

POWER AND POLITICS: SOME ASPECTS OF KHANAQAH CULTURE IN DELHI SULTANATE

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Abstract

The sixteen and seventeenth-century mark the important changes in the realm of ideas and beliefs the rise of Sufi orders and their khanaqah. The khanaqah culture has a long history that has been vital to determine the power equilibrium between prominent Sufi orders of Delhi Sultanate. In the present article benefaction provided by the Delhi sultan to Sufi saints is discussed in detail as well as a description of Sufi khanaqah and their work is made. The research has undergone to debate the most integrating question that how khanaqah culture had to challenge the political and religious harmony in order to popularize the teaching of Sufism in South Asia. The study entails a long discussion of what does the historical genres of medieval India tell us about folk literature. In this regard, the researcher has consulted descriptive and analytical research methods also follow the primary and secondary sources. Thus the whole study suggests that in Delhi sultanate there was a complex social and administrative network existed within khanaqah where the progression of knowledge was endorsed by sultanas through their monetary generosity.

1.1 Early History

Sufism and Tasawwuf is the esoteric part of human life. The word Sufism refers to those hermits and ascetic who must necessarily observe religious discipline and cultivate their moral character in the interest of peace and happiness toward all the creature of God. A Sufi is one who considered Quran and Sunnah their faith and dedicated his life in search of knowledge of haqiqa't to achieve the real goal of Islam.¹

Sufism has a long history in India evolving for over 1000 years. According to Ibn Tamiya, the origin of Sufism can be traced back from 8th-century AD following the entrance of Islam with Hassan of Basra and their followers in Basra (Iraq) where some person went extreme in devotion and avoiding the worldly life. However in Indian subcontinent much later this concept arrived from last decade of the 10th AD until the 13th AD of Delhi Sultanate.² Historically, the period of 1206-1526 is labeled as the Delhi sultan's period. This time frame consists of 5 dynasties the Mamluk or slave's dynasty, Khilji dynasty, Tuqhluk dynasty, Sayyad dynasty and the last Lodi's dynasty.³ In different time periods, these dynasties ruled in territorial parts of India and left long-lasting impacts.

The concept of Sufism is quite related to decentralization of multiple roles of the mosque into 3 different stages of Taifa, khanaqah, and tariqa. At the earliest stage mosque considered as the home of Sufis called it duwaryas (small house) later on a shift of changed transformed the mosque into the complex structure of rabats. Thereafter, passing through its primary phase under 3rd caliph 'Uthman serious Sufi activities manifested the rabats into khanaqah. In this regards, Alaw Hashmi Sufi of Kufa is regarded as a 1st mystic to have used numen cloture of khanaqah.⁴

In fact, the arrival of Sufi order attributed to multiple stages by which Sufism complete its organizational aspects. 1st stage is regarded as Qur'anic stages. 2nd stage was the formal stage of Islamic mysticism also called golden era. While the last one is known as tariqa stage. In which Sufis organize themselves into various silsila's namely the Chisti Suhrawardy Qadri Naqshbandi and Firdausi. Out of all these thirty orders, the Delhi sultanate witnessed the two major orders

¹ Lings, Martin, 2005, *what is Sufism?* Lahore: Suhail Academy publication.

² Ghosh, Ajay. Kumar, Mir, Sameer. Ahmed, 2016, a short introduction of origin of Sufism, international, *journal of management and applied science*, vol 2(12) Delhi, pg. 75-82.

³ Schimeel, A, 1980, Islam in Indian subcontinent, *journal of royal Asiatic society*, Vol 114(1), Cambridge Uni press, pg 385.

⁴ Omer, Spahic, 2014, the origin and rise of Sufi institution from mosque to khankah, *Journal of Kemanusiaan*, vol 21(1) Penerbit Uni press, Malaysia pg 1-19.

