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نماذج من فن الخط العربي والأروي من مؤلفات ولاية تامل نادو الهندية

Specimen Writings of the Arabic and Arwi Calligraphical Works of Tamil Nadu State of India

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ABSTRACT

Script is a means of communicating thoughts, ideas, and concepts. Through this medium, ideas are conveyed from one person to another, from one place to another, and from the past to the present and recorded for the future. The Arab Muslim traders and the native Tamil converts to Islam in Tamil Nadu state of India, and Sri Lanka came into closer contact as a result of their commercial activities. They were bound by a common religion, but separated by two different languages. They felt the necessity for a link language. They started to write Tamil in an adapted Arabic script called as Arwi. The Arwi script represents the Tamil language using an Arabic style of scripts. Arabic is the language of the Qur'an and Hadith. It is the medium through which the Islamic concepts and laws is conveyed to us. It is impossible to know what Allah wants us to do without knowing and understanding Arabic. Without Arabic we would deprive ourselves of the fruits of almost fourteen centuries of Islamic scholarship. Arabic and Arwi Calligraphical Scripts employed by the Muslims of Tamil Nadu State of India reflect their means of writing. These writings put many of scholarly works more productive and accessible to the public. The primary objective of this study is to share their magnificent literary history and the Islamic legacy of Arabic and Arwi Calligraphical Works and their specimen Writings in these two languages. The role of these two scripts are very influential in Islamic discourse and Islamic knowledge. This study discusses specimen Writings of Calligraphic nature in palm leaves, unpublished books, printed books, letters, manuscript collections, inscription stones, tombstones with or without chronograms, documents and etc., It is an analytical cum descriptive study of these Calligraphical Works in Arabic and Arwi. The primary objective of this study is to share the impact of Arabic and Arwi Calligraphical Script on Muslims of Tamil Nadu and their magnificent literary history and the Islamic life.

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Keyword

Specimen Writings, the Arabic and Arwi Calligraphical Works, Tamil Nadu State of India

مستخلص البحث

النص هو وسيلة لتوصيل الأفكار والأفكار والمفاهيم. من خلال هذه الوسيلة، يتم نقل الأفكار من شخص إلى آخر، ومن مكان إلى آخر، ومن الماضي إلى الحاضر وتسجيلها للمستقبل. أصبح التجار العرب المسلمون والتاميل الأصليون الذين اعتنقوا الإسلام في ولاية تاميل نادو الهندية، وسريلانكا على اتصال وثيق نتيجة لأنشطتهم التجارية. كانوا مرتبطين بدين مشترك، لكن مفسولين بلغتين مختلفتين. شعروا بضرورة وجود لغة ارتباط. بدأوا في كتابة التاميل بخط عربي معدّل يسمى Arwi. يمثل خط العروي لغة التاميل باستخدام أسلوب الكتابة العربية. اللغة العربية هي لغة القرآن والحديث. إنَّها الوسيلة التي يتم من خلالها نقل المفاهيم والقوانين الإسلامية إلينا. من المستحيل معرفة ما يريدنا الله أن نفعله دون معرفة اللغة العربية وفهمها. بدون اللغة

العربية لحرمانا أنفسنا من ثمار ما يقرب من أربعة عشر قرنا من الدراسات الإسلامية. تعكس الخطوط العربية والخطوط العروية التي يستخدمها مسلمو ولاية تاميل نادو الهندية وسائلهم في الكتابة. جعلت هذه الكتابات العديد من الأعمال العلمية أكثر إنتاجية ومتاحة للجمهور. الهدف الأساسي من هذه الدراسة هو مشاركة تاريخهم الأدبي الرائع والإرث الإسلامي من الأعمال العربية وخط العروي وكتابتهم النموذجية بهاتين اللغتين. دور هذين الخطين مؤثر للغاية في الخطاب الإسلامي والمعرفة الإسلامية. تناقش هذه الدراسة نماذج من كتابات الطبيعة الخطية في سعف النخيل ، والكتب غير المنشورة ، والكتب المطبوعة ، والحروف ، ومجموعات المخطوطات ، وأحجار النقوش ، وشواهد القبور مع أو بدون كرونوغرامات ، ووثائق ، وما إلى ذلك ، وهي دراسة تحليلية وصفية لهذه الأعمال الخطية باللغة العربية. وعروي. الهدف الأساسي من هذه الدراسة هو مشاركة تأثير الخط العربي والخط العربي على مسلمي تاميل نادو وتاريخهم الأدبي الرائع والحياة الإسلامية.

نماذج فن الخط، الخط العربي والأروي، مؤلفات ولاية تاميل نادو الهندية

كلمات أساسية

Introduction (المقدمة)

Arabic and Arwi Calligraphical Scripts employed by the Muslims of Tamil Nadu State of India reflect their means of writing. These writings put many of scholarly works more productive and accessible to the public. The primary objective of this study is to share their magnificent literary history and the Islamic legacy of Arabic and Arwi Calligraphical Works and their specimen Writings in these two languages. The role of these two scripts are very influential in Islamic discourse and Islamic knowledge. This study discusses specimen Writings of Calligraphic nature in palm leaves, unpublished books, printed books, letters, manuscript collections, inscription stones, tombstones with or without chronograms, documents and etc., It is an analytical cum descriptive study of these Calligraphical Works in Arabic and Arwi.

