

Oral Traditions of Women at Sufi Shrines in the Deccan¹

Recent scholarship has increased the understanding of the role of place in the lives of Muslims in the regions of South Asia. In this connexion, mention should be made of Annemarie Schimmel's perception of Mecca-oriented and India-oriented Islam,² of Carl Ernst's notion of the overlaying of sacred maps that give different meanings to the same geographical area,³ of David Gilmartin's description of place as 'the vessel through which [pre-partition] Muslims participated in a larger moral order'.⁴

As in other regions of South Asia, devotional Hinduism and devotional Islam in the Deccan have a distinctive overarching character with a long history of interaction, reciprocity, and sacred symbols shared by all. What Rādhā and Kṛṣṇa are for Bengalis, Hīr and Ranjhā for Panjabis, Dolā and Marū for Rajasthanis, Sant Puṇḍalik and his aged parents are for the Marāṭhī-speaking people of the Deccan. Using the words of Victor Turner we might say that the practice of religious devotion in the family is the social drama *par excellence*⁵ for the people of the Deccan. Even the casual visitor to the Hindu pilgrimage center Paṇḍharpūr cannot fail to notice the larger-than-life plaster statues of Sant Puṇḍalik massag-

¹ The oral traditions presented in this article were recorded on tape at various places in the Deccan in the years 1983, 1984, 1990 and 1994. Owing to restrictions of space, I have given summaries of the narratives of the lives of the *pīr-s* which preface the songs. The songs themselves are translated from the transcriptions given in the appendix attached to this article. For the sake of uniformity I have standardized the phonetic shape of certain words transcribed in the texts. However, I have not interfered with the actual grammatical usage spoken in the texts. Without the gracious help of Hilmmunnisa Shaikh, granddaughter of Shaikh Abdul Rajhak Shah Biyabani (Shaikh 'Abdu'l Razāk Shāh Biyābānī) of Puṇe, the present paper could not have been written. For their generous help in preparing this paper I thank Professor Dr. Dr. h.c. Georg Buddruss and my esteemed colleagues Dr. phil. habil. Almuth Degener and Sonja Wengoborski, M.A.

² See Annemarie Schimmel's contribution to this volume.

³ Ernst (1992, 238).

⁴ Gilmartin (1998, 1083).

⁵ Turner (1989, 123 ff.).

ing his aged father's legs while god Viṭṭhala waits standing on a stone to be received by his devotee.

Given the great strength of this most Maharashtrian symbol of devotional religion, it is not surprising that a similar religious theme figures importantly in the life of the Muslim patron saint of Bombay *Makhdūm Faqī Alī Parū*,⁶ a *pīr* of the *Rifa'ī-Qādirī silsila* who lived in Mahim (d. 1435) during the reign of Aḥmad Shāh of Gujarāt (1411-1442). Today, *Makhdūm Alī*, as he is popularly called, is venerated by legions of Hindu and Muslim devotees as their patron saint at the head of which march none other than the constables and officers of the Bombay Police Department each year at his 'urs from the 13th to the 22nd of the Muslim month of *Madār*.⁷ But *Makhdūm*'s life began in a far more humble context as the only son of his widowed mother in a small hamlet on the frontier of the Sultanate of Gujarāt:

Makhdūm was a religiously-minded boy and a devoted son to his pious mother. One evening as *Makhdūm*'s mother was about to fall asleep she asked her son to fetch a glass of water. When *Makhdūm* returned he found his mother had fallen asleep. Thinking that his mother might awaken and suffer thirst he stood silently at her bedside holding the glass of water in his hand until morning. When his mother woke up and realised what had hap-

⁶ This approximates the popular pronunciation of the Arabic (hereafter: a.): *Makhdūm Faqīh 'Alī Parū*. As the 'ain before the *aliph* in the name 'Alī is seldom if ever pronounced in popular speech it is not indicated in the present article. Though Hindu devotees of the Muslim saint of Mahim are more likely to pronounce his name 'Makdūm Fakī Alī', Muslim devotees often do pronounce the *khā*'e-*manqūṭa* (the tenth letter of the Urdu alphabet) and not the *kāf*-e-*'arabī* (the twenty-eighth letter of the Urdu alphabet) when speaking of their saint. Thus, the form 'Makhdūm Alī' will be followed in the present article. Similarly, though the title *pe*. (Persian) and *u*. (Urdu) '*Khwāja*' is often pronounced '*Kāja*' or '*Kwāja*' by Hindu devotees, Muslim devotees often do say '*Khwāja*'. Accordingly, this form is given in the present article. Well known proper names or place names are given in Latin letters without diacritical marks.

