

Hind Islami Tahjeeb Ke Rang Aqeedat Ke Rang



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ABSTRACT AND BIODATA OF PARTICIPANTS

The Tradition of Arabic Devotional Poetry in India with Special Reference to Qazi Abdul Muqtadir of Delhi

ABDUL ALI

It is an indisputable fact of history that there flourished in India a good number of internationally renowned scholars of Arabic and Islamic Studies. They not only preserved and carried on the traditions of Arabic and Islamic learning in this country, but also enriched the Indo-Arab literature in almost all branches of Arabic and Islamic learning which cannot be ignored while making an assessment of Arabic-Islamic literature of the world.

Although a great deal of Arabic literature produced in India was lost into oblivion because of the negligence on the part of the Indian biographers, yet the remnants of it preserved in published and unpublished forms are sufficient enough to acquaint the readers with their spectacular literary achievements. They wrote volumes of books on both religious and secular subjects such as Hadith, Jurisprudence, Tafsir, History and Philological subjects. The names of Shah Wali-Allah of Delhi, Sayyid Murtaza al-Bilgrami, Nawab Siddiq Hasan Khan of Bhopal, Prof. Abdul Aziz Maiman of Aligarh Muslim University, Maulana Abul Hasan Ali Nadawi, to mention only a few who are popularly known and honoured all over the world.

In the field of Arabic poetry too our country is proud of having produced some eminent poets such as Shaikh Nasiruddin Chirag Dehlavi, Qazi Abdul Muqtadir, Shaikh Ahmad of Thanewar, Sayyid Ghulam Ali Azad, Maulana Baqir Agha, Mufti Sadruddin of Delhi and others whose compositions earned them fame and reputation not only in India, but also in the Arab world.

Of the above mentioned poets Qazi Abdul Muqtadir of Delhi (d. 1389 AD) was one of the most distinguished Arabic poets produced by India. His political genius is best illustrated by his famous eulogy (Qasidah) on the Prophet Mohammad (P.B.O.H) known as Lamiyyat al-Hind which he composed in imitation of the universally celebrated ode Lamiyyat al-Ajam composed by al-Tughra'i of Isfahan in 1111 AD. This Qasidah by the Qazi is highly remarkable for its imagery, novel ideas and beauty of expression. An attempt has been made in this paper to elucidate the point that this poem by the Qazi is a sufficient proof of his genius and eloquence as an Arabic na'tia poet. Far from being a mere skilful imitation of ancient odes, it has the touch of originality. The new, interesting imagery, ideas, expressions and similes used by him add to the beauty of the poem. This Qasidah may also be taken as a sufficiently illustrative specimen of the Arabic na'tia kalam produced in India which the Prophet himself is reported to have complimented, saying that he smelt Divine fragrance proceeding from the side of the country. Allama Iqbal, the poet-philosopher of modern Islam, has alluded to the same point in the following lines:

Meer-e Arab ko aye thandee hawa jahanse
Mera watan wahi hai, mera watan wahi hai

The land from where came cool breeze to the Chief of the Arabs, That very land is my country, that very land is my country.

Abdul Ali, has been the Professor, Chairman and Director, Department and Institute of Islamic Studies, Aligarh Muslim University, Aligarh. His area of interest has been scientific and intellectual heritage of Islam. At present he is working on a major UGC research project on Indian Origins of the Arab-Islamic Scientific and Literary Heritage.

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Zikr: Its Relevance in the Modern World

ARSHI KHAN

Zikr is one of the most important human practices of mental and physical devotion to the Creator and the Almighty. It is in general remembering Allah to seek His acceptance of the devotee's desire to be included in the list of faithful servants (Abd). It is through Zikr that an individual enters into the process of self-purification and renunciation of those interests which are detrimental to the interests of the others. In other words, Zikr is an important process to emerge as a humanist individual who could be more useful and constructive in the larger interests of the humanity.

Islam basically stresses on the importance of the individual. In history of liberal deliberations, we find similar concerns. Zikr enhances the spiritual thoughts and actions of an individual towards better, desirable, perfect, peaceful, egalitarian, harmonious, just, fair and reasonable order. Zikr develops self-regulatory mechanism within the minds of the individual to reach out to the pleasures of others.

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Tradition of Azadari of Muharrum: With Reference to Marginalized Muslim Women

AZRA ABIDI

The Azadari of Muharram was started by the family of Hazrat Muhammad (S.A.W.) after the death of Muhammad's grandson Hazrat Husain at the Battle of Karbala in 680 AD. Following the battle of Karbala, Muhammad's (SAW) granddaughter Hazrat Zainab binte Ali (AS) and sister of Hazrat Husain, began mourning for the fallen and making speeches against Husain Ibn Ali's opponents: Ibn Ziyad and Yazid. News of Hazrat Husain's death was also spread by Imam Zain-ul-Abideen who succeeded Husain as the Shia Imam via sermons and speeches throughout Iraq, Syria and Hejaz. Hazrat Zainab and Imam Zain-ul-Abideen informed the people that Yazid had martyred Imam Husain and seventy-two of his companions including his six month old son Ali Asghar and that their women and children were taken as prisoners to Syria.

