

Origin and Development of Urdu Language in the Sub-Continent: Contribution of Early Sufia and Mushaikh

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ABSTRACT

The arrival of the Muslims in the sub-continent of Indo-Pakistan was a remarkable incident of the History of sub-continent. It influenced almost all departments of the social life of the people. The Muslims had a marvelous contribution in their culture and civilization including architecture, painting and calligraphy, book-illustration, music and even dancing. The Hindus had no interest in history and biography and Muslims had always taken interest in life-history, biographical literature and political-history. Therefore they had an excellent contribution in this field also. However their most significant contribution is the bestowal of Urdu language. Although the Muslims came to the sub-continent in three capacities, as traders or business men, as commanders and soldiers or conquerors and as Sufis and masha'ikhs who performed the responsibilities of preaching, but the role of the Sufis and mash'iskhs in the evolving and development of Urdu is the most significant. The objective of this paper is to briefly review their role in this connection.

KEY WORDS: Urdu language, Sufia and Mashaikh, India, Culture and civilization, genres of literature

Introduction

The Muslim entered in India as conquerors with the conquests of Muhammad Bin Qasim in 94 AH / 712 AD. Their arrival caused revolutionary changes in culture, civilization and mode of life of India. They contributed a lot in all departments of Indian social life. Before the arrival of the Muslims a large part of the population of the sub-continent resided in villages. There were very few metropolitan cities besides *raj-dha'nis* (capitals) of the rajas. However, after the arrival of the Muslims new and big cities came into being due to military requirements and civilization's, industrial and commercial development. These cities included Daulatabad, Juanapur, Ahmadabad, Ahmadnagar, Fatahpur Sikiri, Haiderabad (Deccan), Nauraspur, Muradabad, Vazirabad, Shahjahanabad and Aurangabad etc. There were one hundred and twenty five big cities and more than three thousand

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big towns in Akbar's reign and the population of Agra exceeded six lac and fifty thousand (Mujeeb, 1976: 369).

The architecture here was limited to the temples and *maths* (buildings inhabited by the devotees and their disciples) of the Hindus and Buddhists. Ancient Hindu architecture was the developed form of the arts of carpentry, sculpture, and statue making. Most of the Hindu constructions were of religious nature based on such conservatism that there was not a slight difference in rules of architecture established by their ancestors. Consequently the outline of these temples and the structure were nearly the same. The Hindus have a complete department of architecture; the tombs are non-existent in them (Siddiqui, 2009:21).

Almost all the dynasties of Muslim Salatin including the Khaljis, Tughluq, Lodhis and then Mughals had their own style of contribution in the art of architecture in Indian sub-continent. A detail of their splendid constructions still surprises and bewitches us. Their construction include, mosques, temples, palaces, summer houses with a dozen – door way pavilions and gardens, etc (for detail see. Ibid pp 21 – 25).

Although the art of painting was already mature in Hindus, yet the Muslims introduced new aspects in it. The Hindu painters made paintings on the walls of Hindu temples and Raj Mahals. This art was called *Ch'itr Vidya*. However, most of the master pieces of *Ch'itr Vidya* were in Southern India and no traces are found about the development of this art in Ganges and Indus valleys. Contrarily, after the arrival of the Muslims here, the earlier Salatin caused to make paintings on the walls. The embellishment on the mosques and tombs of Salatin-e-Delhi period can be viewed even to day. The tradition of decorating buildings with paintings had been present during Ba'nu Umayyad period in Syria, Sammara and Cordova, in Fatmid period in Cairo and during Tumorid rule in Samarqand and Harat. The illustration of books continued during the age of Salatin-e-Delhi and the traces of illustration of books are found in Mughal paintings. (For detail see ibid; 25 – 27).

Although the Muslim jurists considered music with instruments as unlawful and even some '*ulama* (theologians) consider *maj'lis-e-sama'* (a gathering where in mystic chorus is sung with music) of Sufis as unlawful yet most of the Sufis of Chishtiya, Suharwardiya and Firdawsya orders celebrated *majalis-s-sama'*, where in musical instruments were used (Sayyid, 1963:520).

For Hindus, music was not only an art and a mode of worship but they thought that every musical mode had physical entity like human form. They also described its human like features including posture, temperament, lineage, dressing as well as jewellery (Tamimi, 2005: 18). Moreover, to Professor Tamimi, in Indian system of music, musical modes and minor musical mode have their families, wives and children (including male and female issues). Therefore, their musical system concentrates merely on corporeal world. Their hymns and prayers are also a distorted form of idolatry or mythology that is why this music can not

create a pure ecstatic absorption that is created by purity of thought. Dr. Tamimi is of the view that Indian fixed text arises from belly when as true music arises from the soul, so Indian music is devoid of an ecstatic devotion (Ibid). It is related to the lower part of the body. On the other hand Muslims introduced thoughts in music which is the most significant sense of human being. Thought arises from devotion and love and leads to intuition that is a highest stage of ecstatic devotion.

The Hindus had no interest in history and biography. The Hindu theologians and thinkers, being the believers of the philosophy of leading a life of a recluse, had always been looking with fixed eyes to here after and looking down upon the incidents of this transitory world and its short lived accessories. Contrarily, the Muslims had always taken interest in life – history, biographical literature and political history. They had an excellent contribution in this field also (Siddiqui, op .cit).

There was a change in Indian dance also in the eighteenth century. The art of dancing got freedom from the atmosphere of Hindu temple and snapping itself with Hindi gods and goddesses it became a means of enjoyment; particularly when Kathak dance entered in the court it admitted much of exquisiteness and started to reflect various dimensions of the contemporary society. Ceremonious dance held in the court achieved such perfection that foreigners also could not help being impressed by them. For example Nadir Shah liked them very much (Ikram, 1961: 355).

The incident of arrival of the Muslims in the Indo-Pakistan sub-continent created an era. Influence of Islam affected different departments of social life here and the language, one of the basic necessity of life, was the most significant among all other departments. To Muhammad Hassan ‘Askari, the “Muslims have not given India anything greater than Urdu language. It is thousands of times more precious than even Taj Mahal. We are proud of this language” (*Askari, 2008 : 1135*). Therefore, the issue of the origin or birth of Urdu may be attached to the arrival and residing of the Muslims in the sub-continent. The Muslims did not bring this language with them, neither they at once enforced it here. However, some researchers opine that with the interaction of the conqueror and the conquered, there arose new language. Therefore the evolution of such language that was the source of interaction between Muslim and local population in the areas where Muslims were settled, started at the very moment when political, administrative, commercial and social contacts were established between the rulers and the ruled. On the next stage of its evolution there appeared a heterogeneous language, consisting of different dialects developed in different areas.

Background

Zaheer ud Din Babar writes about Indian that “Hindustan is a country of few charms. Its people have no good books; of social intercourse, paying and receiving visits there is none; of genius and capacity none; of manners none; in handicraft

work there is no form or symmetry, method or quality; there is no good horses, no good dogs no grapes, musk-melons or fish-rate fruits, no ice or cold water, no good bread or cooked food in the bazaars no hot-baths, no colleges, no candles, torches or candlestick” (Babur, 1979: 518).

The Muslims came to this sub-continent in three capacities, as traders or businessmen, as commanders and soldiers or conquerors and as preachers and Sufis.

The Arabs had been visiting here as traders or businessmen since long and even before the birth of the Holy Prophet (SAW). The Arab traders used to come to Malabar, Karmandal, Sirandip (Sri Lanka) and Maldives. When they embraced Islam, they as usual continued visiting the sub-continent for trading. Most of them settled here and some of them developed their colonies on the coastal areas (Nadvi, 1947: 41). Definitely they must have adopted the local dialects and infused their own words of daily use in them.

The Muslims arrived in the sub-continent as conquerors when they reached Debal via Makran under Muhammad bin Qasim’s command (712 AD) and with in the period of half year Muhammad bin Qasim conquered whole territory of Multan and included Sindh in the Islamic empire. The Islamic rule lasted in Sindh for about two hundred years under the caliphate of Umayyads and Abbasids. Then in different period different Muslims conquerors had been invading India. Their total ruling span is about one thousand years; Salatin’s period is 712 AD to 1526 AD and then Mughal period is 1526 AD to 1857 AD. The arrival of the Muslims in such a large scale opened the door for Muslim culture and civilization to prosper here. “The culture of the Muslims”, writes Dr. Jamil Jalbi, “was the culture of a conquering nation. It had a full capacity and potential to assimilate great vastness of life. When this culture gave new dimensions to the Indian culture then one of the dialects here that had much capability of acceptance and assimilation and that had already assimilated different temperaments of various dialects, came foreword and embraced this new culture. Consequently, a new heterogeneous dialect began to evolve rapidly. Within a very short period this dialect adopted the vocabulary of this culture and achieved a new shape and style from the perception and thought of this culture. Thus it turned to be a common mode of communication among the Muslims and the ancient inhabitants of the sub-continent due to modern cultural, social and linguistic compulsions” (2: 2008).

