdas Samad relates about this journey¹⁶.

In their journey they saw the castle, it was described as follows:

Lo! it was a lofty castle with firm foundations like a towering mountain, builded with black stones, with a door of gleaming steel, that dazzled the eyes. The gate of the palace was builded with lofty columns and porticoes whose walls and

ceilings were inlaid with gold ,silver and precious stones and stairs of coloured marble, never was seen their like; and over the doorway was a tablet whereon were graven letters of gold

The signs warn us

That all must tread the same way as happened earlier:

O thou who stands to hear

Tidings of folk, whose power has passed away,

Enter this palace-gate and know the news

Of greatness fallen into ash and dust:

Death has perished them and scattered their mighty roles

And in the dust they lost their rich display;

As they had only set their burdens down

To rest a while, and then had ridden away.

In the graveyard section, there were four hundred tombs, builded of yellow marble. The Amir drew near unto these and behold, amongst them was a great tomb, , whereon were graven these couplets,

How often have I strive! And how many have slain!

How much have I seen of blessing and bane!

How much have I swallowed! How much have I drunk!

How often have I heard to singing-girl s strain!

How much have I bidden! How often have forbid!

How many a castles

I have sieged and have searched,

In their adventure they met the Genie, who was imprisoned in the pillar. Shaykh

Abd al-Samad asked the Genie: Are there hereabouts any of the Ifrits (a kind of furious Genie) imprisoned in bottles of copper from the time of Sulaiman? .The Genie replied Yes, there be such in the sea of al-Karkar on the shores whereof dwell a people of the lineage of Prophet Noah; for their country Deluge has not reached and the peoples are cut off their contact from the other sons of Adam.

The copper city was described in the following manner from the words of Shaykh Abd al-Samad: Its walls are constructed with black stone and it has two towers of Andalusian copper, which seem to like twin fires, and hence it was called the Copper City, it was as if like a piece of a mountain or a mass of iron

casted into a mould and impenetrable for the height of its walls; and its buildings are more beautiful.

They witnessed four separate bazaars all excelled with wealth. Then they left the grand bazaar and then to the silk market, where they found silks and brocades, and the dead owners lying upon mats and looking as if they would speak; after which they crossed the bazaar-street of precious stones and came to that of the money-changers, whom they saw dead persons sitting upon carpets. Then they moved to the perfumers bazaar where they found the racks filled with drugs of all kinds of musk and other perfumes, but the shopkeepers were dead.

In the palace, the company of Amir Musa witnessed tablets of verses engraved in the gates. There are four tablets appeared in every door. it was written in that fourth tablet that if you ask my name then I am Kuwassh, son of Kanaan, son of Shaddad al-Akbar:

If you would like to know my name,
Yes I am Shaddád s grandson, who ruled mankind
And over all earth upheld dominion!
All stubborn peoples abject were to me;
And Syria to Cairo and to the extreme end;
I ruled in glory conquering many kings;
And they feared my mischief.
The world all dreaded us, both friends and enemies.
When I rode horse, I viewed my array of troops,
I had all powers in terms of arms and ammunitions.
And I had uncountable wealth,
I bought my life with all my treasures,
The death, that separates man, exchanged my lot
To pauper hut from grandeur s mansion
when found I all mine actions gone and past
Wherefore I am swearing
O man, Fear the unrighteous things,
Between the turns of fortune
And the chance of change.

They moved into the interior portion of the palace and came to a spacious hall, at each of whose four corners had a pavilion lofty and spacious, coated with gold and silver and painted in various colours and in every pavilion there was a sitting-place and every place had its richly-wrought fountain and tank and the floor of multicoloured marbles.

There are four pavilions .the first one is full of gold , silver , pearls and other precious stones and metals .the second pavilion is full of arms , armour, such as gilded helmets ,Indian swords, Arabian spears and maces and other gear of fight and fray. The third pavilion wherein they saw closets padlocked and covered with curtains wrought with all manner of embroidery. The fourth one is full of eating and drinking vessels and cups of gold and silver.

Amir Musa and his men went through the Copper City, and encountered all adventures, registered the verses written on the Tablets, which illustrated the power of Almighty, His bounty, the limitations of His creatures, great Kings and others. After leaving *Madinatun Nuhas*, Amir Musa and his men met the king of Sudan. The area Tarqoon was under the jurisdiction of the King of Sudan, He came to know this information which was written and registered in the documents of the ancestors. Amir Musa intimated the instruction of the commander of faithful Caliph Abdul Malik bin Marwan. So Amir Musa and his men were greeted and welcomed by the King of Sudan, and they were dwelled in the court of king, as his guests. The King employed best sailors and sea-labourers cum divers to collect the

Kamaakimil . The Kamaakimil are nothing but the copper cucurbites or vessels, in which Prophet Sulaiman has imprisoned the Genies and sealed them with his ring. They searched the Kamaakimils with extreme hardship and labour and by searching many days, they collected twelve kamaakimils which were handed over to the King of Sudan. These twelve kamaakimils were given to Amir Musa, for this mission only he was deputed by the Caliph Abdul Malik bin Marwan¹⁷.