When word of the mourning reached Yazid he decided to release the captive women and children from the prison in Damascus, out of fear of public revolt against his rule. He sent for Imam Zain-ul-Abideen, informed him of the impending release and asked if he wished for anything further. Zain-ul-Abideen said he would consult with Bibi Zainab. She asked Yazid to provide a place where the people could mourn for Imam Husain and others of Muhammad's (SAW) household. A house was provided, and here Zainab binte Ali held the first Majlis-e-Aza of Imam Husain and started the Mourning of Muharram.

Azadari which means the practice of mourning occupies a unique place in the life of Shia women. It is mainly concerned with the mourning and condolence congregation in the month of Muharrum to commemorate the tragedy of Karbala. In India not only Shias but a large number of liberal Sunni Muslims especially of Hanfi school and a good section of the Hindu population, mainly in rural areas, keep Tazias and observe mourning in one form or the other. The devotees seek the blessings of 'Saint-Martyrs' on this occasion and recite dirges. Big processions are taken out during the ten days of Muharrum throughout India.

Azadari has a social significance in the life of Shias. Azadari helps in promoting the feeling of national integration, provides a sense of equality among the masses and helps the weaker sections by providing livelihood to thousands of workers engaged in the preparation of Tazias, the bakers and others. The paper focuses on the contribution of socially marginalized muslim women with reference to Tawaifs, Lalbegees and Meerasins. In the present paper I have collected informations through primary and secondary sources and personally visited Lucknow and Haurli village (district Merutt, UP) These places have very unique culture regarding Azadari of Muharrum, Lucknow is famous for Azadari, However I found an Imam bara in Dhaurli which was built by a Prostitute and at present her family members are observing all the arrangements related to Azadari of Imam Husain through her waqf property. This Imam bara is known as Mussamat Umada Begum and registered in Shiva Waqf Board with registration number E-579/871.

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Na'at and Mersia among the Non-Muslim Poets

FARHAT RIZVI

Farhat Rizvi, Senior correspondent/journalist in Rashtrya Sahara (daily hindi/roznama urdu) for last 17 years; Journalism experience including desk work/reporting regarding literary/cultural/social and minority beat. Social Research cell; worked for four years in NCERT; and as a Lecturer in teacher's training school, Jamia Millia Islamia; participated in several national-international seminars/workshops; and in many T.V./radio discussions, specially on social/women and minorities issues.

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The Direct Synergy with God

FATIMA SHAHNAZ

The paper focuses on man's interaction with the Divine on a purely individual creative basis. Man himself is the vehicle of the divine, as reflected in the great writers and Sufi sages of history and enlightened thinkers, both orthodox and individualistic 'secular'. The concept of the Greek 'agape,' love and compassion, is entwined with this ecumenical or universal vision of human inclusiveness projected in Islamic doctrine as well. With reference to a broad range of Eastern writers from Persian, Urdu, Arabic and Indian Vedantic scriptures, this presentation touches on both congruence, creative imagination, and freedom of expression in man's relation with God. References to Eastern authors like Jalaluddin Rumi, Sadi, Ghalib, Iqbal and others will highlight the diverse approaches to the God-head, and the spiritual dimension of the myriad strands of Eastern thought that have been sorely lost in modernism.

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Islamic and Middle Eastern Elements in Traditional Southeast Asian Theatre with Special Reference to Indonesia and Malaysia

GHULAM-SARWAR YOUSUF

The paper briefly examines the development of traditional Southeast Asian theatre genres which are believed to have been directly transmitted to Southeast Asia from the Middle East, as well as derivative performance typesótheatre, music, and danceó which, inspired by Islamic culture, possibly developed in Southeast Asian countries, particularly Indonesia and Malaysia. Examples selected for discussion include *taziya*, *boria*, *hamdolak*, *hadrah*, *dikir/zikir* and *dabus*. This paper also touches upon literary elements from the lands of Islam, which in particular have served to enrich the repertoire of the highly important shadow play (*wayang kulit*), as well as the more recently developed offshoots of the Indian Parsi theatre in Southeast Asia.

