

University of Mysore

**THE VALUE OF
DAKHNI LANGUAGE
AND LITERATURE**

(SPECIAL LECTURES)

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PRABHU SHANKARA
Director

THE VALUE OF DAKHNI LANGUAGE AND LITERATURE

At the very outset let me thank the authorities of the University of Mysore for having invited me to deliver these extension lectures in your beautiful city which can be aptly called the City of gardens. It is very gratifying to note that there is such a large gathering interested in Dakhni Language and Literature. This is yet one more proof of the popularity of this language which, if I am correctly informed, is the second largely spoken language in Mysore.

It has been a custom to give the name of the region to the language which is spoken there. The language spoken in England is called the English, that which is spoken in France is called the French. Thus it was quite appropriate to call the language spoken in the Deccan as 'Dakhni'. But the Medieval period was an age when even languages were named after the people who spoke them. That is the reason why the language which was spoken in

the Deccan and called Dakhni, being also spoken in different other parts of India was called sometimes by the name of the place where it was spoken and some times by the name of the people who spoke it.

Dakhni is not a separate language by itself but is in origin the form of Urdu that prevailed in the Deccan in the (14th to 17th) centuries A.D. Some scholars go to the extreme of saying that Dakhni is a separate language from Urdu and some say that it is only a distorted form of Urdu. Some enthusiasts belonging to the south go to the extent of saying that Dakhni is the origin of Urdu and Urdu is only a refined form of Dakhni. If all the theories are reconciled and the bed-rock of truth is reached it will be found that Urdu in its undeveloped form spreading in different parts of India was called by different names and developed in different regions. However it remains an undeniable truth that Urdu the Caption of Dakhni developed in the Deccan to greater heights and the literature that was produced in a period of about 350 years was and is a literature of great value and importance.

The very word Urdu is of Turkish origin and means Army or Military barracks or shopping Centre or bazar in military barracks. This helps us in tracing the place and the time of birth of this language though it would be rather presumptuous to say anything definitely or with any certainty regarding the location of any place or any time. However the base of the language, the grammar and at the same time the presence of foreign words show that this language must be the result of the meeting of people speaking Khadi-Boli of Haryanvi and Persian and Arabic.

All foreigners excepting the Europeans came to India from the North West and the people they must have met first either on the battle-field or in cities and towns must have been the people speaking Khadi-Boli and Haryanvi. Thus Urdu is not a language which the Muslims who spoke Arabic, Persian, Turkish brought with them but is a language which was born in India in the North western areas where first the invaders and the local people met. This now began to develop as the two peoples mainly Hindus and Muslims met in all fields of human activity in times of war and in times of peace. Delhi is situated between the

two lingual district of Meerut and Rohtak. In Shahidra, a part of Delhi on the eastern side of the Jamuna, Khadi Boli is spoken and in Tuglaqabad situated on the western side of Jamuna, Haryanvi is spoken. Thus Delhi which is the Confluence of Khadi Boli and Haryanvi became the first centre of Urdu. This language of the Hindus and the Muslims did not receive any patronage of any sort from the nobles or the Kings in its earlier stages. The Muslim Kings and Nobles spoke Persian even for centuries afterwards; the Hindu Rajas and Nobles spoke different other local languages or the classical language, Sanskrit. Thus Urdu has been from its inception a language of the people and has been kept alive by them only. No doubt at different times in different parts of India it received patronage and then it developed with leaps and bounds and literature was produced. But the main stay of this language have been the people of India in the North, in the West, in the Centre, in the East and in the South.

When Urdu spread from the Ganges plain towards different directions it was called by different names. Urdu was not limited to any region nor was it spoken by any particular sect

of people that is the reason why though for the time being it was named after the region or the people nothing could stick to it and the first name became its permanent name. When the Muslims heard the Hindus speak this language they called it Hindi and Hinduvi; when the Hindus saw the Muslims speaking this language, they called it Musalmani, or Moors, in Telugu even now some call it 'Turka-Mata'. As Delhi was its first centre it was called Zaban-e-Dehli or Dehlavi, when Gojars of U.P. and Rajasthan spoke it, it was called Gojri. When it reached Gujrat and people began to speak it commonly it began to be called Gujri or Gorjari. When it crossed the Narmada and was commonly spoken in the South whether the present Maharashtra, Andhra Pradesh or Mysore and Madras it was called Dakhni. When later it became the language of the Court and the Nobles in Dehli it began to be called Urdu-e-Mualla, Zaban-e-Urdu-e-Shahi, Muhavera-e-Shahjahan Abad, Reekhta and Urdu. When the English and other foreigners referred to this language considering its popularity throughout India called it Hindustani or Hindi in the sense of the language of Hind or India by different other non-European foreigners and

some of the Indian Writers also. Even as late as Ghalib's Sir Syed's period some times it was called Hindi as against Persian.

Thus now it can be said beyond any shadow of doubt that it was Urdu that had travelled down with its speakers to the Deccan and here also it was accepted by the Common people speaking Aryan based Marathi or Telugu and Kannada with their Dravidian origin. It became equally popular here as it has become with those who originally spoke Khadhi Boli and Haryanvi. The Muslims preferred this language now called Dakhni in the Deccan to their mother tongue. Persian and the Hindus showed preference to it over the local languages.

Urdu, like English, has an extra ordinary quality of absorbing and assimilating into it words of different other languages whether Aryan, Dravidian or even Tutoic and Indo-Germanic. It was this quality of the Dakhni which made it popular in Ahmednagar, in Bijapur, in Behar and Khandes, in Bidar, in Gulburga, in Golconda, in Madras and in Mysore.

Even a cursory study of the History of Urdu Literature now reveals the fact that

the Deccan has played an important role in the development of Urdu in the form of Dakhni Language and Literature in the past and also in modern times. It was here that the first Diwan in Urdu was produced. It was here that the first prose book was written. It was in the Deccan that different genres of literature reached a height of decency and refinement. It was here that it became the language of the King's court and the Nobles' palaces besides being the language of transaction of business in the market and conversation in the drawing rooms of the common people. It was in the Deccan at Hyderabad in later years that this language in its developed form became the language of Governmental administration, Courts of law and medium of instruction from the Primary to the University levels in faculties of Arts, Science, Technology, medicine and Engineering.

The study of Dakhni Literature will reveal to us that this language had been a great source and means of national integration and communal harmony. In 1350 A.D. the Bahmani Kings had given to the people of the Deccan political unity and the Dakhni language helped them in coming together socially and culturally.

They believed in different faiths and spoke different languages but the Dakhni bound them together in many ways. The Kings maintained peace and the people speaking one language endeavoured to produce one culture and one civilization. The language had provided them a common platform where from they shot up to greater heights producing masterpieces in Literature.