Chishti's and Suhrawardy. These silsilas did not simultaneously arrive in mainland of India but in different time period penetrated into different areas by prominent Sufi saints.⁵

1.2 Sufi khanaqah

The history of Sufi khanaqah is completely parallel to the political history. It was around close to 10 centuries AD that Political changes paved way vast migration of Sufis and establishment of khanaqah. In South Asia, there was an intricate relationship between power mechanism and khanaqah formation. As a complex social and administrative network khanaqah played an inevitable multi-dimension role in the continuing discourse of power. Since long it remained the subject of concern for many sultans that was the reason ran parallel to the institution of the sultanate.⁶

The word Khankah or Jamat khanaqah is derived from two Persian words *Khana Gah* literary means place of residence, and a place of recitation, for Sufis. In medieval period Chisti Sufis called it *Jamat Khanah* while Suhrawardy used term khanaqah. However, in actual means, both terms are used interchangeably for Sufi shrines.⁷ Technically, it refers to an Islamic institution for character reformation and spiritual retreat, principally reserved for Sufis to reside, study, meet, pray and assemble and together as a group.⁸ In Delhi sultanate, it used as a self-reliant hostel where people with multiple languages having different shades of opinions professing different faiths and culture. This making khanaqah as cultural synthesis.

The Sufis belong to different silsilas established their khanaqah in urban centers of India. According to ibn e, Tamiya in sultanate time 1206-1444 Indian subcontinent witnessed the rise of almost 2000 khanaqah. They were always located in central and strategic places had its bearing on the relationship of Sufis with the state. For instance, Chisti khanaqah were located little away from urban activities but constructed at prominent places. The khanaqah of Khawaja Muen-ul-din Chisti was at Ajmer which was the capital of Prithviraj.⁹ Shaikh Qutab-ul-din and

⁵ Ghosh, Ajay. Kumar, Mir, Sameer. Ahmed, 2016, a short introduction of origin of Sufism, international, *journal of management and applied science*, Delhi pg 75-82.

⁶ Aquil, Raziuddin, 2004, Scholars, Saints and Sultans: Some Aspects of Religion and Politics in the Delhi Sultana, Vol: 31(1-2), *Indian historical review*, Indian counsel of historical research publications, pg 210-220.

⁷ Raziuddin, Aquail, 2007, Sufism culture and politics Afghan and Islam in medieval North India, oxford Uni press.

⁸ Omer, Spahic, 2014, the origin and rise of Sufi institution from mosque to khankah, *Journal of Kemanusiaan*, Penerbit Uni press, Malaysia, pg 1-19.

⁹ Kirmani, Amir. Khward, 2012, Muhammad Mubarak Dehlvi, *Nizam-ul-din ka Farman Babat e Sama or Qaul o Qawwal*, translated by Zia-ul-Haq Quds's New Delhi: Khawaja Hasan Sani Nizami.

Nizam-ul-din khanaqah at Delhi remained a turning point for political activities. Burhan-ud-din at Daulatabad which was highly strategical and politically significant to m bin Tuqhlug. And last but not least eminent saint Baba Farid Ganj Shakar khanaqah was constructed on the bank of river Sutlej between Firozpur and Bahawalpur. Thus in medieval times not only Sufis transcended the boundaries of communities but their khanaqah has also a key role to play a symbol of power, and as powerful syncretism force in process of acculturation and urbanization.¹⁰

