CHAPTER - VI

INFLUENCE OF THE HOLY QUR’ÂN AND THE HADITH ON INDO-ARABIC PROSE LITERATURE
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INDO-ARABIC PROSE LITERATURE

The language of the Holy Qur’ān and the Hadith has laid down
a considerable influence on the literary works done by the Indian scholar.
Because, the Arabic language and literature is interrelated with the Islamic
studies based on both the corpora. Most of the Arabic prose works are
concerned with the Islamic theology, but only a few works were carried out
as secular literature in Medieval India. In this connection, firstly the linguistic
styles of both the corpora have been undertaken here to discuss under separate
headings as follows:

(A) *Linguistic styles of the Holy Qur’ān*:

The linguistic style of any language designs such dictions which
make immense impressions with distinct art of expressions. In this matter
the speaker draws attention keeping a relationship with various modes of speech.
Every language keeps harmony in expressions with words, sentence and meaning.
In matters of styles, Rhetorical Science decorates a language flowery with clear
sense of meaning. As a matter of fact, a speaker keeps his notice on various
styles of language with a great alertness and sincerity and combines some more
compound expressions, where necessary, in a lucid manner. The linguistic styles
differ from each other in the diverse artistic modes and expressions, literary
elegance and taste.

The Holy Qur’ān is regarded as the prime source of the
development of the Arabic language and literature. Because, it has set the standard
of the Classical Arabic language and given every type of literary styles to the
development of the Arabic literature. Hence, an investigation has been made here.
into the linguistic and literary styles of the Holy Qur'an as follows:

**Artistic harmony:**

From the elements of the Qur'ânic styles, the artistic harmony is one of the clear phenomena, which has been highlighted by al-Bâqilânî, al-Khattâbî, and al-Jurjânî who presented it in a beautiful manner in their respective works. The artistic harmony is such a diction, which keeps agreement between meaning, words and styles. It is a wonderful phenomenon of the elegant language of the Holy Qur'an because of its systematic joining of letters and arrangement of words. So, the beauty of Qur'ânic language has become lustrous due to being composed with some elements of *Ilm al-Tajwid* like (النح) "concord", (التشابه) "disparity", (الرياح) "soft", (الضجيج) "doubling sign over a consonent", (الجُرَّ) "coarseness", (السُّرْعَة) "loud-voice" and (الطَّيْفَة) "secret" as regards requirement of place and conditions of words. It is a noteworthy fact that from the Qur'ânic arrangement, any letter is supposed to be the basic unit of elegant sound.¹

The artistic harmony, by which the Qur'ânic style has been distinguished and achieved its climax, has grades and divisions. The morphemic harmony is one of them. It is an expression of beauty, which becomes evident in composition of sentence with suitable words, arranged in an especial order and reaches to the utmost extent in eloquence. The study on words occupies an important place in the literary works. With a laborious study, the Arabs took keen interest in comprehension of words, oddness of morphemes, foreign words, antonyms and the letters as well as the conditions which made beauty to them and the Qur'ânic terms which surpassed the general characteristics of the Arabic mode of expressions. Since a word is a basic expressional artistic unit in the structure of style, word-study is essential in matters of the Qur'ânic styles.

As a matter of fact, the Qur'ânic vocabularies are characterized
with artistic harmony, which represent the measure of letters, agreement of articulations and appropriateness of sounds. In this context, there are two dimensions of word-study: i.e. meaning of language and musical sound. According to this, the word harmony has been divided into sensuous harmony and sound harmony.

**Sound harmony:**

At the time of hearing or reading something, the words make a mental stimulation for giving a picture of meaning in the mind and in the selection of words, delicateness requires an observation of conventional relation between words and sequence of expressions. Because, there is a situation for every word of the speaker and a strong action which is concealed in the word. The harmony and arrangement of words come in a way to be melted with the meaning. Behind a word, no object is available there except meaning and limitation. The constancy of a word in the mind of speaker happens to be completed by transmission and suggestion.

It is worthmentioning that in the style of the Holy Qur'ân there consists of appropriate and comprehensive vocabularies being characterized with magnificence, emphasis, and attractiveness. That very style is, also, free from any type of shortcomings of words and gives true picture of meaning. If somewhere, any meaning possesses toughness, then that is like beating waves of oceans. On the other hand, if it gives a very easy comprehensible meaning, then it is compared to the rising of cool and mild east-wind.

According to the scientific investigation into the Holy Qur'ân, it has been observed that its word-stock is full of elegance at par excellence and in matters of linguistic harmony, it expresses the authentic purpose intact. Every word, composed in the Qur'ânic style, imparts perfection to the meaning and gives emphatically specific inspiration to the human-being. The Holy Qur'ân comprises many examples of words for desired meanings with strong mission and forceful
inspiration. Moreover, there are innumerable words to represent specific meanings by letters. It is difficult to make difference between word-meanings like (بشعرون), (علمون) and so on, found in the different places of the Holy Qur‘an. 3

**Musical sound of the Qur’anic vocabularies:**

The tune of any sound has the excellent artistic importance in matters of every language, which is also inspected in the language of the Qur’anic vocabularies. The human ears are said to have been hit by the features of sound, diction, measures of words and alphabetical tunes, because they are the primary elements to excite the human stimulations. As such, it is an important and beautiful aspect of the Qur’anic style and has drawn our worthy attention.

The harmonious musical sound has been found in the musical rhythm having been composed by the excellent vocabularies in a specific order of arrangement. The mode of expression is formed by the harmonious words with diacritical or case ending marks. It makes the language beautiful owing to sound harmony. The beautiful sound or the arranged rhythm touches the feelings of human heart and leads to acquaint the musical taste with the melodious tune.

The Holy Qur‘an is full of harmonious words and occupies a unique prose style in the realm of the Arabic language and literature. It touches easily the heart of those people who read it or listen to its melodious voice. In matters of linguistic arrangement, it is incomparable to other literary individual works. Due to consisting of rhythmic harmony with musical sound, it stirs up the human passion and stimulation to its utmost extent. To bring the above-mentioned standpoint to notice, two pieces of the Qur’anic verses have been exemplified here as follows:

(1) قدمم عليهم ربهم بذنبهم (So, their Lord crushed them for their sin)
(2) يرسل عليكما شواط من النار (A flame of fire will be sent on you)

It appears from the investigation into the above mentioned verses that the
term ("to crush" and "flame" are said to have comprehended rhythmic harmony. The human mind is compelled to think of the internal affairs related to the aims and objectives of the Holy Qur‘ān, since it consists of the harmonious words and musical rhythm. This Holy Book has also furnished an especial model to use plural number of vocabularies like (الرَّبَّ،) “vastness of a land”, (الآليَّة) “intellects”, (الأكوَّاب) “cups” and so on in view of increasing simplicity and sweetness in the expression. On the other hand, the term (الإِرْضِ) “The world” has been used only in singular number for its harmonious beauty and rhythm. As such, it has been admitted that the use of plural and singular numbers in some specific mode of expressions has been considered as to achieve the art of sound harmony and musical rhythm.7

Artistic illustration:

The artistic portrayal, a literary art of the Qur‘ānic styles, gives a deep sense of meaning in the course of its expression, which reacts the human mind and heart to a great extent. This very aspect is akin to the aesthetic art of literature. The merit of illustration depends on the excellent assertion of meaning as regards its minute portraiture. In this way, the Qur‘ānic style consists of illustration which has been a basic element vis-a-vis to the aesthetic literary art. It makes the reader to perceive meaning clearly with complete feelings. The holy Qur‘ān embodies meaning with a minute artistic illustration and gives augmentation in portraying the sense to the inflexible human heart and life. At last, it conveys the sensuous scenary by the individual presentation to the eye and sends forth the sound to the ear and turns the mental state into tangible feelings. There are many quotations of the textual narration, which have been burst out as dialogues for the life in a style. Because, a dialogue brings the reality through artistic portrayal in the sphere of speech.8

The Qur‘ānic style expresses the actual meaning with such words which have pointed to the feelings of throbbing life. Such type of artistic
expression gives the meaning by representing the natural pictures of a lit. In this connection, two examples may be cited here in view of perceiving the Qur'anic artistic illustration as follows:

(1) And the dawn as it breathes away the darkness.
(2) On that day We shall leave them surge like waves on one another.

From the above mentioned examples, the word "respiration" and "to roll, to surge like waves" have carried out illustrative sense. In both the examples, there is a brief artistic glance bearing a true picture of meaning to draw the human attention towards reality.

Objective Harmony or Relation Between Object and Style:

There is a strong relation between style and objective, because style and model of word differ to follow the objects in which a word runs and to choose an element of the objectives draws worth-influence on the human soul. In fact, a word has power over souls, but it may not carry elegance except having been rectified from the corners of ideas, while they keep correspondence with human instinct and passion. As such, the objective harmony has powerful influence upon the human hearts.

In matters of the Qur'anic style, two types of difference appear in the nature of objectives as required to be so. In the first place, the musical resonance aims at feelings and passions, and it plunges into exciting short sentences, which creates sharp and quick stimulation. In this respect, a reader obliges to quickness for perceiving a full meaning as required by sharpness and forcefulness which require an attack of truth over false. Secondly, continuous calmness in study, explanation, and clarification gives peace and contemplation in the philosophical themes. As such, a reader obliges to deliberateness.

