

AN INTRODUCTION TO SINDHI LITERATURE

DR. GHULAM ALI ALLANA



SINDHI ADABI BOARD,
JAMSHORO, SINDH,
PAKISTAN, 1991.

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DEDICATED
to

My ever smiling and happiest brother

Akber Ahmed

who left this world in his blossoms. Akber was more than a loving brother, a devoted, selfless, faithful and honest friend, and an associate.

He was liked and loved by every young and old who join me in saying:

The Memories of the day,
You left every one are here with us to stay
For your heavenly abode
You left us for your eternal
Rest and peace we pray.

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P R E F A C E

To write an outline of history of anything, particularly the history of literature of any language, specially that of Sindhi Language which has a very glorious past and bright future, is not an easy task. I am fully aware of the risk when I write these words. It is, therefore, for the readers to decide whether I have been successful in serving the cause of writing an outline of the history of Sindhi Literature, whether I have done justice with the subject. Every time when the final draft was ready for press, the researchers added something new in connection with either the ancient history of literature or the young writers contributed very valuable material which drew my attention and I could not afford to ignore them without mentioning them in the pages of this book. Thus a small book like this has taken lot of time to get printed and published.

As a student of Sindhi Linguistics and literature, I feel myself responsible for not contributing much in the field of history of Sindhi literature. We can not claim that the writers of Sindhi Literature have been able to write a comprehensive history of Sindhi Literature in English. We do get some books on History of Sindhi Literature in Sindhi, English and Urdu, written by M/s K.B. Memon, Lutfullah Badvi, Professor M.A. Channa, Dr. Abdul Majid Memon Sindhi, Dr. Abdul Jabbar Junejo and some Indian Sindhi writers

but Sindhi Language demands more from us and deserves to have a comprehensive history of its literature.

I preferred to write a small book like this than not to write anything for those persons who can not read and understand Sindhi Language. I am fully conscious that this is just an outline of the history of Sindhi Literature which I have been able to write as desired by my young, dearest and enthusiastic friend, Mr. Hamid Akhund. Hamid wants us to write something on the history and culture of Sindh. He used to remind me every time whenever and wherever we met. On the completion of this book he wanted that this book be got published by the Department of Culture, Government of Sindh, but I selected Sindhi Adabi Board to be its publisher. I am grateful to Mr. Hamid Akhund for his initiative and interest.

I am really indebted to the former as well as the present Chairman of Sindhi Adabi Board and the members of the Board of Governors who kindly gave their approval for its printing and publication.

I know my drawbacks, my mistakes and errors I have made in this book but whatever material has been collected and contributed is the proof of my regard and respects for the writers, young as well old, of Sindhi Language and Literature.

This is an humble effort, and labour of love for my mother tongue, I have every hope that my efforts will be appreciated.

I have clearly mentioned that it is not a complete and comprehensive history of our Literature but it is just an outline for those Non-Sindhi Scholars who are interested to know about Sindhi Literature and its various forms etc.

I am grateful to Mr. Jawed Mirza and his colleagues for their keen interest in composing and recomposing the text of the material which has been revised, altered and rewritten for more than

three times for the purpose of addition of new material and information. I shall be grateful if any suggestion, observation and opinions are conveyed to me.

May All the Almighty help and guide us all to serve the cause of Sindhi Language, its literature and Culture— Ameen.

Hyderabad
27.9.90.

Dr. G.A. Allana

PUBLISHER'S NOTE

Sindhi Adabi Board since its inception has been rendering a great service to the cause of bringing out not only the best books on Sindhi literature, history, culture, Education, Science etc, but has also published the literature of many other countries of the world in original or by translating into Sindhi Language. Most of the books published by the Board have proved to be of very much help to the Researchers in the field of History, Culture and Education. Its publications in English and other languages are the sources to introduce our great poets, Educationists, Historians, Scholars and above all the SINDHI language itself to the world.

The present book "An introduction to Sindhi Literature" in English may be considered as one of the books from the series. The learned Author of the book Dr. Ghulam Ali Allana is a well known and renowned scholar of Sindhi language and literature, who has very successfully attempted to trace out the history of Sindhi literature in brief for Non-Sindhi readers and Researchers as well as for those who are interested to know it. Nonetheless the book though short in volume, yet carries a comprehensive material which can prove very useful for Researchers and Educationists at all levels.

ABDUL GHAFAR SIDDIQUI
Secretary
Sindhi Adabi Board.

Sindhi is one of the oldest and major languages of South Asia, inheriting rich culture, folklore and vast literature. Its literature abounds in every field and today it can stand equal to any developed language of the world.

According to the recent researches, Sindhi is related to Dravidian languages and its ancientary dates back to civilization of Mohen-Jo-Daro.

Linguistic Boundary

Sindhi has extended its issoglosses beyond the geographical boundaries of the Province of Sindh¹. In the north, it goes North West into Baluchistan Province, to the North and North-West into the Punjab and the former Bahawalpur State, on the West mountain range separates Sindh from Baluchistan but this boundary has been surpassed by Sindhi language which is spoken by more than 29 percent of the populace of the former Qalat State upto Kharan. It is spoken as a mother-tongue by a vast majority of people of Sibi region. It is also spoken in the Southern part of the hilly area of Balochi Kohistan adjoining Sindh, where the language spoken in general although is Baluchi but Sindhi is also used by a large number of people. In the former Lasbella state, now a part of Baluchistan Province, it is spoken as a mother-tongue by nearly 80 percent of the total population of Lasbella District. It has spread its influence still further towards the Persian Gulf in the Makran area of Baluchistan and is spoken as a first language alongwith Baluchi (Makrani) by a large number of people in Jadgal, Gwader, Ormara and Pasni, and has crossed the Gulf and is spoken in Muscat, Abu Dhabi and generally in the coastal region by a number of migrants.

1. Allana Ghulam Ali, Dr. *Linguistic Geography of Sindh*, Jamshoro, Institute of Sindhology, University of Sindh, 1979, pp.40-46, 67, 72-73, 81-82, 101-110, 119-145, 121-157.

In the East and South-East, Sindhi has crossed the Rann of Kutch and is spoken as a mother-tongue by a vast majority in Kutch, and by a large number in Gujrat and the Peninsula of Kathiawar in India.

In the East, it has influenced the dialects of the neighbouring parts of Marwar, Jaisalmer and Jodhpur areas of Rajasthan even before the partition of India in 1947.

After the independence numerous Sindhi Hindus migrated from Sindh and have settled in the Central, Eastern, Western and Northern parts of India.

Sindhi is not only spoken in the Indo-Pakistan sub-continent but its Kutchi and Kathiawari dialects are spoken by approximately 300,000 people as their first language in Tanzania, Kenya, Nyasaland, Zimbabwe, Congo, South Africa, Madagaskar and so on. It is also spoken in the United Kingdom, United States of America and Canada by some of those Asians who migrated to these countries from Uganda and other parts of Africa, Burma and Bangla Desh, and by a great number of people of Far-East, South-East Asia, particularly in Hong Kong, Singapore, Thailand, Philippines, Indonesia, Malaysia, Fiji and Hawaii Islands by the traders of Sindh who are now settled in these countries for the last hundred years or more.

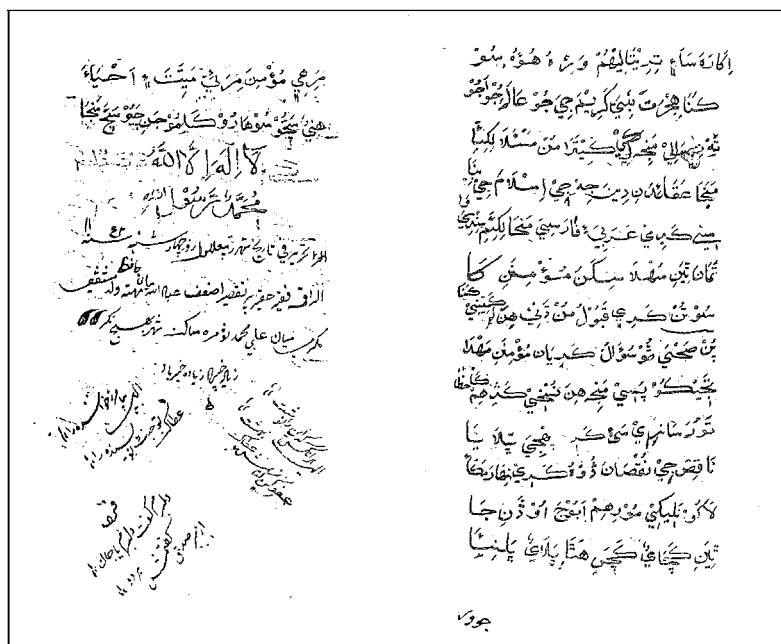
Sindhi Literature—Poetry

Sindhi language is not only old but is also rich in literature. It is a living and thriving language. Its writers have contributed extensively in every field and in every form of literature from the early days of the Muslim rule in Sindh (712 AD).

The Scholars of Sindh might have contributed to Sindhi literature even before the conquest of Sindh by the Muslims in 712 AD, but this is yet to be substantiated. However, from the specimen of proto-Nagari Sindhi script on the pieces of pottery



Specimen of Sindhi Script (Proto-Devanagiri) on pieces of Pottery-excavated from Bhambhore (pre-Muslim period-probably 5th century A.D.).



A manuscript in Arabic script of the 17th century (British Museum).

excavated from pre-Muslim era at Bhanbore¹, and from the ruins of Brahmanabad (al-Mansurah)², it is evident that Sindhi language was not only a spoken language but it was used by the traders for maintaining their accounts. It was a written language with different forms of scripts used by different classes of people as recorded by Arab travellers—Jahiz, Al-Beruni, Ibne-Nadim and others. For instance:

According to Jahiz (864 AD):

“The people of Sindh are well advanced in Mathematics and Astrology. They have got their own script for their (Sindhi) language”³.

Al-Istakhri (951 AD) in his book states:

“The people of al-Mansurah, Multan and its surroundings speak Arabic and Sindhi”⁴.

Bashari-al-Maqdisi (985 AD) writes:

“The people of Debal are traders. They speak Sindhi and Arabic”⁵.

Ibne-Nadim (after 955 AD) writes:

“The people of Sindh speak various languages and believe in different religions. They write their

-
1. Khan, F.A, *Excavations of Bhanbore*, Karachi, Department of Archaeology, Government of Pakistan, revised edition, 1963, pp.29 and 30.
 2. The photographs of the pieces of pottery found at Brahmanabad are under study of the author.
 3. Jahiz, *Risalah Fakhr-al-saudan aliul-baiidan*, Urdu translation, *Hindoostan Arabon Ki Nazar Men*, Vol-I, **Darul-Musnafin**, Azam Garh, 1960, pp.4-7.
 4. Al-Istakhri, *Al-Masalik WalMamalik*, Urdu translation, *Ibid*, p.375.
 5. Bashari-al-Maqdisi, *Ahsan al-taqasim Fi-Ma'rafah*, Urdu translation *Hindoostan Arabon Ki Nazar Men*, Op.Cit., Vol-I, pp.285.386.

language in many scripts. They use about 200 scripts. Out of them 9 are very common”¹.

Ibne-Haukal states:

“The people of al-Mansurah, Multan and surrounding areas speak Arabic and Sindhi”².

Lastly al-Biruni (973–1048 AD), the greatest Indologist and Sindhologist who has contributed much in this field, writes:

“The alphabet used for Sindhi language in Southern Sindh (towards Sea-coast) was ‘Malwari’. In Bahmanva (al-Mansurah) ‘Saindhva Script’ was most commonly used. ‘Lari’ writing system was in use in Lar Desha whereas ‘Ardhanagari script’ was commonly used by the people of Bhatia area and other parts of Sindh”³.

The earliest references to Sindhi literature are given by the Arab historians. It is an established fact that Sindhi was the first and the earliest language in which the Holy Quran was translated in the eighth or ninth century A.D.⁴. Sindhi poets have been mentioned reciting their verses before the Arab Caliphs at Baghdad⁵. It is also a recorded fact that the treatises were written in Sindhi on astronomy, medicine, mathematics, astrology and history during the eighth and ninth centuries AD.

Professor L.H. Ajwani has mentioned in his book the hymns and songs which were sung in praise of River god Oderolal (اُڌرولال)

According to him: “these hymns, generally known as ‘Panjras’ (پنجرا) or five lined verses, were followed

1. Ibne-Nadim, *Al-Fahrasht*, Op.Cit., Urdu translation, pp.3–4.

2. Elliot, H., *History of India*, Vol-I, London, Trubner and Co. 1967, p.39.

3. Edward, C., Sachau, *Alberuni's India*, London, Kegan Paul, Trench Trubner, 1910, p. 173.

4. Buzrug bin Shahryar, *Ajaib-al-Hind*, Urdu translation, *Hindoostan Arabon Ki Nazar Men*, Vol-I, Op. Cit., pp.193 and 202.

5. Baloch, N.A. Dr., *Sindhi Adab ain Bolia ji Mukhtasir Tarikh*, Hyderabad, Zeb Adabi Markaz, 1980, p. 60.



Photographs of the writing script (Sandva Script) used in Brahmanabad (Mansurah) before Muslim rule. These scripts were written on pieces of pottery found from excavations by Dr. Rafique Mughal

by stirring chants 'Jhule-Lal' (جھولي لال) 'Jhule-Lal' (جھولي لال).¹ In his (Ajwani's) opinion these 'Panjras' were of the tenth century AD, as Oderolal is said to have been born at Nasarpur (Sindh) on a Friday evening, on the New Moon Day of the Sindhi Hindu year in the month of Chet (چیت / Chetra) in 1007 Sambat, i.e. in the year 950/951 AD².

No scholar has so far been able to trace any specimen of Sindhi literature of the pre-Muslim days. Although 'Chachnamah' and Al-beruni record some names of famous and prominent native scholars of the eighth, ninth and eleventh century, but there is no specimen of their writings³.

As mentioned earlier in the beginning of the Arab rule in Sindh, in 270 AH (883 AD), on the request of a local non-Muslim ruler, the ruler of al-Mansurah, Abdullah bin Umer Habari, asked one of the Iraqi Muslim scholar who was brought up in Sindh, and was a poet of Sindhi language as well, to translate the Holy Quran for the non-Muslim local ruler⁴. This perhaps was the first and the oldest specimen and the first instance of Sindhi literature and the translation of Holy Quran that history could record.

Islam added new dimension to history of Sindh. Scholars, intellectuals, traders, soldiers and religious missionaries accompanying or following new rulers, came from many parts of the Muslim World. This wave of migration continued up to (1351-1521 AD) of Sindh, and even after that during the Arghuns and Tarkhans (1521-1555 AD) in Sindh. Important amongst these personalities were:

- (i) Qalandar Shahbaz (1177 - 1274 AD/573 - 673 AH).
- (ii) Hazrat Ghaus Bahauddin Zakria Multani (578 - 661 AH/
-----1182-83 - 1262 AD).

1. Ajwani, L.H., *History of Sindhi literature*, New Delhi, Sahitya Academy, 1970, pp.20 and 21.

2. Ibid.

3. Ali Kufi, *Chachnamah*, Hyderabad Sind, Sindhi Adabi Board, 1954, p.77.

4. Buzrug bin Shahryar, *Ajaib-al Hind*, Urdu translation, *Hindoostan Arabon Ki Nazar Men*, Vol-I, Op.Cit. pp.193 and 202.

- (iii) Sayid Jalal Surkh Bukhari
(707 AH/1307–8 AD–785 AH/1384 AD).
- (iv) Baba Farid Ganj Shakar (571 – 664 AH/1175 – 1265 AD).
- (v) Pir Shams Sabzwari Multani
(560 AH/1165 AD–675 AH/1276 AD).
- (vi) Sayid Sadrud din Bakhri
- (vii) Pir Sadrud din (689 AH/1290 AD–808 AH/1409 AD).

All of them were not only the greatest saints and sufis but some of them are also known as popular poets. Qalandar Shahbaz (d.673 AH/1274 AD) is considered as an early poet of Persian¹. Similarly, Pir Nooruddin (d.1079), Pir Shams Sabzwari Multani (560 AH/1165 AD – 675 AH/1276) and Pir Sadrud din (689 AH/1290 AD – 808 AH/1409 AD) were very learned persons, philosophers and poets of Sindhi, Saraiki, Hindi and Gujrati languages. They were mystics and sufis of high calibre and are recognised as vedantic and Sufi poets in the Indo-Pak Sub-continent. Their poetry is didactic and conveys message of mysticism, vedantic and Bhagti thought². Thus surviving Sindhi literature may be said to have begun with some fragments of poetry dating back to the eighth and ninth century AD, during the early days of Arab rule and afterwards during the days of Soomras, the local rulers.

Many critics consider the Soomra rule, as the darkest period of Sindhi literature³ for the reasons that they could not get any specimen of any form of Sindhi literature. Perusal of the history of Sind, however indicates that this was actually the period in which the foundation stone of Sindhi literature was laid. With this period, most of the historical romances of Sind such as Sas-sui-Punhun, Mumal-Rano, Leela-Chanesar, Umer-Marui etc.

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1. Sadarangani, I.H., *Persian poets of Sind*, Hyderabad, Sindhi Adabi Board, 1956, pp.7 and 10.
Also see: Abdul Majid Memon, Sindhi, Dr., *Tazkirah Shahbaz*, Larkana, Sindhi Academy, 1969.
 2. Allana Ghulam Ali, Dr., *Soomran je Daura ji Sindhi Shairi*, an article published in Monthly Nain Zingai, Karachi, February, 1973, pp. 15–34 and March, 1973, pp. 33–49.
 3. Lutfulullah Badvi, *Tazkirah Lutfi*, Vol-I, Hyderabad, R.H. Ahmed Brothers 1963, pp.101–103.

फुमिट जाइ ॥ खेत कुए की रोवे ॥ पांडरो गु
 नीना से जान ॥ लागे ॥ पच जाइ ॥ अ
 ने करो गु की दी नरहाइ ॥ तीस वष का श्रेष दहे
 ॥ तां के गुण कहे ॥ केन जोइ ॥ फिही कल जा
 मल फुनी जाइ ॥ पतिला ते उ नरहाइ ॥ वल
 पुष्ट होवै श्रध काइ ॥ श्रध ॥ अवर व कामा रि न वि
 ध ॥ अवर कस्याम से रली जे श्राधु ॥ ता को दी जे
 तेल अली जे जाइ ॥ ता को ली जे फे सि सु काइ ॥
 त्रि फला जल से ली जे पीसाइ ॥ ता को पीस कु
 ठाली जु वधाइ ॥ तीन दिवस लगि श्रेष दषाइ ॥
 वल पुष्ट होवै सत्यमा ॥ इति ति व त श्रा र वी ॥ स
 मभवत ॥ कल्याण ॥ ॥ अथ ति बे ह कूम ति फेर
 गी लिखिते ॥ ॥ वैद्य युक्त मना मधरी को ना पद ॥

पान जडि भंडा कु वार की छाले ॥ ए तो श्रेष
 द का काडा सेष जाल ॥ अष्ट मासा ॥ पैसे चार प्रमा
 ण ॥ पीवै स न पात नीस ॥ ॥ ॥ पैसे चार प्र
 पुन ॥ कहेली कहेल ॥ अ ते होवै ॥ डेट व स्वधा
 न की ॥ श्रेष क छूर ह पीस बिषान ॥ बिल कष्ट
 अरु ॥ ति मरु पाइ ॥ त्रि फुला चित्रा बाइ विडंग ॥
 पीपर कुठ मण्ड कुपाणी कडा ही माइ ॥ अगि
 ऊपर लेहु पकाइ ॥ मण अंधु पाणी जोरहे ॥ गु
 ड मण एक ताहि महि धरो ॥ सरद स माषी कि
 ट काइ ॥ वासा ए माहि पाइ द वाइ ॥ दिन दस
 ली दली जे कडाइ ॥ घाणी बीचिली डो पडाइ ॥
 तिस श्रेष द का का डो तेलु ॥ राखो वास ए माही
 रेलु ता की गुण कहे प्रगटाइ ॥ सीना होला क

are associated. Allaudin's attack from Delhi on Sindh and its ruler Dodo Soomro created national awakening and spirit of patriotism among Sindhi folk. Not only 'menfolk' like Dodo and Bhungar are adored for their patriotism and national spirit, but the characters of fairer sex like 'Bagila Bai', 'Hinda' and 'Tari Bai' are symbols of sacrifice of women for their motherland and shall always be remembered and inspire every historian, poet and man of letters. This period, therefore, needs great amount of rethinking, consideration and study, and one could ask oneself as to how is it possible that such a glorious age did not or could not inspire any creative writer to compose and record something about such great characters of the history. We, of course, do get some 'gahun' (gathas) in which anonymous poets have paid tributes to the 'heroes' and 'heroines' of Sindh. Few among these 'gahun' (gatha) are:

جَرَ نہ کُن کنگرين، راو نہ ڳنين ويڻ
جي گولي ويندي گوندرين، ته پڻ چوندا دودي پيڻ

آپ سيڪنهن آڇو، آپ نہ آڇو ڪو،
مئي به مئي ٿيو، سوره سِر سندو

The earliest classical literature of Sindhi language has been divided into the following poetic forms:

- (i) Romantic Ballads
- (ii) Religious poetry
- (iii) Pseudo-romantic ballads
- (iv) Epic poetry
- (v) Customary and ceremonial songs

Besides the 'gathas' there is also earlier record of Sindhi poetry which has been mentioned of being of the eighth century AD. Prof: Jhamatmal Vaswani has referred to one gatha

composed in Doha form in Apabramsha.¹

The gatha is reproduced below:

يَلا هُنا جو ماريا پيڻ مهارو ڪنت
لجينج تو ويڻ سي، جو يگا گهر انت

The linguistic study of this 'Doha' helps us to conclude that most of the words used in this 'gatha' are still commonly spoken in Sindhi language with some minor phonetic changes, such as 'kant' (ڪنت) is spoken as 'kandh' (ڪانڌ) and so on. In the opinion of the author it is composed in Eastern and South-Eastern dialects of Sindhi, which were influenced by Nagara and Pungala dialects of Apabramsha.

