Pakistan Languages and Humanities Review
www.plhr.org.pk

RESEARCH PAPER

Reconnoitering Khwaja Amir Khusrau's Ambilingual Translingualism in his *qawwali* قوالی: *Zihal-e- miskeen makun taghaful duraey naina banaey battiyyan*
زی حالِ مسکین مکن تغافل درائے نیناں بنائیں بتیاں

¹Dr Priya Anwar* and ² Dr. Nadia Anwar

1. Assistant Professor, Department of Linguistics and Communication Lahore University of Management and Technology Lahore, Punjab, Pakistan
2. Dean, School of Liberal Arts, COD department of Linguistics and Communication University of Management and Technology Lahore, Punjab, Pakistan

| ***Corresponding Author** | Dr Priya Anwar |

ABSTRACT

This paper investigates the ambilingual & translingual stance by Khusrau's (1253-1325) in his qawwali. Aitmatov, (1984) describes translingualism as writing in more than one language. Khusrau's translingualism is analyzed from the vantage point of 'yoking' i.e., using two languages in one verse. This framework is used in Sufi literature, through Yoko's (2003)'s 'exophony' and Aitmatov's (1984), yoking. These involve using the Persian language in the first verse while Braj Bhasha in the second. Coding by Braune & Clarke (2006: 20-25) is used as a method to investigate tarnslingualism. Research on translingualism is mostly for Western languages. This paper contributes to Eastern translingualism, with Sufi transposition. The thematic analysis has shown the that thematic structures are universal for Western and Eastern languages. It will bring Western and Eastern corridors together for poets and writers from Eastern cultures who can use the findings to work on linguistic considerations of languages by producing trans-lingual texts. The future researchers are recommended to work on similar patterns on their own regional languages and discover similarities and differences in translingual patterns.

| **KEYWORDS** | Ambilingualism, Exophony, Khusrau, *Qawwali*, Thematic Codes, Translingualism, Yoking |

Introduction

Khwaja Amir Khusrau, originally known as Abu'l Hasan Yamīn ud-Dīn Khusrau (1253–1325 AD), was a renowned Indo-Persian *Sufi* singer, musician, poet, and scholar during the Delhi reign. Khusrau was an iconic figure in the cultural history of the Indian subcontinent. According to Geaves (1996), The prevailing Delhi supremacy during those times was considered as an Islamic empire, stretching over a large belt of the Indian subcontinent. Amir Khusrau wrote both in Persian i.e., the courtly language of Muslims of the Sultanate period, alongside Hindavī, or the vernacular language of the Delhi area. Amir Khusroo according to Singh (2015), was also given the title of *Tūtī e-Hind* طوطہِ ہند (Parrot of India) as well as "Turk of India" since his father was a Turk, possessing poetic eloquence and fluency in both Persian and Hindavī languages. Amīr Khusrau stood as a major cultural icon in the history of Indian Civilization for almost seven hundred years.

According to Christian (2008:20-25) during 1300 AD, the layering of languages, later known as ambilingualism was common within the European manuscripts. Amir Khusrau (1253-1325) was a contemporary during the times of these European manuscript writers during that century.

The history of ambilingualism is unique: According to Toth (2016: 8-9), due to the scarcity of writing materials, medieval scribes often recycled precious parchment (by scraping away earlier texts before inscribing anything new). As a result, a palimpsest, might bear faint traces of lower layers, but the practice sometimes eradicated the only copies of important works. As stated by Uppsala (2011: 99-102), a sixth-century manuscript of a fourth-century translation of the Bible into Gothic, the Codex Argenteus, offers one of the few surviving specimens of the Gothic language. This accidental imprint laid the foundation of ambilingualism.

According to Aitmatov who was a prolific Russian writer (1984), the technique of Yoking has been associated with ambilingualism since its derivation from Zeugma, whereby, the writer is: Using one word to link two thoughts. As a Greek word, it stands as a technique for finding out literary aspects in poetic texts. As a <u>figure of speech</u>, it ensures that a <u>verb</u> or an <u>adjective</u> exists alongside more than one <u>noun</u>, and as a result, a blending takes place that together either grammatically or logically different generates ideas. In the context of any chosen text, yoking as a technique can be understood in the light of previously executed research conducted on Russian and other languages as claimed by Kellman (2019: 56-58).