Mostly the activities of khanaqah were revolved around the Shaikh and their inmates. Inmates were the coordinator of Shaikh and share some major responsibilities. They were divided into three categories scholars, merchants, Musafir or Muslims. Shaikh was centripetal as well as a centrifugal force in all meter of khanaqah. Irrespective of caste he performs spiritual exercised toward all people. In the absence of Shaikh, khanaqah activities were controlled by his inmates.¹¹ The Enforcement material of khanaqah was come from Futuh mostly distributed by Shaikh. But here the point to ponder is that during Delhi period Futuh material was not acceptable in all Sufi orders.¹² For example, at the earliest Chisti Sufis Baba Farid and Qutab-ul-din, Munawar rejected land grants. They kept aloof from the support of sultans However much later they're descendent like Ala-Uddin, Ajhodani, Muez-ul-din, Alam ul din Makhdum, Ghaus Qadiri, Nur-ul Haq, Qutab al-din Jalal-ul-din Tebrezi accepted Jagirs.¹³ Unlike Chisti, Suhrawardy khanaqah were located in wide areas and better furnished. They were willing to receive enormous grants or Futuh from sultans had more *khazanah* where *Futuh* could be stored regarding that we had an example of Shaikh Ruqan-ul-din a Suhrawardy Sufi saint the one who received a hundred villages from sultan M Bin Tuqhlug.¹⁴

Moreover, through matrimonial alliances, Sultan engage the Sufis in their political affairs to obtain their moral support and to elevate themselves. Matrimonial alliance not only consolidated the position of sultan but provided them much needed space recognizing and social status. With reference to this historical records suggest the list of Sufi saints whose inter-religious marriages Indianize the society, for example, Baba Farid married sultan Bulban, daughter, m bin Tuqhlug married his daughter to Shaikh Fata Ulla, Sad ud din son of Baha ud din married granddaughter

¹⁰ Amir, khwurd, 1978, *Siyar-ul-Auiliya*, Lahore.

¹¹ Alvi, Sajida. Sultana, 2012, *perspective on Mughal India ruler's historian Ulma and Sufi*, oxford Uni press.

¹² Muhammad, Jamal. Qiwam, 1994, *Qiwat-ul-Aquaid as reproduced in Qand-e-Farsi*, cultural home of Iran Delhi.

¹³ Nizami, K,A, 1991, *the life and time of Shaikh Nizam-ul-din Ayuliya*, Delhi press.

¹⁴ Rihla, 1928, *Travelers account of Ib-e-Batuta 1334-1341*, Al Ahsan press.

of Altutmish, Bahlul Lodi married his daughter to shah Abdullah Qureshi, descendent of Baha ul din Zakariya.¹⁵

Thus Suffice it to say that in medieval times khanaqah activities were based on two major principles. On the one side, its formation reflected the spiritual place for Sufi mystic's activities. While on the other side it shed light on political activities and the religious relationship of Sufis.

1.2.1 Political and religious role of khanaqah

One of the popular rituals in Sufism is visiting the grave tomb of Sufi saints. Its Evolution can be seen among a cultural and religious landscape of India. In medieval times shrines of Sufi saints or khanaqah referred to a site of great veneration for devotee and pilgrimages where Brakah and blessing continue to reach the deceases holly person.¹⁶ In this respects, historical records show that in slave dynasty Shaikh Baha-ul-din Zikriya supported the sultan Altutmish against their rival contender Nasir-ul -din Qabacha. In 1337 Muhammad Tuqhlug the sultans of Tuqhlug dynasty visited the khanaqah of Firdausi Sharfa-ul-din Ahmed Yahiya Mewari at Bihar. He also visited the khanaqah of Shaikh Alam-ud -din disciple of Muen-ul-din Chisti and grandson of Baba Farid Shaikh Farid of Ajodhya, Shaikh Ahmed Khatri of Ahmedabad, the Risi-nur-ul din of Kashmir. Khawaja Qutab-ul-din Bakhtiyar tomb at Mehrauli.¹⁷ Moreover, during Khiljis times Froze Shah visited the Chisti Sufi Khawaja band Nawaz Gesudiraz khanaqah in Gulberg. Syed M. Gesudiraz, khanaqah repaired by state-funded sultan Froze. Khizar khan the son of Ala ul din had visited the shrine of Nizam-ul-din as a devotee also he had contracted a mosque known as Jamat Khana. While among Lodi's Bahlul Lodi visited shrines of Khawaja Qutab mention in Waqiat-e-Mustique.¹⁸ Compare to Chisti, Suhrawardy Sufis and their khanaqah activities mostly involved suppressing the Mongols. Thus after the death of these notable Sufi saints, Delhi Sultanate witnessed the growth in the monumental tomb by royal patronage, for instance, the tomb of Nizam-ud-din Aawliyah, Amir Khward Nasir-ud-din, froze shah were constructed in Delhi.¹⁹

In short In order to show reverence kings and nobles donate large donation to renovate and preserve khanaqah and tombs of many Sufi saints. They also sought their blessing by visiting

¹⁵ Amir, khwurd, 1978, *Siyar-ul-Auiliya*, Lahore.

