

Islamic Urdu Literature: A Heretical Islamic Literature in Indian Subcontinent

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ABSTRACT

The Intellectual heritage of India is an integral part of Islamic civilization in Indian subcontinent and the development of Islamic civilization in India represents a regional pattern or a local formation of this civilization that occurred as a reaction and in response to the developments that were the result of Islam's insistence on survival in India and its fear for itself of being lost. The link among Urdu, Persian, Arabic and Turkish literatures is that each of them is considered influenced in its dimensions by Islamic civilization that emerges from the religion, science and art, and it is not permissible under any circumstances to sever the link among them, and we give an example for that saying that Persian literature is influenced by Arabic literature and the ancient Turkish literature is influenced by Persian literature influenced by Arabic literature, and Urdu literature is influenced by Arabic, Persian and Turkish literature, and from here we find similarities among these literatures that depict and speak about Islamic civilization in its various manifestations. Language of these different literatures is influenced by Arabic, as they contain countless Arabic words that evidence that they are all branched out from one origin, which is Islamic religion.

Keywords: Urdu Language and Literature, Islamic Literature in Urdu, Urdu Poetry and Prose, Poets of Urdu in India.

A BRIEF BACKGROUND OF ISLAM'S RELATIONSHIP WITH INDIA

India was ruled by Muslims for about seven centuries, before English colonialism found its way to influence it, and those seven Islamic centuries that passed from the bright history of Islamic India were not a short period, until they passed without leaving their fingerprints on the pages of its history, as they have some great traces that remain in the different fields of its life. Muslims entered India as conquerors, rulers, and preachers. They left there, especially in the north, some great traces, until many European and American researchers said that the way of living and the art of construction and building in India must be Islamic, as Sir John Marshall says in his book: (History of India). He describes the influence of Islamic culture on Indian culture well:

“The first relationship of Islam with India began in the second half of the seventh century and the beginning of the eighth century AD through Sindh and Baluchistan, because the Arabs who conquered Sindh and remained there left a remarkable impact on the customs and traditions of people and their natures, and after that another stream of Muslims came to India by the way of the northwest frontier, and they were in terms of the race and culture different from those Arab conquerors who came to the West Coast, the representatives of the various tribes and dynasties of Central Asia who converted to Islam began a long series of conquests in the country of India,

but those invasions made by the early Muslims were not able to give the tangible cultural fruits, because those connections did not remain for a long time and there were no opportunities for establishing some close relations between the people of India and the Muslims who had come from the north. In fact, the contacts began to grow and flourish when Muslims began to settle in India as their second home, where several dynasties of Muslim kings were able to establish the empire in India, and there is no doubt that it played a prominent role in the field of influence of Islamic culture on the civilization of ancient India, especially the Mughal era, which contributed the most to the development of Indian-Islamic culture.

Central Asian dynasties who came to India and ruled it for several centuries had Afghan and Iranian armies, and these rulers were making every effort for the literary and cultural renaissances as well as political, administrative and military renaissances throughout the country, and their official language was Persian, which is full of Arabic vocabulary, and at the same time, the Arabic language had a high status among these rulers in terms of the religious and cultural aspects, especially during the Mughal era. Persian was the official language of India, so Muslims and the others began to learn Persian with a great passion. The northern regions of India produced many brilliant examples of Persian professors who were able to be master in Persian language, in both prose and poetry.

Development of Urdu Language

The best impact of the moral teachings of Islam on the Hindu intellectuals in Mughal India was through Persian - as a medium language of understanding - and through the books of Islamic teachings. Then the gradual growth of the Islamic religion expanded, and thus a new local language called (Urdu) emerged, which is a mixture of Persian, Hindi, and Arabic. Urdu language has replaced the Prakrit language, that is, the mixed Sanskrit language. There is an explicit acknowledgment of the influence of Urdu on Indian culture in an article written by Mr. (Anil Chandra Banerjee) on Indo-Persian literature and the contribution done by the poet (Amir Khosrow of Delhi) for its development, where he says: "All production of Indo-Persian literature includes a large number of words of Indian origin, and many Persian words that have become the core of all the local languages in India, and this mixing among Persian, Arabic and Turkish ideas and words with the Sanskrit languages is something really interesting from a philosophical point of view, and this consistency has contributed to the origin of the beautiful Urdu language".

