

# Deccan Hindi, Urdu Poetry and Amir Khusro: Separating the Popular Media Notions with the Actualities

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## Abstract

Popular Media has been showcasing the legend of Amir Khusro in a very limited dimension, reducing the personality of the millennium to nothing more than just a 'shayar' with sporadic reference in the context of medieval history. Very little has been written about his writing and majority of the media has conveniently ignored him with the only contribution coming from print media (newspapers) and majority books (literature). This paper tries to expand on the writings of Amir Khusro and throws light on the deeper personality and writings of Amir Khusro that would help in separating the myths from the actualities.

## INTRODUCTION

### Popular Media and Amir Khusro

The media has played a major role in making Amir Khusro's literature accessible to the general public and in spreading awareness about doing serious research work on it. For the first time in 1913, the research work of Amir Khusro started on a large scale in Aligarh College. At that time, advertisements were published in newspapers and magazines to find Khusro's texts and poetry. In the newspapers of that era, articles were published on the importance of collecting Khusro's books and poetry and doing research work on them. Whenever researchers did new research on Amir Khusro, they used to publicize and disseminate it by writing articles in newspapers and magazines. Due to this, that information easily reached millions of people. In earlier times, there was no electronic media like nowadays, then newspapers and Risala aka magazines were the biggest and powerful medium for publicity and dissemination. Today electronic media and internet are doing this work at a fast pace. However currently the image of the legend Amir Khusro and his writing have been heavily shaped by the media especially the print media. This image is very limited and poses Amir Khusro as a very limited personality. On the contrary, it is generally said that legends like Khusro are once in a lifetime kind of a person. It therefore becomes important

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to demystify Khusro from the popular writings to what he actually was.

## **Dymystifying the Writings of Amir Khusro with Special Reference to Dakkhini and Urdu Poetry**

Dakkhini is a very important link of Hindi literature which cannot be ignored under any circumstances. Amir Khusrau is considered to be the first poet of Khari Boli (Kaurvi) Hindi. The period of Khusrau i.e. the end of the thirteenth century was the period of Apabhramsa and the treaty of modern languages. At that time Prakrit similar words were used more. Khusrau's contemporary Persian historians used the word Raut for the word Rajput, which is clearly a corruption of Raut by Arabic script. We find the use of such words at some places in the Hindi works of Amir Khusrau. Now many kalmi prescriptions or manuscripts of Hindavi or Hindi poems of second Amir Khusrau have come to light, which were not mentioned by the previous Hindi scholars because they did not pass through their eyes. On the one hand, Amir Khusrau gave the colloquial Kaurvi dialect the form of a literary language by writing poetry in Hindavi, and on the other hand, his works laid the foundation of Urdu poetry. At the same time, in the last days of Amir Khusrau's life, after the reign of Sultan Ghiyasuddin Tughlaq, Sultan Muhammad bin Tughlaq shifted Delhi to Devagiri Daulatabad as his capital. Amir Khusro wrote a small Masnavi, 'Sahifat-ul-Ausaf' on Devagiri Daulatabad in his praise. After reading this, Sultan Muhammad bin Tughlaq realized the beauty of Daulatabad and then he took the historic decision of changing the capital. From this transfer a new language Dakshini Hindi or Urdu was born. Our Hindi language is specially indebted to the prose of Urdu language. With the governors of Delhi, generals and other rulers, Kaurvi went to different regions of India, yes just for general conversation, not for state work or literature. This task was efficiently handled by the Persian language. Muslim rulers made Delhi of the unknown district of Kuru their capital and that of India. In this way, the importance of Kannauj was erased for about 6 centuries. Kuru was the largest cultural center of India during Upanishad and Brahmin times. But by 18-19 centuries it had lost its importance. Due to

Dehli, his fortune returned again. Today his language has become the common language of the whole of India. Dakkhini Hindi or Urdu language has a big hand in the literary development of Hindi. Many people consider Urdu language as the antithesis of Hindi. this is pointless. Hindi people consider it as a beautiful style of Hindi. The real opposition is only because of its Arabic script. Rahul Sankrityayan had once said that the time is not far when Urdu language will be written in the Nagari script of Hindi. Today this has started happening. Hindi has accepted the rules and regulations made by the Urdu language in order to interfere with the Kaurvi folk language. The word 'Aavai Hai' is still used in Kaurvi language. Urdu language changed it to 'aata hai', then Hindi adopted it.

