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, of Carl Ernst’s notion of the overlayering of sacred maps that give different meanings to the same geographical area, of David Gilmartin’s description of place as ‘the vessel through which [pre-partition] Muslims participated in a larger moral order’.

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 Raṇjī for Panjabis, Dolā and Marū for Rajastanis, Sant Puṇḍalik and his aged parents are for the Maṛāṭha-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 \textit{par excellence} for the people of the Deccan. Even the casual visitor to the Hindu pilgrimage center Pāṇḍharpūr cannot fail to notice the larger-than-life plaster statues of Sant Puṇḍalik massag-

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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 \textit{pīrs} 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 Hilmunnisa Shaikh, granddaughter of Shaikh Abdul Rajhak Shah Biyabani (Shaikh ‘Abdu’l Razāk Shāh Biyābānī) of Pune, the present paper could not have been written. For their generous help in preparing this paper I thank Professor Dr. Dr. h.c. Georg Buddrus 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).


5 Turner (1989, 123 ff.).
ing his aged father's legs while god Viṣṇhala 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, a pīr of the Rīfa 't-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 Madár. 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-

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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 kẖā‘-e-manqīṭa (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 Makānpūr 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 Makhḍūm, who was about ten years old, had a strong desire for spiritual knowledge. Then one night in his dreams he beheld Khwāja Khizr standing on a rock in the ocean. Khizr bade Makhḍūm to come to him after his dawn prayers (fajr-kā-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-bā’in). After some days Makhḍūm’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 Makhḍūm did not find Khwāja Khizr and returned home weeping. When his mother asked the reason for this Makhḍūm told her about Khwāja Khizr’s stipulation. With tear-filled eyes she prayed to Allāh to forgive her son. The next morning Makhḍūm found Khwāja Khizr again waiting for him on a rock in the ocean. The Green Prophet then told Makhḍūm 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 Makhḍūm that he cannot possibly keep: to lie to his mother. But Makhḍūm 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 Makhḍūm the inner meaning of the Holy Qur’ān.

Khwāja Khizr’s appearance in the life-story of Makhḍūm Alī raises the question of the relative roles of the the wali, the Friend of God, and the nabī, the Prophet of God, which was a source of controversy in medieval Sufism. As Makhḍūm later becomes a qāẓī as well as a Sufi the relationship of haqīqat (‘transcendental reality’) and sharī’at (‘religious law’) are the poles within which

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8 The Persian and Urdu form of a. al-Khīḍr.
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 Alî in Mahim:

**Text 1**

Makhdūm Alî is in Mahim,  
Our pîr, true wālî! (Refrain)  
I bought incense for five rupees  
and went (there) to light it.  
Our pîr, true wālî!  
I bought sandalwood paste for five rupees  
and went (there) to have it applied (to the mazār)  
Our pîr, true wālî!  
I bought a saherā for five rupees  
and went (there) to have it placed (on the mazār).  
Our pîr, true wālî!  
Makhdūm Alî is in Mahim,  
Our pîr, true wālî!

The spiritual metaphor of the soul as wife and the supreme deity as husband can be dated back at least as far as the *Bṛhadāranyaka Upaniṣad* (IV.3.21). 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*:

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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 Vanamāṭi 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 pīr

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 \textit{bhakti} traditions of Sant Sakhû whose cruel in-laws try in vain to prevent her true wedding with god Viśṭhala of Paṇḍharpūr by beating and binding her to a beam in their house only to find god Viśṭhala himself bound, tied, and bleeding in Sakhû’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 ‘\textit{urs} of a saint. Similarly, women who are devotees of \textit{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 \textit{Modikhânā}, a traditionally Muslim part of Puṇe, women who are devotees of Shaikh Afzal Shâh Bîyânî and Sarwar Shâh Bîyânî of Kazi Peth (\textit{Qâzî Peth}), District Warangal, sing of their longing to be in their true homes:

\textbf{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 colour\textsuperscript{11} of the \textit{Qâdirî-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.