Methods (منهجية البحث)

Basically, this section describes the way the research was done. The main materials must be written here: (1) research design; (2) population and samples; (3) sample collection techniques and instrumental development; and (4) data analysis techniques. The specification and type of tools and materials must be written in case the researches have been conducted by using them.

The qualitative research, such as classroom action research, case studies, and so forth, need to mention the researcher attendance, research subject, and participated informants, as well as the methods used to explore the data, research location, research duration, and the description of research results validation.

It is suggested that the authors avoid organizing the article content into the smaller parts than second subheading in this section. However, in case of unavoidable factors, the writing style must follow the “Results and Discussion” section. In this Part, authors should follow the direction:

1. Use Past Tense
2. Justify why each one of your methodological choices is appropriate and scientifically sound.
3. Sampling: target population, research context, units of analysis, respondent demographic and behavioral profile, sampling method (disadvantages for generalizability, target sample size and how to determine, realized sample size, response rate, number of questionnaires and why this is not that.

The methods section that follows the introduction section should provide a clear description of the experimental procedure, and the reasons behind the choice of specific experimental methods. The methods section should be elaborate enough so that the readers can repeat the experimental procedure and reproduce the results. The scientific rigor of the paper is judged by your materials and methods section, so make sure you elaborate on all the fine details of your experiment. Explain the procedures step-by-step by splitting the main section into multiple sub-sections. Order procedures chronologically with subheadings. Use past tense to describe what you did since you are reporting on a completed experiment. The methods section should describe how the research question was answered and explain how the results were analyzed. Clearly explain various statistical methods used for significance testing and the reasons behind the choice. The methods section of your research paper should include the following:

- Experimental setup
- Data collection
- Data analysis
- Statistical testing
- Assumptions
- Remit of the experiment

Results & Discussion (نتائج البحث ومناقشتها)

Arabic in Tamil Nadu State of India

Long before the birth of the Holy Prophet of Islam, there were frequent contacts between Arabia and Tamil Nadu. The famous Tamil Bell in the Wellington Museum, New Zealand (bell with Tamil inscription of the ship Mohideen Bux) is considered as a source for the Tamil Nadu Muslims' trade intercourse in the Indian Ocean region in the eighteenth and nineteenth centuries. In brief, Arabic language

had reached Tamil Nadu State of India in the seventh century as a sacred language of the religion of Islam which was mainly studied and used by Muslims only. It developed and flourished under the patronage of various rulers. Previously, the usage of Arabic was liturgical. But after the independence of India, non-sacred usage of Arabic gained momentum. So, the Indian Government paid considerable attention towards the study and research of Arabic language by including it in the universities and colleges.

The Influence of Arabic Script on Arwi Script

Arwi is an Arabic-influenced dialect of the Tamil language written with an extension of the Arabic alphabet. Arwi was used extensively by the Muslim minority of Tamil Nadu state of India and Sri Lanka. It is an outcome of the cultural synthesis between seafaring Arabs and Tamil-speaking Muslims of Tamil Nadu. It was popular in Tamil Nadu and Ceylon. It has a rich body of literature of which little has been preserved. There are historical records of the prevalence of Arwi in far Eastern countries, such as Indonesia and Thailand, until the 1970s (Zubair 2014, 70).

Islam in Tamil Nadu

Long before the birth and rise of Islam, there were frequent contacts between Arabia and Tamil Nadu, and there were Arab colonies in South India. The classical Tamil literature, like in the literary works like Patththu Pattu, Ettutthogai, bears evidence to the Arab contact with Tamil Nadu. After its birth, Islam came to Tamil Nadu and Sri Lanka through these contacts. After the rise of Islam, the Arabs continued to remain actively in contact not only as traders but also as missionaries. So trade and Islam flourished actively and the Muslims were permitted to follow their religion freely. The companions of the Holy Prophet Mohammed (peace and blessings of Allah be upon him) namely Saint Tamim al-dari al-Ansari (peace be on him), Saint Ukkaza (peace be on him) were buried in Tamil Nadu (Zubair 2014, 16).

Tamil Muslims of Tamil Nadu are famous figures and they contributed their best to the Tamil culture and civilization. The rulers of these areas patronized Islam and Muslims to flourish in Tamil Nadu. Some of them even donated lands to places of Muslim worship (Masjid). They include the kings of Chera, Chozha and Pandyas. Muslims built Masjids in various places of this country. The first and foremost among such Masjids is the one which can be seen even today near the railway station in Tiruchirapalli in Tamil Nadu. However, it is now in a dilapidated condition. The Arabic inscription stone available in that Masjid indicates that it was constructed in the year 734 (corresponding 116 AH, Islamic Era), and it was built by Mohammed bin Hamid bin Abdullah. This proves that Muslims lived in this region in the eighth century liberally with all proprietary rights in this land (Zubair 2014, 15).