We further get a good collection of poetry composed in Sindhi and Saraiki languages during the beginning of Soomra rule (early eleventh century AD) in Sindh. Pir Nooruddin (d.1079 AD) is the first saint poet whose verses can be taken as the specimen of early Sindhi poetry which has survived in written form. His poetry is a wonderful specimen of Sindhi literature and an interesting record of spoken Sindhi language, commonly in practice during that time. His language is conglomeration of many words of Hindi, Marathi and Gujrati. His poetry is known as 'Ginans' (گنان). Pir Nooruddin commonly known as 'Pir Satgur Noor' (پير سنگر نور) is the first poet of Ismaili School of thought whose verses, can be considered as the specimen of early Sindhi religious and mystic poetry. This kind of poetic collection is preserved with many Ismaili families of Sindh and Punjab in Pakistan, and Kutch, Gujrat and Kathiawar in India in general and with Ismailia Associations in Pakistan, India, Africa, UK and USA in particular. Below are given a few quotations from his (Pir Nooruddin) Ginans:

1. Jhamatmal Vaswani, *Dhola Maroo*, Bombay, Hindoostan Sahitya Mala 1956, p.77.

Also see: Mohammad Hassan, Dr., *Hindi Adab Ki Tarikh*, Aligrah, Anjuman-i-Taraqqi-e Urdu, Hind, 1951, p.17.

CONSONANTS.

No.	Roman Character.	Original Khudswadi Character.	Improved Hindi Character.	No.	Roman Character.	Original Khudswadi Character.	Improved Hindi Character.	No.	Roman Character.	Original Khudswadi Character.	Improved Hindi Character.
1	ka	ڪ	ڪ	15	ra	No. 32 used instead.	ر	29	bha	No. 28 used instead.	ڀ
2	kha	ڪھ	ڪھ	16	ḍḍa	ڙ	ڙ	30	ma	م	م
3	gga	گ	ڍ	17	ḍa	ڙ	ڙ	31	ya	No. 9 used instead.	ڻ
4	ga	گ	ڍ	18	ḍha	ڙھ	ڙھ	32	ra	ر	ر
5	gha	No. 4 used instead.	ڙھ	19	ṇa	ڻ	ڻ	33	la	ل	ل
6	ṇa	ڙھ	ڙھ	20	ta	ٽ	ٽ	34	va, wa	و	و
7	cha	ڇ	ڇ	21	tḥa	ٺھ	ٺھ	35	sa	س	س
8	chha	ڇھ	ڇھ	22	da	ڌ	ڌ	36	sha	No. 35 used instead.	ڇھ
9	ja	ج	ج	23	dha	No. 22 used instead.	ڌ	37	ha	ھ	ھ
10	jja	ڄھ	ڄھ	24	na	ڻ	ڻ	38	khē	No. 2 used instead.	ڪھ
11	jha	جھ	جھ	25	pa	پ	پ	39	zē	No. 9 used instead.	ڙھ
12	ṇa	ڙھ	ڙھ	26	pha	ڦ	ڦ	40	ghain	No. 4 used instead.	ڳھ
13	ṭa	ڙھ	ڙھ	27	bḍa	ڙھ	ڙھ	41	ḥē	No. 26 used instead.	ڪھ
14	tḥa	ڙھ	ڙھ	28	ḍa	ڙھ	ڙھ				

Samples of various scripts of Sindhi language as given by Captain George Stack in his Sindhi Grammar.

SINDHI
THE ALPHABET.

Roman Characters.	to	tha	da	dha	na	pa	pha	ba	bha	ma	ya	ra	la	va	sa	cha	ca	ko
<i>Devanāgarī</i>	अ	त	द	ध	न	प	फ	ब	भ	म	य	र	ल	व	स	च	क	ख
<i>Khudawādī</i>	ا	ت	د	ذ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Shikarapūrī</i>	ع	ط	ڈ	ڈھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Sakhar</i>	و	ت	د	دھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Thattā</i>	ا	ت	د	دھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Larāi</i>	ا	ت	د	دھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Hangāi</i>	ا	ت	د	دھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Rajjār</i>	ا	ت	د	دھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Khujās</i>	ا	ت	د	دھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Thattā</i>	ا	ت	د	دھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Khudawādī</i>	ا	ت	د	دھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Semkārī</i>	ا	ت	د	دھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ
<i>Southern</i>	ا	ت	د	دھ	ن	پ	ف	ب	بھ	م	ی	ر	ل	و	س	چ	ک	گ

بن کلمي بندگي ڪري، تو بندگي سڃي سار
جيون نت اُت راهه چلڻا آخر اُچڙ واس

He, who without the Kalima, in worship will bend
His wanderings in the wilderness will ultimately end.¹

Similarly other instances are:

پيا سون پريتج ٻانڌيني، مائڪ مانه ويه
ست پنٿ ساڌيني، تي پنٿي پورا تي.

پَرمي نه پوليئي سمجهو سنگر ني واڻ
ڪايا ڪيرو جهوپڙو ڪايا مروڙي مساڻ
ڪايا گندي گوڀري ڪايا ميلي سڌا
ڪايا وڻسي نه سڙي، ڪايا پُون ڙي گندا

The Ismaili sufis, saints, preachers and missionaries composed their verses, known as 'Ginans' in local languages with a view to enable their new followers (Ismaili Muslims) to grasp and memorize the principles and teachings of Islam, the new faith which the Pirs called 'Sat Panth' (صراط المستقيم) i.e. the right path. The 'Sat Panth' conveys the message of Islamic mysticism, Vedantic ideas and Bhagti teachings.

After Pir Nooruddin, we get the 'Ginans' of Pir Shams Sabzwari Multani (560 AH-675 AH/1165 AD-1276 AD), the great-great grandfather of Pir Sadruddin. His verses are composed in Saraiki, Sindhi, Kutchi and Gujrati Languages. Some instances from his Ginans are given below²:

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1. Translation has been reproduced from G.Allana's book: *Ginans of Ismaili Pirs*, Karachi, Ismailia Association 1984, p.111.
 2. English translation is reproduced from G.Allana's book, op.cit., p.125.

اي سياڳا:

ايس دنيا دي ويچ ڪيا ڳن آوي
ڪيا ڳن وٺي نال.... سياڳا

O fortunate one,
When into this world you took your birth
What did you bring with you to this earth?
What will you take? No home; no hearth;
O fortunate one.

اي سياڳا:

نانگو تون آيو نانگو تون وٺي
ڪر ڳن وٺج وپار.... سياڳا

O fortunate one,
Naked into this world you came,
Naked you will leave, as you came.
While alive, do good deeds in God's name
O fortunate one.

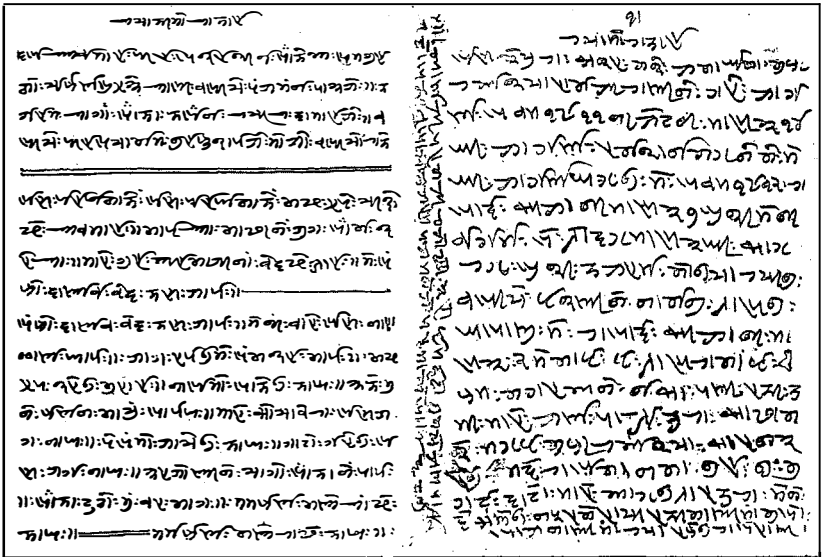
اي جي:

اب تيري محبت لاڳي، دل ۾ محبت لاڳي،
نينون سي نين ملاؤ ميري صاحب، اب تيري محبت لاڳي.

Now, by your love I am struck,
My heart by your love is struck,
Let your eyes with mine have struck.
My lord.

اي جي:

کولو پرڏا سنمڪ ديکو
هس هس مُک دکلاو، ميري صاحب
اب تيري محبت لاڳي



Khojki script

<p>सोरठि जा होहा .</p> <p>हिकिहो होहो</p> <p>तूं खाहिं तूं मू तूंदि निदिरवानु कबी चने सुलतान से झुनु गुंभी कुलुवानु सुलतानी सुलतानु को दाने खरी देह में .</p> <p>त्रिचो होहो</p> <p>दाने खरी देह में रामा भोनु मुतायु सुंदे संछल दीप में तंहि जी अवचन फिरे आण तंहि हुकुम से हलाया दामद दार दीवान परमायो पाव परकुष मेरे पायादु .</p> <p>ट्रिचो होहो</p> <p>परकुष मेरे पायादु तंहि जी बागुराई दिख होदी दानु मंगतहि से जाल मकाए लीह तिते ताम बहेनि दीह तिते भोज बिचदिनि पीह तंहि परि ज्ञाई पीछ जइह लबिपी जालिबी .</p> <p>बोयों होहो</p> <p>जइह लबपी जालिबी मयुल जइरी खाहि तंहि से उरनि माणिल सुंद में पुलंब जइरी खाहि हिस्को डातारनि में सरदा सभि बिसा पुको पिरतनि खा त नवष कदिदा मारि से .</p>	<p>पंयों होहो</p> <p>पठित पद्यो पोषिक कयों कर्म विचार नवष दिन नारि से भारी खाहिन स्मोर ज्ञाई बंधी जी जालिबी मइही बीदी जोर कूक रबं दी कोट में हुल हार गम होर .</p> <p>बहों होहो</p> <p>तूं । बीदी ख जो बीदी बरगु जोर यपर पबंदी पोर मंहि जो नालो सोरठि नडिओ .</p> <p>संतो होहो</p> <p>नालो सोरठि नडिओ तंहि जो भगवत रबिजि भरमु रामा संदे ख में को जो गुरु गमु चते हिंदु हवा न करे मंहि से मन बंदिर भिमु दामद हवी दानु झुनु बरीलो कोठिरो .</p> <p>बहों होहो</p> <p>कुटिमु बरीलो कोठिओ रामा मंदि रिहाय बेदी बिखांक मयुलत सभिनी तंहि सायु पर कयो प्रमायु त पदु कयू पाय में पदु कयू पाय में बिमाने बेदी .</p>
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Remove the Veil, look on me with Grace;
 Smile, Smile, and show me your face.
 My lord:
 Now by your love I am struck.

اي جي :
 تيري صورت ڪا پير شمس پياسا،
 درشن دان دلاوو ميري صاحب،
 اب تيري محبت لاڳي

For your vision Pir Shams is thirsty,
 Let me see you; bestow this charity,
 My lord, by your love I am struck.

But the poet who draws our attention more than any other poet before him is Pir Sadruddin (689 – 808 AH/1290 – 1409 AD). He spent about 61 years of his life in Soomra rule in Sindh and the rest of his life during Samma rule. He composed thousands of ‘Ginans’ which are available in volumes with Ismailia Associations throughout the world. The Ginans, he composed need indepth, thorough and careful study. They are full of philosophy and convey a message of Islamic mysticism, vedant ie and Bagti teachings. Each ‘Ginan’ contains at least two stanzas and some of the verses are composed in six or eight stanzas. They are composed on the local meter known as ‘Chand’ (چنڊ).

Dr.Schimmel is of the view:

“It should be remembered, however, that during the 14th century new activity of Ismaili missionaries set in. Thanks to their preachings large groups of Hindus were converted to Islam, and it is possible that their writings constitute the oldest extant literary expression of Sindhi. Although it is next to impossible to construct the original

text of their religious, mystically tinged poetical sermons and prayers, parts of the later Ismaili literature in Kutchi, Gujrati, and a few pieces in Sindhi are of archaic character and that we may accept some of ancient witness of the language of the lower Indus Valley. Both the form and the imagery of some of the oldest Ismaili texts now available are closely connected with the expression of Sindhi Sufis as they are preserved in writing from the 16th century onwards”.¹

Pir Sadruddin is a mystic poet and for communication with the common masses, has used very simple language, choosing symbols from local diction to enable common folk to understand the message of Islam. He has been much influenced by Maulana Rumi, a profound sufi poet of Persian language and ranks as the greatest among the Ismaili Da'is.

He disseminated his views and ideas through the indigenous and local material comprising of religious beliefs, folklore, superstitions, myths and legends by using allegorical language. The Ginans, although written in simple language, contain deeper meaning. He says:

“As smell is within flowers, as butter is intermixed with milk, so is my Creator and Master hidden in me.”

The philosophy of self-realisation and divine union is expressed by all the Pirs in their Ginans. As already said, Pirs were great sufis and philosophers, and the Ginans they composed contain profound meaning. The poetry of Pir Sadruddin is didactic. He says:

1. Annemarie Schimmel Dr., *Sindhi Literature*, a chapter published in *A History of Indian Literature*, Vol:III, Modern Indo-Aryan Literature Series Vol:VIII, Part III Otto Harrassowitz, Wiesbaden, 1974, p.5.

SINDHI.

STANDARD DIALECT.

DISTRICT KARACHI.

SPECIMEN I.

هڪڙو ڳوٺ ۾ ڪي ڇوڪرا هئا.

Hekṛo

ḡphṛo-khe

bba

puṛ

hūḡ.

ان کان پوءِ ڪي ڇوڪرا ڪي ڇوڪريون ٿي ويا.

ā

tin-mā

nanḡhe

pāh'-je-piṛ'-khe

ڪي ڇوڪرا ڪي ڇوڪريون ٿي ويا.

chayō,

'o

bahā

māl'-māl'

jekō

bhānō

ڪي ڇوڪرا ڪي ڇوڪريون ٿي ويا.

muh'-jo

thio,

so

mā-khe

ḡḡa'

ڪي ڇوڪرا ڪي ڇوڪريون ٿي ويا.

ā

'o

hun'

pāh'-jo

māl'

v'rahāḡ (for v'rahhe)

ڪي ڇوڪرا ڪي ڇوڪريون ٿي ويا.

hunān'-khe

ḡḡinō.

Thōriṇan'

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q 2

āī, āī hū dōrī-viyō aī ggirā-

-ṭharyũ (for ggirāhetiryũ) pāē, chumyũ ddināĩs'.

Taddhī put^a chayō, 'bābā, māt̃ Parmē-

-shiwar-jō .ddubāri āhiyā aĩ

tũh'-jō be, ă^h, ăũ lăik' na.

ahiyā jō tūhⁱ-jō puṭ^a saddayā.ⁱ

Par^a piṇas^a pāh^a-jan^a-naukaran^a-

khē chayō ta, 'tamām' suthō (nice) waggō kbani.

Samples of various scripts of Sindhi language as given by Sir Grierson in his book
Linguistic Survey of India.

“Oh! seekers, beware, and get up early in morning, as birds do, and remember your Creator¹.”

Some of his selected verses are quoted below:

اُتي الله نه گهرين بندا تون ستين سڄي رات
نڪا جهوري جيوَ جي (ٻانها) نڪو سمر ساڻ
شاه جو مڃيئڙو تني کي جيڪي صبحڙي جاڳن.

O You, who do not awake, and to Allah pray,
Who slept, and all the night in your bed lay;
O Servant of God, for your salvation no effort you make
Nor with you good deeds for the hereafter take.

Saraiki Ginan

اي جي:
تل- يار تُلُٺا، کني ڪي ڌار چُلُٺا
يا شاهه تل تل نا ليڪا ڏيوڻا،
ميري جيوَ ڪُون

Even straw will be weighed in the scale;
You walk in life on a knife-edge trail
My soul will one day have to render
Account of deeds however slender.²

Although all the Pirs were influenced by Maulana Rumi, but in composing their verses they have adopted local forms of meters and have composed their verses on the prosody of indigenous meter known as ‘Chand’. The various forms of ‘Chand meter’ are: Doha (دوما), Sorthas (سورٿا), their mixed form ‘Doha-Sortha-mel’ (دوما-سورٿا-ميل), ‘Mat’ (مت) and ‘Malti’ (مالتِي). The Ginans are versified in ‘Doha’, Sortha’ and ‘Mat’ forms and need critical study. In view of Dr. Abdul Jabbar Junejo:

1. English translation has been taken from G.Allana’s book *Ginans of Ismaili Pirs*, Karachi, Ismailia Association. 1984, p.59.
2. Ibid., p.60.

“The form in which Ginans are composed resemble with the form of ‘Kafi’ (کافي)”¹.

But as a matter of fact, they resemble more with the form of Bhajans (بجن).

Another point that merits with attention of our scholars is that all the ‘Ginans’ are composed on the rhythm of the local Music of Sindh, Punjab and Gujrat. This view is supported by the fact that the Ginans are mostly sung in chorus in different Ragas and Raganis of local music.

Another form of Sindhi poetry associated with Soomra period is composition of ballads narrating folk historical and pseudo-historical tales such as ‘Dodo-Chanesar’. Dr. Schimmel is of the view that:

“Sindhi has always been rich in ballads. The oldest traces of poetry proper are in fact some fragments of the ballad of Dodo-Chanesar. Some of the ancient ballads have survived in folk poetry”².

The ballads of this period are original in their form and meter as they bear distinctive characteristics of Sindhi nature³.

The Soomra period, as a matter of fact, demands more attention of research scholars to explore the prose and poetry for further research.

The Sammas succeeded the Soomras and ruled Sindh from 1351 upto 1521 AD. They were also original inhabitants of Sindh. This period, has been captioned, as the ‘basic period’ for Sindhi

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1. Junejo Abdul Jabbar, Dr., “A note on Ancient Sindhi Bait”, an article published in *Sukhri*, a magazine of Department of Sindhi, Jamshoro, Sind University, 1964, p.78.
 2. Annemarie Schimmel, Op.cit., p.9.
 3. Baloch, N.A., Dr., *Sindhi Boli in Adabi-ji Mukhtasir Tarikha*, Edition 2, Hyderabad, Zeb Adabi Markaz, 1980, pp.132-141.

poetry and prose. Mamui Faqirs, (Seven sages, known as Mamui 'Faqirs) riddles in versified form are associated with this period. They are actually prophesies composed in 'Doha' (دوهـا), 'Sortha' (سورثا) and their mixed forms.

These verses (the verses of Mamui Faqirs) also contain the mention of the culture, history and geography of Sindh of that time.¹

For example:

هاڪ وهندو هاڪڙو ڀڄندي ٻنڌ اروڙ،
 بهم مڇي ۽ لوڙهم، سمي ويندا سوڪڙي.

We also get the names of some Sindhi poets belonging to this period as mentioned in 'Tuhfatul-Kiram', a monumental work by Mir Ali Sher Qan'e, a great annalist of Sindh. He mentions the name of Shaikh Hamad Jamali (d.764 AH/1362 AD), a resident of a place in the vicinity of Thatta. His 'Doha' has been quoted by Dr. Baloch² and is reproduced below:

جوڻو مت اوڻو ڄام تماچي آءِ
 سباجهي ٻاجه پيئي، تو سين ريڏو راءِ

This Doho implies a gesture of good will and a heraldic predicion for Jam Tamachi that his rule will bere-established over Thatta.

Ishaq Ahingar (Blacksmith) was also a famous poet of this period. Although only one 'Sortho' has been credited to him but it contains many characteristic features of literature, sociology and cultural history of Sind. His Sortho is quoted below:

تيان مان جهرڪ، ويهان پرينءَ جي ڇڄ تي،
 مان ڪرن ڏرڪ، ٻولي ٻاجهاريءَ سين.

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1. Memon Mohammad Siddique, K.B. *History of Sindhi Literature*, Vol : I, Hyderabad.
 2. Baloch, N.A. Dr. *Op.Cit.*, p.182.

The most important person, scholar, sufi and poet of this period is Qazi Qazan (Also known as Qadi Qadan –d.1551 AD) whose 112 verses have recently been collected, compiled and published in a book form by Mr.Hiro Thakur in India. He was a great theologian and scholar of Arabic and Persian languages and the Chief Judge in the Government of Jam Feroz Sama (1517–1521 AD), and afterwards in the Court of Mirza Shah Has-san Arghun (1525–1555 AD). A Sufi, Sayid Miran Mohammad Jonapuri, unveiled his eyes, as Shams Tabrez did in case of Maulana Rumi. This can be witnessed from his following 'Sortho':

جوڳي ۽ جاڳايوس، ستو هوس نند ۾
تٿان پوءِ ٿيوس، سندي پريان پيچري.

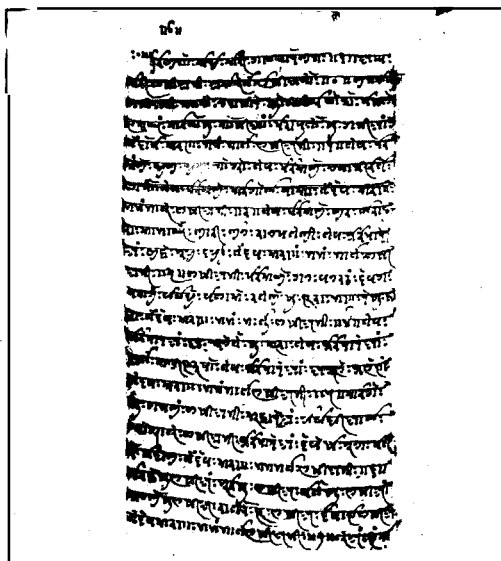
I was fast asleep, a dervish came and awakened me,
after that I took the right path of my beloved.

He has composed 'Doha', 'Sortha' forms of 'Chand' poetry and are an important landmark in the history of Sindhi poetic literature. Although he was a scholar of Persian and Arabic languages, his choice of pure and common Sindhi words and sufistic construction of ideas reflect his viewpoints. Some of his verses are:

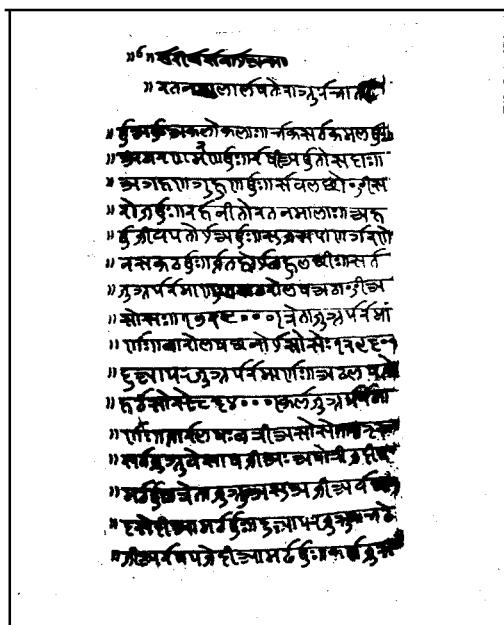
سي ئي سيلھ ٿيام پڙھيام جي پاڻان،
اڪر اڳيان اُپري، واڳو ٿي وريام.