\textsuperscript{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 Kalyān 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 Ṭhaṇe, 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, Malangga14 (‘Fortress of the Fakir’). Nala, the Hindu rājā of Kalyān, decided to test the integrity and spiritual power of his new neighbour by sending his seductive daughter to tempt Ḥājī ‘Abdu’l

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12 Dul dul is the name of the grey battle mule of the Holy Prophet (PBUH) on which, according to Shi‘i 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 Puṇe to descend into the Koṅkan at Ṭhaṇe, north of Bombay.
Ramānūn, 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. 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 Malanggad 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 fair in the third month of the Hindu year, Jyeṣṭha (April-May). Up to this day the vahivāṭdār (m. ‘chief administrator’) of the dargāḥ comes from a lineage of Maharashtrian brahmins, servants of the former Peśvā-s (m.), owing to the fact that their forefather, Kāśināth 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.). 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 Pune in the old Modikhānā:

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.): melā, u. melā.
17 Government of Maharashtra (1882, 288 and 1021-1025).
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-vâdî we get the sandalwood-paste. The serenity of putting the sandal-paste (on the mazâr) 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-vâdî we get the sheet of stringed flowers. The serenity of putting the flowers (on the mazâr) 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 mazâr of Sarwar Shâh Biyâbânî at Kazi Peth, District Warangal

18 A nearby village.
Owing to the relatively recent origin of the Biyābānī-Rifaʿī-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 shaikh-s, Ziyāʿuddīn, Afzal Shāh Biyābānī, and his son, Sarwar Shāh Biyābānī, has remained especially strong. The present sajjāda-nishān 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 ‘Abduʾl Qādir Jilānī (1077-1166), the founding shaikh of the Qādirī-silsila. The presence of the great shaikh 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. ḥūlā) 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 Ḥazrat Bānemīyān’s dargāh shines
(like the moon).
I am filling my yellow cloth-bag with broken blossoms.
Bānemīyān Ḥazrat’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!

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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*)!

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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!

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20 ‘Sailānī Jīlānī’ = ‘Abdu’l Qādir Jīlānī.
Bābā! Pick up the flowers and bring them to me!
Bānemīyaḥ Ḥazrat is always in the jungle.
I see the sweets in front (of Bānemīyaḥ)
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 Ḥazrat’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 Khwāja! 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 ḥajj 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 Wāi, District Sātārā, not ostentatious displays of wealth but the inexpensive, unadorned objects used by Muslims in daily prayers make up the dowry of Fāṭima, the daughter of the Holy Prophet:

Text 5
There is no god but God, and Muhammad is His Prophet.
(Refrain)
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 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

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 Čishtī-shaikh-s of northern India; Muʿīn ud-Dīn Ḥasan of Ajmer (d. 1236), Qūṭb ud-Dīn Bakhtiyār Kākī of Delhi (d. 1235) (‘The Man of Bread’), Farīd ud-Dīn Shakarganj (‘The Sugar Treasury’) of Pākpattan (d. 1265), Niẓām ud-Dīn Auliyyā’ Sulṭānu-l-Mashāikh (‘Chief of the Shaikh’) of Delhi (d. 1325), and Naṣīr ud-Dīn Čirāgh-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 ḥajj 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 Puṇe:

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-ʿArabī (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, ʾāyat 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, ʾāyat 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’ll 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 Annemarie Schimmel in Schimmel (1976, V).
Transcriptions

Text 1
Mahīn men Makhāmūn Alī
hamāre pūr sačče valī.
pānī rupaye kā lobān maṅgāī
lobān jalāne ḍalī.
hamāre pūr sačče valī.
pānī rupaye kā ṣandal maṅgāī
ṣandal ṭaṛhāne ḍalī.
hamāre pūr sačče valī.
pānī rupaye kā saherā maṅgāī
saherā ṭaṛhāne ḍalī:
hamāre pūr sačče valī.
pānī rupaye kā ṣādar maṅgāī
ṣādar ṭaṛhāne ḍalī.
hamāre pūr sačče valī.

Text 2
Afẓal piyā se morī
Sarvar piyā se morī
laṛ gaṛi naḍariya.
dekhan ko aṭī Afẓal torī maṛ
naḍariya.
gharbār bhī ḍhorī
gharbār bhī ḍhorī
ghar ḍhorī dar ḍhorī ṭiṣṭha bhī ḍhorī
tumḥī to lenā Afẓal morī khabāriya.
dekhan ko aṭī Afẓal torī maṛ
naḍariya.