¹⁶ Khan, Yusaf Hussain, 1956, *Akhbar-ul-Akhyar*, American research institute publication.

¹⁷ Christain, W, Troll, 2004, *Muslim shrines in India their character, history and significance*, Oxford University press.

¹⁸ Rizqullah, Mushtaqi, 1993, *Waqiat-e-Mushtaqi*, Siddique press Delhi.

¹⁹ Sengupta, Chandni, 2016, historical significance of shrine visitation in the city of Delhi analysis of visitation in medieval period, *international journal of humanities and social science* Vol 2(4), scholar publication Karimgani Assam India, pg 59-66.

Sufi khanaqah by offering land grants and cash or by inviting them to their courts for their own successes. Similarly Sufi they used state support for dissemination of traditions or teaching of Sufism in general. However there was cordial and beneficial symbiotic relationship between Sufi khanaqah and kings but in political perspective, they had to pay the price of affiliation, for example, legendary Sufis martyrs Ayan-ul-Quzat-ul-Hamdani, Hussain-ibn-Mansur-al-Halaj, and Shihab-ul-Yahiya. Being put to death by political authorities. The notion of their cruelties can be seen from high esteem titles of kings and nobles conferred upon him by Sufi saints which signify evoke their authority. Related to that the work can be found in Adab-al-Muridin (Ruler for the Novices) articulated by Shaikh Najib-ul-din, Abdul Qadir-al -Suhrawardy.²⁰ In a nutshell, in Delhi Sultanate, a Sufi saint not only renovated silsilas but injected a new vigor into Indian Sufism. While there khanaqah ha ad gave rise a sort of new tradition to visiting tomb in which by the support of sultans Sufi saints were succeeded to attained autonomy.

1.2.2 The contribution of Sufi khanaqah in Delhi Sultanate

The massive presence of khanaqah in India can be explained by the major work of Sufis produced in khanaqah. This kind of work was divided into three main categories of hagiographical writing like the books written Malfuzat (discourses of the teacher), a collection of saying, and letter to the master Maktubat. It helps to understand the Sufi mystic's thoughts and their activities. It pursues as a code of conduct and left a prevailing impact on social cultural and religious life of common people in South Asia.²¹

Propagation of Islam

In Indian sub-continent, Sufis and their khanaqah had massively contributed to the growth and vernacularization of Islam. In South Asia, The process of vernacularization was commenced with the successful arrival of Islam which has been attributed to the parallel in Sufi believes system and practices. The presence of their charismatic personality and devote toward particular Sufi teaching forged away emergence of syncretic sects and symbolizing voluntary large-scale conversion of lower class Hindustani.²² As a result, khanaqah emerged as the epicenter for socio-

²⁰ Anjum, Tanvir, 2016, the symbiotic relationship of Sufism and politics in the Islamicate of south Asia, *journal of the research society of Pakistan*, Vol 53(1), oxford Uni press, pg. 95-113.

²¹ Alvi, Sajida. Sultana, 2012, *perspective on Mughal India ruler's historian Ulma and Sufi*, oxford Uni press.