⁷ That is *Jumāda-'l-awwal*, the month in which the 'urs of the *pīr* Madār Zinda Shāh, Ghāzī Miyān of Makanpūr in the Kānpūr District of present-day Uttar Pradesh, is celebrated. Owing to the great numbers of devotees of Madār Zinda Shāh his name became a common elliptic reference to the Islamic lunar month *Jumāda-'l-awwal* in western and northern India. Platts (1884, 1014); cf. *The Gazetteer of Bombay City and Island*, vol. III (1910, 301-304).

pened she wept and prayed to Allah to bless her son. From that time on Makhdūm, who was about ten years old, had a strong desire for spiritual knowledge. Then one night in his dreams he beheld Khwāja Khizr⁸ standing on a rock in the ocean. Khizr bade Makhdūm to come to him after his dawn prayers (*fajr-kī-namāz*) but to tell no one what he was doing. He did so and Khwāja Khizr began teaching him the inner meaning of the Holy *Qur'ān* (a. *'ilm-i-bāṭin*). After some days Makhdūm's mother noticed her son's absence in the early morning and asked him where he went. Remembering Khwāja Khizr's stipulation, he hesitated at first, but finally revealed his secret. On the following morning Makhdūm did not find Khwāja Khizr and returned home weeping. When his mother asked the reason for this Makhdūm told her about Khwāja Khizr's stipulation. With tear-filled eyes she prayed to Allāh to forgive her son. The next morning Makhdūm found Khwāja Khizr again waiting for him on a rock in the ocean. The Green Prophet then told Makhdūm his mother's prayers had been answered and began teaching him again.

Al-Khizr, the 'Green Prophet', is intimately connected with the 'Confluence of the Two Oceans' (a. *majma'u'l-bahrain*) which the prophet Mūsā (Moses) seeks in the 18th *sūra* of the Holy *Qur'ān*, *āyat* 59-81. As Khizr has intimate knowledge of the will of Allāh his perception of right and wrong can differ even from that of the prophet Mūsā, who, in the end, finds it impossible to keep the condition of silence imposed upon him by Khizr. In a similar 'no-win' situation Khwāja Khizr imposes a condition upon Makhdūm that he cannot possibly keep: to lie to his mother. But Makhdūm passes the spiritual test and is found worthy in the eyes of Allāh. Khwāja Khizr returns to the rock in the ocean and resumes teaching Makhdūm the inner meaning of the Holy *Qur'ān*.

Khwāja Khizr's appearance in the life-story of Makhdūm Alī raises the question of the relative roles of the the *walī*, the Friend of God, and the *nabī*, the Prophet of God, which was a source of controversy in medieval Sufism. As Makhdūm later becomes a *qāzī* as well as a Sufī the relationship of *ḥaqīqat* ('transcendental reality') and *sharī'at* ('religious law') are the poles within which

⁸ The Persian and Urdu form of a. *al-Khidr*.

he strives to achieve spiritual knowledge throughout his life. The meeting with Khwāja Khizr at the age of ten proved that Makhdūm had an inner sense of the proper balance of the demands of the mystical path and the demands of religious law.

Up to this day both Hindu and Muslim women sing the following song on their way to do *ziyārat* at the *dargāh* (pe.) of Makhdūm Alī in Mahim:

Text 1

Makhdūm Alī is in Mahim,
Our *pīr*, true *walī*! (Refrain)
I bought incense for five rupees
and went (there) to light it.
Our *pīr*, true *walī*!
I bought sandalwood paste for five rupees
and went (there) to have it applied (to the *mazār*)
Our *pīr*, true *walī*!
I bought a *saherā* for five rupees
and went (there) to have it placed (on the *mazār*) .
Our *pīr*, true *walī*!
I bought a *ĉādar* for five rupees
and went there to have it put (on the *mazār*) .
Our *pīr*, true *walī*!
Makhdūm Alī is in Mahim,
Our *pīr*, true *walī*!

