

Anthology of Arabic Prose and Poetry of Indian Authors: A Stylistic Study

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Abstract:

The present study seeks to examine a set of Indian literary works characterized by their Arabic eloquence and solid experience in both poetic and prose creativity. We aim to highlight the contribution of those prominent authors to Arabic eloquent, linguistic and aesthetic works. They have Arab tongues even though they are not Arabs, a fact that proves to rational people that the Arab tongue is malleable and distinguished and it has traits that other tongues do not have. We also aim to bring to light proofs of genius in the beautiful expression of meanings, thoughts and feelings through a stylistic study of the particularities of the artistic fabrics that depict inner thoughts as formed by the tongue; Those characteristics that distinguished scholars, literary men and jurisprudents the like of El-Hasan Essaghani, Suleiman Nadwi, Mohamad Ajmal... and others past and present either though works directly written eloquently in Arabic or translated from Hindi into Arabic.

Keywords: Hindi literature; stylistic study; types of scholars

Introduction

The study provides some description about the contributions of figures of knowledge, science and literature in India. This is because it is a sign of glory, excellence and geniusness that the scholarly achievements of them and others in the Arabic language are impressed Arabs. So, reasonably we initiate to disclose the characteristics of their works in this field, as they are people who have contributions in the service of knowledge and have a strong hand in sharing with their

fellow writers of the Arabic in prose and poetry, not to mention their writing in all other sciences and arts.

What about the characteristics of creativity in their writings? Did they add something new that was not mentioned by other Arabic writers in the Arab countries? How did they convey their emotional and intellectual messages to the readers through their writings, weaved by literary arts and aesthetic innovation. Can we distinguish the common from what is different and overlapping in the creation of their prose and poetic description structure in comparison with similar artists of Arabic literature? What do they aim at developing linguistic structures, individually, structurally and by “shifting”? and other things that will become clear in the details of the research, summarizing some of the evidences into examples: such as Imam Al-Saghani Radiu al-Din, the scholar Suleiman al-Nadawi and Professor Muhammad Ajmal, for coherence and status of the study in terms of time and size.

1- Al-Sheikh al-Imam Hujjat al-Arab, Radiu al-Din Abu al-Fada'il al-Hasan ibn Muhammad ibn al-Hasan al-Saghani, between eminent poetry and the treasure of Religious knowledge and linguistic proficiency. (555 or 577 - 650 AH / 1160 or 1182 - 1253 AD)ⁱ

My concern in choosing some of the scholars of India was based on their encyclopedic knowledge and multiple specializations, as it is rare for one of them to be purely creative in literature, because their affiliation with the Arabic interpretation was due to their interest in the Holy Quran, the Noble Sunnah, and the sciences of Sharia. So it was necessary for them to understand the Arabic language as a rhetorical medium to contain the most important and noble sciences, and from it a scholar like Al-Saghani, who was well-versed in the linguistics and tracing the footprints of the great lexicographers, is clear evidence of his mastery of the Arabic language and his ability to navigate its depths with patience and probe. He is known for his diverse artistic works in various sciences, such as the science of hadith in ‘Mashariq al-Anwar’, and the book of the science of inheritance, Not to mention that, the amazing compositions he wrote for some of the aspirants of editing and writing, including huge poetic and linguistic works such as ‘Al-Shawarid fi al-Lugha’, the book

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‘Takmilat’, ‘Tadyil al-Azizi’, a book on morphology and ‘Al-Abab al-Zakhir’, the book ‘Al-Taraqib’, the book ‘Al-Fa’al’ and the book ‘Al-Fa’lan’, an explanation of the ‘Al-Abyat Al-Mufasssal’, a book on prosody, ‘Majma’ al-Bahrain’, Naq’at al-Sidyan’, and the ‘Muqsura of Ibn Duraid’ and its decoration within his improvisation explaining Al-Qilada...

Among the poems attributed to him, his spiritual and faith-based stance towards the Hajj pilgrimage is described:

My longing for the glorious Kaaba has increased...

So the heavy-set camel bore the provisions

The common colocynth has made you drink it as a resort...

