

The Tombs of Trio-Literati Sufis of Bijapur

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Introduction:

The Sufis of Bijapur were the torch bearer of the composite culture based on the communal harmony. They have been penetrating Deccan from the Bahmani times and were settled in centres like Aurangabad, Burhanpur, Gulbarga, Bidar etc. Later on they migrated to Bijapur, Golconda and Hyderabad etc. With them they brought Islam and Islamic culture to Bijapur and propagated. Their role in public was multifaceted. They preached and practiced tolerance in the society of both Muslims and Non-Muslims. They imparted instructions in spiritual and religious rites.

Sufis lived in khanqua a residence where the sufi used it even for conducting discourses and functions. Some devotees also lived here. And the grave of the Sufis is called Dargah or tomb.

Most prominent tomb complex at Bijapur is of trio-literati Sufis are Hazrat Sayed Shah Khwaja Aminudddin Aala, Hazrat Sayed Shah Miranji Shams-ul-Ushshaq and Hazrat Sayed Shah Burhanuddin Janam, situated at Shahpur to the West of Bijapur. Aminudddin Aala was son of Burhanuddin Janam and grandson of Miranji Shams-ul-Ushshaq of Chishti order. All the three were kept themselves busy in teaching and guiding to their disciples. They were an eminent scholars and writers, they wrote many *Risalas* articles on various topics like *tasawwuf* Sufism etc.

Shah Miranji had written many books and pamphlets. The following are very well known; '*Khush-Nama*', '*Khush-Naghz*', '*Shahadat-ul-Haqeeqat*', '*Sharah Marghub Al-Qulub*', '*Maghz-e-Marghoob*' and '*Chahar Shahadat*', '*Gulbas*' and '*Jal Tarang*' are also said to have been written by him.

Shah Miranji wrote a *masnawi* entitled '*Khush-Nama*' which is based on a life of a girl called Khush or Khushnudi, she was a innocent and pious girl, she was always kept herself busy in meditation, and also in serving to her mentor.

Shah Burhanuddin Janam was the elder son and successor of Shah Miranji Shams-ul-Ushshaq. Shah Burhanuddin Janam was an eminent scholar and proficient writer. His works in literature particularly in Sufi literature are as important as are the works of his father. He

had also to his credit a number of booklets and pamphlets in prose. *'Irshad Nama'* is his famous work in poetry. Catechism is the style of this work and the subject matter is religious philosophy of the Chishti silsila. Two of his books *'Hujjat-ul-Baqa'* and *'Kalimat-ul-Haqaiq'* are also famous. Their style is also the same and the matter is also sufistic teachings. The other works of Shah Burhanuddin Janam are *'Wasiyat-ul-Hadi'*, *'Sukh Sohela'*, *'Muftah-ul-Iman'*, *'Nuqta-e-Wahid'*, *'Nasim-ul-Kalam'*, *'Bashrat-ul-Zikr'*, and *'Panj Ganj'*.

Shah Burhanuddin has written a number of distichs which are found in many of his books. This shows that he was prolific writer. His language is more refined and progressive. One of his disciples Shah Dawal has written a booklet called *'Kashf-ul-Wajud'*.

The two prose works of Shah Burhanuddin are *'Irshad Nama'* and *'Kalimat-ul-Haqaiq'*, both highly technical expositions of Chishti Sufism, the first of these, the *'Irshad Nama'*, was composed in 1582-83 A.D. in a highly sanskritized form of Dakhni. Sometime later Shah Burhanuddin wrote another work, the *'Kalimat-ul-Haqaiq'*, which recapitulated the earlier work in content but differed vastly in language, as it lapsed frequently into Persian.

Burhanuddin Janam's son Aminuddin Aala was also a great Sufi of his period. He was always in a meditative mood and talked very little. For a long time he remained in his room and came out only once a week. Thousands of people used to gather to steal a look at him. His head was always bent and he never looked up. He seldom made anybody his disciple but his successors were rather broad minded in this matter. The few of his famous disciples were Meeranji Khudanuma of Hyderabad, Khudawand Hadi of Chincholi and Abdul Kadar lingband. To his credit go a number of booklets in prose and poetry. Famous among them are *Rumuz-us-Salikin*, *Nizam-e-Wajudiya*, *Muhabbat Nama*, *Guftar Shah Aminuddin* and *Ganj-e-Maqfi*.