²² Alvi, Sajida. Sultana, 2012, *perspective on Mughal India ruler's historian Ulma and Sufi*, oxford Uni press.

religious cultural activities where people of all religions beg round and both gender altogether assemble for worship.²³

Particularly, in Delhi sultanate propagation of Islam was begin with translation of Quran by Sufi saints in khanaqah. For example, Makhdum Suhrawardy Sufi of Hala first translated the Quran from Arabic to Sindhi language and the Sufi saint was shah Rukn-ul-din translated it into the Urdu language. Farid-ul-din Ganj Shahr prescribes zikr in local Punjabi language. In this area of influence other eminent Sufi Nizam, Shah Jalal, Sarkar Sabir, and Pak Waris, Jalal-ul-din Makhdum-ul-Jahaniyah, reconciliation with sharia Sufi, Junaid Baghdadi, Abu-al-Qasim, Abu Jalib-al-Maqi, Uthman Hujwari, Shah-ul-din Suhrawardy also drew the attention of people toward the religion of Islam.²⁴

Sufi were not direct agents of Islam but they trained their disciple who professes Islam. It was also due to their services that Fanatical and violent conversion card out in different parts of India. It can be seen from the Baraka stories of Baba Farid for juts of Punjab, and Sufi saint m Gesudiraz for the Shahpur hillock Chisti community. It was not Bâbâ Farîd himself who has converted the Jets of Punjab to Islam but rather then it was the political and social environment of Bâbâ Farîd's shrine in Pâkpattan which led to the gradual incorporation of non-Muslims groups whose members became more and more Islamized as time went by.²⁵ In the h naq h dargâh complex, the same holds for the Shahpur Hillock Chishti's in the Deccan whose 'Islamizing' verse influence of his shrine introduced basic aspects of Islamic piety in the households of the region.²⁶

In fact, throughout Delhi sultanate, Sufis were as active proselytizers. The presence has been increasing the reaches of Islam moreover, in this way their khanaqah had also fostered a syncretic milieu in which mystically aliened of two main religion Hinduism and Islam found a common ground.

²³ Schimmeel, A, 1975, *Sufism in Indo-Pak mystical dimension of Islam*, Uni of North Carolina press.

²⁴ Anjum, Tanvir, 2017, Vernaculization of Islam and Sufism in south Asia, a study of the production of Sufi literature in local languages, *journal of research society of Pakistan*, vol 54(1), pg 209-226.

²⁵ Metcalf, Barbara, 1983, "*The Political and Religious Authority of the Shrine of Baba Farid in Pâkpattan, Punjab*". In *Moral Conduct and Authority: the Place of Adeb in South Asian Islam*, Berkley University Press.

²⁶ Mohuddin, Zafar, 2016, Sufism state and society in premodern India, the place of Syed Jalal-ud-din Makhdum-e-Jahaniyan Jahanghast, *Pakistan journal of history and culture*, national institute of historical and cultural research, Islamabad, pg 37-50.

Development of folk literature

Sufi literature has a long history that is extricable tied to the development of the language. It was flourished almost 1000 years ago and put into writing in the form of mystical tales, manual anecdotes Islamic theory and mystical poetry. The sultans of Delhi and rulers of provincial dynasties provided shelter to different scholars Sufis who produce historical religious literature in the various field of knowledge as well in form of drama poetry and prose.²⁷

With the rise of Persian speaking people to the throne of Delhi Sultanate, Indian subcontinent naturally seems the emergence of Persian language. It was the language of Iran familiar only those from Persia but introduced by Turkish. However, by that time volume of person prose and poetry were composed in Persian language but they have a more Indian theme.²⁸ In this regards notable Persian Sufi poets of Delhi sultanate were Khawaja Abu Nasir, poetry surname Nasri, Abu Bakar bin Ruhani, Taj-ul-din, Dabir Nur-ul-din, M Auafi court of Aluttmish. Sultan Sikandar Lodi Rafi-ul-din Sherazi, Shaikh Abdullah, Shaikh Aziz Ulla, Shaikh Jamal-ul-din.