However, the Muslims did not bring this language with them, nor did they gave it to the India or enforce it by force. It becomes very clear by reviewing the opinion of the researchers of linguistic science that ancient Urdu (Hindvi) originated with the rise of modern Hind Aryan languages in 1000 AD when Muslims conquerors settled in the areas of North Western India (presently Pakistan) and the Islamic influence began to spread here rapidly. After this there remains no issue of the origin of Urdu but stages of its evolution and development that Urdu has passed and taken the present shape.

So far as the contribution of the traders and commanders and soldiers or conquerors is concerned in the birth and development of Urdu, their contribution is very ordinary or insignificant. They only tried to mould the local dialects just for their daily use and added a few Arabic, Persian and Turkish words in them and thus made it a heterogeneous dialect.

They are the mystics and Sufis who imparted a great contribution in development of a dialect into a literary language that could express fully all types of feelings and expressions.

As the objective of the Muslim Sufis, who had been scattered in the whole of the sub-continent during the reign of Salatin, was solely to preach Islam, therefore they learned local dialects for their own objective and made them the mode of interaction with public and a channel of communication. However, despite obtaining desired preaching effects it resulted in influence of Arabic and Persian words and expression on local dialects. Therefore, their services to language and literature were unintentional as well as a corollary of their preaching efforts. That is why in the preliminary language, the Arabic, Persian, Turkish and Hindvi (local) words were intermingled in such a manner that sometimes half phrase was in Persian and half was in Hindi. Mingling of Persian words was started in eleventh century AD, during the reign of Sultan Mahmud of Ghazni. Thus the idiom used by the Sufis for preaching and guidance became the preliminary models of literature. They were consisted of *Khut'bat* (sermons), *aqval* (sayings), pamphlets and books, and couplets and songs.

In the same way, verse form and metres were the most significant contribution of 'Arabic to Persian that was passed on to Urdu by Persian. The names of most of the verse-forms, in vogue today in Persian and Urdu, are 'Arabic. Though the Persian and Urdu poets have a bit changed verse forms but basically this prosodic system has been adopted from 'Arabic. Only a few particular metres are local or native but they have also been included in this system. Local prosodic system of poetry is called *Pingal* system where in metre is measured by *matra* (rhythmical beat) instead of 'Arabic system.

So far as the genres of poetry (literature) is concerned, the Arabic genres are thus divided:

1. Al-hamasat
2. Al-marasi (dirges)
3. Al-abad wa An Nasihat
4. An-Nasib
5. As-sana wal Madih (encomium)
6. Al-hijah (satire)
7. As-Safat.

However this division merely relates to the subjects, not from or technique.

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Both in Persian and Urdu, poetry, *gha'zal* (amatory verse) found much popularity than encomium and elegy. The form of *gha'zal* found in Urdu was not present in 'Arabic.

In other genres of poetry there is *mas'navi* (narrative verse comprising couplets) that is also significant along with encomium, elegy and *gha'zal*. Traces of this genre are not found in Arabic and Iranians are particularly supposed to be its founders and some masterpieces of Persian poetry as '*Shahnamah of Firdausi*' are composed in this genre. However, the Persian poets introduced some other genres also for example *ruba'i* (quatrain). Its invention is also, according to some traditions, the contribution of Iranian poets. The genres, styles and forms which are adopted in Urdu from Persian or are Persian influenced are reviewed, here.

1. *Band*: The Stanza with seven couplets is called *haft band*. *Tarji'Band* is a stanza whose last couplet is repeated at the end of every stanza. In *tarkib band*, the last couplet of every stanza has same rhyme.
2. *Bait*: Every single couplet of a *gha'zal* is called *bait*. But when a similar couplet is not a part of a *gha'zal*, it will be called as *far'd*.
3. *Qasidah*
4. *Qau'l*: It is a type of song, much liked in Delhi. It is in fact, a compilation of Amir Khusraw, in which Hindi *Rag* (musical mode) is adopted for Arabic words. It was just an experiment in music, not a permanent genre of literature.
5. *Chis'tan* are the riddles which are either versified or in prose.
6. *Gha'zal*
7. *Hazliyyat'* (nonsense verse)
8. *Thought*: It is also a popular genre or type of song. Sultan Hussain Sharqi Jaunpuri is considered its inventor. It shows that this form of musical mode was not adopted from Persian; rather it was the production of this land. Following are the other genres:
9. *Mad'h*
10. *Man'qabat* (eulogy of the Holy Prophet's (SAW) companions and relations)
11. *Elegy*
12. *Mas'navi*
13. *Maulood'* (Birthday)
14. *Mo'am'ma* (Puzzle)
15. *Mauba'rak bad* (congratulation)
16. *Muqatta'at* (Verse in short metre)
17. *Musammata* (a verse in which the rhyme of one line is different from all the rest).
18. *Mustazad* (verse form with an extra foot or two appended to each line)
19. *Na't* (encomium on the Holy Prophet (SAW))
20. *Nab'seen*
21. *Nuk'tah* (subtle point)

22. *Qit'ah* (stanza)
23. *Rekh'tah*
24. *Ruba'i* (quatrain)
25. *Salam* (greetings to Holy Prophet SAW)
26. *Sal-gi'rah* (birthday)
27. *Saqinama*
28. *Sarod* (anthem)
29. *Shikarnama*
30. *Taqriz*
31. *Tara'nah* (a form of song adopted from quatrain.)
32. *Tarikh*
33. *Tashbib* (introductory part of ode)
34. *Tazkirah*
35. *Tazmin'* (citation of another poets' line or couplet on one's verse.)
36. *Wa-sokht* (an impassioned style)
37. *Zataliyat*
38. *Zib'ri* or *Jikri* (It is a song with serious and moral subject. It was started in Gujarat and Qazi Mahmood introduced it in India).

Reviewing these genres we come to know that most of them already existed in Persian and they brought their traditions along with them to the sub-continent Indo-Pakistan, for example *gha'zal*, *qasidah* and *mas'navi* are three such genres to which the poets paid much attention. The form of *gha'zal*, among them, and its style, its contents and subjects, its hints and symbols, similes and metaphors and allusion are particularly remarkable. The major portion of ancient as well as modern poetry consists of *gha'zal* and the same genre is most prominently influenced by Persian. The influence of Persian on *gha'zil* is manifest through the fact that the *gha'zal* was being composed on Persian pattern even when Urdu had not achieved the status of a perfect literary language and it was called *rekh'tah* in the ancient era. *Rekh'tah* had generally been used in ancient Urdu for versified genres of literature, but particularly it was applied to Urdu *gha'zal* and Na'sikh was the first person who left to use *rekh'tah* and adopted the term '*gha'zal*'. The most ancient *Rekh'tahs* of such type are found in the work of Hazrat Ameer Khusraw (1324 AD / 725 AH) that is not in Persian.

Literature Review

The early Sufia and Masha'ikh adopted the local dialects as well as contemporary literary traditions and characteristics to perform their job of preaching. However, while performing the preaching duties they served a lot in evolving and development of Urdu. Here is a brief sketch of their remarkable performance:

Khawaja Fareed U'd Din Ganj-E-Shakar (D. 1265 AD/ 664 AH)

Shaikh-u'l Islam wa'l Muslimin Fareed u'l Haque wa'sh Sha'ra wa'd Din, Shaikh Fareed u'd Din Mas'ood popularly known as Ganj Shakar or Shakar Ganj, Baba Fareed or Baba Fareed, was the spiritual disciple and Khalifa of Khwaja Qutab u'd Din Bakhtiyar Kaki (Barani, *Tarikh-e-Firuzshahi*: 131). Shaikh Abdu'l Haque Mohadis Dehlvi writes in *Akhbar u'l Akhiyar Fi Israr u'l Abrar* that he was divinely blessed by Khwaja-e-Buzurg Mo'een u'l Haque Wa'd Din (Hazrat Mo'een u'd Din Chishti Ajmeri) (Dehlvi, 1891:550).

All types of dervishes and other people including Hindu ascetics attended the company of Shaikh u'l Islam Fareed ud Din and Baba Sabib talked to everybody according to his capability. The books written on the sayings and biography of Baba Fareed ud Din Shakar Ganj, subsequently after him or in later era, all contain his Hindi, sayings, maxims, and *do'has* (couplets of Hindi poetry). It was necessary to adopt the contemporary linguistic characteristic and literary atmosphere of the age to convey the message of oneness of God' to the local public. It also shows his knowledge and his skill in using it.

