

The University of Chicago's Hindu Student Sangam and Muslim Students Association present

# *A Meeting of* **TWO SEAS**

Hindus and Muslims Shape the Arts of South Asia

دو سموروں کا مجمع

दो समुद्रों का संगम

**SATURDAY APRIL 22, 2017 | 6-8:30 PM | ROCKEFELLER CHAPEL**

**Music, dance, and poetry from across the Indian subcontinent**

A concert celebrating the joint contributions of Hindus and Muslims  
to the artistic traditions of South Asia



# *A Meeting of* **TWO SEAS**

Hindus and Muslims Shape the Arts of South Asia

## **PROGRAM**

### Carnatic classical

Allahvai naam thozhudhaal

Enta matramuna

### Nagaswaram

Raga alapanas

### Bengali songs

Tumi Allah naki God Bhogoban (*Are you Allah, God, or Bhagavan?*)

Chatok banche kemone (*How can the chatok bird endure...*)

### Kathak dance

Chilman uthegi nahin

### Ghazal

Salona sa sajan hai

### Shabad and qawwali

Koi bole ram ram

Zehaal-e-miskeen

### Urdu poetry

### Film song medley

“Pyaar kiya toh darana kya” from *Mughal-E-Azam*

“Kannalane enathu kannai” from *Bombay*

“Mera piya ghar aaya”

“Mera piya ghar aaya, o raam-ji” from *Yaarana*

“Khwaja mere khwaja” and “In lamhon ke daaman mein” from *Jodhaa Akbar*

## Carnatic classical

**Minu Pasupathi** VOCALS

**Akash Dixit** TABLA

**Nikhil Mandalaparthi** VIOLIN

**Minu Pasupathi** is the artistic director of Akshaya Music Academy in Schaumburg, and co-directs the University of Chicago's South Asian Music Ensemble. With a master's degree in Indian classical music from the University of Madras, she has been teaching vocal music since 1990. She teaches students of all ages both in person and online for students living outside Chicago, including overseas. She also works as a senior IT recruiter at a renowned software company in Schaumburg.

**Akash Dixit** is a student of Indian classical music, learning the tabla (Guru: Sanjiv Munshi) and the sitar. He is interested in all forms of musical and artistic collaboration; some of his work includes performing with jazz piano, Kathak, and Carnatic vocals. When he's not playing or listening to music, he searches for dark matter and nano-fabricates qubits as a graduate student in the physics department.

**Nikhil Mandalaparthi** is a second year in the College studying public policy and is involved with the South Asian Students Association and Hindu Student Sangam. He has learned Western classical violin and viola as well as Carnatic music. For the past eight years, he has been learning Carnatic violin from Raman Iyer, an accomplished violinist and vocalist based in Seattle.

## Allahvai naam thozhudhaal

**BACKGROUND:** A Tamil Muslim devotional song composed by politician and singer Nagore E.M. Hanifa (1925–2015). First set to Carnatic style by vocalist T.M. Krishna (b. 1976), and re-tuned to the raga Mayamalavagowla by Minu Pasupathi. Set to misra chapu (seven beat rhythmic cycle).

### TAMIL

Allahvai naam thozhudhaal  
Sugam ellame odi varum  
Andha vallonai ninaithirundhaal  
Nalla vaazhkaiyum thedi varum

Palligal pala irundhum  
Bangosai ketta pinbum  
Palli sella manamillaiyo  
Padaithavan ninaivillaiyo

Vazhikaatta marai irundhum  
Vallal nabi sollirundhum  
Vizhirundhum paarppathillayo  
Sevi irundhum ketpathillaiyo

Iraiyonin aanaigalai  
Idhaiyathil ettriduvom  
Irai thoothar podhanaiyai  
Igam engum parappiduvom

### ENGLISH TRANSLATION

*If we worship God,  
all pleasures will come running to us.  
If we keep thinking of the All-Powerful,  
we will enjoy a good life.*