In medieval times earliest literary activities were begun from Nizam-ul-din Aaliyah discourses recorded by his disciples. It is considered as first historically authentic Sufis literature.²⁹ The only text written before was treaties of Hamid-ul-din Nigori Khalifa of Muen-ul-din and Jamal-ul-din Hansavi Baba Farid Kalifa that has been scarce.³⁰ Fortunately, Afterthought Sufis saints achieved Medium success in literature. More literary work appears in local regional languages India I.e. Punjabi, Sindhi, and Sanskrit. In the same vain oral mystical folk literature produces in khanaqah which resulted in the growth of mystical poetry and development of script in vernacular language. This literature has enormous potential to appeal to society had progressed by leap and bound.³¹

Thus all the literature that produced in Delhi sultanate Persian and Sanskrit continued to remain important language despite the increasing influence of many preferred Persian and Sanskrit poet. Technically, the rise of oral and written literature transmitted in Indian vernacular languages often was expression against privileges of upper class. Therefore, it Challenges the cultural and

²⁷ Basham, A. L, 2004, *The Wonder That was India*. London, Sidgwick and Jackson publisher.

²⁸ Latif, Syed. Abdul, 1979, *An Outline of the Cultural History of India*, Institute of Indo-Middle East Cultural Studies (reprinted by Munshiram Manoharlal Publishers).

²⁹ Stienfel, Amina, 2004, *the genres of malfuzat in south Asian Sufism*, history of religion, the university of Chicago press.

³⁰ Lawrence, Bruce. B, 1978, *Notes from a Distant Flute: The Extant Literature of pre-Mughal Indian Sufism*, Tehran: Iranian Academy of Philosophy publishers.

³¹ Basham, A. L, 2004, *The Wonder That was India*. London, Sidgwick and Jackson publisher.

linguistic harmony of ruling elite both in term of the intellectual contest and the mobility of their production.³²

Development of Poetry

Following the entrance of Islam in the early 8th century, the Sufi movement formed a complex association of emotional attitude and imagination which found expression in the rid poetry tradition inspired by Sufism. Generally throughout Islamic realm poetry is recited by Sufi to enhance mystical awareness.³³ The Chishti texts of the Sultanate period reveal the role of the Sufis, especially Nizam-ul-Din. In the contemporary cultural scene. Although he did not remain to attach with the ruling elite, nevertheless he assumed a role as a patron of musicians and poets. But it was only Due to his frame association with Delhi that millions of ordinary people across South Asia admire him a folk poet and a musician also attributing a musical invention and large repertoire of lively poetic expression to him. Nizam had a large following among the masses of Delhi something the contemporary kings were quite envious of. He works gave a new direction to upcoming Sufi poets. For example baba Farid Shaikh Hamid ud din, muni din Sharf-ul-din Yahiya. Shaikh Najam-ul-din a court poet of Ala-ud-din khilji, Amir Hassan Dehlvi, Firdausi and Sadi produced work Nasir Uddin Qabacha and Baha-ul-din Zakriya, perfected his own mystical ghazels through his friend Sadar-ul-din Konya.³⁴

According to all Sufi, practically Amir Khusraw was the first disciple of Nizam-ul-din the one who set the Hadis to music extending with zikr like phrases in Farsi. He employed in the court of seven rulers of the Delhi Sultanate and remained their almost 5 decade 1277-1325. Historical records suggest that during Khilji time's everyday Khusraw brought a new ghazel to the court of Jalal ul din froze Khilji and rewarded handsomely. He was one of the first to have contributed to the emerging Indian school of Persian poetics called the Sabk-e-Hindi.³⁵ He composed half a million verses of Persian and Hindavi poetry and prose that contain some of the finest verses produced in South Asia. Includes Matla ul Alwar, Shirin Khusraw, Laila Majnu, Aina Sikandari and Hast Bahist. His early works were based on panegyric qasidahs. During his career, Persian poets were increasingly turning to narrative masnav's longer poems consisting of rhyming

³² Browne, E.G, 1998, a *Literary History of Persia: from the earliest times until Firdausi*, Vol 4, t fisher unwin ltd, London.