In fact, no oddness appears in the Holy Qur'an that the methods of speech will differentiate with diverse objectives and situations of words or
sentences. There may appear oddness, if necessary, in one method of the who
ranges of speech like legislation and narrative, good tiding and warning. This
difference comes only in the methods of speech and styles of eloquence with
diverse objectives and positions. As such, the rhetoricians gave some words a
terminology to such observations as regards sentence for required condition.
Above all, there is an artistic unity in the Qur’anic style.  

**Artistic Continuance:**

The Qur’anic style bears same mode of character in its literary
power and creative ability. No weakness and disparity found in its constructive
arrangement and coverage of meaning. The art of style and beauty in the Qur’anic
has, as indicated above, a complete unity. Its letter arrangement is alike the
mixture of blood and flesh. Likewise its words are connected with sentences,
clauses, verses, and chapters (sawwar) in spite of its various type of expressions,
and mode of speeches. In short, the Qur’anic style has a congruity in its diverse
artistic narratives and objectives. 

**Artistic Picture of the Qur’anic Style:**

From literary, structural, and stylistic points of view, the Qur’anic
added immeasurably to the beauty of the Arabic language, introducing new styles,
forms of expression, figures of speech, and structures.

It has been observed that although the Arabs were familiar to the
prose style of the Qur’an, became confused and unable to produce anything
like that of it. As far the Qur’an gives meaning, its artistic style is confined
to itself, which is not surpassed nor followed in close succession by any individual
in any point of its similar narration and imitation during the period of its revelation
and later. In fact, the Qur’an bears an especial style of composition, where it
is free from the characteristics of poetry like metre and rhyme, even then it
has an extraordinary art of linguistic beauty giving poetic cum prosaic
expressions together. In this connection, Dr. Tâhâ Husayn states:
"The Qur'an is neither poetry nor prose." This statement may be elucidated in such a way that as far as the external form of the Qur'an is concerned, it is not poetry because it does not observe the metre and rhyme of poetry, and it is not prose because it is not composed in the same manner in which prose was customarily composed. Further regarding this matter, Prof. Sayyid Qutub made a critical comment:

"The language of the Qur'an is a high order of prose having beautiful and individual art. It is well perceived when we look into the Arabic terminology.

It is worth mentioning that the Qur'anic style comprehends an especial mixture of artistic prose in matters of rhetorical elements like al-Was (الوصل), al-Fasıl (الفصل), al-İjaz (الإيجاز), al-İnab (الإنباء), al-İtilâf (الإئتلاف), and so on. In the Jahiliyya period, the great body of prose of the Arabs was of khutbahs, proverbs and maxims, rhymed prose, speeches and debating versions and all these elements took place in two forms: either prose in general or rhymed prose in particular. The Qur'anic style, sometimes, bears resemblance to rhymed prose without any hardship of meanings and sometimes it resembles prose in general or both the styles are not followed since, it contradicts with the composition of people i.e. rhymed prose or prose in general. In fact, the Qur'anic style is free from the arts of people's productions and its words are distinguished from any complicatedness.

(B) Linguistic characteristics of the Hadith:

The Arabic language spoken by the Prophet (PBUH) is declared by himself as the best model of eloquence and gets the utmost distinction among human beings in the realm of Arabic prose style. Because, his language bears a good number of artistic characteristics. In regard to this matter, Prof. Muhammad Sabbagh is of the opinion that as far the language of the Prophetic
Traditions is concerned, it has brought some linguistic characteristics into consistency, which have beautified and fascinated the Arabic language. They are:

1. elegance with excellent words,
2. clear in sense or meaning,
3. minute in expression and description,
4. unique in simile and portrayal,
5. musical charm in words,
6. excellence in dialogue,
7. purity of origin in diction and character,
8. brief in speech,
9. impressed with the Holy Qur'an,
10. suitability as required the condition and
11. free from constraint.

Furthermore, mention may be made that the language of the Prophet (PBUH) was well understood and perceived in every communication of either with his native people or among the tribal delegates of the Arab world. Prof. A.H. al-Zayyât also adds about the style of Hadith as follows:

(It has been distinguished in giving clear and definite meaning due to its elegant style, harmonious expression and appropriateness of its words and sections, agreement of its sense for the required condition; suitability of its language for the language to whom addressed; it was more evident when the Prophet addressed the delegates. So, the Prophet used the strange words and adhered to saja, i.e. rhymed prose; followed words of the deserted languages whatever ran to him on the tongue of delegates.)

It must be admitted that the language of the Prophet Muhammad (PBUH) comprehends an especial peculiarity in his spontaneous utterances like that of the soothsayers' rhyming prose style, but this point of view can not be exactly applicable to him, although some of the scholars hold this opinion.
Because, the Prophet (PBUH) tried his best to let the people understand through comprehensive expressions. Of course, he had the mastery and command over the Arabic language and it was his innate capability to speak in flowery language. It can be well perceived in the following invocation of the Prophet (PBUH):

(Oh the people! spread the peaceful greeting, feed the festive food, keep peaceful relationship and accomplish salat (for Allah) while people are sleeping, enter the paradise with tranquility. al-Tirmidhi narrated it.)

On the other hand, the soothsayers endeavoured to apply rhymed prose with a view to attracting people by virtue of artificial heart-touching expressions. But their rhyming capability was not free from constraint. So, the language of the fortunetellers (saja’u’l-kuhhän) can not be compared with that of the credit and high order of flowery language of the Prophet (PBUH).

Under such circumstances, here an attempt has been made to discuss the linguistic characteristics of the Prophetic Hadith as follows:

(1) Elegance in Style and Clarity in Meaning:

The elegance in speech signifies clear sense of meaning and it turns into alike magical expression and becomes pretty conducive in exposition among the band of people. In such a way, it becomes suitable to open the padlocks of their hearts leading towards light and well-being. This characteristic of the language of Hadith may be understood and well-gauged in the following model of speech of the Prophet (PBUH):

١٨ ابْنَاءُ النَّاسِ افْسَحُوا السَّلَامَ وَأَطْعِمُوا الْطَّعَامَ وَصُلُوا الْأَرْحَامَ وَصُلُوا الْنَّاسِ نِيَامَ تَدْخُلُونَ الْجَنَّةَ بِسَلامٍ رَوَا رُواهُ النُّمَذِجَي

١٨ (Oh the people! spread the peaceful greeting, feed the festive food, keep peaceful relationship and accomplish salat (for Allah) while people are sleeping, enter the paradise with tranquility. al-Tirmidhi narrated it.)
(Beware of the doubt, because the doubt is the most false speech. Don't engage each other in espionage, nor in seeking information against each other, nor in spreading it. Don't envy and hate each other and turn face in opposite directions. As slaves of Allah, you should maintain brotherhood as regards Allah, the greatest, has commanded you. The Muslim is a brother of Muslim who will not oppress, abandon and despise him. According to evil nature, man will despise his brother, the Muslim. It is inviolable to every Muslim to protect wealth, blood and honour for the Muslim. Certainly Allah looks not at your faces, but at your hearts and deeds.)

In fact, the above mentioned hadith shows the utmost sincerity of the Prophet (PBUH) in dealing with others. Because, he used to speak clearly to those who came forward for interaction, and considered this matter as his foremost duty to communicate his mission with an easy comprehension and to make it reaching into the heart of people.

(2) Free from Artificiality:

It has been indicated earlier that the Prophet (PBUH) was the most eloquent among the Arabs. So, his speech is free from any kind of artificiality and ambiguity. Although some of the traditions look like rhymed prose, they are considered natural and unlike to the soothsayers’ application of saja’, because their art of speech is not free from costraint (takalluf). Moreover, the Prophet (PBUH) disliked the process of saja’u’l-kahána and disallowed its cultivation among his companions.21

(3) Illustration and Presentation:

It has been observed that generally examples are given to understand any object very easily. The Prophet Muhammad (PBUH) used to give examples and parables in his noble speeches, so that the matter of object penetrates into the hearts and minds of the peoples who were present before him and they
understand the meaning whatever procured in their souls. This system of language delineation is nearer to more understanding corresponding to the mental preparation. Because, soul reacts with the visual sights and is also impressed by the picture that comes in minds as well as the feelings created in minds help to understand. It is worth mentioning that the language of Hadith gives clear pictures of meaning and its fascinating parables lead to the better comprehension. The Prophet (PBUH) used to make influencing expressions before his companions, aiming at imparting them clear meanings through creating some pictures of feeling in his expressions. To present picture and example in expressions has enormous values in matters of literary figure of speeches. Because, it gives manifold power and strength to any language for stirring soul and mind of people.22

It is imperative to know that a number of means appeared in the methods of presenting examples and pictures in the noble speeches of the Prophet (PBUH) and they are highlighted as follows:

1. Sometimes picturing phenomena depend on quick presentation of story and sometimes taking other attitude.
2. Tashbih (simile) draws near to better comprehension of any matter and it clarifies the object of expression. So, it takes place at best time in the speech of the Prophet (PBUH).
3. Personification brings forth life and movement to the solid objects of the universe.
4. Kénáya (indirect expression), Majáz (metaphor) and so on are means of presenting picture to language.23

In fact, above mentioned components of linguistic characteristics have been conspicuous in the language of the Prophet Muhammad (PBUH)

(4) Delicacy of Description:

The language of the Hadith has been distinguished by the picture or presentation whatever the Prophet (PBUH) made in his description. In fact,
there is a delicacy of description in matters of minuteness, comprehension and reality of his noble speeches which he made with the means of *Tashbih* (simile) and *Tasvir* (portraiture) and both these literary elements are regarded as the most important components of the rhetorical science. The Prophet (PBUH) made so many descriptions as appeared in his speeches in regard to different contexts.