The spiritual metaphor of the soul as wife and the supreme deity as husband can be dated back at least as far as the *Brhadāraṇyaka Upaniṣad* (IV.3.21)⁹. Though bridal mysticism has not been the pre-dominant form of devotional religion in Maharashtra, there have always been examples of this spiritual metaphor in devotional literature in Old Marāṭhī. Especially striking in this connexion are the *Jñāneśvari*: 12.156: *to vallabha, mī kāntā* ('You are the lover, I the beloved woman') and Sant Tukārām's *abhang*:

⁹ Usually considered to have been composed not later than the eighth century B.C.

Let people outcaste me if they want,
and let them call me an adulterous woman;
but I will never leave this *Vanamāṭī Kṛṣṇa*.
I have become indifferent to all notions of prestige and fear.
Leaving my family, my tradition, my husband and my in-laws,
I have become enwrapt in God.
I pray you,
not to try to dissuade me from my path;
for I have become deaf to all censure.¹⁰



Fig. 1 – Women at the *dargāh* of ‘Azam Shāh Biyābānī in Shah Ganj, Aurangabad, singing devotional songs in honour of the Biyābānī *pīrs*

Moreover, the inherent conflict between the longing for the union with God

¹⁰ Translated from the *Tukārām gāthā*, *abhang* no.7, by Shankar Gopal Tulpule in: Tulpule (1984, 86 f.)

and the everyday demands of marriage in the world are strikingly illustrated in the *bhakti* traditions of Sant Sakhū whose cruel in-laws try in vain to prevent her true wedding with god Viṭṭhala of Paṇḍharpūr by beating and binding her to a beam in their house only to find god Viṭṭhala himself bound, tied, and bleeding in Sakhū's place the next morning.

In Sufism, the wedding of the Friend of God occurs after his physical death and is remembered each year in the celebration of the *'urs* of a saint. Similarly, women who are devotees of *pīr-s* sing of their ardent desire to be with their true lovers in their spiritual homes. In the following song which was recorded in the old *Modīkhānā*, a traditionally Muslim part of Puṇe, women who are devotees of Shaikh Afzal Shāh Biyābānī and Sarwar Shāh Biyābānī of Kazi Peth (*Qāzī Peth*), District Warangal, sing of their longing to be in their true homes:

Text 2

My eyes fought with the eyes of Afzal, the Beloved.
My eyes fought with the eyes of Sarwar, the Beloved.
O Afzal; I have come to see thy city! (Refrain)
For thee I have given up my household,
For thee I have given up my household,
given up my door, given up my relatives.
Thou only look after me!
O Afzal, I have come to see thy city!
I will go to the threshold of Afzal
and tell him all my sorrows.
O Afzal, weeping and weeping my life-force has left me.
Dye my scarf in the colour¹¹ of the *Qādirī-s*.
Beloved Afzal is like a noble lover.
Beloved Sarwar is like a noble lover.
My eyes fought with the eyes of Afzal, the Beloved.

¹¹ Green, the colour of the Holy Prophet (PBUH).

O Sarwar, I have come to see thy city!

Not only Muslims but Hindus and tribal groups such as the *Vādārī-s* and *Beldār-s*, traditional house builders and donkey traders, are devotees of Afzal Shāh und Sarwar Shāh Biyābānī. According to pious tradition it was a Hindu toddy-tapper who first discovered Afzal Shāh Biyābānī practicing asceticism in the jungle about five kilometers from Warangal.

When Afzal Shāh bent half-way down in prayer (*rukū'*) the surrounding palm trees did the same. When Afzal Shāh prostrated himself completely (*sijda*), the palm trees did so as well. When he stood up straight again, the palm trees did the same. Seeing this, the toddy-tapper dropped everything and ran back to Warangal shouting: 'Whoever wants to go to *Vaikuṇṭha* (the heaven of Viṣṇu) should come and catch the Qāzī's feet!'