Origin of Arwi

Arwi was used by Arabs who came and settled in Tamil Nadu. The settled Arabs in Tamil Nadu learnt Tamil through Arabic Script and wrote Tamil in Arabic script. It is believed that the origin of Arwi is as old as contact of Arabs with Tamil Nadu (Rahman 1985,23).

Arwi was the product of the cultural synthesis between the Arabs and the Tamil speaking Muslims. It is a combination of Arabic and Tamil, but written in Arabic script. After the advent of Islam the Arabs who already settled down in the area naturally became the representatives of Islam in these areas. In course of time, there were also converts to Islam from among the native population. When two communities, bounded by a common religion but separated by two different languages, came into closer contacts, a result of their commercial activities, they felt the necessity for a link-language. This ultimately gave birth to the Arwi language. Arwi represents the fusion of two great languages, belonging to the great ethnic groups, one being the Semitic-Arabic and the other the Dravidian-Tamil (Zubair 2014, 70; Zubair 2016, 03)

Place of origin of Arwi

The fact that Arwi was prevalent in Colombo, Kayalpattinam, Kilakarai indicates that it was in use, as early as the eighth century of the Christian era (Samuel 275). The Arabs and the Tamil Muslim might have played their role equally in the formation of Arwi. It is the logical result of joint efforts of the Arabs and the Tamil Muslims. It originated in South-West Coast of Ceylon as well as in the South-East Coast of India, more particularly in Kayalpattinam. This language was enriched, promoted and developed in Kayalpattinam. It rendered a most useful service for the advancement and progress of Arab culture and Tamil culture. (Zubair 2014 ,74 ; Zubair 2016 , 04 ; Zubair 2013 , 110)

Arwi Script

The Arwi consists of 40 letters, out of which 28 letters are from Arabic and 12 letters are devised by adding some marks and dots to the original Arabic Alphabet. Eighteen Arabic letters do not have their equivalents in Tamil from the phonetic point of view and similarly ten Tamil letters and two vowel sounds have no equivalents in Arabic. Thus the Arwi alphabet is the Arabic alphabet with the devised twelve additional letters to represent the Tamil vowels and several Tamil consonants that could not be mapped to Arabic sounds.(Zubair 2014, 76).

The orthographic practices adopted by the many authors, who wrote in Arwi were not all alike. The consequent variations are noticeable in their writings. In linguistic term the language is composed of more than one set of grammars and vocabularies that a speaker may switch back and forth, depending on the situation. As a written language it employs an invented orthography for a creolized, or mixed, system of speech patterns. The structure and principles of its development are possibly related to similar systems known for other similar Islamic speech and

writing systems such as Swahili language of Tanzania of East Africa, Jaawi language of Malaysia and languages of other countries namely Turkey, Uzbek, Berber, Somali and Malay.(Zubair 2014 , 80).

Arabic follows a consonantal system.ie it has distinct symbols or letters only for consonants, while the vowels are optional and not represented by separate letters but by a few diacritical marks without which Arabic texts can still be readable and understood. Arabic has 28 consonants and it is written usually from right to left.

The Arwi script represents the Tamil language using an Arabic style of scripts. In addition to Arabic script, 12 characters were added. It is conveniently written with vowels. For those vowels which also exist in Arabic, that is -a-, -i-, -u-, -aa-, -ii-, -uu-, and the diphthongs -ai- and -au-, the same signs are in use that are used in Arabic, i.e. fatha, qasra and damma for the short vowels , long vowel being indicated by additional alif, yaa and waaw, respectively, and the diphthongs being written with fatha (-a-) plus yaa or waaw. In addition to the basic Arabic letters, several characters have been introduced to write Tamil sounds not found in Arabic.

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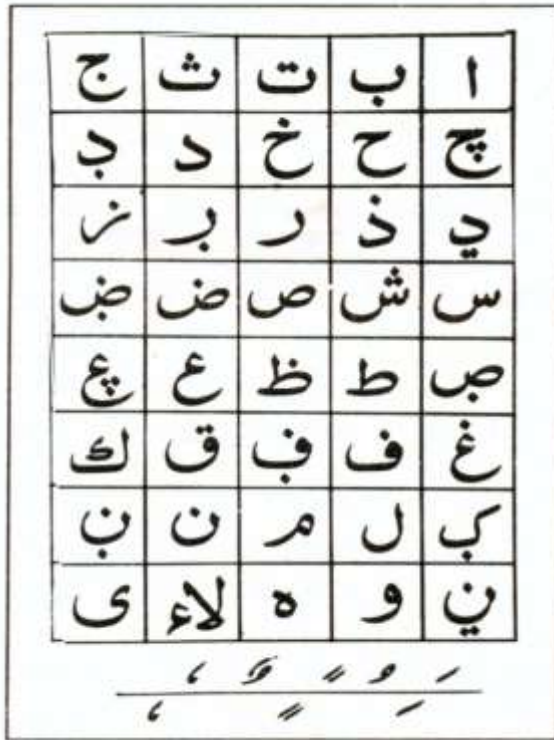