Urdu language, with the efforts of Muslims, now enjoys a wide and rich literature, and it must be considered its Islamic heritage, and it is gaining strength and importance every day. Rather, it is a part of the other Islamic literatures because Islamic literature is that literature that consists of the literary heritage attributed to the Islamic peoples in all parts of the earth, that is, in the east and west, these literatures are notable among Muslims, poets, writers, historians, and others who have a literary heritage. It is wrong to say that the Islamic heritage in Arabic language alone has its consideration, no. Rather, it is distributed in the languages of the Islamic peoples. The poets of India, Pakistan, Iran, Turkey, Indonesia, Malaysia, Arabs, and the other Islamic peoples form a literature that composes one unit and one entity. These Islamic literatures appeared in the shadow of Islam, and was influenced by the language of the Noble Qur'an, the noble hadith of the Prophet, various Islamic sciences, the history of Islam, Islamic mysticism, and all mental and spiritual currents emanating from Islam, and accordingly we find

that these literatures are in different languages and for different peoples and races that are linked in a coherent unity, and they are similar. interconnected with each other.

Relationship among Urdu, Persian, Turkish, and Arabic Literature

Each of the Urdu, Persian, Turkish, and Arabic literature is considered to be influenced in its depths and dimensions by the Islamic civilization that emanates from the religion, science and art, and it is not permissible under any circumstances to sever the connection among them, and we give an example for that saying that Persian literature is influenced by Arabic literature, and ancient Turkish literature is influenced by Persian literature influenced by Arabic literature. Urdu is influenced by Arabic, Persian and Turkish literature, and from here we find the similarity among these literatures that depict and speak about Islamic civilization in its various manifestations, and it is worth to be mentioned that the language of these different literatures is influenced by Arabic, and it contains countless Arabic words, and this is an evidence that they are all branches that branched out from one origin, which is the Islamic religion, as they contain noble Quranic verses and honorable prophetic Hadiths, so whoever reads them learns about the civilization of Islam, which is based on the true religion, the Holy Qur'an, and the noble hadith of the Prophet.

URDU LITERATURE

The scholars differed in defining the literature a lot, and they debated it for a long time. Some of them believe that literature is the availability of two elements in everything that can be called literature, which are ideas and their artistic template. Literature is the artistic prose, poetry, articles, speeches, and proverbs or literature is the taking of every funny art - as they say - and literature has some other different definitions worthy of contemplation, as it includes all the linguistic effects that evoke in human souls through the characteristics of its formulation the emotions or aesthetic sensations, so literature is an artistic formulation of a human experience, and this experience may be personal or historical, mythological, social or fictional.

The aims of literature that we can explain when we define a literary doctrine, such as the doctrine of Parnassians for the sake of art, in which the writers differ. Some of them see that literature is a luxury that has no necessity, and some of them see that literature is a necessity of life, and they wonder whether literature is subjective or objective, and whether it must be individual or social. Is it a literature of emotion and feeling or a literature of reason and thinking? then does it have a moral message or is its message only aesthetic? and is it literature of life or a literature of opinion and commitment? All these questions and disagreements wrestle in the intellectual life of man - wherever he may be - and in fact, the purpose of literature is aesthetic value, vitality, and all human value.

After this brief statement on "literature and its purposes," we turn to Urdu literature. Urdu literature, like other literatures, is not devoid of poetry and prose, so we will first discuss Urdu poetry.

URDU POETRY

Persian language was spread throughout India during the days of the rule of the Khilji and Lodhi kings, but when the Mughal era began, Persian became the language of people in the north and south India because of the interest of the Mughal kings in the poetry and poets, thus the level of Persian language and literature rose, but they differed from Persian and its literature in Iran As