The patronage of the Kings and Nobles on one side and the adoption of this language by great religious leaders as the medium of instruction and preachings on the other side tended to produce great literature. The Sufis and the leaders of the Bhati movement used this language as the main vehicle of their preachings and the propagation of their ideas. The adoption of this language by them shows how popular it had been even then among the common people. It was to those sacred men that people went in their needs for guidance and sympathy whether in wordly matters or in matters of religion and faith. The part played by Sufis in the development of this language and literature is dealt with separately in the next lecture. Now I will make an attempt to acquaint you with some of the

illustrious names who have earned great renown because of their works and whose works have done great service towards the development of this language and literature.

Under the patronage of the Bahmani Kings of Gulbarga the Dakhni spread from the Arabian sea to the Bay of Bengal and a chain of great centres of learning had been formed, the prominent among them being Gulbarga, Bidar, Gogi, Golkonda in the Centre, Ahmednagar and Bijapur in the West and Bodhan, Chanpatan, Mysore, Cuddappa and Kurnool in the South, Vellore and Madras in the East and Aurangabad and Burhanpur in the North.

From among the Bahmani rulers Feroz Shah was a great lover of learning and a patron of literature. He gained fame in integrating the two big communities, the Hindus and the Muslims and producing a common Dakhni culture for which later Akbar the great has become so famous in the history of our country. This mixed culture which professor Waheed-uddin Saleem called 'Hindulmani' culture became so popular in his time that later Ibrahim Adil Shah of Bijapur and Mohammed Quli Qutub Shah of Golkonda

followed his footsteps and made considerable progress in this field.

Dakhni Poetry and Prose both flourished in the reign of this King. Gulbarga was his capital and here lived in his time the famous religious saint Hazrat Khaja Banda Nawaz who has written the first books in Prose and in Poetry.

According to the information available up till now Nizami of Bidar was the first great poet of the court of sultan Ahmed Shah alias Nizam Shah Bahmani. It was he who for the first time wrote not on religious topics but on romantic and literary topics. His long narrative (Masnavi) Kanam Rao Padam Rao is a literary piece of high Calibre but its manuscripts are rare. It is learnt that Anjuman Tarraqqi-e-Urdu is going to edit and publish it from Pakistan. Other famous writers of this period whose works have been traced and found are Mushtaq, Lutfi, Feroz and Ashraf.

Mushtaq lived in the reign of Sultan Mohamed Shah Bahmani (i. e. 1482 A. D.) He had written many lyrics (Gazals) and eulogies (Qasida). One of his eulogies written in praise of Hazrat Syed Burhanuddin Shah

Khaleelullah is available in the manuscript form.

Lutfi was his contemporary and has left his credit a number of Gazals and Qasidas. One of his Qasidas is in the same metre and with the same rhyme scheme as those of the famous Persian eulogy writer Khaja Kirmani.

Feroz also belonged to Bidar and a contemporary of Mushtaq and Lutfi. He was a favourite disciple of the famous saint of Bidar Hazrat Maqdoomji Shaik Mohammed Ibrahim, son of Hazrat Shaik Mohamed Multani. He was very famous in the Deccan as a great Saint. Feroz went from Bidar to Golkonda and there is story told about his immigration. It seems that Ibrahim Qutub Shah of Golkonda requested Hazrat Maqdoomji to go over to his capital Golkonda but the Saint declined on the basis of his old age. When the King of Golkonda requested him to send to Golkonda at least his disciple Feroz, at Golkonda Feroz gained great fame as a poet. The great poets of Golkonda Wajhi and Ibn-e-Nashati have accepted him as their guide and teacher. Ibn-e-Nashati refers to him in one of his works. From the works of Feroz one narrative (Masnavi) has been

traced out. It is called 'Peerat Nama' or Touseef Nama Meeran Mohiuddin. In this poem he has paid a great tribute to Hazrat Shaik Abdul Qadar Jeelani and his leader Hazrat Maqdoomji Shaik Mohammed Ibrahim.

Ashraf is yet another poet of that period. He wrote a long narrative 'Nousas Har' in 1503. It is a very valuable book of the period. The language is Dakhni but he calls it 'Hinduvi!'

The last in the time of great poets of the Bahmani period is Hazrat Shah Meeranji Shamsul Ushshaq. He had left the Deccan in the earlier period of his life and gone over to Arabia and when he returned, the Bahmani rule was in its last phase and the importance of Bidar has been shifted to Bijapur and Golkonda. He went to Bijapur and settled down there only. His son Hazrat Burhanuddin Janam and his grand son Hazrat Ameenuddin Ala lived and died at Bijapur. There are also illustrious names in the history of Dakhni Literature.

Hazrat Shah Meeranji belongs to the chain of Sufis descending from Hazrat Khaja Banda Nawaz and is very famous for his prose and poetic works. Some of his famous works are :

'Kush Nama', 'Kush Nagz', 'Shahadatul Haqeeqat', 'Sharhe-Margoobul Quloob'.

Since the scene of literary activity had shifted from Gulbarga and Bidar, now to Bijapur and Golkonda, we shall make a cursory survey of this activity and mention here only some very familiar names.

The Adil Shahs of Bijapur also proved to be great patrons of Dakhni Language and Literature. Ibrahim Adil Shah II was himself a poet. His 'Nauras Nama' is a poem on music. Due to his patronage many poets came down to Bijapur from Gujarat.

Abdul is the first great poet of this period in the Chronological order. His important work is 'Ibrahim Nama'. It was he who called Dakhni 'Hinduvi' and the language spoken in and around Delhi 'Dehlavi'

Muqeebi was the Court poet of Mohammed Adil Shah. His narrative (Masnavi) Chandar Badan Va Mahyar is a famous piece of literature.

Sanati is another famous poet of Bijapur. His Masnavi-Qissa-e-Tameen Amsari is a well known work.

Malik Khushnood was sent to Bijapur along with Khadija Sultana, the Qutub Shahi Princess of Golkonda married to Mohammed Adil Shah of Bijapur. He became the poet laureate of the Court of Mohammed Adil Shah. Two of his famous Masnavis are 'Hasht Bihisht' and 'Bazar-e-Husn'.

Rustumi is the best known of all the poets of the Adil Shahi period. His name was Kamal Khan and the title conferred upon him was Khattal Khau. His long narrative 'Khaner Nama' comprising of about 24000 couplets is one of the Masterpieces of the period.

Hasan Shouki is a typical Dakhni poet. He was in one way or the other connected with three States of the Deccan. He had come from Ahmed Nagar where he was in the Court of Nizam Shah and had written Fateh Nama of Nizam Shah. He remained at Bijapur for a considerable period and then went to Golkonda. At Bijapur he wrote 'Mezbanī Nama' Shahi.....This was the poetic name of Ali Adil Shah II. He was also a great poet as well as a patron of literature. An anthology of his poetic works has been published.

Mulla Nusrati...was the poet laureate of Ali Adil Shah II's Court. Two of his long

Narratives (Masnavis) Gulshan-e-Ishq and Ali Nama have been published. There are two more books of his 'Guldasta-e-Ishq' and 'Tareeq-e-Ishkandari'. He was the most respected of all the poets of the Adil Shahi period.