In one popular tradition Islam is said to have been brought to the area around Kalyāṇ by Ḥājī 'Abdu'l Raḥmān ('The Servant of the Compassionate'), a Muslim missionary from Arabia, in the twelfth century.

Ḥājī 'Abdu'l Raḥmān had received an order from Allāh to journey to western India where people were behaving cruelly to one another. Ḥājī 'Abdu'l Raḥmān's landfall was near Ṭhāṇe, north of present-day Bombay, whence he proceeded over the Western *Ghāt-s* riding on a horse named Dul Dul¹² the journey being made easier by the mountains lowering themselves before him.¹³ Ḥājī 'Abdu'l Raḥmān settled on the lower plateau of the mountain that was to later bear his name, *Malanggaḍ* ('Fortress of the Fakir'). Nala, the Hindu *rājā* of Kalyāṇ, decided to test the integrity and spiritual power of his new neighbour by sending his seductive daughter to tempt Ḥājī 'Abdu'l

¹² Duldul is the name of the grey battle mule of the Holy Prophet (PBUH) on which, according to Shī'ī tradition, 'Alī rode at the Battle of the Camel and at Siffin. No one who was present when this story was narrated took objection to attributing the name of the Holy Prophet's (PBUH) mule to Ḥājī 'Abdu'l Raḥmān's horse.

¹³ Both the railway and the national highway follow (or retrace) Ḥājī 'Abdu'l Raḥmān's footsteps rather closely, bearing north from Pune to descend into the Koṅkaṇ at Ṭhāṇe, north of Bombay.

Raḥmān¹⁴, who, however, treated the young damsel as he would have treated his own daughter. Eventually, Nala's daughter converted to Islam and was given the name Fāṭima after the daughter of the Holy Prophet. This unexpected turn of events especially displeased Nala's queen who made several unsuccessful attempts to regain her daughter. Seeing that the queen would not accept her daughter's new way of life, Ḥājī 'Abdu'l Raḥmān changed her into a stone doll.¹⁵ Thereupon, Nala took refuge with Ḥājī 'Abdu'l Raḥmān and became his disciple, though he himself remained a Hindu.

Accordingly, up to this day, thousands of Hindus, Muslims, Parsīs, and Christians make the pilgrimage to *Malanggaḍ* twice each year: 1) for the 'urs of Ḥājī Malang, as he is popularly known today, on the full moon of the eleventh month of the Hindu year, *Māgh śuddha pūrṇimā*, and 2) for the fair¹⁶ in the third month of the Hindu year, *Jyeṣṭha* (April-May). Up to this day the *vahivāṭdār* (m. 'chief administrator') of the *dargāh* comes from a lineage of Maharashtrian brahmins, servants of the former *Peśvā-s* (m.), owing to the fact that their forefather, Kāśīnāth Pant Keṭkar, had become a disciple of Ḥājī Malang in 1782 and devoted the remainder of his life to the upkeep and expansion of his *dargā* (here: m.).¹⁷ In recent times litigation has been pursued both by Hindus and Muslims to have Ḥājī Malang de-syncretised and either declared to be an orthodox Sunnī Muslim missionary or a famous *yogī* (m.) of the *Nāth-panthī-s*. Thus far, legal decisions in this connexion have upheld the syncretic character of the shrine. The following pilgrimage song was recorded in Puṇe in the old *Modīkhānā*:

¹⁴ Not unlike the temptation of the Buddha by the daughters of Māra.

¹⁵ Ḥājī 'Abdu'l Raḥmān's punishment of Nala's queen is reminiscent of the tradition concerning the colossus of the Buddha in Kargah Nulla near Gilgit in which local tradition sees not the Buddha but a demoness whom an itinerant holy man turned to stone. Unfortunately for the unnamed holy man, local tradition also demanded that he himself become eternally immobile as well in order that the demoness not be able to free herself somehow and continue her predations. Accordingly, the grateful inhabitants of Gilgit killed and buried the holy man under the stone colossus. (Ghulam Muhammed, "Fairs and festivals of Gilgit" in: *Memoirs of the Asiatic Society of Bengal*, vol I (1905-1907), Nr. 7: 93-127, especially 106; cited in Jettmar (1975, 244).