*When there are so are many mosques,  
even after hearing the call to prayer  
do you not feel like going there yourself?  
Don't you remember your creator?*

*When the holy scripture is there to show the way,  
and the benevolent Prophet's words are there,  
even with eyes, would you remain unseeing?  
Even with ears, would you remain deaf?*

*Let's keep God's commands  
in our hearts, and  
spread His Messenger's teachings  
all over the world.*

## Enta matramuna

**BACKGROUND:** A song celebrating religious pluralism, composed by fifteenth century poet-saint Annamacharya; tuned to music by K. Venkataraman (1929–2004), and popularized by vocalist M.S. Subbulakshmi (1916–2004). Set to the ragas Brindavani and Mayamalavagowla, and misra chapu (seven beat rhythmic cycle).

### TELUGU

Enta matramuna evvaru talachina anta matrame neevu  
Antarantaramu lenchi chooda pindante nippati annatlu

Koluturu mimu vaishnavulu koorimito vishnudani  
Palukuduru mimu vedantulu parabrahmambanuchu  
Talaturu mimu shaivulu tagina bhaktulunu shivudanuchu  
Alari pogaduduru kapalikulu adi bhairavudanuchu

Sari nennuduru shaktheyulu shakti roopu neevanuchu  
Darishanamulu mimu nana vidulanu talupula koladula bhajinturu  
Sirula mimune alpabuddhi talachina vaariki alpambagudavu  
Darimala mimune ghanamani talachina ghanabuddhulaku ghanudavu

Nee valana korate ledu mari neeru koladi tamaramu  
Aa vala bhagirathi dhari bavula aa jalame oorinayatlu  
Shri venkatapati neevaithe mamu chekoni unna daivamani  
Ee valane nee sharananiyedanu idiye paratatvamu naaku

### ENGLISH TRANSLATION

*You're just about as much as one imagines you to be.  
As they say, the more dough, the more bread.*

*People who follow Vishnu love you as Vishnu.  
Philosophers speak of you as the ultimate.  
Those who go with Shiva think of you as Shiva.  
Those who carry skulls see a skull in your hand.*

*People who serve the goddess think you are their goddess.  
Different schools of thought measure you by their thoughts.  
Small people think of you to get rich, and for them you become small.  
Thoughtful minds contemplate your depth, and for them you are deep.*

*There's nothing missing in you. The lotus spreads to the limits of the lake.  
There's water in the Ganges, also in wells on the shore.  
You're Venkateswara, the god on the hill, the one who's taken hold of me.  
For me, you are real, as real as I imagine.*

Translation: *God on the Hill: Temple Poems from Tirupati*, translated by Velcheru Narayana Rao and David Shulman.

## Nagaswaram

### Raga alapanas

**Brent Matusiewicz** NAGASWARAM

**Bertie Kibreah** DHOL

**Brent Matusiewicz** has studied the nagaswaram in Kottur, Tamil Nadu with Vidvan K.N.R. Venkatesan, son of Kalaimamani Kottur N. Rajarathinam Pillai.

**Bertie Kibreah** is a PhD candidate in the Department of Music at the University of Chicago and co-directs the University's South Asian Music Ensemble. He performs frequently in the Chicago area and is classically trained in tabla drumming under the tutelage of Pandit Swapan Chaudhuri of the Lucknow *gharana* (style). His dissertation explores the appropriation of Bengali language devotional poetry among several musical communities, and their negotiations through both the routes of piety which shape the pilgrimage-performance spaces of Muslim Bengal and the complex ethnonationalist discourse which informs religiosity in Bangladesh.

**BACKGROUND:** Historically, nagaswaram musicians have been known for their excellence in Carnatic music's improvisational forms, such as rakti melam and raga alapana. To honor this tradition of improvisation, alapanas in two contrasting ragas will be presented: Shubhapantuvarali (a melakarta raga) and Kambhoji (a rakti raga).