the original homeland for them, which made some people call Persian (Hindustani Farsi), meaning Indian Persian or Persian in the Indian style, and they also call the Indian cast, because it was influenced by the Indian dialect to a remarkable extent, as (Amir Khosrow of Delhi) mixed Indian music with Iranian music. He also mixed Indian poetry with Persian poetry, and therefore there were several styles, including composing verses, in which there was one stanza in Persian, and the other in Urdu or the first half was Persian and the other half Urdu, and therefore those poems were and still are complicated for the public generally. It is worth to mention that (Amir Khosrow of Delhi) wrote the book (Al-Khāliq Al-Bāri) in which there is an abundant number of Arabic and Persian vocabulary, then the other books appeared on that approach, all of which are full of Arabic and Persian vocabulary. At this stage, Urdu literature consisted of sayings and wisdom of Sufi Muslims such as (Farid al-Din Mas'ūd Ganj al-'Ilm) and others, so it was very natural to see in it the use of Arabic words in an excessive abundance, but during the reign of Emperor Jalāl al-Din Muḥammad Akbar, the Urdu literature began to take a certain form We can call it a literature in its general meaning, which is now known as the poetry and spinning in particular, because it was full of eloquent Urdu words and smooth expressions. However, Persian spinning was dominant over Urdu spinning, and therefore we can say that the literary image of Urdu poetry was not complete in terms of the beauty and artistic perfection, and this type of Urdu poetry is called (Rekhta).

Urdu was established in its complete form during the reign of the Mughal Emperor (Nuruddin Jahangir), although the Persian had a preponderance in northern India in particular, but Urdu that appeared in the region (Dakan) and (Gujrat) in southern India was called (Dakani) and (Gujri), and the poet (Muḥammad Afdal from Panipat) was very well known during the reign of King (Jahāngir), and he was one of the poets who were fluent in Urdu and Persian, and he also had a great ability in both Urdu and Persian prose and poetry, and we are not mistaken if we say that he was a prince of poets in his time, because he composed a poem in Urdu, he called it (The story of the scourge), this poem was widely known, and its importance still exists in the history of Urdu literature, and the number of verses in this poetry reaches 325, of which 41 are Persian, and 20 are a mixture of Persian and Urdu. The language of this poetry, with its narrative style, indicates the development and transformation in the field of poetry in North India, as it was in the poetry in Deccan.

Also, during the reign of Emperor (Shāh Jahān), Urdu was still going through the stages of development, but he cared about rooting Urdu in the society, where every employee in the court had to be fluent in Urdu. Also during his reign, Urdu poetry carried a lot of Persian vocabulary and structures, but the Persian influence in Urdu began to decrease gradually, and despite that Urdu in his era was like that foundling child who does not know anything about his identity, as the great writer Muḥammad Ḥusain Azād, the pioneer of the modern literary movement in India, writes in his book (Nairang -e- Khayāl): "The Urdu language was a foundling child, since he was found playing in the court of (Shāh Jahān), no one knew anything about his identity, so the poets picked him up by chance.

During the reign of Emperor Aurangzeb Alamgir, the literary renaissance of Urdu moved forward until it became in a position to replace Persian, as it became the language of the courts, and legal terms and terms were introduced to it, then it became the language of teaching and offices, and Persian was taught as a second language at that time, then it was during his reign,

the Deccan region was conquered, and communication took place between the north and the south, so the Deccan poets adopted the popular Urdu style in the north.

Urdu Poetry and Poets in India

Most of the first poets in Delhi were Sufis, and they used to deal in their poems with Sufism, i.e., divine love. When Urdu poets began to imitate Persian poets, the metaphorical love entered their poems, and among the first famous Urdu poets were (Mazhar Jān Jānān), (Mīr Taqī Mīr), (Inshā) and (Muṣṭafī).

Among them, Rafi al-Din Sauda had a great place in Urdu poetry, as he was known for his poems in the satire, and he had a poem in praise of Muḥammad the Messenger. (Mīr Taqī Mīr) was from the city of Agra and he was known for his easy language, sad style, and wonderful accurate analogies. There was another poet named (Mīr Ḥasan) known as Mathnavi (Saḥar al-Bayān), and (Khawājā Mīr Dard) who was one of the most famous poets in Urdu literature in his time. He was a Sufi poet, has some poems on Sufism, and he is known for his Sufi spinning. These poets are among the first poets in Urdu.

Poets of Delhi

When we look at the poets of Delhi in the era of the second Urdu poetry, our eyes focus on three poets, namely Muḥammad Ibrahim Zauq, Asadullah Khan Ghalib, and Bahadur Shah Zafar, who were among the great poets in Urdu in their era, then comes another poet named (Mumin Khan Mumin).