Ghulam-Sarwar Yousuf is one of the leading scholars of Southeast Asian Theatre and Malay Traditional Performing Arts. He was responsible for setting up the first academic programme in Performing Arts in Malaysia at Universiti Sains Malaysia in Penang in 1970, and has served as Professor and Adjunct Professor of Asian Theatre at the Cultural Centre, University of Malaya from 2002. In addition, Ghulam-Sarwar Yousof is a well-known writer with published works in poetry, drama and the short story. He is the author of over a dozen books, both literary and academic, and a large number of published research papers. His *Dictionary of Traditional Southeast Asian Theatre* (Oxford, 1994) is generally regarded as the most authoritative work on the subject. His latest publications include *Reflections on Asian European Epics* (2004) and *Performing Arts. Vol 8 of The Encyclopedia of Malaysia* (2004), both of which he edited, as well as *Panggung Inu*, a collection of papers on traditional Malay theatre. His literary works include *Halfway Road*, Penang, a play, *Perfumed Memories*, a collection of poetry, and *Mirror of a Hundred Hues: A Miscellany*.

Apart from his active involvement in academia and writing, Prof Ghulam-Sarwar Yousof has been highly involved in research and documentation of traditional Southeast Asian theatre genres, as well as in a wide spectrum of community activities, national and international.

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Kashmir Naat Khwani

HAMID NASEEM RAFIABADI

Though it is very difficult to tell exactly in which context the Na'at writing began in Kashmîr, it can, however, be said with full authority that its initiation was from the arrival of Syed Ali Hamadâni. (Prof Shah, anhar naatia no p-97, Kashmîrî Dept, edited by Qazi Zahoor, 1992, Chal asrar. In it there are some traces of naatia adab). The second writer of *Na'at* is certainly Shaikh Nooruddin, the credit of writing first *Na'at* goes to him. Moreover following the tradition of Persian *Na'at*, our poets wrote their *Na'ats* containing the praises of and prayers to the Prophet.

G N Gawhar says that Shaikh Nooruddin started writing the *Na'at* in Kashmîrî language for the first time. Shaik Ya'qub Sarfi, Mirza Kamil Khan Badakhshi Habibullah Nawsharuui, Mullah Fakir Bahauallah Mattoo. Abdul Ghaffar Tawib, Mir Hussain Qadri, Ghulam Rasool Shaida are some prominent *Na'at* writers of Kashmîr.

The Naats were being recited at *Milad majlis*, *Khanqahs malud* (meetings at the Sufi shrines) *Khânqâhs shabeena majalis* (evening gatherings at the *Khânqâh*).

Kashmiri poets in their *Na'ats*, apart from dealing with the traditional subjects, never failed to mention their own agonies and miseries and made supplications for their redressal from the Prophet. (P-145 Nishat Ansari)

Kashmîrî poetry started with theological and religious connotations .There are about 100 epic and comedy (razmia/bazmia) poems in Kashmîrî which start with *Hamd* and are followed by *Na'at* and *Manqabat*. Later on *Na'at* became a part of Mathanavi in Kashmîr.

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nterest is Muslim philosophy, Islamic Studies, Sufism, comparative religions and Orientalism. He is a member of several academic bodies including Member World Council for Inter-religious Councils, Kerala, Executive Member of Kashmir University Teachers Association, Member International Association of Historians of Asia, Core Group Member, International Centre for Religion and Diplomacy, Washington, Editor, Insight Islamicus, Institute of Islamic Studies University of Kashmir Journal, Member All India Milli Council, New Delhi. Recipient of many awards including Honorary Diploma by Zoroastrian College Mumbai for Scientific and Educational Research.

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Ranghai Aqeedat aur Islami Taleem (Colours of Devotion and Islamic Teaching)

MAULANA ARSHAD FAROOQUI

This world is a beautiful place where different colours of faith and devotion can be realized and every entity of this earth sings the song of praise for its Lord. Every religion and every believer has carved out and evolved his own specific way to show his or her devotion and bow before their Lord.

If we see towards trees and mountains, we can say that they are reciting the eulogy for their Lord in standing posture, while animals in sitting form. Rattling of birds is also a sign of devotion to the Creator. Man's bond with his Creator is entirely different and very unique in nature. Mankind expresses its devotion to God through worship and by completely surrendering to the will of God following his Book, laws and belief in Prophethood. To create and sustain a kind of balance in this world, every believer is taught a lesson that entire humanity is a family of God. This very belief in the Family of God also teaches a lesson that no one should harm any one on this earth and to have a safe and peaceful world, every one should colour himself in these different colors of devotion and faith.

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NA'AT as Devotional Poetry in Islam

ASMER BEG

Na'at is a form of devotional poetry through which the devotees show their love, affection and devotion for the Prophet. It is a spiritual means of elevating the soul of the believer to that level where he is said to experience true happiness and peace.

Asmer Beg Professor of Political Science at the Aligarh Muslim University, has a keen interest in issues concerning Islam and Muslims. He is the Managing Editor of Future Islam, a web-based International Journal. He is member of the editorial committee of the Indian Journal of Politics. He is widely travelled and has published extensively in national and international journals.