Fig.1 Arwi Script

Specimen of Arwi writing (Hand written Calligraphy):

شُونَكَ إِسْلَامِي كَلَّا جَارَ نِلِيمِ
(أَمِيكَيْبَت)

تَعْجُضُكَ إِمَّتْ نَلِّ وَأَصْبَتُمْ سُوْفَنَمِ
كُورُوثُوْدُ كُضْبُ كُؤَبَّيْ بِرِسْدَلْ وَنِيْتِ
٢٧ مَ نِيْبِرْ أَلْمَا كِي شُونَكَ إِسْلَامِي كَلَّا جَارَ
نِيْلِي قُتْكَدِ دَتْرِفْ وَضَاوُكُ ١٩٦٥ - مِي مَاتَمِ
٣٠ مَ تِكْتِ هِجْرَةَ ١٣٨٥ مَحْرَمِ فِرِي ٢٨ پَا پِرِ
فِرْفَكْلُ ٤-١٥ مَنِيكَ شَمُكْمَضِ كَمَارِ تَعْجُضِي
أَنْبَدَنْ أَصْبِيْكَرُومِ
كُؤَبَّوْفِرْتَمَرْ تِرْدِ دِيْ سِنِيْنَايِكَ أَوْرُكُضْ
پَا فَاكَارْتِ مَلِكِي تَرِ نِيْنِيْكُمْ شِيَوَارُكُضْ
نَلِيْتَلِيَوَرْ جَنَابِ سِيْرِ رَاذِيْكَ فَرِيْدِ أَوْرُكُضْ
قُتْكَدِ دَتِّي تِرْنَتْ وَنِيْقَارُكُضْ

(Transliteration of the above Invitation in Tamil)

சோனக இஸ்லாமிய கலாச்சார நிலையம் (அமைக்கப்பட்டது)

தங்களுக்கு எமது நல்வாழ்த்தும் சோபனமும் கூறுவதோடு கொழும்பு கோட்டை பிரிஸ்டல் வீதி, 27 ஆம் நம்பர் இல்லமாகிய இஸ்லாமிய கலாச்சார நிலைய புதுக்கட்டிட திறப்பு விழாவிற்கு 1965, மே மாதம் 30 ஆம் தேதி, ஹிஜ்ரா 1385 முஹர்ரம் 28 பிறை ஞாயிறு பிற்பகல் 4:15 மணிக்கு சங்கமிக்குமாறு தங்களை அன்புடன் அழைக்கிறோம்.

கௌரவ பிரதமர் திரு.டட்லி சோனானாயக அவர்கள் ஞாபகார்த்த பலகையை திரை நீக்கம் செய்வார்கள். தலைமை நிலையத் தலைவர் ஜனாப் சர் ராஜிக் ஃபரீத் அவர்கள் புதுக்கட்டிடத்தை திறந்து வைப்பார்கள்.

(Translation of the above Invitation in English)

Sonaga¹ Islamic Cultural Centre (Established)

We send you our felicitations, greetings and cordially invite you to attend the opening ceremony of our new building at No. 27 Bristol Street, Fort, Colombo, on the 30th May, 1965, the 28th Day of Muharram 1385, Sunday afternoon, 4:15 pm.

Honourable Prime Minister Mr. Dudley Senanayake will unveil the commemoration block. The President of the centre, Sir Razik Fared will open the building.

¹ Muslim Tamils of Sri Lanka were referred by the pejorative term Sonaga or Sonagar

Specimen of Arabic with Arwi writing (in Calligraphical Manuscript Form):

The famous work of Imamul Aroos namely "Mawlid 'Ataa Al- Rasool fi Muhthadi Sakhaa Al- Batool "

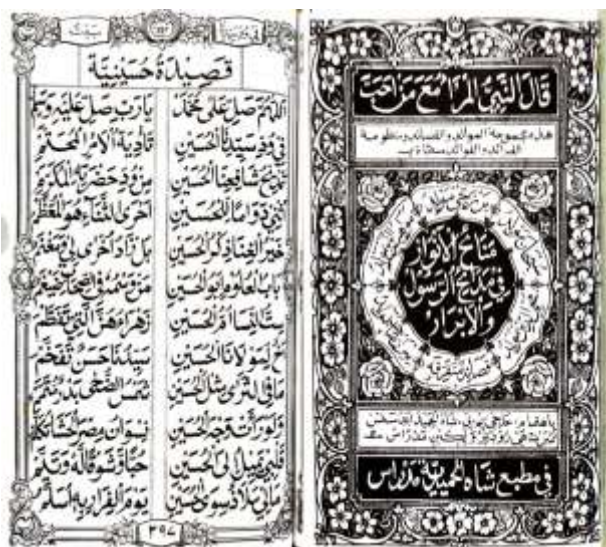


Specimen of Arabic Mawlid writing (in Calligraphical Manuscript Form):



Specimen of Arabic writing (in Calligraphical Manuscript Form):

A collection of Arabic poems on Holy Prophet (PBUH) and other Saints and Savants of Islam.