¹⁶ Marāṭhī (hereafter: m.): *meḷā*, u. *melā*.

¹⁷ Government of Maharashtra (1882, 288 and 1021-1025).

Text 3

The *melā* of Ḥājī Malang we too will see, the *melā* we too will see!
Let life go! It is of no concern!
We too will see the *melā*, the *melā* we too will see! (Refrain)
From *Bamman-vāḍī*¹⁸ we get the sandalwood-paste.
The serenity of putting the sandal-paste (on the *mazār*) we too will see,
putting the sandal-paste we too will see!
The *melā* of Ḥājī Malang we too will see, the *melā* we too will see!
From *Bamman-vāḍī* we get the sheet of stringed flowers.
The serenity of putting the flowers (on the *mazār*) we too will see,
putting the flowers we too will see!
Let life go! It is of no concern! We too will see the *melā*,
The *melā* we too will see!



Fig. 2 - The *mazār* of Sarwar Shāh Biyābānī at Kazi Peth, District Warangal

¹⁸ A nearby village.

Owing to the relatively recent origin of the *Biyābānī-Rifa‘ī-Qādirī-silsila* in the latter half of the eighteenth century and to the longevity of its founding *pīr*-s, the link to the charisma of their great *shaiḫ*-s, Ziyā‘uddīn, Afzal Shāh Biyābānī, and his son, Sarwar Shāh Biyābānī, has remained especially strong. The present *sajjāda-nishīn* of the *dargāh* of ‘Azam Shāh Biyābānī (1824-1921) is the grandson of the *pīr*, who himself was the disciple of Afzal Shāh Biyābānī, who in turn was considered to be the vice-regent of ‘Abdu’l Qādir Jīlānī (1077-1166), the founding *shaiḫ* of the Qādirī-silsila. The presence of the great *shaiḫ* of Baghdad can be felt even in the modest *dargāh* near the S[tate].T[ransport]. bus stand in the Shāh Ganj precinct of Aurangabad. Hindus and Muslims perform *ziyārat* at the *dargāh* of ‘Azam Shāh Biyābānī chiefly for two reasons: 1) to be freed from possession by evil spirits; 2) to have their infants blessed by the *pīr*.

In the following cradle-song (m. and u. *jhūlā*) the plaintive devotion of the mother is conveyed by the poetical image of a garden in full bloom in which blossoms fall unnoticed to the ground. The correspondence of spiritual and sensual levels is striking:

Text 4

I am filling my yellow cloth-bag with broken blossoms. (Refrain)

Give me leave to come now, I am standing on one leg

The canopy of Ḥaẓrat Bānemīyān’s *dargāh* shines
(like the moon).

I am filling my yellow cloth-bag with broken blossoms.

Bānemīyān Ḥaẓrat’s *dargāh* is in Shāh Ganj.

I see the incense burning (at the portal).

Bābā! Pick up the flowers and bring them to me!¹⁹

Spring has come to the garden!

Bābā! Pick up the flowers and bring them to me!

Sailānī Bābā²⁰ is in Shāh Ganj!

¹⁹ As women are not allowed to enter the *sanctum sanctorum* of a *dargāh* and place their flowers on the grave of the *pīr* themselves they must call to the *mujāwir* (guardian) to give them the broken blossoms of the sheets of stringed flowers laid upon the *mazār* as *tabarruk* (blessed leavings of a Muslim holy man) which they gather and take home as protection against all forms of evil.

I can see the cloth (on the *mazār*)!



Fig. 3 - The *dargāh* of Afzal Shāh and Sarwar Shāh Biyābānī at Kazi Peth

Bābā! Pick up the flowers and bring them to me!
Spring has come to the garden!
Bābā! Pick up the flowers and bring them to me!
Sailānī Bābā is in Shāh Ganj! I see the moon (over the *dargāh*)!
Bābā! Pick up the flowers and bring them to me!
Spring has come to the garden!

