



The Ghazals of Khwaja Banda Nawaz Gesu Daraz: A Study of Sufi Poetics and Spiritual Themes

Md Shakir Perwez

Research Scholar, Centre for Persian and Central Asian Studies MANUU, Hyderabad

Abstract

This research article examines the ghazals of Khwaja Banda Nawaz Gesu Daraz (1321–1422 CE), a prominent Sufi saint of the Chishti order in India, known for his deep spiritual teachings and literary contributions. His ghazals serve as a rich source of Sufi mysticism, exploring themes such as divine love, spiritual longing, and the transient nature of worldly existence. This study delves into the thematic content, stylistic elements, and spiritual symbolism present in his ghazals, highlighting their significance in the broader context of Sufi literature and their enduring influence in the Indian subcontinent.

Keywords: Khawaja Banda Nawaz Gesu Daraz, Ghazal, spiritual teachings, Sufism, *Jawami al-Kalam*, *Anis al-Ushaq*, *Meraj Al-Aashqeen*.

Introduction

Hazrat Khwaja Banda Nawaz Gesu Daraz's real name was Syed Muhammad Hussain. He was a great Sufi who was born on July 13, 1321, in Delhi and passed away on November 1, 1422. He belonged to the Chishti Sufi order. His main teachings included understanding and awareness, patience, tolerance, and harmony with other religions.

His shrine is in the city of Gulbarga, which is a place of pilgrimage for many. Because of this, his followers also referred to Gulbarga as "Gulbarga Sharif." The city contains the tombs of many great figures, and the kings of the time showed their reverence by building magnificent domes over these tombs. One of the well-known shrines is that of Hazrat Khwaja Banda Nawaz Gesu Daraz.

Hazrat Khwaja Banda Nawaz Gesu Daraz was a revered Sufi saint of the Chishti order. Thousands of pilgrims, both from within and outside the country, participate in his annual urs (death anniversary). In 1397, he came to Gulbarga at the invitation of Sultan Tajuddin Firoz Shah. His name was Syed Muhammad, but he became famous as Khwaja Banda Nawaz and Khwaja Gesu Daraz. His lineage traces back to Imam Hussain through Imam Ali. Hazrat Banda Nawaz was born into the family of Syed Yusuf Husseini, also known as Syed Raja.

At the age of four, during the reign of Sultan Muhammad Tughlaq, his father migrated to Devagiri. At the age of fifteen, Khwaja Sahib pledged allegiance to Hazrat Chiragh Dehlavi. He graduated from the knowledge of Shariah at the age of 19. He learned spiritual knowledge in the company of Hazrat Sheikh Nasiruddin Chiragh Sajjada Nashin of Delhi, and when Hazrat Nasiruddin passed away, he appointed

Syed Gesu Daraz as his successor. Sultan Firoz Shah warmly welcomed Khwaja Sahib with nobles, dignitaries, and the army. Banda Nawaz Gesu Daraz introduced and expanded the Chishti order in South India.

The Literary-Historical Significance of Khwaja Banda Nawaz Gesu Daraz:

The ghazals of Khwaja Banda Nawaz Gesu Daraz are not merely beautiful artifacts of mystical thought; they are active participants in the cultural and literary currents of late medieval India. Their significance is multifaceted, acting as a crucial bridge between epochs, languages, and communities. Expanding on the initial analysis, we can understand his work's impact through three interconnected lenses: the geopolitical context of the Deccan, the birth of a literary vernacular, and the synthesis of popular devotion with high philosophy.

1.A Political and Cultural Anchor in the Deccan

The 14th century was a period of significant political upheaval in India. The weakening of the Delhi Sultanate following the invasions of Timur (Tamerlane) in 1398 created a power vacuum and a climate of instability. It was in this context that Banda Nawaz, at an advanced age, migrated south to Gulbarga at the invitation of Sultan Firuz Shah Bahmani.

His arrival and establishment of a Khanqah were not just a spiritual event but a socio-political one. The Bahmani Sultanate, a relatively new and ambitious kingdom, sought to legitimize its rule by establishing itself as a center of Islamic culture and learning, rivalling Delhi. Patronizing a saint of Banda Nawaz's stature—a direct spiritual descendant of the Chishti giants of Delhi (Nizamuddin Auliya, Baba Farid, and Moinuddin Chishti)—was a powerful statement. It signified a transfer of spiritual authority from the north to the south.