Specimen of Arabic and Arwi writing (coverpages of the books in Calligraphical Manuscript Form):



Specimen of Arwi poem writing (in Calligraphical Manuscript Form):

Stone

فَاوَيْرْتَلَشْمَثَانِ بِيَعْرَكِيصِ
 فَاطْمَتِي بِكَصْبِنِي تَشْبَنَوْمِ
 نِيرَجِي نُونْفِيلِ تِيرَجِي نِيرُجِيرِ
 نِيدِي كَتَلِنَالِ نِيدِيونِ
 تِيدِي تِي تَمْرَانِلِ جِي
 دُوي شَفِيَعَتِي تَشْبَنَوْمِ
 اَشْعَلِي بِلِينِ مَنِيوِيرِ
 اَنْقَبَانِ فَاطْمَتِي نَشْبَنَوْمِ
 كَادَمَلِي كَبَدَلِ كَانِكِي كَصِيلِ
 تِيدِ مَبْرُضَمِي قَوْلِ كَابَوْمِ

Specimen of Arwi Inscriptions



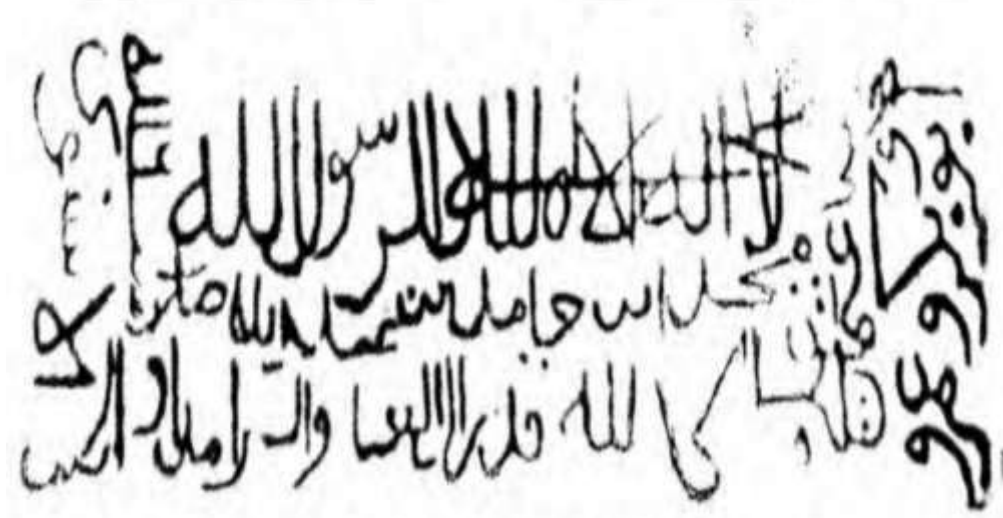
The UNO has accepted Arwi as one of the approved languages of the world. "The UNESCO COURIER" published by the UNESCO, in August - September 1981, has published an article on the life of the Holy prophet, written by Mohammed Yaasin (Shuaib 90; Zubair 2014, 76).

Uraiyur is a town in the present Tiruchirappalli district, It was the capital of the Cholas from 2nd century A.D. and continued to be an important city in the history of Tamil Nadu. Since it was the capital city of the Chola kings. the Arab traders frequented this town for their trade and after the birth of Islam they came as Arab Muslims.

Though trade was the main concern of the early Arab Muslim traders they also faithfully preached the teachings of Islam among the people and a large number of people embraced the faith. Thus in the hinterland of Chola country a Muslim settlement could have emerged. For their prayer a small mosque was constructed in the year A.H. 116/734 A.D. This is the earliest surviving Islamic monument Mosque in Tamil Nadu. This mosque is located near the Kottai Railway Station at Tiruchirappalli. It was constructed in granite.

There is a mihrab in the western wall of the mosque. There is a mimber on the left side of the mihrab. The ceiling is covered with granite slabs.

According to the Arabic inscription in the rectangular granite slab above the mihrab, this mosque was built by one Mohamed Ibn Hameed Ibn Abdullah in Hijiri 116 corresponding to 734 A.D. Further the names of the four Khalifas, Abubakr, Umar, Uthman and Ali are also mentioned in the inscription. The inscription is archaic in character and accepted by scholars to belong to 8th century A.D. The Calligraphical inscriptions are



The Arabic works produced by the Tamil Nadu State scholars of India, cover a wide range of topics. These original works relate to a variety of subjects like Panegyrics or Eulogy, Jurisprudence, Creed or Tenets, Biography, Polemics etc. They have also composed occasional poetry in the nature of Invocation, Lullabys and Epistles. Most of these works still remain as manuscripts. As far as the published materials are concerned, a substantial portion of the printing work took place between the middle of the 19th century and the first quarter of 20th Century.