Hashimi was a blind poet. He has written elegies, narratives and is well known as one who for the first time in the Dakhni wrote the language of women later known as Reekhta or Reekhti. He has rewritten the story of Yousuf Zulaiqa in Urdu.

There are many more names which are being left out fearing it would be lengthy and because we have still one more centre and some illustrious names to deal with.

Golkonda

It was here at Golkonda that the Dakhni language and literature reached their zenith. This period is often compared with the Elizabethan period in English literature for its versatility, fertility and production. The reason why we have put Golkonda in this order is only because the Dakhni went on flourishing here not only contemporaneously with other

centres but also long after other centres ceased to be so, due to political reason. If we allot the period between 1350 and 1590 to Gulbarga and Bidar, Bijapur and Golkonda can be allotted the period between 1590 and 1730 A. D. Famous among the writers of Golkonda of earlier period are Mulla Khiayali, Syed Mahmood and Shaik Ahmed and these three have been grouped together irrespective of their periods because their works are not available though they have been referred to in others' works. Only in case of Shaik Ahmed an incomplete copy of his 'Laila Majnu' has been traced.

The next important poet of Golkonda is Wajihuddin Wajhi whose famous books are 'Kutub Mushtari' and 'Subras'. Qutub Shah who is famous for his patronage of learning Arts and Crafts, his grand son Mohamed Quli Qutub Shah was also a great patron and himself a poet of a very high order. It was in his time that Wajhi lived and wrote and reaped the benefit of his patronage. He had become poet laureate of the Court.

Quli or Mohamed Quli was the pen name of Mohamed Quli Qutub Shah of Golkonda.

His period was the golden age for Golkonda. It was he who founded Hyderabad. He is the first Urdu poet whose complete Diwan or antholgy of poetical works was published. He was the emblem of the common culture that developed at Hyderabad later to be continued and known as Hyderabad Culture so famous for its broadmindedness, toleration, hospitality and decency. He was the Akbar of the Deccan. He wrote poetry in Telugu also, dressed like a Telanga, loved and married a Telangan and gave to the Deccan valuable traditions and heritage. His complete works have been edited and published under the caption Kulyat-e-Mohamed Quli by Dr. Zore.

The next important poet of Golkonda is Gavvasi. He was young when Wajhi was at his height of glory but had shown signs of greatness even then so much so that Wajhi had been thinking of him as a prospective rival. Gavvasi was a learned man and was a disciple of Mir Mohammed Momin. His famous work is the Masnavi 'Saiful Mulook Va Badiul Jamal'. In the reign of Mohammed Quli Qutub Shah, Wajhi did not allow him to rise; Mohammed Quli's successor Mohd. Qutub Shah's period was rather a dry period.

Then came to the throne Abdullah Qutub Shah who gave him what this great poet and artist required. He became the chief court poet, an ambassador to Bijapur and also a Noble who enjoyed the confidence of the king. Gavvasi was a prolific writer and has written many Gazals Qasaid and other poems.

Abdulla Qutub Shah

Like his grand father (maternal) Mohammed Quli Qutub Shah, Ibrahim was also a poet and a patron of literature. He patronised Vajhi, Gavvasi and Malik Khushnood. Hadiqatus Salateen is the history of his period which gives all the details of what he did for the development and progress of the Dakhni language and literature and the common culture of the Deccan.

Ibn-e-Nishati

Ibn-e-Nishati unlike Vajhi and Gavvasi had nothing to do with the court. He was the first poet of the people and became popular among the masses. He wrote the famous narrative 'Phoolban'. He belongs to the galaxy of those writers like Syed Ballaqa, Shah Raju, Meeranji Kuda Numa, Farooqi and

Meeran Yaqoob who wrote for the people not for the court and nobles.

Taba-cc

He was a disciple of Shah Raju and a friend of Abul Hasan-Tana Shah the last of Qutub Shahi kings. In between him and Ibn-e-Nishati there were hundreds of poets like Ameen, Mirza, Qutbi, Sultan besides Shah Raju and Ballaqa but their names and works are being overlooked for fear of length. Taba-cc's Behram Va Gul Audam is a famous Masnavi. The language of this poem shows a marked progress and refinement in the expression.

There are a number of poets belonging to the period of the first king of the Qutub Shah dynasty. Among them Gulam Ali Qazalbash for his 'Zafar Nama Mohammed Haneef' and Faez for his Rizwan Shah and Rooh Afza are worth mentioning as these two are the last of the important productions of this period.

The Qutub Shahi period is famous particularly for the development of elegy (Marsia) in Dakhni. Since most of the Qutub Shah kings were Shias, they on religious grounds favoured and patronised the writers of Marsias.

Thus this particular genre of Urdu poetry developed to a very great height and provides a great field for research scholars. This has been dealt with in a detailed manner in my third lecture.

Since I have already mentioned earlier that in the Bahmani period Gujarat, Ahmednagar, Gogi and Chanpatan had also become important centres of the Dakhni language and literature, it is worth while mentioning a few names from some of these places.

From Gujarat three important writers rose. They were Shaik Ali Sir Gam Dhani, Shaik Bahuddin Bajan and Shaik Khoob Mohammad.

Bahri, a famous poet had come from Gogi to settle down at Bijapur and later went to Golkonda.

Hasan Shouki had also gone from Ahmed Nagar to Bijapur but left Bijapur for Golkonda.

Vali Vellori rose from Vellore and wrote on religious topics.

Momin from Chanpatan (Mysore) wrote the life of Hazrat Syed Mohammed of Joanpur in 1682. Since all of them wrote on religious

topics and are connected with religious philosophy and Sufism, they will be dealt with in the next lecture.

The Dakhni literature is a very vast field and the poets have tried their hand at all types and kinds of poems on several topics. There are Masnavis—long narrative poems, some of them epical in qualities and some corresponding to Romances and heroic poems. The short ones are almost ballads.

The lyric in Dakhni is the Gazal. Elegy and eulogy fall under lyric in English but in Urdu they are two different kinds of poetry which have developed independently particularly the elegy. The descriptive and didactic elements form ingredients and are invariably found in Dakhni poetry. Since religious philosophy and Sufism is the topic of a separate lecture, it is avoided here.

In the end I have just to recapitulate and state once again that the study of Dakhni literature is a survey of the record of attempts made by the two major communities of India the Hindus and the Muslims through their kings and poets and religious leaders to bring about a harmonious blending of the two

cultures by means of a common language rich and replete with references to the glorious past of each community, to their religious traditions and to all that was best in them. We require even today the same broadmindedness, the same vision, the spirit of toleration and the same feeling of fraternity.

II

A SURVEY OF RESEARCH WORK DONE ON THE DAKHNI LANGUAGE AND LITERATURE

For a period of more than 350 years from 1350 a.d. to 1687 a.d. the language that was born in the north western parts of India with the meeting of the Muslims and Hindus, thrived and flourished, developed and expanded in the Deccan. Under the patronage of different kings of different dynasties, the Bahmanis of Gulbarga, the Adil Shahis of Bijapur and the Qutub Shahis of Golkonda, a rich literature was produced in almost all forms of literature whether Gazal or Masnavi, whether Rubaiyat i. e. Quatrain or Dohe, distic whether Panegyric or elegy. But with the end of the independent kingdoms of the Deccan, a period of suppression started. Every movement of the Deccan for fear of developing into a rebellion against the Moghul supremacy was put down. The same was the fate of those poets who wrote elegies on Tanashah the last of Golkonda or Hyderabad.