²⁰ ‘Sailānī Jīlānī’ = ‘Abdu’l Qādir Jīlānī.

Bābā! Pick up the flowers and bring them to me!
 Bānemīyān Ḥaẓrat is always in the jungle.
 I see the sweets in front (of Bānemīyān)
 Bābā! Pick up the flowers and bring them to me!
 Spring has come to the garden!
 Bābā! Pick up the flowers and bring them to me!
 O fairies! Offer sweets and see!
 The canopy of Bāne Ḥaẓrat's *dargāh* shines (like the moon).
 O Sailānī Jīlānī! I will not go empty-handed from your door!
 (But) he doesn't listen when called.
 O my *Khawāja*! I (live only) with your help!
 I will sacrifice myself at thy *dargāh*, weeping and weeping.
 But I will not go empty-handed from your door!
 (But) he doesn't listen when called.

Having originated in the Deccan, the traditions of the Biyābānī-s recount the lives, deeds, and teachings of *pīr-s* who lived in and whose *dargāh-s* are located in the Deccan. The landscape of the Deccan is thus charged with the *barakat* ('blessedness') of these holy men. As, for the most part, the followers of the Biyābānī-s come from the lower economic class of Muslim society, going on the *hajj* is beyond their means. But heartfelt devotion to the Holy Prophet and his family is not any less for that. In the words of the following wedding song, which was recorded at Wāī, District Sātārā, not ostentatious displays of wealth but the inexpensive, unadorned objects used by Muslims in daily prayers make up the dowry of Fāṭīma, the daughter of the Holy Prophet:

Text 5

There is no god but God, and Muḥammad is His Prophet.
 (Refrain)
 With what grandeur was Fāṭīma's wedding performed?
 What were the things you gave your dear daughter as dowry?
 What were the things you gave?
 You gave an earthen jug for performing ablutions.

There is no god but God, and Muḥammad is His Prophet.
 With what grandeur was Fāṭima's wedding performed?
 What were the things you gave your dear daughter as dowry?
 What were the things you gave?
 You gave her a date-palm mat for offering prayers.
 There is no god but God, and Muḥammad is His Prophet.
 With what grandeur was Fāṭima's wedding performed?
 What were the things you gave your dear daughter as dowry?
 What were the things you gave?
 You gave her a china-cup for writing the *Kalima*.²¹
 There is no god but God, and Muḥammad is His Prophet.

While the political independence of the Deccan subsequent to the establishment of the Bahmanī kingdom in 1347 proved to be conducive to the development of a society and culture distinct from that of the Delhi Sultanate, the Lodhis, and the Mughals - which have in part survived up to the present day - the spiritual links with the great *Āshīr-shaikh*-s of northern India; Mu'īn ud-Dīn Ḥasan of Ajmer (d. 1236), Quṭb ud-Dīn Bakhtiyār Kākī of Delhi (d. 1235) ('The Man of Bread'), Farīd ud-Dīn Shakarganj ('The Sugar Treasury') of Pākṣattān (d. 1265), Niẓām ud-Dīn Auliya' Sulṭānu-l-Mashāikh ('Chief of the *Shaikh*') of Delhi (d. 1325), and Naṣīr ud-Dīn Ārāgh-i-Dillī ('The Lamp of Delhi'; d. 1356), were strengthened by the return of *Khwāja* Muḥammad al-Ḥusainī Bandanawāz Gesū Darāz of Gulbarga (d. 1422) ('The Cherisher of His Humble Servants', 'He of the Long Locks') to the Deccan in his eightieth year at the behest of Aḥmad Shāh Walī Bahmanī (d. 1436).²²

As *ziyārat* (pilgrimage) to the *dargāh*-s of the great *pīr*-s of northern India would prove as difficult for most devotees as going on the *hajj* itself the 'urs of Bandanawāz at Gulbarga with its 500,000 pilgrims serves to reaffirm the membership of Deccanī Muslims in a greater Indian Muslim community. The following song was recorded in the old *Modīkhānā* of Pune:

²¹ That is, a vessel to contain the ink for writing.

²² Ernst (1992, 105).

Text 6

It is known as Gulbarga, the Rose of the Garden! O Khwāja!