## Bengali songs

**Bertie Kibreah** VOCALS, DOTARA

**Nikhil Mandalaparthi** VIOLIN

**Anubhav Nanavaty** HARMONIUM

**Anubhav Nanavaty** has been playing piano since he was six years old. In seventh grade, he moved to India, where he first started playing bhajans on the harmonium. He also learned how to play guitar and tabla for the same purpose. He is currently a first year in the College, where he is a part of the South Asian Students Association and the South Asian Music Ensemble. He is always looking for a jugalbandhi session, and hopes to be an integral part of the South Asian music scene on campus.

**BACKGROUND:** The first song was composed by Nakul Kumar Biswas (b. 1975), a popular Bangladeshi Hindu folk singer. Although simple in tone and comparison, this song highlights the South Asian tradition of criticizing and speculating on the nature of authority and eternal truths, in order to seek a deeper meaning. The second song is by Lalon (c. 1772–1890), a prominent Bengali mystic songwriter and social reformer whose poetry and music is honored by both Hindus and Muslims across West Bengal and Bangladesh. The song presented here is reflective of his distinctively cerebral and inward-turning style.



## Tumi Allah naki God Bhogoban (Are you Allah, God, or Bhagavan?)

### BENGALI

tumi Allah naki God Bhogoban  
kon naame kori ahoban  
kon shure tomar gun gai  
doya kore bolo ekbar jogot shain

ami geetar patay dekhi tomar naam  
abar opor naamke allah malik  
bolechhen Qur'an  
God bhinno shobi bhranto  
Bible dilo ei shiddhanto  
kemone he bissho kanto  
ami tomar kachhe jai

Radha Krishna badha hoilo  
bhojite bissho Nabi  
ami aankilam na diler khatay  
shei Radha Krishner chhobi  
tumi haona ki shei icchar geeta  
naki Muhammad-er neta  
bhojibo ki Sridham Sita  
naki Bouddho cholon bitai

ami tuccho korlam bidhir kotha  
omanno korlam Qur'an  
ami mani nai Bible-er bani  
shuni nai beder bidhan  
ami Muhammad ke jodi maani  
Sri Krishna hoy opomani  
abar Buddho deber shuddho bani  
kore dei hridoyer thai

Islam bole Allah-er name  
dumba oot dao qurbani  
aar jibhotta mohapaap  
shunechhi Buddher bani  
beder patay jahai aaram  
Quran-e tai bolchhe haram  
ami dondo bhuge ondho holam  
tomar Nokul-er bedona pai

### ENGLISH TRANSLATION

*Are you Allah, God, or Bhagavan?  
Which name shall I invoke,  
with which melody shall I sing your praise?  
I solicit this to plea to you, Lord of the Worlds*

*I've read your name in the Bhagavad Gita  
and your other name is Allah the King,  
so says the Qur'an;  
Other than God, everything is an illusion,  
such is the Bible's decree;  
Tell me, Creator of the World,  
how may I approach thee?*

*The path to Radha-Krishna is shut  
if one honors the Prophet of the world;  
Dare I inscribe the image of Radha-Krishna  
into the book of the heart?  
Are you the one in the Gita,  
or the Lord of the Prophet?  
Shall I worship the abode of Sita,  
or the tenets of the Buddha?*

*So, I've disregarded the words of God  
and haven't heeded the Qur'an,  
I've neither believed in the Bible  
nor the sacred sound of the Vedas;  
If I praise the deeds of Muhammad,  
then is Lord Krishna belittled?  
Shall I push out the enlightened Buddha  
from my heart?*

*Islam says sacrifice the goat and camel  
in Allah's name,  
but I've heard that the taking of life is a grave sin,  
such are the words of the Buddha;  
That which the Vedas prescribes as good  
is reprehensible in the Qur'an;  
I've gone blind from confusion.  
Your slave, Nakul, suffers.*