In this light, his ghazals served a dual purpose:

Legitimizing the Vernacular Court Culture: While Persian remained the language of administration and high literature, the Sultanate was developing a distinct Deccani identity. Banda Nawaz's use of the local vernacular in his poetry and sermons (malfuzat) resonated with the populace and the court, helping to forge a unique Deccani cultural sphere that was both Islamic and deeply rooted in the local soil.

A Stabilizing Force: His messages of divine love, patience, and social harmony, conveyed through the accessible medium of poetry, offered solace and a sense of cosmic order in a time of political fragmentation and uncertainty. The Khanqah became a centre of stability, and his ghazals were the lyrical expression of its peaceful, inclusive ideology.

2. The Forging of Dakhani Urdu as a Literary Language

This is perhaps Banda Nawaz's most profound contribution to Indian literary history. Before him, Sufis in the Deccan like Shaykh Chinna Quli (late 14th c.) had begun composing verses in the local dialect,

but Banda Nawaz, with his immense authority, provided the critical momentum that established Dakhani Urdu as a legitimate vehicle for sophisticated poetic and philosophical expression.

From Orality to Textuality: His ghazals represent a key moment of transition. They took a spoken, demotic language—the lingua franca of the military camps, markets, and streets (Urdu, from the Turkic word *ordu* meaning "army" or "camp")—and elevated it to the written realm for the purpose of high mysticism. He didn't just use the language; he sculpted it, infusing it with Persian metaphysical concepts while retaining its local flavour, idioms, and accessibility.

A Template for Future Generations: His work created a blueprint that future poets of the Deccan Sultanates (like Bijapur and Golconda) would follow. The flourishing of Dakhani poetry in the 15th and 16th centuries under the Qutb Shahi and Adil Shahi dynasties, culminating in the works of poets like Wajhi (author of *Qutb Mushtari*, arguably the first Urdu prose romance) and the great Muhammad Quli Qutb Shah (founder of Hyderabad), owes a direct debt to the path paved by Banda Nawaz. He is, effectively, a founding figure of the literary tradition that would eventually evolve into modern Urdu and Hindi.

3. The Democratization of Sufi Knowledge

The Chishti order has always emphasized accessibility and service to all humanity. Banda Nawaz's choice of language was a radical enactment of this principle.

Beyond the Persian-Literate Elite: By composing in Dakhani, he broke the monopoly of the Persian-literate elite (the 'Ulamā and courtiers) over complex theological and philosophical ideas. A common farmer, a weaver, or a soldier could, in theory, access the same profound ideas about the nature of God, love, and the soul as a learned scholar. This was a revolutionary democratization of knowledge.

Ghazal as a Mnemonic Device: The ghazal form, with its rhyme, rhythm, and refrain, is inherently memorable. His verses, often sung in sama gatherings, functioned as mnemonic devices—catchy, repeatable capsules of mystical doctrine. A devotee could carry the line "Teri justuju mein janata hun, yeh khushi hai mujhe" (In the search for You, I am dying, and this is my happiness) in their heart and mind, a constant reminder of the Sufi path's central paradox. This transformed esoteric philosophy into a living, breathing practice for the masses.

4. Synthesis and Syncretism: Weaving a New Cultural Fabric

Finally, Banda Nawaz's ghazals are significant for their role in the cultural synthesis of India. The Deccan was a melting pot of indigenous Dravidian cultures, North Indian influences, and Persianate-Turkic traditions.

Indigenous Imageries: While using the established framework of Persian Sufi symbolism (wine, moth, flame, beloved), his poetry likely absorbed and reflected local Deccani imagery and metaphors, making the mystical concepts even more relatable to the local population. This syncretic process enriched the symbolic vocabulary of Indian Sufism.

A Unifying Cultural Language: In a region with diverse religious and linguistic groups, his message of Wahdat al-Wujūd (Unity of Being), expressed through vernacular poetry, provided a philosophical basis for tolerance and mutual respect. His ghazals, therefore, were not just Islamic texts but Indian texts, contributing to the composite culture that defines the subcontinent.

In conclusion, to study the ghazals of Banda Nawaz is to study the emergence of a new literary culture. He was a pivotal figure who stood at a historical crossroads. His poetry is the point where the high Chishti tradition of Delhi met the vibrant vernacular world of the Deccan; where Persian metaphysics was translated into the language of the Indian heart; and where mystical aspiration became a popular, sung reality. He didn't just write poems; he helped forge a language and, with it, a cultural identity that continues to resonate centuries later.