(Refrain)

Turning back I saw Gulbarga, the Rose of the Garden! O Khwāja!

It is known as Gulbarga, the Rose of the Garden! O Khwāja!

Wait (for me) a while, wait (for me) a while.

I am sitting for performing ablutions.

I am ready to go with you! O Khwāja!

It is known as Gulbarga, the Rose of the Garden! O Khwāja!

Wait (for me) a while, wait (for me) a while.

I am sitting for prayers.

I am ready to go with you! O Khwāja!

It is known as Gulbarga, the Rose of the Garden! O Khwāja!

Especially striking are the following verses in Dakhnī attributed to Gesū Darāz in which a modification of the doctrine of the ‘Unity of Being’ (*waḥdat al-wujūd*) of the Spanish Muslim mystic Muḥyī ud-Dīn Ibn al-‘Arabī (1165-1240), the ‘Unity of Witnessing’ (*waḥdat as-shuhūd*), is expressed in the words of everyday life:

Text 7

When I looked for Allāh

I did not find Him anywhere.

When the people said ‘(He) is (out) there somewhere’,

I met Him here and here only.²³

²³ That is, in the heart. Gesū Darāz’s perception of God being ‘here and now’ can be found in *sūra* 2, *āyat* 109 of the Holy *Qur’ān*: ‘Whithersoever ye turn there is the Face of God’, while the impossibility of seeing Allāh is declared in *sūra* 6, *āyat* 103. ‘Sights do not reach Him.’ Similar mystical expressions of the immanence and immediacy of God can be found in Mīr Dard (1721-1785): ‘The veil on our Friend’s Face that’s we ourselves: We opened our eyes, and no veil was left’. And in Shāh ‘Abdu’l Latīf of Bhit (1689-1752): ‘One castle and a hundred doors, and windows numberless: Wherever you may look, o friend, there you will see His Face.’ Translations by An-nemarie Schimmel in Schimmel (1976, V).

Transcriptions

Text 1

Mahiñ meñ Makhdūm Alī
hamāre pīr saćće valī.
pāñć rupaye kā lobān mañgāī
lobān jalāne ćalī.
hamāre pīr saćće valī.
pāñć rupaye kī śandal mañgāī
śandal ćarhāne ćalī.
hamāre pīr saćće valī.
pāñć rupaye kā saherā mañgāī
saherā ćarhāne ćalī:
hamāre pīr saćće valī.
pāñć rupaye kā ćādar mañgāī
ćādar ćarhāne ćalī.
hamāre pīr saćće valī.
Mahiñ meñ Makhdūm Alī
hamāre pīr saćće valī.

Text 2

Afzal piyā se morī
Sarvar piyā se morī
laṛ gaī naṛariya.
dekhan ko āī Afzal torī maī
naṛariya.
gharbār bhī ćhoṛī
gharbār bhī ćhoṛī
ghar ćhoṛī dar ćhoṛī rishta bhī ćhoṛī
tumhī to lenā Afzal morī khabarīya.
dekhan ko āī Afzal torī main
naṛariya.

Afzal ke ćaukhaṭ pe main jāuñgi
gam ka fasāna Afzal ko sunāuñgī.
ro ro ke taj haiñ Afzal,
ro ro ke taj haiñ Sarvar, morī
‘umariya.
Qādirī rañg me morī,
rañg do ćunṛī.
Afzal piyā haiñ morī
banke savariya.
Sarvar piyā hai morī
banke savariya.
Afzal piyā se morī
laṛ gaī naṛariya
dekhan ko āī Sarvar torī main
naṛariya.

