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## The Components of Hindawi Language in Amir Khusraw's Poetry

### ABSTRACT

In the fourteenth century Delhi Sultanate polyglot Amir Khusraw (1253-1352) was one of the earliest poets of Hindawi language who blended medieval northern Indian dialects Braj Bhasha and Khari Boli. In his times, Persian was considered the official and literary language that was used by the Delhi Sultanate ashraf (elite). On the other hand, many local dialects including Hindawi were considered to be the language of the ajlaf (commoners) in the Sultanate society. Amir Khusraw was a man of diverse experiences and identities, he was; a literati as well as a military man, a statesman as well as a renowned Sufi and a Turk born to an Indian mother. He mainly wrote in Persian and Hindawi languages and used Arabic lexicon and literary tropes as well. Amir Khusraw was a master linguist who by his expert use of different components of Hindawi including lexicon (*farhang*), morphology (*ilm e Sakht*), semantics (*ilm ul Ma'ani*), phonology (*sautiaat*) and syntax (*nahaw*) canonized the language. This research is an effort to analyze the linguistic components of Amir Khusraw's Hindawi poetry and understand his literary tropes, techniques and linguistic innovations. The research also highlights the issue of authenticity of his Hindawi poetry by probing into the fourteenth century medieval literary practices.

**Keywords:** Amir Khusraw, Hindawi, Braj Bhasha, Khari Boli, History of Language

### Introduction

Amir Khusraw uses the term Hindawi for multiple languages spoken in Hindustan. He identifies twelve languages namely; 1- Sindhi, 2- Lahori, 3- Kashmiri, 4- Kabr or Dogri, 5- Dawarasamundra, 6- Tilingi (Telangana), 7- Gujarati, 8- Ma'abir, 9- Gauri, 10- Bengali, 11- Awadhi, 12- Dehlwi as Hindawi in the third *Sipih* of his *mathnavi*, *Nuh Sipih*. (Amil, n.d.)

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سندي ولاهوري و کشمير و کبر  
(ڈوگری)  
دهورسمندری، تلنگی و گجر  
(گجراتی)  
معبری و گوری و بنگال و اوده  
(گھاٹی) (پھاڑی) (اودھی)  
دہلی و پیرامنشن، اندر ہمہ حد  
ایں ہمہ ہمدویست زایام کہن  
عامہ بہ کارست بہ ہر گونہ سخن

(Nuh Sipihir, Jahan e Khusro, 315)

Medieval Delhi was a birthplace of Dehlwi Hindawi or ‘Western Hindawi’ dialect that originated as a consequence of racial, cultural and consequent linguistic assimilation between various Indian and Muslim cultures. Muslim dynasties from Afghanistan and Central Asia ruled Delhi for centuries and a unique cultural milieu with Turco-Persian, Arabic and Indian elements came into existence. Hindawi language remains as one of the most noticeable evidences of this assimilating culture. By probing into the components of Hindawi language one can understand the religio-political and socio-cultural influences that shaped it.

Hailing from a multi-racial background Amir Khusraw was a Turk from his paternal side and native from maternal side. The language of Amir Khusraw’s maternal family was Western Hindawi. It is important to note that after 1450s this language became dominantly influenced by various regional colors resulting in five different dialects, from which *Khari Boli* and *Braj Bhasha* are the prominent ones. (Jahan e Khusro, 289)

Amir Khusraw, as the exponent of an assimilated culture, has absorbed the traditions of both the Indian and Perso-Islamic cultures so well that it was not possible to untwine these weaved strands. (Gabby, 2010, 18) His multicultural ancestral linkages from Transoxiana and India familiarized him with important aspects of both Islamicate and Indic life. His diverse social and professional interactions enabled him to understand the psyche of the powerful as well as the powerless. His multi-dynamic interests that

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<sup>1</sup> Dialects of Haryana, Western and South Western Up are termed as Western Hindawi by Grierson. (Grierson, 1898)

ranged from linguistics and poetry to the more abstruse elements of natural sciences, religions and philosophies, made him a harbinger of an emerging Indo-Persian culture. (Sa'adi, 1258, 1945, 42)

His status as court poet to a revolving door of sultans and princes over a span of more than half a century bestowed him with acute sense of tackling with day to day concerns, whether they involved placating Hindus, staving off Mongol attacks, or establishing legitimacy for India as *Dar al-Islam* – the abode of Islam. And his role as fervent, favorite devotee of the Sufi saint Nizam al-Din Awliya, famous for his accepting and abundant nature provided him a holistically diverse religio-cultural exposure, than he otherwise might have experienced. Similarly, Amir Khusraw's extensive travels on military campaigns exposed him to the rich and beautiful variety of his native land's peoples, fruits, fabrics and jewels – experiences that inevitably scuttled worn-out stereotypes about India's lowliness or wretchedness.