To give witness to the above mentioned statement, an excerpt of the Prophetic Traditions has been quoted here in which he described about the people of Paradise as follows:

*Verily the first group of people will enter the Paradise with the countenance like the full moon, then those who will follow them (their condition will be) more brilliant than that of the twinkling star in the sky, they will not urinate and relieve human excrements, nor they will become weak and blow their noses: their combs will be like that of gold and perspiration is like that of musk and their incensers are like that of sticks of good smeels. Their wives would have eyes with intensely white and deep-black fixing at the nature of one man and on the picture of their father, Adam (A.S.), sixty arms in the skies.]*

It has been observed in the tradition, mentioned above that the Prophet (PBUH) was an able expert in matters of presenting delicate description. So, delicacy of description in the language of Hadith is an important linguistic characteristic in the realm of Arabic language and literature.

(5) **Musical Sound:**

As far as the speech of the Prophet (PBUH) is concerned, its sound is very much sweet which increases beauty of the rhythm in composing its words
together. In this context, one of the Prophetic excerpts has been brought to mention to look into the musical aspect of the language of Hadith. Once the Prophet (PBUH) suggested someone with the following speech:

يا فلً ك إذا أويت إلى فراشك فقال: اللحم إني ألمت وجهي إليك، وفوضت أمى إليك، وألما زهي إليك، رغبة ورجة إليك، ونجا وألمي منك إلا إليك، آمنت بكتابك الذي أنزلت، ونبيك الذي أرسلت، فإنك إن متي من ليلتك متي على الفطرة، و إن صحت أصبى خيرا - 25

[Oh fulän (an unspecified person)! when you intend to go to bed for sleeping, then you should utter: oh Allah! I hand over my face to you, render my affair to your responsibility and unto you I seek refuge of my back (myself) with a desire and fear. I find none to take refuge nor any saviour except you. I believe in your book which you revealed, and your Prophet whom you sent. As such, you will, if I die at your night, then let me die in your custom, and if I remain alive upto morning, let my morning do good.]

It is worth mentioning that musicality appears in the language of the Prophet Muhammad (PBUH) as it goes in his illustrious narration.

(6) Dialogue:

Dialogue makes a literary text beautiful, removes boredom, strengthens wakefulness of audience and brings about more interest as regards the text. It turns the mind of readers to comprehend the text more openly and harmoniously. Of course, dialogue necessitates two basic characteristics of rhetorical science namely al-tarkiz (التركيز) i.e. concentration and al-ijaz (الإجاز) i.e abridgement failing which the liveliness in it does not remain.

It is imperative to know that enormous dialogues are in the speeches of the Prophet (PBUH). To give a proof to the above mentioned statement, one of the examples is undertaken here to mention as follows:
The Prophet said to his companions: "Do you know who is bankrupt? They replied: the bankrupt is among us who does not belong to penny nor property. Then he said: verily the insolvent is he among my followers, who will bring on the Day of Judgement with the godliness of salah (daily five time prayer), fastings, poor dues and he will come while he has reproached this, calumniated this (i.e. accused of fornication), eaten up wealth of this, shed blood of this and stricken this. Then he will give this from his good activities and this is from his good activities, if his good activities come to an end before performing what he did against him (by committing crimes) which would be fallen on him, then he will be thrown into the hell fire.

(7) Al-i̲j̲āz (الإيجاز):

According to the rhetoricians, al-i̲j̲āz (abridgement) is that which expresses maximum meanings with a little number of words. As far as the rhetorical science is concerned, al-i̲j̲āz is one of the part of al-Musāwāh and al-Itnāb.

Al-i̲j̲āz is an obvious character of language, by which the Prophetic speeches have been distinguished and regarding this matter the critics and rhetoricians made clear descriptions.

The application of rhetorical i̲j̲āz in the Prophetic traditions is seen and understood clearly as and when the Prophet (PBUH) declared himself to be awarded with the distinct art of expression that he could express maximum meaning with minimum of words. Because the Prophet (PBUH) was free from
every constraint in matters of expressions, moreover he was an able expert in
Arabic language to utter something in the mode of *saja'* which is assumed to
be his inborn quality.28

(8) Spontaneity:

It is a significant factor that the Prophet (PBUH) could utter something spontaneously which was not possible for other human beings comparing to that extent of his capability. As far as Arabic language is concerned, it is one of the distinguished characteristics of the Prophetic speeches. In this regard, many scholars are of the opinion that none could follow exactly and achieved the same extent of credit which the Prophet (PBUH) did in the linguistic scenario of the Arab world. Furthermore, the renowned scholar, al-Khattâbî adds regarding the eloquence of the Prophet (PBUH) as follows:

(That the Prophet spoke words in improvisation, before that the Arab had not heard, nor found preceding to their speeches what the Prophet (PBUH) uttered like *mâta hatfu anfuhu* means “he died a natural death” *wa hamiyu l-watis* “and it is a fierce fighting”).

It is worth mentioning that these are the most important characteristics of the language of the Prophet (PBUH) and the literary style of the Hadith has influenced the Arabic language and literature in the first instance and the literary works of the Indian scholars who specifically carried out in medieval India.

Keeping the aims and objectives of this research work in mind, here mention has been made of few books for threadbare discussion in order to find out the influences exerted by the Qur'ân and the Hadith on the Arabic Prose Literature in Medieval India. For undertaking this work, a selection has been made to study under specific headings of books as follows:
Works on Arabic Prose:

1. Subhatu’l-Marjân fi Āthâr Hindustân:

The work, written in Arabic under the heading of ـسِبَحة المرجّان في آثار هندوّستانـ, was composed by Hasan al-Hind Sayyid Gulâm ‘Ali Azâd b. Sayyid Muhammad Nûh Husaynî Wasti Bilgrâmi Hanâfi Chishtî. It was written in the year of 1177 / 1763-4. The contents of the book have highlighted the overall credit of India like the excellency and the biographies of scholars of India, rhetorics and love affairs as appeared and explained in Sanskrit and Arabic literature. In fact, the author had profound knowledge in the Arabic language and literature.

The author was born on 25th Safar, 1116 A.H. / 1704 AD at Maidanpura, a ward of Bilgram. He was taught entire kutub-i-Darsiya by Mir Tufail Muhammad of Atrauli (d. 1151 AH / 1738 AD). After receiving his early education, he got instruction in literature, rhetorics and prosody from his maternal uncle Mir Muhammad (d. 1185 AH / 1771 AD) b. ‘Abd al-Jalîl. Likewise, he received knowledge in Traditions (Hadîth), Exegesis, Lexicography, Poetic art in Arabic and Persian from his maternal grandfather Mir Sayyid ‘Abd al-Jalîl Bilgrâmi (d. 1138 AH / 1725 AD) staying two years long at his abode of Delhi where he was in the service of Sultan Muhammad Shah. In fact, his maternal grandfather was regarded as one of the distinguished scholars of that period. Then he intended to achieve the knowledge of Taṣawwûf and taking allegiance to Shah Lutf Allah Bilgrâmi (d. 1143 AH / 1730 AD) he accepted the teaching of Chishtî order. In 1151 AH / 1738 AD, Azâd Bilgrâmi left for Makkah and performed Umrah there and also visited Madinah, where he was fortunate enough to study the Sahîh Bukhârî under Muhammad Hayât Sindi (d. 1163 AH) and obtained a certificate of competency to the Six Canonical Books (الصحا ح السّتة). Staying nearly 8 months at Madinah, he came back to Makkah and took lessons in different subjects from Shaykh ‘Abd al-Wahhâb al-Ṭantâwî (d. 1157 AH / 1744 AD) and then accomplished Ḥajj Pilgrimage.
Next year, 1152 AH / 1739 AD, Azâd Bilgramî came back to India and settled at Aurangabad for seven years long in the monastery of Shâh Musâfir Gajdawâñî. There he remained in the vicinity of Shaykh Makhmûd (d. 1175 AH / 1761 AD) and obtained superabundant bliss of the Sufistie order. During that period, he was entrusted with the responsibility of teaching and training of Nawwab Nizám al-Daula Nâsir Jang (d. 1164 AH), the governor of the province of Aurangabad. Sincere dealing and association of both of them led to their close friendship. Afterwards, Shâh Nawâz Khan, being appointed to the post of Attorney General of Deccan, sent for Azâd Bilgramî. So, he went to Hyderabad and came back again to Aurangabad in the following year and remained there for the rest of his life. His date of death records vâjantly, but most probably he died in 1200 AH./ 1785 AD.31

It is reported that Azâd wrote 12 (twelve) books in Arabic language. Among all of his writings the work, Subha al-Marjân fi Âthâr Hindûstân (سبحة المرجان في آثار الهندوستان) occupies the best position and has been an essential reference book for the study of Indo-Arabic literature. The book consists of four chapters and they are as follows:

1. في ما جاء من ذكر الهند في التفسير و الحديث (On the excellence and eminence of India, whatever came in the commentary and the Prophetic Tradition).

2. في ذكر العلماء (Biographies of learned men of India).

3. في مصنات الكلام (On rhetorics, both in Sanskrit and Arabic literature).

4. في المعوثقات وال عشاق (On lovers and beloveds, as explained in Indian and Arabic literature).