ڪنز قدوري قافيا ڪي ڪين پڙهيوم
سو پارو ئي ٻيو، جنان پرين لٽوم.

سڄڻ منجه هئام، مون اُٿي ويا اونيا،
هيڏانهن هوڏانهن هٿڙا، هيٺڙي جاڙ وڌام.



Manuscript in proto-devanagari script of the 15th century (British Museum).



Sindhi script derived from Devanagari—A manuscript from 15th century (British Museum).

Research scholars have been able to trace few more of poets of this period¹; such as Abdul Jalil Chuhan Shah, Dervish Rajo Satiyo Dal and Sayyid Ali 'Sani' Shirazi, Shaikh Bhiryo (d.903 AH/1497 AD), Noah Hothiyani and Shaikh Pirar; however none of them can be compared with Qazi Qazan².

I had mentioned in my Ph.D. thesis that much can be found by exploring some temples in Rajasthan, Gujrat and Kathiawar in India where some Hindu scholars, traders and saints migrated much earlier or at the time when Mahmood of Ghazna had invaded al-Mansurah. Mr. Hiro Thakur was able to find Qadi Qadan's verses and recently Prof. Jhamu Chugain has collected and compiled the Chaupavoon (چوپاڻون) of Mahamati, saint poet Piran Nath who was born on 6th of October, 1618 at Nava Nagar (Jam Nagar), in Kathiawar, India. Two of his Chaupayoon is reproduced below³:

ڏٺي موهجي (منهنجي) روح جا، ڳالهه ڪريان ڪوڏ ڪري
آئين (آهن) اميدون لڏجيون، اچي ڪرڻان ڳري

ڏٺي موهجي روح جا، ڳالهه ڪريان ڪوڏ ڪري
آئين (آهن) اميدون لڏجيون، اچي ڪرڻان ڳري

From the deep study of Poetic forms of Sindhi literature of this period one can deduce that upto this period Doha, Sortha and other ancillary forms had developed a lot, and 'bait' (بيت) had reached its culmination, both in style and form⁴. It can, therefore, be concluded that the origin and development of Sindhi 'ait' could be traced to the Soomra period.

1. Baloch, N.A., Op.Cit., pp.193,200,204.

2. Mohammad Khan Ghani, "Some important specimen of Sindhi Poetry", an article published in Quarterly *Mehran*, Hyderabad, Sindhi Adabi Board, Vol(V), 1962, pp.95-96.

3. Jhamu Chugain, an article: "Sindhi Sahatajo Likalwar q," published in Quarterly *Mehran*, 1990, pp. 106 and 110.

4. Abdul Ghaffar Soomro, "*Sindhi Poetry before Shah Abdul Latif*", an article published in Sind Quarterly, p.38.

Doha had already undergone substantial change. The forms in which the earlier poets expressed themselves is termed as the classical poetry. Makhdoom Nuh (1506–1589 AD) of Halla, Shah Karim of Bulri (1537–1628 AD), Pir Mohammad Lakhvi (d.1600 AD) Khawaja Monammad Zaman of Lunari (1713–1774 AD), Shah Abdul Latif Bhittai (1689–1752 AD), Shah Inayat Rizvi (d.1717 AD), Lutfullah Qadri (1611–1679 AD), and Sami (1750–1848 AD) were the most renowned poets who composed Dohas, Sorthas, Doha–Sortha–Mel (دوہا - سورنہ-میل) and vice versa, with their modified forms viz: Bait (بیت), Dohiro (دوہڑو), Vai (وائے), Kafi (کافی) sloka (سلوک) with religious thought manifesting yearning love of human soul for the Divine.

Shah Karim lived during the Arghun period (AD 1521–1555) in Sindh. He was the literary genius of this age and a renowned sufi. Dr. Daudpota calls him the ‘Chaucer of Sindhi poetry’. He also calls him the ‘Morning Star’ of Sindhi literature. It was Shah Karim whose poetry had inspired Shah Abdul Latif¹. He is said to have set forth a mystic doctrine after the style of Rumi, the great Persian Poet, but in view of Dr. Schimmel:

“Yet it is not absolutely certain to which mystical order he was affiliated”²

Shah Karim composed Dohas and Sorthas. He also modified their forms and matter. The biography, discourses and poetical works of Shah Karim were collected by his disciple, Muhammad Raza Abdul Was'e, only six years after his death. His book Bayanul–Arafin (بیان العارفین) was written in Persian, alongwith 94 verses of Shah Karim. It contains seven verses of Qazi Qazan and some verses of other poets.

In view of Dr. Daudpota “the diction of Shah Karim’s poetry is purely Sindhi. The thoughts and contents of his poetry are

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1. Memon K.B., *History of Sindhi Literature*, Vol–I, Hyderabad, R.H.Ahmed Brothers, 1963, p.58.
 2. Annemarie Schimmel, Op.Cit., p.72.

essentially stutistic and therefore spiritual and didactic in nature. Another significant aspect of Shah Karim's poetry is that symbols from Sindhi folk tales are used for the first time by him. We find Sasui-Punhun, Umar-Marui, Leela-Chanesar and so on in his poetry used as symbols. Although he made very slight references to these stories, yet the credit of introducing this great tradition goes to him".

He Says:

پنپوران ٻہ ٿوڪ ڪنهن نہ نيا پاڻ سين
سڪڻ سپيرين کي ۽ لاڳاپو سين لوڪ

No body ever took with himself two traits
from Bhambhore, yearning for the beloved and
attachment with one's own people.¹

Makhdoom Nuh (d.1589 AD), in view of Dr. Schimmel, the leading mystic of Suhrawardy and Awesi order, was a great poet of Sindhi². The credit of Dahar (ڏهر) form of Sindhi poetry goes to Sarwari saint poets. Makhdoom Nuh in one of his Doho says:

پئي جا پريات، ماڪ نہ پانيو ماڻهون
روئي چوي رات، ڏکي ڏکين کي

Except Sami, who was the contemporarian of Sachal Sarmast (1739–1829 AD), other two were the poets of Kalhora period (1700–1782 AD), which has been called 'Shah's Age'.

After Turkhans, Sindh came under direct domination of Mughals, and Sindh was annexed to Delhi by Emperor Akbar by invading Sindh during the reign of Mirza Jani Beg. The Mughal rule (1592–1737 AD) over Sindh paved an era of difficulties for Sindh. However, even during this period Shah Lutufullah Qadri (1611–1679 AD) carries forward great tradition of his predecessors. His poetry has been compiled and edited by Dr. N.A.Baloch and

1. Translation by Dr. Annemarie Schimmel, Op. Cit.

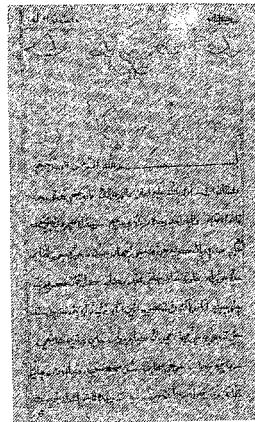
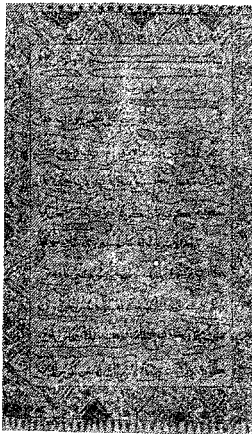
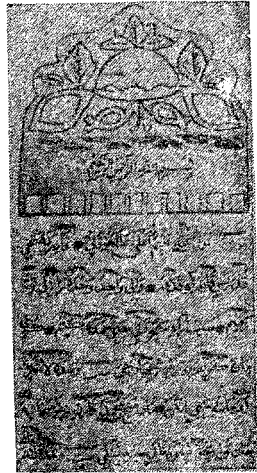
2. Ibid.

published by the Institute of Sindhology. The poetry of Shah Lutufullah Qadri does not contain stanzas of only two verses, but extends to even six or seven verses. His poetry is of an intermediary link between his great successors, Shah Inayat and Shah Abdul Latif Bhittai. In his poetry we find the standard form of bait, which consisted of more than three or four lines, as invocatory which was followed by his successors. His poetry is purely spiritual and didactic in nature. Usman Ahsani and Miyoona Eso are also associated with this period.

The age of Shah Abdul Latif (Kalhora period) is most significant in the history of Sindhi literature. It was during this age that the Sindhi language was standardized. The main literary forms that developed in the poetry of this era, were the allegory and also the Persianised forms and meters, religious literature in 'Kabat' form and ballads. The allegory became a concrete and effective literary device for expanding moral, mystic and religious lessons. This poetic form appealed immensely on account of its communication and realism because the people were not so far accustomed to abstract expression. Shah Abdul Latif was very successful in these forms.

The Sindhi classical poetry achieved its full bloom in the poetical works of Shah Inat Rizvi and Shah Abdul Latif Bhittai. Shah Inat Rizvi was a great contemporary of Shah Abdul Latif and introduced many traditions of Sindhi poetry. He (Shah Inat) had listened to the musicians and the minstrels and was also conversant with the spiritual contents of the poetry of his predecessors. Shah Latif was strongly influenced by the poetry of Shah Inat.

Another poetical growth of this period was the rise of the ballad and other forms of folklore. The traditional ballads of Juman Charan (جمن چارڻ) and Miyan Safrāz Khan (ميان سرفراز خان) (d.1775 AD) are very important. The theme usually deals with love, local legends, feats of local heroes, super natural happenings, and religious offerings.



The front pages from some of the manuscripts of Shah Abdul Latif Bhitai, the great poet of Sindh (18th century).

The third characteristic feature of this period was the impact of Persianised forms and meter on Sindhi poetry. Miyan Chatan (ميان چٲتن), Noor Mohammad Khastaha (نور محمد خستہ), and Hafiz Ali (حافظ علي) of Tikhur were the first poets who composed Ghazals in Persian Meters in Sindhi¹.

Mouloud is an other interesting form of this age². Makhdoom Abdur-Rauf Bhatti is the pioneer of this form. He has composed them in Persian Meters³. They are in praise of the Prophet of Islam (Peace be upon him).

Another main feature of this period is the literature written on Muslim theology, composed in native form 'Kabat'⁴. According to Dr. Schimmel, year 1700 is a decisive date for Sindhi literature.⁵

In her opinion, "it is the year in which Mian Abul Hassan (d.1711 AD) for the first time dealt with problems of ritual practice in simple Sindhi verse. He used the device of filling the last word of each line with a long a (ā / alif al-ishba), and this achieved rhyming effect similar to that of the Arabic Qasida". Abul-Hassan's rhymed treatise called *Muqaddimat-as-Salat* (مقدمة الصلوات) ushered in a new style in didactic poetry which soon became popular among the mystical theologians of Thatta. Makhdoom Abul-Hassan, who is known as the founder of modern Sindhi writing system, Makhdoom Ziauddin and Makhdoom Mohammad Hashim Thattavi (1962–1761 AD), were profound scholars and theologians of this age.

Shah Abdul Latif is the leading personality of this age. The poetry of Shah reflects not only the culture and social life of Sindh

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1. Asadullah Shah, *Tazkirah Sho'rai Tikhur*, Hyderabad, Sindhi Adabi Board, 1959, pp.118–119.
 2. Memon Mohammad Siddiqui, K.B., *History of Sindhi Literature*, Vol:I, Op.Cit., p.169.
 3. Mohammad Siddiqui Musafar, *Mouloud Sharif*, Hyderabad, Mohammad Yousif and Brothers, 1960, Introduction.
 4. Abdul Jabbar Junejo, *Sindhi Kabat Kalhoranje Daura men*, Jamshoro, Institute of Sindhology, University of Sindh, 1974.
 5. Schimmel, Dr., Op.Cit., p.18.

but it reveals the very soul of the people of Sindh. Shah's poetry is like a diamond with many facets, and it deals with all kinds of subjects viz: mystical, spiritual, didactic, romantic and lyrical. Shah's poetry has an implicit moral purpose. It delights the mind by its melody.

He says:

"I slept and then with me grew,
The branching of my loved one's vine."

Shah has selected the folk-tales of Sindh which represent the character and culture of Sindh. His characters are: Sas-sui-Punhu, Moomal-Ranu, Leela-Chanesar, Umar-Marui, Suhni-Mehar, and so on.

Dr. Schimmel states: "Shah's technique consists of beginning each chapter dramatic moment, since the contents of the stories were known to every one. The complete transformation of the folk tales into symbols of mystical experiences stated by his great-great grand-father, Shah Karim, now reaches perfection. Thus Sohni is introduced in the moment of drowning in the Mehran: to break to boat of the body means to find out union with God 'in the ocean of the Soul', as the Islamic mystical poets, headed by Attar and Rumi have always preached. Similarly Sassui, Mumal, Marui, Leela and so on. All the simple Sindhi girls appear in Shah's Sindhi Sufi poetry so completely different from the Persian and Turkish Traditions where the love between the Soul and God is generally expressed in terms of love between two male beings. In Sindhi, a searching and longing soul is always a woman who yearns for her Divine-bride-groom, for her eternal husband. In order to find him, she takes upon herself incredible hardships-swimming through the waves of the ocean of this world, crossing the desert with bleeding feet, she has only one goal: to be re-united with God, the Beloved, has elected her at the day of the Primordial Covenant"¹. Some examples from Shah's poetry are given below. He says:

¹ Schimmel, Dr., Op.Cit., p. 14.

پلپل پور هزار، مون کي سندا سڄڻين
 تينن وهن اکيون جيئن سي کوهيءَ نار
 سڄڻ سانگ سڏائيا، هئا جيءَ جيار
 باجهائي بيهار مٽي اڳڻ آيا

Every moment a thousand pangs,
 With which my heart to Beloved bangs,
 My eyes weep and shed copious tears,
 As a woman, when bad news she hears.
 Hope, o Beloved, resurrect .
 Any my life's course correct
 The loved one once again,
 Has come with me to remain.

پاڻ جيئن پرينءَ ملڻ، ايءَ سڏائين سڏ
 موتو قبل اُنت موتو تان تو سئي حد
 جيئري پرين نه لڌ، مر ته ملين محبوب کي.

You wish to live, and the beloved to meet?
 This as merely wishful thinking treat,
 If before death you would know to die
 Then, in infinite's mystery you will fly
 Living, the Beloved you will not meet
 Die, and you the Beloved will greet.

يلي کي پوئرن جي واس وٺڻ آيا
 تني کي ڪوئرن، ڏنا هند هنير، مِر.

Welcome, welcome, you buzzy bees
 Who buz and perfume squeeze
 The lotus gives them her face
 And in her heart finds them a place.

The persianised poetical form— Ghazal (غزل), which, as stated above, was introduced during the Kalhora period, was encouraged during the days of Talpur's rule (1782–1843 AD)¹.

1. Girami, G.M. "Development and Evolution of Sindhi Ghazal", an article published in Sukhri, Hyderabad, Op.Cit., p.114.

During the very early days of Talpurs, Pir Muhammad Baqa (1198 AH/1784 AD) the father of Pir Muhammad Rashid (d.1818 AD), known as Pir Pagaro the first, contributed much towards religious literature in Arabic, Persian and Sindhi. Another poet of this period was Ruhal Faqir (d. 1198 AH/1783 AD). He was a follower of Shah Inayat of Jhok. He was a mystic poet.

Besides Ghazal, the persianised new forms were also coming into fashion. Sabit Ali Shah (1740–1810 AD), Akhund Gul Mohammad 'Gul' (1809–1856 AD) of Halla and Sachal Sarmast (1739–1829 AD) were the greatest meterists among their contemporaries. Sami (1750–1848 AD) followed the same old style of "Chand".¹

Talpur rulers were themselves keenly interested in literature². Some of them were poets of Persian and Sindhi languages³. They encouraged literature and intellectuals. This provided impetus to the literary activity in Sindh. Various forms of Persian Poetry such as Ghazal (غزل), Mathnavi (مثنوي), Qasido (قصيدو), Marthio (مرثيو) and Ruba'i (رباعي) were frequently composed in Sindhi. Sayid Sabit Ali Shah, one of the Court poet of Talpurs, composed Marthias (مرثيا), Nuhas (نوحا) and Salams (سلام) in Persian, Urdu and Sindhi. He was patronised by the Talpur rulers⁴. Persian words, phrases and idioms, introduced by Sayid Sabit Ali Shah, were commonly used by most of his contemporaries.

In view of Moulana Girami, "Not only Sindhi Ghazal developed its matter, language and form during this era but Urdu Ghazal was also composed for the first time in Sindh in Sindhi and Urdu language. Sachal was the first Poet in Sindh to have composed Ghazal in Urdu"⁵.

1. Kauromal, *Samia Ja Sloka*, Hyderabad, Kauromal Sindhi Sahitya Mandal, 1961.

2. Sadarangani, Dr., Op.Cit., p.152.

3. Ibid, pp. 151 and 153.

4. Ibid, pp. 151 and 153.

5. Girami, G.M., Op.Cit.

He (Sachal 1739–1826 AD) was the most influential mystical poet of this period. Dr. Schimmel calls him “Attar of Sindh”¹. According to her:

“Where as Shah Latif tried to conceal the secret of mystical union under complicated symbols, Sachal, not in vain adopted the pen-name ‘Ashikar’ (Open) for his Persian poetry and ‘Sarmast’ (Intoxicated) for his writings in general. His verses are fundamentally nothing but a political commentary of the central statement of later Persian Sufism, i.e. ‘hamahust’ (همه اوست) means ‘everything is he’”².

“The poet’s name ‘Sachal’, derived from ‘Sach’, the ‘truth’, uttered by Hussain ibn Mansoor Hallaj, the figure of this Baghdadian martyr-mystic (executed in 922 AH), who according to Dr. Schimmel ‘had visited Sindh in 905 AH, has inspired almost all the mystics in that part of the sub-continent who in him the model of the suffering lover’”³.

Sachal composed both Kafis and Ghazals. His Kafis have sweetness, vigour and an ecstatic fervour which are class in themselves. Like those of Shah Latif, the Kafis of Sachal are sung by all classes of Sindhis. Sachal has changed the content of Ghazal. Instead of the description of love, he made Ghazal the media of mystic teachings, and thus gave it a new direction. He is deep as well as delicate in expression. His description and appreciation of beauty has given him a permanent place in the history of Sindhi literature. He says:

شال نه وسرن هوٽ، ٻيو سڀو مون وسري
مون کي ٿاين موت، هٿين اکرين م.

1. Annemarie Schimmel, Dr., Op.Cit., p.21.

2. Ibid.

3. Ibid.

May I not beloved forget
 Though all else let me forget
 May he live in mine eyes
 Until life in my body as companion lies¹

توڙي مار مَر مون، سڻ منهنجا سپرين،
 مون کي گهرجين تون، لوڪ رُٿو ئي گهاريو.

O Beloved, do not kill me
 Listen, O Beloved, listen me
 It is you alone that I desire
 Let others be annoyed with me O Sire

مون ۾ آهين تون، تو ۾ آهيان مان،
 بجلي بادل سان، آهي جيئن سپرين

Within me in your blessed face,
 Within you, truly, have I a place
 As in the clouds resides lightening
 Thus Beloved, within you is my being

Qadir Bux 'Bedil' is also a very good poet. He is an aesthetic. He is mystic in expression and is very much influenced by Rumi.

Sami, one of the prominent Vedantic Poet, adopted the same old indigenous style of 'Chand'. His Sloka (سلوک) are characterised by restfulness and the Vedantic urge to cast out Avidya (Ignorance or Illusion) so as to find Illumination of the Spirit. The central point in Shah, Sachal and Sami is "The quest of the Soul forthover a soul, the journey of the ray back to the Sun, the bursting of the bubbled and the oneness of the drop and the Ocean". His belief is that:
 "I, you and He are but one entity. If A hursts B, he is but hurting himself."

1. English Translation has been reproduced from Mr. G.Allana's Book, *Four Classical Poets*, Jamshoro, Institute of Sindhology, 1983, p.110.

Sami says:

سین متجھ غلام سینی شاہ امیر ٿیو
 سینی ۾ موجان ڪری، سینی ۾ مہنام
 سینی ناتا ڪامنا، سینی ۾ نہڪام
 اک کلی آرام سُتہ ڏنو سامی چئی.

In his dream a siave,
 In his dream an Emperor, brave
 In his dream happiness
 In his dream sorrowfulness
 In his dream successful
 In his dream sinful
 All this happened, while a dream
 Awakened, near the Beloved he will seem

Akhund Gul Mohammad 'Gul' (1809–1856 AD) was the first poet who completed his 'Diwan' in Sindhi and got it published in the press from Bombay. His examples made Sindhi poets turn to Persian prosody and Persian imagery until at last the Sindhi poetry became interlarded with Persian idioms and allusions – the nightingale and the rose, the moth and the candle, the ruby wine and the cup-bearer etc. It is doubtful, says Lalsing Ajwani, "Whether the turning or twisting (and turning) of the Sindhi speech into Persian prosodic forms brought any substantial gains to the Sindhi language and literature".

Sindh was subjugated by the British in 1843. To keep close links with the native people, the foreign rulers encouraged the local language. Thus Sindhi language got importance and replaced Persian which was the court language upto 1843. This change encouraged many intellectuals and writers. This change created very good poets of Sindhi and brought them to light. In this period, the Persianised forms of poetry—Ghazal, Qasido, Ruba'i, Marthio, Mathnavi and Musadas were commonly composed by the prominent poets, viz: Mir Hassan Ali Khan 'Hassan' (1824–1909 AD), Ghulam Mohammad Shah 'Gada' (1824–1900 AD), Akhund Kasim, Sangi (1851–1924 AD), Shamsuddin 'Bulbul'

(1857–1919 AD) and many others were composing all the Persianised forms in Sindhi. Amongst them Sangi excels in Ghazal and over upon this day, no one has equalled him in this particular field in the entire history of Sindhi literature. The following couplet, from one of his ghazals, is typical of his romantic poems:

‘Like lightening the beloved flashes her eyes,
Her lips more sweet than sweetest honey,
Her partings has eternal made my agony.’

His language is attractive and full of Persian diction and phrases. He describes nature in such a wonderful manner and in such a diction and style that one can glance with his inner eyes whatever the Poet depicts. That is why this entire period (1881–1915 AD), has been named after him and is called ‘The Sangi age’¹. He is the leader of this school—The ‘Sangi School of Poetry’.

The poets of Sangi Doctrine have many characteristics. They are rich in vocabulary, full of Persian and Arabic words, phrases and similes. They are deep in thinking and very impressive in expression. Most of them completed their ‘Diwans’ and have enriched Sindhi literature so much that it could be compared to that of any language of Indo–Pakistan sub–continent.