<sup>1</sup>the mythical guru of Lalou whose insertion in the last line serves as the voice of consciousness

## Chatok banche kemone (*How can the chatok bird endure...*)

### BENGALI

chatok banche kemone  
megher boroshon bine

kothay he nobo jolodhor  
chatokini molo ebar  
o name kolongko tomar  
rakhlen bhubone

chatok mole jabe jana  
o namer gourob robe na  
jol diye koro shantona  
rekhe chorone

tumi data shiromoni  
ami chatok obhagini  
onno asha nahi jani  
lalon tai bhone

### ENGLISH TRANSLATION

*how can the chatok<sup>1</sup> bird endure  
without the rainfall?*

*where is the freshly formed storm cloud?  
the bird-maiden<sup>2</sup> is fading fast;  
this name is your sullyng mark,  
to be forever implanted on the world*

*when the chatok dies, the truth will be revealed,  
the dignity of that name will not prevail;  
bring solace with your water,  
keep (the servant) at your feet*

*you are the embodiment of benevolence,  
but I am the ill-fated chatok;  
I know of no other desire,  
so composes Lalon*

<sup>1</sup>the *chatok* is an ancient and mythological bird which appears throughout much Indic literature, and is known for drinking only rainwater; here, the poet likens the bird to a devotee and the raincloud to the beloved

<sup>2</sup>chatokini is a feminine variation of chatok; as with much South Asian devotional poetry, the devotee is referred to in the female voice



# Kathak dance

## Chilman uthegi nahin

**Elora Basu**

**Megha Bhattacharya**

**Shreya Kalva**

**Elora Basu** is a fourth year in the College studying biology and anthropology. She is classically trained in Kathak, and has over thirteen years of dance experience. Elora has been performing and choreographing with Apsara for over three years now, and she is thrilled to represent this organization tonight, as well as to be performing with two other amazing dancers!

**Megha Bhattacharya** is a second year in the College studying public policy and political science. She is classically trained in Kathak and has over ten years of dance experience, and has been a part of Apsara since the beginning of college. She is so excited to perform in this concert representing Apsara.

**Shreya Kalva** is a fourth year economics major and gender studies minor in the College. She has had classical dance in the Bharatanatyam and Kuchipudi dance styles for thirteen years and has danced and choreographed through Apsara, UChicago's Indian classical dance group, over the last four years. She has also had the lucky opportunity to learn Kathak through Apsara and is very excited to perform at tonight's show.

**BACKGROUND:** Kathak, known today as the classical dance of north India, emerged from a fusion of many different traditions, including Hindu devotional storytelling and theater, and Persian influences from the Mughal Empire. The song *Chilman Uthegi Nahin* (The curtain will not rise) is from the 2005 Bollywood film *Kisna*, and was composed by Ismail Darbar.

## Ghazal

**Saloni Jaiswal** VOCALS

**Sarayu Narayan** VOCALS

**Akash Dixit** TABLA

**Anubhav Nanavaty** HARMONIUM

**Saloni Jaiswal** is a first year in the College hailing from Gadsden, AL, with plans to major in economics and public policy. Coming from a small town in Alabama, she did not have the opportunity to learn Indian classical music. However, having been interested in Indian classical music for many years, Saloni finally had the opportunity to study Hindustani vocal music and learn several ragas under the direction of Dr. Stan Scott while attending boarding school in Connecticut.

**Sarayu Narayan** is a first year prospective mathematics/physics major in the College, and studies Hindustani music from Anagha Hindlekar via the Gandharva Mahavidyalaya School of Music in Pune, India. She has performed at the Atlanta Symphony Hall, Robert Ferst Center, Centennial Olympic Park, and at the 2014 World Choir Games in Riga, Latvia, and is part of the South Asian Music Ensemble at UChicago.