This research compares some aspects of Amir Khusraw's Hindawi and Persian poetry. The paper postulates that Amir Khusraw like a master linguist canonized Hindawi language by carefully using various linguistic components in Hindawi poetry. Many of his Hindawi literary tropes, techniques and linguistic innovations are influenced by Persian poetry and vice versa. Nonetheless, the corpus of Amir Khusraw's Hindawi works should be studied carefully, because many of the poems and riddles that are remembered as Amir Khusraw's work, are later fabrications or are works of some unknown poets.

### **Amir Khusraw: A Biographical Note**

Amir Khusraw (1253-1325 AD) the famous Sufi poet-musician, whose formal name was Abul Hassan Yamin-ud-din Khusraw, was born in Mominpur, now known as Patiali, situated in district of Etah (Uttar Pradesh). (Mirza, 1935, 22) At the age of nine he went to Delhi from Patiali because of the sudden death of Saifuddin Shamsi, his father in a battle. In Delhi, he was brought up under his maternal grandfather Imad-ul-Mulk who held several positions under Delhi Sultans and was *ariz-e-mumalik* (war minister) in the reign of Sultan Balban. (Mirza, 1935, 25) Amir Khusraw could not perform well in formal education but earned fame as a poet at the age of fourteen. His excellence as a poet soon provided him the designation of court poet which he successfully maintained under different six emperors and besides the fact that some of them were over-thrown by the next through violence, Amir Khusraw wrote sophisticated and skillful panegyrics to all of them. (Amil, n. d., 6)

Around 1272, Amir Khusraw came under Chishti Sufi influence. (Amil, n. d., 6) He soon became a favorite of the Chishti Sufi Shaikh Nizamuddin Awliya, whose exceptionally famous shrine was especially constructive to his ascetic skill of poetry and music. In this way Amir Khusraw was a poet of Sufis and Sultans simultaneously (Sharma, 2006), and his literary work could be found in both languages, Hindawi and Persian. Hindawi being the local language and still in its infancy was not considered suitable for high cultural status while Persian was the literary and cultural language having access to the high class literary world. Amir Khusraw wrote tremendous works in poetry but only a selected portion of his works was available, even after a couple of centuries of his death. He has written *ghazals*, *mathnavi*, panegyrics, quintet and vignettes in Persian and Hindawi. (Sharma, 2006)

In the last edition of Amir Khusraw's poems published in Tehran, his 1,762 *ghazals* were compiled. (Sharma, 2017) There are five compilations of Persian lyrics and panegyric poetry excluding long narrative poems; (1): *Tuhfat al Sighar* (Gift of Youth), 1273; (2): *Vasat al Hayat* (Middle of Life), 1284; (3): *Ghurrat al Kamal* (Prime of Perfection), 1294; (4): *Baqiyah Naqiyab* (Miscellaneous Selections), 1316; (5): *Nihayat al Jamal* (Extremity of Beauty), 1325. (Askari, 1992, 20) In narrative poetry he followed the patron of Nizami (d. 1209) the famous Persian poet of *Khams*. Amir Khusraw wrote *Khams* between 1298 and 1302. (Askari, 1992) He also wrote five *mathnavis*, narrating the courtly side of his life under the political reigns of different emperors. His narrative poems include: *Qiran al-sa'dayn*, (Meeting of the Two Auspicious Stars), 1289; *Miftah al futuh*, (Key to the Victories), 1290; *Ashiqah*, (The Mistress), 1315 (Brend, 2003); *Nuh Sipihr* (Nine Skies), 1318; and *Tughlaqnamah* (Book of the Tughlaqs), 1320. (Brend, 2003) His narrative Persian poems are a great historical source for the thirteenth and fourteenth centuries. The main source of Amir Khusraw's Hindawi works is oral tradition and has therefore been mixed with other's works especially the folk songs and poems. All of Amir Khusraw's Hindawi work was written in eighteenth and nineteenth century. Although nobody can suspect the reality that Amir Khusraw worked in Hindawi language but the question of genuineness is moot.