Mirza Qaleech Beg’s (1852–1929 AD) translation of Omar Khayam’s Ruba’iyat, Masrur and Abojo’s Musadas on the model of Musadase–e–Hali (a nationalist Urdu Poet) and Hyder Bux Jatoti’s famous address to the River Indus (Sindhu) are probably the only poems on Persian models that have survived.

Contemporary poetry

The most remarkable phase of Sindhi contemporary poetry took its rise when the New Sindh was rediscovered with the

1. Memon M.S., K.B., Op.Cit., Vol.II, Hyderabad, R.H. Ahmed Bros., 1960, pp.275–308.

discovery of Mohen-jo-Daro (1926) and the building of the Sakhar Barrage (1933). The founding of literary and cultural societies like Sindhi Sahit Society and Sindh Muslim Adabi Society, and the introduction of Sindhi in the Bombay University Syllabi also gave impetus to contemporary literature.

It is a fact that the first world war had not only influenced social, political and economic conditions of the world, but alongwith the impact on society, it had left its mark on literature also. Great changes were felt in the literary fields of every country. Sindhi also could not remain aloof from the world-wide change and influences as such. An encouraging development can be found in Sindhi literature. By and by with the changing social atmosphere, Sindhi Poetry was divided into three different Schools.

The first one is called '*Misri Shah School of Poetry*'. It can also be called '*Tikhur School of Poetry*'. This School is the exponent of earlier indigenous Sindhi form and sufistic ideology, which further flourished under the patronage of Makhdoom Talibul-Moula, a great master of expression. Rakhial Shah, Hassan Bakhsh Shah, Maulana Girami, Ghani, Arif-ul-Moula, Moulvi Ahmed Mallah, Sarshar Uquaili, Hafiz Shah Hussaini, Bekhud Hussaini and Khadim Sarwari are known as popular poets of this School.

Talibul-Moula writes deeply personal poems, revealing his traits, feeling and thought. The main characteristics of his poetry is its wonderful style, selection of words and use of words and phrases. He chooses incidents and situations from every day life. Talibul-Moula is a realist. He appeals, directly to the reader's imagination by writing with great clarity. His romanticism is deeply rooted in realism. His great poems are saturated with the very breath and spirit of life. Some verses from Talibul-Moula's poetry are given below for instance:

مون ڇڏي دنيا تڏهن هڪ همنا حاصل ڪيم،
ساهر سر ان کي ڏئي ان جي وفا حاصل ڪيم،

هن نهاريو ناز مان هڪدم شفا حاصل ڪيم،
 نيٺ درد لادو جي ئي دوا حاصل ڪيم.
 ديدار ڪرائج ڪو اي دلبر اله لڳ
 عاشق جي اڳيان ٿي اچي نروار اله لڳ
 مدت کان گرفتار محبت ۾ رهان ٿو
 ڪر جلد عطا دوست ڪو ديدار اله لڳ
 نالان گهڻو آهيان مان نظر ساڻ شفا ٿئي
 سڀ غم ئي ٿين دور اي غمخوار اله لڳ

The Second School is called '*The Thattavi School of Poetry*'.¹ Haji Mahmood Khadim was the leader of this school in modern times. He and his followers preferred persianised forms. Rose and nightingale, Moth and lamp etc. are the main similies and metaphors of the poetry of this school. Dr. Mohammad Ibrahim 'Khalil', Hafiz Hayat Shah, Sobhraj Nirmal 'Fani', Juma Khan 'Gharib', Lekhraj 'Aziz', Abdullah 'Abd', Faiz Bakhshiapuri, Nawaz Ali 'Niaz', Muzaffar Hussain 'Josh', Manzur 'Naqvi', Ghulam Ahmed 'Nizami', Lutufullah Badvi, Mughul Ghulam 'Sarwar', Abdullah 'Khwab', Abdul Qayoom 'Saib' and others are main poets of this school. In view of Shaikh 'Raz': "One cannot find anything new in their ideas and expression. The same old style and the description of the things which are not commonly seen in Sindh are found in their poetry",² but they, as a matter of fact, were masters in the art of poetry, authority on Persian prosody, and they were deep in ideas and thoughts. Their service to the history of Sindhi literature is commendable.

The third School is known as '*Bewas School of Poetry*.' It is also known as '*Modern School of Poetry*.' This School, as a matter of fact, took its rise about sixty years ago, when New Sindh was

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1. Dr. Ayaz Hussain Qadri calls this period of poetry as 'Qadri Period', see: Ayaz Hussain Qadri, Dr., Op.Cit., Vol:II, pp.224-390.
 2. Shaikh Abdul Razzak, '*Sindhi Poetry through the ages*' an article published in Islamia College Magazine, Sakhar, 1964, p.46. Also see Makhdoom Talibul Moola, Kafi, Halla, 1962, p.36.

born (1930–1933 AD) as stated earlier. Nationalism was beginning to make itself felt. Literacy and intellectual interests had affected literature directly. The poor people of villages and the inhabitants of slum areas in towns, made the poets of this School socially and economically discontented. They preached for the equality of men, and for the dignity of labour. It can be claimed that Mirza Qaleech Beg was the pioneer of this School of Poetry. He (Mirza Qaleech Beg) introduced new forms of poetry to Sindhi literature.

Bewas (1885–1947 AD), was a school Master. He not only described beauties of nature, and penned simple songs and lyrics for children, he also wrote about the sufferings of poor. Bewas, in view of Lalsing Ajwani: “is fresh, original and striking in expression. He was essentially a realist. He along with many other Sindhi poets, was influenced by Allama Iqbal”. He was the first modern poet who revealed the truth about life as he saw it. Before him, the poets were dreaming dreams, and weaving allegories. Bewas, in his literary career, kept away from such artifices. He did not record the superficial views of life in his own days. He had innate instinct to catch within perview the soul of his generation. His acquaintance with life was wide and comprehensive. He was a man of the modern world, mixing freely with all types of mankind, and he used these opportunities to observe the peculiarities of human nature. He had an observant eye, a retentive memory, judgement to select and the capacity to expound. Thus his descriptions are very real and brilliant. He says:

چانگي چنو اڏيائون جو لامن لکن منجهان
 سارو اجهو ستيائون جو لامن لکن منجهان
 ڪاڍو ڪڍيائون ڪڙپ جي ڪانن ڪڪن منجهان
 مفتي، مدد تي آيا مڇي مڙس مڙي
 الله جُهري مَ شال غريب جي جهوپڙي

The great achievement of Bewas was to found a school of poetry. Hyder Bux Jatoti, Hari ‘Dilgir’, Hoondraj ‘Dukhayal’, Ram Panjwani, Gobind Bhattia, Shaikh Ayaz, Shaikh ‘Raz’ and others continued his liberal tradition.

Hyder Bux Jatoti's 'Shikwah' (complaint to God), written on the model of that of Allama Iqbal, roused a storm at the hands of bigots, but his address to the 'River Sindhu', and 'Azadi-e-Qoum' will continue to be read when much of 'Ghazal' is forgotten¹. Jatoti began as a follower of 'Sangi School', and then became a revolutionary in politics as well as in literature, so much so that he takes the second place with Bewas in the history of 'new Sindhi (Modern) poetry'²

Another poet of the new area, worth mentioning is Dewandas 'Azad', whose adoption of Arnolds '*Light of Asia*' under the title '*Poorab Sandesh*' (1937) is a popular reading of sindhi Verse .

The influence of this School has continued with certain changes until modern days. After the independence, the poets of traditional type have also continued to contribute. They have adopted the same diction of 'Gul' i.e. Sangi period; same similies and the same old style of nearly a century with the exception of a few of them. Most of them do not want to modify their themes, language and style, of course some of them have been influenced by present changes.

The young and progressive poets of this age, after the independence, under the influence of Shaikh Ayaz have also done a great service not only to the Sindhi literature but also to the Sindhi language. They have created many new words and phrases to express the depth and delicacy of their thought. In their verses, one can find a great variety of subjects. The poets of this School have sung for National awakening, nationalism, national renaissance, freedom and internationalism. Sindhi, Sindhi people and their problems are the main features of their theme. In view of the poets of this School, the Persianised forms (of Sindhi poetry) are alive, non-native and non-Sindhi forms, but a study of their

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1. Lalsing Ajwani '*Sindhi Literature*' published in Contemporary Indian Literature, New Delhi, Sahitya Akademi, 1959, pp.253-268. *
 2. Ibid.
 3. Ibid., pp. 253-268.

works, reveals that they also could not save themselves from another foreign (European, French and Russian) influence. They were being attracted and are still being attracted by the new imported ideas, new thoughts and new approach of Western and Russian literature, which are considered by this group as modern trends, but as Professor Ajwani puts, 'this tendency was originated long ago by the Person (probably Sigma Dayaram Gidumal) whose name is the greatest in the history of Sindhi Culture and Literature¹.

It is a fact that modern Sindhi poetry has been influenced very much by Western literature. 'Free verse' is one of the Western form of literature, which was introduced in Sindhi literature long ago i.e. during British days. Diwan Dayaram Gidumal (1857-1927 AD), Savat and Saint, published about more than forty years ago a massive volume of philosophic verse, '*Mana-Ja-Chahbooka*' (من جا چھبڪ Whips of the Mind). The free form of these verses and their content have caused a revolution in the taste of more thoughtful and aspiring Sindhi youth², before Independence. In his view: "another influence in popularising free verses in Sindhi is by a variety of writer in all kinds of verse, prose and prose-verse, notable among these translators being: Lalchand Amaradiomal (Sada Gulab), Arjan Israni and Hariram Mariwala (Phala Chunda), translation of Tagore's (Fruit gathering)³, Sadhu T.L. Waswani translated Gita in free verse⁴. Professor M.U. Malkani translated Tagore's '*Gitanjali*' and '*Gardener*' in poetic prose. Dr. D.K. Man-sharamani translated Nazrul-Islam's '*Baghi*.' All these books brought revolutionary change in Sindhi poetry, both in content and form. In view of Dr. Schimmel:

1. Lalsing Ajwani, Op.Cit., pp. 253-268.

2. Ibid., p.268

3. Ibid., pp.253-268.

4. Khosro Nabi Bux, '*Modern Sindhi poetry*', an article published in Souvenir, issued on the eve of Seminar in contribution of Fiction and Poetry in Modern Sindhi Literature.

“Qalich Beg was a good craftsman, capable to apply every rhetorical device to his verses, and sincere in his attempt to enrich his beloved Sindhi with as many forms as possible” .

POST INDEPENDENCE LITERATURE

Just after the partition of India and creation of Pakistan, a new country for the Muslims of the sub-continent in 1947, a considerable number of Hindu poets and prose writers migrated to India, and thus a vacuum was created for sometime. But this condition did not last long. Many literary societies were formed for the encouragement and progress of Sindhi literature. Prominent amongst them were:

- | | | |
|-------|------------------|---|
| (i) | Bazm-e-Nizami | Karachi |
| (ii) | Bazm-e-Latif | Karachi |
| (iii) | Bazm-e-Khalil | Hyderabad |
| (iv) | Bazm-e-Bismil | Tando Mohammad Khan |
| (v) | Bazme-Ilm-O-Adab | Hala, patronised by
Makhdoom Mohammad
Zaman 'Talibul Moula' |
| (vi) | Bazm-e-Adab | Larkana |
| (vii) | Bazm-e-Adab | Sakhar |

There was a general body of poets of Sind called '*Jamiatu-Sho'rai Sind*' (جمعیت الشعراء سندھ) which existed under the presidentship of Dr. Mohammad Ibrahim 'Khalil' and its patron was Makhdoom Mohammad Zaman 'Talibul-Moula'. This organisation used to arrange annual literary conferences every year at different towns of Sindh and brought out literary monthly magazine entitled '*Adib-e-Sind*', which proved to be very advantageous for beginners as well as for senior literary persons. This was really an institution which initiated and infused spirit in many young and immature youngsters to compose poems².

1. Annemarie Schimmel, Op. Cit., p.31.

2. Channa, M.A., *Various Trends in Sindhi Literature*, Hyderabad, Idarah-Saleh Series, 1971. p.31.

This era of modernism gave birth to new renaissance in 1946, when 'Sindhi Adabi Sangat' was founded. Shaikh Ayaz became the torch bearer of this new renaissance. This new renaissance, radical in content, was manifestation and aspiration of people confronting social problems, particularly the problems of middle and oppressed classes were rationally discussed. Even their love poetry was revolt against the feudal concept of romance.

This trend has continued upto this day. Troil, Free-verse, sonnet and all other European forms of poetry composed by the young poets of Bewas School, afterwards followers of progressive school, occupy a very prominent place in modern Sindhi literature. Besides this, in the present times, Nazm, Geet, Doho, Sortho, Kafi, Vai and bait are also very popular forms of Sindhi poetry.

Shaikh Ayaz is the leading poet and has contributed much towards the modern (progressive School of Poetry). He, in view of Mr. Saleem Memon: "Is supreme among the writers (poets) of today. He is the first and foremost protagonist of Western literature, ideologies and social system. He has created new forms, given new words and phrases to Sindhi language. He has given new life to Sindhi literature, and has inspired many young writers of Sindhi language. He is sung by the singers. He is alive for ever"¹. But in view of Nabi Bux Khoso, "Ayaz is not the last word in Sindhi poetry. Sindhi poets have made new experiences, found new diction and expressed new themes. The important among them, who have influenced today's poetry are: Tanvir Abbasi, Shamsheer -al Hydari, Imdad Hussaini, Anwar Pirzado, Fatah Malik and so on"².

Ghulam Rabbani Agro, a prominent modern Sindhi Short-Story writer says:

"Shaikh Ayaz and other modern poets have been
acknowledged as the great poets of the present

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1. Saleem Memon, Future Matrix of Sindhi Literature, an article published in Sind Quarterly, Vol. X, No. 21, 1981.
 2. Nabi Bux Khoso, 'A new form in Sindhi Poetry', an article published in Morning News.

times. A mystical devotion to the earth and its inhabitants, messages of love and peace to the War torn world, humanistic approach to the problems of the modern man, are some of the distinct aspects of their poetry, which has established their learners, from the masses as well as classes"¹.

Tanvir Abbasi is another leading poet of modern School of poetry. He has three collection of his poetry to his credit. He is best in Nazm. Shamsheer and Imdad are prolific writers, who have maintained their artistic fineness. They have been recongnished as Masters of Free Verse. Anwar Pirzado and Fatah Malik have written less, but have really added some masterpieces of Art to Sindhi poetry.

Fatah, who started as short story writer, has, as Nabi Bux Khoso explains, imitated rhythmic patterns of Shaikh Ayaz, but he has also preserved his individuality in diction and content. He is in no way a romantic poet.

According to Nabi Bux Khoso, "Fatah wrote poetry in the midst of one most important political movement of Sindh History. It was a movement for cultural renaissance. The movement, naturally, demanded commitment from literature in clear and unambiguous terms. Fatah responded to the demand of time. His poetry is the poetry of allegiance to the cause of the renaissance of Sindhi culture. His poetry, however, cannot be termed as the poetry of sheer propaganda. He, in his foreword to the collection of his poetry, has himself expressed his difference with the propagandist politicians. He believes that the poets are the conscience of the society, therefore, they look ahead of the politicians"².

The young poets of modern School are masters of simplicity,

1. Ghulam Rabbani, Agro, Sind University Arts Faculty Journal, p.10.

2. Khoso Nabi Bux, 'A new form in Sindhi Poetry', an article published in Morning News.

lucidity, rhythm and versification. They use very simple and sweet similies, metaphors and other figures of speech, commonly understood by every class of people. Most of them are famous for their socialistic ideas and thinking. The most prominent poets of modern (Progressive) school, after the independence are: Shaikh Ayaz, Abdul Karim Gadai, Shamsheer-al-Hydari, Tanvir Abbasi, Shaikh 'Raz', Imdad Hussaini, Maulana Girami, Niaz Humayooni, Inayat Baloch, Bashir Moriyani, Bardo Sindhi, Hidayat Baloch, Taj Baloch, Taj Joyo, Khaki Joyo, Parvano Bhatti, Fatah Malik, Nafees Shaikh, Sarvech Sujawali, Anwar Pirzada, Ustad Bukhari, Mohammad Khan Majidi, Saroopchand 'Shad' and many others. They are all known as progressive poets.

Besides the male poets, many female poets of both these schools are very well known. Some of the names are enlisted below:

- (a) **Ghazal School**
 - (1) Noor Shahin
- (b) **Progressive School**
 - (1) Roshan Mughal
 - (2) Sultana Wakasi
 - (3) Sahar Imdad
 - (4) Suraya 'Sauz' Diplai
 - (5) Pushpa Walab
 - (6) Nazir 'Naz'
 - (7) Shabnam 'Moti' etc.

Their great vitality in style and in writing, in expression and delicacy, their vast range of subjects from patriotism to love, from Ghazal to Doho, Geet, Free-verses and Sonnet, have made them outstanding. Their language is free from all the non-native elements, and they are fully aware of the national temperament¹.

It does not mean that Ghazal and other Persian forms were totally abandoned. This trend has continued till present days. Not

1. Lalsing Ajwani, op. Cit., p.259.

only prominent poets have continued this trend but new comers have also followed them. Some of the names worth mentioning are:

Atta Mohammad 'Hami', Saleem Hallai, Rashid Ahmed Lashari, Ahmed Khan 'Asif', Ali Mohammad 'Khalidi', Ali Mohammad 'Majrooh', Sardar Ali Shah 'Zakir', Rahim Bux 'Qamar', Qalandar Shah Lakiari and many others.

As it has already been mentioned that Sindh has remained a centre for Islamic teachings from the days of the Advent of Islam in Sindh. This trend has continued till today. The poets and writers have conveyed the message of Islam during every period. After the influence of European literature, particularly after the introduction of progressive literature and the influence of progressive and socialistic ideology, the young Nationalist poets were also affected by this ideology. This influence on Sindhi literature compelled some religious minded writers and poets to check the anti-Islamic influence in Sindhi literature. Sayid Sardar Ali Shah was the first person who came forward and wrote against these trends in his daily Mehran newspaper. Afterwards Rashid Ahmed Lashari, Dr. Mohammad Ibrahim 'Khalil', Abdul Qayyoom 'Saib', Ma'moor Yousifani, Abdul Karim Laghari, Karim Bux Nizamani and others wrote against all the progressive trends. These writers called themselves rightists group. 'Mohammad Bin Qasim Adabi Society' was formed to counter the progressive/socialistic ideology in Sindhi literature. This society encouraged publication of Islamic literature in Sindhi language and has rendered a great service towards Islamic literature in Sindhi. Simultaneously another literary and cultural society called the 'Tanzeem-Fikro-o-Nazar' was formed under the leadership of Prof. Asadullah Bhutto. This society has brought all like-minded writers and poets on one platform against the 'Progressive writers.' Besides Professor Asadullah Bhutto, Prof. Bashir Ahmed 'Shad', Nadeem Ansari, Qalandar Shah Lakiari, Abdul Karim Taban, Makhdoom Ghulam Mohammad, Major Mohammad Yousuf Shaikh and

others were main workers and writers of this society. This society had started with a mission of doing a great service to Islamic literature in Sindhi language but most of the members could not work with Mr. Bhutto. It is known to all of us that this society got a tremendous support and encouragement from Martial law Government.

Thus in conclusion it can be said that Sindhi Poetry is rich in all respects.

B. SINDHI PROSE

Like poetry, Sindhi language is also very rich in prose. But it is not an easy task to find out the oldest specimen of Sindhi prose of pre-Arab period. As mentioned earlier, during the beginning of Habarid rule in Sindh, in the year 270 AH (883 AD), on the request of a native Local non-ruler, Abdullah bin Umer Habari, the ruler of al-Mansurah, asked one of the Iraqi Muslim scholars of Sindh to translate the Holy Quran and prepare the laws of Fiqh and Sunnah for the non-Muslim ruler. The Iraqi Scholar who was assigned this job was brought up in Sind, and was a poet of Sindhi language¹.

Another important feature of Sindhi literature is the traces of Sindhi prose of thirteenth or fourteenth century AD, the specimen of which have been produced very recently before the researchers. The first and foremost specimen of Sindhi prose which have been found are some prayers in Sindhi prose written by the Ismaili missionaries and preachers for the new converted Ismaili

Muslims in Sindh. The instances and specimen of Sindhi prose as such have been found in *نثر مقفی* (i.e. poetic prose) style. The purpose of this style was that followers of Ismaili doctrine could easily understand them and remember them by heart. Some examples of the prose writings as such are mentioned below :

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1. Buzrug bin Shahryar, *Ajaib-al Hind*, Urdu translation, *Hindoostan Arabon Ki Nazar Men*, Vol-I, Op. Cit. pp. 193 and 202.
 2. Allana, Ghulam Ali, Dr., *History of Sindhi Prose*, Edition II, Zeb Adabi Markaz, Hyderabad, 1977, p.4.

يا شاهه! حق تون، پاڪ تون، دانا تون، بينا تون، اول تون، آخر تون،
ظاهر تون، باطن تون، پيدا تون، پنھا تون، گت تون، پات تون...
(الخ)

يا شاهه! اتر پورب دکشڻ پشچم،
چار ڏسيون، چار اوڏ سيون، چار کائيون، چار وائيون،
چار ڪتاب، چار ڪلپ، چار جُڳ، چار ويد.... (الخ)

Besides these examples, some sayings and proverbs of Soomra period have also been traced¹. For instance one saying which is attributed to Shah Launqa son of Sayid Jamial Shah Girnari, who died in the year 1244 AD/562 AH and is buried at Pir Patho, District Thatta, Sindh. This saying or other sayings and proverbs can be claimed as to be the specimen of oral prose style. Some of these sayings are reproduced below for instance:

يا شاهه لونق (2)، دين دنيا جا ڏوڪا

“Oh, Shah Launqa, the echo of the Religion
and wordly affairs.”

Similarly, the following saying is attributed to the Sheikh Pir Patho:

يلا پيرپٺا، هڪ مُئا هڪ ٽٽا (3)

This is an example of poetic prose.

Bravo! Pir Patha! one of the enemies is dead
and an other one has fled away.

There are many other proverbs and sayings of thirteenth and fourteenth century AD, which can also be considered as the examples of early Sindhi prose.

1. Ali SherQan'e, *Makli Namah*, edited by Sayid Hussamuddin Shah Rashdi, Hyderabad, Sindhi Adabi Board, 1967, p.69.
2. Shah Launqa was the title of Sayid Shahabuddin son of Sayid Jamial Shah Girnari.
3. In view of Dr. N.A. Baloch it is a proverb and its words are: يا برکت شيخ ٿيو هڪ مُئا هڪ ٽٽو See Baloch, N.A., Dr., *Sindhi Boli Ain Adabaji Mukhtasar Tarikh*, Op.Cit., p.179.