And others have taken refuge with the Sa'dans and satiated

You have tired your flock until it is thirsty from close by...

Its valleys are burdened and the difficult are led

So cut off any ties of lineage you hope for...

And entrust to Allah your wealth and children (Al-Hamawi, 1993, P. 354.)

Scholarly poet described the truth of the fifth obligation, expressing his longing for the Holy House, which is a yearning for the place of legitimate sanctity and pure worship of Almighty Allah. It is a poem that strengthens the believer's attachment to the veils of worship, while he is a pilgrim who sets his face towards the Hajj journey, which is different from all other journeys, whatever they may be, as the situation requires submission to the agent, whose power is great, and the greatest escape to him is to be cut off from wealth and children, in search of the pleasure of the one upon whom one relies...The migration for the sake of the divine journey is undertaken by the Almighty, as long as the servant relies on Him, seeking reward and stripped of the pleasures and concerns of this world.

Our poet's mastery of the poetic language is clear, as if his era was among the early poets of the poets of Mu'allaqat and their peers in the previous centuries.

Polished vocabulary such as: Al-Wakhada, Aadh, and Niyafha Razha indicate the majesty of the situation described in the context of the verses expressing the poet's urges. They also attract the reader to inquire into their meanings according to the general context of the existing description. Then moving with those partial connotations to gather a major semantic image that is captured by the tool of internal dialogue exchanges the same feeling with the poet.

It is as if I imagine the poet's voice to be different from the voice of Haggi Al-Sagani. This is the poetics of deviating from describing what is anticipated as if it had already accomplished. It is itself a rhetorical shift from the conscience of the poet as a speaker to the conscience of the recipient as a pilgrim being addressed. It is the same as a rhetorical shift from the conscience of the poet as a speaker, to the conscience of the recipient as a pilgrim being addressed.

2- Al-Allama Suleiman al-Nadawi, (Akram al-Nadwi, 2001, p. 5) a brilliant Indian lyricist and a famous Muslim poet (1302 - 1373 AH / 1884 - 1953 AD)

India was blessed with the safeguards of the Arabic language, the passion for the sciences of the true Sharia, and the inspiration from the foundations of Islam and its knowledge and the prophethood of Muhammad (pbuh) and its lights. Their origins did not prevent them from adopting Arabic and conveying its ideas and thoughts in their literature and artistic expressions. Perhaps Imam Al-Nadwi expressed this with his eloquent tongue. He said: "And after that, Islam has advantages, its pearls are too abundant to count, its brilliance is not necessary to describe. One of them is that, it is the religion of unity of people and nations, religion of brotherhood among mankind, and advice to all Muslims. Advice to all general Muslims, and among the means he took to achieve this goal, is that he made for the believers, with his holy Qur'an and subject to his authority, regardless of their different languages, countries, nationalities and colours, as a special language. It is the language of the holy Text sent down from heaven, by which they understand the meanings of the hearts, and recognize the concerns of thoughts, and through which they seek affection for

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one another. Despite the fluctuations of circumstances, it has been the language of Islamic entity for centuries and generations” (Rahmatullah Hafez al-Nadwi, 2003, p. 22)

Praise be to Allah, this is how the hearts of those who know Allah profoundly were satisfied, and they were filled with the lights of the correct Islamic faith, and their races, ethnicities, languages, geography, and colors did not deter them...from embracing the true religion, the best religion that Almighty Allah chose for His servants. Among them is our rhetoric scholar Suleiman, who expresses in this statement the greatness of Islam with evidence, among those are: Islam is a religion that unites the worlds and brings people together, highlighting the Qur’anic statement and its clear Arabic language as an instrument chosen by the Most Gracious to be a link between all human beings, citing as evidence the glorious history of Islam, where this valuable religion has proven the unification of the Islamic society. Rather, it can do more than that for its universal humanity, as it has addressed everyone with the conscience of the people, and has attracted the worlds, both human and spirits (jinn).