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Religious Devotion at the Dargah of Hazaratbal

GHULAM ISHAQ KHAN

This paper focuses on certain aspects of devotion viz., loud recitation of invocatory prayers, Durud and Na'at in chorus by the devotees of the famous shrine; this despite the criticism of the Ahl-i-Hadith. The author approaches the problem from a perspective rooted in the evolution of his own religious career from childhood to contemporary times in relation to the evolution and development of his thought based on religious and historical works. As an inside and outside observer, he seeks to promote a better understanding of both subjective and objective phenomena in describing the historical role of Islam as a religion of love in the Valley of Rishis.

Ghulam Ishaq Khan, He holds the Shaikhul-Alam Chair at Kashmir University. He is the author of History of Srinagar, Perspectives on Kashmir, Kashmir's Transition to Islam : the role of Muslim Rishis, Experiencing Islam, Crisis of a Kashmir Muslim : Spiritual and Intellectual etc. He has contributed several research articles on Sufism and society to prestigious international journals.

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Nauha and Art of Nauhakhani

MUJEEV RIZVI

The literal meaning of *Nauha* is to mourn the death of some one. It has been a general social practice in the society that women mostly wail and cry at the dead body of the people. So this practice of Nauha or this art of Nauha is associated with the women. There can not be any established mode or meter of expression of grief and sorrow, so in initial days Nauha was not bound by any special classical artistic rules or mode. This was the reason that in classical days it was recited by women only and its rhythm and meter were based on the *Geet* and expression was quite feminine in nature.

But when in later stages, it was adopted by men, then its rhythm and tone become closer to Indian classical *Geet*. Even today we can find old collection of Nauha where we can see the meter and tone of the particular Nauha been mentioned.

For example we have collection of unpublished Nauha “*Sangeet Saga*” from Rampur, in which not only the tone but complete meter for particular Nauha is also mentioned.

In present time, the tone and meter of Nauha has shifted from classical mode and adopted the tone of Bollywood and modern hit songs and remix. It has also taken the form of a Ghazal.

This paper is an attempt to cover the journey of this changing form of Nauha and its tradition. It has been divided into three parts; first part deals with the origin of this art and its evolution; second with the content of the Nauha, and the third part deal with art and style of the reading of the Nauha

Mujeeb Rizvi, a *Professor* was the founder of the Hindi department at Jamia Millia Islamia and served as its Head for nearly forty years. His area of expertise lies in medieval Awadhi and Braj poetry, in particular the Sufi Kavya-Akhyans of the pre-Mughal era. His writings on such seminal figures as Kabir, Tulsī, Khusrō and several others have long been recognized as pioneering works in the field of medieval literary and devotional scholarship. In addition, he is the greatest living scholar of Jayasī and of Padmavatī. He has been a life long champion of indigenising Islam and revitalizing medieval ways of creative coexistence between different faith communities. The recipient of numerous awards and contributor to a number of international compendia, he is widely recognised as one of the most distinguished modern scholars of Hindi.

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Sufi Dargahs in India

MUMTAZ CURRIM

The focus of this paper is on the Sufi dargah complex and its importance as a centre of religious worship, saint veneration and ritual, a source of culture and a mode of architecture not known earlier in India. We hope to elaborate on these aspects of complexes that exist in different regions in India. Established by leading Sufi orders such as the Chistiya, they are often located in urban areas to become regional expressions of Indo-Islamic architecture. In each instance, an imposing portal/Darwaza leads to a domed sanctuary rising above the tomb and ambulatory path, mosque, multi-purpose hall, Madrasa, ablution facilities, hospices and public kitchen. Sacred phrase and scintillating ornament de-materialize the vault of the sanctuary, the innermost heart of the complex reminiscent of the sanctum sanctorum of a temple. The tomb laden with flowers and guarded by pierced screens of infinite beauty, while dark and light passages leading to it add a mystical dimension to the devotee's strivings.

"Little cities of God", around the graves of holy men, friends of God and intercessors/Awliya with super-human power/Karamat who act as intermediaries between man and God, their tombs surrounded by spiritual efficacy/Barakat, places of pilgrimage and veneration for those in search of salvation and succour and open to men and women of all faiths, classes and callings in an intermix of culture.

At the annual Urs/saint's anniversary, prayer and ritual re-enact a profound truth amidst prescribed prayer and heterogeneous practices. Delivered from time and structured lives, adherents form a community that lives up to the ideals of unity and brotherhood. During the audition/sama, some among them go into ecstasy.

Mumtaz Currim is a research scholar and art historian with a Masters' Degree in Islamic Cultures and Societies from the School of Oriental and African Studies, University of London. Her lectures and slide presentations explore Islam as Religion and Worldview, the Sources and Growth of Islamic Art and Architecture, Calligraphy, Miniature Painting and the contribution of Sufism in India. She has been visiting lecturer in the post-graduate course on the History of Indian Aesthetics conducted by the University of Mumbai for the Indo-Islamic period. She is co-author with George Michell of a well-researched, illustrated volume "Dargahs, the Abodes of Saints" brought out by Marg Publications, and researcher for the volume on Mughal Style published by India Book house.