In the first chapter, the author has tried his level best to mention the place and position of India, right from the descendent of Adam (A.S.) in her land, Ceylon through the references that come in the exegesis of Qur’ân and the Hadith. He made it as an independent treatise under the entitlement of
hoping that he would be rewarded with God’s bliss due to his sincere patriotism. \(^{32}\)

In fact, India gets a place of eminence in different spheres of life, which may be either spiritual or material. So, the author has brought forth the greatness of India incorporating everything of real or fantastic, history or mythology. Having been promoted by patriotic zeal, he tried his utmost to bring the credit of India to the notice of the people of the universe through his quoting references from the Qur’an and the Hadith. In this connection, if he found any contradiction, he made hard labour to remove the same by displaying his own arguments and explanations. The author speaks that Adam was sent to India (after expulsion from Heaven) and mentions more about India’s position, of which testimony appears in his narration \(^{33}\) as follows:

و جعل مبدأه فاتحة الأنام، آدم عليه السلام،... ثم أنزل من السماء إلى الأرض، و هي أرض الهند،... و حصلت به نفطر الهند بركات وافرة,... منها تشرف أرض الهند بنزول خليفة الله,...، ولذا سميت سنديب دار الخلافة.

[The Creator made Adam (PBUH) as the beginner of mankind, then the Almighty descended (him) from the Heaven to the Earth, and it was the land of India, (so) the country, India achieved abundant blessings due to him (Adam), thereby the land of India has been honoured with the descent of the Deputy of Allah, as such, Sarandeep (Ceylon) has been the place of caliphate.]

The author mentions that Adam was created from the soil of India and his footprints were found in Ceylon. Furthermore, two more prophets namely Shīs and Nūh (A.S) lived in India for a period and the latter took shelter in one of her mountains after the great deluge. He further adds that all kinds of trees, flowers, fruits, medicinal herbs, scents, corn seeds and animals were first available at India. This statement appears in the following quotation given by
Imâm Ghazzâlî and Mulla 'Ali Qârî:

When Adam (A.S) was expelled from the paradise, (then) he covered his nude part of body with leaves, then it was dispersed in the country of India. As a result of which, there grew aloe wood, sandals, musk, cachalot, and camphor from that of the leaves. (Further) Mulla 'Ali Qârî said: they, have been created date palm, pomegranate, apple due to the excellent quality of the soil of Adam (A.S).

The author is also boast of the reference of the five rivers, namely Saihûn, Jaihûn, Dajala and Furât (i.e. the Tigris and Euphrates) and the Nile that came out from the Paradise. Here the River Saihûn is located in India. This very statement has also been clarified with the Prophet's tradition as follows:

[It is narrated from Ibn 'Abbas (may Allah be pleased with both of them) that the Prophet (peace be upon him) said: Allah, the Powerful and Exalted has descended from the Paradise to the Earth the five rivers namely Saihûn, a river of India, Jaihûn, a river of Balkh, the Tigris and the Euphrates, the two rivers of Iraq, and the Nile, a river of Egypt.]

Ghulâm 'Alî Azâd Bilgramî also mentions in his work, Subhatul Marjân (Muslim rosary of corals) about the best quality of iron made sword in India, for which he quotes the verse of the poet, Ka'b b. Zuhair as follows:
[Certainly the Messenger of Allah scintillates light (in such a way may be compared with) the excellent sword made in India from the swords of Allah which is drawn out.]

The term مهند (muhammad) mentioned above in the verse of Ka'bah, Juhair implies as 'Allama Jauhari said:

المهند (هو) السيف المصنوع من حديد الهند (Al-Muhammad is the sword made in India with her best quality of iron.)

It appears from the text of the book, Subhatul Marjân Fi Athar Hindustân that its first chapter has been elaborated with the valuable informations of a good number of books namely al-Durr al-Manthur, commentary on the Qur'an by al-Suyūṭī, Ihyā’ al-‘Ulūm by al-Gazzâlî, Baihaqi's al-Da'wât and al-Dalâ'il, Muhaḍarat al-Awâ'il by al-Rūmî, Tārikh al-Tabari, the History by al-Azrâqî, Ḥayât al-Hayawan by al-Damîrî Tabarani, al-Awsat and Ibshihi's al-Mustataraf. It is worth mentioning that Traditions and Qur'anic commentaries quoted in this book have been deemed to bear little authenticity. Because the author have presented some informations in his elucidation without judging the reliability like the mursal tradition of Qatâda. Moreover, the tradition that Adam (A.S) was sent to India with an anvil, forceps and hammer, and Eve descended in Jedda, is weak in its chain of narrators. Likewise, the tradition taken from Ihyā’ al-‘Ulūm about different kinds of fragrance is not supposed to be undoubtedly true.

Furthermore, the author has endowed his writing with some sources of semi-historical or fabulous informations based on legends came down through ages. The reliance on the book like al-Mustataraf and Ḥayât al-Hayawan is questionable, because both the works bear fictitious character. 37

Above all, Azâd has tried his utmost to portray suitable words and informations from different sources and among them the work. Ihyā’ al-
The second chapter of the book, Subhatul Marjan, deals with the prominent scholars and litterateurs of India, either born in her lands or immigrants. In this chapter, before the discussion made on the scholars, the author presented a preface highlighting the position of India along with other non-Arab countries whose scholars made a great reputation in the Arabic language and literature. In this connection, he points out an argument preferring the non-Arab (al-'Ajam) to the Arab (al-'Arab) that most of the traditionists, huffaz, legists, muqaddimun are of the non-Arab people. As for the rational sciences are concerned, the Arab scholars could not reach to the mark as the non-Arab accomplished literary works in various dimensions of developing the Arabic language and literature. Here the author wants to say that the Indian scholars have made an extension to the storehouse of Arabic literature having an especiality to the Sufistic and theological care in their writings.

The author was bound to express his grief seeing that there was no particular book in Arabic dealing with the biographies of Muslim scholars and litterateurs of India. Because, he discovered that eminent scholars of India made a remarkable contribution to Arabic learning but unfortunately they were unknown even to the Indians. It appears from observation that Indians were naturally interested only in preserving the sayings and discourses of saints and Sufis and accounts of their miracles. Of course, the latter scholars carried out much valuable literary works in various branches of learning which led to the contribution on the literary heritage of the country. The author considered that the life and literary work of Indian scholars should be acquainted with the Indian People. So, he brought this chapter (في ذكر العلماء) into the consistence of this book. 38

Under such circumstances, the author had to take up the present work. In fact, he made discussion on those scholars of India who wrote scholarly
works and contributed to any of the fields of the Arabic language and literature. So, on the basis of his selection, he brought the scholars into the consistence of this chapter. The author aimed at this chapter to introduce the Indian scholars who enriched Arabic language and literature and learning with the people of India and the people of the Arab world.

The author has endeavoured his utmost to arrange the biographies in the chronological order. But a little breakage he made in matters of his maternal uncle and teacher Mir Muhammad b. 'Abd al-Jalil of Bilgrâm, and mentioned both of them just after his father in view of highlighting his lineage to the mark of distinction. After giving a brief introduction on the position of India and her scholars, he has started with the biography of Abû Hafîs Rabil and ended with his auto-biography. The author claims that these biographies were treasured first in his work, entitled "Tasliyat al-Fu’ad fi Qasâ’id Âzâd" but later he incorporated them in his present work. In this connection, the author has given a clarification in his auto-biography mentioned in the second chapter of the present work as follows:

I have brought the biographies of scholars and other issues to this book (Subhatul Marjân).

It is imperative to know that 45 (forty five) biographies of Indian scholars have been included in this chapter and theses personalities took share in the literary works of Arabic prose and poetry dealing with different aspects.

It appears that biographies are brought in short, but provided with authentic and historical testimony. The author tried his best to give proper and appropriate informations about the scholars from different sources, although their references might have been scarcely found. It has been observed that a detail description of the cultural, social, political, and economic life of their period could not be provided, but the author, as far as possible, highlighted in brief.
their literary activities.\textsuperscript{42}

The third chapter has been attempted to discuss on the beauty and excellence of similies, metaphors and rhetorical figures in Indian and Arabic literature. It consists of five \textit{maqâlât} as follows:

In the beginning of the first \textit{maqâla}, the author has given an introduction to visualise that the Prophet (PBUH) was very much interested in listening poetry which bears wisdom in its theme. Because he says:  

\begin{quote}

"There is wisdom in the poetry." Then the author critically looks into some special features of different languages. He admits that Sanskrit is a rich literature, from which the Arabs made a considerable progress in Mathematics, while Indian Arithmetic had the great name and fame and held a place of superiority over the world. The writer has made an observation on "sounds" in different languages with special reference to Arabic, Persian, Turkish and Sanskrit. He is of the opinion that Arabic is more conducive to guttral sounds having musicality in its prose and poetry. On the other hand, Sanskrit prose has no musicality at all. Apart from this, grammatical characteristics of different languages have been highlighted here.