### Comparing Persian and Hindawi Poetry of Amir Khusraw

A good number of similarities and differences can be identified while comparing the Persian and Hindawi poetry of Amir Khusraw. Languages are never stagnant and keep on borrowing words and ideas from other languages; similarly, the Hindawi and Persian poetry of Amir Khusraw oftentimes mirrors each other in terms of tropes, similes and metaphors. However, since Persian was the official language therefore, it became an

instrument of reputation building for the sultans through historical *mathnavis* and *qasidas*. On the other hand, Hindawi poetry focuses on the themes of love, devotion and spirituality.

### **Influences on Amir Khusraw's Persian and Hindawi Poetry**

Till late eleventh and twelfth centuries, the rules and traditions of Persian literature of the Samanids (819-999) and early Ghaznavid (977-1186) courts in the poetry and symbolism were strictly followed by the early Persian poets in India, including the names of Abul Faraj Runi (d. 1130) and Mas'ud Sa'd Salman (1046-1122) in Ghaznavid Lahore. (Sharma, 2017) Unfortunately, most of the works of these poets are lost. Nonetheless, some stray verses have survived as quotations in historical chronicles or biographical dictionaries that give the readers hints about the contributions of these poets. After the Mongol conquest, many poets were forced to exile and search for the new patronage sources in Uch and Delhi. It was during this time around 1221, the famous poet Awfi (1171-1242) during his exile, compiled the biographical sketches and literary achievements of the Persian poets of past two centuries in *Lubab al-albab* (Quintessence of Hearts). (Sharma, 2006, 38)

Amir Khusraw belonged to a multicultural society with diverse literary experiences; therefore, his Persian poetry is influenced by his Indian identity and love for indigenous traditions. Nonetheless, he also adheres to a non-Indian broadly a non-Arab Islamic literary culture of Persia. (Chopra, 2013) Amir Khusraw unlike many other Indo-Persian poets was popular in Persia. His poetry was read not only in the literary circles of Bukhara, Shiraz, Balkh, and Isfahan, but he also gained appreciation in Indo-Persian literary community. He played with many Persian tropes and indigenized them. For instance, in the Persian court poetry there is a very popular literary trope that conqueror and lover is Turk and the Hindus are slaves and beloved. However, this trope is used differently by Amir Khusraw who claims that the identities of Turk and Hindu, and the geographical divisions of Hindustan and Khorasan are redundant in the Sultanate era.

The opposition has been removed from Turk and Hindu,  
For Hindustan has become one with Khurasan.  
(*Ghurrat al Kamal*, quoted by Sharma, 2006)

The literary tropes used in Amir Khusraw's Hindawi poetry are largely influenced by his religio-cultural experiences. (Anjum, 2013) (Kugle, 2007) For instance, he used bridal symbolism and gender ventriloquism (Ahmed, upcoming) as important literary tropes in his Hindawi poetry.

خسرو رین سہاگ کی جاگی پی کے سنگ  
تن میرو من پیو کو دوؤ بھئے اک رنگ

Translation: Khusraw remained awake with his beloved all through the  
wedding night  
His body belongs to him but his soul belongs to his beloved  
Both of them have become one  
A verse from the famous poem *Rang* (Jawahir e Khusrawi, 153)

It was not unusual for Amir Khusraw's contemporary Sufis to use vernacular languages to communicate common people. For instance Amir Khurd in his Sufi hagiography, *Siyar al Awliya* mentions that Shaykh Farid al-Din Ganj Shakar (d. 1265) wrote few verses (Kurd, 1885, 367) which some later scholars claim, correctly or incorrectly, are preserved in the Sikh Granth Sahib. (Nizami, 1976, 121-122) Hindawi was not only employed in the households of early saints like Shaykh Hamid al-Din Nagawri (d. 1274) and Abu Ali Qalandar (d. 1323) but was also in the *dhikr* formulae recited during meditation sessions. (Rizvi, 1978, 327) As the names mentioned above suggest, the most important proponents of the vernacular were connected with the Chishti order, an order with which Amir Khusraw had a close affiliation through his spiritual teacher Nizam al-Din Awliya, the most famous of the Chishti saints of India. Several scholars have remarked that Amir Khusraw's Hindawi poetry received nourishment as a result of his association with this saint. (Fatehpuri, 1975, 109) Nizam al-Din Awliya's fondness for the *sama* and Hindustani music must have played some role in encouraging his talented disciple to compose qawwalis and Hindi *dohas*. (Farishta, 1884, 397) More significantly there exist several traditions asserting that the saint had ordered his disciples to incorporate local idioms in their works. In one such tradition, Nizam al-Din Awliya had asked Amir Khusraw in particular, to write poetry in a composite language such as Hindawi, since not all the people who came to the Chishti sanctuary were familiar with Arabic and Persian. (Nizami, 1973, 25-26)