We find the first mention of Amir Khusrau in Deccan Hindi texts in Mulla Waji's prose work 'Sabaras'. Waji was born in 1609 AD. He started composing poetry during the reign of Sultan Ibrahim Kulli Qutb Shah (1550 AD-1580 AD), the father of the court poet Muhammad Kulli Qutb Shah (1580 AD-1611 AD). This is the time of youth of Saint Tulsidas. In 1635 AD, Waji wrote his prose book 'Sabaras'. This is an excellent or excellent specimen of what was the form of contemporary prose immediately after the passing of Saint Tulsidas. All the verses of Deccani Hindi are Arabic verses. These are simple and do not interfere with the stretching of swaras, so no poet needed to take any education as far as rhyme is concerned. At that time, not Hindi but Persian poetry dominated the royal court. The Deccani Hindi poets adopted the same Arabic verses which had monopoly in the Persian language as well. The rest of the ornaments etc. which are necessary to make the poem beautiful, serious and miraculous, they used to get their knowledge through books and poet's courts. There is hardly any Deccani poet who has not tasted and understood Persian poetry.

Waji had completed his poetry book 'Qutub-Mushtari' in 1609 AD. That is, four years after the death of Emperor Akbar and 14 years before the death of Goswami Saint Tulsidas. After 16 years, in 1635 AD (1045 Hijri), Waji completed his prose work 'Sabaras'. That is, 12 years after the death of Gosai Tulsidas in 1623 AD. In this book, Mulla Waji Dakhni has also quoted Hindi verses of his own and other poets at some places. The couplets of Hindi

mentioned by him clearly show that he had a good introduction and knowledge of Hindi literature and its customs. Although he had very little knowledge of similar words. Waji has taken help from the book of Persian poet Fattahi in writing this book. Fattahi Muhammad Yahiya was a scholar of Neshapur Khorasan during the time of Timur's son Shah Rukh. He died in 852 Hijri or 1442 AD, that is, 187 years before writing 'Sabras'. Sabras is the first book in Hindi or Urdu Nasr, which holds a higher status than Adbi Aitbar. It was edited in Hindi by Mr. Ram Sharma (younger brother of my grandfather) from Hyderabad Deccan in 1955. Wazhi has written on page 156 of Sabras under the title 'Glory of Woman' giving a sample or example of a Hindu couplet of Amir Khusrau, as Khusrau says. Bait - Pankha Hoka Main Doli, Saathi Tera Chhav. Mujhe Jalti ka Janam Gaya, Tere Lekhan Baav. Mulla Waji Dakhni is the earliest author who has presented the above couplet of Amir Khusrau. The specialty of this Hindavi couplet of Amir Khusro is that its poetry system and thinking method are close to the thinking of the Deccan. It should be remembered that Amir Khusrau had gone on military campaigns to the Deccan several times with the royal armies of different Sultans and had also stayed there. So it is bound to have an effect on his poetry in the southern languages, no wonder or nonsense. In this couplet, the word 'Saki' will be 'Sati' which means companion. In the second line, 'Jalti' can also be read as 'Chalti' or 'Chalte'. 'Writing' means 'reason'. 'Main', 'duli', 'tera', 'gaya', 'tere', all these words clearly indicate vertical speech. In the period between Nanak Dev and Surdas, the first Guru of the Sikhs, Shaikh Sharfuddin Ashraf (poet Ashraf) was born. He wrote his poetry book, 'Nau Sirhar' in 1503 AD or 909 Hijri, about the troubles that befell Imam Hussain.