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The Moral Values as Depicted in the Marsiyaas (elegies) Composed by Meer Anees

S. MUJAHID HUSAIN HUSAINI

Marsiya or elegy is a form of literature which originated in Arabic language. It was further refined in the Persian language and when it was imported in India, it touched its culminating point firstly at the hands of the Deccani poets and subsequently, by the sincere and progressive efforts of the North-Indian Urdu poets. Mir Tazi Mir, Mohd. Rafi Sauda, Meer Zameer, Mir Mustahsin Khaleed, Meer Babarali 'Anees' and Mirza Salamat Ali 'Dabeer' are considered to be the stalwarts and pioneers of Marsiya-goi. (Marsiya-Composition).

If we look at the Marsiya in the light of its subject matter, it is a poetry full of pathos and grief. The word Marsiya has been derived from the word 'Risa' in Arabic. It means mourning or lamentation for a departed soul. It was a common word, used for every-body. But after the tragedy of Karbala, when on the 10th of the Islamic month, Moharram, Hazrat Imam Husain, (A.S.) the younger grand-son of the Prophet Mohammad (S.A.W.W.) was martyred, hungry and thirsty along with his 71 relatives and friends by the soldiers of King Yazid; Marsiyas began to be written for and in sad remembrance of Hazrat Husain only.

Most popular and celebrated Urdu poet, Mirza Ghalib has very well said that :

Lamentation does not require a flute
Crying is not bound by the rhythm

The same may very well be applied to the 'Marsiya', which is basically a form of Lamentation. But, it is really a unique mastery and commendable craftsmanship of Meer Anees that succeeded in turning a lemon into a lemonade, adding beauty to this form of poetry through verses, superb imagination, emotional painting, psychological treatment, dramatic sequences and last, but not the least, depicting the moral values, universally acknowledged and acclaimed.

Syed Mujahid Husain Husaini Formerly Head, Department of Urdu Maharshi Dayanand Post Graduate College. He is also a literary critic, poet, journalist, Radio & TV artist, cine writer, orator, translator, and publisher. His published works are: Justo Joo, Ghazali Yat-e-Arzo, Dr. Iqbal's Patriotic Poems, Arzo Lucknowi: Life & Works.

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Two and a Half Letters of Love

WAHAJUDDIN ALVI

“Aqeedat” is the very basis of love. A man’s affection for his fellow being or devotion to almighty constitutes the different shades of love. Quranic expression “HUB” covers both the shades. However, in Persian and Urdu poetry we use different words as “Ishque, Muhabbat, Aqeedat”. When a man is intoxicated with love of Prophet he sings Na’at. Singing the praise of holy and pious personalities is called Manqabat. Hamd, Na-at, Manqabat are the genres of poetry.

Caliphs and other companions of Mohammad (Sallal-lahu-alehe-wasallam) use to compose Na-at, later in Persian Saadi, Hafiz, Jami, Khushroo and many others chose to follow the path of sahaba. The present article throws light on the Na’at and Manqabat composed by Indian poets. The Sufis of early 13th century used to compose Na-at and Manqabat, like Khuaja Mueenuddin Chishti, Hazrat Bu Ali Qalandar of Panipat and Ameer Khusroo. Khusroo is the first poet who inter-mingled the Indian ‘rasa’ with Persian melody. Later on, this tradition grew and flourished with the popularity of Urdu poetry. In this paper I have tried to highlight this particular sprit.

Wahajuddin Alvi is professor of literature in the Department of Urdu, Jamia Millia Islamia. His family background is traditional Qusbat. Prof. Alvi’s father Akhtar Hussain Alvi was famous for his knowledge of Persian and other oriental sciences in Avodh. Under the kind guidance of his father Prof. Alvi learnt Persian and other oriental sciences. His family beheld Tasawuf as a way of life so he became a “Mureed” in Warisia order in his early childhood. Now in all his actions and thinking he tries to observe the Sufi tradition.

He strongly believes in humanism and so his writings are steeped with a feel for the promotion of socio-cultural values. Professor Alvi has a deep interest in classical literature. Socio-cultural study of Urdu literature and Tasawuf is his field of specialization. He has seven books and about fifty-five articles on different aspect of literature to his credit.

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The Culture of Moharram (With Special reference to Bilgram)

S.J.R. BILGARAMI

Human values and emotions, when combined together initiate new thought process in community as a whole. It puts a new heart and mind in each soul. As a result different segments of the community start reflecting similar cultural traits irrespective of caste, class or religion. When this happens, a new civilisation is born. These are exactly the consequences of the tragedy of Karbala.