گوری سووے سچ پر کھ پر ڈارے کیس  
چل خسرو گھر اپنے سانجھ بھئی پہو دیس

Translation: The fair maiden is sleeping on the bed of roses while curls cover  
her face  
O Khusraw! Let's move back to home because it's dark all around

This verse was written by Amir Khusraw on the demise of Nizam al-Din Awliya. (*Jawahir e Khusrawi*, 157)

### Themes in Amir Khusraw's Persian and Hindawi Ghazals: Blend of Secular and Mystical

Amir Khusraw's most significant contribution to Persian poetry is his *ghazals*. Love and intoxication are recurring themes in his *ghazals*. J.T.P. de Bruijn notices that the romantic Persian poetry was entirely secular till the tenth and eleventh centuries. It reflects that as a poetic genre *ghazals* were only performed by the balladeers. However, absence of gender in Persian language gives a more nuanced and otherworldly angle to this emotion. In Amir Khusraw's Persian *ghazals* the secular and mystical expressions fuse into each other brilliantly, leaving no space for proper distinction between the two. (Bruijn, 1997, 55) For instance,

A person who is cautious and uses commonsense,  
Don't listen to his words of love, for he is sober.  
If your heart is not the target of the arrows of the beauties,  
Step away from this circle, for this path is full of thorns.  
O muezzin, you call me to the mosque,  
Mind your own business, for mine is with wine and the young lads...  
(*Diwan e Khusro*, quoted by Sharma, 2010, 57)

Amir Khusraw's Hindawi poetry has great utility as folk songs since he talks about the daily life routines, chores of commoners, feelings of the masses, weathers and ordinary situations. On the other hand, these simple and relatable constructions can also be read as intricate metaphors of spirituality and mysticism. For example:

Let the housewife say what she will  
I stole a glance from the eyes of Nizam  
His darling face and his charming form  
I have hidden in the depths of my heart

(<https://blogs.harvard.edu/sulaymanibnqiddees/2015/04/13/i-stole-a-glance-from-ni%E1%BA%93am/>)

This poem reflects the reverence of Amir Khusraw for his beloved mentor Nizam al-Din Awliya. In Persian *ghazals* Amir Khusraw has used mystical as well as secular expression. However, his Hindawi poetry highlights mystical realities, spiritual enlightenment and love for Nizam al-Din Awliya.

## Persian and Hindawi Poetry: Historical Accounts vs. History of Situations

Amir Khusraw has written five Persian *mathnavis* also, briefing about his life as a court-poet under different emperors. These five *mathnavis* are under the titles as: (1): *Qiran al-sa'dayn*, (2): *Miftah al-futuh*, (3): *Ashiqah*, (4): *Nuh sipihr*, (5): *Tughlaqnama*. (Mirza, 1935, 138) For modern historians it is very difficult to deal with his *mathnavis* because they are the blend of poetic texts and historical narratives. (Brend, 2003, 20) These *mathnavis* seem to be commissioned political projects. Amir Khusraw tries to glorify the exploits of his patrons and maintains that he is writing the truth without any hyperbole in the *mathnavis*. Nonetheless, these accounts cannot be considered an impartial narration of the past. (Chopra, 2014) Preferably these are dual poetic expressions with fused characteristics of epic and panegyric. The following piece is taken from *Miftah al-futuh*, to better understand the hybrid nature of these *mathnavis*. It is the narration about the palace of raja of Jhayin, by the late thirteenth century.

He alighted at the Rajah's private palace,  
Which was a skyscraper in its loftiness.  
What did he see but a garden grown out of stone!  
The pictures in Azhang's fell short of it.  
A painted palace of hard stone  
A manifestation of the paradise of the Hindus...  
(*Miftah al-futuh*, quoted by Sharma, 2010, 78)

In these 'historical' accounts, Amir Khusraw's rodomontade about the massacres of non-believers (*kafirs*) and desecration of temples should be understood as requirement of a commissioned project. Nonetheless, such themes remained confined to his official and literary narratives and are absent from his Hindawi poetry. For instance, the following poem reflects both the histories of situations and emotions in medieval northern India.