Like Khalikbari, a Persian-Hindu verse dictionary by Amir Khusrau, poet Ashraf has also written a dictionary named 'Bahidbari'. The importance of content in Deccani Urdu or Hindi of Amir Khusro was first highlighted through newspapers, magazines and books. When Kashi Nagari Pracharini Sabha Banaras published Vrat history of Hindi literature in 16 volumes, it highlighted for the first time in detail the material on Amir Khusro's Deccani Hindi or Urdu. I personally consider books to be a major part of media. Mahapandit Rahul Sankrityayan

(1893 - 1963) was rich in multidimensional talent. He was a unique litterateur, polyglot and thinker. He was a very itinerant writer. He has written all his books only after visiting the country and abroad, making long journeys and doing deep research. He has an unforgettable and great contribution in the field of travelogue, folk literature, knowledge-science and world philosophy. The secret of his success in life was his nomadic nature. For this reason, we get rare information in Rahul ji's books. Rahul ji always used to compose his books on the basis of the knowledge acquired from there and the material available after traveling. Rahul ji had immense faith in the entire world literatures, languages, cultures, castes and religions. His basic instinct was to keep on traveling continuously. He did not write his books, but he lived each and every book in a living way. We get invaluable information about rare texts in his books. He had a deep hold on various subjects like literature, history, language, culture, civilization, customs, philosophy, spirituality, geography, politics etc. He wrote on subjects like religion, philosophy, Vedanta, folk literature, travel literature, history, politics, biography, vocabulary etc. His personal library contained many rare books and manuscripts. He himself did research work by going to libraries around the world. Because of all these multifaceted qualities of Rahul ji, he can be compared with world famous Sufi poet, historian, linguist, philosopher, musicologist, astronomer and warrior Amir Khusro. I see a lot of similarities in the personalities of both. Amir Khusro was the original poet of today's Khadi Boli Hindi or Hindawi. Rahul ji has mentioned Amir Khusro many times in his books. Rahul ji had special attachment with Hindi language. He is counted among the major writers of Hindi language. He is called the father of Hindi travelogue. He is a wonderful travelogue, historian, linguist, lexicographer, philosopher and era promoter in Hindi language literature. He has taken support of rare texts and translations while writing the history of Hindi language. Regarding Hindi language, Rahul ji has written, "Hindi language is the language of the largest number of people in the world after English. Its history or literature begins from 750 AD. Like Sarhapa, Kanhapa etc." All these were poets of Apabhramsha. Rahul ji's book, 'Hindi Kavyadhara', was published in 1945 by



Kitab Mahal publication. In this, on page 43 (forty-three), he writes, 'If we do not see any other Muslim poet except Amir Khusrau in the thirteenth and subsequent two-three centuries, it does not mean that crores of Indians became poets as soon as they became Muslims. Completely deprived of the heart. In fact, Rahul ji wants to say that Amir Khusro is the only poet of the thirteenth-fourteenth century who knows Arabic and Persian as well. Rahul ji further says on page forty-three, "Abdur Rahman is the first Muslim poet of Hindi. It is known from his language and time that the poet's speech is very well-crafted. Therefore, according to Rahul ji, the first Muslim poet of Hindi language was not Amir Khusro but Abdur Rahman. He was a resident of Multan and a weaver by caste. His time is 1010 AD. All his poems are in Apabhramsh. I do not agree with this view of Rahul ji. The poets of Apabhramsh cannot be kept in the category of today's Khari Boli Hindi poets. Apabhramsa is a very obscure, corrupt and broken and incomplete language. Although Apabhramsh is the original form of today's Khadi Boli Hindi, but still it would be wrong to include its poets among Hindi poets. There is a world of difference between Apabhramsh and today's Khadi Boli in Hindi. There is a lot of difference between the language of Abdur Rahman and Amir Khusro. Khusro's language was very clean, well-mannered and very close to today's Khadi Boli. It is easily understood with some difficulties here and there. Like a couplet of Amir Khusro, Hindi litterateur Dr. Shitikant Mishra has given in his book 'Khari Boli Ka Andolan', "Pahle Hiy ke Tiy Mein, Umgat Prem Umang. Aage Bati Barati Hain, Piche Jarat Patang." The language of this couplet is close to today's Hindi. Amir Khusro expressed this feeling in the Persian language like this, "Ishq avwal dar dile mashook padha mi shavad. Taan sojad shama ke parwana shaida me shavad." That is, love or love is first born in the heart of the lover. As long as the candle does not burn, the license does not become crazy.