Let's discuss the compatibility of yoking with *Qawwali* as a genre of *Sufi* literature. Bhattacharjee & Alam (2012) explain *Qual* (قول) as an utterance. *Qawwāli* قوالی is what a *qawwāl* قوال sings (Qureshi 2012, p. 470). *Qawwali* is the rendition of *Sufi* music in the Indian subcontinent, presently encompassing Pakistan, India, and Bangladesh, usually at a *khanqah* خانقاه (hospice) or a place sacred to Sufis. *Qawwali* (قوالی) according to Bhattacharjee & Alam (2012) is the rendition of philosophic verses by yoking more than one language in one *qawwali* قوالی. It is usually sung by a lead male singer, accompanied by a few accompanying singers/chorus, embellished with clapping of hands and some musical instruments. The formal name for a session of *qawwali* is *Mehfil-e-Sama*محفل سمع . *Sama* is a practice of devotional music similar to *qawwali* that is still performed in Central Asia and Turkey. The reason *qawwali* involves an amalgam of languages shows the cultural heterogeneity of those times during which *Sufi* poets were writing in more than one language. As far as Khusro is concerned, he intended to attract as many audiences as possible to the grand courts of the Mughal empire. He continued writing in three languages and for his poetry, he says Poetry became my plague. Too bad Khusrau never observed silence, and never quit talking. Khursau (1318).

Sharma (2017: 21), quotes Khusrau's work which was called نوسيپهر Nuhsiphir (1318) He has described how Amir Khusroo being a sub continental Turkish-born poet became a pioneer of a meta-language *Gwaliqir* (later improvised as the *Hindavi* language) and talks about Khusraus' learnings from Sanskrit which he acquired from the Brahmins, and Khusrau's journey as a polyglot. Sharma's findings highlight a balance between both languages.

This paper showcases the ambilingual trait of Khusrau by analyzing one of his *qawwali* and avails the method of yoking to explain the themes in this *qawwali* in two languages.

Literature Review

Who was Amir Khusrau?

The poet Khwaja Amir Khusrau (1253–1325 AD), according to Sharma (2017: 67-70) is known as one of the most prolific poets of his century. Amir Khusrau as per the

traditions of Sufism has been the disciple and follower of Hazrat Nizamudin Auliya (1238-1325). At the age of eight, according to Safvi (2018: 88-92) Khusrau accompanied his father to the *khanqah* خانقاہ (hospice) of Hazrat Nizamuddin Auliya. When his father went inside, the young Khusrau remained at the door, remarking:

"I shall choose my 'Peer/Spiritual guide' myself, and if bestowed with Divine Power, he will converse with me even from a distance" Thus, sitting at the door, he composed as narrated by Safvi (2018: 88-99).

Tu an Shah-e-ke bar aiwan-e-qasrat.	توں آن شاہ کہ بر ایوان کژرت

You are such a mighty King

Kabutar gar nashinad baz garded.	کبوتر گر ناشناد باز گردید

That if a pigeon sits in your palace, it turns into a hawk.

Gharib-e mustanande baradar amad.	غریب مستند برادر آمد

An outsider and a man of need have reached your doorstep,

Be ayat andar un ya baz gardad	بی ایات اندر ان یا باز گارداد

Please let him know whether he should come in, or go away.

Hazrat Nizamuddin Auliya, who was known to have supernatural powers, sent him the following verse as a response, via a disciple:

Biya yet andarun marde haqiqat,	بیا یت اندارون مرد حقیقت

The person who knows the truth may come inside

Kibama yak nafas hamraz gardad,	کبام یاک نفس ہمراز گرداد

So that we may exchange divine secrets for a moment.

Agar ablah buwad an mard nadan,	اگر ابلاہ بواد آں مرد ناداں

If this person is ignorant, he should return

Azan rahe ki amad baz gardad.	ازآن راہ کی آمد باز گرداد

On the same path, he has come from

Upon receiving this, Amir Khusrau immediately rose and ran to the saint, fell at his feet, and wept!

After this spontaneous spiritual exchange, Nizamuddin Auliya, his saint accepted Khusrau as his *mureed* (seeker)مرید , and gradually, the two became inseparable. Although the above exchange between Nizamudin Auliya and Khusrau took place in the Persian language, most of Khusrau's writings have been observed as a blend of Hindavi and Persian. It will however be revealed in the methodology section that Khusrau's thoughts about Divine love have always been expressed in Persian whereas he narrates more of the earthly thoughts represented through the *Hindivi* language.