"The Saint of Long Locks: The Ghazals of Gesu Daraz"

Although Hazrat Khwaja Banda Nawaz was not particularly interested in composing poetry, he used to recite unconventional ghazals and quatrains. In the preface of '*Asmar al-Asrar*,' he explains the reason for its composition. He writes, 'For several days, or perhaps more than a month, I was afflicted by an ailment that caused great pain and could have led to death. However, by divine will, I regained my health, and my mind became clear and light. I said to myself, "There is no power or strength except with Allah," and I wondered, what is my work? It is not my profession to compose poetry, as the verse 'And the poets are followed by those who go astray' is not meant to describe my work. However, out of necessity, my attention turned to composing stories, and I thought if I tell stories, they may contain mysteries...'

This indicates that he had little interest in reciting poetry, and he would only recite ghazals when he was in a certain mood. After Hazrat Khwaja Banda Nawaz passed away, at the request of his grandson, Syed Qabul Allah Hussein, his disciple compiled his ghazals and quatrains. He had prepared a diwan (collection of poems) comparable to the Diwan of Khwaja Hafiz Shirazi. Although that diwan no longer exists, Syed Hussain, also known as Muhammad Akbar Hussain, the elder son of Hazrat Khwaja Sahib, included his poetic works in '*Jawami al-Kalam*.' With the efforts of Khwaja Banda Nawaz's younger son, Syed Asghar Hussain, his diwan was compiled, which was named '*Anis al-Ushaq*.'

Hazrat Khwaja Banda Nawaz did not use a specific pen name, unlike other poets. They would use any word they wished in their ghazals, and all these words would be combined in one line of the ghazal.

اے ابو الفتح محمد صدر دین گیسو دراز مختصر کن چندان قصہ خود گرد آ

'O Abu al-Fath Muhammad Sadrudin Gesu Daraz, shorten your story and gather your tale.'

Hazrat Khwaja Banda Nawaz was a follower of Sheikh Ahmad Jam, Sheikh Saadi, and Amir Khusrow. He considered Saadi the Imam of Ghazal. However, his style was almost similar to that of Hazrat Hasan Dehlavi. Sheikh Saadi was very noble and distinguished and undoubtedly the Imam of Ghazal recitation.

He had great respect for Saadi and composed many of his ghazals in Saadi's style. He also wrote two poems in which he expressed his poetic imagination

نظر کردن بخوبان دین سعدی است محمد اهل دین را مقتدایست
گر سعدی است مستی چشم بازے سفیر الله محمد رهنما ایست

"Gazing upon the beautiful is Saadi's religion. Muhammad is the guide for the people of faith."

"If Saadi is intoxicated, his eyes remain open; the messenger of Allah, Muhammad, is his guide."

The opening verse (مطلع) of a famous ghazal by Hazrat Ahmad Jam, known for its high standing due to its imaginative expression, begins as follows:

منزل عشق از مکانی دیگر است مرد معنی را نشانی دیگر است

"The abode of love is from another place; for a person of meaning, there is another sign."

The ghazal you've mentioned had a profound impact during a gathering of poets at the court of Hazrat Qutbuddin Bakhtiar Kaki. When this ghazal was recited, it deeply affected Qutbuddin Bakhtiar Kaki to such an extent that he reportedly passed away (departed from this life) right there, overwhelmed by the spiritual and emotional intensity of the verse.

This story highlights the immense power of poetry in the Sufi tradition, where the mystical verses are believed to connect deeply with the soul, sometimes even influencing the course of a person's life or death.

کشتگان خنجر تسلیم را هر زمان از غیب جان دیگر است

"For those slain by the dagger of surrender, each moment a new life emerges from the unseen."

Khwajeh Bande Nawaz composed a ghazal in the same style, with the same meter, rhyme, and refrain as this one; the beginning (mattla) of his ghazal is just like this:

مرد معنی از جهان دیگر است گوهر لعلش زکان دیگر است
کشتگان غمزه معشوق را هر زمان از لطف جان دیگر است

"A man of meaning is from another world,
His ruby-like essence is from another realm.
Those who are slain by the beloved's glance,
Each time, from the grace of another soul, they arise."

In this couplet:

- "مرد معنی" (**man of meaning**) refers to someone who has deep spiritual or philosophical insight.
- "گوهر لعلش" (**his ruby-like essence**) metaphorically represents the profound and precious nature of such a person's inner being.
- "کشتگان غمزۀ معشوق" (**those slain by the beloved's glance**) signifies people who are deeply affected or overwhelmed by the beloved's beauty or allure.
- "از لطف جان دیگر است" (**arise from the grace of another soul**) implies that those who are spiritually moved or affected experience renewal or transformation through divine grace.