Text 3

Ḥājī Malañg kā melā ham bhī
dekheñge
vah melā ham bhī dekheñge.
jān jāe balā se vah melā ham bhī
dekheñge
vah melā ham bhī dekheñge.
śandal kharīd lete haiñ ham
Bamman-vaḍī se.
ćarhtā haiñ suhānā vah śandal ham
bhī dekheñge
vah melā ham bhī dekheñge.
Ḥājī Malañg kā melā ham bhī
dekheñge
vah melā ham bhī dekheñge.

saherā khārīd lete haiñ ham
Bamman-vaḍī se.
čarhtā haiñ suhānā vah saherā ham
bhī dekheñge
vah saherā ham bhī dekheñge.
jāñ jāe balā se vah melā ham bhī

Text 4

kaliyāñ toḍte khārī gauri čui phulon
se bharī
ab tum de do razā ek pair pa kharī.
Ḥaḥrat Bānemīyāñ kī dargāh
čāñḍanī kā mañḍavā.
kaliyāñ toḍte khārī čui gauri phulon
se bharī
Ḥaḥrat Bānemīyāñ Śāhaganj meñ
sāmane lobāñ kā dīdār.
Bābā mujhe phūl čun ke lā do.
āī na čaman meñ bahār.
Bābā mujhe phūl čun ke lā do.
Sailāñī Bābā Śāhaganj meñ sāmane
čādar kā dīdār.
Bābā mujhe phūl čun ke lā do.
āī na čaman meñ bahār.
āī na čaman meñ bahār.
Bābā mujhe phūl čun ke lā do.
Sailāñī Bābā Śāhaganj meñ sāmane
čāndā kā dīdār.
Bābā mujhe phūl čun ke lā do.
āī na čaman meñ bahār.
Bābā mujhe phūl čun ke lā do.
Bānemīyāñ Ḥaḥrat hamesha ban meñ
sāmane malīdon kā dīdāra.

dekheñge
vah melā ham bhā dekheñge.
Ḥājī Malañg Bābā kā melā ham bhī
dekheñge
vah melā ham bhī dekheñge.

Bābā mujhe phūl čun ke lā do.
āī na čaman meñ bahār.
Bābā mujhe phūl čun ke lā do.
pariyāñ shīraniyāñ čarhākar dekho.
Bāne Ḥaḥrat kī dargāh čāñḍanī kā
mañḍavā.
Sailāñī Jīlāñī, hath khālī na jāuñ na
jāñ dvāre se.
vah to sunate nahiñ haiñ pukāre se.
mere Khvājā maiñ tumhāre sahāre
se.
vārī jāuñ maiñ dargāh pe ro ro ke.
hath khālī na jāuñ na jāuñ dvāre se.
vah to sunte nahīñ haiñ pukāre se.

Text 5

lā ilāha illā 'illāhu Muḥammadur
rasūlu 'llāh.
Fāḥīma kī shādī kyā dhūm se kiye.
apñī pyārī beḥī ke jahez meñ,
āpne kyā kyā diye.
āpne kyā kyā diye.
miḥṭī kā kūza diye,
vazū karne ke liye.
lā ilāha illā 'illāhu Muḥammadur

rasūlu 'llāh.

Fāṭima kī shādī kyā dhūm se kiye.

apnī pyārī beṭī ke jahez meṅ,

āpne kyā kyā diye.

āpne kyā kyā diye.

khajūr kī cāṭāī diye,

namāz parhne ke liye.

lā ilāha illā 'illāhu Muḥammadur

rasūlu 'llāh.

Fāṭima kī shādī kyā dhūm se kiye.

apnī pyārī beṭī ke jahez meṅ,

āpne kyā kyā diye.

āpne kyā kyā diye.

ćīnī kā piyāla diye,

kalima likhne ke liye.

lā ilāha illā 'illāhu Muḥammadur

rasūlu 'llāh.

Text 6

aise kahte hai Gulbarga,

gul-e-gulzār, yā Khwāja

palat kar dekhī Gulbarga,

gul-e-gulzār, yā Khwāja

aise kahte hai Gulbarga,

gul-e-gulzār, yā Khwāja

Zara thahro, zara thahro,

vazū karne ke baithī huṅ

tumhāre sāth cālne ko taiyār, yā

Khwāja.

Zara thahro, zara thahro,

namāz parhne ko baithī huṅ

tumhāre sāth cālne ko taiyār, yā

Khwāja.

Text 7

'Allāha ko dekhyā so maimca

'Allāha nahīn milaya kahīnca

lokāna batāe kahie ke kakīeca

unhe milayā yahīn ke yahīnca.

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