By this time as I have already pointed out in my last lecture the Dakhni had become refined and had come very near to its modern phase. It was in this period that several great poets like Vali and Siraj rose from the Deccan. Vali had to move northwards in search of encouragement and reward. It was through Vali that the people at Delhi got acquainted with the forms of literature and the style of Dakhni and the language became popular there.

Mirza Mazhar Jan-e-Janan and other poets of the time tried to bring about a change in the usage and idiom and replace those of the Dakhni with those which were in vogue at Delhi. Thus under the effect of the language prevalent there, the Dakhni taken by Vali now began to develop on different lines and was cut off from its previous traditions. When in northern India Tazkeras or a sort of histories of literature were written, their authors referred to just a few poets of the Deccan and that too of the last period. When Mohammed Husain Azad wrote the history of Urdu poetry, he declared Vali of Aurangabad as the first Urdu poet. For a long time this wrong notion

based on ignorance of the facts, prevailed in the north.

In 1918 Osmania University was established in Hyderabad and Urdu was made the medium of instruction at all levels of the university education in all faculties including Sciences, Technology, Medicine and Engineering. After the death of prof. Waheeduddin Salim the Urdu department of this University had Dr. Moulvi Abdul Haq as its head. He had already started the work of ransacking old books in libraries, when he was the secretary of Anjuman Taraqi Urdu Aurangabad. He had paid visits to several cemeteries finding the graves of old poets and Sufis, reading the epitaphs and verifying them with the information found in books. He was working on the service rendered by the Sufis. He found that the language they used was the same in which much literature had been produced earlier. Then he turned his attention towards Md. Quli Qutub Shah, whose Diwan gilded and royal in every sense was found in Asafia Library of Hyderabad. He introduced this to the modern world and thus infused many writers with a new spirit to explore and dig deep into the past and decipher the Dakhni

literature. Among the earlier writers who did research on this new field, was Shamsullah Qadri, who was an expert archeologist also. He wrote the history of old Urdu literature known as Urdu-e-Quatin. Another scholar and historian was Naseeruddin Hashmi. He wrote Urdu in the Daccan, Dakan men Urdu and brought to the surface many things which were still undiscovered. Meanwhile Moulvi Abdul Haq had edited and published Mirajul Asheqin of Hazrat Bandnawaz, as the first prose work in old Urdu or Dakhni.

By this time the young men who were enthused with the new spirit of exploration, which was coupled with a sort of local patriotism for everything that belonged to the Deccan, having taken degrees from Osmania University and having been guided by the works of earlier scholars, began to take interest in this field. Among these most prominent was Syed Mohiuddin Qadri Zore. When he went to Europe for higher education, he found in the British Museum and India Office Libraries hundreds of books in poetry and prose written in the Dakhni. He wrote Urdu Shah Pare and introduced to the Urdu speaking

world what was lying hidden there in those libraries.

When he returned he was not only qualified to take up the work but also was fully convinced that it was the duty of the Osmanians to bring to lime light the extra-ordinary work done in earlier period in this region. In 1231 he formed a society and called it Idara-e-Adabeeyat-e-Urdu. One of his aims was to collect rare Dakhni books and manuscripts, relics of the Qutub Shahi culture, articles of historic importance etc. In pursuance of this aim, the Idara now has a big library of rare manuscripts and a grand museum of paintings, maps, relics etc. Another aim of the Idara was to bring into limelight masterpieces of Dakhni literature. For this purpose a team of learned men gathered round him and all began to work and within a short period they published several books fully edited and corrected. Some of the members of the team were Prof. Abdul Qader Sarwari, Sadat Ali Razvi, Naseeruddin Hashmi, Professor Abdul Majeed Siddiqui and this speaker also.

In 1937 when this speaker was the adviser of the Library Association of the City College it was decided to hold the centenary of Vali

Dakhni. On this occasion, we held an exhibition of the Dakhni manuscripts also. Most of these manuscripts were borrowed from the Salar Jung Library. Salar Jung III ex-prime minister of Hyderabad presided over the function and was so pleased with the work that he agreed to be the patron of an association to be formed to publish Dakhni manuscripts. He also agreed to bear all the expenses. Nawab Azam Jung, ex-education minister of Hyderabad, was elected as the president of this association, Dr. Syed Mohiuddin Qadri Zore was the vice-president and this speaker was the secretary. Within a few years we published the following books :

1. Kulliyat-e-Md. Quli Qutub Shah, complete work edited by Zore.
2. Kulliyat-e-Abdullah Qutub Shah, edited by Syed Mohammed.
3. Tutinama of Gavvasi, edited by Mir Sadat Ali Razvi.
4. Saiful Mulook Va Badiul Jamal of Gavvasi, edited by Mir Sadat Ali Razvi.
5. Gulshan-e-Ishq of Nusrati, edited by Syed Mohammed.
6. Ali Nama of Nusrati, edited by Abdul Majeed Siddique.

7. Phool Ban of Ibne Nishati, edited by Abdul Qadar Sarwari
8. Qissa-e-Be Nazeerof Sanati, edited by Abdul Qadar Sarwari.
9. Kulliyat-e-Siraj, edited by Abdul Qadar Sarwari.
10. Qissa-e-Rizwan Shah Va Rooh Afza of Faiez, adited by Syed Mohammed.
11. Chandan Badan Va Mahyar, edited by Aqbaruddin Siddiqi.
12. Panchi Bacha of Wajdi, edited by Syed Mohammed.

The publication of these books now established the fact that Dakhni had a rich literature and that a great work had already been done centuries ago in Deccan. Now Several scholars from other Universities, associations and institutions also began to take interest in the research on the Dakhni literature. Anjuman Tarraqqi Urdu Aurangabad published Wajhi's Qutub Mushtari edited by Moulvi Abdul Haq. In the magazines 'Urdu', organ of the Anjuman Tarraqi Urdu; 'Subras' organ of the Idara-e-Adabiyat-e-Urdu and in Mujalla-e-Maktaba which was published under the editorship of Abdul Qadar Sarwari and this

speaker, the works of Urdu poets in small portions were being published. Dr. Moulvi Abdul Haq wrote a monograph on Nusrati the poet laureate of Bijapur who had written Gulshan-e-Ishq, Ali Nama, Tareeq Iskandari and a number of Gazals and Qasidas.