**BACKGROUND:** The ghazal is a poetic form with roots in pre-Islamic Arabia that was popularized by Persian poets, and spread into South Asia during the thirteenth and fourteenth centuries through the influence of Sufi mystics and the courts of the newly established Islamic sultanates in north India. This ghazal was composed by Shabih Abbas, and was popularized by popular singer Asha Bhosle (b.1933). Its melody corresponds to the Bilawal thaat of Hindustani music, and is set to dadra taal (six beat rhythmic cycle).

## Salona sa sajan hai

HINDUSTANI (HINDI-URDU)

salona sa sajan hai aur main hoon  
 jiya mein ik agan hai aur main hoon  
 tumhaare roop ki chhaaya mein saajan  
 badi thandi jalan hai aur main hoon  
 churaaye chain, raaton ko jagaaye  
 piya ka ye chalan hai aur main hoon  
 piya ke saamne ghoonghat utha de  
 badi chanchal pawan hai aur main hoon  
 rachegi jab mere haathon mein mehndi  
 usi din ki lagan hai aur main hoon  
 jiya mein ik agan hai aur main hoon  
 salona sa sajan hai aur main hoon

ENGLISH

*There is my lover, and there is me  
 there is a burning in my soul, and there is me  
 in the shade of your beauty, my lover  
 the burning is cool, and there is me  
 it steals my peace, keeps me up nights  
 my lover's style does, and there is me  
 in front of my lover, take off my veil,  
 there is the wanton breeze, and there is me  
 when my hands get adorned with henna,  
 there will be only the love of the day, and me  
 there is a burning in my soul, and there is me  
 There is my lover, and there is me*

# Shabad and qawwali

**Swathi Balaji** VOCALS

**Laya Gollapudi** VOCALS

**Sarayu Narayan** VOCALS

**Akash Dixit** TABLA

**Swathi Balaji** is a first year in the College studying biological sciences. She is classically trained in Carnatic music under the tutelage of Smt. Padma Kutty and has been singing and performing for the past twelve years. She is a member of the University of Chicago's South Asian Music Ensemble, where she continues to engage with Carnatic music and a variety of other music forms from South Asia.

**Laya Gollapudi** is a first year in the College potentially studying computer science and economics. She has been learning and practicing Carnatic vocal music for over twelve years, and is a member of the University of Chicago's South Asian Music Ensemble.

## Koi bole ram ram

**BACKGROUND:** This song is a *shabad*: a selection of verses from the Guru Granth Sahib, the sacred text of Sikhism, that are meant to be sung. These specific verses are believed to have been composed by Guru Arjan Dev (1563–1606 CE), the fifth of the ten Sikh gurus.

### PUNJABI

koi bole ram ram koi khudae  
koi sevai gusaiya koi allahi

kaaran karan kareem  
kirpaa dhaar raheem

koi navai teerath, koi hajj jaaye

koi kare pooja, koi sir nivaaye

kaho nanak jin hukam pachhaata  
prabh saahib ka tin bhed jaata

### ENGLISH TRANSLATION

Some say “Ram, Ram,” and some say “Khuda.”  
Some serve Him as Gusain, others as Allah.

He is the Cause of causes, the Generous Lord.  
He showers His Grace and Mercy upon us.

Some bathe at sacred shrines, and some make the  
pilgrimage to Mecca.

Some perform pujas, and some bow their heads  
in prayer.

Says Nanak: the one who identifies God's Will  
knows the secrets of their Almighty Lord.

## Zehaal-e-miskeen

**BACKGROUND:** A unique composition of Amir Khusrow (1253–1325 CE), a Sufi poet, musician and scholar who is credited with the invention of the sitar, tabla, and musical genres including khayal, tarana, and qawwali. This poem alternates between Hindavi (old Hindi) and Persian every few lines, embodying the cultural fusion of Indian Sufism.