Then the author gives a short account of the persons who contributed to the field of rhetoric and prosody in Arabic and mentions how far they developed in \textit{balâgha} from the beginning up to the author’s life time. He observes that the laws of rhetoric had been laid down by the scholars of India long before Islam and some figure of speeches were common to both Arabic and Sanskrit as \textit{(al-Tauria)}, حسن التعليل \textit{(Husn al-Ta’lîl)}, تجاهل المعارف \textit{(Tajâhil al-‘Arif)}, الاستعارة \textit{(al-Murâja’)}, التشبهة \textit{(al-Tashbih)}, الجناس \textit{(al-Jinâs)}, السمج \textit{(al-Saja’)} etc. On the other hand, the figures namely حسن المختصر \textit{(Husn al-Mudmîn)}, حسن المتخلص \textit{(Husn al-Takhallûs)}, والистخرج \textit{(al-Târîkh)} are exclusively related to Arabic, and similarly specific figures are also held by Sanskrit.\textsuperscript{44}
The first maqāla of this chapter deals with twenty three rhetoric figures in Sanskrit and interestingly the author has coined suitable Arabic names to each of them and exemplified by his own poetry. It is imperative to know that this portion has been included later in this chapter taking from his former written book, *Taslīyatū l-Fu‘ād*.

The second maqāla has been prepared to introduce the figures which the writer have discovered himself. He informs that thirty seven figures have been brought to notice with their entitlements, but two of which were included in the earlier maqāla.\(^{45}\)

The third maqāla deals with nine figures, one of which was known as Abū Qalamūn, discovered by Amīr Khasrû (d. 725 / 1324) and the rest were discovered earlier, a few of which are found in the book, entitled *Hadā‘iq al-Sihr* (al-Watwāt (d. 580 / 1184).

The fourth maqāla discusses about only two figures which are particularly related to Arabic, e.g. حسن التخلص (*Husn al-Takhallus*) and استعمال الماضر (*Istikhdam al-Muḍmar*). The later figure was specified in the first maqāla in relation to Sarf al-Khizāna, but mentioned separately in the present discussion.

The fifth maqāla is pregnant with a qasīda by the author who has illustrated all the figures, discussed in the earlier maqālat. It has been observed that there is no repetition of rhyme in the qasīda which is formed on the pattern of القصيدة البديعية (*al-qasīda al-Badī‘iya*) by Ibn Ḥijja al-Hamawī and the qasīdas of Ṣafī al-Dīn al-Hillī, Ibn Jābir al-Andalusi, Ḥusayn b. al-Muqri and others. One hundred couplets have been furnished in it.\(^{41}\)

The fourth chapter of the book has been attempted to discuss on the lovers and beloveds. It consists of five discourses (maqālat). To obtain the specific ideas and distinct knowledge on their captions, attempts are made here to mention them as follows:
The author mentions in this chapter about the categories of lovers and beloveds as depicted by other poets and authors. He tried his best to exemplify the objectives of his narration with his own poetry. A short introduction has been made in the first maqāla to display the excellences and attributes of the fair sex, which is embelished with the sayings of the Prophet (PBUH). The author also mentions the reasons why the reference of women is brought to the case of the lover in Indian poetry, and the types of lovers and varieties of female lovers as enumerated and recognised by the Hindus.47

In fine, a brief conclusion may be drawn that the work, *Subhatu’l-Marjān* appears to be the first Arabic book to impart knowledge on the position of India right from the legendary period up to the medieval India and her scholars who contributed works especially in Arabic in the medieval period. It has also provided information regarding certain aspects of indigenous literature produced in India. Furthermore, mention may be made that the author has brilliantly expressed his erudition on rhetoric, prosody, and style of the poetry both in Sanskrit and Arabic in the third chapter. It has been a valuable source of knowledge for both the nationals of India and the Arab world. Likewise, the fourth chapter of this book has introduced with the indigenous culture of India as well as Arab and other countries in respect of love affairs.

It has been observed that its language and diction is easy and simple
in contrast to the contemporary style of ornate prose. Generally Azâd has not departed from his usual style except at a few places and succumbed to the literary convention of his time. Naturally, the work is of prose order, but, as per necessity, has been exemplified the contents with his own poetry or of others. Above all, in his work, Subhatu'l-Marjân there has been found an ample influence of the Qur'ân and the Hadith either in word selection or extraction therefrom which have really beautified the diction of his expression and led to the mark of distinction in the domain of Arabic language and literature. As a matter of fact, the work has proved the author's wide span of learning and his proficiency in both the languages.

(2) Hujjatu’llah al-Bâligha (حجة الله بالغة):

It is a significant Arabic work entitled as Hujjatu’llah al-Bâligha (The perfect proof of Allah). The book was composed by Shâh Wali Allâh Dihlawî (d.1762 A.D.), and divided into two parts. It is reported that this was written in between 1145 - 1151 AH / 1732 - 1739 AD. The author tried his utmost to explain the Islamic faith and injunction together in this valuable book, imparting clear knowledge on the innermost religious secrets of Islam in order to lead the Muslim Ummah to the right course of life and to rescue them from any sort of doubts that may arise in Islam in the days to come. In fact, the work discusses the miraculous nature of the Islamic religion and proves the rationality of the Islamic injunctions. It has been observed that the work has been endowed with the true spirit of scholastic theology in its overall contents. Furthermore, it is learnt from the introduction of the work that Shah Wali Allâh Dihlawî was inspired by Allah to compose the book. Consequently, the work has been accepted by all, because, it consists of the indepth source material on Islam.

The author, Shaykhu’l-Islam Qutub al-Dîn Ahmad Wallî Allah b. ‘Abd al-Rahim b. Wajîh al-Dîn al-’Umarî of Delhi was born on 4 Shawwal 1114 A.H / 1702 A.D. He achieved his primary education from his father in
Arabic and Persian while he was ten years old. He got married at 14 (fourteen years of his age in 1128 A.H / 1715 A.D, and took the responsibility of Sufi order at fifteen in 1129 / 1717 A.D. At the same year, after completing his education, he got permission to teach students in madrassa. He continued his teaching profession about twelve years long, then his utmost zeal led him to leave for Hejaz in 1143 A.H / 1731 A.D, and remained two years long at the two holy cities (Makkah and Madina). During that period, he achieved better learning on the Qur’ân, Hadith and Islamic theology and then came back to India in 1145 A.H / 1733 A.D. In fact, he was an able scholar to plant education in the soil of India up to the mark of incomparable distinction. He contributed a lot of books in Arabic and Persian among which the Arabic work entitled Hujjat Ullah al-Bâligha reached to the apogee, not only in the domain Arabic language and literature in India, but also in the Arab world, due to its being the foremost work in the line of faith and injunction of Islam. As such, the work has been undertaken to study for looking into the themes as it bears to find out the influence exerted by the Qur’ân and the Hadith.

In matters of naming the book, the author is of the opinion that firstly he was inspired by Allah to write the book and then entitled the same as Hujjat Ullah al-Bâligha because of his vision which went through the Qur’ânic verse: (وَتَعَلِّمَ حَضْرَةَ الْحَالَةِ الْبَالِغَةِ) and this is how the work was entitled so. It has been observed that right from the prophecy of Muhammad (PBUH), his companions, tâbi‘ûn (followers), and the earlier and latter scholars have been trying to give the principles of religion and to disclose the secrecies of the Islamic legislations to people. Keeping this view broadly in mind, the author wrote the work, so that the latter generation be rescued from any kind of ambiguities in Islam.

It is worthmentioning that the work imparts knowledge in various dimensions of Islamic Sharia and gives benefits to people as follows:
(1) It offers clarification to the Prophet (PBUH)'s miracles.
(2) It gives more solace to heart than its earlier works.
(3) Its knowledge gives more benefits (bliss of Allah) with little performance of rituals (عبادات).
(4) It dispels the differences of the legists (المفسرون).
(5) It rejects the suspicious authority (أهل الشك).
(6) It rejects allegation of the legists who defend the rejection of Hadith contrary to the analogy.

And so on many more benefits are found in the book, *Hujjat Ullah al-Båligha* which deserves due notice for more and more study.

It is admitted that the work has played an important role in matters of scholastic theology of Islam. In this connection, the author has dealt with some important problems and they are as follows:

(1) The reason why man has been created responsible.
(2) There is no change or break in the habit of Allah or nature.
(3) The reality of the soul.
(4) The reality of reward and punishment.
(5) The reality of matters relating to *al-akhirah* and *al-qiyama*.
(6) *Alam al-Mithâl* (عالم المثال)
(7) The reality of *nabû* (prophecy).
(8) The origin of all religions is the same.
(9) The reason why Allah brought religion into the existence of the world.
(10) The necessity for a religion cancelling all the previous ones.

On all these aspects the author has made a threadbare discussion in the lights of the *Qur’ân* and the Hadith.

The content of the book consists of innumerable topics of Islam and the author has divided them into two important parts as follows:

The first Part deals with the seven chapters and again every chapter includes
some sub-chapters under specific headings as goes the depth of it. Attempts are made here to mention all the chapters as follows:

(1) المبحث الأول: مبحث أسباب التكليف و المجازاة (The First Chapter: On the causes of trouble and punishment).

(2) المبحث الثاني: مبحث كيفية المجازاة في الحياة وبعد الالممات (The Second Chapter: Manner of Punishment in the life and after the death).

(3) المبحث الثالث: مبحث الارتباطات (The Third Chapter: On the Utilizations).

(4) المبحث الرابع: مبحث السعادة (The Fourth Chapter: On the felicity or happiness).


(6) المبحث السادس: مبحث السياسات الاربعية (The Sixth Chapter On the religious Policies).

(7) المبحث السابع: مبحث إستنباط الشرائع من حديث النبي صلى الله عليه وسلم (The Seventh Chapter: On finding Regulations from the Tradition of the Prophet (PBUH).