With the death of Nawab Salar Jung the work done by the Anjuman-e-Ishat Dakhni Maqtootat had come to a sudden stop. However, when Nawab Nawaz Jung, ex-Governor of Gujarat, became the president of Salar Jung Committee, new life was enthused into the Anjuman. It has been decided to transcribe the books published in Urdu into Devanagari script and editing and publishing Dakhni books in both scripts. Many books have been prepared and transcribed in Nagari script. Since the Salar Jung Museum has been handed over to the central government, it has been decided to hand over the assets of the Anjuman e. g. books, manuscripts etc. to the Abul Kalam Research Institute and that the members of the Anjuman to continue their work in co-operation with the Institute.

Besides the work that has been done in erstwhile Hyderabad state, there has been

considerable work done in other parts of India.

Professor Hafeez Syed of Allahabad University edited and published the Kulliyat of Bahri. Saqavat Mirza edited and published Bahri's 'Man Lagan'. Mubarizuddin Rafat of Maharani's College Mysore has edited the Kulliyat of Ali Adil Shah. This has been published by Anjuman Tarraqqi Urdu Aligarh. It is interesting to note that there is only one complete and rare text of the Kulliyat of Ali Adil Shah II 'Shahi' and it is in the State Archives of Hyderabad. Mr. Rafat has also edited Shikar Nama by Hazrat Khaja Banda Nawaz.

Under the auspices of Idara-e-Abadiyat-e-Urdu Diwan-e-Hashimi was published. It was edited by Dr. Abdul Hafeez Qateel of Osmania University. The other book published by the Idara is Kulliyat Gavvasi which was edited by late Dr. Mohammed Bin Omar of Osmania University. Akbaruddin Siddique has edited and published Calimatul Haqaiq of Hazrat Burhanuddin Janam and 'Kashful Wajud' of Shah Dawal. Under the auspices of Hyderabad Urdu Academy whose secretary

is this speaker, several books have been published. Details are as follows :

1. Shikar Nama of Hazrat Khaja Banda Nawaz, edited by Mubarizuddin Rafat.
2. Kulliyat Shahi, edited by Zeenat Sajida.
3. Sharhe-Sharhe Tamheedat, Risala-e-Wajudyya, Margoobul Quloob, Basharatul Anwar.

All these are edited by Dr. Hafeez Qateel and he has written a monograph on Meeranji Kudanama.

4. Mir Hashim Ali, lecturer in Urdu of Mysore University has written a monograph on Shah Meeranji Shamsul Ushshaq, and has edited his works Mezze-Margoob and Chahar Shahadat.

Besides these publications of the said academy, Dr. Syed Jaffar of Osmania University has edited the book on Sufism called 'Man Samjhavan' by Shah Turab of Madras and he has also edited a collection of Dakhni Rubaiyat (Quatrains).

Dr. Nazeer Ahmed, Head of the department of Persian, Aligarh University has compared several texts of Nauras Nama by

Ibrahim Adil Shah and edited it. Dr. Masud Hasan Khan, head of the dept. of Osmania University brought to light the Preet Nama of Feroz.

Recently the Urdu department of Osmania University has started publishing an annual anthology of old Urdu called Qadeen Urdu. The first issue was very much appreciated. The second issue is under compilation. In this publication there are research articles on Dakhni or old Urdu and in addition to this there are separate booklets of Dakhni. Along with the first issue Gavvasi's Masnavi Maini and Satvanti was also published. This was edited by Dr. Gulam Omar Khan of Osmania University. Osmania Magazine of Arts College, Osmania University has brought forth a special number called the Dakhni Literature Number in which there were several articles by experts on the subjects.

Dr. Zore had completed a few days before his death a history of the old Urdu literature under the title of history of Dakhni literature. This book has been published.

Considerable work is being done in your University also under the able guidance of Dr.

Habibunissa and students of this university are lucky to have such enthusiastic teachers and scholars of eminence on the staff as Mr. Mubarazuddin Rafat, Mir Mahmood Hussain and Mohd. Hashim Ali. One lady student is doing research on Hazrat Shah Mir Awlia and the works of his disciples. Another lady student is working on the Masnavis written in Mysore. Dr. Amina Khatoon of Bangalore University has contributed many articles on old Urdu works of Mysore State.

Dr. Khalida Yousuf has taken her Ph. D. on her research work done on the poets of Aurangabad under the guidance of Dr. Zore. Dr. Samina Shoukat and Dr. Rafia have edited Shikarnama of Hazrat Banda Nawaz & Kalamatul Haqaiq of Shah Burhanuddin Junam respectively. Several other students have taken their doctorate because of their work on Dakhni literature. Recently Dr. Mohammed Chirag Ali wrote his thesis on the development of elegy in the Deccan and his work is said to be an addition to the history of the Dakhni literature.

Under the able guidance of Professor Najeeb Ashraf considerable work is being done

by the Anjuman-e-Islam Urdu Research Institute, Bombay. They have chosen a limited field of old Urdu in Gujarat and Maharashtra. However it is a wide field and it is hoped that good work will be turned out there.

As a matter of fact the interest in old Urdu literature is rather wide spread and much work is done under several project schemes in several universities and institutes of India and Pakistan. Some individual efforts are also being made to unearth certain hidden treasures of Dakhni literature. Some scholars have chosen some periods and some aspects of this literature and it can be expected that within a short period much work will be done.

Recently a well planned scheme has been adopted in Hyderabad to write a detailed dictionary of old Urdu words. Dr. Masood Husain, Khan head of the department of Urdu, Osmania University and Dr. Gulam Omar Khan, lecturer, Osmania University have been entrusted with the work of selecting words from published and unpublished works of old Urdu and Dakhni and to give their meaning. Once this dictionary is published it will be very helpful to research scholars and others who

would like to read old books and manuscripts. The difficulty they, particularly those who belong to Northern India, feel in this regard to decipher old literature will be solved.

Under the auspices of Taraqi Urdu Board Pakistan, 'Khavar Nama' of Rustumi is being edited and published. This speaker has received a copy of it for opinion and suggestions. This is the second narrative of war or Razmia Masnavi after Nusrati's Ali Nama which is being published. Only one copy of its text has been traced as yet.

The Dakhni literature is hundred percent Indian in all aspects and represents the mixed culture of the Hindus and the Muslims. It contains references to traditions of both the communities. In the past Ali Adil Shah of Bijapur and Mohamad Quli Qutub Shah of Golkonda had used it as a vehicle and a means to bring about a harmonious integration of the Hindus and the Muslims. This was the dream of Akbar the Great and this was the life mission of Gandhiji. We as free Indians now need it the more, particularly at this juncture. Some people are of the opinion that the formation of linguistic states has not been a step

towards the unification of India. But I see the silver lining of this dark cloud. The role that Dakhni had played in the past can be played by Urdu now. Some of us say that Urdu has no region in India—may be it is true — it is not regional it is Indian — it does not belong to any particular region but to every region. It is the second largely spoken language in Mysore, the region of Kannada; it is the second largely spoken language in Andhra Pradesh, the region of Telugu; it is the second largely spoken language in Maharashtra, Gujrat, Punjab and even Bengal and Madras not to speak of Uttar Pradesh and Madhya Pradesh. Now it depends upon us to utilise this means at our disposal. There is an experience of the past to guide us, the vehicle is there in a better, stronger and more developed form and the need for unity and integration is urgent as well as important. Let us hope that we will act properly and do good to ourselves.