Rahul ji has given a rare information on page 467 - 468 of this book *Dakhini Hindi Kavyadhara*. He has given an Apabhramsa poem in praise of Sultan Alauddin Khalji and Alpkan, the governor of his Gujarat state, composed by him from Samar Ras, a work of a Jain monk poet contemporary to Amir Khusrau. The name of this Jain monk poet is Amdev

Suri. Notice its apabhramsa language, "Tahi achchai bhupatihi bhuvan satkhad pasatho. Vishwakarma scientist should wash his hands. Amiya Sarovaru Saha - Saligu Iku Dharanihi Kudlu..?" Now today's Hindi students will not be able to understand the poem of this Apabhramsh at all. I believe that the poetry that we get from many poets of Apabhramsh should be published separately in the name of Apabhramsh poetry. Rahul ji's personal library had rare books and manuscripts in Hindi, Urdu and Persian, which contained important information about Amir Khusro, which is scattered here and there in Rahul ji's various books. The book 'Sher and Shayari' by Ayodhya Prasad Goyalaya was published in the year 1948 from Bharatiya Jnanpith, Delhi. Rahul ji has written the introduction in this from a very historical point of view. In this he appreciates the invaluable contribution of Amir Khusro without naming him, "After all, the contribution of Muslim musicians to Hindi music is no less. He adopted the entire Indian music and enriched it further by adding elements of Arabic, Iranian and Uzbeki music. Similarly, he did not burn Veena and Mridang, but simultaneously created Sitar and Tabla from them and added some beautiful instruments to Indian musical instruments." Amir Khusro Society, Chicago, USA has proved this a few years ago. That sitar instrument is made by Amir Khusro. When the comprehensive history of Hindi literature was published in 17 volumes from the Kashi Nagari Pracharini Sabha, Mahapandit Rahul Sankrityayan was kept as its editor. Rahul ji has specially edited the sixteenth part of this comprehensive history of Hindi literature - 'Hindi's Lok Sahitya'. Dr. Krishnadev Upadhyay helped him in editing this book. Rahul ji's invaluable book, "Dakhini Hindi Kavyadhara" was published in the year 1958 from Bihar Rashtrabhasha Parishad, Patna. In this also he has given rare information about Amir Khusro. Rahul ji writes in its preface 'two words',

"Dakhini is such a link of Hindi literature, which cannot be forgotten. Amir Khusro is said to be the first poet of Khadi (Khadi Boli or Kaurvi) Hindi, but there is doubt in this. At the time of Khusro, that is, the end of the 13th century was the treaty period of Apabhramsa and modern languages. At that time Prakrit similar words were used more. Contemporary Persian historians of Amir Khusro, use the word

'Raut' for 'Rajput', which is clearly Raut's corrupt writing by Arabic script. There is a lack of such words in the poetry of Amir Khusro. Secondly, none of the contemporary or three to four hundred years later manuscripts of Amir Khusro's Hindi poems are found. In this way, the first poet of Khadi Boli Hindi was this Dakkhini poet. On the one hand, he gave the colloquial Kaurvi the form of literary language, and on the other hand, his works started Urdu poetry. Our Hindi language is particularly indebted to Urdu prose. Kaurvi (vertical dialect) has reached different parts of India with the governors, generals and other rulers of Delhi. Yes, only for ordinary speaking, not for political work or literature. Farsi was handling that work. "I do not agree with this statement of Rahul ji. Amir Khusro is the first poet of today's Khadi Boli Hindi. Most Hindi writers agree on this. Rahul ji could not find any contemporary or any handwritten manuscript of Amir Khusro's Hindi poems three to four hundred years later. The following ghazal of Amir Khusro given by Mahmood Sheerani in the book Urdu in Punjab is considered to be 'Hindavi' i.e. today's Khadi Boli of both Hindi and Urdu.