Architecture:

The tomb of Aminuddin Aala is octagonal in shape, each of the side represents the façade of a domed building with central and side domes crowned with crescent topped pinnacles. It rises out of a base of conventional petals, at the corners of a line of recessed parapet topped with merlons and the base formed by the motif of raised elephant-trunk. The space below the parapet is cut into a number of panels comprising three sets of three vertical or longitudinal panels, containing a set of two foiled arches, and from the parapet and the base by two. The vertical panels contain one hemistich of Dakhni-Urdu verse, except in the bottom-most panel. The horizontal their panels, cut into three squares, each enclosing a circle, contain in vocations to the Sufi and his predecessors by their epithetic. It also contain

inscription of first creed, Traditions of the Holy Prophet, etc. At the bottom-most panel, the scribe has signed his name as Hussain with the date 1088 A.H./1677 A.D. towards the east on a raised platform there is a big tomb of his father and grandfather, which is too a fine specimen of Adil Shahi architecture.

Inscription:

Probably the largest single inscription is engraved in relief on the wide stone-frame endosing the whole of the southern face of the tomb, within contained a large recessed arch, and pierced by a square ornamental door. The inscription starts from the bottom on the right vertical side, runs on from right to left on the horizontal, that is top side, and continuous from top to the left vertical side to end at its bottom. It is the finest specimens of calligraphic art on stone in India. The writing in bold *sulus* letters with *tughra* flourishes is remarkable. It has symmetrical distribution and avoids monotony. The translation of the text reads as follows;

A. He laid the foundation of (*i.e.* initiated) the game of love. The aim was nothing else but pain,

O Amin! Help!

O fulfiller of needs!

O performer of miracles!

O Amin! Help!

O Shams-ul-Ushshaq (lit. sun among the lovers)!

O divine beloved!

O sun of (and) the moon!

O fulfiller of needs!

O Amin! Help!

O 'Ashique-e-Shahbaz (lit. lover-falcon)!

O Amin! Help!

O Baland-parwaz (lit. high soaring)!

O light of My light!

O Amin! Help!

O secret of My secret!

Allah sufficeth! Allah, Muhammad, Ali! Allah is the Healer!

O Allah!

Verily, I am Allah!

B. Imam Ali Al-Murtaza

Imam Muhammad Al-Baqir

Imam Muhammad At-Taqi

Imam Hasan Al-Mujtaba, the patient

Imam Jafar As-Sadiq

Imam Ali An-Naqi

There is no god but Allah, Muhammad is the Prophet of Allah. Lofty be His Glory!

The Prophet of Allah Has said,

May Allah's blessings and salutations be upon him, his progeny and his companions,

When He caused (me) to walk during the night towards the sky of the earth,

He guided me to the utmost Emperean.

Imam Hussain As-Shahid (at) Karbala

Imam Musa Al-Kazim

Imam Hasan Al-Askari

Imam Zainulabideen

Imam Musa Ar-Riza

Imam Muhammad Al-Mahdi

C. Allah is my Forgiver! Allah, Muhammad, Ali. Allah is everlasting!

I am from the light of Allah!

O Amin! Help!

And everything if from my light!

O Bandanawaz (lit. cherisher of slaves)!

O Amin! Help!

Ya Gesudiraz (lit. long-haired one)!

O asylum of lovers!

O Amin! Help!

O crown of monotheists!

O moon of (and) the sun!

O divine beloved!

O Shams-ul-Ushshaq (lit. sun among the lovers)!

O path-finding guide!

O Amin! Help!

O saqi (lit. cup bearer) of Kausar!

O Amin! Help!

O fulfiller of needs!

He laid the foundation of (*i.e.* initiated) the game of love. The aim was nothing else but pain.
This was written by Hussain, 1088 A.H./1677 A.D.

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Tomb of Sayed Miranji Shams-ul-Ushshaq and Sayed Burhanuddin Janam



Tomb of Sayed Khwaja Aminuddin Ali Aala