In the context of such universal impact, but under compulsion of practical observation, the trends of this civilisation have been analysed with special reference to Bilgram. This civilisation is multi-layered, which has been observed at many levels, such as the culture of mourning, the commemoration of ancestors, the inter-communion culture, and lifestyle etc. On all such cultural levels, one may find synthesis of human values and emotions. One such example is tribute to Hussain:

“You have reconstituted human heart and mind, lastly this established a firm civilisation has been introduced”. Imam Bare, Durgahan, Azakhane, Tazia, Alam, Tabut are the identification of this civilization. Soz, Salaam, Mercia, Noha are the articulation of this Culture. In religious congregations, the narrator’s power of speech is the “peacock of eloquence”. The impassioned style of soz, the commendation of Salaam, elegy’s descriptive and wailing disposition constitute the chief constituents. With folklore melodies, free from any artificial expression, this civilisation speaks out, spontaneously, in its natural tone. In addition it has manifested remarkable quality of adaptability to the tone modulation of each region and rank of society so that, in accordance to differentiated elegance, each cultural unit may develop a sense of belongingness and became a “Husseni Echo”.

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Anees Ke Marsiye Ke Do Kardaar

S. RAZA HAIDER

Karbala is one of the greatest tragic events of the world history, to which every great philosopher, thinker, laureate, historian and poet pays homage. More than fourteen hundred years ago, the Hazrat Imam Husain, his family and companions had given the great sacrifice against oppression, injustice and dishonesty.

The great event of Karbala is one of the important themes of Urdu poetry. Marsia is a popular form in which tragic event of Karbala are recited.

Mir Anees's poetry has played an important role in popularizing the genre of Marsia.

My paper focuses on the two characters of Hazrat Abbas and Hazrat Zainab, as depicted by Mir Anees in his poetry.

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Urdu Shaeri me Hamd ka Tasawwur: The Concept of Hamd in Urdu Poetry

SHAMEEM ANWAR

The study of all religions has proved that every believer in his or her respective religion does believe in one God and no believer shares with his Lord any other God or divine power.

The believers of every religion take all the attributes and characteristics associated with Lord of another religion and try to appropriate it for their own Lord. This particular phenomenon can be expressed in term of Oneness or unification which is prevalent today even in Hindu religion. In fact, Humankind since its inception looks towards this divine force as insurmountable and the most powerful as expressed by great scholar Niyaz Fatahpuri in the following words.

“If we have to believe in the philosophy of progress and there is no reason for its disapproval, then we can say that man was quite hollow and unaware of the concept of religion and did not worship any entity like animal. But as thinking and probing is the part of human nature and so he started thinking and probing after he happened to see his surrounding and then started inquiring about its creator and forces behind all these creations”

These were the beginning of the belief and faith in some divine power and as humanity progressed and entered into new phase of civilization and discovered the means of writing, they discovered other means of expressing devotion and belief in God like recitation and writing (prose and Poetry). This is the reason that in every language of the world, we can find narration in the praise of God.

As far as Urdu poetry is concerned we can see the amalgamation of Arabic, Persian and Hindustani impact and this very nature of Urdu poetry gives such a trend as **Hamd** to which all poets have shown consideration.

If we go in depth to explore the history of Hamd in Urdu poetry, we can see that it was Hamd only which came first in Urdu poetry and other forms followed later. Not only in Urdu Poetry, but in Persian and Arabic also we can see that this art emerged earlier, and other forms or arts appeared much later.

While composing any poetic collection, all poets think it necessary even today to begin it with Hamd. If we look at the different phases of Urdu poetry, we can say that Hamd was important and popular equally in all the phases. Composition of poetry is a god gifted quality and Sufis, Saints and Qalandrs were a part of this tradition.

In Persian, we have, Firdausi, Saadi, Hafiz and Rumi, and in Urdu, we have great traditions of Kabir, Nanak, Tulsi, Nizamuddin and Khusro and Baba Fareed

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Amir Khusrau's Persian Poetry in Contemporary Performance of Sam'a and Hindustani Classical Music

YOUSUF SAEED

Amir Khusrau's Persian poetry is not only preserved in the libraries and museums of the world, but also being performed by traditional musicians of India and Pakistan for last 700 years. Even today, one can find many qawwals in the Sufi shrines of the Chishti order, especially that of Hazrat Nizamuddin Aulia where Khusrau's Persian compositions are sung by Qawwals at Urs celebrations every year. Besides qawwalis, Khusrau's Persian couplets are also used in many compositions of Hindustani classical music, mostly in genres known as Khayal and Tarana. This presentation is illustrated by many video clips showing the contemporary performances of Khusrau's Persian poetry by qawwals and classical singers in places such as Delhi, Rampur, Kashmir, Tonk (Rajasthan), and even Mumbai.