Amir Khusro wrote the above ghazals in 'Hindawi' i.e. today's Khadi Boli Hindi or basic Urdu in the 13-4<sup>th</sup> century. Then the poets of Deccan Hindi or Urdu, who were born several hundred years after Amir Khusrau's vast 18 Shawwal 725 Hijri, 1325 AD, how can they be the first poets of Khadi Boli Hindi? Then it seems that Rahul ji had not read the authentic Persian books of Amir Khusro. Amir Khusro himself has written in his Dibache or preface to his third Persian Diwan Gurrat-ul-Kamal (First Night of Shukla Paksha), "Turk-e-Hindustaniyam Man Hindawi Goyam Chu Ab. Shakkar-e-misri na daram, kaj arab goyam sukhan." That means I am a Turk born in India. I can speak Hindi fluently. I don't have the sweetness of Arabic to converse with him. And "Jujb-e-Chand, Najm-e-Hindawi, Neez Nasr (Najr)-e- Dostan Karda Shuda Ast. E jaham b digre bas kardam - o - nazar bar aan dasht ki lafz - e - hindavi and parsi - e - latif aavurdan chanda lutf - e - nadard. Magar ba pratibha aa ja ki pratibha buda ast aavurda shud." That is, I have gifted some poems and prose compositions of Hindawi to friends. That's why I understood some such creations here. I am well aware that the use of Hindawi words in pure Persian poetry does not

bring much joy, but still I have used Hindawi words at some places out of necessity. Khusro further writes, "Chu man tuti-e-hindam ar raast pursi. Ji man Hindawi purs ta nagz goyam." That is, since I am Tuti-e-Hind, so ask me about Hindawi so that I can display my poetic art in it." It is clear from this statement of Amir Khusro that he has also written poetry in Hindvi language. Amir Khusrau in his third Persian Diwan 'Gurrat-ul-Kamal', which is in prose, has presented an example or sample of his Hindavi poetry. It is, "Aari Aari Huma Biyari Aari. Mari - Mari Birah ki Mari Aari. The text of this sher is different - "Aai Aai Hama Biyari Aai Mari Mari Birah Mori Aai. In Persian language, this sher means, you are a snake, you are a snake and on the way someone hurt you very badly or made you reach.

After this, about 70 years after Amir Khusro's vastness, Amir Khusro's Hindavi Kalam is being read in the court of King Hussain Baykara of Herat and its meaning is being told. It is a matter of the ninth century before the first Mughal emperor Babur. This sentence is mentioned in a Turkish text of the same time which has been translated into Persian in Iran. The name of this book is 'Nafais-ul-Majalis'. The manuscript of this book kept in Iran is incomplete. Its perfect manuscript is in Afghanistan. On the basis of the above evidence, Amir Khusro proves to be the first poet of Khari Boli Hindi. Unfortunately, Rahul ji was not aware of all these proofs. Rahul ji has given rare information about Amir Khusro in Dakkhini Hindi Kavyadhara Granth. On page 57, he writes that, 'Poet Vajahi Dakhani (1609 AD) finished his prose poem 'Sabaras' in 1635 AD, that is, 12 years after the death of Gosai Tulsidas (1623 AD). In this, the poet Vaji Dakni, while presenting a Hindavi couplet of Amir Khusro titled 'Stree ki Mahima', says, "Jyo Khusro kta hai. Bait - "Being a fan, I dance, Sati (companion) tera chav." My heart was born because of your writings.' Mr. Rahul Sankrityayan writes on page 239, Poet Malik Khushnud (1646 AD) was a slave who became ambassador on the strength of his talent. He gained great fame in Golconda after becoming ambassador. Malik Khushnud had earlier lived in Golconda as a royal slave and moved forward. But it would be wrong to think about these slave boys that they were ordinary slaves. In Central Asia even before the 10th century, we see this unique slave practice, in which promising children were