1. **Zauq:** He lost his poetic heritage in the revolution of 1857 AD, and he tended to the Lucknow school of poetry more than the Delhi school, as he was like the poet (Nasikh), The great writer and poet (Hussein Azad) and (Bahadur Shah Zafar) were among his students who collected his poems, which amounted to about twelve thousand verses of Urdu poetry.
2. **Ghalib:** His name was Asadullah Khan, he used to choose the title (Ghalib) for himself, but at the beginning he used another poetic title, which is (Asad) in the end of his poems. He was a prince of poets in his time, until they said about him, "India has two inspiring books, namely the Vedas and Ghalib's poetry." He used a lot of Persian vocabulary, so that his poems were not understood by the masses, and it is noticeable that the number of verses of his Persian poetry is more than his Urdu poetry. He has a collection of Persian poetry, and he also has two books in Urdu poetry, namely (Oud Hindi) and (Urdu -e- Mualla).
3. **Bahadur Shah Zafar:** He was the last emperor of the Mughal state. He has several volumes of poetry of different types of spinning, and his spinning was easy to understand. Some critics attribute a large part of his poetry to his teacher (Muḥammad Ibrahim Zauq), but this is not true, because his style is very different from that of his teacher in terms of technical construction.
4. **Mumin Khan Mumin:** There is another poet named (Mumin Khan Mumin), who was a physician and a poet. He has some spinning, poems, and verses, and he was influenced by the style of poetry in Lucknow.

Poets of Lucknow

When the city of Lucknow became a center for Urdu poetry, two great poets appeared, namely (Haidar Ali Atish) and (Nasikh), and they had a great importance in the literary circles, and

(Aatish) died in 1846 AD, and (Nasikh) in 1838 AD, and both were famous. They are known for their poetic imagination in their spinning. There were some other poets in their era, but none of them could reach their position in poetry.

Poets of Rampur

During that period of the poetics, there were two great poets in the city of Rampur: The poet ('Amir 'Aḥmad Minā'i - 1828-1905 AD) and (Mirzā Khān Dāgh - 1831-1905 AD), and their popularity was not less than the poets (Mir) and (Saudā), as well as There were two other poets, namely (Tasnim and Jalal), but ('Amir 'Aḥmad Minā'i) was the owner of the brilliant verbal art and had a sonorous voice, and (Dag) was the owner of the gifted talent and the easy language, and the poet (Amir Mina'i) composed many poetic verses for the religious purposes, Especially in the birth of the Prophet, (may God's prayers and peace be upon him), his life, his death, and his praises. His first collection of poetry was lost during the revolution of 1857 AD. His second collection of poetry is called "Mirror of the Unseen." His third collection of poetry is entirely in praise of the Messenger (may God bless him and grant him peace), and this type of poetry is called the praise of the Messenger (may God bless him and grant him peace) in Urdu.

As for Dag, he had a special style and great position like the early Urdu poets, as he is one of the poets of the old school. His divans are known by these names: (Gulzār -e- Dāgh), (Āftāb -e- Dāgh), (Mahtāb -e- Dāgh), (Faryād -e- Dāgh) and (Yādgār -e- Dāgh), and with these divans Dag is considered one of the greatest poets of spinning, and we wanted to present some poetic examples of these great poets, but we did not want to prolong our writing on this because of the difference in language.

As for the modern poets, their number is very large, and it is not possible to limit them in this brief article.

URDU PROSE

There has been a rise in the field of Urdu prose after the rise in the field of poetry. Urdu prose was in a primitive stage of the advancement in the lives of both the geniuses of Urdu poetry (Mir Taqi Mir) and (Rafi al-Din Sauda). It has been proven from the scientific research that has been issued on this subject that the era of Urdu prose began in the early twelfth century AH. If we looked at the sentences and vocabularies of the Sufis, we would say that the Urdu language was or was about to be the language of communication or conversation among the people, during the period between (Sheikh Qutbuddin Bakhtiar Kaki) and (Nasr al-Din Charagh from Delhi).

The Urdu language in that period was in a stage of continuous development and growth, and it was accepting modification and change according to the developments and requirements of time, but in the twelfth century AH, meaning the eighteenth century AD, it was worthy of writing prose books on a regular basis, and it is mentioned that the religious letters of Sheikh ('Ain al-Din Ganj al-'Ilm) is also considered among the ancient Urdu prose, and there are also some other letters attributed to Sheikh (Sayyed Muḥammad Bandah Nawāz Gisu Darāz) that are also considered among the ancient Urdu prose.