A linguistic translation of this scholar confirms that he is a connoisseur of the Arabic language, trying to encompass its semantic and aesthetic characteristics and features. He translates it from his wise vision of the superiority of this religion and its Arabic language, suggesting that he would convince non-Muslims of this as an argument against them, from people who believed in the truth and did not deviate to anything other than it, so they will not die except as Muslims. Their hearts were imbued with Arabic, so they explored through it, clarifying their understandings and revealing their consciences, like Suleiman; our testimony here, as he wove his words with genius including meanings that indicate the ability that competes with pure Arabism.

Let the Indian scholar be an Islamic jurisprudent in Sharia law and its principles, interpretation, the Noble Prophetic Hadith, and the linguistic sciences... But he is a literary figure, a great poet, an orator, and a biographer... and so on, and he magnified the literature of the jurisprudents, as we find in some of it what we do not find in the literature of others, so that the Professor Abdul Majeed Al-Daryabadi

said about him: “People believe that Sayyid Al-Nadwi is a unique scholar and an unparalleled researcher, and the world admits his leadership in history and his uniqueness in writing biographies, but people rarely know his position in literature, poetry and criticism. People rarely know him as a creative writer and a great poet.” (Sayyid Sulayman al-Nadwi, p. 22)

Additionally, he himself clarified by saying that: “I learned Arabic literature from the scholar Farouk al-Jaryakuti and the scholar Sayyid Abd al-Hayy al-Hasani, and they were followers of the methods of the later scholars. It was from the merit of the scholar Shibli that I studied “Dalaalil Al-I’jazi” (Evidence of the miracle) of al-Jurjani.” I referred the literary writings of the former literates, and read them with ardent desire and ambition, and imitated them, and turned to writing and public speeches in Arabic, and the book ‘Diwan al-Hamasa’ and the ‘criticism of poetry’ inflamed my taste, and I began to compose poetry” (Sayyid Sulayman al-Nadwi, p. 22) Which means that specialization in Islamic sciences (sharia) does not restrict its upholder to those sciences exclusively, but rather it is one of the superiorities and its proofs that he combines with that a tongue that is capable of refined expression that yearns for the heavens of beautiful art, and a good mind and abundant ink in the types of prose and the most beautiful types of poetry...

It is wonderful that, he himself is the one who compose the poetry with amazingly crafted imagery; depicting a portrayal of a physical image in the nature of his country in a graphic form that carries an ambitious shot as if he were a geographic scholar of mountains and their lofty peaks that embrace the horizons and their reins, as the reader observes the poet's description with the eye of that poet himself, because he brings a realistic scene closer with the instrument of leaping poetry; as he depicts the peak of the "Himalayas", his poem:

As if the twilight extending in the horizon,

Like an aged wine longed for the lost.

Wine that opens at the top of Himalaya hills

Overwhelmed in the drops of roaring rain from dark cloud

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The hand of nature pours its cups over people

Woe to him who has not tasted this wine

The simile here combines the present with the absent, a giant mountain range with an old drink with a color mixed with the colors of twilight and clouds. Colors drawn by the brush of an artist who contemplates the universe, conveying his visions with a poetic statement that is enigmatic, rather than explicit, and there is a poetic deviation in his mention of an artistic wine that is neither the forbidden wine of the world, nor the wine of the hereafter life in Paradise prepared for the righteous. He drew his wine in poetry for its action that takes the viewer by surprise and amazement. He painted his wine as poetry for its action, which takes the viewer by surprise and amazement.

Selected excerpts that match his soaring imagination as he follows the horrific scene of the majesty of the mountains through the grandeur of the combination of words, sounds and letters... It depicts the movement and field action into the reality with rhetorical metaphors that the reader watches with his hearing or sight or both, successive “qafs” (rhymes) appearing in an elegant prosodic column, which is stirred by a significant vocal movement indicating the downpour, and everything that is attached to it of the joy of the one who is absent at the time of the evening, as the drink is connected to a romantic twilight scene that has many psychological meanings! And from the bliss of this beneficial water, and from the material and spiritual taste of the water, there is a sense of the renewal and refreshment of life.

Rhetorical vocabulary that is interconnected in a system to form a tender, complex structure, which is explored from the perspective of the complex meanings that capture the heart of the reader and he looks back often, at the fabric of these verses, at the time that he lives as if he is in reality standing near those firm mountains, awaiting the drops of happiness mixed with the blessing of contemplating the wonders of the Creator and His universes...