This ghazal reflects themes of spiritual depth and the transformative power of love and divine grace.

scholars read and enjoy the poems of Ahmad Jam and Khwāja Bandah Nawaz, A remarkable and realistic poem from a ghazal by Amir Hasan Sajzi, in which the subject is presented in a very subtle manner.. Each of these poets has a unique style and depth, and their works often offer profound insights into both spiritual and worldly experiences.

دوش دیوانه چهخوش میگفت هرکرا عشق نیست ایمان نیست

"Last night, the madman spoke so well:
Anyone without love, has no faith."

Khwāja Bandah Nawaz admired the subtlety and depth of Amir Hasan Sajzi's work so much that he not only emulated the style but also retained Sajzi's line, showcasing his respect and appreciation for Sajzi's poetic brilliance.

عشق بر خط وخال مذهب و دین است هرکرا عشق نیست ایمان نیست

"Love is beyond the line and mark of religion and creed;
Anyone without love has no faith."

The second line of the couplet, "هرکرا عشق نیست ایمان نیست" ("Anyone without love has no faith"), is a translation of the Hadith "لا ایمان لمن لا محبت له" ("There is no faith for the one who does not have love").

This Hadith highlights the importance of love in the context of faith, aligning with the idea that love is integral to true belief.

In Amir Hasan Sajzi's poetry, you'll often find reflections on Sufism and religious thought, as his work frequently delves into these themes with profound insight and subtlety.

The poems of Khwāja Bandah Nawaz, like those of other great contemporary poets, are profound and full of truths and knowledge. Here are some examples of his poetry.

بایار عزیر عمرآن است
جان ودل وتن مگو زیان است
عشقبازی تمام ایمان است

اگر نفسی شود میسر
وردسرآن نفس برآید
عشقبازی خطر که بر جان است

مجنون دو جهان اگر چه بفروخت
ایمان میان سینه جانان میان جان است

للی نه خرد به نیم جوهم
جزاین دیگر ندارم حاصل ازین جهان من

"If a breath (spiritual enlightenment) becomes attainable,
It is the true value of one's entire lifetime.
And if in that breath (spiritual awakening) you rise,
Do not say that soul, heart, and body are harmed.
Love's play, which is dangerous to the soul,
Is indeed the entirety of faith.
Leili (a symbol of love) is not worth even half a penny to me,
Even if Majnun (a lover) sold the entire world.
Apart from this, I have no other gain from this world—
Faith is within the heart, and the soul is within the soul."

In these verses:

- "اگر نفسی شود میسر بایار عزیر عمرآن است" reflects the idea that attaining spiritual enlightenment is the true value of one's life.
- "وردرسرآن نفس برآید جان و دل و تن مگو زیان است" suggests that achieving spiritual awakening is not a loss to the soul, heart, or body.
- "عشقبازی خطر که برجان است عشقبازی تمام ایمان است" emphasizes that the risks involved in the play of love are actually the essence of faith.
- "للی نه خرد به نیم جوهم مجنون دو جهان اگر چه بفروخت" indicates that the love symbolized by Leili is of no material value to him, even if Majnun sold the entire world for it.
- "جزاین دیگر ندارم حاصل ازین جهان من ایمان میان سینه جانان میان جان است" expresses that faith is his only true gain from the world, with faith residing in the heart and the soul within the soul.

These verses capture the essence of Sufi mysticism, where the value of spiritual enlightenment and love transcends worldly possessions and is deeply intertwined with faith.

دلم را ابتلا شد با جوانی
ز غمزه اش ندارد کس امانی
بیک چشمک بسازد شیوه چندان
فرو بالا کند هر دو جهان
لب لعلش به بین خوں نوش کرده است
جگر خوارست هر دم دلستان

"My heart became entangled with a youth,
From his coquetry, no one is safe.
With a single glance, he performs such charms,
That he conquers both worlds in an instant.
Look at his ruby lips, for they have drunk blood,
He is ever the tormentor of my liver, this beloved."

These verses beautifully depict the classic Persian theme of love's torment, where the beloved's beauty and flirtatious nature become a source of both enchantment and suffering for the lover.