Hazrat Nizamuddin Auliya called Khusrau, his *mureed* مُرید (disciple) and gave him the title of *Miftah-al Sama* (the key of religious ecstasy).

After Khusrau's mentorship with Nizamudin Auliya, he began an exploration of different dialects and languages existing in the subcontinent. Khusrau's objective was primarily dissemination of the word of God through *Sufi* practice in the subcontinent. The knowledge of three languages (Persian, Turkish, and Hindavi), helped him to reach out to multiple audiences with different linguistic backgrounds. Khusrau,'s career took many turns and he eventually landed in the Royal court. This brought Khusrau's ambilingual poetry to the attention of the Assembly of the Royal Court where he was honored. Throughout the subcontinent, Khusrau was known as a polyglot and a multilingual.

Rai (1982:99) views that the origins of Hindavi eventually becoming a part of Urdu, differ in both time and geographic location. Urdu may have originated anywhere in India the Deccan, in Punjab, in Sindh or in the neighborhoods of Delhi. Such hypotheses are backed by Urdu literature having been found in these areas as far back as the period of the Delhi Sultanate. Keeping in mind the linguistic character of the areas around Delhi, it is said that Urdu originated in or around Delhi over a period of a few centuries.

Scharf (2013: 15-29) discusses that a continuous progression is seen in the linguistic development from Sanskrit to the modern languages of Northern India, though there is a strong link between the Prakritic language `Hindavi' of the middle ages and Urdu of today. The works of Amir Khusrau are intelligible to the speakers of Urdu and Hindi, even though they were written in the 14th century. It is hypothesized that Urdu developed when a regular and slow stream of Persian and Arabic words were infused into the language Hindavi. Which makes Khusrau a developer of Urdu language. Urdu has been known by a host of names during its seven century long interval of Hindavi as Hindi (not to be confused with modern Hindi), Rekhta, Shahjahani, Deccani and Urdu-e-Mualla.

Amir Khusrau was a poet-musician of 13th century India. His father was a Central Asian (Turkic) Muslim from Transoxiana who arrived in India to work as a policeman in the wake of the Islamic invasions of South Asia. His mother was the daughter of a recent Indian convert to Islam, at a time when conversion was politically and professionally expedient. Khusrau identified as Indian but wrote mostly in Persian, the learned language of the time. A smaller number of poems were written in the local "Hindavi" dialect. It is the rough historical equivalent, perhaps, of a Roman legionary's son in Gaul writing mostly in imperial Latin, with a few poems in the vernacular of the locals.

Khusrau, like Rumi and Hafiz, was wildly prolific. The first half of the book, translated by Losensky, consists of selections from his ghazals. The numbering suggests a staggering output: Ghazal #1850?! Ghazal #1968!?!? The man stayed busy. This overproduction of ghazals seems to be a function of the somewhat standardized subject matter: Love. It is a very rich and basic theme on which endless variations can be played; the ghazal, in rhyme-rich languages like Persian and Urdu, offers an excellent field for the poet's invention, both musical and imagistic. The translator has chosen, like many contemporary translators of Rumi and Hafiz, to translate the ghazals, for the most part, into standard contemporary free verse. Sometimes three lines, or four lines, or nine lines can cluster within the same poem. "You drive my ruined heart and soul insane. / Don't twirl your hair in sport / and break those chains of pure musk." These are best sampled a few at a time; I don't recommend reading them straight through, as I did, lest the pleasures come to seem repetitious. I would have preferred a translation that at least preserved the couplet structure of the original. A rhyme and refrain are too much to ask of a translator; too much violence would be done to the original. But the ghazal is a highly disciplined

showpiece, and I would have liked to see some of the bone structure of the form. Only rarely does a sense of the refrain come through: "Are you the sun? / The moon? I do not know. / A fairy? An angel? / I do not know." Overall, though, Losensky does a decent job of creating readable, contemporary-sounding poems.