SUFISM IN DAKHNI LITERATURE

Sufism is that mode of religious life in Islam in which the emphasis is placed, not on the performances of external ritual, but on the purification of one's inner self in order to attain lasting spiritual bliss. In other words, it signifies Islamic mysticism. The term is popularised by western writers; but the one in common use among the Muslims is 'Tasawwuf' while its cognate, Sufi, is used for the mystic.

According to Imam Qushayri, the word Sufi came into vogue a little before the expiry of the second century Hijri. After the death of the Holy Prophet, 'Companions' (Sahaba) was the title applied to the godly people who had kept company with him and lived the life of purity. They needed no better title; for, 'companionship' of the Prophet was unanimously regarded as the highest and the best honour that was ever enjoyed by a Muslim. Those associated with the 'companions' were called in their own times 'Tabein' (followers) and the 'followers of the followers' were those

who sat at the feet of the followers. After the expiry of this period, there was a slackening of religious spirit. Hearts were turning more towards the pleasure of the world than towards God. A number of new schools of thought cropped up. Each system was divided into a number of branches. Seeing this state of affairs, those who adored God above all things and were consumed by the fire of His love, separated themselves from the rest of the world, and devoted themselves to the recollection and remembrance of God—the only object of their love. These men were later Sufis.

“Sufism teaches how to purify one’s self, improve one’s morals and build up one’s inner and outer life in order to attain perpetual bliss. Its subject matter is the purification of the soul and its end or aim is the attainment of eternal felicity and blessedness”.

Imam Qushayri, the author of the great Sufi compendium, ‘Rasa’il,’ takes Sufism in the sense of purity (Safa) i.e. the purity of inner and outer life, and says that ‘purity is something praise-worthy in whichever language it may be expressed and its opposite, impurity (Kadar) is to be eschewed’. In praise of Sufism

Abu’l Hasan Nuri says : ‘Sufism is the renunciation of all selfish pleasures.’ To Abu Ali Qazwini, ‘Sufism is good manners’. Abu Sahl Sa’luki defines it as ‘abstaining from carping criticism.’ Abu Muhammed al-Juraryi states : ‘Sufism is the building up of good habits and the keeping of the heart from all evil desires and passions’. To Muhammad b. al-Qassab, Sufism is good manners which are manifested by a good man in good time before a good people.’ Muhammad b. Ali has expressed the view that ‘Sufism is goodness of disposition. He that has a good disposition is a good Sufi’.

It is clear then, that according to these great Sufis, Sufism is nothing but the purification of the senses and the will. It is the keeping under proper restraint of one’s desires and conforming to the will of God. It is the building up of a solid wall between the pure self and the gog and magog of passions and desires. It is, in a word, self-discipline, the avoidance of what is forbidden and performance of what is ordained by the Law (Shariyah).

Sufism in its esoteric sense is the mystical knowledge of the nearness of God or ‘ilm-i-

qurb, and only the Muqarrabun, the Sufis, are blessed with this knowledge! And as Junayd has said: "Sufism is firmly bound up with the doctrinal faith of the Qur'an and the Traditions", and that which is rejected by the Qur'an and the Traditions, is nothing but heresy! Thus understood, without Sufism, the Islamic Religion would be like a circumference without a centre. Sufism comprises the doctrine and the methods of the 'Muqarrabun'; The path which they follow is called 'Tariqah' and this term is used by extension to denote a Sufi brotherhood. The practices of the 'Tariqah', many of which are of esoteric character, are in addition, but never in opposition to what Shari'ah, the Sacred Law, prescribes.

The esoteric method of approach to God — the 'Tarikha' as followed by the Sufis — has not however been uniform. In fact, due to the personal touch given to it by some prominent figure or other of the brotherhood, several circles or orders going under several names took their rise in due course, some of which, eventually transplanted themselves on the soil of India. The impulse behind the individual touch was prompted either by intuitive call from within, or under the influence of one or other

of the different speculative schools of thought which had shot up in medieval times among the educated classes in West Asia. Each order observed its own set of esoteric practices; so much so, by the time Sufism travelled into India from the north-west, the orthodox form of Sufism described above had already developed certain features which bore striking resemblance in theory to the monist pantheism of neo-Platonism, on one hand, and to Vedantism, on the other, and in esoteric practices, to those in vogue among Magians, Buddhists, Yogis and Christians. It had also evolved a view of life styled 'Wahadat al-Wajud' or unity of being, finally systematised by Ibn al Arabia, although the more careful among the Sufis, under the inspiration furnished by Ghazzali, tried to give to every aspect of it a Quranic Interpretation, and reconcile it to the Shariyah.

The Sufi movement in India received powerful impetus from the time of Shaykh Ali Bin Al-Hujwiri, who is popularly known in India as Data Ganj Bakhsh. Hujwir and Jalab are two villages near Ghazna. As he lived there for sometime after his arrival in India, he is called Hujwiri and Lalabi. Since he settled down in Lahore and died there, he is

also known as Lahori. His most famous work is 'Kashf-al-mahjub', which is considered to be the first book of Sufism in Persian.

Hujwiri passed the last period of his life in Lahore where he died in 1063 or 1701 A.D. After his death, his tomb became the Mecca of Millions of people. Once Khwaja Mu'inud-Din Chisti shut himself in a room by his tomb for forty days; and when on the expiry of the period, he was about to take leave, he recited the following couplet :

“Thou art bestower of the treasures of both the worlds, and the manifestation of the Light of God! A perfect guide to the perfect, and a guide to the immature!”

Sufism is one of the most popular subject on which poets and prose writers have tried their hand in the Dakhni. Since the subject matter was tough and could not be easily understood by the common people, the writers often gave their works the shape of allegory and the outer form was that of a simple and attractive narrative.

Sufism in the Dakhni literature made this language and the literature, a language of the people and a literature for the people. Unlike

the literary and romantic literature which was the result of the patronage of kings and nobles, this literature was unfinged by any courtly touch. It was produced in the 'Kankahs' or the cottages of the hermits. It was meant not for the intelligent few but for the masses and so necessarily it was simple. It can be said beyond doubt that it was only due to the efforts of these religious men who wanted to make their teachings common and popular that this language developed. The fact that they chose this language as a medium of their instruction is a sure proof that this language was the lingua franca then which was understood alike by the people who spoke Gujarati, Marathi, Kannada and Telugu in the Deccan and Khadiboli Haryanvi or some other Bhasha in the north.

The service rendered by these Sufi writers of the Dakhni is so valuable that several research scholars have to work hard in order to gauge the worth, the depth and the amount of their service in making the language and in developing the Literature. This has been done to some extent and in the next lecture I am dealing with that topic.