Like Hindi proverbs, Hindi couplets are also attributed to Baba Fareed. There may be a difference of opinion about the number of these couplets or their attribution to him but due to his poetic taste and taste of *sama'* alongwith his Hindi knowledge and a general trends of *Shabds* (Hindi humns) of Hindi ascetics and their followers, it is most probable that Baba Fareed would have written *Shabds* and *Shaloks*. Here are two of this *do'has*.

کت نیوتیں کار ری ناکاں ست منائے بس کندھی مدھن گرهویریں سہائے
(Kirmani: 1302 AH: 64).

The other is attributed to him by Muhammad Ali Asghar in *Jawahir-e-Fareedi*:

فریدا دھر سولی سر پنجرے تیلیاں ٹھوکن کاگ اب جیون سد باہرے سو دھن ساڈے بھاگ

Both of these *do'has* are similar to *shaloks* and *shabds* attributed to Baba Fareed in the sacred book *Garan'th* of Sikhs.

Another aspect of the poetry of Baba Fareed is his *rek'htah*. The beginning of *rekhtah* in the history of Urdu poetry is generally attributed to Amir Khusraw. But recently some researchers have discovered the *rekhtah* of Baba Fareed. Muhamamd Sakhavat Mirza had presented a specimen of the *rekhtah* of Baba Fareed with reference to *Qadeem Urdu ki Aik Nayab Bayaz*. Here is presented an example from it:

رستہ وہی ہے گوید چپا یہی ہے گوید
در دل یہی ضرب کن تو گویا گویا

(Mirza, 1950: 18).

Sayyid Muhammad Jaunpuri (D. 1504 AD / 910 AH)

Sayyid Muhammad was born in Jaunpur in 1443 AD/ 847 AH. Abu'l Fadl in *Ain-e-Akbri* considers him the son of Sayyid Budh Awaisi (*Ain-e-Akbri* 1297 AH: 174). However, Hafiz Mahmood Shirani writes in one of his articles that the name of his father was Sayyid Abdu'l'lah, commonly called Sayyid Khan and the name of his mother was Bibi Amina, commonly called Akha Malik (Shirani: 1940:30). Abdu'l Mo'min Mo'min, the inhabitant of Chunia Patan wrote a long *mas'navi*, *Israr-e-Ishq*, describing circumstances and conditions of Sayyid Muhammad Jaunpuri. It was completed in 1681 AD/1092 AH- (Qadri, 1960:79). One of its copies is preserved in Kutb Khana-e- Asfia, Hyderabad, Deccan in the shape of manuscript. The significant of this *mas'navi* is also due to two *da'has* of Sayyid Muhammad Jaunpuri copied by 'Abdu'l Mo'min Mo'min. He says that his *mas'navi* is merely an explanation of these two *dohas*. Here are the *do'has*:

چندر کہے تراین کوں سورج دیکھو آئے ایسا بھگونت جو بھیے دشت پاپ جھڑ جائے
تو روپ دیکھ جگ موبیا چندر تراین بھان انھیں روپ پکھن ہوں کو وہی نہ ہوئے آن

(Hashmi, 2002: 169)

Sayyid Muhammad Jaunpuri composed another *do'ha* that is found with above two *do'has*:

ہوں بلہاری جتنا ہوں بلہار ہوں سرین سہرا ساجن مجھ گل ہار

Hafiz Mahmood Shirani has noted following sayings of Sayyid Muhammad Jaunpuri in his thesis *Daira Kay Maih'duiyon ka Urdu Adab ki Ta'mir Main His'sah*. Hafiz Mahmood Shirani tells that his language was Gojri.

راول دیول کہیں نہ جائیں پھانٹا پہنیں روکھا کھائیں

.....

اس گھر آئی یا ہی ریت پانی چاہیں اور میت

Khatim u't Tarikin Shaikh Baha u'd din Barnavi (d. 1620 ad/ 1030 ah)

He was the grandson of Makhdoom Shaikh Fareed u'd Din Barnavi Ma'hajir Makki. When his ancestors left for Makkha, he relinquished all worldly things therefore he was called *Khatim u't Tarikin* (seal of the relinquishers) (Shirani, 1929:72). He was expert in music. Like other Sufi poets who were expert in music, he composed Hindi couplets in *qau'l*, *tarana*, *sarda*, *do'ha'dhar'pad*, *bishan'pad*, *khiyal*, *jikri* and *chut'kala*, etc. For example:

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ان نینن کا یہی بسیکھ ہوں تجھ دیکھوں توں منجہ دیکھ
کاہے اے بدرا ناں برست کاہے تھی ناہین گرجت کاہے ناں جھڑ لاوت
کاہے تھی برکھارت تیوت برمن من چوت کاہے تھی ناں گھور گھور ستاوت
(Shirani, 1988: 187).

Shaikh Junaid (17th Century AD/ 11th Century AH)

Hafiz Mahmood Shirani mentions in his book *Punjab Main Urdu* about an exalted saint of Punjab who was the name fellow of Hazrat Junaid Baghdadadi (R.A) in connection with the *rekh'tah* writers. He writes that he belonged to seventeenth century AD (eleventh century AH) (Shirani, 1988: 234). Hafiz Mahmood Shirani copied a *rekh'tah* (poem with half line in Persian and half in Hindi) in *Punjab Main Urdu*.

There are total fourteen couplets in the poem. It seems to be written with the objective of persuasion to care for the next world by creating a sense of transitoriness of this world:

دلا غافل چہ می نحسی کہ اپنی میچ تھیں ڈریے
چو روز مرگ در پیش است اتنی نیند کیوں کریے
.....
در آں درگاہ بے رشوت نجانوں کیوں رہے پردا
جنیدا مرد آن باشد کہ اس سیما تھیں [جو] ڈر دا
دلا غافل چہ می نحسی کہ اپنی میچ تھیں ڈریے
.....
در آں درگاہ بے رشوت نجانوں کیوں رہے پردا
جنیدا مرد آن باشد کہ اس سیما تھیں [جو] ڈر دا

Maulana 'Abdi

Maulana 'Abdi or 'Abdo was a scholar of Punjab (Shirani, 1988: 243). He was alive during the reign of Aurangzeb 'Alamgir. He wrote a book on Islamic legal issues, *Fiq'h Hindi* in 1663 AD/ 1074 AH. Dr Ghulam Mustafa Khan published this book in *Urdu* magazine of October 1959 (Khan (ed), October 1959: 62-101). Hafiz Mahmood Shirani says in *Punjab Main Urdu* that he had another writing, *Muhtadi*. It is also versified with the same metre of *Fiq'h Hindi* with nearly same subject. According to a tradition 'Abdi was not a single person, they were two. However, Maulana 'Abdi, the writer of *Fiq'h Hindi* is under consideration here. It is thought that *Fiq'h* of 'Abdi is most ancient *mas'navi* or one of the most ancient *mas'navis* of northern India.

It seems that versified *Fiq'h* of 'Abdi got popularity through out the sub-continent. Its proof is that it had been published in Punjab, Oudh, Bihar, and

Gujarat with slight simplification of local expression and ordinary provincial changes.

Fiq'h Hindi was significant due to its subject instead of its poetic excellence. Initial issues like prayers and ablution were its themes. Ordinary Muslims needed them sharply in those days. The book based on Hanafi creeds that became popular. Here is a specimen:

لاَئِقُ حَمْدِ ثَنَا كِي اور نہ کوئی جان	حَمْدِ ثَنَا سَب رِب کوں خَالِقِ کُل جِهَان
جو کچھ بھیجا رِب نیں سب ہم کیا قبول	عِلْمِ شَرِیْعَتِ نَالِ کِے بھِجَا پَاکِ رِسُوْلُ
نَبِیِ مُحَمَّدٍ مُصْطَفٰی تَجھ سوں ہو خوشنود	یَا رِب اِسْپَے فَضْلِ سوں بے حد بھِجِجِ دَرُوْد
تَسِیِّبِجُوں اِحْبَابِ پَر بہت درود سلام	بھِجِجُوں اُوں کِی آءِ پَر اور اصْحَابِ تَمَام
فَقْطِ ہِنْدِی زَبَانِ پَر بوجھو کرو یَقِیْن	کِیْتِے مَسَلِہِ دِیْنِ کِے عِبْدِی کِے اَمِیْن

(Shirani, 1988: 244).

Mahboob 'Alam Commonly Known As Shaikh Jevan

He was the spiritual disciple of Sayyid Miran Bheek Chishti (d 1718 AD). Naseer u'd Din Hashmi writes in *Fehrist Urdu Makhtootat Kutab Khana Asfiya, Hayderabad (Deccan)* that he was the resident of Jhajhar, (Hashmi, 1961: 338) an ancient and famous town of Haryana. Mahboob 'Alam compiled some booklets entitled *Mah'sharnamah, Dard Namah, Khwabnama, Paigham'barnameh, Dhahaiznamah Bibi Fatima Khatoon* (Shirani, 1988: 198). Their subject is religion. *Dardnamah* is distinguished among them for it consists of elegies cause to say by Hazrat Aysha Siddiqā (RA), Hazrat 'Umar (RA) and other companions, etc on the death of Holy Prophet (SAW). It is a first experiment of this nature in Urdu.