The second part consists of some of Khusrau's lesser-known, non-ghazal poems, including macaronic poems, narrative poems, and smaller lyrics and riddles. These are a nice change after 86 pages of the heart bursting with musk for you at dawn in the nightingale's eye and all that. The narrative poems are a little "problematic," if considered with a contemporary eye. Hindu princesses are enslaved and married off before puberty, and it's all the right and proper order of things, it's how conquerors treat conquered peoples. "He clung to her like a hunting falcon to its prey.... The diamond-tipped drill was ready to drill into the pearl, a challenging task...but the tool was hard." This would be rather harder for us to take as a rapturous scene of mystical consummation if it took place between a white slaveowner and a black slave woman, or a Spanish conquistador and a captured Mesoamerican princess. The second narrative poem is more intentionally harsh: A sultan marries four wives, whereupon he discovers three of the four to be unfaithful to him–one of them gallivanting with (gasp!) a native-born Hindu man. So he drowns the first wife and does this to the second: "He whipped her body so / that the petals fell off that jasmine. // Her lover the muleteer too / received his fit punishment. // The memory of luxury would torment her / as long as she swept scraps from the stalls." As for the third one, "he thrashed her all over with thorns / like a lancet breaking over each hair. // The blue welts caused by the sharp thorns / were just like the marks left by needle stings." He condemned her to pick up camel dung for the rest of her life. The fourth one is faithful, the ideal wife: "When she approached the royal throne, / she kissed the ground in adoration. // She stood still in quiet obeisance, / not moving until she was summoned. // She kept her head bowed demurely, / ready to submit to slavery."

Losensky & Sharma (2011) describe their puzzlement as the translators select some examples from Amir Khusrau's narrative poetry. According to them, Khusrau in his own time, on his own terms, keeping in mind his own assumptions about different religions and women–in order to project his readers, into a certain mindset and a historical understanding allowing us to appreciate his artistry, without necessarily "approving" or sharing his literary outlook. This makes readers develop a want to disregard judging (and therefore canceling) past writers on ideological grounds.

 Sharma (2011) on an occasion, talks about a highly sophisticated off-rhyming. Urge/vizier, answer/blunder, wise/wife, alert/fort, market/pickpocket, nature/pleasure, no heir/oyster: Then these ingenious vague sound-matings just disappear, and then Khusrau goes back to his unrhymed couplets until further notice. An interesting glimpse of what he could have done with the rest of his poems.

Khusraus collection filled in an important blank in Sharma's (2011) understanding of an Indian poetic tradition. I had loved and admired the later Urdu ghazal writers of South Asia, appreciating Ghalib in the original and in translation; I knew that Khusrau as an important predecessor of his (Ghalib wrote in Persian as well as Urdu), but I had never read Khusrau's work itself. While I still prefer Ghalib's sophisticated and dense verse to Khusrau's somewhat repetitive play, this book has shown me the crucial link between the two literary worlds of classical Persia and the later Urdu tradition. To get a sense of Khusrau's musicality–and perhaps he is best enjoyed today off the page–here is a link to one of the greatest South Asian musicians, the late Nusrat Fateh Ali Khan, <u>singing one of Khusrau's poems</u>. The onscreen translation offers a translation into unrhymed couplets, the ideal form for the translation of ghazals into English. Worth a listen.

The second part consists of some of Khusrau's lesser-known, non-ghazal poems, including macaronic poems, narrative poems, and smaller lyrics and riddles. These are a nice change after 86 pages of the heart bursting with musk for you at dawn in the nightingale's eye and all that. The narrative poems are a little "problematic," if considered with a contemporary eye. Hindu princesses are enslaved and married off before puberty, and it's all the right and proper order of things, it's how conquerors treat conquered peoples. "He clung to her like a hunting falcon to its prey…. The diamond-tipped drill was ready to drill into the pearl, a challenging task…but the tool was hard." This would be rather harder for us to take as a rapturous scene of mystical consummation if it took place between a white slaveowner and a black slave woman, or a Spanish conquistador and a captured Mesoamerican princess. The second narrative poem is more intentionally harsh: A sultan marries four wives, whereupon he discovers three of the four to be unfaithful to him–one of them gallivanting with (gasp!) a native-born Hindu man. So he drowns the first wife and does this to the second: "He whipped her body so / that the petals fell off that jasmine. // Her lover the muleteer too / received his fit punishment. // The memory of luxury would torment her / as long as she swept scraps from the stalls." As for the third one, "he thrashed her all over with thorns / like a lancet breaking over each hair. // The blue welts caused by the sharp thorns / were just like the marks left by needle stings." He condemned her to pick up camel dung for the rest of her life. The fourth one is faithful, the ideal wife: "When she approached the royal throne, / she kissed the ground in adoration. // She stood still in quiet obeisance, / not moving until she was summoned. // She kept her head bowed demurely, / ready to submit to slavery."