taken and educated in the court in such a way that later on they could handle high positions in military and civilian. Due to not being associated with any Shah dynasty, there was less danger to Shah from them. The first dynasty of Delhi belonged to this type of slaves. Malik Khushnood was young at that time. It was also given as dowry when the daughter of poet Sultan Muhammad Qutb (1612 AD – 1626 AD) married Khadija to Sultan Muhammad Adil Shah (1626 – 1656 AD). Khadija herself also loved literature. Khushnud became a respected person in the court due to his ability and in 1635 AD (1045 Hijri), Muhammad Adil Shah made him an ambassador and sent him to Golconda to ask for help to get rid of the tyranny of his General Secretary Khawans Khan. It was received unprecedentedly in Golconda and was accommodated in the palace of a Bedin Hindu Samant. Abdullah Qutb rewarded this poet-ambassador with valuable gifts in every meeting. Khushnud must have read ballads (poems) in praise of Qutubshah, it is needless to say. Khushnud succeeded in his objective. When he returned to Bijapur, the court poet of Golconda was sent with him. Khushnud was a great poet of Persian and Hindi. He translated the Persian Masnavi Hasht-Bahisht (Ashta Sarga or Eight Heavens) written by Amir Khusrau (AD 1253-AD 1325) of Delhi into Hindi or Urdu by the same name. He completed this translation with the inspiration of Sultan Muhammad Adil Shah. Malik Khushnud wrote his story-poetry (Masnavi) 'Hasht Bahisht' (Eight Heavens) 23 years after the death of Goswami Tulsidas. In the available book, 1000 lions (ardhaliyas) are found, although they are mentioned to be 3225. In Iran's Sasanian dynasty (228 AD-624 AD), Bahram Ghor (421 AD-438 AD) and Khusro Naushervan (531 AD-579 AD) became Krishna Kanhaiya, who became the lover of many. He is the hero of the stories. The protagonist of Hasht-Bahisht is Bahram Gaur, whose love story with Husn Banu was versified by Amin. A handwritten copy of the Masnavi translated by Malik Khushnud is preserved in the British Museum, London. Its creation date is 1056 Hijri i.e. 1646 AD. This is a masterpiece.

Rahul ji has written on page 330 that (34) Poet Bakar Agah (1745-1805 AD) wrote 17 books in Dakkhini, in which 'Hasht-Bahisht' (Eight Heavens) is the main one. Hasht Bahisht is the largest book of

Agah which contains almost 8650 Baits (Arghalis). Hasht-Bahisht is actually a collection of eight books, the subject of which is the story of Prophet Muhammad. Baqar wrote large essays in prose on each part of Hasht-Bahisht. It should be noted here that before poet Bakar Agha, Amir Khusrau wrote Hasht-Bahisht in the Persian Masnavi style, which consists of eight stories. The theme or theme of Bakar's Hasht-Bahisht is completely different from that of Amir Khusrau. Bakar's Hasht Bisht is Islamic. The information given by Rahul ji on Deccani Hindi and its relation with Amir Khusro is extremely rare and important.