Thematic Analysis of Khwaja Banda Nawaz's Ghazals

Khwaja Banda Nawaz's ghazals are rich in spiritual themes that resonate with the core teachings of Sufism. His poetry explores the soul's relationship with the Divine, using metaphors and symbols that are common in Sufi literature but imbued with his unique perspective.

1. **Divine Love and Longing (Ishq-e-Haqiqi):** The concept of divine love, or *Ishq-e-Haqiqi*, is central to the ghazals of Khwaja Banda Nawaz. This form of love transcends earthly affection, representing the soul's intense desire for union with God. His ghazals often depict the soul as a lover in search of the Divine, expressing the pain of separation and the joy of eventual union. The intensity of this longing is a key characteristic of his poetic expression, capturing the essence of the Sufi quest for God.
2. **The Journey of the Soul (Safar-e-Ruhani):** Khwaja Banda Nawaz's ghazals frequently depict the spiritual journey of the soul, from its initial state of ignorance to the ultimate realization of the Divine presence. This journey is marked by trials, tribulations, and moments of divine grace, reflecting the Sufi path of purification and self-discipline. The imagery in his ghazals, such as the desert, the night, and the journey, symbolizes the stages of spiritual development.
3. **Detachment from the World (Zuhd and Fana):** The themes of *zuhd* (asceticism) and *fana* (annihilation of the self) are recurrent in Khwaja Banda Nawaz's poetry. His ghazals often emphasize the fleeting nature of worldly pleasures and the importance of focusing on the eternal. The idea of *fana* is particularly significant, representing the annihilation of the ego and the merging of the individual self with the Divine. This theme reflects the Sufi ideal of complete submission to God, a key tenet of Khwaja Banda Nawaz's teachings.
4. **Motif of the Moth and Flame:** This classic Sufi symbol is employed powerfully. The moth represents the soul that annihilates itself completely in the flame (God), finding its true purpose in its own destruction.

1. *Example:* A couplet might implore, "Like a moth, I circled the flame of Your beauty; my only desire was to be consumed and become one with Your light."

5. **Motif of Death and Oblivion:** Physical death is seen not as an end but as a union. The poet speaks of "dying before death," a concept championed by Prophet Muhammad, meaning the death of the ego while alive.

Example: Lines such as "Kill me, O Beloved, for in my killing lies my eternal life" encapsulate this paradox of finding life through spiritual death.

6. **Motif of Madness and Sickness:** The lover's (*Āshiq*) state is depicted as one of divine madness (*junūn*), intoxication (*mastī*), and incurable sickness. This signifies a complete break from worldly rationality and attachment.
 1. *Example:* He often uses imagery of being "madly in love" (*divāna*), where this madness is a badge of honor, a sign of being chosen by the Beloved (God).
7. **Motif of Yearning and Separation (Hijr):** The pain of separation (*firaq*) from the Divine Beloved is a constant ache that fuels the seeker's journey. This longing is more valued than the comfort of complacency.
 1. *Example:* Verses speaking of sleepless nights, endless tears, and a heart perpetually burning with desire are common, illustrating that the path of love is one of beautiful agony.
8. **The Beloved's Beauty and Cruelty:** The Divine is portrayed as both the epitome of beauty (*jamāl*) and a seemingly cruel (*jafā*) Beloved who hides Himself. This "cruelty" is understood as a test to purify the lover's intention.

9. **The Necessity of the Spiritual Guide (Murshid):** In the Chishti tradition, the guidance of a perfected spiritual master (*Murshid* or *Pīr*) is indispensable. Banda Nawaz's ghazals are replete with praise for the guide, who is seen as a physical manifestation of divine grace and the bridge between the seeker and God.
 - **Motif of the Guide as the Qibla:** The *Murshid* is the center of the disciple's universe, their spiritual compass. The poet's direction of prayer is not just towards Mecca but towards the heart of the master.
 - **Motif of Absolute Surrender:** The relationship requires absolute obedience and surrender (*taslīm*). The disciple must become like a dead body in the hands of its washer, trusting the master's every command to be for their spiritual benefit.
 - *Example:* Ghazals often express this sentiment: "I have sold my selfhood to my guide; whatever he says, that is my faith and my path."
10. **Social Harmony and Inclusivity (Sulh-i-Kul):** While deeply mystical, Banda Nawaz's poetry also reflects the Chishti commitment to social welfare and harmony. His Khanqah in Gulbarga was known for its langar (free community kitchen) and openness to people of all faiths and castes.
11. **Motif of Oneness of Existence (Wahdat al-Wujūd):** The philosophical doctrine that all creation is a manifestation of the Divine essence underpins this inclusivity. If God is in everything, then service to humanity is service to God.