³³ Ali, S. Asami, 1988, Sufi music of India and Pakistan, *journal of religion and literature*, Vol 10(1), University of Notre dame, chicago press, pg 265 .

³⁴ Kirmani, Amir. Khward, 2012, Muhammad Mubarak Dehlvi, *Nizam-ul-din ka Farman Babat e Sama or Qaul o Qawwal*, translated by Zia-ul-Haq Quds's New Delhi: Khawaja Hasan Sani Nizami.

³⁵ Jafri, Syed. Zaheer. Husain, 2006 *the Islamic path, Sufism, politics and society in India*, Konyard Adenauer foundation publication.

couplets. Thus suffice it to say that Khusraw had an established position in both courtly and Sufi context. Due to his high fame and accommodating nature in Delhi Sultanate, his text also found favors in the Sama assemblies organized in the khanaqah for the Sufi guide.³⁶

In the sultanate Chisti text contrast to Khusraw, the person of Amir Hasan Sijzi remains elusive. For his fame, this holds true among the posterity as well. Amir Hasan was a Delhi poet but during Tuqhlug dynasty made to move from Delhi to Daulatabad, where he died. His tomb is the main shrines of khuladabad situated in a secluded compound. Although No such musical invention and Hindavi poems are attributed to him his Persian poetry is performed and quoted extremely rare. As a poet, he is praised for the subtlety of his poems. His style resembled that of Sadi to such an extent that he was known as Sadi of India. Siyar-ul-Auliya. In addition to the verses cited by him that consists of the praise of his poetry and a mention of the special faction demonstrate Nizam-ul-Din attention towards him.³⁷

Development of Music

In Sufism, the term music means literary audition. It is a form of an art deep-rooted where poetry would be sung to instrumental music. This ritual would often perform in khanaqah which put Sufis into spiritual ecstasy. Many Sufi encourage poetry and music as part of education.³⁸

Qawali is the most well-known form of music had a rich history encapsulates the religious political and cultural history of the Delhi Sultanate. In Sufism Sama and zikr both were developed around 8-century ad by Nizam-ul-din Auliya. While much later the term Qawali introduced.³⁹ The first Sufi musician permitted to sign in a court of Altutmish was Hamid-ul-din. Afterthought a continuing process was initiated in which almost all sultanates deeply devoted and patronized music into different modes. For example, a society of musician and dancer was set up by Bulban. Among Khilji Ala-ul-din patronized scholars and musician in his court such as Gopal Nayak Amir Khusraw Changi Falaha Nasir khan Behrouz. However, during Tuqhlug there was a strange relationship between Nizam-ul-din and Giyas-ul-din Tuqhlug that why musician and musical activities were banned by the sultans. But in due course the disciple of Maulana Fakhar-ul-din Zarradi written a treaties title Usul-al-Sama on Sama as a reply to the objection raised by the Darbari. As a result, when Feroz Tuqhlug ascended the throne he revives the same culture by Musical gatherings of Sufi saints. It was also due to his services that Pir Bodhan commonly known as Shams-ul-din translated the Indian classical work Ragadarpan into the

³⁶ Ahmed, Sheikh Salem 2006: *Amir Khusrau*, Delhi: Educational Publishing House.

³⁷ Nizami, K,A, 2012, *aspect of khankah life*. Studia Islamia press.

³⁸ Jafri, Syed. Zaheer. Husain, 2006 *the Islamic path, Sufism, politics and society in India*, Konyard Adenauer foundation publication.