The path to the well is hard  
It's hard to go fill my pot with that wine  
When I went to fill my pot with water  
It got broken in the mad rush  
The path to the well is hard  
Khusraw has given himself to Nizam  
Protect my honor, keep me veiled  
The path to the well is hard  
(Kidwai, 2000, 129)



In the poem given above, multi-layered symbolism can be identified. The incident mentioned in the poem explains a simple situation where a women's pot has been broken because of the difficult path to the well. However, the symbolic meaning of this poem refers to the difficulties in the path of spirituality. Amir Khusraw's poetry, therefore, serves as a portal to understand emotions and situations of medieval northern India. The similes and metaphors are taken from a common man's life and this very characteristic immortalized Khusraw's Hindawi poetry.

### **Amir Khusraw's Hindawi Poetry: Key Features**

Canonization reflects literary growth of a language because it provides dialectical principles, frames and vocabulary to it. The literary canon is the most authentic feature of a dialect which is worth preserving and passing to the next generations. (Thompson, 1988) Canonization of Hindawi through multiple genres of poetry is considered to be one of the literary feats of Amir Khusraw. His extraordinary contributions in the realm of poetry are considered a yardstick to measure the literary worth of his successors. Besides the Persian poetry, his Hindawi poetry has obtained the position of a literary canon which the successive poets used as a touchstone to compare their works with. This section will analyze linguistic components of his Hindawi poetry, including lexicon (*farhang*), morphology (*ilm e Sakht*), semantics (*ilm ul Ma'ani*), phonology (*sautiaat*) and syntax (*nahaw*) in his diverse poetical expression. An attempt will also be made to understand his literary tropes, techniques and linguistic innovations.

### **Challenges to Hindawi as A Vernacular Language**

For the time and class Amir Khusraw belonged to, use of Hindawi language was not common and considered disgraceful because the *ashraf*, the learned, intellectual and religious elite, consisting almost entirely of immigrants from Iran and Central Asia, to which Amir Khusraw belonged, wrote exclusively in the classical languages of Arabic and Persian. They did not want to debase their scholarly works with substandard and common languages. (Abd al Haqq, 1968, 76)<sup>2</sup> So strong was this disdain that up to A. D. 1600, the few writers who dared to write in an Indic language found it necessary to apologize to their readers and urge them to look beyond the

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<sup>2</sup> According to Mawlawi Abd al-Haqq, it was the Sufis who first dared to break this taboo, preaching that "great things can develop from the most contemptible things." (1968, 76).

medium to the meaning, beyond the external to the internal. (Abd al Haqq, 1960, 41-42)<sup>3</sup>

This negative attitude towards the vernacular was symptomatic of a broader trend: an anti-local, anti-Indian convention generally prevalent among the elite, who were “Arabian” and extra-territorially oriented in their loyalties. (Schimmel, 1982, 18) (Friedmann, 1968, 79-91) Within the elite circles, contempt for things Indian was so great that even Indian converts to Islam were victims of racial discrimination and contemptuously called *ajlaf*, “low, mean ignoble.” (Ahmad, 1966) (Eaton, 1978, 42-43, 90-91) The historian Diya al-Barani, who incidentally was a great admirer of Amir Khusraw, went so far as to recommend that these “low born” Muslims should not even be taught reading or writing lest it bring honor to their mean souls. (Nizami, 1978, 108)

In contrast to most of his learned contemporaries, Amir Khusraw seems to be a zealous patriot, bravely dedicating significant portion of his work *Nuh Sipih*r to extolling the virtues of the subcontinent, the achievements of its ancient civilization and the superiority of Indic languages. He is proud of his partial Indian origin and makes no apologies for his love of Hindawi and composing verses in it. “I am an Indian Turk,” he says in the introduction to the *Ghurrat al-Kamal*, “and can reply to you in Hindawi. I have no Egyptian sugar to talk of Arabia and Arabic.” In the same introduction he says, “I am in fact the Parrot of India; question me in Hindawi that I may talk sweetly.” (Khan, 1956, 355)

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<sup>3</sup> Typical of such apologies is the one found at the beginning of Shams al Ushshaq Miranji’s *Shahadat al-Haqiqat*, a Hindi poetic treatise on Sufism composed in the late 15<sup>th</sup> century. In his apology, the author states that the work has been written in Hindi because many people do not understand either Arabic or Persian. According to him, one ought not to go by the external but should look at the internal, whatever the language, one ought to ponder the meaning. To further convince his reader he presents two examples: (a) One should attach oneself to the essence and not be overly concerned with externals such as words in the same manner in which one finds gold after sifting through dirt; (b) when a diamond that is buried in a dunghill is uncovered by rain, a rational person does not consider it to be filthy and throw it away. S. S. Hussain (1960, xix) remarks on Bengali Muslim authors being similarly apologetic about their literary ventures.