For instance, Sayid Hussamuddin Shah Rashidi refers to one saying attributed to Pir Murad Shah (he is buried at Makli) which, according to Sayid Hussamuddin, is in prose form. The saying is:

او ڀاءُ! رب ڏيئي وڏي جمار (1)

Oh! Brother may God give you a long life.

It is not out of place to quote one saying which points out at the prosperity, agriculture, trade and commerce of the cities of 'June' (جوڻ) and 'Fateh Bagh' (فتح باغ) during the days of Mirza Shah Hassan Arghun (d. 1555 AD/962 AH). The saying is:

نرت نورائي، نار نصرپور، قل فتح باغ
هلي ڏسو جوڻ جت ڪيھ جو واپار.

These examples have been quoted from the oral history of Sindhi literature. But as mentioned earlier, Sindhi was not only used as a spoken language during Pre-Muslim days, but it was also written in different scripts, in different areas of Sindh. These scripts were devised on the pattern of proto-Nagari or Ardha-Nagari Scripts of Indo-Pakistan sub-continent. These types of old scripts were being used by almost all the non-Muslim communities. The Muslims, Khuwajas (Khojas) and Memons, were also using these scripts and were also maintaining their record and commercial ledgers in these scripts. The Khuwajas have continued to use 'Khuwaj-ki-Sindhi' or 'Chaliha Akhari' or 'Khuwaj-ka-Akhara' until now. There are many books in this script in which not only 'Ginans' have been preserved but some literature on religion, poetry, history, geography, arithmetic and education etc. is also available. The books mentioned above have been preserved by the Ismaili community everywhere and also by Ismailia Associations and the British Library.

1. Ali Sher Qan'e, *Makli Namah*, edited by Sayid Hussamuddin Shah Rashidi, Jamshoro, Sindhi Adabi Board, 1967, p.69.

Mirza Qaleech Beg records some sentences from the discourses and addresses in Sindhi prose by Shah Karim of Bulri to his followers and courtiers¹. The specimen quoted by Mirza Qaleech Beg are given below:

هرڪو پساھ ھڪڙو قاصد آھي جو گويا رب تائين نياپو تو رسائي،
تنھن ڪري جي ڪنھن پساھ يا نفس فوت ڪيو، تنھن ڄڻ تہ خدا جو
ھڪڙو پيغام وڃايو. انھيءَ ڪري چوڻي آھي تہ فوت الا نفس قتل الا
نبياء، جنھن نفس فوت ڪيو تنھن ڄڻ تہ نبين کي قتل ڪيو. جيءَ جي
پڇا ٿيندي. عمر جو حساب دمن تي آھي، ڏسو متان ڪو دم ضايع ٿي
وڃي.

Mirza Qaleech Beg has translated these examples from the book written in Persian by Abu Raza, one of the disciples of Shah Karim, it, therefore, cannot be said that what was the actual syntactical construction of the sentences spoken by Shah Karim. It can only be claimed that he must have addressed to his courtiers in Sindhi prose.

We also perceive the traces of Sindhi prose in a book written in Arabic by a very well known scholar Makhdoom Jaffar Bubakai (d. 1589 AD/998 AH), a contemporary of Shah Karim of Bulri. He (Makhdoom Jaffar) wrote a book on the matters of divorce in Arabic. The title of the book was *حل العقود في طلاق السنود*. In this book he used some Sindhi terms and words for “Divorce” and one sentence in Sindhi Prose².

But one example which is very important to mention here, is the handwritten sale-deed (In Sindhi Prose) called in Sindhi as ‘ڪابارو’ (Kabaro). This sale-deed is written in Nagari script. This manuscript was identified by Sirajul Haque Memon in the stacks of MSS preserved in the British Library and pointed out in one of his articles, published in monthly Sindhi “Nain Zindagi” in

1. Mirza Qalich Beg, *Rasalah-e-Karimi*, Hyderabad, Qaisaria Press, 1904, p.2.

2. Channa, M.A., *Various trends in Sindhi Literature*, Op.Cit., p.4.

January 1971¹. The said “Kabaro” (ڪاٻارو) was written in 1650 AD/1710 Sambat). The exact words of the sale-deed (ڪاٻارو) are reproduced below:

”سَنَبَت ۱۷۱۰: وِرڪ ناريءَ (نھاريءَ) چنڊ، گروار (خميس) ڏھاڙي
اڪر ڪيا: ننگر ساموئيءَ پيتري ڏنڪ نامي لوھاڻي سورجيءَ پريٺاڻيءَ لھڻا:
اڌارڻڪ نامي پاڻي رامل تورسياڻيءَ ڪني روپيا ۱۰۱ انگين اڪرين سو
ايڪوترا ورتي ڏيندو: ڏيندي هر هج (حجت) ڪانه ڪندو: ناري ني
(نھاري / ڏسي ڪري) ڪاٻارو لکيو: ديس پرديس سھي (صحيح) جڏھن
سورجي پريٺاڻي گھرنڊو تڏھن رامل تورسياڻي پري ججاب (جواب) ڪندو:
اُجر (عذر) ۽ مالو (دير) نه ڪندو: پيرو ماسته هي ڪاٻارو انگي اڌارو
نيائين: سھي (صحيح): پيو اُجر (عذر) ڪونه ڪندو: مت رامل تورسياڻي:
جما (جمع) ٿيا: اڪر سھي: رپئين ايڪوتر سو: وھاج (وياج) پڻ ايڪوتر“
(2)

Shri Jairamdas Daulatram found a book from a temple—*math of Saurashtra*. This book is written by Sipra, the Minister of Raja Rawal. Abu Saleh, the Arabic Scholar translated it from Sindhi into Arabic and Abul-Hassan brought it in Persian in the year 1026 AH.

Similarly during Shah Latif's days (1689–1752 AD), all the scholars, theologians and religious preachers might have written in Sindhi prose but the specimen of the prose style as such is not traceable. The important dialogue between Shah Latif and Khawaja Mohammad Zaman of Lunari (1731–1774 AD) would necessarily be in Sindhi prose but it is recorded no where. Dr. Daudpota quotes some sayings of Khawaja Mohammad Zaman in prose. They were, as a matter of fact, translated and recorded into Arabic language by Miyan Abdul Rahim Girhori (d. 1778 AD)³.

1. See: Sirajul Haque, an article published in Nain Zindagi, Karachi, 1971, p.23.

2. The words in brackets denote the present forms of those words.

3. Memon M.S., K.B., *History of Sindhi Literature*, Vol. 1, Hyderabad, 1953, p.206.

Miyan Abdul Rahim Girhori himself was a great scholar and a poet. His sayings quoted by Dr. Daudpota are very important specimen of Sindhi prose of that time. For instance:

- (الف) تڪ ڏنگڙي هلي، کڙا پاسڻي جهلي
 (ب) راڻي راءِ سين رچي، ابو ڀاڻن ري اچي
 (ج) ڪافر ڪفر کان اڪار ڪارو گڏه ڏوئي اُجار
 (د) ملون بهشت ڏي هلا، چتون پاڙهي پرو جا
 (هه) ملون ڪيئن بهشت ۾ اچي، ڪوئي سير سون سين نيچي
 (و) ٻه ٻهيا چون ٻه پرچا، نلهو مهرلو گهڙا، وڏو ڪوهڙو ڪٺا
 (ز) رزق ڪنهن پر اچي، جيئن مينهڙو وسي

During the same period, the name of Akhund Azizullah (1746–1824 AD) of Matiari is also worth mentioning. He translated the Holy Quran into Sindhi prose. The construction of the sentences he has used in his Sindhi prose is based on that of the original Arabic text which is termed as “مُلائين سنڌي” (The Sindhi prose style used by Mullas in Madrasahs). The specimen from his translation is given below:

”اي مومنا همراهي وٺو منجهه مشڪلين ساڻ صبر ۽ نماز تحقيق خدا
 ساڻ صبر ڪندڙ آه، ۽ مَر چو واسطي تن جي، جي ڪسن تا منجه وٽ
 خدا جي، او ۽ مُئل نه آهين، بلڪ اُهي جيئرا آهين، پر ٿٽا ڄاڻو آهين، ۽
 آزمايو ٿا اُن کي ساڻ ٽولن ڪنان خوف ۽ ڏڪن بکن.“ (1)

The Talpur period (1782–1843 AD) must also have produced Sindhi prose writers. Burton mentions some names of books written by Sindhi Scholars in Sindhi prose. The names as such are:²

- | | | |
|-------|-------------------|-----------------|
| (i) | Saif-al Malook | سيف الملوك |
| (ii) | Hikayat al Salhin | حكايات الصالحين |
| (iii) | Sao-Masaila | سو مسالا |

1. Makhdoom Mohammad Zaman, Talibul Maula, *Kafi*, Halla, Bazm-e-Talibul Maula, 1962, p.15.

2. Burton, R.F., *Sind and Races that inhabit the Valley of River Indus*, 1851, p.89.

We also get the name of Khalifa Mahmood Nizamani of Karhyo Gahnwar (ڪرهيو گهنور) who, in his book (مجمع الفيوضات) originally written in Persian, has used some sentences and proverbs of Sindhi language. One of the proverbs he has used¹:

”ڏڏو ڪجي، ڊيڪر ڪجي، هو نه ڀڄي ته پاڻ اُٿي ڀڄجي“

PROSE OF EARLY BRITISH PERIOD (Nandiram Age)

The prose writing in Sindhi language, in real sense, commenced from the last days of the Talpur's rule (1782–1843 AD) and early days of British rule (1843–1947 AD) in Sindh.

In the beginning there are not many works which prove originality and artistic value. The reason is quite obvious. However, the best prose of the earlier period of British rule shows that the writers gained a very good command over their native tongue. Sindhi was made an official language in 1854, this action promoted literature of Sindhi in general, and Sindhi prose in particular.

Most of the works of this age (Nandiram) were translations and adaptations. The translation of '*Tarikhe-Masoomi*' by Nandiram, is an example of Sindhi prose of early days of the British period. It is written in vigorous and colloquial style¹. The language was extended and adorned by borrowing vocabulary from Arabic, Persian, Hindi and Sanskrit.

Another translation into Sindhi was that of the translation of 'Gospel of Saint Mathews'. It was translated by the Missionaries of Searampore. Its new translation was done by Captain George Stack, and was printed in Devanagari script in 1850. Another book of "Gospel of Saint John" was translated by Mr. Burnes in 1853 and was printed in present Arabic-Sindhi (Naskh) script².

1. Memon K.B., *History of Sindhi Literature*, Vol-II, Ed.2, Hyderabad, R.H. Ahmed Brothers, 1959, p.
Also see: Memon Abdul Majid Sindhi, Dr., *Sindhi Adab ki Tarikh*, Jamshoro, Institute of Sindhology.
2. The principles of National India, 1896, p.100.

An example of Burne's written Sindhi prose is given below:

”ڇا ڪا تہ خدائ جھان کي اھڙو پيار ڪيو پنھنجو ھڪڙو ئي ڇٽل
پٽ ڏنائ جيڪو تھ تي ويساھ آتي سو ڇٽ نہ ٿي ويتر ھميشہ جئہ
لھي.“

Other translators of this period were: Munshi Udham, Pribhdas, Sayid Miran Mohammad Shah (the senior), Qazi Ghulam Ali, Miyan Ghulam Hussain, Diwan Nawalrai and others. They translated various prose works on history, geography, ethics, philosophy, education and books on many other aspects from Urdu, Hindi, Marathi, Gujrati and Persian¹.

Official writing system for Sindhi language was adopted under the orders of the Governors of East India Company in 1854. The writers were encouraged by the Government by offering prizes for good translations. Sir Bartle Frere himself took keen interest in this work. This promoted many new writers to write. Thus the beginning of the British period has been called 'The period of translations'². The most important books translated during this period are:

No. Title	Translator/ Author	Year of Publication
1. Babnamo باب نامو	Nandiram	1853
2. Bhambhe Zamindaraji Galh نيمي زميندار جي ڳالھ	Mian Ghulam Hussain	1854
3. Tarikh-e-Masoomi تاريخ معصومي	Nandiram	1854

1. Menon, K.B., *History of Sindhi Literature*, Vol-II, Op.Cit., p.

2. Allana, Ghulam Ali, Dr., *Sindhi Nasraji Tarikha*, Hyderabad, Zaib Adabi Markaz, 1977, pp.9-12.

No	Title	Translator/ Author	Year of Publication
4.	Essapajun Akhanyun ايسپ جون آکاڻيون	Nandiram	1854
5.	Raselas راسيلاس	Udharam	1868
6.	Sundhature ain Kudhature ji Galh سڌا توري ۽ ڪڏا توري جي ڳالھ	Syed Miran Mohammad Shah (the senior)	1855
7.	Mufid-us-Sabiyan مفيد الصبيان	Syed Miran Mohammad Shah (the senior)	
8.	Sindhi Sarf-o-Nahv سنڌي صرف و نحو	Mian Mohammad	1860
9.	Tarikh-e-Sind تاريخ سنڌ	Seth Aloomal	1862
10.	Columbus ji Tarikha ڪولمبس جي تاريخ	Kauromal	1862
11.	Bambai Khate ji Geography بمبئيءَ کاتي جي جاگرافي	Guradinomal	1868

Original writings, compilations and editing work was also encouraged during the early British days. Dr. Trumpp compiled Shah jo Risalo and got it printed from Germany in 1866. Besides this work, he also wrote “a Grammar of Sindhi language”, which was published in 1872. His both these works are considered as monumental works in Sindhi.

Captain Stack was another prominent Sindhologist, who not only wrote a grammar of Sindhi language but he also wrote in original Sindhi prose from the story of “Rai Diyach and Sorath”, (راءِ ڏياچ ۽ سورٿ), and got it printed in Devanagari script as an addenda with his Sindhi Grammar.

Afterwards a good number of books were written not only in poetry but on prosody, criticism, lexicography etc. in Sindhi prose. Some of these books were:

S.No	Title	Author	year
1.	Mizan-al-Shi'r ميزان الشعر	Sayid Fazil Shah	1875
2.	Diwan-e-Fazil ديوان فاضل	Sayid Fazil Shah	1875
3.	Diwan-e-Qasim ديوان قاسم	Akhund Mohammad Qasim	1875
4.	Sindhi-English Dictionary	Mirza Sadiq Ali	1875

سنڌي - انگلش ڊڪشنري

In 1890 a new edition of Bible was printed in Sindhi from London. The specimen of prose style used in this book is given below:

”ئون عهدنامو سنڌي مين لندن شهر منجهه ڇپيو. ۱۸۹۰ع
 بابل ۾ لٽي وڃڻ کان پوءِ يڪُنا کان سلتيل ڄائو ۽ سلتيل کان زرو
 بابل ڄائو. زرو بابل کان ابثود ڄائو ۽ ابثود کان ايلياقيم ڄائو.
 هاڻي يسوع مسيح جو ڄمڻ هٿريءَ طرح ٿيو ته جڏهن هن جي ماءُ
 مريم جو مڱڻو يوسف سان ٿيو هو پر اڃان پاڻ ۾ گڏ نه ٿيا هئا ته پٽرو ٿيو
 جو هيءُ روح القدس مان پيٽ سان ٿي آهي.“

The old Commissioner of Sind's record at Karachi has got the original correspondence in Sindhi language since 1851. The specimen of style of writing is given separately.

The most promising characteristics of the Sindhi prose at the beginning of this period are directness, vigour and simplicity.

”جڏهن ڇچ اميرن جي ميلاپ سان گاديءَ تي ويٺو تڏهن دروازا خزانِي
 جا اُپتي، ڏاڏ جو سڏ وجهي، چڱن ۽ منن کي ڪوٺي، ڏاڏ ڏيئي، ٻانھن ۽
 ٿوري جي ڦاهي ۽ ۾ ٻڌي ڇڏيائين، ۽ مهينو سپاهين جو وڌايائين ۽ ڍل
 راڄن کان گهٽايائين. ان ڪئي کان ڏيهن ۾ وسندي ۽ جهجي وسڻ تي، ۽
 راڻيءَ کي پنهنجي ريت پرڻيو (1)

૩૧.૫ ની જામ ૪૦.૫૧ ૨૭- નીચે
 ૫૦ ની ૫૨.૫૦ ૪૦- ૫૦.૦૦
 ૫૦.૦૦ ૫૦.૦૦ ૫૦.૦૦ ૫૦.૦૦
 ૫૦.૦૦ ૫૦.૦૦ ૫૦.૦૦ ૫૦.૦૦
 ૫૦.૦૦ ૫૦.૦૦ ૫૦.૦૦ ૫૦.૦૦
 ૫૦.૦૦ ૫૦.૦૦ ૫૦.૦૦ ૫૦.૦૦

ઉત્તે કરુણમતે રાખીલે તું રાત્રી ઉપ
 N ની ઉપર ઓળી ભાવનાના શિખર
 જાણીશી નાજી નીડરું કેરું ત્યજી
 ભાવના-જી જાણીશી નાજી રાત્રી
 માણી દીસા જાણીશી નાજી રાત્રી
 રાત્રી નાજી નાજી નાજી નાજી
 નાજી

૧૪૮ નંબર મરિયા, મરિયા
 મરિયા મરિયા મરિયા મરિયા
 મરિયા મરિયા મરિયા મરિયા
 મરિયા મરિયા મરિયા મરિયા
 મરિયા મરિયા મરિયા મરિયા

Thattai or Memanki script—published work (1868 A.D.)

[illegible]

۱۰۳ ڀڻس ڪارڻ ڀڻس جي آڳوڻن آئي مڙيو
 ۱۰۴ سڀا مڙي شمع جي ڀڙو وڻن ۾ پئي
 ۱۰۵ ڀڙو ڀڙاڻ جي ڀڙو پئي ڪهڙو ڪهڙو ڀڙو
 ۱۰۶ جي هلي سڀا شيب جي ڀڙو ڀڙو ڀڙو
 ۱۰۷ ميان جڙي ڪهي ڦاڙي ڇوٽ مڙي
 ۱۰۸ ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو
 ۱۰۹ ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو
 ۱۱۰ جي سڀا شيب جي ڀڙو ڀڙو ڀڙو
 ۱۱۱ جي سڀا شيب جي ڀڙو ڀڙو ڀڙو
 ۱۱۲ آس ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو
 ۱۱۳ وي ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو
 ۱۱۴ مڙي مڙي ڪهي سڀا شيب ڀڙو
 ۱۱۵ ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو
 ۱۱۶ جو سڀو ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو
 ۱۱۷ سڀا ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو
 ۱۱۸ ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو
 ۱۱۹ ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو ڀڙو
 ۱۲۰ مڙي مڙي ڀڙو ڀڙو ڀڙو ڀڙو

Shah-jo-Risalo in the Arabic Sindhi Script used by Dr. Trumpp early from (1868 A.D.) A printed leaf from a manuscript of (1136 A.D.)

”هن ڳالهه ٻڌڻ کان خليفن مٿي کي هڪڙي گهڙيءَ ٽوڻي، گيدي ۾ وجهي ارمان ڪيو، ۽ ڏمڙجي باهه سندس ڇاتيءَ ۾ اُٿل ڪيا. پوءِ سندس حڪم فرمائڻ وانگر انهن پينرن کي گهوڙن جي پڇن سان ٻڏي، ڏينهن جي چوڌاري گهمائي، دجليءَ ۾ وڌائون.“ (1)

Akhund Lutufullah is recognized as a master in poetic prose style. Some instances from his book are given below:

”تنهن ڏينهن بوقت النهار اخبار نامدار جي ديدار فرحت آثار کان پوءِ، روح جو طوطي، حجاب جي پردي مان آزادي حاصل ڪري، يڪدم سخن ۾ غزار ڏي اُڏاڻو، ۽ وڌاد جي شمشاد تي ويئي، پنهنجي دوست دلارام خوشخرام بلبل نام جي احترام ۾ نغمه زن ٿيو. اميد ته هي ڪج رفتار پنهنجي اخبار گوهر بار جي ڪالم نگار عالم تي بيحجاب اڪتاب فرمائيندا، متان استطاب سمجهي ڪنهن عتاب جي خطاب سان مفت تاب فرمايو.“

Alongwith local writers, busy in writing Sindhi prose, many European officers and Missionaries were also enriching the literature of Sindhi language. Dr. Trumpp, Mr. Shirt, Captain Stack, Mr. Burnes, Mr. Wathen, and Mr. R.F. Burton were amongst those foreign scholars who compiled books such as *Shah Jo Risalo*, wrote books on Grammar of Sindhi language and prepared Dictionaries (English–Sindhi and Sindhi–English) respectively. Christian Missionaries on the other hand were busy in translating the Holy Bible in Sindhi. As Professor Mangaram Malkani says this whole period can be called as the “Period of amusements and learning”².

2. Mohammad Ibrahim Khalil, *Bulbul-e-Sind*, Hyderabad, Jamiatu–Shu'rai Sind, 1951, p.19.

3. Mangaram Malkani, 'A Century of Sindhi Short Story', an article published in *Monthly Sindhu*, Agra, October, 1954, p.14.

CONTEMPORARY PERIOD (*Qaleech Beg period*)

Between 1864 to 1910 The Muslims of Sindh alongwith those of other parts of Pak-o-Hind sub-continent were influenced by 'Mohammadan Association', a movement organised by Sir Sayid Ahmed Khan. This resulted in awakening the Muslims for learning. Many newspapers and magazines were published as a result of this movement. In Sindh "Sindh Mohammadan Association" was established by Hassan Ali Effendi. Sindh Madrassatul-Islam was founded by this Association. This association then started publishing a newspaper under the title 'Mu'awin' (معاون) and then it was followed by 'Mu'inul-Islam' (معين الاسلام) in 1881.

The establishment of first printing press in Sindh in 1885, also promoted popularisation of Sindhi prose. Moreover, printing press gave impetus to story writing in prose. It played a considerable role in the evolution of the same. Because of cheap printing, prose became very popular among the masses who usually took keen interest in the literary form as such.

The promulgation of Education Act, opening of Schools and the decisions for imparting education in one's mother-tongue, rapidly produced an enormous reading public. The cheapening of printing of books, availability of magazines and newspapers, increased the demand for books, containing stories and other forms of literature. The result was that publication of books was increased manifold.

In 1882 Government of Sindh sponsored 'Sindh Sudhar', a newspaper in Sindhi, under the editorship of Mirza Sadiq Ali Beg and Sadhu Hiranand. Many articles and poems were published in this newspaper. It also promoted writing of Sindhi prose considerably.