### OLD HINDI AND PERSIAN

zehaal-e miskeen makun taghaaful  
duraye naina banaaye batiyaan  
ke taab-e hijraan nadaaram ay jaan  
na leho kaahe lagaaye chatiyaan

yakayak az dil do chashm-e jadoo  
basad farebam baburd taskin  
kise padi hai jo jaa sunaave  
piyaare pi ko hamaari batiyaan

cho shamm-e sozan cho zarra hairaan  
hamesha giryaan be ishq an meh  
na neend naina na ang chaina  
na aap aaven na bhejen patiyaan

behaqq-e roz-e visaal-e dilbar  
ke daad mara gharib Khusro  
sapet man ke varaaye rakhun  
jo jaaye paaun piya ke khatiyaan

### ENGLISH TRANSLATION

Do not overlook my misery  
by blandishing your eyes and weaving tales  
My patience has over-brimmed, my love  
Why do you not embrace me?

Suddenly, using a thousand tricks  
the enchanting eyes robbed me of my tranquil mind  
Who would care to go and report  
this matter to my beloved?

Tossed and bewildered, like a flickering candle  
I roam about in the fire of love  
Sleepless eyes, restless body,  
neither comes she, nor any message of her

In honor of the day I meet my beloved  
who has lured me so long, O Khusrow!  
I shall keep my heart suppressed  
if ever I get a chance to understand her ways

## Urdu poetry

### Hamza Shad

**Hamza Shad** is a fourth year in the College majoring in economics and political science. He is interested in South Asian security issues and politics, as well as music and poetry. In his free time, he translates qawwalis and ghazals into English.

**BACKGROUND:** The Urdu language, with a vocabulary that comes from both Sanskrit-derived Indian languages and Arabic and Persian, is a reflection of the cultural synthesis that occurred in medieval north India. Although Urdu as a language is now largely associated with Muslims in South Asia, a large number of Hindu poets and writers have contributed to the vast sea of Urdu literature. In many cases, Urdu poets have blurred the boundaries between “Muslim” and “Hindu” in their writings. Hamza will be presenting a selection of Urdu poems which encapsulate this fusion and syncretism.

## Film song medley

### LEELA:

**Akash Dixit** TABLA

**Bindu Poroori** VOCALS

**Anagha Sundararajan** DANCE

**LEELA** formed in 2016 with Akash Dixit, Anagha Sundararajan, and Bindu Poroori, with the aim of creating cross-disciplinary work that paid homage to—and questioned—classical Indian performance traditions and the mythologies behind them.

**Bindu Poroori** is an alumna of the College, with a mixed background in Carnatic, blues, and jazz vocal music, along with a practice in poetry, storytelling, and performance curation.

**Anagha Sundararajan** is a dancer and choreographer who has trained in both the Kalakshetra style of Bharatanatyam and in the Jaipur and Lucknow gharanas of Kathak. She is a proud alumna of the College, where she studied math, founded and served as co-director of Apsara and was the co-president of the University of Chicago Dance Council. She now performs as a freelance dancer around the city, and in her spare time is a second year law student at the University of Chicago Law School.

**BACKGROUND:** This dance and music medley features Indian film songs that span the decades, each of them strongly influenced by qawwali and other Muslim musical traditions. These songs come from different movies that play at the theme of love across borders of geography, religion, and class. After all, if there's one thing that unites South Asians of all religions at the box office and in popular culture, it's the theme of forbidden romance!

### “Pyaar kiya toh darna kya” from *Mughal-E-Azam* 1960

#### HINDUSTANI (HINDI-URDU)

Insaan kisi se duniya mein ek baar mohabbat  
karta hai

Is dard ko lekar jeeta hai, is dard ko lekar  
marta hai

Pyaar kiya toh darna kya?  
Pyaar kiya koi chori nahin ki  
Chhup chhup aahein bharna kya?

Chhup na sakega ishq hamaara  
Chaaron taraf hai unka nazaara  
Pardaa nahin hai jab koi khuda se,  
Bandon se pardaa karna kya?