It must be mentioned here that many of the manuscripts do not contain the names of their authors. But this does not affect their authenticity. These Tamil Nadu authors may have refrained from mentioning their names in their works because they did not want any publicity, which as pious men, they probably believed, would take away or reduce the divine recompense (Thawab) for their writings. However, in all such manuscripts, the names of the scribes, the time and date on which it was concluded and the place where the copying was done are always mentioned without fail.

Khutbah (Sermons)

Imamul Aroos has composed nine Khutbahs of, two of them are recited as the second khutbah every Friday. In one of them, every sentence ends with the Arabic letter noon. (ن) and hence it is called Khutbah Nooniyah; and in the other, every sentence ends with the letter Ra (ر) and hence it is called Khutbah Ra'iyah. Two other khutbahs are meant for the two festivals-idul fitr and idul adha. The remaining five khutbahs are highly emotional in nature.

Three of these nine khutbahs have been printed. They are Khutbatun Nooniyah wa Tiryaaqun Yoonaniyyah, meaning 'Sermon, like a panacea from yoonan' (Greek), The Calligraphical writing of the three Khutbaat are given below:

أَلْحَمْدُ لِلَّهِ مَنْزِلِ الْوَحْيِ عَلَى لِسَانِ
جِبْرَائِيلَ . وَقَاسِمِ الْأَرْضِ بِمِغْيَالِ
مِيكَائِيلَ . وَقَابِضِ الْأَمْوَاجِ بِبَطْشَائِهِ
عِزْرَائِيلَ . وَاعْلَمُوا أَنَّ الدُّنْيَا دَارُ الْفَنَاءِ
وَالْغَيْرِ . وَظَنَنْتُمْ أَنَّهَا دَارُ الْقَرَارِ
الدُّنْيَا دَارُ الصِّغَارِ

وأحد زوايا أعداءكم من الدنيا والشيطان .
والشقوق والوزي المصنوعة إلى العاصيات .
اللهم نسينا قلوب الزواجر والقضاة
والسلطان أشعة لهم عذيبا بلا نبي ولا ظم
ولا عدوان . اللهم انصر ناجي الإسلام
وأمر على مخالفيه قلم العدل .

الحمد لله المالك الدنيا .
أحمد خذ الحقل في العرفان
أعدوا الله الجليل الشان . كان التقوى
وصيغته في العرفان . شد علىكم في الجنان .
وتبعد ظم عن جهنم ذات الفوزان .

آي الذم . وأجروا له بالصالحات والفرج
من المنظوم والأشطر . وأشطرنا
أمركم منه في منكم الأظفار . وعن سيرتنا
فاجنة الرضراء بك ذوات الأظفار .
وأرجمنا منكم بالرحمة الرضراء للأصغار
والصغار

الحمد لله العزيز الفجار . أحمد الله حمد
التيقن المسرار . وأشهد أن لا إله إلا الله
أولاد الأظفار . أشهدنا فينا الخواف
الناجيين لأنو الملك الجبار . أشوا
الله وكفونا مع العباد قرون الأبرار . فأث
الموت باب وطاعتهم ذابله وتك شمرد

Epistles

Muslim Scholars of Tamil Nadu, India were in the habit of writing letters in the form of Arabic poems. In this art, Kayal Shaykhu 'Abdul Qadir Naynar, also known as Shaykhuna Pulavar (Pulavar Nayagam), was an expert. His works are available in manuscripts.

The letter reproduced below is by Periya Labbai Appa Shaykhu 'Abdul Qadir Wali (1091-1150 AH/1680-1737 AD) addressed to Shaykh Sadaqatullah. It is included in Noorul 'Aynayn (p.56), an anthology of poems by various poets.



It says: Oh my master and the Savant-Saint! Even if you slap me with your slippers a thousand times, I shall gladly accept it. But, (I am worried) why you said that I have become proud after I have studied the book Talkhis. (I am not proud); I kiss your feet. (And) why did you say that I am antagonistic to your brother my master Shihabuddin. I have always been like your child. Therefore, it is not necessary for you to have said such things about me. Count me as one who has sprung up from your dependents. However, what you have said about me is only on account of your ardent love (for me) and hence I do not worry about your (above) words.

Madihur Rasool Shaik Sadaqathullah Appa wrote a long epistle to his brother, Sam Shihabuddin, introducing a needy person for financial assistance. The anthology Noorul 'Aynayn contains several epistles in Calligraphical nature by Madihur Rasool and his brother Sam Shihabuddin Wali (pp. 64-69)

Multi-Lingual Verses

Multi-lingual verses comprising Arabic, Persian, Urdu and Tamil words have been composed by some writers. In their Tamil compositions available as Calligraphical Works, some of the Tamil Nadu scholars have freely used Arabic terms of religious importance. Kunangudi Mastan's (1207-1254 AH/1792-1838 AD) compositions are an example for this.

The laudatory verses of Imamul Aroos, on the famous epic Shafiyah, is intertwined with Arabic, Persian, Urdu and Tamil words.