Shaikh Abu'l Farah Fazil u'd Din Batalvi (D. 1738 AD/ 1151 AH)

He was the resident of Batala and was the son of Sayyid Muhammad Inayat ul'lah, the *Qa'zil-qazat* (Chief Justice) during the reigns of Aurangzeb and Shahjahan (Shirani, 1988: 249). He was blessed with spiritual bounty by Muhammad Afzal Lahori (Hassan, N.D.: 31) who was from the descendant of Hazrat Shah Abul al Mo'ali Lahori. Sayyid Ali Hassan in *Tazkarah-e-Subh-e-Gulshan* has included Maulana Muhammad Afzal among the poets of high rank.

Hafiz Mahmood Shrani has copied a *mulam'ma* of Shaikh Muhammad Fazil u'd Din Batalvi from the personal Beyaz (copy) of Professor Siraj u'd Din Arzoo, which in eulogy style. Qazi Fazal Haque has mention a *makham'mas* (verse

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written in five – lined stanzas) despite it. It is also in eulogy style. The first eulogy is to the Holy Prophet (SAW) while the other is to Hazrat Gaus u'l Azam Pir Mohyi-d-Din Jilani Dastgir (RA). Descriptive style is pathetic, effective, and humble as:

سکھ چین کے گھر سووتی لاگا کھیجے تیر اب دکھ نین بھر بھر رووتی بھاری پڑی ہے پیڑ اب
ناہیں مرا تجھ چھٹ کوئی نظر بحالی یا نبی ہے رین دن غفلت پڑی، نظر بحالی یا نبی
اس فضل سوں راکھو مجھے من عزل درجات الصفا فریاد کرتا ہر گھڑی نظر بحالی یا نبی

In eulogy to Piran-e-Pir (guide of the spiritual guides) the fifth line is:

”یا محیی الدین تم بن کون لے میری خبر“

just like ”انظر بحالی یا نبی“. This style is probably adopted following his spiritual guide Muhammad Afzal, Afzal one of whose poems had such imploring atmosphere:

اے شاہ شاہاں پیر سن لینی خبر نامرد کی کرنا توجہ از کرم پاؤں خلاصی درد کی

Mir Hyder u'd Din Kamil (D. 1750 AD/1164 AH)

His name was Mir Hyder u'd Din, Abu Turab was his filial appellation and Kamil, his pen-name (Kamil, 1964: 63). To Mulla Mir Sabzvari, his forefathers were the trustees of shrine of Imam Musa Raza.

Mir 'Ali Sher Qa'ne a famous pupil of Mir Hyder u'd Din Kamil has admired in his two well-known books: *Toh'fah tul Karam* and *Maqalat ash Sho'ra* his personal greatness, literary eminence, recluse and contentment. He has further written that he composed poetry in Persian, Sindhi, and Hindi. About Sindhi he writes that he had not much command on Sindhi. However, he pays many compliments to his poetry saying that his Hindi poetry was universal. He wrote *Kabats* and *do'has* also and created rare skill and subtle points in them. Catachrestic poetry that had been a favorite rhetoric device for early poets of Delhi like Shah Hatim, etc, was also very desirable for Mir Hyder u'd Din Kamil. It is not known whether it was the influence of atmosphere of Delhi or he directly got inspiration from Hindi poetry. It is more probable that he was inspired by Hindi poetry for Mir Hyder composed *Kabats* and *do'has* in Hindi poetry and more over he had used local similies in a large number. It is not a tradition of catachrestic poets of Delhi who were close to the age of Mir Hyder ud Din Kamil. However, the language of Mir Hyder u'd Din's poetry is similar to the language of Wali as well as early poets of Delhi. It reflects that linguistic wave of Delhi had reached Sindh after passing through Punjab and the poets of Sindh considered it their native language, as Mir 'Ali Sher Qa'ne wrote that he had more command on Hindi than Sindhi. Here are some couplets for specimen:

خال رخسار پر اجنبیا ہے کال کے کھیت میں اگا ہے تل

.....

عشق کی آگ جگمگاتی ہے یہ دیا تیل باج باقی ہے

.....

کیوں نہ وہ دل اڑن کھولا ہوئے شوق سوں جس نے چار پر پائے

.....

خط ترے کا شوق اکھیاں کا لکھا ہرن کو سبزی بنا چارا نہیں

.....

زلف اکھیاں پہ آن لکھے ہیں دام با دام دو دو اگلے ہیں

The native country of Yamin u'd Daula, Abu'l Hassan; Amir Khusraw was Kash (Transoxiana or Mawara un Nahr in Central Asia). His father Amir Saif u'd Din migrated from there to the sub-continent due to tribulation of Chengez Khan. Amir Khusraw was born here in *Patiyali* (district Eta in present India) in 1253 AD / 651 AH) (Mirza, 1962: 17). Here he found an affectionate saint, scholar and spiritual guide like Hazrat Nizam u'd Din Auliya. Despite the relation of a guide and disciple, there was an unfathomed devotion and love between them. Hazrat Nizam u'd Din gave him the title of tar'k ul'lah'. When Hazrat Nizam u'd Din died, Amir Khusraw was not in Delhi. When he came he wept bitterly and said a couplet impromptu:

گوری سوئے سیج پر مکھ پر ڈارے کیس چل خسرو گھر اپنے رین بھئی چودیس

Amir Khusraw was a great poet of Persian. He was also a poet of Hindvi. Maulana Shibli Na'umani has mentioned Hindi proficiency and Hindi poetic compositions of Amir Khusraw and wrote with the reference of *Tazkara-e-Irfat* by Ohadi that the volume of Amir Khusraw's poetry in Birj Bhasha is as big as his volume in Persian (Na'umani: N.D: 10, 86). Amir Khusraw himself points to his Hindi poetic composition in his Persian poetry:

ترک ہندوستائیم من ہندوی گویم چو آب شکر مصری ندارم کز عرب گویم سخن

The available Hindi work of Amir Khusraw consists of *do'has*, *pahe'lis*, *kah'mukarni-yan*, *do-sukhnay*, *dhako'slay*, *chistan*, *kaha'vatain*, *geet*, *annilian*, *rekh'tah*, and a well-established writing '*Khaliq-e-Bari*'.

Shibli Na'umani writes in *She'r ul 'Ajam* that Amir Khusraw was acquainted with Persian musical modes along with Hindi musical modes. Therefore he created altogether a new universe by mixing both tunes (Shibli, ND: 17, 88). Although the statement of Shibli is quite right but the contribution the Amir Khusraw's devoutly personality, poetic elegance and ting of his mental and heart's purity and cleanliness, in fact gave Hindi poetry and Hindi music a new birth and a new

shape. To Muammad Hussain Azad "Amir Khusraw passed Hindi music through a wonderful process and bestowed it a ting of spiritualism and purity. Invention of *Qul'bana* is its example" (Azad, N.D. 74). Its origin is *qul'bah*. Amir Khusraw invented it by mixing Arabic language in Hindi. Tal sava'ri and teen tala astha'i are its words of song:

لقد صدق قولہ، تعالیٰ [انتر]]
امیر خسرو بل بل جاویں حضرت نظام الدین کے دربار گاویں

In the same way look at his following 'Hori' which keeping in view its name, is a purely Hindi festival. However, Amir Khusraw bestowed it this expression:

دیا ری موہے بھیجو یاری شاہ نظام کے رنگ میں
کپڑے رنگ سے کچھ نہ ہوت ہے یا رنگ منے تن کو ڈبو یاری
دیاری

The metre and song gesticulation of this *hori* are no doubt Hindi or Vishnavi, but its soul is spiritual. Alongwith his Hindi music, the poetic genres of Amir Khusraw like *Chistan*, *Pahe'li* and *Kah'mukari*, etc are according to the public taste, will and pleasure. Their subjects are selected from daily life and atmosphere of local people. The style is easy, simple, and attractive. In this regard we can call Amir Khusraw the first popular or in a limited sense a national poet of ancient Urdu or Hindi.

Shaik 'Abdul' Qud'dus Gangohi (D. 1538 AD/ 945 AH)

He was the son of Shaikh Isma'il and grandson of Safi u'd Din. Abu'l Fadl writes in A'in-e-Akbari that he claimed himself to be the descendants of Iman Abu Hanifah (A'in-e-Akbari, vol. III: 175). Ghulam Hussain Khan Tabatabai writes in Sair u'l Muta 'akhkhirin that he was the spiritual disciple of Shaikh Muhammad bin Shaikh 'Arif bin Shaikh Ahmad Abdul Haque Rodalvi (Tabatabai, 1866: 236).