The author, in his work, has tried his best to solve every problem clearly with the suitable expression and in his endeavour no boredom appears either for exaggeration nor for brevity.

In the second part of the book, the author made explanations to the secret meaning of the Prophetic Traditions in regard to the chapters on al-Imān (faith), Ilm (knowledge), al-Tahārat (sanctity, purification), Salāh (ritual prayer), al-Zakāt (poor due), Ṣaum (fasting), Ḥaṣ (pilgrimage), al-Iḥsān (charity, performance of good deeds), al-Mu’amilat (dealings, mutual relations), Ṭadhbir al-Manāzil (household managements), Siyāsatu ’l-Mudīn (city policies), ʿAdābu l-Ma’ishat (living manners) and so on. Furthermore, the author endowed his writing
with the sayings of the Prophet's companions following the earlier scholars who also made important discussions in the light of the same. But the matter is that his work, *Hujjatu'llah al-Bāligha* has excelled all other endeavours of his predecessors and become an incomparable work in the domain of the Arabic language and literature. In connection to this statement, Shaykh 'Abd al-'Azīz of Delhi remarks as follows:

كتاب حجة الله البالغة من عدة تطانيفه في علم أسرار الحديث
قد تكلم في هذا العلم أحد قبله على هذا الوجه من تأصيل الأصول وتفريع الفروع وتمييز المقدمات والمبادئ واستنتاج نمازئده منها إلى المجلس والناذئ

(*The book, Hujjat Ullah al-Bāligha is one of the excellent work of his contributions in the science of secret meaning of the Tradition, regarding this science no one before him spoke in this particular manner to establish the foundation of principles and to derive the applied ethics: to put the forewards and introductions in order and to draw a conclusion from the objectives for the people of social gathering.*)

Another renowned scholar and historian of the modern period, 'Abd al-Hayy al-Hasanī speakes of the book, *Hujjat Ullah al-Bāligha* as follows:

قد تكلم في هذا العلم أحد قبله على هذا الوجه من تأصيل الأصول وتفريع الفروع وتمييز المقدمات والمبادئ واستنتاج نمازئده

(*No one spoke of this science before him in such a particular way to found the principles and to derive the applied ethics: to give the forewards and the introductions and to draw conclusion of the objects.*)

Concerning *Hujjat Ullah al-Bāligha*, another scholar, Professor Yūnus Najrāmī states as follows:

فَكَتَكَلْمَ الشَّيْخُ الدُّهْلَوْيَ فِي كِتَابِهِ هَذَا عَن فِلسَفَةِ الشَّريعةِ الإسلاميّةِ وَأَسْوَارِهَا وَأَحَكاَمِهَا، إِنَّهُ كِتَابٌ وَحيدٌ لَّانظِرِ لَهُ فِي
Shaykh Dihlawi has spoken in his book (Hujjat Ullah al-Bâligha) about the philosophy of Islamic Sharia and its secrets and ordinances. Certainly it is a unique book and in this object it keeps no similarity.

Concerning this book, the point is to be noted that although the book was written in Arabic by a non-Arab scholar, it bears no dissimilarity to the literary style of the Arab. Furthermore, it is learnt that no any Indian non-Arabs and the Arabs could produce such a book alike Hujjat Ullah al-Bâligha. So, the work has proved its author, Shah Wali Allah Dihlawi as a prolific writer in the realm of Arabic language and literature. Here an attempt has been made to visualise the literary art of Shah Wali Allah Dihlawi as follows:

Chapter of Facilitation: The Exalted Allah said: *It is a part of the mercy of Allah that you should deal gently with them, if you were severe or harsh hearted, they would have broken away from you.* And He added: *Allah desires every facility for you. He does not want to put you to difficulties.* (In this connection) The Messenger of Allah (Peace be upon him) said to Abu Musa and Mu'az b. Jabal (may Allah be pleased with both of them) while both were sent to Yaman: *(You should) deal gently, but should not put (others) to difficulties and announce good news, but you*
should not frighten (them) or You should comply with them, but should not contradict (with them). The Messenger of Allah (PBUH) added: Certainly you have been sent with facility (comfortness), but you should not send (others) with difficulty. The facility is achieved in some points of view. One of them is that none should break down principle or a condition of submission. About it the actual thing is that the Prophet (PBUH) says: If I would not find any difficulty for my followers, I would have commanded them to brush (their teeths) at every time of salāh (the ritual prayer).

The language and diction of the book is simple and facile in contrast to the contemporary prose style. Undoubtedly, it is a comprehensive work. Because, all the chapters of the book and their sub-chapters have been explained in comprehensive elaboration inserting examples from the text of the Qur‘ān and the Hadith. It is full of theological contents which impart religious knowledge and informations of Islam. From the literary point of view, the work has been influenced to a great extent by the Qur‘ān and the Hadith of which testimony is found in the overall contents of the book.

(3) Al-Fatāwā al-‘Ālamgīrīyya (الفتاوى العالموکیریة):

This vast book of fatāwā (formal legal opinions) is known outside India as al-Fatāwā al-Hindīyyah (الفتاوی الهندیة). It is superior to all the Indian works of this class and one of the excellent Islamic law books ever produced on the Hanafite school after the compilation of the well known Hidāya. This voluminous book was compiled by a board of eminent jurists under the supervision of Maulana Nizām al-Dīn of Burhānpūr (d.1679 A.D.). The Mughal emperor Awrangzib took a bold initiative for compilation of a fatāwā book and with this intention, he constituted a committee of Indian theological doctors. Awrangzib Alamgīr was one of the greatest patrons of Islamic learning in India. According to his aspiration, the appointed ‘Ulamā’ carried out the fatāwā
compilation and entitled the same as *Fatawâ ‘Alamgiri* after the name of the Emperor, Abû Za‘far Mahiuddin Muhammad Awrangzib ‘Alamgir. By the compilation of this valuable work India has made an appreciable contribution to the field of Arabic literature. It is admitted that Fatawâ ‘Alamgiri is an original work of Islamic jurisprudence. The merit of this famous book lies in its being compiled by a group of eminent theologians who have consulted all the earlier standard books of this subject and made painstaking labour for its compilation. This book bears some specific characteristics and they are mentioned below:

1. The arrangement of this book is the same as that of *Hidâya*.

2. All the scholars of the committee made great efforts with the utmost sincerity and made consultation among themselves in regard to every problem that arises time to time.

3. It is devoid of recapitulation and superfluous matter.

4. It is also free from unnecessary arguments and parallels.

5. In most of the cases, it is confined to the obvious aspects of the traditions and opinions quoted, and has nothing to do with rare decisions, except when there is no other solution.

6. It always gives quotations from the standard works.

7. In matters of two conflicting solutions against one and the same problem appears in the standard books, it offers preference to either of the two by adding additional arguments.

This valuable book of fatawâ is comprised of six volumes and each of the volume has more than 500 (five hundred) pages. Its first volume starts with the text as follows:

(All praise be to Allah, the Lord of the worlds and peace and bliss be upon our leader Muhammad (PBUH), the leader of the Messengers, and upon his...
family and his all companions.)

It is reported that the compilation of this book of fatāwā was completed during the period of 8 (eight) years long beginning from 1078 A.H. and ending in 1086 A.H., for which 124 (one hundred and twenty four) books were consulted by the body of the scholars and they mentioned all the consulting references in the places concerned of the work. In its arrangement of content the model of Hidāya has been followed and only those masāʾil (solution to the problems) have been accepted which were proved by fatāwā al-Dāhir as due to the observations of ḥadīth (Zāhinat al-Riwaya). More than fifty scholars took share in its compilation and it was observed ins and out directly by the Emperor, Awrangzib. A reliable source informs that it was carried out at the cost of rupees 2 (two) lakhs only. In fact, the depth of the book deserves due notice of those people who especially belonged to Hanafite school and has fulfilled the demand of students and scholars to such an extent that they need not consult further books of fatāwā after the perusal of Fatāwā 'Ālamgīri. 60

It appears that after the spread of Islam in India, the culture on the study and consultation of fatāwā continued with more emphasis along with the commentary of the Qurʾān and the Hadith. As a result of which a few fatāwā books were written namely Fatāwā Firoz Shāhi, Fatāwā Tātārkhanīya, Fatāwā Hammādiya, Fatāwā Ibrāhīm Shāhi, Fatāwā Naqshabandiya, Majmuʿuʿl-Barkât etc. But the Fatāwā 'Ālamgīri reached to the apogee in the domain of Fatāwā compilation in India, because all the contents of the earlier fatāwā have been brought into the consistency of it and this compendium of fatāwā has come to completion perfectly under the able patronization of the Emperor, Awrangzib 'Ālamgīr who was very much interested in spreading Islamic knowledge and erudition among the people of India. Furthermore, he had one vision in his mind to develop Arabic language and literature, due to which he issued an order to compile the present
work in Arabic. 

It has been observed that the content of the present work is conspicuous in contrast to other works of fatâwâ and books of fiqh literature. The contents of every volume follow the same order of terms like كتاب (Kitāb) means “chapter”, باب (Bāb) means “sub-chapter” and فصل (Fāsīl) means “section or article”. Every chapter consists of a good number of sub-chapters and every sub-chapter has a considerable number of sections, so, all the masāʾil (problems related to the chapter concerned have been discussed under such a caption like الفصل الأول في فترات الوضوء (al-Fāṣl’l-Awwal fī Farāʾīd al-Waḍāʾ) and the discussion of this section has been undertaken in the sub-chapter of الوضوء (al-Waḍāʾ) of the chapter كتاب الظهارة (Kitāb al-Ẓahāra).