When we review the stages of upgrading of the Urdu prose historically, it is proven that the Urdu prose had gone through two stages of upgrading at least until the eighteenth-century AD, the first begins from 1308 AD to 1732 AD, and the second from 1732 AD to 1799 AD.

If we study the legacy of the Urdu prose of that period, we will say that that prose heritage is divided into two types: The first contains only the religion and morals, in most estimations, and the second would have reached us in the form of a translation, for example: (Karbala Katha) by the writer (Faḍl 'Ali Faḍli) in the year (1732 AD). and the translation of the Noble Qur'an by (Shah Rafi Uddin) in the year (1786 AD) and the translation of the Noble Qur'an by (Shāh 'Abdul Qādir) in the year (1790-1791), but it is not correct in any case to put the verbal translation of (Shāh Rafi al-Din) and (Shāh 'Abdul Qādir) in the balance of Urdu artistic prose, because they made that translation from Arabic, so the sentences came to be arranged according to the Arabic approach and arrangement, and despite that, we cannot judge that the language of these two translations differs from the Urdu terms and expressions, and also we cannot ignore that such attempts have also played a noticeable role in the rise of Urdu prose.

The book (Naw Ṭarz -e- Murṣṣa') by (Mīr Muḥammad 'Attā Ḥusain Taḥsīn) was written after the story (Karbala Kitha) by ('Ali Faḍli), and this book is considered the first of its kind in terms of an integrated story in Urdu, which is a translation of the story (Chār Darwish), known in Persian, which was completed in 1775 AD, and the period in which it was composed was the period of attempting to formulate artistic phrases in Urdu prose.

Although the introduction of (Mirzā Rafi Uddin Saudā) is not considered a complete book on a specific topic, it is very important, because it is considered a typical style in Urdu prose, and it was written by a great poet in 1766 AD, half a century after writing (Karbala Katha) for ('Ali Faḍli), and its language is more beautiful and accurate than the story of (Karbala Katha).

It seems that ('Ali Faḍli), (Saudā) and (Taḥsīn) all used Arabic and Persian words and structures abundantly in the Urdu prose, in imitation of the Persian writers, while the honorable scholars adhered to the grammatical rules of Arabic language in translating the Holy Qur'an, and that they also used many Arabic words to meet their needs, but they used a lot of vocabulary circulating among people that we do not find use in the organized prose of others, and although all these books are translated from a different language into Urdu except the introduction of (Sauda), it is not denied that it has an importance in the Urdu prose that could not become a popular in the eighteenth century AD.

There are some other story books among the books that were written in that period of the time, namely the story of (Mahr Afroz and Dilbar), (Naw Ā'in -e- Hindi), (Wonders of Stories), (Attraction of Love), (Silk -e- Jawhar) and others. These books have a distinct independent status in Urdu prose, and some of them may be considered a truly wonderful literary example, but this era of Urdu prose differs from its other eras.

Urdu Prose in the Eighteenth Century

When we study the methods of those prose writings in that era, we find these three results:

- **First:** There is a clear difference between the styles of the authors of South India (Deccan) and North India, although most of the writings of South India (Deccan) and North India were composed in conversational language or rhetorical style, and this

difference was evident in the literary books as well, and that the translations and writings that appeared in South India (Deccan) we notice the influence of the ancient Urdu language, and we must not forget that the popular Urdu language in South India (Deccan) has its own dialects, and there is also a difference between Urdu in (Aurangabad), (Golkonda), (Bijapur) and (Gulbarga) in terms of many aspects, and in terms of the abundant use of ancient Urdu and the composition of sentences and structures, the Urdu prose in southern India differs slightly from the Urdu prose in northern India, and the reason - most likely- is that the ancient Urdu of North India has made rapid strides towards the upgrading.