<p>مَرْحَبًا مَرْحَبًا لِلْمَادِحِينَ الرَّسُولَا مَرَمِيْنَا بِنِ شَا فِنَا نُوْرَمَنْكَصَفُوْبِيْتَل عَرْشِنَا لَوِيْضِنْتِ ظَلَمَ أُوْرَلُوَا حَمْدِيْنَ ظَلَمَ فِرْمَاكَا يُوْكَمَ فَايَقْبِيْزُ فِرِيُوْنِ أَرْحَبِنَا لِي</p>	<p>سَرْوَرِي عَالَمَ بِنِيْشَلِ شَفِيْعِيْتِه مَدَنِيْ أُوْبِي فِرْدَوَسِيْنَ سَرْوَرُوَا ضَرْوَمِيْنَ لِقَا نَسِيْمَ فِرْ فِرْمَكَمَ چَرَفُوعِيْنَ فِرِيُوْنِ رَحْمَتِيْ لِي أَرْمِيَايَ وَاحْتِكُوْبِيْبِيْ أُوْبُوِيْزُ مَرْحَبَا وِي</p>
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Folk Songs

Tamil Nadu Muslims have composed folk songs in Arabic. Though they are in classical Arabic, they resemble Tamil folk songs. A few Calligraphical lines are given below:

تَوْرَاةُ مُوسَى عِبْرَانِي زَبُوْرُ ذَاوُوْدَ يُوْنَانِي
إِنجِيْلَ عِيْسَى سَرْبَانِي فِرْقَانِ مُحَمَّدَ مَرْبَانِي
حَسْبِي رَبِّي جَلَّ اللهُ سَابِقُ قَلْبِي غَيْرُ اللهِ،
نُوْرُ مُحَمَّدَ صَلَّى اللهُ لَّا إِلَهَ حَقُّ لَّا إِلَهَ إِلَّا اللهُ،

<p>وَالشَّمْسُ وَالْقَمَرُ لَا يَسْخَرُونَ وَالنَّجْمُ وَالسَّجْمُ لَا يَسْخَرُونَ</p>	<p>فَمَنْ يَدْعِبْ حَيْثُ حَكَمَ تَسْخَرُ أَلْمَرْثُ وَالْعَرْثُ لَا يَسْخَرُونَ</p>
<p>أَلنَّجْمُ وَالشَّجْمُ لَا يَسْخَرُونَ أَللَّيْلُ وَالنَّهَارُ لَا يَسْخَرُونَ</p>	
<p>يَا رَبِّي كُلِّي يَا كُلِّي كُلِّي إِن لَمْ تَكُنْ لِي رَبِّي فَمَنْ لِي</p>	<p>حَسْبِي سُبْحَانُ رَبِّي حَقْمَانُ عَرْشِنَا جَلَّ جَلَالُهُ</p>

Most of the songs are said to belong to Shaykh Salahuddin Wali. The following lines are generally recited to awaken the sleeping children early in the morning:

Unique Features of Calligraphical Compilations in Arabic and Arwi:

The literature of any nation tends to show some peculiarities, characteristics which are exclusive to that nation. Hence, each nation has its own literary tradition which comes into being due to various historical and sociological factors peculiar to it. Tamil Muslim literary tradition is no exception to this general pattern one observes in the literary history of various nations.

Thus, the Tamil Muslims, in the process of their literary contributions, have evolved a tradition of their own, some of the chief characteristic features of which are reflected in their unique literary compositions.

Some of the savants of this region showed their extraordinary talents by composing certain unique pieces, both in poetry and in prose. Imamul Aroos composed a long qasidah, its chief literary feature being the use of only dotless Arabic letters throughout. A portion of this qasidah is reproduced below:



There is another qasidah in Calligraphical manuscript form with dotless letters by Saint Sadaqatullah. It is part of a letter addressed to Emperor Aurangzeb (1028-1119 AH/1618-1707 AD). It is seen from a note in another manuscript that this qasidah was recited in the presence of the Emperor on 12th Rabi ul Awwal in 1110 AH /1698 AD (الربيع الاول) by Mahmud Tibi, a deputy of Madihur Rasul, who called on the Emperor during his sojourn in South India. The leaf-shaped dotless qasidah is reproduced below:



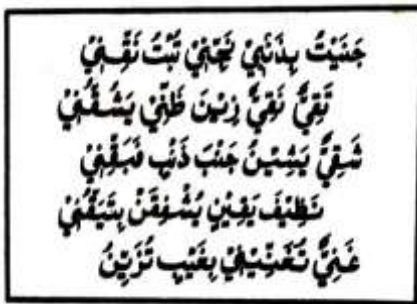
This calligraphical work has two distinct aspects :

1. It is entirely made up of dotless letters; and
2. It is written in the form of a leaf and is known as Mushajjarah (pattern poem).