اثبات گفت بند بہ حجت کہ راجح است  
برپارسی وترکی از الفاظ خوش گوار

ترک ہندستانیم من ہندوی گویم جواب  
شکر مصری ندارم گز عرب گویم سخن

چومن طوطی بندم ار راست پرسی  
زمن ہندوی پرس تا نغز گویم

ثابت ہے کہ ہندی زبان کو برتری حاصل ہے  
اپنے خوشگوار / خوبصورت الفاظ کی وجہ سے  
ترکی اور فارسی پر  
ہندوستان کا ترک ہوں لہذا ہندوی میں جواب  
دونگا  
مجھ سے ہندوی میں بات کر کہ شستگی کے  
ساتھ بولوں

(*Ghurrat al-Kamal*, quoted in *Jahan e Khusro*, 316)

Tradition has persistently attributed to Khusraw compositions in Hindawi that include *dohas* (couplets), riddles, songs, *sama* (Sufi devotional music), *ghazals* with alternate Persian and Hindawi lines, and even a small tract, *Khiliq-i-Bari*, that provides Arabic, Persian and Hindi synonyms.

### Authenticity of His Hindawi Poetry

A large corpus within the Hindawi poetry of Amir Khusraw is questioned as unauthentic by philologists and linguists. There are multiple reasons for questioning the authorship of this poetry. First, there is no consensus on how Hindawi before Amir Khusraw looked like. Meanings of the term 'Hindawi' have greatly evolved since Amir Khusraw's time. The languages that shaped Hindawi that are *Braj Bhasha* and *Khari Boli* have evolved as well. Second, though Amir Khusraw has written extensively in Hindawi but he never felt the need to compile it since he used Persian for his formal expression. Amir Khusraw claims his superiority from 11<sup>th</sup> century Persian poet Masud Sa'ad Salman<sup>4</sup>, in the preface of *Ghurrat al Kamal*. (*Jahan e Khusro*, 317-19). Amir Khusraw never compiled his Hindawi poetry therefore no formal compilation of his Hindawi poetry is available. Third, the records of his Hindawi poetry are rare as Khusraw often gave pieces of his poetry as gifts to his friends. Resultantly, the major portion of his Hindawi poetry went missing and the remaining part is mixed with the works of other poets making it less reliable. (Riaz, 2011, 50) Fourth, sometimes anachronistic

<sup>4</sup> Masud Sa'ad Sulaman has written three *Diwans* in three different languages; Arabic, Persian and Hindawi while Amir Khusraw has written three *Diwans* in Persian language. (*Jahan e Khusro*, 290)

elements in his poetry also confirm that the work does not belong to Amir Khusraw. For instance, the mention of fire cannons in Amir Khusraw's riddles is historical anachronism since at that time there were no fire arms in India.

### Hindawi Ideas translated in Persian Poetry

Another important aspect, with sole exception of Amir Khusraw, Persian-writing poets of the time restricted themselves to conventional subjects and themes, laboriously imitating the style of the old masters. Amir Khusraw outshines his peers for although he shows a mastery of conventional Persian poetry, he also ventured into local Indian territory, forbidden by convention, in search of new themes, new ideas, new subjects. (Ahmad, 1982, 85) He was the first and one of the very few Indo-Persian poets who alluded to Indian customs such as *sati* in his lyrics, incorporated a number of Indian stories in his romance *Hasht Bihisht*, devoted the centre of his *mathnawi*, *Nuh Sipahr*, to India and introduced his *diwan* with a typically Indian idea from indigenous poetry: associating the rainy season with lovers.

Abr mi barad o man mi shawam az yar juda

Chum kunam dil beh chunin roz za dildar juda.

(*Nuh Sipahr*, quoted by Sharma, 79)

ابر می بارد و من می شوم از یار جدا  
چون کنم دل به چنین روز ز دلدار جدا

This idea of missing the beloved terribly in the rainy season is particularly associated to Indian context for the famous *saawan* (rainy season) in summers.