The rulers of the Deccan were supportive of local languages, opposing the Persian influence in northern India. In the Deccan, the court became the center for the development of Urdu, and the initial poetry and literature in Urdu comes from there. The idea of using Urdu rather than Persian as the media of poetry and literature eventually spread to the northern parts of the Indian subcontinent. After the mainstream acceptance of Urdu as a poetic language in North India, a large number of poets began writing in it. Great poets such as Mir, Sauda, Ghalib, Zauq and Haali made the language acceptable as a literary medium. The increasing quantity of poetry and literature caused the language to become more uniform and less volatile than it had been in the past. So in a way Khusrau has not only introduced abmilingualism through his poetry but he has also introduced.

Literary translingualim is a technique in which, according to Kellman (2019: 6), authors can create texts and discourses in more than one language. A natural incubator for translingualism was created in Russia during the past two decades. Since then the study of translingualism has mushroomed. Kellman 2019 quotes Conrad who has described the ordeal of writing in English rather than his native language Polish as akin to "arduous physical labor". Most people in this world are multilingual however most are not writers or poets. Schleiermacher (2019:99-100) talks about two types of translinguals: An isolingual writer who can write in several languages but writes in only one language at a time. An isolingual switches languages when he wants to write in different languages. On the other hand, an ambilingual writer writes in more than one language within a single text or book. Going back in the B.Cs we can see a Sumerian daughter Enheduanna, belonging to the far-flung empires of antiquity.

The most interesting exercise conducted by some translingual writers is when they are attempting to switch between languages not because they were pressured to do so for one reason or another but rather out of a conscious exercise of free will. By doing so the translingual are going through an extraordinary feat of linguistic resuscitation. Kellman (2019: 341) says that switching languages is a way of inventing a new self sometimes signaled by a change in name. Having said that, he says that not every writer wishes to

undergo the perilous process of altering his identity. Like some writers like Lihari (2015), her translingual embrace of Italian is willful and she has decided to write solely in the Italian language.

For Amir Khusrau, the driving force to write across two languages was initially willful, and secondly for his acceptance in the Delhi court. According to Sharma (2017: 33-37), Khusrau's experience of split personalities, as if each language is embodying a different self of his being, has been taken both positively as well as negatively. For him, some of his most popular poetry was written in *Barj Bhasha*برج بھاشا that was later known as *Hindavi* language. Amir Khusrau was a man of diverse experiences and identities, he was; a poet as well. Ahmed (2018: 77-78) talks about Khusrau as a master linguist who by his expert use of different components of *Hindavi* including lexicon فرہنگ(*farhang*), morphology علم ساخت (*ilm e Sakht*), semantics علم المعنی(*ilm ul Ma'ani*), phonology سعوتیات(*sautiaat*) and syntaxنواح (*nahaw*) in both Persian and *Hindavi,* was able to disseminate his expertise and write in diverse languages. Khusrau mainly wrote in the Persian language and simultaneously wrote in *Hindavi* language with Arabic lexicon, additionally he used literary tropes, to embellish his language.

Although in Western cultures, Zeguma or *yoking* means when authors are trying to say two things in a single verse; indicating a metaphoric pursuit. For example 'Dost sometimes counsel take—and sometimes tea', in Alexandar Pope's Rape of the lock. Similarly, in Amir Khusrau's works, in the given *qawwali*, he talks about his problematic state of affairs.

> *Zehaal-e-miskeen makun taghaful*
> Do not overlook my misery
> زی حال مسکین مکن تغافل
> *Duraye naina banaye batiyan*
> دُرائے نیناں بنائیں بتیاں
> By blandishing your eyes and weaving tales

In the above trans lingual pairs, the first verse has a word *taghaful* or overlooking تغافلthat *yokes* with the idea of *naina* نیناں or eyes (blandishing eyes). So in a unique yet similar way, Khusrau talks about two relatively close ideas just as per Western zeugmas writings, characterizing similar dualism indicating synonymous images by mentioning two close words 'overlook' and 'eyes'. The difference is that in Khusrau's versification, the two zeugmas are in two separate languages. In Khusrau's style, yoking allows him, word play as well as ambilingualism. So one can say that this yoking shows compatibility with the genre of *qawwali*.