Qasidah with only Dotted Letters:

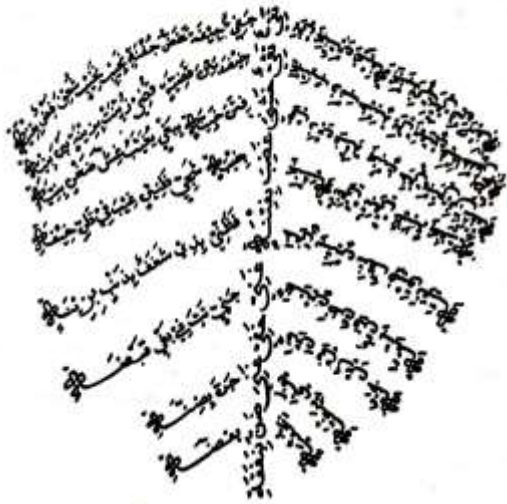
There are qasa'id containing only dotted letters. As in the case of dotless compositions, here also, great men like Tayka Sahib and Imamul Aroos, while paying importance to such rare forms of literary talents, give equal importance to the themes of their poems.

(a) There is a pentagon (mukhammas) in Shaf'iyyah of Kilakarai Tayka Sahib Wali. This stanza is found in Qafiyatun Noon (Chapter of Noon) of this ode. It is given below:



(b) In another manuscript, in the library of Al Madrasatul Aroosiyah in Kilakkarai, is found a completely dotted poem. The poem is reproduced below:

تسبيح محمد الهادي



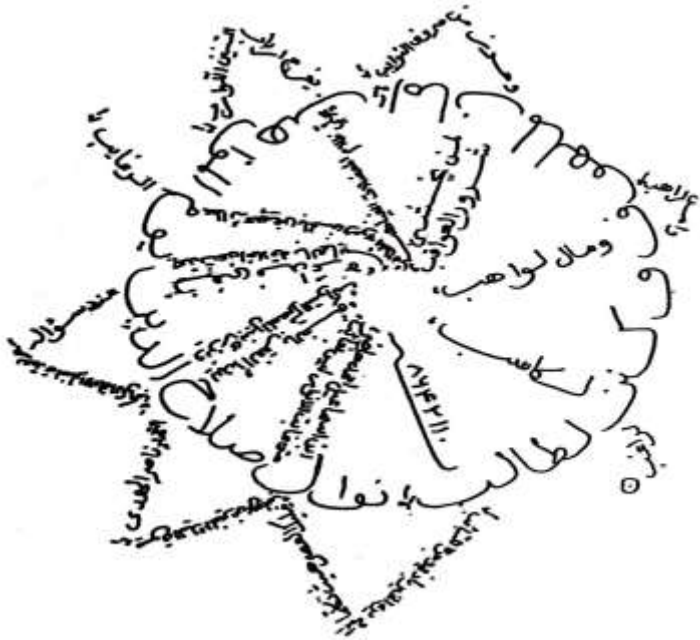
The above Calligraphical poem is also a composition of Shaykh Sadaqatullah. The poem, in the pattern of a leaf, reproduced below, which is in praise of the Holy Prophet(PBUH).



The following calligraphical work seems to have been composed in appreciation of the generous grant of the Mosque at Muthialpet, Chennai.



The following poem is composed like a circle and the areas outside and along the circle are further 'adorned' with verses. It has 19 lines and is sung in praise of Ibnu Ismail, which refers to Habib Muhammad Maraikayar - popularly known as Habib Arasar Ibnu Ismail (1191-1232 AH/1777-1816 AD), a saintly philanthropist who contributed a lot for Arabic and Arwi education in this area:



This poem appears to have been composed by Pulavar Nayagam Shaykh Abdul Qadir Naina Labbai 'Alim of Kayalpattinam (d. 1269 AH/ 1852 AD).

Arwi Wedding Invitation

I invite you to attend the feast at my house, on the 27th of Dhul Qa'da, Hijri 1338, which is equal to 2nd of August, 1919, at 7.30 on Monday evening, in connection with the wedding of my son, Khatib Muhammad Zainuddin.

Specimen of Arabic, Arwi and Tamil writings (in Calligraphical Inscription on Tombstones):

The following four stone inscriptions are available in Kilakkarai, Tamil Nadu





Specimen of Arabic writing (in Calligraphical Granite Inscription Form):

These granite inscription/ engraving fixations are available in Masjid-E-Ibrahim, Podanur, Tamil Nadu





Specimen of Arabic writing (in Calligraphical Stone Inscription Form):



CONCLUSIONS (الخاتمة)

The religious revival of the Muslims was made possible because of the voluminous literature produced in Arabic and Arwi by the Muslim Savants of Tamil Nadu. Literature produced in this languages covers the fields of Jurisprudence, Sufism, Law, Medicine, and Poetry. Compositions of devotional songs. They served as a medium of transformation of the Muslim Tamil society of Tamil Nadu in their daily affairs to write many religious, literary and poetry texts for communication. The Muslims of Tamil Nadu were able to use these works as an effective shield for the preservation of their cultural identity. The valuable and useful ideas of Muslim minds in Tamil Nadu state of India were conveyed in the Islamic script as Calligraphical Works, stone inscriptions and written masterpieces. These Calligraphical works and writings rendered the most useful service for the advancement and progress of Muslim culture and human civilization.

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