Yousuf Saeed, an independent filmmaker and researcher based in Delhi, started his career in educational television (with the Times of India) in 1990, co-directing the science series Turning Point for Doordarshan, and moved on to make documentary films such as Inside Ladakh, Basant, Muharram, A Life in Science: Yashpal, and the Train to Heaven which have been shown at numerous film festivals, academic venues and on TV channels. He has been a Sarai Fellow (2004) and an Asia Fellow (2005) for research and documentation projects related to popular art and music of South Asia. His interest in the popular devotional art of Indian Muslims and his extensive collection of such art work brings him to Tasveer Ghar, an initiative to collect and digitize popular art in South Asia. Yousuf's most recent work is a feature length documentary Khayal Darpan about the state of classical music in Pakistan.

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Awrad Khwani - A Traditional Mode of Spiritual Awakening through Awrad-I-Fatihya

SHAHNAZ SHAHEEN

Awrad Khawani is a popular Kashmîrî form of devotional expression. It was brought to Kashmîr by Mîr Syed Ali Hamadâni. According to one tradition he composed *Awrad* in Sarandeeep and collected all invocations (*Awrad*) in it, which he had imbibed from about two hundreds saints during his journeys. This *Awrad* is an index of *manajat*, *hamd wa Thana*, *tahlil wa tasbihat*, *salawat* and *istighfar*.

It is said that Syed was not able to name his composition after its compilation. But when he reached the Grand Mosque of Jerusalem (*Baitul -al -Maqdas*) from where he had intended to go for Hajj pilgrimage, and where he spent a night, he saw the Prophet in dream. Syed offered salutations and benedictions upon the Prophet and for this the Prophet gave him a letter along with a tract. When he opened this letter he found written therein: *khuz hada al fatiha* meaning thereby to receive this *fatihyya*. When he opened the tract it was *Award-i-Fathiyya*. It is said that after some time Syed saw Sheikh Najmuddin al Kubra in his dream who provided general permission for the recitation of this *Awrad* to the people. (Rashid Taseer, *Awliya-i-Kshmir*, vol 1, edited by Muhammad Ahmad Andrabi, supervised by Y M Taing, Jammu and Kashmîr Academy of art culture and languages, Srinagar 1998)

However *Futuhât-i-Kubarwiyyah* mentions that after Mîr Syed Ali Hamadâni composed *Awrad* from 400 saints he was contemplating about the name of the collection and in between he reached Makkah and one night he saw the Prophet in the dream who told him to accept this *fatihya* and when he was awoken he found the *Awrad* in his hand and then he went to Madinah and saw the Prophet once again who named this collection as *Awrad -i-Fatihya*.

Mîr Syed Ali Hamadâni is reported to have said that if the inhabitants of this area make *Awrad -i-Fatihya* their routine recitation (*wazifah*) they will definitely be benefited by its hidden and apparent impact and influences. (*Futuhât-i-Kubarwiyyah*, manuscript, Qalimi p-126)

Sheikh Nr ud Dîn also has endorsed this status and relation of the *fatihya* to the dream of Syed Ali in which he saw the Prophet and Ya'qub Sarfi say that if there are hundred veils on the Ka'abah of heart, through *Awrad-i-fatihya* these will be definitely removed.

A modern historian of Kashmir Dr. Ishaq Khan says:

"The most distinctive feature of the Kashmîrî *Khânqâh* was (and still is) the devotional fervour with which an invocatory prayer, *Aurad -i-Fathiya*, composed by Mir Syed Ali Hamadâni, was recited aloud in chorus by the faithful".

He continues:

"The invocatory prayers called *Aurad-i-Fathiyya* were vouchsafed to Sayyid Ali Hamadâni by the Prophet Muhammad in a state of spiritual experience. They are the pivot of the order and especially intended for recitation at the group halqa."

He says further:

"The influence of local consciousness on Islamisation is revealed in the centuries old recitation of *Aurad fatiha* in a manner undoubtedly suggestive of local influences emboldens us to dispel certain misconceptions about conversions to Islam in Kashmir. Likewise, while showing regard for the local

religious ethos in allowing neo-Muslims to read *aurad-i-fatiha* aloud in chorus, the Sayyid demonstrated a keen sense of practical wisdom and judgment in laying a firm foundation for the gradual assimilation of the folk in Islam.”

It goes to the credit of Syed Ali Hamadâni that “instead of taking a narrow view of the religious situation in Kashmîr, he showed an acute discernment and a keen practical sense in grasping the essential elements of popular Kashmîrî religious culture and ethos, and gave creative expressions to these in enjoining his followers in the valley to recite *Aurad-i-Fathiyya* aloud in a chorus in mosques”.