As for the deviations and shifts in his poetry, we notice them a lot in every verse; since the poet develops his expression a pictorial

dialectic of his meanings, ideas and thoughts, so the twilight extending in the horizon is old wine that has been brewed for a stranger. It is a deviation that brings the realistic scene to an imaginary psychological image, shared by the sender, the poet, and the recipient, the reader. The same thing applies to the strange deviation of the second verse, in that it is old wine in the highest Himalaya Mountains, not in the ground or the tavern, for example;

It is equivalent to the divine ability to create fresh, precipitating water and here there is a complex, compound, doubles deviation, because the twilight, which has become wine, has been sprinkled with rainwater, a semantic estrangement after it was a verbal estrangement. The poet combines one deviation with another to test the extent to which the recipient has achieved what the poet seeks, contemplating and considering the creation of the earthly kingdom, worshipping the oneness of Almighty Allah.

The poet, the scholar – scholar of holy Quran - , the intelligent Islamic jurisprudent, was not satisfied with this double deviation, but rather, he went on to conclude it with a wondrous deviation consisting of truth and metaphor with a combination of precedence and delay for the sake of connotations of admiration and increased interest. It evidences with the usage of hand of nature giving people water from its cups. It is a metaphor for the hand that is used as the hand of the wise, and a reality in terms of man's need for water, the source of life.

Based on this certainty that is known by necessity. Sayyid Suleiman commented on what was previously mentioned with a clever judgment on whoever opposed that certainty: “Woe to him, who has not tasted this wine.” This is a combination of reality and metaphor, and it is an achieved goal, by proving that whoever tastes the “wine” – water - is alive, and whoever does not taste it dies, and death is the woe that the poet meant in:

“Woe to him who has not tasted this wine,” and the poetic meaning of the word “woe” and its connotations in the Holy Qur'an and elsewhere, which means the valley prepared for the infidels in Hell, May Allah protect us. A deliberate choice and a more complete use of rhetoric than the poet, in order to show the disgraceful fate and reveal the outcast of those who did not enjoy the lawful red wine, That is a deep affinity with the poet's metaphorical lexicon, altering the

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apparent “forbidden” meaning of the lexicon of wine poetry to the inner meaning in the lexicon of Sufi spiritual and moral mysticism...

3- Professor Muhammad Ajmalⁱⁱ and his short story: “Bintun Afifa” (A Chaste Daughter); Between the elegance of the soul and the magic of portrayal beauty - from the eloquence of dialogue to the exchange of arguments.

It is nice to present in this short article, an example of Indian artistic prose by a significant and emerging professor in literary creativity, and it is even more beautiful to bring evidence from the contemporary era, with the aim of diversifying between the colors of Indian literature and the eras of the ages, while the short story has been almost forgotten in most contemporary Arabic and Islamic studies. This is because the greatest number of scholars and students focus their writings on the genre of the novel, which predominates in many other diverse prose arts. It is sufficient for us that the Arabic, Indian and other articles are active to this day, not to mention letters, speeches, proverbs, idioms, history, autobiographies, lectures, debates... and so on. It is clear for wise profound people that the lifespan of Arabic literature is not confined by the limit of time and space, as it ever provides, prospers, and renews.

You can watch with me the spark of contemporary Arabic Maqama in Algeria as stubborn and shining, like an obscure piece of bygone literature, of which the presence has outlived itself in the minds of most readers, if not all of them? For example, it is the imprint of the linguist Saleh Belaid in Algeria in his book: “Hadhihi maqamati” (These are my maqamat) and he cited that from the obscure Compositions and designs of poetic and prose innovation here and there.

Our Indian writer, Muhammad Ajmal, depicts an Indian life scene from the psycho social reality of the Indian family, among the contexts of life and the obligations of Islamic life, which stipulates the honor and dignity of a person, including the sanctity of women in general and the Muslim woman in particular, like the Indian society in its honorable Islamic aspect, through a cute and gentle story weaved

by Muhammad Ajmal with the most beautiful design, and he dubbed it with a title that has its true and wonderful character, “Bintun Afifa” (A Chaste Girl). Which is the chastity of the true religion that does not be destroyed by any act, system, method, or what is called a religion or religion other than Islam, He said, His power be exalted, “Oh Prophet, tell your wives, your daughters, and the women of the believers to draw down some of their cloaks over them. This is a sign that they should be known, so that they would not be harmed. And God is Forgiving and Merciful”. (Surah Al-Ahzab, 59.)