In 1884 Sadhu Hiranand, Sadhu Nawalrai, Bulchand Kodumal and Rishi Dayaram Gidumal jointly set up 'Sudhar Sabha', a literary society, and started a monthly magazine, 'Sarswati' under its auspices. This magazine brought to light most of the short story

writers, essayists, novelists, play-writers and poets. Many social, ethical, educational, religious and informative articles and essays were published in it. Rishi Dayaram Gidumal (1875–1927 AD), Diwan Kauromal (1844–1916 AD), Mirza Qaleech Beg (1853–1929 AD) and others were regular writers of “Sarswati”.

By this time, the conditions of the world were changing. New knowledge and old dogmas came into fierce conflict. The systems and values of life were shaken. Traditional landmarks were swept away. Intelligent men and women of all classes were deeply stirred by the spirit of speculation and unrest.

As already stated the movement launched by Sir Sayid Ahmed Khan also influenced the literary, social and political activities in Sindh. This movement gave birth to many magazines and newspapers, in which almost all the forms of Sindhi literature were published. The most popular literary forms of this period were novels, dramas, short-stories and essays.

This period of Sindhi literature was, as a matter of fact, the period of Sindhi prose. Though, during this period, great developments and achievements were made on the side of poetry also, but Sindhi prose progressed tremendously. Novel as a form of Sindhi prose had thrust itself into the first rank.

Four prominent figures of this period need to be mentioned as ‘*Four pillars of Sindhi literature*’ on which the edifice of Sindhi prose rests. They were: Mirza Qaleech Beg, Diwan Manohardas Kauromal, Diwan Dayaram Gidumal and Diwan Parmanand Mewaram (1865–1938 AD).

Mirza Qaleech Beg was the pioneer of many forms of Sindhi prose. He was the versatile genius and proficient writer— and who in term of Dr. Daudpota is ‘Doyen’ of modern Sindhi literature¹. He attempted on every literary aspect and wrote about three hundred books, original as well as adaptations and translations. He contributed in almost all the branches of Sindhi literature.

1. Channa, M.A., Op.Cit., p.10.

He began his voluminous and encyclopaedic work with his translation of Bacon's Essays (Maqalat-e-Hikmat) in 1877. He is the first Sindhi writer who introduced 'novel', 'Drama', and Essays' in Sindhi literature.

The first novel written in Sindhi language was 'Dilaram' (دلارام) and the first drama in Sindhi was 'Laila-Majnu' (ليلي مجنو)¹

which was published in 1880. Both these pioneer works were written by Mirza Qaleech Beg. His critical work on Shah Lateef may also be reckoned as a pioneer work of scholarship in Sindhi. He completed Dictionaries on Shah Lateef. He wrote on Religion, philosophy, sociology, economics², agriculture, medicine, ethics etc. Because of rendering such a unique service to Sindhi literature, Mirza Qaleech Beg may be called the "Maker of Sindhi Literature" in general and of Sindhi prose in particular. In view of Dr. Schimmel:

'His novel Zeenat, written in 1890, contains some points which are far more modern than most of the modernist approaches made half a century later, and although the plot of this novel in its second half is not very convincing. Zeenat deserves a place of honour in the history of Muslim educational literature'³.

Qaleech Beg's activities cover a period in which the Indians, mainly the Muslims, became more and more aware of their role in world politics⁴.

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1. It is also claimed that first drama written in Sindhi was 'Hir Ranjha' by Imam Bux Khadim of Shikarpur.
 2. Mirza Qaleech Beg was the first author who wrote a book on economics in Sindhi. This is first book ever written on Economics in any one of the languages of sub-continent the title of the book is "علم دستور المعاش"
 3. Annemarie Schimmel, Op.Cit., p.31.
 4. Ibid.

Another name that can be mentioned alongwith Mirza Qaleech Beg is that of Diwan Kauromal Chandanmal (1844–1915 AD). He was a great reformer, a Social worker, Brahmosamajist and an educationist. He began his literary career with a tract 'Pako-Paha' which he wrote 1865 in favour of female education. He translated mostly books for children. His popular books are:

- (i) Columbusji Tarikha ڪولمبس جي تاريخ
- (ii) Arya Nari Charitra آريا ناري چرتر
- (iii) Radha Rani رادھا راڻي

He also wrote dramas. His translated drama "Ratnawali" (رتنا ولي) occupies an important place in Sindhi literature. Another valuable contribution to Sindhi literature was his diction of 'Samia-ja-Sloka' (ساميءَ جا سلوڪ) published in 1885 AD.

Rishi Dayaram Gidumal (1857–1927 AD) was the third pillar of Sindhi prose. He, in collaboration with Sadhu Nawalrai, Sadhu Hiranand and Diwan Bulchand Kodumal, established in 1890 AD, a literary society, called 'Sudhar Sabha'. He was a regular writer for 'Sarswati' Magazine. Diwan Dayaram was a great reformer, a social worker and a Yogi. Like Diwan Kauromal, he worked for the spread of female education and emphasised it by writing books on this subject. His introduction to Mirza Qaleech Beg's translation of 'Ruba'iyat-Umer Khayam' (رباعيات عمر خيام) and Kauromal's 'Samia-ja-Sloka' (ساميءَ جا سلوڪ) is a master piece of prose style in Sindhi language.

The fourth pillar was Diwan Parmanand Mewaram (1865–1938 AD), known as 'Addison of Sindh' for his essays and moral apologies. He was a successful translator, editor, lexicographer, and an essayist. He was the editor of 'Jot' (جوٽ) a literary magazine, which began at the end of nineteenth century and lasted upto almost the middle of twentieth, and which furnished the Sindhi reading public one of the two best collections of essays 'Ghula Phula' (گُل ڦُل) in 1882 AD in Sindhi. His

translation of 'Imitation of Christ' (ڪرسٽ جي پيروي) is a masterly work in prose. His lexicon of the Sindhi language published in 1910 AD is still the best work on that subject. He brought to light an other essayist, Wadhmal Gangaram, who wrote essays on social problems.

Another writer whose name will be remembered along with the name of Dayaram Gidumal is Diwan Bulchand Kodumal. He was a regular writer for 'Sarswati'. Diwan Bherumal has given some of his essays in his anthology of essays and has named it 'Heeray joon Kanun' (هيري جون ڪنون). This book was published in 1930 AD.

Shamsuddin Bulbul (1857–1919 AD), the editor of "Mu'awin" newspaper, was also a prominent writer of this period. Like Mirza Qaleech Beg he also adopted a new prose style, and inspired a new spirit in Sindhi prose.

Folk-lore has remained integral part of Sindhi literature from the thirteenth century. Fables and fairy tales were also appreciated by the readers during this period. Akhund Lutufullah (1842–1902 AD) translated 'Ghule-Khandan' (گل خندان) from 'Fasanah-Ajaib' (فسانه عجائب) and Diwan Sobhraj Daswani wrote 'Sabha-jo-Singhar' (سبا جو سينگار) in 1894 AD. Haji Imam Bux Khadim (1861–1918 AD), a school teacher and a poet, also contributed in this field. The style they have used is rhythmic in construction and in poetic prose form.

B- EVOLUTION AND DEVELOPMENT OF MODERN SINDHI LITERATURE (1914–1930 AD).

Last two decades of nineteenth century and early three decades of twentieth century actually saw a great development in Sindhi literature. Many dramas and novels were written during this period. Dramatic societies were formed for the encouragement of Sindhi drama. D.J Sind College Amateur Dramatic Society and the Rabindranath Literary and Dramatic Club were formed.

These dramatic societies arranged for the translation of plays of Shakespeare and other Dramatists of Europe.

From the deep study of the available record it is obvious that from 1864 upto 1914 many novels, dramas, essays and short stories were written in Sindhi. Some of the most important titles are:

<u>S.No</u>	<u>Title of the book</u>	<u>Author</u>	<u>Literary form</u>
(1)	Laila Majnu ليلي مجنو	Mirza Qaleech Beg	Drama
(2)	Nal Damenti نل دمينتي	Master Jethanand	-Do-
(3)	Khurshid خورشيد	Mirza Qaleech Beg	-do-
(4)	Ratnawali رتنا ولي	Kauromal	-do-
(5)	Zeenat زينت	Mirza Qaleech Beg	Novel
(6)	Drupadi دروپدي	Loksing	Drama
(7)	Mohan Tarika موهن تاريكا	Lilaramsing	-do-
(8)	Surjan Radha سورجن رادھا	-do-	-do-
(9)	Mahjoor مھجور	Chandamal	Novel
(10)	Chandra چندرا	-do-	-do-
(11)	Raja Harish Chandra راجا ھريش چندر	Lilaramsing	Drama

During this period of history, many socio-political and economic movements were started. The partition of Bengal in 1905, and the Home Rule Movement in 1916 gave birth to many Sindhi magazines, newspapers and periodicals. Dr. Schimmel is of the view:

“After the partitioning of Bengal in 1905, the Sindhi too, began to take more enthusiastically part in cultural activities on a large scale. Muslims and Hindus both did their best to elevate Sindhi cultural life—from among the many authors who

flourished from 1905 to the beginning of World War-II, only a few can be singled out'¹.

As stated earlier these movements sponsored many magazines and newspapers. Pribhat (1891), Alhaq (1900), Musafar (1901), Mata (1905), Bahar-e-Akhlaq (1906) and Jaffar Zitli (1909) were the most important from amongst them in which short stories, essays and articles on social, ethical, educational, religious and political problems were published. These literary organs brought to light many poets and prose writers of elegant diction. Prominent amongst them were: Jethmal Parsram, Lalchand Amaradinomal, Lilaram Watamal, Bherumal Mahrchand, Mellaram Mangatram Waswani, Mohammad Hashim Mukhlis, Sayid Kazi Assadullah Shah 'Fida', Hakim Fateh Mohammad Sewhani, Maulana Din Mohammad Wafai and Sheikh Abdul Majid Sindhi.

The aftermath of the first World War gave birth to different political and social movements and various other activities which left their traces on Sindhi literature. This period (From 1914 and onwards) is very rich in lyrics, dramas, fiction and narratives. The literature produced during this period is full of national, social, political and other aspirations of Sindh in particular and of Sindhi folk in general. The era initiated many literary societies.

Later on in 1914 AD Diwan Jethmal Parsram (d.1948 AD) and Lalchand Amaradinomal (d.1954 AD) established a literary society with the name, 'The Sindhi Sahit Society'. Both of them were the most active personalities in the field of Sindhi literature. The main function of this Society was to publish novels and anthologies of those short-stories in which various retrogressive customs of the society were exposed and condemned. This society was active upto 1920. A good number of novels, dramas and short-stories were got translated and published under the auspices of this society. Jethmal Parsram translated into Sindhi Maeterlinck's 'Mona Vanna', Geothe's 'Faust' and Hamlet. Besides these he

1. Annemarie Schimmel, Op.Cit., p.31.

translated, the life of the Buddha and many other books in Sindhi language.

Another renowned prose writer of modern period is Prof. Naraindas Malkani. He is the author of original books in various fields of Sindhi prose. Following works are to his credit:

- (i) Anardanaہ انار دانہ
- (ii) Gothani Chahra گونائي چهر
- (iii) Mirani Sindhri ميرائي سنڌري

His style is graceful, delicate and full of proverbs and idioms of daily use.

Besides him other prominent writers of this society were: Lalchand Amaradinomal, Principal Bulchand Dayaram, Parmanand Mewaram, Tejumal Shahani, Leelaram Vilayatrai, and Mirza Qaleech Beg. Other prominent writers of this age were: Bherumal Mahrchand Advani, Melaram Mangatram Waswani, Mohammad Hashim 'Mukhlis', Hakim Fateh Mohammad Sewhani and many others. The famous Novelist of this period were:

<u>S.No.</u>	<u>Name of Novelist</u>	<u>Name of Novel</u>	
1.	Lilaram Wilayatrai	Dildar Dil Nigar	دلدار دل نگار
2.	Principal Shahani	Taran jo Abhyas	تارين جو اڀياس
3.	Hiranand Mirchand	Rozen Rose	روزان روز
4.	Nanik Mirchandani	Nazik Gulra	نازڪ گلڙا
5.	Guli Sadarangani	Ithad	اتحاد
6.	Hari Hingorani	The Setting Sun	لڙهندڙ سورج
7.	Prof. Bhambhani	Pap ain Pakizagi	پاپ ۽ پاڪيزگي
	-do-	Malhan	مالهڻ
	-do-	Ghariban jo Warso	غريبن جو ورشو

(a) Socio-political and economic movements launched in wake of Second World War brought to light many scholars, writers and

intellectuals. For example 'Khilafat Movement' and 'Anne Besant Movement' led many Hindu and Muslim writers to propagate their views through magazines and newspapers which were published for this purpose. Mohammad Hashim Mukhlis, Hakim Fateh Mohammad Sewhani, Maulana Din Mohammad 'Wafai', Shaikh Abdul Majid 'Sindhi' and many other were very successful editors of this time. Al-Amin (1918), Hindwasi (1917), Bharatwasi (1918), Ruha Rihan (1924), Al-Jam'e (1925) and Al-Minar (1930) were the famous newspapers and magazines of Khilafat Movement era.

Nain-Sindhi Library (نئين سنڌي لائبرري) a literary organization, founded in 1920 under the guidance of Jethmal Parsram, published about fifty books of a very high standard. He (Jethmal) set up another literary society and named it 'The Sasto-Umdo Sahit Mala' (ستو عمدو ساخت ملا).

After 1923 many other literary and dramatic societies and publishing companies were established. 'Sundar Sahitya', 'Sikh Tract', 'Sind Muslim Adabi Society', 'Ratan', 'Kahani', 'Bharat Jivan', 'Kauromal Sahitya Mandal', 'Asha Sahita Mandal' and 'Rabindranath Dramatic and Literary Society' were very prominent among them. Melaram Mangatram Waswani, Chuharmal. Parumal, Jagat Advani, Mohammad Siddique Memon, Mohammad Siddique Musafar, Hari Sundar and Dev Sabhani were the main writers for these societies.

(b) The second world war brought misery all around. It destroyed many systems and values. Europe had witnessed the war and had gone through its horrors. The writers of the West could successfully depict the crippled and confused human mind after the second world war¹.

The writers of the sub-continent studied the trends prevalent in the literature of the West and were influenced much by them. Besides, the discoveries in the field of science and technology, after the World War Second, introduced new concepts about life,

1. Popati Hiranandani, Op.Cit., p.198.

politics, religion, morality and society. These changes affected the social life tremendously. The writers of Sindhi language could not keep themselves away from the changes¹.

(c) This was the period in which every scholar, poet, thinker and man of letters is found to be very busy in writing or doing some research work. Dr. Gur Buxani was busy in working on his scholarly work 'Shah jo Risalo'. Qaleech Beg, Bherumal, Rochiram, Prof. Ajwani and Assanand Mamtora were interested in novels, dramas, biographies and essay writing. Hakim Fateh Mohammad Sewhani, Maulana Din Mohammad Wafai and some other Muslim scholars were contributing to Islamic literature and Muslim Nationalism. Besides these, Jethamal Parsram, Lalchand Amaradinomal, Ahmed Chagla, Shamsuddin 'Bulbul', Dr. Daudpota, Mohammad Saleh Bhatti, Khanchand Daryani, Usman Ali Ansari, Professor Bhambhani, Hakim Aga, Naraindas Malkani, Mangharam Malkani, Mohammad Siddique Memon, Mohammad Siddique 'Musafar', Mirza Nadir Beg, Ram Panjwani, Manohardas Kauromal, Shewaram Lala and Ali Khan Abro were the prominent scholars, critics, essayists, novelists and play-writers of this period. They almost made use of every form of Sindhi prose. Novels, dramas, essays, short-stories and Islamic literature written during this period is worth reading.

Most of them were original and creative writers. Mirza Qaleech Beg, Shamsuddin 'Bulbul' and Naraindas Bhambhani were the pioneers of the new school of diction and style. They discarded the old style of poetic-prose (نثر مثنوی و مسجع) based on Arabic and Persian prose pattern, and switched over to the new and modern and natural style. They modernised the sentences and made Sindhi prose very popular.

(d) Dr. Gur Buxani and Dr. Daudpota introduced the technique of modern research and critical appreciation. The monumental editions of 'Shah-jo-Risalo' edited in three volumes by Dr. Gur

1. Ibid.

Buxani and 'Shah Karim Bulrai-jo-Risalo' edited and printed by Dr. Daudpota and Aga Sufi's edition of 'Sachal', Nagranis edition of 'Sami', Parmanand's English to Sindhi and Sindhi to English dictionaries are most important works of this period.

Jethmal was a social worker, Sufi and Brahmosamajist. 'Shah jun-Akhanyun' (شاه جون آکاڻيون), Hamlet and Mona-Wana (مونا وانا) are his very valuable works in Sindhi prose. Bherumal (d.1950) was a philologist, a grammarian, a historian, a novelist and a critic. He had a sound sense of criticism, an enormous capability for work and love for travelling. He edited 'Johar Nasr' (جوهر نثر), the first anthology of Sindhi essays. He wrote 'Latifi Sair' (لطيفي سير) on the travels conducted by Shah Lateef. He translated a number of books including detective stories. 'Sindhi Bolia-ji-Tarikha' (سنڌي ٻوليءَ جي تاريخ), 'Qadeem Sind' (قديم سنڌ), and 'Sindhi-je-Hindun ji Tarikha' (سنڌ جي ھندن جي تاريخ) are his best works in Sindhi prose. Bherumal is a very famous for his elegant diction. He is quite simple to be understood by all. His works are free from artificial phraseology.

(e) Lalchand is regarded as the great old man of Sindhi letters. He is a very successful novelist, a dramatist and an essayist. He has written mainly on the subject concerning daily life of common folk. He has used colloquial and idiomatic language. His writings and style inspired many a writers such as Assanand Mamtara, the author of 'Shair' (شاعر), a romantic novel containing stirring passages, Shewak Bhojraj, the author of 'Ashirwad' (اشيرواد), 'Dada Shyam' (دادا شيام), Ram Panjwani, the author of 'Padma' (پدما) and 'Qaidi' (قيدي), and Magharam Malkani¹. His influence is seen even on essayists like Naraindas Malkani, the author of 'Anardana' (اناردانہ) and Tirath Vasant, the author of 'Chingun' (چنگون)².

1. Lalsing Ajwani, *Sindhi Literature*, an article published in Contemporary New Delhi Sahitya Academy, 1959, p.265 .

2. Ibid.

(f) Professor Naraindas Bhambhani, Khanchand Daryani and Melaram Mangatram Waswani have drawn vivid picture of the miseries of poor who had nothing to eat, nothing to drink and nothing to wear or no place for shelter.

(g) Novel as a form of literature has emerged foremost in the literary field. Professor Naraindas Bhambhani and Melaram Mangatram Waswani are the best novelists of this age. Bhambhani was a social reformer. He tried much to bring a change in the customs of the Sindhi society. He depicts the life of the lower and middle classes with imagination. As a satirist and an observer of manners, he easily excels his contemporaries: Mirza Qaleech Beg, Melaram Waswani, Dr. Gur Buxani, the author of 'Noor Jehan' (نورجہان), and Khaliq Morai, the author of 'Sundri' (سندری).

Bhambhani's Characters are not mere types, but they live too actively. They are drawn with a vivid pen. Every sly line reveals some aspect of character. The description of each man and woman, and the atmosphere depicted reads like a page from a memoir. He describes them in the most natural genius. His characters are not puppets. They are alive and are specimen of the twentieth century men and women.

Bhambhani and his contemporary novelists knew their characters, and drew them from personal observation. They knew the people. Bhambhani drew them for his readers with all their little tricks and mannerism and external peculiarities.

Some of the famous novels written during the period are:

S.No	Title	Publisher
1.	Azadia-ja-Upasika آزادیء جا آپاسکے	Ratan Sahitya Mandal
2.	Narveema Devi نرویمہ دیوی	-do-
3.	Amrata Jahira Mitha Bola امرت جھڑا مٹھا بول	-do-

4. ChandrShekar(Historical Novel) چندر نڪر -do-
5. Tara Sundri تارا سندري Sundar Sahitya
6. Parastana jo Shahizado پرستان جو شہزادو -do-
7. Chanbelia ji Sugand چنبیلیءَ جي سڳند -do-
8. Manorma منورما -do-
9. Har-jit ھار جيت -do-
10. Sada Suhagan سدا سھاڳين Ashtia Sahit
Mandil, Karachi
11. Gora گورا -do-
12. Jivan Kala جيون ڪلا -do-
13. Kumal Kamal ڪومل ڪمل -do-
14. Jurtu Shahzado جرتو شہزادو -do-
15. Zindagia jo Pahriyn Safar زندگيءَ جو پهريون سفر -do-

Similarly the novels of Mohammad Usman Diplai and others are worth mentioning.

(h) Drama is another form of Sindhi prose. In Sindhi literature, like novel, modern drama came as a non-native (foreign) form of prose. Mirza Qaleech Beg was the pioneer of this form of Sindhi prose. 'Laila-Majnu' (ليلي مجنو) was his first drama which he translated into Sindhi in 1880 AD¹. However, upto 1834 many dramas were written and published in Sindhi language. *Khurshid* (خورشيد), *Raja Harish Chandra* (راجا ھر شچندر), *Nal Damenti* (نل دمينتي), *Drupadi* (دروپدي), *Mohan Tarika* (موهن تارڪا) and *Surjan-Radha* (سورجن ڌارڌا) were of great merit but none of them was shown on the stage.

1. Some scholars claim that the first drama in Sindhi was 'Hir Ranjha' which was written by Mr. Imam Bux Khadim in 1879.

It is already mentioned that two dramatic societies, D.J. Sindh College Amateur Dramatic Society which started in 1913, and the Rabindranath Literary and Dramatic Society established in 1923, staged many dramas. Some of them were: 'Shah-Elia' (شاہ ایلہا), 'Husna-Dildar' (حسنا دلدار), 'Shahzado Bahram' (شہزادو بہرام), 'Farebi Fitnu' (فریبی فتنو), 'Nek Anjam' (نیک انجام), 'Pati Shewa' (پتی شیوا), and 'Prem Bhagti' (پریم بھگتی). There was another dramatic society under the name 'Nasarpur Pardesi Sarswat Brahman Dramatic Society'. This society staged the following dramas:

- | | |
|------------------------|--------------|
| (1) Durangi Dunya | دورنگی دنیا |
| (2) Premi patang | پریمی پتنگ |
| (3) Bewafa Qatii | بیوفا قاتل |
| (4) Kalajuga-ja-Kalora | کلجگ جا کلور |
| (5) Kishor | کشور |
| (6) Mohini | موہنی |

Rabindranath Tagore literary and Dramatic Society's most successful production was 'Umar Marui' (عمر ماروی) written by Lalchand Amaradino Mal. The theme of poetical passage was taken from Shah Lateef's verses. The main active worker of this club was Khanchand Shamdas Daryani. He himself was the author of many dramas. Some of them are: 'Mulka ja Mudabara' (ملک جا مدبر) translated from 'Ibsen's Pillers of Society', 'Bukha jo Shikar' (بک جو شکار), and 'Jiaria-te-Jiari' (جیاری، تی جیاری). Ahmed Chagla, the author of 'Khuni' (خونی) and 'Bhut' (بھوت), Chandumal Khatri, the author of 'Chandra' (چندرا) and 'Mahjur' (مہجور), Agha Ghulam Nabi Pathan "Soofi", Usman Ali Ansari, Mohammad Ismail Ursani and Asanand Mamtara are the popular drama writers of this period.