- **Second:** In the initial period from the eighteenth century that is, until the year 1732 AD, there was a large use of Arabic and Persian vocabulary, terminology, and structures in the Urdu prose, and although this situation remained even after the year 1732 AD as well, but its use was not excessively abundant, as those writers were fluent in Arabic and Persian, and moreover, most of the primitive prose writings were the result of Sufi attempts that aimed to explain religious beliefs and Sufi topics that carried Arabic and Persian terms, so avoiding their use was not easy at that time.
- **Third:** There were two sects of prose writers in that period. The first included those Sufis whose goal was to raise the teachings of the true religion to the public, and therefore, they always used in their Urdu language easy and common words to be understood for everyone, but their language also carried some abandoned words later, and the second was the group of those scholars and writers who used to address only a special type of intellectuals in the society, and therefore, their language was accurate and polite in the communication.

After these results, we say that our writing about the advancement of Urdu prose will not be complete without a reference to Delhi College and Fort William College, which played a great fundamental role in this field.

Delhi College

It was established in approximately 1792 AD, as it was officially known by its name in the year 1825 AD. Its establishment began with the first attempt to make Urdu the language of science and literature, and that authors and teachers in the old (Delhi College) they looked at the smooth, naive prose with the eyes of admirers and approval, like their counterparts at Fort William College, and they wanted to promote Urdu prose in their writings and textbooks, and what the authors did in the old (Delhi College) is a fundamental and important role in the field of growth and prosperity of Urdu prose, and granting Urdu the status of an independent scientific language, and that this college was the extension link between (College of Ali Garah) and (College of Fort William) in the history of Urdu prose.

Fort William College

Fort William College was established in Calcutta in 1799 AD by the East India Company under the leadership of Dr. Gilchrist, who had to retire due to deteriorating health in 1804 AD, and that college was supervising authorship and translation work, and Dr. Gilchrist chose a group of Muslim and Hindu scholars to do the translation and authorship, so he translated many books from Sanskrit into Hindi, and from Arabic and Persian into Urdu, so this college played by its books a great role in the advancement of Urdu prose.

URDU LITERATURE AFTER THE REVOLUTION OF 1857 AD

Urdu language has contributed a lot to the literary activity, but its share was limited, until India came under the control of the English colonialists, who tried to end Persian from the country as it considered it the language of Muslim thinkers and intellectuals, so the Great Indian Revolution took place against it in the year 1857 AD, but it failed to achieve its goals. Consequently, the East India Company was absent from the scene of events, and India became subject to the rule of the British crown, so the British wanted to take revenge on the Muslims as they were truly responsible for that revolution, so they began to destroy all their scientific and literary heritage, so the Muslims exerted their utmost efforts to preserve their entity, and in that period Sir Syed Ahmad Khan founded (College of Aligarh) in 1857 AD, and he worked to graduate a generation of Muslim youth from that college, and he also worked to preserve Urdu language (as it is the language of the majority of Muslims), and his reform movement bore fruit in the Muslim youth at that time. However, his extremism in calling for the Westernization, and his deep influence on Western tendency to the extent of deviating from some Islamic foundations, kept him away from reaching the goal, and caused him to fall into many pitfalls. He wrote several books, including (*Āthār al-Ṣanādīd*), (Life of Muḥammad the prophet) and (Interpretation of the Noble Qur'an), and he was publishing a magazine under the name (Refining morals). It is worth to mention that the first batch that graduated from (College of Aligarh) included the likes of Maulana Muḥammad 'Ali, Maulana Shaukat 'Ali, Maulana Zafar 'Ali Khan, Maulana Fazl al-Ḥasan Ḥasrat Muḥāni, and others who were defending the Islamic religion and its heritage with all their effort and enthusiasm.