Shaikh Abdu'l Qud'dus was excellent in *exoteric* as well as *esoteric* sciences. One of his manuscripts entitled *Rushdnamah* is preserved in the library of University of the Punjab, Lahore. It consisted of Hindvi *do'has* of Shaikh Ahmad Abdu'l Haque Rodalvi too (*Rushdnamah* by Gangohi). Shaikh Abdu'l Qud'dus Gangohi himself was a poet of Hindi and used A'lakhdas as his pen-name. This pen-name was similar to the names of Bhagat poets of that time like Kabeerdas and Tulsidas etc. It seems that the reason behind naming this was that people should feel harmony with Bhagats in his poetry and thus being attentive come

under the circle of pure monotheism. He infused the spirit of mysticism and morality in Hindus' and Unitarian's poetic genres like *shabd*, *shalok*, *do'ha*, etc. For example:

پھلے نہ پھولے آئے نہ جائے کانسی کا سبد، کانسی میں سمائے

 آپ گنوائیں بی بی طے، پی کھوئے سبھ جائے اکٹھ کٹھا ہے پریم کی جے کوئی بو جھے جائے

 صدق رہبر، صبر توشہ، دل رفیق ست گمری، دھرم راجا، جوگ مارگ

Shaikh Sa'di Hindi (D. 1593 AD 1002 AH)

There are different opinions about couplets of *rekḥ'tah* attributed to Shaikh Sa'di Shirazi found in biographies. Qa'im Chandpuri claims in *Makhzan-e-Nikat* that these are the couplets of Shaikh Sa'di Shirazi (Chandpuri, 1929: 2). However, Mir Taqi Mir writes that it is not correct to consider Sa'di the *rekḥ'tah* writer as Sa'di Shirazi (Mir, 1935: 103).

The Shaikh Sa'di Hindi who is a controversial personality as a *rekḥ'tah* writing poet, seems to be Shaikh Sa'di Kakori according to linguistic and literary traditions. The reason is that the Hindi *rekḥ'tah* mixed with Persian attributed to him had been the characteristic of the poets of Northern India from Shaikh Faree u'd Din Mas'ood Gan-e-Shakar and Hazrat Amir Khusraw to Shaikh Sa'di Hindi and long after them. In South such *rekḥ'tah* was very rare.

گفتا [ورے آ] باورے اس ملک کی یہ ریت ہے قشقتہ چو دیدم بر رخس گفتم کہ یہ کیا ریت ہے
 تم یہ کیا ہم وہ کیا ایسی بھلی یہ ریت ہے ہمنا تمن کو دل دیا تم نے لیا اور دکھ دیا
 در ریختہ دُر ریختہ ہم شعر ہے ہم گیت ہے سعدی غزل ایچنتہ شیر و شکر آ میختہ

Abdu'r-Rahim Khan-E-Khanan (D. 1626 AD)

Abdu'r Rahim Khan-e-Khanan, pen named 'Rahman' and 'Rahim' was the son of a well known noble Bairam Khan. He was very generous noble, good scholar, patron of literature and cherisher of learning (Na'omni, Op.cit: 9). He was very expert in Hindi and had written many books in Hindi. Dr. Muhammad Hassan has mentioned Rahim Dohavli in his book *Hindi Adab Ki Tarikh* (Hassan, 1955: 122, 123). Bhavani Parashad compiled it and published. The poets of *rekḥ'tah* and

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mulam'ma' who write mixing Hindi with Persian or Arabic language write in this style. It is true that it is different and distinguished experiment but his basic thought is different than Tulsi Das. He has made common human passions and feelings, dialy atmosphere and life, natural scenes and interests the subject of his poetry drawing it nearer to local mind, temperament, and atmosphere. His thought bases on humanity rather than Hinduism. To Sayyid Ahmad Dehlvi, it is the reason that people had not forgotten *Ashloks* of Khan-e-Khanan even to day (*Farhang-e-Asfiya*, Op.cit: 20). They are included in aphorism, maxims, and saws:

رہمن دھاگا پریم کا مت توڑو چٹکائے ٹوٹے سے پھر نہ ملے، ملے گاٹھ پڑ جائے

.....

ملنا کر کر پور کر جاتک زنگھ ہوئے اب تو پڑھو رجم جل [کتھا] پڑے بش ہوئے

Haji Pir Behram Saq'qa Berdvani (D. 1562 AD / 970 AH)

Saq'qas were the Turk Chughtais of Bukhara (Ikram, 1997: 504). Mulla Abdu'l Qadir Badayuni writes in *Muntakhib u't Tavarikh* that among the disciples of Shaikh Jami, there was a *fani mashrab* (who abnegate the world) dervish. He caused people to drink water along with a few disciples in the streets of Akberabad (Agra). One of the sons of his spiritual guide came to the sub-continent and Haji Saq'qah presented everything to him and left for Sirandip. He died during the journey (Badayuni, 1869: 699). Shaikh Muhammad Akram writes in *Rod-e-Kausar* that his shrine is in Bardvan (Akram, Op.cit: 452 – 461).

Mullah Abdu'l Qadir Badayuni also says: "Haji Pir Baharam Saq'qa had compiled a few collections of his Persian works, but when he was lost in inebriety, he washed them clean. However the works that is saved is enough to become a reasonable compilation". Various scripts of his Persian works are available in Kutub Khana Asiatic Society of Bengale, Caclutta. One script is present in the Khuda Bukhsh library of Bankipur (Panta) while another is in Punjab Public Library, Lahore. It is said that he also wrote *rekh'tah* (*Ibid*). A few of the couplets found in different books are:

باز ہندو بچہ آہ دم دھرتے ہیں کوچھ ناہی جانوں ازیں خستہ کیا کرتے ہیں
چشم او طرفہ غزالیست کہ در باغ جناں ہمہ ریحان و گل و سنبل تر چرتے ہیں
چپ کر اے دل شدہ سقہ زغم یار منال گر جفا رفت بجاں تو میا کرتے ہیں

Shaikh Sharf U'd Din Yahya Muniri (D 1380 AD / 782 AH)

Shaikh Sharf u'd Din Yahya Muniri was one of the leading saints of Chishtiya order (Dehlvi, 1891: 211 and Fadl, 1297 AH: 172). He was born in a town Muniri (Bihar Proviencie) in 1262 AD / 661 AH). After primary education he became a

spiritual disciple of Najeeb u'd Din Firdausi whose spiritual line goes to Shaikh Najam u'd Din Kubra. Shaikh Sharf u'd Din Yahya Muniri was the decendant of Hazrat Imam Ja'far Sadiq (Nasim, 1997: 89).

Shaikh 'Abdul Haque Muhad'dis Dehlvi writes in *Akhbaru'l Akhyar Fi Israru'l Abrar* that he had many compilations but his letters are more famous among them (Dehlvi, Op.cit: 211). These letters have been published from Matba' Nol Kishor. His sayings; *Ma'adan a'l Mo'ani*, compiled by Zain bin Badr have also been published by Matba' Sharf u'l Akhbar, Bihar. Matba' Burhaniya, Hyderabad Deccan and Nusrat u'l Matab', Delhi have also published his sayings. One of the characteristics of these sayings and letters is that there are many Hindi sayings, maxims, and precepts, which show his skill in Hindi language and writing.

Sayyid Sulaiman Nadvi has given the specimen of his *Falnamah* and words and sentences of Hindi in one of his articles (Nadvi July – August, 1933: 162-163). One of his *Falnamahs* is also there in *Ilmi Naqush* of Dr. Ghulam Mustafa Khan (Khan, 1957: 63). Dr. Shuja'at 'Ali Sandhailvi has copied his *do'ha* in his book; *Ta'aruf-e-Tarikh-e-Urdu* (Sandailvi, Op.cit: 18). Rakhshan Abdali has, in his article "Urdu Nasar Kay Irtiqqa Main Arbab-e-Bihar Ka His'sah" quoted his versified saintly witty remarks or remedies and some sayings in Hindi language (Abadali, 1935: 51). Two of the couplets are noted here:

کالا بنسا نرلا بے سمندر تیر پنکھ پیارے یکہ ہرے نزل کرے سریر
درد رہے نہ پیڑ

.....

شرف حرف مائل کہیں درد کچھو نہ بسائے گرد چھوئیں دربار کی درد دور ہو جائے

Maulana Muzaf'far Balkhi (D. 1400 AD)

He was the son of Shams u'd Din Balkhi. Sayyid Abdul Hay'yi Hassani writes in *Nuzhatu'l Khawatar wa Bahja tu'l Masama' Wa An Navatar* that his father was a king (Hassani n.d.: 202). Abu'l Fadl writes in *Ain-e-Akbri* that he was the khalifah of Hazrat Sharf u'd Din Yahya Muniri (Fadl, Op.cit: 172). However, Sayyid Abu'l Hay'yi says that he was among the exalted saintly guides of Firdausiyah order. He said so probably because Sharf u'd Din Yahya Muniri, Najeeb u'd Din Firdausi and he, himself were the spiritual disciples of Ruk'n u'd Din Firdausi. He further writes that he went to Madinah Munav'varah to have privilege of seeing it. He died on return in 1400 AD / 803 AH at 'Adan.