Example: This is often expressed indirectly through metaphors of unity—different rivers flowing into the same ocean, different lamps illuminated by the same light.
12. **Critique of Empty Ritualism:** Several verses gently critique religious scholars (*‘Ulamā*) who focus solely on outward ritual without inner spirit, emphasizing that true religion is rooted in love and compassion.
13. **Mystical Symbolism:** The ghazals of Khwaja Banda Nawaz are rich in symbolic language, a hallmark of Sufi poetry. Common symbols include the wine (representing divine knowledge), the cupbearer (often seen as a spiritual guide), and the tavern (symbolizing the Sufi gathering or the heart). These symbols are not merely decorative but serve to convey deeper spiritual truths in a form that is accessible and evocative.

Stylistic and Linguistic Features

Khwaja Banda Nawaz's ghazals are noted for their linguistic simplicity and clarity, which made his poetry accessible to a wide audience. This stylistic choice reflects his broader mission of spreading Sufi teachings to the masses, rather than restricting them to an elite group of scholars and mystics.

1. **Use of Dakhni Language:** One of the significant contributions of Khwaja Banda Nawaz to Indian literature is his use of the Dakhni language, an early form of Urdu. By composing ghazals in Dakhni, he made Sufi poetry accessible to the local population of the Deccan, who were more familiar with this vernacular than with Persian. This linguistic choice not only broadened the reach of his spiritual message but also laid the groundwork for the development of Urdu as a literary language.
2. **Metaphor and Imagery:** His ghazals are characterized by their vivid use of metaphor and imagery, which bring abstract spiritual concepts to life. The frequent use of natural imagery, such as gardens, birds, and rivers, serves to illustrate the beauty of the spiritual world and the Divine presence in all aspects of creation. These images often carry multiple layers of meaning, reflecting the complexity of the Sufi experience.

3. **Structural Elements:** Khwaja Banda Nawaz adhered to the traditional structure of the ghazal, with its strict rhyme scheme and meter. This formal rigor is balanced by the fluidity and expressiveness of his language, which captures the emotional intensity of the spiritual quest. The refrain (radif) and the repeating rhyme (qaafiya) in his ghazals reinforce the themes of longing and repetition, which are central to the Sufi path.
4. **Linguistic Bridge:** By composing in a language that was a precursor to modern Urdu and accessible to the common people of the Deccan, he democratized complex Sufi ideas. He translated high Persian mysticism into the local idiom, making it a living, breathing part of the regional culture.
5. **Doctrinal Consolidation:** His poetry served to consolidate and popularize the Chishti-Sabri doctrines he championed. The ghazals were likely used in *sama* (spiritual musical gatherings) to induce ecstatic states in disciples, functioning as a practical tool for spiritual awakening alongside his prose works.

Conclusion:

Certainly! The ghazals of Khwāja Bandah Nawaz share similarities with those of other great poets in terms of profound meanings, ideas, imaginations, and the secrets of Sufism. His poetry often reflects the deep spiritual and mystical themes that are central to Sufi thought.

In addition, Khwāja Bandah Nawaz's works frequently incorporate themes from Hadith and the Quran. This integration of religious texts into his poetry highlights his deep knowledge of Islamic teachings and adds layers of spiritual significance to his verses.

His poetry's resemblance to other great poets can be attributed to their shared spiritual focus and the common use of Sufi imagery and concepts, yet Khwāja Bandah Nawaz's unique expression and interpretation make his work distinct and richly insightful.

References

- Shabbir Hasan Chishti Nizami, *Hazrat Khwaja Banda Nawaz Gesu Daraz*, Azim and Sons Publishers Lahore 2002. P 10-25
- Khaliq Anjum, Preface *Meraj Al-Aashqeen*, Maktaba Shahrah, Urdu Bazaar, Delhi, 1957. P 86
- Khwaja Banda Nawaz Gesu Daraz, Preface *Jawami al-Kalam*, Institute of Urdu Literature Hyderabad 1938. 1st edition. P 7-25
- Khwaja Banda Nawaz Gesu Daraz, *Anis al-Ushaq*, Ahd Afreen Barqi Press Hyderabad 1941. P 6

Md Shakir Perwez
Research Scholar MANUU HYDERABAD
Adress: Shaikpet Hyderabad-500008
Emai ID: PZ.SHAKIR@GMAIL.COM
MOB. 8804540706