Most of the Dramas were translated from English, Urdu, Gujrati, Marathi and Hindi. There is a long list of translations as such. Some important titles are given below for references of the readers:

S.No	Title of the original Name	Title of Translation	Name of Translator
(1)	King Lear	Shah Eliya شاہ ایلیا	Mirza Qaleech Beg
(2)	Merchant of Venice	Husna Dildar حسنا دلدار	-do-
(3)	Samblin	Shamshad Marjana شمشاد مرجانہ	-do-
(4)	Two gentlemen of Verona	Aziz Sharif عزیز شریف	-do-
(5)	Romeo-Juliete	Gulzar-Gulbaz گلزار گل باز	-do-
(6)	Hamlet	Shahzado Bahram شہزادو بہرام	-do-
(7)	Morning and night	Feroz-Dil Afroz فیروز دل افروز	-do-
(8)	Clupatra	Malika ملکہ	Tirath Wasant
(9)	Post Office	Dhak Ghar ڈاک گھر	Asanand Mamtora
(10)	Ghost	Bhut بھوت	Ahmed Chagla
(11)	Pillars of Society	Mulka-ja-Mudabara ملکہ جا مدبر	Khanchand Daryani
(12)	Meterlink	Desha tan-Sadqe دیش تان صدقی	-do-
(13)	Sorrows of Satan	Insan ki-Shaitan انسان کی شیطان	-do-
(14)	Eastlen	Ghalat Fahmi غلط فہمی	-do-
(15)	Two gentlemen of Verona	Ghumrah Dost گمراہ دوست	Usman Ali Ansari

Similarly 'King John' was translated by Bherumal Advani, and 'Othelo' was translated by Diwan Baghchand.

(i) The plays staged during this period are dramas with “moral message”. In such a play the characters are all personified abstractions. The story is founded on the ethical conception of the struggle between good and evil in the life of man. It is an allegory dramatised. The play mark an important stage in the development of the drama. They are sometimes lay and tedious, yet they have original plots and clash of characters.

Moral values generally changed their character. They ultimately passed into the didactic interludes and other dramatic compositions.

(j) Translations of Ibsen’s plays served as a model on which the new drama was based. Ahmed Chagla and Khanchand Daryani’s dramas are Ibsen’s translations. These two were the prominent dramatists of Sindhi language, and their names still continue to remain as the best stage drama writers.

Khanchand Daryani was the pioneer of the dramatic revival. By his masterly craftsmanship and that one of his associate, Ahmed Chagla, alongwith their keen appreciation stage effect, they did good work in creating a lively illusion of reality. One can find in their plays all elements viz: story, characterisation, dialogue, conflict and setting.

ESSAY WRITING

Essay was another form of Sindhi prose in which many writers took part. This form was made popular by Bulchand Kodumal, Dayaram Gidumal, Parmanand Mewaram, Naraindas Malkani and Tirath Wasant.

In 1929 the Sindh Muslim Adabi Society was founded. This Society encouraged Muslim writers to contribute on Islam and Muslim History. Among the authors who wrote for this society were Maulvi Noor Mohammad Nizamani, who was inspired by Allama Iqbal and his poetry. He also wrote on ‘History of Sindh’. Khan Bahadur Mohammad Siddique Memon (1890–1958 AD) was

the most prominent writer of this society. His 'Sindh ji Adabi Tarikha' ranks among the foremost studies of Sindh literature. Lutufullah Badvi (d.1968) was also inspired by Allama Iqbal's poetry. He was a poet and a critic. Besides him Makhdoom Mohammad Saleh Bhatti, Mohammad Siddique 'Musafar', Abdul Ghani Abdullah and others were prominent writers of the society.

PERIOD OF NATIONAL AWAKENING AND PROGRESSIVE MOVEMENT (1937-1947)

(a) In 1920 Muslim League was formed in Sindh. All India Congress started 'Quit India Movement' after some time. Both the Muslim league and All India Congress fought for the Independence, but Congress worked for the 'Sauraj' (سوراج) and Muslim League demanded 'Pakistan', a separate state for the Muslims of India. Many newspapers and magazines were brought out in Sind for propagation of both the movements. 'Sansar Samachar' (سنسار سماچار), 'Hindoostan' (ہندوستان), 'Hindu Sansar' (ہندو سنسار), 'Hindwasi' (ہند واسی) and 'Qurbani' (قربانی) were propagating in favour of All India Congress, and 'Alwahid' (الوحيد) was an organ of the Muslims for the propaganda of Pakistan.

These movements inspired many Hindu and Muslim short-story writers, poets and novelists. In view of Miss Hiranandani, "The modern short-story, as we have known, in the western sense, made its debut in Sindhi in the early thirties, when writers like Mirza Nadir Beg, Usman Ali Ansari, Amarlal Hingorani and Asanand Mamtora breaking a way from the earlier reformist school, began to experiment on new subjects. Influenced by the writings of European literature, they carved a new style of telling a story"¹. The theme of every short-story was non-cooperation with the foreign Government and fight for freedom. The literature published during the period of seven years upto 1947 contain the

1. Popati Hiranandani, Op.Cit., p.85.

elements of National awakening, disagreement with the retrogressive customs of society and many other problems of common folk and miseries. Miss Hiranandani states:

“The feudalistic values were breaking against the new forces and the urbanisation of certain sections brought a change in the life style of some sections of society. With the national struggle for freedom in the country came an awakening which gave rise to a new thought wave finding expression in creative activity. The beginning of forties saw Hitler’s adventure and his bloody path of over-running Europe. At home, the movement of Independence assumed a revolutionary thrust of Quit-India movement. The writings of Tagore and other stalwarts widened the horizons of the creative spirit of the youngmen. This phase of national movement threw many young writers in the forefront”¹

Among, Muslims, who contributed to the development of Sindhi prose, Maulana Din Mohammad Wafai (1893–1950 AD) and other editors of several Muslim magazines and newspapers among which ‘Al-Haq’ (الحق), ‘Al-Wahid’ (الوحيد) and chiefly ‘Tauhid’ (توحيد), are reckoned for their efforts. They propagated to a certain extent the religio-social ideas of Ubaidullah Sindhi in their magazines². Besides Maulana Din Mohammad Wafai, Hakim Fateh Mohammad Sewhani (1882–1942 AD) was a leading muslim writer whose books were liked very much at that time and are still widely read by every reader.

As already stated many short-story writers were contributing much for the change in society. The prominent short-story writers were: Saindad Solangi, Shaikh Abdul Sattar, Shaikh Ayaz, Ayaz Qadri, Gobind Punjabi, Gobind Malhi, Annad Golani, Sughan Ahuja,

1. Popati Hiranandani, Op.Cit., p.85.

2. Schimmel, Op.Cit., p.31.

Dildar Hussain Shah Musavi, Utam, Tirath Wasant, Kirat Babani, Krishin Khatwani and so on. They were the main writers who depicted the miserable conditions of the poor folks, in their short-stories. Many literary societies were established. From amongst those 'Baghi Sahit Mandal' (باغي ساهت منڊل), 'Zindagi Publications' (زندگي پبليڪيشنس) and 'Azad Series' (آزاد سلسلو) published many books and magazines. 'Agite Qadam' (اڳتي قدم) 'Nain Dunya' (نئين دنيا) and 'Mehran' (مهراڻ) were the most important literary magazines of this period. Almost all the writings of Tolstoy and Gorkey alongwith the writing of Munshi Premchand, Tagore and Savat Chandra were translated into Sindhi. These writings had a regenerating effect on the sensitive and receptive minds of the young writers.

PAKISTANI LITERATURE:

(a) Immediately after the independence in 1947, it appeared as if Sindhi literature had throttled almost all the senior and young. Hindu writers migrated to India, and all the literary societies organized by them, were closed down. For some time there was a vacuum and creative literary activity had come to stand still. But after a very short period of time the younger generation of Sindhi Muslim writers, with the assistance of experienced writers started literary activities. Literary societies were re-established and publication of some journals was restarted and some new organisations were formed. The available names of such organisations are:

- (i) Sindh Muslim Adabi Society, Hyderabad,
- (ii) Yousuf Brothers, Hyderabad,
- (iii) R.H.Ahmed and Brothers, Hyderabad,
- (iv) Education Book Stall, Hyderabad,
- (v) Modern Sindh Publishing House, Karachi,
- (vi) Firdous Publications, Halla,
- (vii) Rafique publications, Halla,
- (viii) Abbasi Book Depot, Karachi,
- (ix) Sindhi Adabi Society, Karachi,

- (x) Jamiat-al-Sho'rai Sindh.
- (xi) Mehran Publishing Company, Karachi,
- (xii) Anjuman Ilm-o-Adab, Halla,
- (xiii) Sindh Sudhar Society, Larkana,
- (xiv) Anjuman Imamyia, Hyderabad, and
- (xv) Habib Publications, Sukkur.

Although the starting period and beginning of the early years was just like a transitory period, nevertheless Sindhi Literature flourished with good speed, both in India and Pakistan. Books in every field of literature were published in both the countries (India and Pakistan).

(b) The main factors which had influenced Sindhi prose, before and after the independence, was a wide-spread demand for social reforms, not slow and orderly reform, which is in progress, but immediate and intemperate reforms, which breed a spirit of rebellion and violent change and despair. The writers of post-independence period have mostly critical attitude towards morals. wealthy persons, Zamindars, religious leaders, Mullahs and bureaucrats etc.

In modern Sindhi literature, the short-story has remained dominant for the last three decades. Through this form of literature Sindhi writers have dealt with every aspect of life and society in Sindh.

The modern Sindhi short-story writers have always been found very conscious of current problems faced by Sindh and Sindhis. They believe in reality. They have conveyed facts in their writings. They have given their message through symbols. For instance Jamal Abro's 'Shah jo Phar' (شاہ جو قر), 'Bad Ma'ash' (بدمعاش) and 'Mehrbani' (مہربانی), Rabani's 'Shido Dharel' (شیدو ڈاڑیل) and Ayaz Qadri's 'Biloo Dada' (بلو دادا) are very good examples of such writings. Ali Ahmed Brohi, Kirorpati are humorous and satirical in their short-stories. They convey their message through humour and satire.

Jamal Abro commands the position of a leading modern short-story writer in Sindh. The critics of Sindhi literature compare him with Maxim Gorky. He has great sympathy with the poor folks of Sindh. He criticises the rich people "the pillars of Society". He is against many social customs and ceremonies. He depicts the unbearable conditions of the masses which he feels and observes with his inner eye. He has tried with his elegant diction to reproduce the same picture and wants his readers to feel as he had felt. His characters are those miserable human beings who live under the tyrannical fate self-styled upper class and wealthy persons. His characters are, although poor, but they value their self-respect. They fight for their right and never care or hesitate to face any trouble that they may confront.

Diplai occupies a very important place among the creative writers, novelists, dramatists and play writers of modern literature.

Amar Jalil is influenced by Western pragmatism and liberalism in his writings. He seems to have also been influenced by Krishn Chandr and Hemmingway¹. Rasool Bux Palijo has contributed on peasants problems. His writings are considered as peasant's literature. Agha Saleem and Sirajul Haque Memon who are known for their own style. They have made extensive use of Western fiction in their writings. Similarly Ali Baba, Abdul Qadir Junejo, Hamid Sindhi and others have tremendous command over depiction and analysis of Sindhi rural life and the problems of rural Sindh.

All these modern Short-story writers have, however, kept some semblance of commitment in their writings. Their commitments help them not only to overcome pessimism but to inspire revolt against sociological helplessness and misery².

(c) Not only male members of the writers community have contributed much in this field of literature but the Women of Sindh

1. Saleem Memon, 'Future Matrix of Sindhi Literature', an article published in Sindh Quarterly, Vol.X, 1981, Nq.2.

2. Ibid.

have also played a very successful role as short-story writers. They have also contributed towards fiction and criticism before Independence. Kamla Keswani, Guli Sadarangani, Khairun-Nisa Abbasi's names are worth mentioning. Kamla wrote a book on criticism; Guli was a novelist. She also translated Tagore's "Gora". Khairun-Nisa Abbasi was an essayist.

After the independence the Sindhi Women have contributed much towards poetry but they have also proved to be successful prose-writers also. Their main contribution is in the field of short-story. In view of the Fahmida Memon, they have depicted in their short-stories particularly the peculiar problems concerning women folk of Sindh¹. Fahmida says: "Women writers, being part of their sex have shown better understanding as compared to men, so they have always been more successful in approaching this subject"². Fahmida gives some names of Women short-story writers.

In late fifties and early sixties Begam Zeenat Channa, published monthly magazine Marui. She herself wrote very good short stories for this magazine. Her story 'Randiko' (رانديڪو) is the best of all. She encouraged other young lady-writers to write for the Marui Magazine. During the decade of sixties many female short-story writers such as Sumera Zareen, Iqbal Parveen Soomro, Dr. Rashida Hijab, Mahtab Mahboob, Suraya Yasmin, Jamila Tabassum, Zarina Baloch, Irshad Qamar, Qamar Wahid, Z.A. Shaikh and others are worth mentioning.

Sumera Zareen is considered a short-story writer of high rank. 'Watan' (وطن) and 'Sham'a Barinde Shaba' (شمع ٻاريندي شب) are her best short stories. She had a style of her own.

Iqbal Parveen Soomro is also a very good short-story writer. She wrote for monthly Nain Zindagi. 'Sukoon' (سڪون) and 'Pirha phuti' (پرھ ڦٽي) are her best short-stories.

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1. Fahmida Hussain, *Women Sindhi Short Story Writers of last two decades*, an article published in *Sindh Quarterly*, Vol:IX, No.3, 1981, No.3, p.31.
 2. Ibid.

Dr. Rashida 'Hijab', basically a scientist, has proved a very good romantic short story writer. Her style and typical way of describing situations were adored by her readers, particularly young girls¹. This Characteristic made her (Rashida) popular. Her famous stories are:

Laila Milyus Kunwar

ليلي مليس ڪنوار

Badsurat

بدصورت

Chininga

چڻنگ

Bewafa Keru

بيوفا ڪير

Zarina Baloch is basically a performing artist. She is well known as TV and Radio Artist and a folk Singer. Her short-story 'Jiji' (جيجي) is one of the best. She has tried to write on facts for which the society has always been condemned.

In the decade of seventies, the number of women writers has increased and the most prominent of them are: Khairun Nisa Jaffery, Tanvir Junejo, Noor-ul Huda Shah, Mahtab Mehboob, Akram Sultana, Sahar Imdad, Khadijah Shaikh, Tabassum Mahtab Qureshi, Salma Siddiqui Qazi, Nilofar Joyo, Shabnam Moti, Razia Siddiqui, Fahmida Memon, Fahmida Baloch, Nasim Thebo, Suraya 'Sauz' Diplai, Qamar Wahid, Nazir 'Naz', Afroz Khuwaja and others.

Mahtab Mehboob has been recognised as one of the best of all the short-story writers in Sindhi. She started writing in early sixties and has been continuously writing to-date². Three anthologies of her short-stories have been published so far. Their titles are:

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1. Fahmida Hussain, 'Women Sindhi Short Story Writers of last two decades', an article published in Sindh Quarterly, Vol: IX, 1981, No.3, p.31.
 2. Fahmida Hussain, Op. Cit., p. 32.

(i) Chandia-jun Taroon چانديء جون تارون

(ii) (Mithi Murada مٺي مراد

(iii) Pirha Khan Pahrin

Besides these, a travelogue entitled is also to her credit. In view of Fahmida Hussain, Mehtab's style has individuality. She writes to relate stories of pain and hardships of women and points out over sociological flaws and weaknesses in women which are to be removed or reformed.

Her style is easy and her language is domestic, full of proverbs and idioms, mostly in use among women. She has depicted her characters from all the classes of Sindhi Society but these characters successfully represent the middle class. Her best short-stories are: 'Bhuri Wacha' (پوري وچ), 'Chandia-jun-Taroon' (چانديء جون تارون) and 'Naku' (نڪ) etc.

Tanveer Junejo is the product of seventies. She has written many good short-stories. The theme of her short-stories is the problems faced by Sindhi Women. There is one anthology of her short-stories to her credit. The title of her book is: 'Amrata Manjhu karan' (امرت منجه ڪڙڻ). Fahmida Hussain considers her as one of the prominent lady short-story writers of today. She depicts characters of girls neglected by their parents and society. Her characters are common Sindhi girls who face many problems only because they are feminine.

Noor-ul-Huda Shah, is now-a-days a leading short-story and drama writer. Her short-story 'Jala-Watan' (جلاوطن) is a very valuable contribution to Sindhi literature. She has very boldly unveiled the evils being practised in Sindhi Society in general and in the big and traditional families in particular. In the name of society, culture and religion, the sufferings of women of 'Haveli' (حويلي) is the main topic of her stories.

Khairu-un-nisa, professionally, is a psychologist. So is Laila Bana. Both of them have dealt with psychological problems of their characters. Khairu-un-nisa's stories have satire and some painful humour too, which touches the heart of the readers.

Fahmida Hussain is not only a short-story writer but she is also a journalist. The stories and critical articles written by her are of good standard.

Similarly the names of Dr. Qamar Wahid, Noor Afroz khuwaja, Naeema Tejani, Suraya 'Sauz' Diplai, Nazir 'Naz', Fahmida Baloch and Sahr Imdad etc. are also worth mentioning.

(d) Art is a mirror of artists mind, and its relationship to the world around him. Art seldom remains stationary for a very long time. There is always change and development reflecting the growth of man's knowledge, both of himself and of the external world. During the period of the last fifty years, there have been a very considerable changes in beliefs and behaviours. There has been a wide change in the political and social life. Beliefs, rituals, superstitions and old customs and ceremonies have tended to loose their grip upon the mind of men or have been replaced by the new ideas and ideology.

Progressive literature has been dominant particularly on youth in the recent past. For expressing their progressive ideas and for publishing the short stories etc. the vehicles for them were 'Ruha Rihan' (روح رهاؤ) edited by Hamid Sindhi, 'Nain Zindagi' (نئين زندگي) edited by Maulana Abdul Wahid Sindhi, Quarterly 'Mehran' (مہراڻ) edited by Girami and monthly 'Suhni' (سُھڻي) edited by Tariq Ashraf.

The new technology, specialisation, conquest of space and nuclear weapons have totally changed the attitude of people towards life. According to Miss Hiranandani:

'An ordinary man feels so insignificant, so insecure and so helpless that he feels as if he is a blade of grass which is compelled to bend before the gust of breeze or like a little straw which drifts with the waves.

The monotony of life has killed his spirit. The advancement of scientific inventions has confused him. The speed of progress has brought a lot of tension for him. The demands of the outer world have crushed him. He feels helpless. He walks like a tiny particle in the vast multitude of mankind. He feels like a stranger in this mad rush of mankind'¹.