He has written many books along with a collection (of poetic work) in Persian. His about two hundred Persian letters have been translated into Urdu by Maulvi 'Abdu'r Rehman Bihari who published them from Matba' Hanfiyah, Patna. There are some Hindi sentences and *do'has* in some letters. Dr. Akhtar

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Aurainvi had noted some *do'has* in his book; *Bihar Main Urdu Zuban wa Adab ka Irtiq* (Aurainvi, Op.cit: 153). Here is a specimen:

جی گن میں ہے کہ آئی ہیں سہانی رتیاں جن کے کارن تھے بہت دن سے بنائی بتیاں
آئیں رات سہائیاں جن کارن ڈھٹیاں کھائیاں

He also remained busy in education and training of the faithful people around him.

A Ruba'i

یا رب نگہ عنایت ایدھر کر دو کانٹا ہے عماد تم گل تر کر دو
ہے رنگ گنہ سیتی اس کا کالا تم غازہ عفو سے منور کر دو

(Ibid: 203).

In amorous poetry of Maulana 'Am'mad the aspect of reality is present. Look:
(Dardai, Op.cit: 15 - 16).

بچ نظر کے ایدھر اودھر ہر دم آوے جاوے ہے بل بے ظلم تس اوپر نک دیکھنے کو ترساوے ہے
جب سستی چھوڑ کھانا پینا تیرا دور نہ الفت میں خون جگر کا پیوے ہے اور غم غصہ کو کھاوے ہے

Qutab-E-'Alam (D. 1453 AD / 857AH)

His name was Burhan u'd Din and Abu Muhammad was his appellation. He was known as Qut'ab-e-'Alam in the public. Makhdoom Jahaniyan Sayyid Jalal u'd Din Bukhari (R.A) was his exalted ancestor (Shikoh, 1959: 143). The *masha'ikh* (spiritual saints) started the task of preaching and guidance in Uch Sharif to check the polytheistic and unbelieving manners. They served human beings freeing them from inhuman social and religious system of Barahmans. Hazrat Qut'ab-e-'Alam left his native city Uch for the same objective and made Gujarat the centre of his activities. It produced satisfactory results.

Hazrat Qut'ab-e-'Alam used Hindvi language to complete his mission. His Hindi sayings are found in *Mir'at-e-Ahmadi*, *Mir'at-e-Sikandri*, *Toh'fa tu'l Karam*, *Akhbar ul Akhiyar* and other biographies. It shows that the saint used local language. It is in 'Arabic style of writing and Punjabi element dominates it perhaps due to his birth in Uch Sharif. Moreover he was brought up in Punjab and Punjabi atmosphere (Shirmni, 1930: 19). Look at the following sentences spoken by Hazrat Qut'ab-e-'Alam and are preserved in various books:

(A) تساں راجے اسماں خواجے (یعنی تم بادشاہ اور ہم وزیر)

(It means you are a king and I am your minister.)

(B) بھائی محمود خوش ہوا ساں تھیں وڈا ساں تھیں وڈا

اساڈے گھر جلال جہانیاں آیا۔

(C) کیا ہے لوہا ہے لکڑی ہے کہ پتھر ہے۔

لوہا ہے لکڑی ہے پتھر ہے

پتھر ہے یا لوہا ہے یا لکڑی

(D) چشتیوں نے پکائی اور اسے بخارپوں نے کھائی

(Haque: 1993: 29).

Shaikh Baha u'd Din Bajan (D. 1506 AD / 912 AH)

Shaikh Baha u'd Din Bajan was the son of Haji Mo'iz u'd Din Shaheed and decendant of Maulana Ahmad Madni. His lineage goes to Zaid bin Al-Khat'tab; the brother of Umar bin Al-Khat'tab. He was the spiritual disciple of Shaikh Rahmat Ul'lah Gujarati Ibn Shaikh Aziz Ul'lah Matvak' kal Mandvi.

Shaikh Baha-ud-Din Bajan composed poetry in Hindi and Persian. In the book entitled *Khazana-e-Rahmat* that he wrote on biography and sayings of his spiritual guide; Shaikh Rahamt Ul'lah bin Aziz Ul'lah Matvak'kal Mandvi he says that his poetry is in Dehlvi language (Shirani, 1930: 119).

یوں باجن باجے رے اسرار چھابے مندل من میں دھمکے
رباب رنگ میں جھمکے صوفی ان پر ٹھمکے
یوں باجن باجے رے اسرار چھابے

(Haque, 1993: 31).

The last chapter of *Khazan-e-Rahmat* is full of such Hindi couplets and *do'has*. He himself claims that his Hindi couplets are called 'Jikri' in Hindi and the choisters of India compose their music and then sing them. *Jikri* is the distorted form of *Zikri*. It is a poem that contains despite other subjects, the list of a saintly line of a Sufi order and praises of the spiritual guide. However, the *Jikris* of Baha u'd Din Bajan contain the praises of his spiritual guide as well as admiration of the shrine of his guide. There are separate couplets on the topics of 'In Praise of Gujarat' and 'Objective of Love'.

Qazi Mahmood Daruyai Bairpuri (D. 1534 AD/ 941 AH)

Native region of Qazi Mahmood Daryai was Bairpur (Gujarat, Western Indian). Therefore, he was called Bairpuri. Abu'l Fadl writes in *Ain-e-Akbri* that he was the spiritual disciple of his father; Qazi Hameed known as Shaikh Jailanda.

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Qazi Mahmood Daryai took the oath of spiritual allegiance in exalted Qadriyah order. However, he was divinely intoxicated mystic and a wayfarer of the destination of love.

Evidence of his skill and proficiency in Hindi is found in many biographies. Shaikh 'Abd'l Haque Mohad'dis Dehlvi writes in *Akhbar u'l Akhiyar* that the Hindi *Jikris* written by him were sung by most of the choristers of that region. Those *Jikris* were very popular. They have effect as well as spontaneity along with the manifest influence of love and intuition.

Shah 'Ali Jiogam Dhani (D. 1565 AD / 973 AH)

His name was Shah Ali Jio and Gam Dhani was his appellation (Manan, ND: 495). *Gam* means *Gan'o* (village). Shah 'Ali Gio Gam Dhani had a Hindi collection (of poetic work) (Hassan, Op.cit: 41). It is probably the same collection of work that is available under the title of *Jawahar-e-Asrar Al'lah*. There are some works under the title of 'Makashifs' and 'Nuk'tahs'. Jio Gam Dhani has stated the issue of 'Unity of existence' and explained its contents with examples in this work. Here are two of his *Nuk'tahs*. First *Nuk'tah*:

دیتے بھاؤ جو لیا لورے سو کیوں بھیس کچھو بھی جھورے
Second *Nuk'tah*:

نو کھنڈ ہور جے اسمہ آہے سب پیوہت تھیں جھتا ہو آہے

(Shirani, 1988: 172).

Shaikh Khoob Muhammad Chishti (D. 1614 AD / 1023 AH).

Shaikh Khoob Muhammad Chishti was the resident of Ahmadabad, Gujarat (*Tohfa tu Karam*, Op cit: 67). He was a well known saint and a dervish writer.

Shaikh Khoob Muhammad Chishti wrote some books on mysticism, and sciences and literature in Gojri language. One of them is entitled *Bhao Bhed*. The art and craft of poetry is described in this book in Gojri language. Actually the definitions and interpretations of figures of speech and crafts of poetry are stated in Persian along with their explanation in Gojri language. Examples are also quoted in Gojri language. All the matter is versified and purely compiled by Shaikh Khoob Muhammad Chishti.

Another book of Shaikh Khoob Muhammad Chishti is entitled *Khoob Tarang* (*Tohfa tu'l Karam*, Op.cit: 67, 79). The book is in *mas'navi* style and mysticism and highest form of mystical experiences is its subject.