Afẓal ke ɢauḥaṭ pe maṛī jauṅgī
gam ka faṣāna Afẓal ko sunāuṅgī.
ro ro ke ṭaj haṁ Afẓal,
ro ro ke ṭaj haṁ Sarvar, morī
‘umariya.
Qādirī raṅg me morī,
raṅg do ḍunṛī.
Afẓal piyā haṁ morī
baṅke saḍariya.
Sarvar piyā hai morī
baṅke saḍariya.
Afẓal piyā se morī
laṛ gaṛ naḍariya
dekhan ko aṭī Sarvar torī maṛ
naḍariya.

Text 3
Ḥāḍī Malaṅg kā melā haṁ bhī
dekhaṇge
vah melā haṁ bhī dekhaṇge.
jān jāe balā se vah melā haṁ bhī
dekhaṇge
vah melā haṁ bhī dekhaṇge.
ṣandal ḍharīd leṭe haṁ ham
Bamman-vaḍī se.
ḍarhā ḍhan ṭuṇāṅa vah ṣandal haṁ
bhī dekhaṇge
vah melā haṁ bhī dekhaṇge.
Ḥāḍī Malaṅg kā melā haṁ bhī
dekhaṇge
vah melā haṁ bhī dekhaṇge.

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saherā khaṛād lete haiṁ ham
Bamman-vādī se.
čaṛhtā haiṁ suhānā vah saherā ham
bhāī dekheṅge
vah saherā ham bhāī dekheṅge.
jān jāe balā se vah melā ham bhāī
dekheṅge
vah melā ham bhāī dekheṅge.

Text 4
kaliyāṅ toṭde khāṛī gaurī cūī phuloṅ
se bharī
tum de do raṣā ek pair pa khaṛī.
Haḍrat Bānemīyān kī dargāh
caṅḍānī kā maṇḍavā.
kaliyāṅ toṭde khāṛī cūī gaurī phuloṅ
se bharī
Haḍrat Bānemīyān Šāhanganj meṅ
sāmane lobān kā ḍīdār.
Bābā mujhe phūl ḍīn ke lā ḍo.
āī na ḍīman meṅ bahār.
Bābā mujhe phūl ḍīn ke lā ḍo.
Sailāṅī Bābā Šāhanganj meṅ sāmane
čādar kā ḍīdār.
Bābā mujhe phūl ḍīn ke lā ḍo.
āī na ḍīman meṅ bahār.
āī na ḍīman meṅ bahār.
Bābā mujhe phūl ḍīn ke lā ḍo.
Sailāṅī Bābā Šāhanganj meṅ sāmane
čādar kā ḍīdār.
Bābā mujhe phūl ḍīn ke lā ḍo.
āī na ḍīman meṅ bahār.
Bābā mujhe phūl ḍīn ke lā ḍo.
Bānemīyān Haḍrat hamesha bāṅ meṅ
sāmane maṅḍoṅ kā ḍīdārā.
Bābā mujhe phūl ḍīn ke lā ḍo.
āī na ḍīman meṅ bahār.
Bābā mujhe phūl ḍīn ke lā ḍo.
Bābā mujhe phūl ḍīn ke lā ḍo.

Text 5
lā ilāha illā 'illāhu Muḥammadur
rasūlu 'Ilāh.
Fāṭima kī shādī kyā dhūm se kiye.
apnī pyāṛī beṛī ke jahez meṅ,
apnī kyā kyā diye.
apnī kyā kyā diye.
mīṭī 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 meñ,
āpnē kyā kyā diye.
āpnē kyā kyā diye.
khajūr kī caṭārī diye,
namāz pārhne ke liye.
lā ilāha illā 'illāhu Muḥammadur rasūlu 'llāh.

Fāṭima kī shādī kyā dhūm se kiye.
apnī pyārī beṭī ke jahez meñ,
āpnē kyā kyā diye.
āpnē kyā kyā diye.
čīnī 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 huṁ
tumhāre sāth ālne ko tayār, yā Khwāja.
Zara thahro, zara thahro,
namāz pārhne ko baithī huṁ
tumhāre sāth ālne ko tayār, yā Khwāja.

Text 7
'Allāhā ko dekhyā so maimca
'Allāhā nahiṁ milaya kahīnc
lokāna batāe kahie ke kakēcunhe milayā yahīn ke yahīnc.
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