### Amir Khusraw's Poetry: Hindawi Components

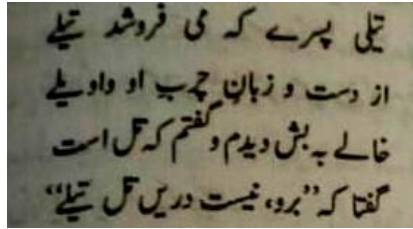
Amir Khusraw uses different components of Hindawi language to create similes, metaphors and tropes that create multiple layers of meanings in his poetry and riddles.

#### Hindawi Lexicon (*Farhang*): A Mixture of *Braj Bhasha* and *Khari Boli*

Amir Khusraw was born in Agra which was the pre- *Braj Bhasha* region at that time and he spent most of his life in Dehli which was the pre-*Khari Boli* region at that time. So, the Hindawi poetry of Amir Khusraw is supposed to be the mixture of both the above-mentioned languages. (*Jahan e Khusro*, 280) In Khusraw's times 'Hindawi' was a label used for all the Aryan languages.

(Riaz, 2011, 30) In the preface of *Ghurrat al Kamal*, Amir Khusraw has used the term 'Hindawi' in three meanings; firstly, he terms all the twelve regional languages of Hindustan (Sindi, Lahori, Kashmiri, Doagri, Tamil, Tilangi, Gujirati, Ghaati, Pahari, Bengali, Awadhi, and Dehlwi) as Hindawi; secondly, he paralleled Hindawi with Sansikrat while comparing it with Persian and Arabic. For Amir Khusraw, Arabic is superior to all the languages in vocabulary and expression, but Persian and Hindawi are equal in their phrasal sweetness and charm; Thirdly, in the meaning of *Khari Boli*, because when he says that he has written poetry in Hindawi, he refers to the *Khari Boli* portion of his poetry. (*Jahan e Khusro*, 275-76)

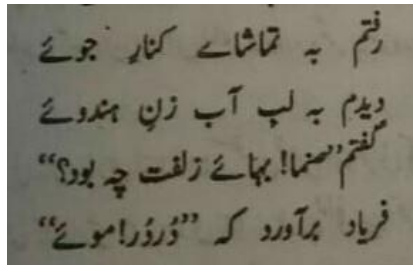
The following Persian *rubae*s (stanzas) are the examples of the blended *Braj Bhasha* and *Khari Boli* lexicon of Hindawi popularized by Amir Khusraw.



تیلی لڑکا جو تیل بیچ رہا تھا  
اور اس کے ہاتھ بھی تیل سے چرب تھے  
اور بڑا چرب زبان بھی تھا  
اس کے لب پر (تل) خال دیکھ کر پوچھا  
کہ کیا یہ تل ہے  
تو بولا: جا! ان تلوں میں تیل نہیں  
(یعنی ان لبوں میں رس نہیں)

(*Ghurrat al-Kamal*, quoted *Jahan e Khusro*, 321)

In this Persian *rubai*, the words *til*, *tail*, and *taili* are from *Khari Boli* while the fourth verse of the *rubai* clearly reflects the famous Hindawi trope, 'In *tilon main tail nahin*' (translation: No oil in the sesame seeds). A similar example could be seen below.



سیر کرنے ندی کنارے گیا تو  
پانی کے کنارے بندو عورت کو دیکھا  
میں پوچھا اے صنم، تیری زلف کی قیمت کیا ہے  
چلا کر (غصے میں) بولی "دفع ہو مردار"

در در موئی کا فارسی مطلب ہوگا  
"ہر ہر بال کی قیمت ایک ایک موتی"

(*Ghurrat al-Kamal*, quoted *Jahan e Khusro*, 321)

In this Persian *rubai*, the last verse is the mixture of both Persian and Hindawi. *Dur dur moey* (Die, O you cursed) was the famous trope of western

Hindawi regions of medieval India. The use of ideas and vocabulary of vernacular Hindawi language in Persians *rubae*s reflects the command of Amir Khusraw on both the dialects. It also helped in familiarizing the Hindawi words and concepts to the Persian literary world.