Malik Muhammad

Malik Muhammad or Muhammad Malik was a sufi poet of eleventh century AH or seventeenth century AD. He was probably the resident of Behroach (an ancient city of Gujarat province). A couplet of his poem shows that he wrote this poem in

شاجہاں کے راج بہروچ میں ملک محمد یہ دیکھی ایک ہزار انہتر تھی تب قول نبیؐ کی لیکھی

There are total seventeen couplets in this poem and it was found in the library of Dargah Pir Muhammad, Ahmadabad (Gujarat, India) written on the back of a book. The author describes the bad circumstances of his age and portrays the picture of humiliation of the Nobles and their unbound love of wealth saying that all these things seem to be the signs of the nearness of Doomsday. The poet has pointed in this short poem to the moral and social evils like deviation from religion and its principles, lie, backbiting, imputation, untrue faith, un-justice and lasciviousness, increasing moral and religious evil, greed of wealth and religious exploitation among judges, scholars and jurists, niggardliness, meanness and excessively fondness for money making of the rich, unveiling and visiting of the women the houses of strangers, lewdly, cruelty, oppressiveness of the rulers and highway robbery of the Kauls and Bhils. (Desae, 1955).

Sayyid Shah Hashim Hassani ‘Alvi (D. 1649AD / 1059 AH)

Sayyid Hashim Hassan ‘Alvi was the devotee of Shaikh Muhammad Gaus Gawaliyari Shat’tari and the nephew of Shah Wajih u’d Din ‘Alvi Gujarati (*Akhbar u’l Akhiyar*, Op.cit: 39, 290). Sayings of Shaikh Wajih u’d Din were collected and compiled by his disciples under the title of *Baih’r u’l Haqaiq*. These *Malfoozats* (sayings) are in dialogue form or in a quizzing style. The questions are in Persian but their answers are in Hindi. The family of Shaikh Wajih u’d Din followed this tradition of voluntary use of Hindi till long after it. A spiritual disciple of Sayyid Shah Hasham Hassan ‘Alvi; Shah Murad Ibn Sayyid Jalal collected and compiled all these sayings and saws in a book named *Maqsood u’l ‘Ashqin*. Many Hindi poems and saws of Shah Hashim are noted in it (*Urdu-e-Qadeem*, Op.cit: 25).

For example Sayyid Hashim ‘Alvi thus versified five deeds told by his spiritual guide; Mian ‘Abdul’l’ah Ibn Shah Wajih u’d Din:

دیاں تجی سب جے منجے مانہاں	ناہناں	کہیا	سپنے	ہنس	ہنس
جیو دے کیوں ہو چلن تو آ نہیں	سائیں	آکھیں	مکھ	شغل	پانچ
نھا بڑا یک جانے جیو	پیو	کہیا	تکفینا	شغل	شغل
تیا لوڑے سارے توں	توں	آپس	لوڑے	جیہا	جیہا

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There are *Jikris* also in the works of Sayyid Hashim ‘Aliv in spite of *do’has* and *nikat* in which mixed words of Hindi and Persian are used as mode of expression as:

ہجر کے وحدت پیو لہر چھوڑاں جی ہاشم
زہر قاتل چوں دُنی سحر متوالے ہوویں

Malik Muhammad Amin Kamal

He is the same Amin who versified the ancient story of “Bahram Gor and Hussan Bano” in Urdu. Muhammad Amin Kamal was the devotee of a saint of Gujarat; Shah ‘Alam Siraj u’d Din Sayyid Muhammad Hussaini (d 1475 AD / 880 AH).

He also started to write the tale of “Behram and Hussan Bano” but did not complete it. This job was done by another poet of that era; Daulat (*Ibid*). This *mas’navi* is a link of the chain of amorous *mas’navis* of Southern India. The living style presented in them is eastern and local, although the story may be local or foreign. Another characteristic of these *mas’navis* is that *Hamd* (hymn) *Na’at* (encomium of the Holy Prophet SAW) and praises of the companions and relations of the Holy Prophet SAW are narrated in the beginning and the actual story follows them. The belief of an auspicious start with these exalted names works behind it. All the *mas’navi*-poets of Deccani and Gojri followed this tradition barring one or two. Another distinctive characteristic of these amorous *mas’navis* is that during the love story there is brief or detailed, secretly or openly, some moral lesson, advice or admonition.

Abdul Malik Behrochi

Abdul Malik Behrochi was a Sufi poet of eleventh century AH or seventeenth century AD. He wrote three versified booklets; *Mauloodnamah*, *Vafatnamah Sultana* and *Vasiy’yatnama*.

In *Mauloodnamah* he tells about the auspicious birth of the last Prophet of God, the proud of the universe Hazrat Muhammad Mustafa (SAW), its influence and consequence (Ahmad: 1350 AH: 58-68).

Vafatnamah is the other dimension in this regard. In it he wrote the circumstances and incidents of the death of the Holy Prophet (SAW). Here the details of his (SAW) illness, events before his (SAW) death and a bit after him (SAW) are related. In this genre along with mentioning excellent and laudable qualities of the Holy Prophet (SAW) the sense of his apparently being out of sight is caused to feel.

Mir Hassan Sajzi (D. 1335 – 37 AD / 736 – 35 AH)

Najam u'd Din was his appellation. His name was Hassan or Amir Hassan and Hassan was his pen-name. However, he was well known as Amir Hassan Sajzi. 'Ala Sajzi was his father.

Amir Hassan Sajzi was the contemporary of Amir Khusraw as well as his fellow-disciple (*Ibid*: 102). Both of them were the spiritual disciples of Hazrat Nizam u'd Din Auliya Muhboob-e-Ilahi. Amir Hassan Sajzi compiled the sayings of his spiritual guide in Persian under the title of *Fava'id ul Favad*. Amir Hassan Sajzi was a remarkable poet of Persian. The couplet of a poet named Hassan quoted in *Nikat-e-Sho'ara* by Mir Taqir Mir is considered to be the couplet of Amir Hassan Sajzi. It relates his inclination towards '*rekh'tah goi* like his contemporary Amir Khusraw.

Here is the couplet:

جب تے سفر پی نے کیا تب تے غریب آوارہ ہوں پی میگ تے آنا کریں یا مجھ کو لیں بلوائے کر

(Mir, Op.cit: 122).

Muhammad Sakhavat Mirza has noted some other couplets of this *gha'zal* referring an ancient collection. In these couplet half line is in Persian and half is in form of Hindi:

ہر لحظہ آید در دلم دیکھوں اسے تک جائے کر گویم حکایت بجز خود با آں صنم جیو لائے کر
آن سیم تن گوید مرا در کوئے ما آئی چرا ماہی صفت تر پھوں پڑا جو تک نہ دیکھوں جائے کر

(Mirza. 1951).

Shaikh 'Ain Ud Din Ganj Ul 'Ilm (D. 1392 AD / 795 AH)

Shaikh 'Ain ud Din Ganj ul 'Ilm was one of the great scholars and exalted saints of Southern India. His pedigree goes to Shaikh Junaid-e-Baghdadi (R.A) (*Deccan Main Urdu*, Op.cit: 27).

Shaikh 'Ain ud Din Ganj ul 'Ilm wrote some prose booklets despite Persian compilations. Shams Al'lah Qadri had quoted them in his book *Urdu-e-Qadeem* and had written that three booklets of them are present in library of Saint George College, Madarass. The number of their pages is about forty (*Ibid*). They contain particularly *fara'iz* (obligations) and *su'nan* (practices) of the Holy Prophet (SAW) etc, despite religious and dogmatic issues and enjoins.

Sayyid Muhammad Hussaini Khwaja Bandanawaz Gesudraz (D. 1421 AD / 825 AH)

His name was Sayyid Muhammad, Abu'l Fateh was his patronymic, and Sadr u'd Din Gesodraz his appellation. Generally he was known with the names of Khwaja Bandanawaz, Khwaja Gesudraz and Khwaja Bandanawaz Gesudraz (Ahmad: 1967 AD: 76). He took the oath of allegiance of Hazrat Naseer ud Din Chiragh-e-Delhi, the Khalifah of Hazrat Nizam ud Din Auliya (*Ain-e-Akbri*, Op.cit: 174).

Khwaja Bandanawaz Gesudraz has written many books. According to some traditions, he wrote one hundred and five books. However nearly forty of them are available now (*Deccan Main Urdu Sha'iri Wali Say Pehlay*: 58). Some of them are in Deccani language also. *Ma'iraj ul 'Ashiqin* is very famous among them. The other booklets are *Hidayatnamah*, *Ishqnamah*, *Tilavat ul Wajud*, *Darul Asrar*, *Shikarnamah*, *Tamseelnama*, *Hasht Masa'il* and *Sehbara*, etc.

Hazrat Bandanawaz Gesudraz wrote poetry in Deccani language also. Sometimes he used the pen-name of 'Shahbaz' and some times 'Banda'. Dr Mohyi-d-Din Qadri Zor had mentioned in *Tazkar-e-Urdu Makhtootat Idara-e-Adabiyat Urdu* about a "Chak'ki namah" of Hazrat Bandanawaz. Most of the poetry of Khwaja Bandanawaz is dominated by major or minor musical modes.