When Sayyid Ahmad Khan started his movement as a leader of reform in India, many of his friends cooperated with him, headed by Muhsin al-Mulk Maulana Alṭāf Ḥusain Ḥālī, Maulana Nazir Ahmad from Delhi, Sheikh Charāgh 'Ali, and others. Maulana Alṭāf Ḥusain Ḥālī changed a lot in the general views of the country, and authored a poetry entitled: (Islam between ebb and flow), and we translated it into Arabic and Dr. Hussein Mujib Al-Misri, transferred it to Arabic poetry. It was issued by the Anglo-Egyptian Library, and it is a very famous poetry in Urdu literature. The poet of Islam, Muḥammad Iqbal, was also influenced by this poetry in his poems (The Complaint) and (Answer of the Complaint), and Shibli al-Nomani was also a colleague of Sayyid Ahmad Khan, but he later felt that the modern education movement led by Sir Syed Ahmad Khan was not a complete cure for the diseases of Muslims, and therefore, he established the (College of Dar al-Uloom) under the banner of (Nadwah -al-Ulama), meant affiliated to the Scholars Symposium. From its founding, he aimed to graduate some scholars who are fluent in Arabic, and who know the sciences of Islamic law in addition to modern sciences to face the new temptations with all strength and enthusiasm, and that college has played and continues to play a great role in dealing with Muslim issues in, and scholars from Shibli al-Nomani's students have graduated from that college, such as Maulana Syed Suleiman Nadwi, who established the House of Authors in the city of (Azamgarh), which is very well known until now, and has an international fame for its many valuable books on the history of Islam, Islamic sciences, Urdu literature, philosophy, theology, and other topics of Islamic heritage. Shibli al-Nomani wrote many books, the most important of them is (*Sirat al-Nu'mān*), (*Al-Fārūq*), (*Al-Ghazālī*), and the biography of the Prophet, which is in three volumes, (*Al-Ma'mun*) and (Biography of Maulana Rum: Jalal al-Din Rumi), and among the most important of his literary works in Urdu is (The Balance between the two poets: Anis and Dabir) and (Poetry of the Persians) in the history of Persian poetry in five volumes, and he has a small book about (His journey to Egypt, Rome and Sham), which is like travel literature, and he has several collections

of poetry, but his prose style is stronger than his poetry, even Sheikh 'Abu al-Ḥasan 'Ali al-Ḥasani al-Nadwi said about him: "He was a literary person and a brilliant writer, we did not find stronger and better than his artistic style in Urdu prose until now."

Among the ancient Arab schools that contributed to preserving the Islamic faith and the traditional curricula of Hadith sciences is Dār al-Uloom school located in Deoband - Saharanpur in India. It was founded by those who stood against the reform movement undertaken by Sir Syed Ahmad Khan, the most prominent of whom is Maulana Maḥmūd al-Ḥasan and his successor. Maulana Husayn Ahmad Madani, Maulana Kifayat Ullah and the likes of them who learned in Dar al-Uloom - Deoband.

In the state of (Punjab), there was another association for educated Muslims known as the Association for the Protection of Islam: (Himāyat al-Islam) , and it had a great role in serving Islam and the Islamic community in the state, and some Islamic colleges, schools, and orphanages were opened under the supervision of that association, and several books were published on the curricula of Arabic, Persian and Urdu languages were useful and fruitful for the students, and the poet Muḥammad Iqbāl, also made a prominent contribution to achieving the goals of the association. During that period, the Muslims in India looked at the political events and developments that were taking place in the Islamic world, because the Muslims wanted the movement of Islamic unity after they were influenced by the Islamic thinker Jamāl al-Din al-Afghāni, who resided in India for a short period of time, and the Muslims loved the Islamic caliphate in the hands of Turks Ottomans. European countries were strong with their modern industrial revolutions and their expansionist and colonial policy, and they always aimed to destroy the Islamic caliphate completely and try to control the Islamic countries. Muslims in India sensed that danger and expressed their opinions that were published in daily and weekly newspapers and magazines such as (Al-Hilāl) and (Al-Balāgh) that was issuing by Maulana 'Abul Kalām Azād, (Kāmraīd), (Zamindār) and (Hamdard), and those Urdu newspapers and magazines informed Muslims about the danger that the Islamic world was facing and urged them to solidarity and Islamic brotherhood. We also find an explanation of those incidents in the poems of the poet Muḥammad Iqbāl in a significant abundance, and his poems were full of Islamic enthusiasm contributed to creating the appropriate atmosphere for the national revival in India affectively.