### **Hindawi Morphology (*Ilm e Sakht*) & Semantics (*Ilm ul Ma'ani*) through the Riddles of Amir Khusraw**

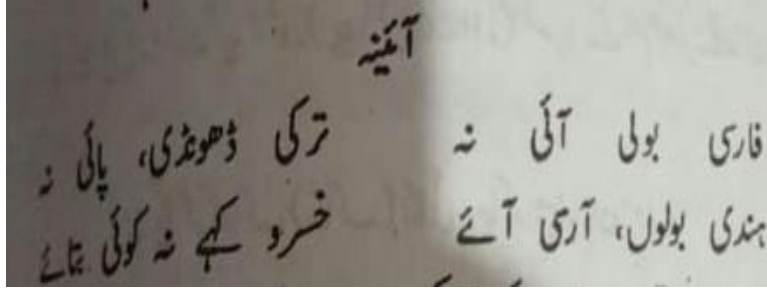
Riddles (sub-category *paheliyan*) constitute a substantial portion of Amir Khusraw's Hindawi composition. (Narang, 1987) As is the case with his poetry, grave doubts have been cast on the authenticity of Amir Khusraw's riddles and they have often been dismissed without greater study. But here too Amir Khusraw, especially in view of his connection with the Chishti mystics, continues a tradition that goes back to Vedic times, for Indian mystics and *yogis* composed riddles not merely for entertainment purposes but as a means to convey mystical meanings to the initiated. (Dasgupta, 1969, 413-24) In the subcontinent the riddles of the Gorakhpantis, the mysterious statements and puzzles found in the earliest examples of Bengali literature, the *ultabhansi* verses attributed to Kabir are all manifestations of this trend- a trend which, incidentally, is also known in Turkish mystical literature, the most famous example there being the *Tekerleme* attributed to Yunus Emre, a contemporary of Amir Khusraw. (Schimmel, 1982, 163-69) Bearing in mind Amir Khusraw's mystical affiliation with the Chishti order, it would be worthwhile to examine the Hindawi riddles that traditions so persistently attributes to him with a view to discern any possible spiritual content.

Following riddles are the classic example of Hindawi morphology and semantics through the riddles of Amir Khusraw. As an expert morphologist Amir Khusraw plays with the structure of words.

بیسوں کا سر کاٹ لیا  
نہ مارا نہ خون کیا

Translation: Twenties of people are beheaded  
But there is neither blood nor murder

Amir Khusraw plays with Hindawi semantics and morphemes very intelligently through engineering the conceptual and literal meanings of the words. In the second verse *na khoon* means 'no blood' but it also means 'nail' which leads to the answer of the riddle *nakhoon terash*, 'nail cutter'. He also works with the associative meaning of the words in Persian and Hindawi to create the riddles. The answer of the following riddle is mirror.



(Jawahir e Khusravi, 2)

In this riddle the words, *Aena* in the first verse is Persian, *Paena* in the second verse is Turkish and *Aarsi* in the third verse is a Hindawi morpheme. All the three words have the same meaning but Amir Khusraw plays with the morphemes so beautifully that it became a riddle.

#### **Hindawi Phonology (*Sautiaat*) and Syntax (*Nahaw*) through *Dosukhane*:**

Amir Khusraw's Hindawi *dosukhane* riddles are an expert and technical interplay of phonology and syntax, where a question asked in dual languages (Hindawi and Persian) is answered in a homonym and offers a balanced Hindawi second verse. For instance:

Kuh chih midarad? (Persian)

What does the mountain have?

Musafir ko kya chahiye? (Hindawi)

What does a traveler want?

Answer: *Sang*, stone (Persian)

Companionship (Hindawi)

((*Nuh Sipihir*, Sharma, 2010, 14)

کوه چہ میدارد؟ (فارسی)

مسافر کو کیا چاہیے (ہندوی)

سنگ

Second verse explains the Hindawi syntax through placing the subject, verb and object appropriately while the answer of the riddle is the example of Hindawi phonology.

Amir Khusraw's poetry not only canonized the fourteenth century Hindawi but immortalized it as well. He was the first Persian poet who owned his Hindawi poetry with more open heart than his contemporaries and established a new tradition. His Hindawi poetry seems to be for

common people and has many similarities of techniques and some differences with his Persian poetry. The blended expression of *Braj Bhasha* and *Khari Boli* in his Hindawi poetry contributed extensively in the growth of Hindawi as a language which was still in its infancy in Khusraw's times. Like a master linguist he carefully used the linguistic components including lexicon, morphology, semantics, phonology and syntax of his Hindawi poetry and converted an informal vernacular dialect into something more canonized. Amir Khusraw's Hindawi poetry is a great source on history of emotions, situations, gender relations, culture and society in medieval India.



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