Material and Methods

Thematic analysis as a popular theoretical framework has been introduced by Braune and Clarke (2006, p. 67) and for the sake of this research, its framework has been adapted. This methodology will comprise some steps as per the methods of thematic analyses: These steps are going to play a fundamental part, in how codes are created

Research tool & theoretical framework: The research tool which is used in this paper is a thematic analysis by Braune & Clarke (2006, p.11) as both the researchers have defined thematic analysis as a process that helps identify patterns or themes within a qualitative dataset. Theoretical framework on the other hand used here is known as 'translingualism' this involves the phenomenon of translingually relevant aspects of a language. This word also comes from trans-, meaning "across", and lingual, meaning

"having to do with languages (tongues)"; thus, it means "across tongues", that is, "across languages, according to Suresh (2017: 11-13). These definitions propose that by using one of the languages as a dominant one and thus additionally applying yoking by Aitmatov (1984: 66). Yoking proposes the fact that themes that exist within the body of the verses alongside their respective codes are determined after interpreting the two linguistic levels at which the discussion took place. The codes clearly show s technique of yoking also discussed in the literature review section since Khusrau has written one of his verses in Persian language and then right away in the second line talks about a similar emotion which is yoked with regards to meaning but it is linguistically and structurally different.

Data screening & selection: Selection of this *qawwali* قوَّالی has been done based on its popularity, and additionally the research provides a range of translinguistic opportunities. Let's take an example: while representing ambilingualism i.e., in the second verse of the *qawwali* قوالی: *ke tab-e-hijran nadaram aye jaan* کہ تَابِ ہجراں نادارم جاں [my patience has over brimmed , O sweet heart!] *Na lekoho kahe lagaye chatiyyan* نہ لَیکھو کاہے لگائے چَھتیاں [Why do you not take me to your bosom] so right after the Persian language we see a switch over to a controlled ambilingual idea, *Hindavi*. (see appendices for a full range of ambilingualism). Another reason for selecting this *qawwali* for analysis purposes is the broad range of thematic content that it holds.

Codification: After undergoing screening and selection, this selected *qawwali* titled *Zihale miskeen* was codified. Over thirty codes were shortlisted from the *qawwali* قوالی as manual work and then only thirty codes (see tables) were then considered, reconsidered, discarded, or/and selected. According to Saldana (2009, p.12), those codes which are not directly linked and even to some extent antonymous in nature are also significant in developing the overall themes for any narrative.

Results and Discussion

As mentioned earlier, this study is analyzed thematically so this allows the verses from the chosen *qawwali* with some identified theme-related keywords like: *Naina* [eyes/ Hindavi] نیناں, *chatiyan* [bosom/Hindavi] چھتیاں, *Zulf* [strands of hair/Persian] زُلَف, *Dil* [heart] دل, *Chashm* [eyes/Persian], *Jaan* [life] جَان,*umer kotah* [the age of mistakes/Persian] عُمر کوتاہ, *aang* [body/Hindavi] انگ. Not only can we see a heterogeneous mixture of semantic images representing bonding, but we also have a balanced pairing of *Hindav*i with the *Persian* language. Coding of the data is an explicit and iterative process, carried out during qualitative research. Codes also include hidden images or metaphors which emerge like prose after reading between the lines from the content of any selected text. The data analysis can be further understood by having a close look at the table representing the themes.

Table 1
Thematic Analysis

Sr no.	Themes	Sub-themes	Relevant codes
1	Physical faculties	*The bond created by body and soul*	*Naina* [eyes/ Hindvi] نیناں, *chatiyan* [bosom] چھتیاں, *Zulf* [strands of hair] زُلَف, *Dil* [heart] چشمChashm, دل [eyes/Persian], *Jaan* [life] جان,*umer kotah* [the age of mistakes] عمر کوتاہ, *aang* [body] انگ
2	People & characters	*Names for beloved*	*Ay* [oh you] اے, *sakhi* [friend] سکھی , *piya*[the beloved] پیا , *dilbar* [one who steals the heart] دلبر *ghareeb khusrau* [poor *khusrau/*] poet in the beloved's love غریب خسرو . *Pi* پی [a nickname used for the beloved]