Even Srivara seems to have been so impressed by the novelty of God being praised in chorus by the rich and poor together during the recitation of *Awrad-i-Fathiyya* that he could not conceal his feelings about the loud prayers of the faithful in the Jama mosque of Srinagar. Thus writes he:

“It was here that the yavanas (Muslims) chanted *mantras* and looked graceful like the thousand lotuses with humming bees.”

Baba Daud Khaki a great saint of Kashmir praised the Hard Reshi for the Kubrawi practice of reciting *Aurad-i-Fathiyya* regularly.

Prof Khan says about the popular impact of the *Awrad*:

“It was at the congregational prayers, through the loud recitation of *Aurad-i-Fatihya*, *naats*, etc. that the universality of their religion was proclaimed by the converts in radical contrast to their ancestor’s deification of the priest or the ascetic in the pre Islamic cosmological structure. So deep was the influence of the all –encompassing power of the Most Beneficent and the Merciful Allah on the people that the practice of glorifying His Majesty and His last messenger aloud continues in the mosques and shrines of Kashmîr to this day”

Shahnaaz Shaheen, A historical researcher interested in in-depth research in history of Islam in Kashmir with reference to Sufis. Presently working on Islam in Kashmir with reference to Sayed Hamdani from sociological and economic perspectives. She has written a detailed article on Islam and western media published in a three volume book, *Challenges to Religions and Islam: Study of Muslim Movements, Personalities, Trends and Issues*. She has attended several seminars and conferences.

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Popular Devotion, Politics and Reshaping of Identity as Shared at Qalandar Dargah in South India

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Devotional Poetry in the Hybrid Language of Arabi-Malayalam

ZUBAIR HUDAWI

A lot of historical documents reveal that Islam first came to the southern costs of India through traders and its spread occurred through devotional and exemplary missionary activities of great people who belonged to various Sufi orders. Kerala, called as Malabar in the past, was the first place where Muslims developed as a full-fledged community, thanks to a host of reasons like intermarriages between Arab men and local girls, a rich and prosper business atmosphere, cordial and receptive attitude of local rulers and most of all the appealing conduct and ideal life-style of the missionaries. Making the spread of religious message in the non-Arab land easier, there developed a hybrid language of Arabi-Malayalam as a blend of Malayalam base, Arabic script, Malayalam plus some Arabic, Tamil, Urdu and Persian vocabulary, and a few additional orthographic symbols. This language has been acting as great tool of literacy among Mappila Muslims for more than one millennium, and it still exists, though is at the verge of extinction. It also became the vehicle of massive literary products of religious and secular character. Devotional poems, called *Maalappattukal*, extolling and praising the Prophet, his Family and companions, great religious figures, and leaders of Sufi orders, are one of the significant genres of this literary treasure. This poetry still exists as a grand signature of Malayali Muslim culture, and Majority of Muslims in Kerala and Lakshadweep islands still treat these with utmost piety and recite them expecting divine rewards, healing, happiness and tranquility, prosperity, stability in marriage and healing among many other things. Mahmud Maala in praise of the Prophet, Mohyuddin Maala in praise of Abdul Qadir Jeelani, Rifai'ee Maala in praise of Ahmad ul-Kabeer Arrifai'i, Nafisath Maala in praise of famous first century female saint Nafeesat al-Misriya and Badr Maala extolling those who participated in the Badr battle against Quraishi army are the most famous devotional poems in Arabic Malayalam. My paper will look into the development and evolution of the Maala genre of devotional poetry in Arabi-Malayalam, its contents and literary qualities and the role it plays as devotional poetry among Mappila Muslims. The paper also focuses on supporting and opposing views regarding this form of poetry.

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Indian Folk-Culture of Marsia-Soz and Nauha: An Assessment

S. A. R. BILGARAMI

This paper highlights and assesses the Indian folk culture – rural values, emotions and sentiments, traditions and faiths – expressed in the old elegiac verses of Dahey, Marsia, Soz and Nauha.

Mourning over death is a natural instinct of human beings which, in its intensity, has been expressed by uttering words and sentences in melodious tones along with the beating of the head and the chest. These dirges describe the qualities, the deeds, the character and recall the association with the departed soul. Chanting and reciting the elegiac verses over the dead body is our rich tradition and is closely associated with the rural female folk. This is a part of the rural life style and has been lively reflected with its details in Hahey and Zari in colloquial language. Later on it was reformed in chaste Hindi and Awadhi language. This paper attempts to highlight the socio-cultural elements of old Hindi Marsia, Soz and Nauha. This literature is embedded in the rural culture and traditions. The style of expressions, feelings and sentiment are all rural and colloquial and show the highest level of transparency, fairness and spontaneity. These are the foundations of our literary heritage on which the entire empire of sophisticated elegiac literature has been developed later on. The collection and assessment of such traditions are of special significance and needs proper attention.

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