#### ENGLISH TRANSLATION

*An individual only falls in love once in this world.*

*He lives with this pain, and he dies with this pain.*

*If I have loved, then why must I be afraid?  
I have simply loved; I have committed no theft.  
Then, why must I heave these sighs of pain in secrecy?*

*My love cannot be hidden,  
it can be seen in all four directions.  
If I do not wear a veil in front of God,  
why must my love remain veiled from society?*

## “Kannalane enathu kannai” from *Bombay* 1995

### TAMIL

Kannaalane enadhu kannai netrodu kaanavillai

En kangalai parithukkondum eninum  
pesavillai

Aalana oru seithi ariyaamale alaipaayum siru  
pedhai naano

Un perum en perum theriyaamale, ullangal  
idam maarum eno

Vaai pesave vaai pillaye vali theera vazhi ennavo

### ENGLISH TRANSLATION

*My dear, my eyes have been missing since yesterday*

*Why did you steal them and then not even talk  
to me yet?*

*Even though I don't know of anything you've done,  
I feel like waves are crashing in me*

*I don't know your name, you don't know mine,  
how come inside places are switching?*

*There's no way for my mouth to speak; what is the  
way to end this pain?*

## “Mera piya ghar aaya” 18th century qawwali by Baba Bulleh Shah (1680–1757)

### PUNJABI

Aao ni saiiyo ral deyo ni wadhaai

Main war paaya sona maahi

Ghadiyaal deyo nikaalni

Mera piya ghar aaya, o laal ni

Piya ghar aaya, saanu allah milaaya

Hun hoya fazl kamaal ni

### ENGLISH TRANSLATION

*Come, dear friends and, felicitate me on my good  
fortune! I have found my consort in my beloved!*

*Turn away the watchman!*

*My beloved has come home!*

*God has made this union possible.*

*O what a beautiful miracle!*



## “Mera piya ghar aaya, o raam-ji” from *Yaarana* 1995

### HINDUSTANI (HINDI-URDU)

Laaya baaraat laaya  
Ghoonghta uthaane aaya  
Apna banane aaya, woh

Chanda bhi saath laaya  
Taare bhi saath laaya  
Paagal banaane aaya, woh

Mera piya ghar aaya, o raam-ji

### ENGLISH TRANSLATION

*He's brought the wedding procession,  
He's come to lift my wedding veil,  
He's come to make me his*

*He's brought the moon  
He's even brought the stars  
He's come to drive me crazy*

*My love has come home, oh Rama (God)*

## “Khwaja mere khwaja” and “In lamhon ke daaman mein” from *Jodhaa Akbar* 2008

### HINDUSTANI (HINDI-URDU)

Khwaja-ji, khwaja  
Ya ghareeb nawaz  
Ya moinuddin, ya khwaja-ji

Khwaja mere khwaja  
Dil mein samaa jaa  
Shaahon ka shah tu  
Ali ka dulaara

Khwaja mere khwaja  
Dil mein samaa jaa  
Beqason ki taqdeer, tu ne hai sawaari

Mere khwaabon ke is gulistaan mein tum se  
hi toh bahaar chhai hai  
Phoolon mein rang mere the, lekin in mein  
khushboo tum hi se aayi hai

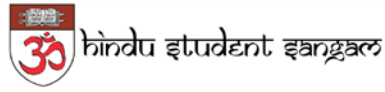
### ENGLISH TRANSLATION

*Noble Khwaja, Khwaja  
O benefactor of the poor  
O Moinuddin, O noble Khwaja*

*Khwaja, my Khwaja  
fill my heart  
you are the king of kings  
beloved of Ali*

*Khwaja my Khwaja  
fill my heart  
you have undertaken the fate of the helpless*

*In the garden of my dreams, there is springtime  
only because of you  
In the flowers, the colour was mine, but the  
fragrance was due to you*



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