The beginning of the story is a wonderful and interesting dialogue between a mother and her daughter: “Oh mother! How cute you are” Rabia had been looking at her mother for a long time, often pleased by her pink blond color,ⁱⁱⁱ her attractive eyes, her beautiful eyebrows and her hair.

Tahira, Rabia’s mother, wearing a black dress, looked at her daughter affectionately. “Oh Rabia, my beautiful doll, you are so beautiful.” She smiled and laughed, while Rabia seized the opportunity to repeat her words.

"Mother, so that I'm telling you to give me a hijab. I'm really ashamed when I go to school among a lot of men. It seems to me that a lot of eyes are watching me."

Tahira listened to what her daughter said with confusion and wonder and said: “But, my daughter! You are only in the eighth class now, too young to wear a hijab, and which girl wears a hijab like this in our house!” (Qutoof Al-Hind, 2023.)

Is it the voice of this innocent, beautiful and intelligent angel child? Is it the voice of divine nature imbued with the style of God and who is better than his style, the Almighty, glory be to him and the beauty of His beauty? Thus, the story presents an example of the Islamic obligation of hijab in the way of the childish conscience of Rabi’a, of high morals, and she is an educated emerging girl who has not yet reached the age of maturity, to let the story demonstrate the true voice that resides in the human soul and the innocence of childhood.

In addition to this, it is clear to her now - and in this particular situation - the age of learning to pray, and what is close to her clothing

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is the prayer robe. It is reported by Abdullah bin Amr bin Al-Aas (may Allah be pleased with them both): that the Prophet (pbuh) said: (Command your children to pray while they are Seven-year-olds, and beat them for it when they are ten years old, and separate them into their beds). Narrated by Ahmad and Abu Dawood, and it is an authentic hadith. (Abu Dawood, 1430 AH, p. 133)

Muhammad showcases the soulfulness of the child Rabi'a as she presents to the reader and follower of truth, goodness, beauty and love...her position shapes from her femininity, which will not be truly complete unless the hijab of veil, modesty and security is lowered over her young body! The divine nature precedes the mother's attention to her daughter extending the age, in which, the hijab is must Wearing. How could it be not, as Allah's knowledge surrounds everything; and especially since Rabia justified her position against her mother, Tahira, by saying: I am really very shy when I go to school among many men, it seems to me that many eyes are watching me.

Here is the secret of contentment and conviction that Rabia is sure now - and not later- that the society around her is forcing her to become aware of the spirituality of hijab before the religious texts, instructions and school convince her, and even before her mother's cooperation for the same matter. This is an acumen we observe in many girls, and the distinction is that they derive it from life; as what is an obligation and else, before the time for that obligation comes, and the reality is one of the teachers like the life, which has many areas that teach a person to separate the values of goodness from their opposites, and so on.

One of the magic of the narrative statement is that the famous writer describes the dialogue situations between the girl and her mother in an artistic and palatable expression, demonstrating the mother's kindness and the wisdom of the little daughter, by saying: "As for Raba'a, she took the opportunity to repeat her words." A wonderful conversational intelligence as she assumes her mother's admiration for her, deriving from this proof of her keenness on the hijab, which in her view, protects that doll from the claws of reality and evil monsters, "Oh Rabia, my beautiful doll, you are very

beautiful “She smiled and she laughed”. He is the argument riser through fateful speech with great tact and utmost politeness, intending to embody the friendly and exemplary relationship between a daughter and her mother, and an aesthetic description that shows the narrator’s ability to establish a successful method in managing a story like this that is suitable to rise to the children’s literature desired today in our life and artistic reality.