³⁹ Qureshi, Regula. Burckhardt, 1989, *Sufi Music of India. Sound, Context, and Meaning in Qawwali*. Journal of the American Oriental Society, Vol. 109 (4), Chicago press, pg 265.

native language. He was regarded as a second great musician of Delhi sultanate after Amir Khusraw. In addition to that Khwajah Muhammad, the son of Badr-ul-Din Ishq, is depicted as an expert in the science of music.⁴⁰

Amir Khusraw was the first great musician a poet and a scholar of Delhi Sultanate. He is known as the father of Qawalli also credited to have been introducing classical music like Khayal and Trana style as well as Perso-Arabic Airs Ragas such as Aiman, Gora, Sanam, sitar, and tabla. He also produced ghazel style songs. It is mention in Siyar-ul-Auliya that Amir Khusraw recorded to have taken part in singing in a Sama assembly after the Qawwals' performance.⁴¹

The use of music (Sammah) in spiritual exercise of Chisti khanaqah was their characteristic features. Owing to the practice of Sama Chisti Sufis earned immense popularity among the people. The Sultanate Chishti texts rarely mention first Sufi saint Khawaja Muen-ul-din Chisti approval of Sama performance of Qawalli at his Dargah believes to have established in his lifetime. Further proceeded by his spiritual successor Nizam known Mehbooba Ilahi.⁴² In the contemporary cultural scene, the Chishti texts of the Sultanate period reveal the role of the Sufis, especially Nizam-ul-din and his khanaqah as an important cultural institution between the court the border populace where often mystical songs resounded and recited by disciple as well professional musician. None of the contemporary Delhi texts elaborates on his role in shaping the musical culture at Nizamuddin's Jamat khanaqah. The description of his musical assemblies can be seen from two Qawwals, Amir Khward and Hassan Paihada Qawwals who received extended attention and served him constantly by singing verses. In this sphere of influence, another Nizam-ul-din famous disciple was Jalal-ul -din Rumi, Bulleh Shah Baba Farid Qutab-ul-din, Shaikh Gesudiraz, Farid-ud-din disciple Sabir-ala-din. Shaikh Zia-ud-Din Rumi, and Abu Talib-al-Maki.⁴³

in fact, In Delhi sultanate, Sama assemblies considered as an impressive occasion. They were presided over by the disciples of a major shrine where all the Sufi regalia that reminds an observer about royal courts is on prominent display.

⁴⁰ Jafri, Syed. Zaheer. Husain, 2006, *the Islamic path, Sufism, politics and society in India*, Konyard Adenauer foundation publication.

⁴¹ Sharma, Sunil, 2005, *Amir Khusraw, the poet of Sultan and Sufis*, one world publications.

⁴² Anjum, Tanvir, 2014, *Chishti Sufis in the Sultanate of Delhi 1190–1400: From Restrained Indifference to Calculated Defiance*, oxford university press, Karachi.

⁴³ Stienfel, Amina, 2004, *the genres of malfuzat in south Asian Sufism, history of religion*, the university of Chicago press.

Conclusion

To sum up, the process of development of Sufism and their khanaqah culture since its inception took about 3 century before it became focalized and to spread over the length and breadth of sub-continent. This organized institution largely contributed in their own way to the socio-religious-political ethos of the land as well as left deep imprint. Particularly in Delhi sultanate khanaqah culture had served a multi-dimension role in the projection of Islam acceptable to the majority sections of society. As a form of spiritual nourishment institution Mostly the Credit of growth and efflorescence of vernacular literature also goes back to this khanaqah. This system was also instrumental in producing Arabic-Persian linguistic literature which ultimately gives rise to the folk poetry and music where State of essacty was created in gathering had challenged the religious harmony.

In political perspective despite its religious spiritual outlook khanaqah culture was extricable linked with power and politics. Its primarily seem in khanaqah Sufis h naq h had the complementary independence of temporal power as well as had tacit support for the institution of sultanate as a whole. Their support toward the establishment of the sultanate had an impact on their understanding of the irreversibility where Sufis had tied to influence their personal behavior state conduct and policies through association. Thus the facts illustrate in medieval times the relationship between Sufi khanaqah and royal patronage underwent various changes. thought the degree in each of the aspect changing from time to time with the corresponding reverse change in the degree of other aspect but they remained wielders of great power and their khanaqah had Share moral eminence and spiritual credential with their more illustration ancestors.

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