Here an attempt has been made to acquaint with the chapters of every volume of the present work, al-Fatâwâ al-ʾĀlamgiriyya as follows:

**Content of the First Volume:**

1. كتاب الظهارة (Kitāb al-Ẓahāra)
2. كتاب الصلاة (Kitāb al-Ṣalāh)
3. كتاب الزكاة (Kitāb al-Zakāh)
4. كتاب الصوم (Kitāb al-Šaum)
5. كتاب المناسك (Kitāb al-Manāsik)
6. كتاب النكاح (Kitāb al-Nikāḥ)
7. كتاب الطلاق (Kitāb al-Taḥâq)

**Content of the Second Volume:**

1. كتاب العتان (Kitāb al-ʿAṭāq)
2. كتاب الأيمن (Kitāb al-Aymān)
3. كتاب الحدود (Kitāb al-Ḥudūd)
4. كتاب السرقة (Kitāb al-Saraqa)
5. كتاب السير (Kitāb al-Sair)
6. كتاب اللقيط (Kitāb al-Laqīṭ)
(7) Kitāb al-Luqta (كتاب اللقطة)
(8) Kitāb al-Ibâq (كتاب الإبعاق)
(9) Kitāb al-Mafqûd (كتاب المفقود)
(10) Kitāb al-Shirka (كتاب الشركة)
(11) Kitāb al-Waqf (كتاب الوقف)

Content of the Third Volume:

(1) Kitāb al-Buyû’ (كتاب البيوع)
(2) Kitāb al-Ṣarf (كتاب الصرف)
(3) Kitāb al-Kafâla (كتاب الكفالة)
(4) Kitāb al-Ḥawâla (كتاب الحوالة)
(5) Kitāb Adab al-Qâḍî (كتاب أدب القاضى)
(6) Kitāb al-Shahâdât (كتاب الشهادات)
(7) Kitāb al-Ruǧû’ ‘An al-Shahâda (كتاب الوجوب عن الشهادة)
(8) Kitāb al-Wakâla (كتاب الوكالة)

Content of the Fourth Volume:

(1) Kitāb al-Da‘wâ (كتاب الدعوى)
(2) Kitāb al-Iqrâr (كتاب الإقرار)
(3) Kitāb al-Ṣulḥ (كتاب السلم)
(4) Kitāb al-Muḍâraba (كتاب المضاربة)
(5) Kitāb al-Wadî‘a (كتاب الوديعة)
(6) Kitāb al-‘Āria (كتاب العارية)
(7) Kitāb al-Hiba (كتاب الهبة)
(8) Kitāb al-Ijâra (كتاب الإيجارة)

Content of the Fifth Volume:

(1) Kitāb al-Mukâtib (كتاب المكاتب)
(2) Kitāb al-Walâ‘ (كتاب الولاء)
(3) Kitāb al-Ḥajr (كتاب الحجر)
(4) Kitāb al-Mā‘dîḥûn (كتاب المذاون)
Here an attempt has been made to know the linguistic art and textual narration of the *Fatâwâ ʿAlamgirî* and keeping this view in mind an excerpt of this work has been mentioned below:

الفصل الأول في فضائل الوضوء: قال الله تعالى: يا أيباه الذين أمنوا إذا قمتتم إلى الصلاة فاغسلوا ووجهكم وبدكم إلى المنافقين وأمسحوا بروسكم وأرجلكم إلى الكعبين ـ وهم أربع) الأول غسل الوجه الغسل هو الإمالة والمسح هو
The first section is on the compulsory duties of *Wadū’* (ritual ablution): Allah, the Blessed and Exalted said: *Oh the people of believers! when you intend for prayer, wash your faces, and your hands (arms) to the elbows; rub your heads (with water), and (wash) your feet to the ankles.* The (compulsions) are four in number. The first is washing face, washing is meant for flowing (water) and the rubbing is meant for touching (with wet hand over head), such is mentioned in *Hidâya*. According to the explanation of the book *al-Ţahâwî*, to flow water is conditional in *Wadū’* as in the obvious report (of tradition), so the ritual ablution will not be permitted in that condition while water does not flow in drop. It is narrated from Abû Yûsuf may Allah grant him grace, (he opines) that the successive flow of water is not conditional, but in regard to the *mas’ala* of snow, when one makes ablution with it which drops water in two drops and more, then it is permitted as for *ijmâ’* (consensus view of scholars) is concerned. If it comes in adverse, then it is, according to the view of Abû Hanîfâ and Muhammad may the Exalted Allah grant both of them grace, not permitted. But according to the view of Abû Yûsuf may the Exalted Allah grant him grace, it will be permitted. Such is mentioned in the book, *al-Dhakhira*. As mentioned in *al-Mu‘âmîrât*, their view (of Abû Hanîfâ and Muhammad) is correct.

It has been observed that the language and diction of this present work, *Fatâwâ ʿAlamgîrî* is simple in comparison to other works of fiqh and
fatâwâ. Every chapter has been discussed in detail and all the problems are solved with adequate solutions consisting of views (أقوال) of the legists like Abû Hanîfâ, Abû Yûsuf and Muhammad. It is indicated earlier that this fatâwâ book is prepared for the people especially belonged to the rite of Hanafi school. Abû Yûsuf and Muhammad, both were the disciples of Imam Abû Hanîfâ. That is why their views are mentioned via-a-vis to the ‘qauV of Imâm Abu Hanîfâ. In fact, its literary style is not alike the work written by an individual but it is more informative than any individual’s work. This work marks a specific characteristic that the consulted books are mentioned in the texts against the views or remarks or any information related to Islamic legislation. Above all, as a book of Islamic laws, it has been influenced by the Qur ‘ûn and the Hadith either selecting words or verse or any informations to a great extent.

(4) Musallam al-Thubût (مسلم الثبت) :

It is an important book of the subject of Usûl al-Fiqh (Principles of Jurisprudence). The great Indian philosophical writer, Muhibb Allah al-Bihârî (d.1119 AH) composed it in 1109 / 1697. It is reported that this book has been reproduced from the previous works of ‘Allama Ibn Sihâm, Ibn Hajib and Qâdî Baidâwî of this respective line, but the work got a place in the curriculum of Dars al-Nizâmî for long two centuries due to its praiseworthy arrangement. The author informs regarding the book, Musallam al-Thubût (The Steadfast Firmness / Uncontested Steadiness) that some of his friends requested him to write a key note to the difficult and hidden matter that arose in the text due to the wonderful brevity in its literary style.64

Qâdî Muḥîbb Allah al-Bihârî, son of ‘Abd al-Shukûr, was born at Karah, a village in Bihar. He received his education from different places and was taught by the distinguished scholars like Qutb al-Dîn Shamsâbâdî and others. His brilliant scholarship has marked him as one of the eminent savants of his age. He paid a visit to Awrangzib when the latter was in the Deccan.
He was appointed to the post of Qādī of Lucknow and Hyderabad. Later he took the responsibility to teach Rafi‘ al-Qadar, the grand son of Awrangzib (died 1118 A.H.). His works in Arabic namely the *Sullam al-‘Ulūm* on Logic, and the present book, *Musallam al-Thubūt* on the principles of fiqh, proved him as a prolific writer in the realm of Indo-Arabic literature.

The present work consists of a *muqaddama* (introduction), two main sections, one called *Mabādī* (data) and the other *Maqāsid* (conclusions) and then an ending (*Khātima*). Its *muqaddama* discusses on the definition, scope and objective of this science. The author defines it as a brief statement of the arguments and principles that a legist requires in order to carry out the arguments in detail. He adds that this science deals with such a principle as to guide us to infer from the verse, *Ātū al-Zakāt* (Iprān al-Zakāt), that Zakāt is compulsory.

The difference between logic and Usūl al-Fiqh is that the former is connected with the mode of arguing and thinking and not with the truth, or otherwise of the promise, while the latter concerns with both the matters. The subject matter of this science goes on the four Usūl for considering laws, the Qur‘ān, Hadith, Ijmā‘ (consensus) and Qiyās (analogy). *Usūl al-Fiqh* imparts knowledge on the religious injunctions.

The section of *Mabādī* consists of three *Maqālat*. The first one deals with logical problems, and so it is regarded as a chapter on logic. The second *Maqālah* is again divided into four chapters. The first deals with *Hākim*, who is the final authority for good and bad. It is admitted that Allah is the final authority. The Ash‘arites are of the opinion that goodness and badness are religious judgements, i.e. good action is religious and bad is prohibited. But, the Hanafites and Mu‘tazilites hold that goodness and badness exist in things themselves, religious commands and prohibitions are different and independent. The author has bifurcated the views that lie in between the Hanafites and the Mu‘tazilites.

65
In the second chapter, the second Maqālah discusses on the nature of Hukm and various kinds, such as (obligatory), (incumbent, approved), (an action which is more excellent than leaving it undone but which is allowable to leave undone), (allowable), (disapproved), and (unlawful). The third chapter is devoted to a discussion on man’s capability or incapability of religious responsibilities. The fourth attempted to discuss on religious compulsory duties.

The third Maqālah has been made to discuss on some subtle grammatical, philological and rhetorical topics which are essential for a full fledged understanding of the Islamic holy books.