Literature of Islamic Awakening in India

Finally, the era of English colonialism ended in India, and it was liberated from the black clouds of material politics and racial segregation, just as many countries of the Islamic world got rid of Western oppression and were liberated, but the intellectual occupation or cultural invasion still exists, and its impact has intensified in the name of Westernization of thought and the development of means of life and human civilization, so, Islamic literature continued its role of resistance against it, as it stood against every imported Western thought with all strength, enthusiasm, and integrity, and as a result a new movement arose in India called the "Islamic Awakening Literature Movement," which was led by Sheikh Abu al-Hasan Ali Hasani Nadwi and his students from the Scholars graduated from Nadwa College in India, and they have many valuable works in Islamic literature or the literature of the Islamic Awakening. It is worth to mention that Sheikh Abu al-Hasan Ali Hasani Nadwi was the one who headed the Association of Islamic Literature and its permanent headquarters in Nadwa College - Lucknow - India -

where the first international conference of Islamic literature was held in April 1981 AD, then an Islamic Literature Forum was held in April 1985 AD again.

This Islamic awakening movement, in fact, is that movement that began in the Islamic world since the impact of Western colonialism intensified on the Islamic world, and its reactions first appeared in Arabic literature in Egypt and Levant, and that was in the writings of Sheikh Jamal al-Din al-Afghani and his student Sheikh Muḥammad ‘Abduh through their magazine *Al-Urwa al-Wuthqa* in particular, and in the books of the leaders of liberation in India such as Maulana Abul Kalām Azād, Zafar ‘Ali Khān, and Maulana Muḥammad ‘Ali al-Jauhar in Urdu language, and the impact of their writings was strong on the souls, as it caused a psychological movement and an emotional revolution against the occupation, and was accompanied by healthy Islamic views related to Islamic ethics, thus it created a literature that deserves to be attributed to Islam.

SEARCH RESULT

Undoubtedly, the enemies of Islam, in their different eras, have always looked at Islam in terms of belittling and narrowing, and they do not see it as appropriate to have a literature, and if it has a literature in any case, it is not appropriate to be considered a living and acceptable literature, and these people have finally taken control of the minds and thoughts, so they raised the dust on Islam and the literature of Islam, and covered its bright face with the thick dust from their false propaganda and their superstitious comments, so, the literature of Islam was not considered a literature even in the eyes of some Muslims who admired the Western enemies of Islam, due to the influence of their narcotic propaganda against Islam, but the Islamic world finally began to wake up from its negligence and began to see and understand the machinations of the enemies and their misguidance in culture, thought and literature, and an awakening began in every part of the Islamic world, since the beginning of the last century or a little before, and this awakening strengthened and expanded over the days, and it affected various fields of the life and its drawings and features appeared in Urdu literature Likewise, the literary models in which the drawings of this awakening emerged deserved to be called Islamic literature as a moving, vibrant element of the literature of life, and no less than that they deserved to be called the literature of the Islamic awakening. It remains to be pointed out here that Islamic literature does not contradict those sciences and their means that the man has reached through his scientific achievements and his continuous efforts that caused the creation of the universe and nature. We note that Western scholars were also opposing this hollow theory, and the best proof of this is that we see the poet of Islamic literature, Muḥammad Iqbal, presenting the opinions, ideas, and philosophical theories of Western scholars as models in his book: “Reconstruction of Religious Thought in Islam.” Finally, we say: There is no doubt that we understand the speech of others and they understand our speech through the language, just as understanding is generated among the different nations and peoples, and we learn about their literature and culture through the language. The cultural links among Arabic, Persian and Urdu and other languages have existed for a long time, as we have mentioned. Arabic vocabulary is used extensively in Urdu, as it is used in Persian and other languages of the Islamic world. We must accurately understand the meanings of these extraneous Arabic words that are used in Urdu, to enjoy their sweetness, beauty, and perfection. We must also learn other foreign languages that teach people the different types of human cultures and their importance in our daily lives. Arabic, in its capacity and comprehensiveness, has a leading position among the languages in which Islamic literature is formulated, as it is a source of literature and culture for the other Islamic literature and culture. Today, we see that borrowed Arabic vocabulary and

terms that are widely used in Persian, Turkish, Urdu, and Pashto are an integral part of these languages, and the speaker pronounces them every day, but without the feeling that they are borrowed and foreign. Then it is necessary to communicate between the different languages because the language that arises and lives in a certain narrow regional environment, and never departs from its regional borders, and lives completely isolated, its scope is narrow and its taste is bitter, and linguists call it a dry language. Contrary to that, that language that emerges from its national borders, and connects with its neighboring languages, takes from its advantages, and gives it from its virtues. Its thought grows and its culture continuously flourishes. Linguists call it a beautiful language garden.

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