3	Pangs of separation	*The anxiety and sadness amid separation*	*Batiyaan* [conversations] بتیاں, *tab-e- hijran* [intensity of separation] تاب ہجران ، *waslat* وصلت [union after separation], *daraz* [long] دراز , *rattiyan* رتیاں [long nights]
4	Pronoun structures with verbal inflections	*Linguistic devices showing persons*	*Akho* [you ask], *jo* [that person] , *aap* آپ[you in respect], *awein* آویں [your arrival], *jaa* جا [you go] ,

Conclusion

The Persian part of the poetry i.e., instances where the poet Amir Khusrau's adapted the language of the Royal court i.e., the Persian language, comprises codes that reflect abstract notions. It may be noted that Amir Khusrau was born to a Turk father and a native Indian mother. This can be considered as an interesting case whilst, the trait of ambilingualism can be contrasted with isolingualism. Khusrau is not only using an adapted language for his text but he also at the same time can code mesh or yoke with two primary languages i.e., Persian and Hindavi in use during that time. Most ambilingual translingual writers e.g. Nabokov (1917) have written in multiple registers. This is sometimes only carried out for a single language but the findings in this paper reveal that Khusrau's ambilingualism is theme related. He is allocating earthier & tangible themes to the Hindavi language and the more ethereal & emotional themes are presented in the Persian language. Also, he is using his poetic license freely and at one instance writing the first verse in Persian and the second in Hindavi but after a few lines, he is writing the entire pair of verses *sher* شعر in the Persian language followed by an entire verse in Hindavi. So my findings indicate that Khusrau's example is a case study of those ambilingual writers who go beyond the attributes of this trait only having an archaic pedigree

Recommendations

Limited work has been conducted on translingualism in *Sufi* narratives, however, this paper reveals that the selected *qawwali* is not only an example of bilingual poetry, but it additionally reveals that Khusrau can showcase his earthly or physical love in the *Hindavi* verses while on the other hand, he expresses his spiritual or divine love through the Persian verses. Methodologically speaking four themes have been derived from the chosen *qawwali* all these themes express or represent a variety of expressions indicating Divine love which is enmeshed in earthy and physical love. Linguistically the codes represent translingualism both in a compare and contrast form as we do observe that the word *naina* نیناںand *chashm* چشم both mean eyes while the later code is expressed in the Persian language. The significance of this particular code is that although this code means the same in two different languages, these signify.

References

Aitmatov.C, (2011). Entwining Tongues: Postcolonial Theory, Post-Soviet Literatures and Bilingualism I dol'she veka dlitsia den'. *Journal of Modern Literature Vol. 34, No. 3 (Spring 2011), pp. 47-64 (18 pages)Published By: Indiana University Press*

Braun, V. and Clarke, V. (2013) Successful Qualitative Research: A Practical Guide for Beginners. SAGE Publication, London

Christain, R.(2008). On cultural diversity: international theory in a world of difference. Cambridge. UK.

Geaves. R,(1996) Sectarian influences within Islam in Britain with reference of Ummah and community. *Islam in Philosophy Religion.* 34-42.http://doi.org/10.7748/phc.2016.e1162.

Kellman.G (2019). Translingual writers' introductory notes. *Polylinguality and Transcultural Practices* 16(1):9-12 DOI:10.22363/2618-897X-2019-16-1-9-12

Kelma, S.G (2019). *Literary theory and criticism*. Routledge. UK.

Lahir,J. (2015). *Unaccustomed earth*. Amazon. The U.S.

Nabokov, V. (2013) *Shades of Laura: The Original of Laura*. Routledge. US

Safvi, R. (2018). *The forgotten cities of Delhi*. Amazon. U.S.

Sandeep, S. (2017). *Translation studies for beginners*. Academia, U.K.

Schleiermacher,R. (1799/1994). *On religion: speeches to its cultural despisers*. Louisville, KY: Jhon Knox press.

Suresh. C.A, (1999). *Resisting linguistic imperialism in English teaching*. Oxford: Oxford University Press.

Toth, I.K (2016). *Observation with pen and brush*. Berking and Blitz.U.K.

Sharma, V. (2017*). The naked Mughals: forbidden tales of Harem and Butchery.* Agniveer. India.

Singh,N & Mishra, R.K. (2013). *Second language proficiency modulates*. Amazon. The U.S.

Bhattacharjee, A. & Alam, S.(2012). The Origin and Journey of Qawwali: From Sacred Ritual to Entertainment? *Journal of creative communication. Vol (2)* (p.23-44)