All these forms had begun to make themselves felt earlier, but of late they have been of paramount importance to the development of literary thought and style, and thus thousands of books in every field of Sindhi prose have been published. A new titles are enlisted below for instance:

<u>S.No.</u>	<u>Title</u>	<u>Author</u>
(1)	Panja پنج	Usman Ali Ansari
(2)	Belayan ja Bola بيلين جا ٻول	Dr. N.A.Baloch
(3)	Islamic Tasawuf اسلامي تصوف	Talib-ul-Maula
(4)	Imam Gazalia ja Khata امام غزاليء جا خط	-do-
(5)	Kafi كافي	-do-
(6)	Saire-Kohistan سير ڪوهستان	Allah Bachayo Samo
(7)	Saire-Registan سير ريگستان	M.Ismail Ursani
(8)	Sairo-Safar سير و سفر	Sayid Ghulam Mustafa Shah

1. Popati Hiranandani, Op.Cit., p.183.

Novels

<u>S. No.</u>	<u>Title</u>	<u>Author</u>
(1)	Karwan-e-Zindagi ڪاروانِ زندگي	Anjum Hallai
(2)	Awarah آوارھ	-do-
(3)	Sanghar سانگھڙ	M. Usman Diplai
(4)	Amar (Translation) امڙ	-do-
(5)	Zawal (Translation) زوال	Dr. Kazi Khadim
(6)	Sunhan ji Devi (Translation) سونهن جي ديوي	-do-
(7)	Pyaru (Translation) پيار	-do-
(8)	Azra (Translation) عذرا	Walliram Wallab
(9)	Kilabain Gharu ڪلب ۽ گھر	Manzoor Ahmed Ursani
(10)	Mujahid (Translation) مجاهد	-do-
(11)	Suri a Singharu سوري آ سينگار	Dr. Abdul Jabbar Junejo
(12)	Darya-ji-Kape te درياءَ جي ڪپ تي	Gul Nasar Puri
(13)	Ashi (Translation) عاشي	Fazal Ahmed Bachani
(14)	Roshnia-ji-Talasha روشنيءَ جي تلاش	Agha Saleem
(15)	Shikstah Zindagi شڪستِ زندگي	Badam "Natawan"
(16)	Sham-o-Sahar شام و سحر	Mansoor Weragi
(17)	Aurata ain Samaju عورت ۽ سماج	Mir Mohammed Nizamani
(18)	Jinsar جنسار	Kazi Faiz Mohammad
(19)	Booli بولي	Shaikh Mohammad Hussain
(20)	Rani راني	-do-
(21)	Sultana Begum سلطانہ بيگم	Sayid Hafiz Shah
(22)	Lash لاش	Ghulam Ali Allana

Drama

<u>S. No.</u>	<u>Title</u>	<u>Author</u>
(1)	Pacha ain Parlau پاچا ۽ پٽ لاءِ	Rasool Bux "Khumar"
(2)	Dulah Darya Khan دوله دريا خان	Chana Shabir "Naz"
(3)	Wei Rat Vihami ويئي رات ويامي	-do-
(4)	Dilyan Dipa jalaya ديلين ديب جلايا	-do-
(5)	Macbeth مڪبٿ	Dr. Mirza Habibullah
(6)	Shakuntala شڪنتلا	Rashid Ahmed Lashari
(7)	Ashika Zahira Piyaka عاشق زهر پياڪ	Rashid Bhatti
(8)	Jadahin Jhunagarh Jhurando جڏهن جهوناڳڙه جهرندو	Zahoor Ansari
(9)	Dozen Dialogue ڊزن ڊائيلاگ	M. Ismail Ursani
(10)	Bad Nasib Thari بدنصيب ٿري	-ob-
(11)	Shahidi شاهدي	M. Usman Diplai
(12)	Najoomi نجومِي	-do-
(13)	Clupaetra ڪلو پٽرا	Habib Bukhari
(14)	Runja-ja-Rahi رڃ جا راهي	Ali Baba
(15)	Gul Chino Girnara jo گل چنو گرنار جو (Radio Drama)	Agha Saleem
(16)	Darya Tote Danhan درياءِ توتي دانھن (Radio Drama)	Amr Jalil
(17)	Tamo Pan تمو پن (Radio Drama)	Ali Baba
(18)	Ghazi Salahuddin غازي صلاح الدين (Radio Drama)	-do-
(19)	Ghulan Jahira Ghawa گلن جھڙا گهاو (Radio Drama)	Agha Saleem
(20)	Nain Manzil نئين منزل	Rashid Sabir
(21)	Akhri Rat آخري رات (Radio Drama)	Mumtaz Mirza

<u>S. No.</u>	<u>Title</u>	<u>Author</u>
(22)	Dodo Chanesar دودو چنيسر	Agha Saleem
(23)	Dulah Darya Khan دوله دريا خان	-do-
(24)	Gungi Zala گونگي زال	Allah Bachayo Leghari
(25)	Sunhan ain Saudau سونهن ۽ سودا	-do-
(26)	Hoo (Radio Drama) هو	Manzoor Naqvi
(27)	Bhut (Radio Drama) پوت	--do--

Besides these novels and dramas, anthologies of short-stories were also published. The titles of some of them are listed below:

<u>S. No.</u>	<u>Title</u>	<u>Author</u>
(1)	Pishu Pasha پيشو پاشا	Jamal Abro
(2)	Bloo Dada بلو دادا	Ayaz Qadiri
(3)	Dak Banglo ڊاڪ بنگلو	Shaikh Abdul Razaq 'Raz'
(4)	Talash تلاش	Tabasum Mahtab
(5)	Naun Ufaq نئون اُفق	Ghulam Ali 'Khokhar'
(6)	Dastan-e-Ghamu داستان غم	Hafiz Shah Hussaini Tikhurai
(7)	Karachia-jun-Ratyoan ڪراچي ۽ جون راتيون	Mohammad Bakhsh 'Johar'
(8)	Chor چور	Khuwaja Ghulam Ali Allana 'Nashad'
(9)	Zindagia jo Raz زندگي جو راز	Ghulam Ali Allana
(10)	Tabahi تباهي	Raz Bulrai
(11)	Gulbadan گلبدن	-do-
(12)	Bukha ain bekari بک ۽ بيڪاري	do-
(13)	Sukhri سوکڙي	Abdul Jabbar Junejo 'Sham'

<u>S. No.</u>	<u>Title</u>	<u>Author</u>
(14)	Ajnabi اجنبی	Bashir Moryani
(15)	Zindag-a-je-Raha te زندگیء جي راه تي -do-	
(16)	Pyara-ji-Ghuta پيار جي گھٽ	Altat Shaikh
(17)	Watoo-ratyun ain Rolat واٽون، راتيون ۽ رولٽ	Abdul Qadir Junejo
(18)	Abanu Gharu اباڻو گھر	Abdul Jabbar Junejo 'Sham'
(19)	Aurata عورت	-do-
(20)	Seemi سيمي	Hamid Sindhi
(21)	Udas Vadyun اداس واديون	-do-
(22)	Hasrat Zadah Maut حسرت زدہ موت	-
(23)	Kam Chor ڪم چور	Amanullah Bugio
(24)	Kiror Pati ڪروڙ پتي	Ibne-Hayat Panhwar
(25)	Abe-Hayat آب حيات	Ghulam Rabani Agro
(26)	Shabnam Shabnam Kanwal شبنم شبنم ڪنول	Nasim Kharal
(27)	Chotihun daru چوٽيهون در	-do-
(28)	Dil ji Dunyan دل جي دنيا	Amr Jalil
(29)	Jadahin Man na Hundis جڏهن مان نه هوندس	-do-
(30)	Rat ja nena رات جا نين	Ghulam Nabi Mughal
(31)	Naun Shahr نئون شهر	-do-
(32)	Pahriyn Qadam پهريون قدم	Tariq Ashraf
(33)	Biyo Qadam ٻيو قدم	-do-
(34)	Toofana ji Tamana	Najim Abbasi
(35)	Pathara te liko پٿر تي لیکو	-do-
(36)	Gita Ujnyala Moran Ja گيت اُڃايل مورن جا	Sumerah Zarin
(37)	Chanidajoon Taroon چانديءَ جون تارون	Mahtab Mehboob
(38)	Chandaja Tamanai چنڊ جا تمنائي	Agha Saleem
(39)	Ibratkadah Sindh عبرت ڪده سنڌ	Dr. M. Ibrahim "Khalil"

<u>S.No</u>	<u>Title</u>	<u>Author</u>
(40)	Ghari Ghari Hiku Ghau گھڙي گھڙي هڪ گهاٽو	Rashid Bhatti
(41)	Ae dardahali au اي درد هلي آءُ	Sirajul Haque Memon
(42)	Pirha Khan Pahrin پره کان پهرين	Mahtab Mahbood
(43)	Takhliqa-jo-Maut تخليق جو موت	Khairu-n-Nisa 'Jafferi'
(44)	Amarta manju Karan امرت منجه ڪڙاڻ	Tanveer Junejo
(45)	Zindagia-jo-Tanaha Musafar زندگيءَ جو تنها مسافر	Tariq Ashraf
(46)	Chamre-ja-Vapari چمڙي جا واپاري	Noor Abbasi

Literary criticism is one of the most effective media of appreciation of literary form produced during these days. Dr. Gur Buxani and Dr. Daudpota as already stated, laid the foundation of literary criticism in Sindhi literature with their monumental work "Shah-jo-Risalo" in three volumes and Risalo of Shah Abdul Karim respectively. Gradually the writers attempted writing critical appreciations. Many writers before and after them have devoted their lives towards this field of Sindhi literature. Prominent amongst them are: Sayid Hussamuddin Shah Rashdi (d. 1982), Dr. Nabi Bakhsh Khan Baloch, Allama Ghulam Mustafa Qasimi, Maulana Giram (d. 1976), Maulana Mohammad Usman Diplai (d. 1958), Ghulam Mohammad Shahwani, Prof. Mahboob Ali Chana (d. 1977), Dr. Abdul Karim Sandeelo (d. 1990), Mohammad Ibrahim Joyo, Dr. Mohammad Ibrahim Khalil (d. 1983), Dr. Abdul Majid Memon "Sindhi".

Formation of one unit brought a new change in Sindhi literature. There was a great challenge for Sindhi language and literature. Many magazines and books were proscribed. There was ban on some writers to write anything. In spite of this, the writer who took the flag of Sindhi literature and worked like revolutionaries were:

Allama I.I. Kazi, Dr. Daudpota, Makhdoom Talibul Maula, Sayid Hussamuddin Shah Rashidi, Allama Ghulam Mustafa Qasimi,

Makhdoom Amir Ahmed, Alhaj Sayid Ghulam Mustafa Shah, Dr. Nabi Bakhsh Khan Baloch, Prof. Mehboob Ali Chana, Agha Taj Muhammad, Mohammad Usman Diplai, Maulana Ghulam Mohammad Girami, Dr. Mohammad Ibrahim Khalil, Atta Hussain Shah Musavi, Mohammad Siddiq Musafar, Mohammad Ismail Ursani, Mohammad Siddiq Memon, Mohammad Ibrahim Joyo, Shaikh Ayaz, Jamal Abro, Siraj, Shamsheer, Tanvir Abbasi, Niaz Humayuni, Shaikh Abdul Razaq Raz (d. 1983), Rabani, Bashir Moriani, Begum Zeenat Abdullah Chana (d. 1974), Sumera Zareen (d. 1977), Mahtab Mehboob, Dr. Abdul Majid Memon Sindhi, Karim Bux Khalid, Hamid Sindhi, Hamid Ali Khanai and others.

As stated earlier the methodology of modern research was introduced by the Scholars namely Dr. H.T. GurBuxani and Dr. U.M. Daudpota, by compiling with comments, annotations and criticism of the Shah-jo-Risalo and Shah-Karim jo Kalam respectively. Their research works inspired many other writers who were interested in contributing towards this field. The new approach to literature, to literary criticism and to the new style of writing aspired widely to new writers and researchers.

Mohammad Siddique Memon (d. 1958) was a good critic, novelist, historian and educationist. He has written many books. His voluminous work 'History of Sindhi literature' is masterpiece work in Sindhi prose.

Mohammad Saleh Bhatti (d. 1950) had a deep sight in Islamic history which resulted in his publication such as 'Khalifo Abu Bakar' (خلیفو ابوبکر رضه), 'Umar Farooq' (عمر فاروق رضه), 'Fatuhāt-e-Islām' (فتوحات اسلام), 'Rabia Basri' (ربیعہ بصری), 'Mansoor Halaj' (منصور حلاج) and a monumental Islamic Novel 'Uruse-Karbala' (عروس کربلا).

Sayid Hussamuddin's masterpiece and uncomparable works in Sindhi literature in various volumes on History of Sindh. His work in this field is commendable. His research papers on various aspects of Sindhi's history have inspired many young writers.

Dr. Baloch and Sayid Hussamuddin Rashidi are the most prominent scholars of this period, so far research work in Sindhi is concerned. They are the pioneers of many new features and fields. They have added many new technical terms in the vocabulary of Sindhi language. Their influence on writers and their writings have brought many young writers into prominence. Dr. Baloch's first Volume of the comprehensive Dictionary of Sindhi language¹ (جامع لغات سنڌي), numerous volumes on Sindhi folk-lore and literature are his very valuable contribution towards the field of research in Sindhi language and literature.

Conclusion

To conclude the discussion it can be said that today Sindhi is the richest of all the pakistani languages, even in certain cases it has left Urdu, our National language far behind. Sindhi Adabi Board, Institute of Sindhology, Sind University, Karachi University, Sindhi literary societies such as Shah Lateef Cultural Centre, Sindhi Adabi Sangat, Government Organisations such as Radio Pakistan, Hyderabad, Khairpur and Karachi, and Karachi Television have played a very important role in the development of modern Sindhi literature. These medias have contributed towards development of dramas on historical, social and socio-economic problems of Sindh. Abdul Qadir Junejo, Noor-ul-Huda Shah, Ali Baba, Karim Baloch, Manzoor Naqvi, Murad Ali Mirza, Amr Jaleel, etc. are the most prominent TV and Radio Drama and play writers of modern days.

As stated in part one and in this part Sind has contributed much towards Islamic literature in Sindhi. This state of affairs has continued even upto modern times. But to check socialistic influence on Sindhi literature in general and on the Sindhi youth in particular, a team of Scholars under the guidance of Jamait Islami in general and other rightist groups in particular have tried their best to publish Islamic literature in Sindhi. Mohammad bin

1. Dr. Baloch had completed the first draft of all the four Volumes.

Qasim Literary Society at Hyderabad and Tanzeem Fikro–Nazar at Sukkur have played their very important role not only in bringing out the Islamic literature in Sindhi but in organising literary conferences. Sayid Ali Mir Shah, Prof. Asadullah Bhutto, late Qurban Ali Bugti, Mamoor Yousifani, Qalandar Lakiari, Abid ‘Leghari and others are the prominent writers of these societies. They have done a good work in their field and have tried to convey the message of Islam to their readers in Sindhi language.

In conclusion it can be said that Sindhi language is rich in classical literature consisting of Sufistic and Vedantic ideas and Islamic message. Sindhi is also very rich in modern and progressive literature of which every young writer feels proud.

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THE AUTHOR

Dr. Ghulam Ali Allana was born in village Tar Khuwaja, Taluka Jati, District Thatta in Sindh on 15th March, 1930. He got his primary education at his native place, secondary education at Mirpur Bathoro and Tando Mohammad Khan and N.J.V. High School at Karachi. He did his B.A. (Hons) & M.A. in Sindhi Literature and language from D.J. Government College Hyderabad and Sindhi Department, Sindh University respectively. He is the first person who could get his Ph.D. in Sindhi Language and Literature from Sindh University in 1970. He is the first person in Pakistan who could get M.A. in General Linguistics and Phonetics from SOAS, University of London in 1963.



Dr. Allana started his career as a teacher in Training College for Men at Hyderabad. He was, then, transferred to Government High School Thatta from where he was selected as a Lecturer in City College Hyderabad, and afterwards he was selected as a

Lecturer in the Department of Sindhi, University of Sindh in 1958. He reached to the post of Professorship in 1976 in the same Department.

Dr. Allana and the Institute of Sindhology can not be separated from each other. On his return from U.K., after completing his M.A. in general linguistics and phonetics he was appointed as Assistant Director of the Institute of Sindhology, it was known as Sindhi Academy at that time in 1963 in addition to his duties as a Lecturer. He was then appointed as Professor-Incharge of the Institute of Sindhology in 1976.

He developed the Institute from a single room of 8' x 8' size to the present building and developed it to the extent of an International Institute which was recognised by the Smithsonian Institute of Washington DC and many other International Institutions dealing with anthropology and culture. The reputation and recognition of the Institute of Sindhology elevated Dr. Allana to the post of Vice-Chancellor of Allama Iqbal Open University, Islamabad, where he worked so effectively and efficiently that the AIOU became Internationally known as a Model for Non-Formal and Distance Teaching Institution. The AIOU was given NOMA International Award by UNESCO for Innovative Methodology in Literacy, particularly for women.

Dr. Allana is a renowned Educationist of Pakistan. He has been awarded a "Distinguished Award in 1989 for Innovation in Higher Education" by International Council for Innovation in Higher Education, Canada. He earned many literary awards also.

Recently Dr. Allana has been appointed as Representative of International, Inter Cultural Open University, Netherlands/Honolulu, in Pakistan. Having appreciated his service in the AIOU, Dr. Allana has been appointed Professor Incharge of the Non-formal and Distance Education Chair, recently established by the University of Sindh, Jamshoro.

Dr. Allana has travelled a lot and has visited many countries and attended many National and International Conferences, Workshops and Seminars in Pakistan and Outside Pakistan. He has remained as a member & Chairman of many National and International Committees.

Dr. Allana has contributed many valuable papers and books in Sindhi, Urdu and English on Sindhi literature, General Linguistics & Sindhi Linguistics, phonetics, anthropology, history and culture. There are more than 24 books and 40 articles/papers to his credit.

پڙهندڙ نسل . پ ن

The Reading Generation

1960 جي ڏهاڪي ۾ عبدالله حسين ”اُداس نسلين“ نالي ڪتاب لکيو. 70 واري ڏهاڪي ۾ وري ماڻِڪَ ”لڙهندڙ نسل“ نالي ڪتاب لکي پنهنجي دورَ جي عڪاسي ڪرڻ جي ڪوشش ڪئي. امداد حُسينيءَ وري 70 واري ڏهاڪي ۾ ئي لکيو:
انڌي ماءُ جڻيندي آهي اونڌا سونڌا ٻارَ
ايندڙ نسل سَمورو هوندو گونگا ٻوڙا ٻارَ

هر دور جي نوجوانن کي اُداس، لڙهندڙ، ڪڙهندڙ، ڪڙهندڙ، پرنڊڙ، چُرندڙ، ڪِرندڙ، اوسيئڙو ڪَندڙ، پاڙي، ڪاڻو، ڀاڄوڪڙ، ڪاوڙيل ۽ وڙهندڙ نسلن سان منسوب ڪري سَگهجي ٿو، پر اسان انهن سڀني وچان ”پڙهندڙ“ نسل جا ڳولائو آهيون. ڪتابن کي ڪاڳر تان ڪڍي ڪمپيوٽر جي دنيا ۾ آڻڻ، ٻين لفظن ۾ برقي ڪتاب يعني e-books ٺاهي ورهائڻ جي وسيلي پڙهندڙ نسل کي وَڌڻ، ويجهڻ ۽ هِڪَ ٻئي کي ڳولي سَهڪاري تحريڪ جي رستي تي آڻڻ جي آسَ رکون ٿا.

پڙهندڙ نسل (پڻ) ڪا به تنظيم ناهي. اُن جو ڪو به صدر، عهديدار يا پايو وجهندڙ نه آهي. جيڪڏهن ڪو به شخص اهڙي دعويٰ ڪري ٿو ته پڪ ڄاڻو ته اهو ڪوڙو آهي. نه ئي وري پڻ جي نالي ڪي پئسا گڏ ڪيا ويندا. جيڪڏهن ڪو اهڙي ڪوشش ڪري ٿو ته پڪ ڄاڻو ته اهو به ڪوڙو آهي.

جهڙيءَ طرح وڻن جا پڻ ساوا، ڳاڙها، نيرا، پيلا يا ناسي هوندا آهن اهڙيءَ طرح پڙهندڙ نسل وارا پڻ به مختلف آهن ۽ هوندا. اهي ساڳئي ئي وقت اداس ۽ پڙهندڙ، ٻرندڙ ۽ پڙهندڙ، سُست ۽ پڙهندڙ يا وڙهندڙ ۽ پڙهندڙ به ٿي سگهن ٿا. ٻين لفظن ۾ پڻ ڪا خصوصي ۽ تالي لڳل Exclusive Club نه آهي.

ڪوشش اها هوندي ته پڻ جا سڀ ڪم ڪار سهڪاري ۽ رضاڪار بنيادن تي ٿين، پر ممڪن آهي ته ڪي ڪم اجرتي بنيادن تي به ٿين. اهڙي حالت ۾ پڻ پاڻ هڪٻئي جي مدد ڪرڻ جي اصول هيٺ ڏي وٺ ڪندا ۽ غير تجارتي non-commercial رهندا. پڻن پاران ڪتابن کي ڊجيٽائيز digitize ڪرڻ جي عمل مان ڪو به مالي فائدو يا نفعو حاصل ڪرڻ جي ڪوشش نه ڪئي ويندي.

ڪتابن کي ڊجيٽائيز ڪرڻ کان پوءِ اهم مرحلو ورهائڻ distribution جو ٿيندو. اهو ڪم ڪرڻ وارن مان جيڪڏهن ڪو پيسا ڪمائي سگهي ٿو ته ڀلي ڪمائي، رڳو پڻن سان اُن جو ڪو به لاڳاپو نه هوندو.

پڙهندڙ نسل . پڻ The Reading Generation

پَننَ کي گليل اکرن ۾ صلاح ڏجي ٿي ته هو وس پٽاندڙ وڌ
 کان وڌ ڪتاب خريد ڪري ڪتابن جي ليگڱن، ڇپائيندڙن ۽
 ڇاپيندڙن کي همٿائين. پر ساڳئي وقت علم حاصل ڪرڻ ۽ ڄاڻ
 کي ڦهلائڻ جي ڪوشش دوران ڪنهن به رڪاوٽ کي نه مڃين.
 شيخ اياز علم، ڄاڻ، سمجھ ۽ ڏاهپ کي گيت، بيت، سٺ،
 پُڪار سان تشبيهه ڏيندي انهن سڀني کي بَم، گولين ۽ بارود
 جي مد مقابل بيهاريو آهي. اياز چوي ٿو ته:
 گيت به ڄڻ گوريلا آهن، جي ويريءَ تي وار ڪرڻ ٿا.

... ..

جئن جئن ڄاڙ وڌي ٿي جڳ ۾، هو ٻوليءَ جي آڙ ڇڻن ٿا؛
 ريتيءَ تي راتاها ڪن ٿا، موتي منجهه پهڙ ڇڻن ٿا؛

... ..

ڪالهه هيا جي **سُرخ گُلن** جيئن، اڄڪلهه **نيلا پيلا** آهن؛
 گيت به ڄڻ گوريلا آهن.....

... ..

هي بيت اُٿي، هي بَم- گولو،

جيڪي به ڪٿين، جيڪي به ڪٿين!

مون لاءِ ٻنهي ۾ فرق نه آ، هي بيت به بَم جو ساٿي آ،
 جنهن رڻ ۾ رات ڪيا راڙا، تنهن هڏ ۽ چم جو ساٿي آ -
 ان حساب سان اڻڄاڻائي کي پاڻ تي اهو سوچي مڙهڻ ته
 ”هاڻي ويڙهه ۽ عمل جو دور آهي، اُن ڪري پڙهڻ تي وقت نه
 وڃايو“ نادانيءَ جي نشاني آهي.

پَنَ جو پڙهڻ عام ڪتابي ڪيڙن وانگر رڳو نصابي ڪتابن تائين محدود نه هوندو. رڳو نصابي ڪتابن ۾ پاڻ کي قيد ڪري ڇڏڻ سان سماج ۽ سماجي حالتن تان نظر ڪڍي ويندي ۽ نتيجي طور سماجي ۽ حڪومتي پاليسيون policies اڻڄاڻن ۽ نادانن جي هٿن ۾ رهنديون. پَنَ نصابي ڪتابن سان گڏوگڏ ادبي، تاريخي، سياسي، سماجي، اقتصادي، سائنسي ۽ ٻين ڪتابن کي پڙهي سماجي حالتن کي بهتر بنائڻ جي ڪوشش ڪندا.

پڙهندڙ نسل جا پَنَ سڀني کي **ڇو، ڇا، ۽ ڪيئن** جهڙن سوالن کي هر بيان تي لاڳو ڪرڻ جي ڪوٺ ڏين ٿا ۽ انهن تي ويچار ڪرڻ سان گڏ جواب ڳولڻ کي نه رڳو پنهنجو حق، پر فرض ۽ اٽل گهرج unavoidable necessity سمجهندي ڪتابن کي پاڻ پڙهڻ ۽ وڌ کان وڌ ماڻهن تائين پهچائڻ جي ڪوشش جديد ترين طريقن وسيلي ڪرڻ جو ويچار رکن ٿا.

توهان به پڙهڻ، پڙهائڻ ۽ ڦهلائڻ جي ان سهڪاري تحريڪ ۾ شامل ٿي سگهو ٿا، بس پنهنجي اوسي پاسي ۾ ڏسو، هر قسم جا ڳاڙها توڙي نيرا، ساوا توڙي پيلا پن ضرور نظر اچي ويندا.

وڻ وڻ کي مون پاڪي پائي چيو ته ”منهنجا پاءُ
پهتو منهنجي من ۾ تنهنجي پَنَ پَنَ جو پڙلاءُ.“
- اياز (ڪلهي پاتم ڪينرو)

پڙهندڙ نسل . پَنَ The Reading Generation