Look at the following couplet of Khawaja Bandanawaz, which is in *rag* (musical mode)'Ram Kali'. Its subject is 'unity of existence. When it would have been sung with music and beats, there would be effulgence of God everywhere in the congregation:

مخفی نانوں معشوق رکھ ظاہر شہباز کہلائے
عشق کے جتنے چند بند اپنے آپ کہلائے

Shah Miranji Shams ul 'Ushshaq (D. 1496 AD / 902 AH)

His name was Shah MiranJi and Shams ul 'ush'Shaq was his appellation.

He performed Haj for twelve times. Once when he went to Madinah Munav'varah to pay a humble visit to the Shrine of the Holy Prophet (SAW), he (SAW) ordered him to leave for India. He replied that he did not know the language of that country. The Holy Prophet (SAW) said that he would come to know all the languages (Ahmad, 1958: 14-15). When MiranJi reached India according to the order of the Holy Prophet (SAW) he was able to write many poems, books, and booklets in prose as well as in versification due to the inspired beneficence of the Holy Prophet (SAW).

Dr Mohyi-d-Din Qadri Zor has mentioned in his article; "Behmani Adab" his versified books; *Khushnamh*, *Khush Naghaz*, *Shahdat at Tahqiq* and prose book; *Shar'h Marghoob'al Qalooob* (Qadri, 1950: 11-12 Op.cit). Dr. Nazir has also

mentioned his booklets; *Jal-trarang*, *Magh'z-e-Marghoob*, *Gulbas* and *Basharat uz Zikr*, etc.

In his poem "Shahdat at Tahqiq", Shah Miranji Shams ul 'ush'shaq has named his language as "Hindi Bhaka". He has also explained its reason in some of his couplets that there are many people who neither know Arabic nor Persian therefore he has written these things in Hindi.

Shah Burhan ud Din Janam (D. 1582 AD / 990 AH)

Shah Burhan ud Din Janum (d. 1582 AD / 990 AH) was the son, disciple, and Khalifah of Hazrat Miranji Shams ul 'Ush'shaq (*Mohboob zil Manan Tazkara-e-'Auliya-e-Deccan*: 206). He also got traditional education from his father. Like his father, he also wrote many books and wrote Deccani poetry and prose.

Like Hazrat Miranji Shams ul 'Ush'shaq, Hazrat Shah Burhan ud Din Janam also apologizes on adopting Deccani and Hindi as his mode of expression and feels no religious or worldly harm in utilizing it. He rather asks the intellectuals that if they see some pearls in a pool of dirty water instead of sea, will they not take them out (*Ibid*: 62).

A booklet of Shah Burhan ud Din Janame named *Baih'r ul Haqa'iq* has been mentioned by Hamid Hassan Qadri in *Dastan-e-Tarikh-e-Urdu* (Qadri, Op.cit: 34, 35). It is voluminous booklet in prose in answer-and-question or dialogue style. Probably he adopted this style following his father. Among his versified booklets, Mohyid-Din Qadri Zor relates *Nasiy'at al Hadi*, *Sukh Suhayla*, *Manfa'at al Aiman*, *Nuktah Wahid*, *Nasim al Kalam*, *Ramz al Vasileen*, *Basharat uz Zikr*, *Mohab'bat al Baqa* and *Irshadnamah*, etc in Urdu *Shehpary* (Zor, Op.cit: 32).

Maulana 'Abdul'lah

Maulana 'Abdul'lah was a dervishminded scholar and an author of Sultan Qutab Shah's age. Naseer ud Din Hashmi writes in *Deccan Main Urdu* that he was a poet also (Hashmi, Op.cit: 130). One of his poems comprising thirty six couplets is preserved in the library of Salar Jang. A few issues related to Sufism are stated in it. It is also known (through this poem) that there was a saint named 'Ali Baba who was the spiritual guide of the Maulana. A prose compilation of Maulana 'Abdul'lah has also been found out. Its title is *Ahkam-as-Salat*. It was written in 1622 AD / 1032 AH and is related to the issues of Hanafi Figh.

Amin u'd Din 'Ala (D. 1675 AD/ 1086 AH)

Shah Amin u'd Din 'Ala is the son of Shah Burhan u'd Din Janam bin Shah Miranji Shams ul'Ush'shaq. Like his father and grandfather, he is also included in great scholars and exalted saints.

Shah Amin u'd Din 'Ala has also left some remarkable booklets in Deccani verse and prose. Afsar Sid'diqi Amrohi has mentioned in *Fehrist Makhtootat Anjuman-e-Taraq'qi-e-Urdu* Vol. I about his two booklets *Kalimat u'l Asrar* and *Kalimat tut Tauheed*. (*Fehrist Makhtootat*: 154). 'Abdu'l Qadir Sarwari had introduced in *Tafsili Fehrist Urdu Makhtootat* (Jama'Usmania) his collection of booklets containing twelve booklets (*Tafsili Fehrist*: 27-28). Among his poems, there is "Muhabbatnamah" or "Mohibnamah" that is in eulogistic style. There are two booklets under the title of *Wujudnamah* and *Ramooz u's Salikeen*¹⁰ (*Deccan Main Urdu*: 226). He created many names of his poems and booklets on "Namah" style as; *Noornamah*, *Zikrnamah*, *Vasiy'atnamah*, *Vasnamah*, *Muhab'batnamah* and *Wujudnamah*, etc. From these topics the range and diversity of his subjects are revealed at one hand while at the other hand it is disclosed that Shah Amin u'd Din 'Ala also, like other saints of his age and his exalted ancestors, was convinced and exegesist of "unity of existence" for example:

پیو کوں بوجھا میں ہو فانی پیو رستا وجہ اللہ کی مانی
کل محیط پیو شی سہانی
و نی انفسکم او کہاوے نحن و اقرب نزدیک پاوے
وہی یاد جی اپسین گنواوے

Two prose booklets of Shah Amin u'd Din Ala; *Ghanj-e-Makhfi* and *Guftar-e-Shah Amin* deal with the discussions of 'existence', 'self' and 'attributes'. He has tried to express his views by typifying lifeless thing in shape of characters.

Shah Sadr U'd Din (D. 1471 AD / 876 AH)

Shah Sadr u'd Din was a dervish and poet of Behmani era (Mahboob zil Manan, Op.cit: 463). He was the spiritual disciple and Khalifah of an exalted saint of that age; Hazrat Badar ud Din Chishti. Naseer ud Din Hashmi writes the names of his compilations,; *Kasab-e-Mahviyat* and *Ramooz al Kasbeen* in *Deccan Main Urdu* (Hashmi: 62). Mohyi-d-Din Qadri Zor has mentioned *Kasab-e-Mahviyat* in *Tazkara-e-Urdu Makhtootat Idara-e-Adabiyat-e-Urdu* (Zor: *Makhtootah* no 120 *Alif*). Dr. Amina Khtoon had related *Kasab-e-Mahviyat* and *Ramooz al Kasbeen* to Shah Sadr ud Din (D. 1763 AD / 1187 AH) in her article "Shah Sadr ud Din Ki Mas'navian" (Khtoon, 1967: 94-96). She has further mentioned his two more compilations; *Mir'at ul Azkar* and a booklet *Kimiya*. Professor Abdul Qadir

Sarwari had published *Mir'at ul Azkar* after editing. Naseer u'd Din Hashmi has named two books; *Majma'u'l Kamalat* and *Mir'at ul Asrar* in *Urdu Makhtootat Kutab Khana-e-Asfiya* which are related to the name of Shah Muhammad Sadr ud Din (Makhtootal nos: 160, 161 p. 258).

The writings of Shah Sadr ud Din are on the subject of Sufism and highest form of spiritual experience. *Ramooz ul Kasbeen*, among them is more significant because it deals with the subjects of intent and form. He has preferred intent on language. He has further said that the language might be any; whether Arabic or Persian it should express the intent as:

مطلب سوں اپنے کام ہے دکنی اچھوں یا فارسی مکھ دیکھنے سوں ہے غرض جس جنس کی ہو آرسی

According to the same principle he has preferred Deccani on Persian because effect of expressing intent is more useful for public in their own language. This theory is similar to the linguistic and narrative theory of Shah Miranji shams u'l 'Ush'shaq and his son Shah Burhan u'd Din Janam. It seems that among ancient Sufis the trend to prefer local language on Arabic and Persian to convey their message, advice and preaching had become a general principle of style, communication and expression.

Conclusion

Although the origin of Urdu is related to the arrival and residing of the Muslims in the sub-continent, but they did not brought it with them. It came into being just due to the interaction of the conqueror and the conquered and the heterogeneous language like Urdu arose due to amalgamation of local languages with 'Arabic, Persian and Turkish. However, it was merely in a very initial stage. When Sufia and Masha'ikh adopted it for their preaching objective, they contributed Arabic and Persian genres in it and made it a highly reformed literary language capable for all types of expression.

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