Mahapandit Rahul ji's book 'History of Central Asia' volume one, was published in 1956 AD from Bihar Rashtrabhasha Parishad, Patna. In this, in the foot notes of page 506, Rahul ji has specifically mentioned Amir Khusro. The implication of this is that the elder son of Sultan Balban, Shahzada Muhammad Khan-e-Shahid was the Hakim or Governor of Multan. At that time, the Mongol Tatars of the cruel Genghis Khan's army had attacked Multan. Court poet Amir Khusro also fought bravely in this army war. Unfortunately, Shahzada Muhammad was killed. A fierce Mongol soldier had taken Amir Khusro prisoner, but somehow Amir Khusro was freed from his captivity. This painful and very unfortunate incident has been described in detail by Amir Khusro in his Persian Diwan Vastal Hayat. From Tazkira Wali Dagestani to Maulana Shibli of Sher-ul-Azam, it has been wrongly written that in that war, Amir Khusrau was taken prisoner by a Mongol Tatar to Balkh and he was imprisoned there for two years. Rahul ji has given the correct description of this incident. On page 506–507, Rahul Ja has written, "61 years after the attack of Chinggis, in 1284 AD (683 Hijri), once again Mongol general Itmar with 30 thousand army against Sultan Muhammad, the ruler of Multan. Had come, in which the Sultan was killed and his court poet Amir Khusro was taken prisoner, but luckily escaped with his life. Khusro has described this incident in one of his qasidas, which has been quoted by Badauni. From this description we get an idea of the attitude of the Turks towards the Mongols. Khusrau was a Turk himself." Amir Khusrau wrote, "The blood of the Muslims flowed and dyed the desert, Panchaab appeared." 2 Published from Bihar National Language Council, Patna. This is such

a precious work of its author Mahapandit Rahul Sankrityayan that only for this he can be honored with the title of Bharat Ratna. Well, on page 192 of the second volume, Rahul ji has written, "Allama Qutbuddin Tabreji (died in 1311 AD) was a great scholar of his time. The poet Auhadi (died 1337 AD), who was favored by Argun, was born at this time. This was the time when a great Persian poet like Amir Khusro was born in India. Khusro's father came to India after fleeing from Central Asia like many other Turks due to Chid-Gisi (Genghis) attack. When Amir Khusro was in the court of Multan's Hakim Sultan Muhammad, at the same time in 683 (20 pp 1284 - 8 pp 1258 AD) Timur Khan, a general of Arghun Khan, attacked Punjab with twenty thousand horsemen and captured Lahore, Dipalpur. Looting and killing, he moved towards Multan. Sultan Muhammad, who went to compete, was defeated and killed in front of the Mongols. Amir Khusro and his fellow poet Amir Hasan Sijji Dehlvi were also involved in this struggle with their masters. The Mongols took both of them as prisoners and took them to Balkh. Amir Khusrau remained in Balkh for two years, after which he was discharged and returned to Delhi. Amir Khusro has given a very compassionate description of this incident in his poem, which we have quoted before.

Rahul ji has wrongly written that Mongol Tatars took Amir Khusro and Amir Hasan as captives to Balkh and both remained in Balkh jail for two years and then returned to Delhi. Surprisingly, in the first part of this book, he has narrated the correct incident. This means that in this second book, the source of the second form of the same incident must have been someone else in front of Rahul ji. Such mistakes are bound to happen while preparing such a vast history of Central Asia. They should be ignored and we should appreciate Rahul ji very much for writing this voluminous treatise. Mistakes happen to all of us. Amir Khusro was definitely taken prisoner by Mongol Tatars in the military campaign of Multan, but after a few hours of struggle, he was released safely. In the end it is proved that the media has played an important role in making the

content and research of Amir Khusrau's Deccani Urdu or Hindi literature successful. In the olden days, researchers published articles on this subject in newspapers and Risals ie magazines and fulfilled their purpose. At present, through modern media like television, radio, computer and internet and mobile, the research work of Khusro is progressing on the path of progress.

## CONCLUSION

Media has been very narrow in its approach towards analyzing the writings of the cultural legends. The print media has somehow managed to capture some aspect of it while the other forms of media have ignored them completely. Mainstream media has portrayed Khusro as nothing more than just a poet whose masterpieces are recited occasionally based on the occasions. He however is much beyond that who has not just provided great literature but has also shaped the course of how literature was written and perceived post the era. The above text exclusively tells about the life and writings of Khusro and sheds light on his life which has been absent from the mainstream.

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