Here, I selected dialogue criticism only because - in accordance with the position - I have discovered that it is the peak of descriptive and aesthetic techniques in criticizing descriptive narratives, and the poetics of arguments - as an example here - “testimony of the calling words” between the two dialogues, far from the direct command and prohibition, as it reaches its extent when the storyteller engages his reader and audient in to the insightful look at the reality of this topic, which is repeated in the homes of many families, relatives and societies. It is the poetry that sometimes deviate us from a reality which treated as simple, so as to be natural and sound. It is the approach to the hijab, which becomes a life changer, being the serious basis in a topic like this, which many parents find burdensome. But a child, like Rabia, is a true model for dealing with this noble behavior and divine obligation that has raised the status of females in the eyes of Islam and the eyes of its adherents.

The argument nature of the call is more subtle between a young girl and her mother, even though it is a mutual call that includes the connotations of the command and other things, and it is the subject of a choice by the writer that indicates a stylistic behavior that is appropriate to the type of situation between the both communicators, and that is a sign of the specificity of the statements that are consistent with the type of speakers who are engaged in dialogue in the narrative text, a quality that proves the Islamic upbringing that characterizes both the mother and her daughter, not to mention the writer himself: “If eloquence is: the art of beautiful speech, then this art, this speech and this beauty do not deviate from seven things: 1. “Persuasion, that is, creativity of the agreement...”, (Alamat fi Al-Naqd, 1998, p. 353) which the author leads from the rhetoric of dialogues to the exchanges of arguments between the girl and her mother.

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Conclusion:

The study consists tip of the iceberg, three instances that varied between erstwhile and contemporary, poetry and prose, contained a group of topics such as the characteristics of religious literates, description of the pilgrimage journey and its ambitions, depiction of contemplation of the universes and its consideration, a social and moral story of faith, with focus on discussing the content and form of three literary instances alike.

The results of the study are mentioned below:

- 1- Indo-Arabic literature rightly deserves to be studied and spread its voice among Arabic poetry, indicating that it has rhetorical power and the ability to convey the meanings and ideas and interpret the souls and topics of that environment from the geography of the vast world.
- 2- There are features that differ significantly between religious scholars and pure scholars, in terms of structure and meaning, depending on their cognitive specialization and creative experience.
- 3- The incontrovertible evidence in the literature of these Indians and their kind, who have the complete wisdom and generosity in convincing Arabs and others that they are people who cling to the cornerstone of the Arabic interpretation, even if they are non-Arabs. The greatest lesson is in containing the meanings and essence translated with the best manifestation of the structure.
- 4- Let it be known certainly that the source of the Holy Qur'an, the pure Sunnah, and the reading of the Arabic heritage is that strong rope that strengthens the determination of Indian writers, and moreover, that the unique interpretation is malleable to whoever tries it, at a time when it is the uniqueness that is superior and unrivaled in every time and place, and for every person.
- 5- The practice of some Indian moderate and Sunni scholars and writers of Sufi discourse is right and neither excessive nor exaggerated. It has made them people of wisdom and insights who speak with the lexicon of strangeness and wonder, despite the fact that

they are not ethnically Arabs, while the Islam shapes them to Arabs through spirit, language and faith.

6- Stylistic criticism excavates the literary text and its beneficiary achieves more lessons than other criticisms. The research study through stylistics creative article confirms the priority of achieving results from literary discourses, such as what we stipulated in reading the selected examples.

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Notes:

ⁱ See the translation of this word in: The kitab fawat Al-wafyat Ibn Shakir al-Kutubi, Al-Ibab al-Zakhir and Al-Lubab al-Fakhir, Siyaru A'lamu Al-Nubala', Bughyat alwueat fi tabaqat allughawiyyin wa Al-Nuhati, Fawat Al-wafyat, Kashf al-Zunun, Mu'jam Al-Udaba', Al-Shadharat.

ⁱⁱ Assistant Professor, Centre for Arab and African Studies, Jawaharlal Nehru University – New Delhi, India; Quoted from The Magazine Qatooof: website: https://qutoofalhind.com/article_details.php?article_id=93.

ⁱⁱⁱ The wording in the article is as follows: "Her pink color often keeps her awake, and in my opinion, the most likely context is: what pleases her".