In *Tamirapattanam*, the Islamic elements namely the fear of Allah, Supreme Power of Allah, His dominion over the creatures were illustrated briefly in a very lucid manner. This can be perceived from the last Chapter ie. Twenty third Chapter of this *Tamirapattanam* called Amir Musa s seclusion . Which

is as follows: They left the territory of the King of Sudan, Amir Musa and his men under the guidance of Sheik Abdus Samad, travelled towards the court of Caliph Abdul Malik bin Marwan. After many days of journey they reached the Caliph's court. The Caliph welcomed all persons. He realized the absence of Talib bin sahl. As an answer to Caliph, Amir Musa explained the incident about the death of Talib bin Sahl.

In *Tamirapattanam*, Talib bin Sahl encountered the Will of (Wasiyath) the Lady in the copper city. It was mentioned that the jewels, ornaments worn by her should not be taken or snatched by others. But Talib bin Sahl neglected the Wasiyath, and he said that it is not applicable to the dead one. He has stolen the ornaments from her, and acted against her Will. Talib got dead, as a result of his jealousy and excessive desire. This incident clearly verdicts that one has to maintain the Will.

By hearing this incident, Caliph Abdul Malik has said: oh Talib, you are deemed as a best Scholar of your age. But your wrong act has given the end. Your death should be a lesson to those who want to act against the interest of any Will (Wasiyath).

Amir Musa has handed over the twelve Kamaakimils to the Caliph, which were taken from the sea of Tarqoon. He uttered the verses which were written on the Tablets of the doors of the copper city in the presence of Caliph, mentioning about the Namrood, Shaddaad, al-ham and their dominion and limitations. The Caliph has given rewards to this team. This team has started to return, their home place.

After this adventure, Amir Musa became more pious and God fearing. He has given his wealth as a charity to his folk and started to live in prayers and seclusion, worshipping Allah. Musa fasted during the day times, and performed special prayers during the night times. He led a pious life and passed away from this world, as an exemplary model to the Islamic community.

This Novel contains motifs from a variety of geographical areas namely the Copper City and other regions. The depiction of the Mighty Kingdom, their power, their limitations before the Almighty are often highlighted. Horror fiction elements are found in this Novel, which revolves around a ghost town,

The copper city is an example of proto science fiction. On the other hand, it

also depicts about Genies, Ifrit, and other superstitions. Which were localized in the copper city? The Theme, Conflict, Story, Techniques, Settings. Characters, Approach, Flash back, Style, Focus and Situation are handled in professional manner, which are prevalent and prerequisite to one Novel. The tale discovered the unearthly copper city and the sealed cucurbites of copper. The Novel deals with many fundamental questions about human life and experience. It also covers spiritual matters exploring questions about how to live in a world that contains both good and evil, represented by various characters.

Syed Mohamed Imam al Aroos s novel was first published in Srilanka in 1318 A.H(1900), two years after the author s demise, printed at Sulaimania Press, No.92, second cross St, Colombo by T. Mohamed Sulaiman (died in 1913), the Nephew Al- Imam Al Aroos. Later it was re- printed in 1321 A.H (1903).

13.0 Conclusion

The author deals with ancient characters such as legendary, historical and literary characters. While mentioning the Islamic tendencies, the author quote the uniqueness of Prophet Sulaiman and Abbasid Caliphate in the form of real historical characters, expresses the Allah s bounty and His supremacy. He employed Islamic Legendaries to achieve the Islamic social objectives. The artistic part of this novel is remarkable. He uses real Islamic historical characters to imbibe Islamic Moral to the Ummah (Islamic society).The Islamic literature presents the Islamic culture and values that take the concepts from the principles and teachings of Islam without ignoring or devaluing the artistic value of a work. It is a combination of art and literature; it redresses the balance between sentiment and thought. It works on harmonizing the relationship between Muslims' values and their faith.

Notes and References:

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² Emad aldin al- Kalil, *Contemporary Islamic Criticism* (Beirut: Al Risalah,1981),33.

³ Ahamed Zubair K M A, *Islamic Perspectives* (Germany: Lambert Academic Publishing ,2015),129-30.

⁴ Ahamed Zubair K M A,*Islamic Perspectives* (Germany: Lambert Academic Publishing ,2015),130.

⁵ Ahamed Zubair K M A,*Islamic Perspectives* (Germany: Lambert Academic Publishing ,2015),133-34.

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⁷ Arunachalam, *Tamil Varalaatru Navalin Valarchiyum, Thortramum* (Colombo: Kumaran Publishers 1980), 15.

⁸ Arunachalam, *Tamil Varalaatru Navalin Valarchiyum, Thortramum* (Colombo: Kumaran Publishers 1980), 41.

⁹ Tschacher Torsten, *Islam in Tamilnadu*,(Germany: South Asia Research Institute for Indian Studies,2001),53-56 .

¹⁰Thaika Shuaib, *Arabic , Arwi and Persian in Sarandib and Tamilnadu*(Chennai: Al- Imam Al Aroos Trust Publication,1993),558.

¹¹ Ajmal, Khan.P.M,*Tamilakattil Muslimkal-Porthugeciyar Varukaikku Munpum Pinpum*,(Chennai: Millat Printers,1985) 66-81.

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¹³ Ahamed Zubair K M A, *Arab Culture and Islamic Heritage* (Latvia: Noor Publishing ,2017),131.

¹⁴ Ahamed Zubair K M A, *Arab Culture and Islamic Heritage* (Latvia: Noor Publishing ,2017),133.

¹⁵ Ahamed Zubair K M A, *Arab Culture and Islamic Heritage* (Latvia: Noor Publishing ,2017),135-36.

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