It would be wrong to understand that these Sufi writers were all religious leaders and like missionaries they wanted to preach the teachings of their religion to the people of other faith. Their works were meant for those also and mainly for them who believed in the faith but did not understand certain intricate problems of religious philosophy. They were teachers who had come down to the level of the masses to teach them difficult subjects in simplest possible manner. It was necessary that the method of teaching and the medium of instruction should be attractive also since everything was voluntary on the part of one and optional on the part of the other. But this can be said that these great writers were highly paid not in the terms of money but in some other coin. People gave them their love and respect, adored them while they were alive and worshipped them after their death.

Since these great Sufi writers belonged to different periods and different places, I will endeavour here to classify them according to the place and keep as far as possible the chronological order.

When the Bahamani Kingdom was established there were a number of Sufis at

Daulatabad and at Khuldabad one of them Ainnuddin Gaujul Ibn is said to have written several books in Persian and also written a few booklets in the Dakhni. Hakim Shamsullah Qadri has written that three of his booklets were found in the Library of Fort St. George at Madras, but nobody else has been able to trace them there. Thus setting it apart as a matter unsettled, it is on the basis of the information gathered up to now, an established truth that the first Sufi author of the Deccan is Hazrat Khaja Banda Nawaz of Gulbarga.

Hazrat Khaja Banda Nawaz was born in 1321 A.D. at Delhi, came to Daulatabad with his father Syed Raju, at the age of seven and after the death of his father Syed Raju went back to Delhi when he was about 15 years old. There he became a disciple of Hazrat Naseeruddin Chirag of Delhi who took special care to give him spiritual training and education, at the age of 36 he succeeded Shah Chirag and remained at Delhi till he was 80 years old. Then at the request of Feroz Shah Bahmani he came down to Gulbarga and settled down here. He died at the age of 105 years. As long as he lived Gulbarga attracted thousands of people who wanted to meet him and even

today centuries after his death Gulbarga is a place of pilgrimage for all sections of people not only of the Deccan but of different parts of India.

The great Khaja was a prolific writer. He wrote in Arabic and Persian and for the benefit of thousands of his disciples who did not know Arabic and Persian he dictated in the Dakhni. His books are 105 in number and some of them are very famous e. g. (1) Mirajul Asheqeen (2) Tashreeh Kalma-e-Tayyab (3) Khulasa-uth-Touheed (4) Shikarnama (5) Durrul Asrar. Two of them Mirajul Asheqeen and Shikarnama have been published. He was a great poet also. His eldest son Syed Akbar Hussaini is also said to have written a number of pamphlets. His grand son Abdul Hussaini translated into Dakhni Hazrat Abdul Qader Jeelani's, 'Nishatul Ishq'. A copy of this manuscript was in the library of Tipu Sultan.

Gujarat has also produced a number of Sufis who have written books in the Dakhni. Foremost among them is Shaik Bahauddin Bajan. He was born in 1388 A.D. in Gujarat and left for Barhanpur in his later years. He had travelled much in India and was an authority in music. His writings are found in

parts and pieces. He is famous for his distichs.

Next to Bajan comes Gamdhani. Shah Ali Jiv Gamdhani was a popular leader of his time and the number of his devotees ran into hundred of thousands. He died in 1565 at the age of 77 and now rests in peace at Ahmedabad. His 'Diwan' (anthology of poetic works) contains romantic as well as philosophic poems, and has been published twice.

Qazi Mahmood Daryae son of Qazi Hameed was another famous Sufi writer of Gujarat. He dealt with almost all problems of Sufism in his poetry. His disciples while collecting the incidents of his life have also copied down his poetry and have thus preserved his work.

Khoob Mohammed Chishti the famous author of 'Khoob Tarang' is another important Sufi writer who sprang from Gujarat.

Among other worth-mentioning writers from Gujarat there were Khan Mohamad Bin Vali Mohamad, Malik Mohammad and Shah Hashim Husain Alvi. Their Verses have been found in parts. It is required that thorough research work should be done and then

complete works collected to ascertain the real service rendered by them.

From Gujarat we come down to Bijapur and the foremost among the Sufi writers of that city, Hazrat Shah Meeranji Shamsul Ushsheq has already been referred to in the last lecture. Shah Meeranji who had migrated to Arabia in his early life returned to India when the Bahmani kingdom was on the decline. Now Bijapur and Golkonda had become the centres. Shah Meeranji also left Bidar and went to Bijapur. Here outside the fort of Bijapur on a hillock he is buried.

Meeranji was a prominent member of the chain of disciples of Hazrat Banda Nawaz and was himself the founder of the chain of Chisti Sufis in Bijapur and the whole Deccan. The Chisti school is a separate and one of the prominent schools of Sufism and several from the progeny and disciples of Meeranji have been renowned exponents and practitioners of this school.

Meeranji was a very great religious leader and teacher. Every day hundreds of people used to go to him to learn or to get their doubts cleared. He had made himself avai-

lable to all on all occasions and under all circumstances.

The same tradition was followed by his illustrious son Shah Barhanuddin Janam and grandson Aminuddin Ala. Shah Meeranji had written many books and pamphlets. The following are very well known: Khushnama, Khash Nagz, Shahadatul Haqeeqat, Sharhe-Margoobul Quloob, Mugz-e-Margoob, Chahar Shahadat etc. Gulbas and Jal Tarang are also said to have been written by him. Magz-e-Margoob and Chahar Shahadat have been edited by Mr. Md. Hashim Ali, lecturer in Urdu, Mysore University. He has taken great pains to dig out the incidents of the life of Meeranji, compare them, verify them and deduce results. Research work done on the said two works of Meeranji is really a meritorious work and any amount of praise is well deserved by him.

Meeranji promoted the scheme started by Hazrat Banda Nawaz and popularised his instructions. The method of his explanation even of intricate problems was very lucid and simple. Thus he has rendered a great service to the people as well as to the Dakhni language and literature.

Burhanuddin Janam was the son and successor of Shah Meeranji. He was an illustrious son of an illustrious father. His works in literature particularly in Sufi literature are as important as are the works of his father. He had also to his credit a number of booklets and pamphlets in prose. Irshad Nama is his famous work in poetry. Catechism is the style of this work and the subject matter is religious philosophy of the Chishti School. This book has not been published as yet, even though many people have attempted to do research work on it. Two of his books Hujjatul Baqa and Kalimatul Haqa-eq are also famous. Their style is also the same and the matter is also Sufistic teachings. The latter book has been edited by two different scholars, one Professor Akberuddin Siddiqi and the other Dr. Rafia Sultana. Other books of his which have not been published as yet and but on which research work is being done are Vasiyatul Hadi, Sukh Sohaila, Muftahul-ul-Iman, Nuqta-e-Wahed, Naseemul Kalam, Basharatuz Zikr, Punch Gunj etc.

Janam has written a number of distichs which are found in many of his books. This shows that Janam was a prolific writer. His

language is more refined and progressive. One of his disciples Shah Dawal has written a booklet called Kash-ful Wajood which has recently been edited and published by Prof. Akberuddin Siddique.