The Maqāsid is comprised of four chapters called Usūl which deals with the Qur’ān, Hadith, Ijmāʿ and Qiyās of Islamic deductions. The appendix speaks of (Ijtihād). Furthermore, it has been observed that the author tried his best to refute the way related to Usūl al-Fiqh of Amān Allah Benaras who was an eminent scholar of the age.

The present work, Musallam al-Thubūt has occupied an important position in the domain of Arabic language and literature, and as a text book it is highly appreciated not only in India but also in Egypt. To focus on the art and style of the work and to acquaint with it, an attempt has been made to mention one excerpt from the book as follows:

المقالة الأولى في المبادئ الكلامية ومنها المنطقيّة لأنهم جعلوا جزأ من الكلام وقد فرغنا عنها في الفصل والمبادئ وان نذكر طروبا ضروربا النظر وهو ترتيب المعقول لتحسين المجهول واجب لأنه مقدمة الواجب البسيط لا يكون كامبا لأنه لا يقبل العمل ولا مكتمبا لأن العارض لا يفيد الكنه المهية المطلقة موجودة والألكان نكل قطرة من الماء حقيقة على وجه

وقد تقرر تمثال الجواهر فيه ما فيه اقول على طور الحكمه لأنه لو كان الجزء حقا فليكن قائمة كل طاع منها جزأ.
[The first Maqāla deals with the fundamental concepts of words, and the logic is one of them. Because the (latter scholars) made it as one of the parts of them. We have completed it (logical data) in the book of Sullam and al-Ifada. Now we shall discuss an essential important part that observes the comprehensive arrangement to acquire knowledge on unknown compulsion. Because the introduction of the simple compulsion (i.e. to follow the obligation that leads to believe in Allah and His regulations and informations) does not make success, nor makes the performance accepted, nor it possesses a result. Because the demonstrator does not give utmost benefit which is generally really available and the basins where there is chain of dropping water really up to its brim. The similarity of the contents remained and it is there which about I say on the condition of philosophy. So, if the part has been truth, the list of every side therefrom will be two parts.]

As a matter of fact, the author had profundity in Usūl al-fiqh, including other subjects like logic and philosophy. Concerning the work, one point may be noted that the brevity of the work created a difficulty for its readers and the students society to understand it clearly, and on the other hand its commentaries were more elaborative rather than to comprehend it smoothly. Of course, the obscurity of the work was the matter of author’s time, while the classical mode of writing style dwelt on the language of that period. Even then the work is considered as an excellent book on the principle of Jurisprudence. The literary diction of the present work has been conspicuous conventional in comparison to other Arabic works of medieval India. The book of Usūl al-fiqh has been influenced by the Qur’ān and the Hadith to a great extent in matters of word selection and insertion of the rational views from both the corpora.

(5) Tabṣīr al-Raḥmān Wa Taisir al-Mannān:

It is one the best commentaries of the Qur’ān, composed in Arabic by Indian scholar, Shaykh ‘Alā al-Dīn ‘Ali b. Ahmad al-Mahā’imī (Konkan)
(d.835 A.H./1431 AD). It is better known as \textit{al-Tafsir al-Rahmāni} or \textit{al-Tafsir al-Mahā' imī}. As a book of Qur'ānic commentary, it is very brief in content but most correct in subject matter. No similar work has ever been produced before this famous commentary. It was published in 1295 A.H. / 1878 A.D. at Bulaq of Egypt in two volumes under the supervision of Nuwab Jamaluddin o Bhupal. A reliable source further informs that this work was published again in two volumes at Hyderabad. It has been holding a high rank and remarkable position among the people of the Arab and the non-Arab for long six centuries passed.\footnote{68}

He was born in 776 / 1372 at Mahā' im of Maharashtra. He belonged to the tribe called Nawā’it who are said to be the descendants of those Arabs who fled for their lives from Madinah to the Indian coast when Hajja b. Yūsuf ransacked the city. He was bought up there and achieved education in the religious science and flourished as one of the greatest Indian scholars. He followed the rite of Shāfi‘ite school and wrote several books among which \textit{al-Tafsir al-Rahmāni} (التفسير الرحماني) received the highest rank in the realm of Indo-Arabic literature. The author started writing this commentary in 831 A.H., which he mentioned in the introduction of the work as follows:

\begin{quote}
"No competent authorities opposed to (its being composed) in 831 A.H except a weak one who is a laughingstock for spectators."
\end{quote}

This commentary is more comprehensive and of wider scope than other works of Qur'ānic commentary of his time. All the Qur'ānic stories and the occasion of the revelation of the verses have been described briefly in it. The objective of the work is تنسيق القرآن (Qur'ānic arrangement), since it points out clearly the mutual relations of the preceding and following verses and the connections between one chapter to another chapter.\footnote{70} In this connection
'Abd al-Hayy al-Hasani al-Nadwi remarks as follows:

(And it is a commentary which is unique in beautiful composition and mentions witicism and connects the verses with one another.)

There are two characteristics in this works: one is that in the beginning of each surah, the author briefly mentions the reason why the surah is so named; and the other is that he invariably paraphrases Bismillah in each surah according to the subject matter of the surah. It is attempted here to acquaint with the paraphrases of Bismillah which he made in the last surah and they are as follows:

- بسم الله المتجلى باسمائه وصفاته وفاعلته وفاعله و في الناس (I begin in the name of Allah Who is manifest through His names, attributes and actions in regard to man.)

- الرحمن بتكمیله بهد افاضه نور الوجود عليه (Who is so merciful as to make him perfect after shedding the light of existence upon him.)

- الرحیم بحفظه من شرما فيه و هرما خرج عنه (And Who is so compassionate as to protect him from the evil of what is in him and of what has gone out from him.)

Further one more paraphrase of Bismillah in the last surah also runs in the following mode of expression:

- بسم الله المتجلی بكمالاته في النور الفالق (In the name of Allah Who is manifest through His perfections in the day-breaking light.)

- الرحمن باشاعته ذالك النور (Who is so merciful as to diffuse that light.)

- الرحیم باعذائه من عاذبه من الشرور
(And Who is so compassionate as to give refuge to him who seeks refuge in Him from the evils.)

It has been observed that the author, in his paraphrasing of Bismillah, used the term al-Mutajalli bi-Kamalāthī in place of Allah. The words al-Rahmān and al-Rahīm are each followed by a phrase consisting of the hat Jār Bā and its Majrūr. This peculiar way of paraphrasing Bismillah has not been followed in other commentaries of the Qur'ān.72

Furthermore, the author has given a suitable explanations to the al-Ḥurūf al-Muqatta'āt (الحروف المقطعات) of the text of the Qur'ān. For instance, in the sūrah of Qāf (ق), the author explains in such a way that is:

(Qāf, I swear by my name, the powerful over sending, landing, resurrection and reward or the Most Holy as required for purification from the contrast or He is the aptly authority to hold the right of the oppressed person from the oppressor, and the good deeds which He accepted them and He preserves (all deeds) of all souls whatever they earned.)

The author has ended the present work with the following words expressing the praise of Allah and sending peace and tranquility to His prophet and his companions. Attempts are made here to bring them to the notice as follows:

( It has been ended, by Allah Who accommodated and inspired, and all the praise be to Allah Who is the Lord of the universe, and the peace and tranquility be sent to the leader of the messengers and ours, Muhammad, and to all of his...
The author composed this commentary in a lucid manner and tried his utmost to make it brief and comprehensive. As a matter of fact, it bears an especiality in its overall explanations. As such, the work received a mark of distinction in the commentary of Arabic literature. The language and diction of this work is very simple in comparison to other commentary works of his age. A good number commentators of India copied the views and interpretations of 'Allama Mahâ'iimî in their respective works. Moreover, a modern scholar, 'Abd Allah Yûsuf Ali who translated the Holy Qur'ân and gave commentary to it in English, has, also mentioned the merits of 'Allama Mahâ'iimî in one of the reference of his work. In fact, this present work has been considered as one of the best commentaries of medieval India. Needless to say that the influence of the Qur'ân and the Hadith has been fallen in the language of this work.

Reference:
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3. Ibid, pp. 62 - 3
4. Ibid, pp. 63 - 4
5. al-Qur'ân : Surah 91 : 14
6. al-Qur'ân : Surah 55 : 35
8. Ibid, pp. 65 - 6
9. al-Qur'ân : Surah 81 : 18
10. al-Qur'ân : Surah 18 : 99
12. Ibid, pp. 67 - 9
13. Ibid, p. 69
14. Ibid, p. 69
15. Ibid, p. 70
21. Ibid, p. 64
22. Ibid, p. 65
23. Ibid, p. 66
25. Ibid, p. 52
29. Ibid, p. 70
   Adab Meyn Unki Khidmāt", Fikr-O-Nazar (Quarterly).

31. Ibid, pp.6-7

32. Ibid, p. 17


34. Ibid, pp. 32 - 4

35. Ibid, p. 46

36. Ibid, pp. 53 - 4


38. Ibid, p. 19

39. Ibid, p. 19


44. Ibid, p. 38

45. Ibid, p. 39


47. Ibid, pp. 323 - 409


51. Ibid, pp. 78 - 81

52. Ahmad, Z. : The Contribution Of Indo-Pakistan To Arabic Literature. Lahore, 1968, pp. 121-2


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   Academy, Azamgarh, 1995, pp. 27-33
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74. Ibid, p. 92

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