Burhanuddin Janam's son Aminuddin Ala was also a great saint of his period. He was always in a meditative mood and talked very little. For a long time he remained in his room and came out only once a week. Thousands of people used to gather to steal a look at him. His head was always bent and he never looked up. He seldom made anybody his disciple but his successors were rather broad-minded in this matter. The few of his famous disciples were Meeranji Khudanuma of Hyderabad, Khudavand Hadi of Chincholi and Qadar Lingal. To his credit go a number of booklets in prose and poetry. Famous among them are Ramzuz Salikeen, Nizam Vujudya, Mohabbat Nama, Guftar Shah Ameenuddin and Gunj-e-Maqfi. He died in 1685. His tomb is outside the city of Bijapur and is a place of pilgrimage.

From among the disciples of Ala, Qadar Lingal is famous for his works particularly his Gazals and Masnavis. His famous Masnavi is

Mojiza - e - Khatoon - e - Jannat. In the period of Sikandar Adil Shah, Qadar Lingal gained fame for his poems and prose works.

One of his disciples, Moazzam was also a great writer. Shajraful Atqia is famous poetic work of his. Two of his prose works which have earned a name are 'Risala - e - Wajudyya' and 'Wajudul Arifeen'.

From among those who belong to the later half of the Adil Shahi period Ashiq was a famous Sufi saint and poet. He was a disciple of Shah Sibgatullah Hasan who was quite a well known saint of that time. Ashiq has written two Masnavis or narrarives. One is called Chuhar Peer Va Chahar Khan Vada and the other is called 'Hazrat - e - Khamsa'. In the first book he has dealt with the four famous guides of the Tareeqat and fourteen systems practised in Sufism.

The second important personality of the period was Shah Abul Hasan Qadri who wrote 'Sukhanjan'. He belonged to Bidar but had gone over to Bijapur. The king was very much impressed by his spiritualism. He died in 1634 and was buried near the Allah Darwaza. Ois tomb is also a place of pilgrimage.

Qazi Mehmood Bhri is also a poet of great importance. His father's name was Bahruddin and he was called Qazi Darya. Bahri belonged to Gogi a village of Gulbarga district now a part of Mysore State. His father had gone over to Bijapur to be one of the disciples of Shah Burhanuddin Janam. Bahri was the disciple of Hazrat Shah Baqar of Bijapur. Sikandar Ali Shah, the king of Bijapur was a great devotee of him. Just a few years before the conquer of Bijapur by Auragzeb he had migrated to Hyderabad and then went back to his native place Gogi and almost renounced the world. Aurangzeb had himself gone over to Gogi to meet this saintly person and was very much impressed by his high spiritual calibre. Bahri died in 1718 and was buried very near the tomb of his guide and leader Shah Baqar.

Bahri was a great Sufi poet and since he belongs to the last day of this period his language is almost modern which is again a proof that Dakhni improved and developed had become what to-day Urdu is.

His complete works in Persian and Dakhni (Qaliyat) have been edited and published by Dr. Hafeez Sayyad 'Man Lagan' is another of

his works which is totally on Sufism. This has been edited by Saqavat Mirza and Anjuman Taraqi Urdu of Pakistan has published it.

Discarding a long list of less-prominent poets of this period, I would like to make a mention of only one more poet, Momin. His full name was in Mian Abdul Momin. He was a native of Chanpatan which was in the dominions of the Adil Shahi Government. He belonged to the Mahdavi Sect. His 'Assari Ishq' has been traced, in which he has written the life story of Hazrat Syed Mohammed of Joanpur. It has a simple language and simple metre and is dated 1682.

When speaking of the Sufi poets of Golkonda we have to mention Vaji's name even though he was not a Sufi himself. His famous prose work 'Subras' is really an allegory. In the guise of a love story, he has mentioned all those problems which Sufi poets touch in their books. From one the manuscripts, it is clear that his religious guide and leader was Shah Ali Muttaqi. From another manuscript it is proved that he was buried in the campus of the Dargah of Hazrat Barhana Shah in Hyderabad. He died in 1660 A.D.

The periods of Md. Quli Qutub Shah, Md. Qutub Shah and Abdullah Qutub Shah were the periods of cultural activity and social uplift. The romantic and elegaic poetry prevailed in these periods. Neither the kings nor the nobles were interested in 'Tasawaf' but the people had a taste for it and the following Sufi poets were responsible for the elevation of the standard of learning and understanding Sufism. They were Syed Ballaqi, Shah Raju, Abdi Shah, Meeranji Khude Numa, Meeran Yaqoob, Qutubi and Sultan not to mention several other less well-known persons.

Syed Ballaqi was attached to the court of Abdullah Qutab Shah. His taste for Sufism was a refined one. He wrote a Masnavi in 1669 called 'Meeraj Nama' in which there are 1500 couplets. Shah Raju was a famous Sufi saint of the period. A number of poetic works have been traced which are said to have been written by him.

Abid Shah Abid was the famous disciple of Shah Raju who has written a booklet and a pamphlet in which he has propounded his teacher's theories and tried to explain them.

His famous work is Gulzar us Salikin. Abid has also translated into Dakhni the prescriptions of Banda Nawaz which were in Persian.

Meeranji Khuda Numa Shah was the most prominent of all the Sufis of the period. He held an important post in the government of Abdullah Qutub Shah. On a governmental mission, he had been to Bijapur and there he chanced to meet Hazrat Ameenuddin Ali. From the very day a change came over him. He resigned his post, renounced the world, became a hermit and remained for a year with his leader and Mushid, acquired spiritual benefits and returned to Hyderabad. Here he spent the whole of his life in the service of humanity, guiding them, teaching them and helping them. Thousands were his disciples and devotees not to mention the number of the beneficiaries.

Meeranji Khuda Numa is the most important of all the Sufi poets and writers of Golkonda. He could write with equal ease both in poetry as well as in prose. The following are his famous prose works—Sharhe-Sharhe-Tamhedat, Ainul Qazat, Risala - e - Wajudyya and 'Risala - e - Margoobul Quloob'. There are two long narrative poems (Masnavis) and

another Sufistic poem 'Basharatul Anwar' besides a number of Gazals.

He died in 1663 and he was buried in a tomb which is known as Qamraqi Gunbad at Hyderabad.

Among his disciples and successors there were a number of famous writers. One of Shah Ferooqi wrote 'Chakki Nama' which has become an epoch making book. Several Sufis later on wrote under the same title, adopting the same technique, several books to expand theories and problems of Sufism.

Meeran Yaqoob was also one of the followers of Meeranji Khuda Numa. He wrote in 1667 a book in prose called 'Shima-el-ul Atqia'.

Qutbi wrote 'Thofatur Nasach' which he translated into Dakhni from Persian.

Both Shah Raju and Meeranji Khuda Numa belong to the last period of the Qutub Shahi dynasty.

In the days of Abul Hasan Tamashah who was a beneficiary of Shaa Raju, the kingdom of Golkonda was conquered by Aurangzeb and the political upheaval put an end to the production of literature of this type.