

نينهن

(METAPHYSICAL LOVE)

(شاھ عبدالطيف ڀٽائيءَ جي رسالي مان ”نينهن“ جا بيت،
انگريزي ترجمي سان)

پُڄُ پتنگن کي سنديون ڪامڻُ خبرون،

آڻيو وجهن آڳ ۾ جيءُ پنهنجو جي،

جيري جنهين جي لڳا نيزا نينهن جا

(يمن ڪلياڻ 9/3)

ڊاڪٽر عبدالشڪور قاضي

نڀنھن

(METAPHYSICAL LOVE)

(شاھ عبدالطيف ڀٽائيءَ جي رسالي مان ”نڀنھن“ جا بيت،
انگريزي ترجمي سان)

پُڄُ پٽنگن کي سَنديون ڪامڻَ خبرون،

آڻيو وَجهن آڳ ۾ جيءُ پنهنجو جي،

جي ري جنهين جي لڳا نيزا نڀنھن جا

(يمن ڪلياڻ 9/3)

ڊاڪٽر عبدالشڪور قاضي

پيش لفظ

پروفيسر ڊاڪٽر فهميده حسين

منهنجي هٿ ۾ محترم ڊاڪٽر عبدالشڪور جو هي ڪتاب سنڌ جي سداحيات شاعر شاھ عبداللطيف ڀٽائيءَ جي ڪلام ۾ نينهن جي موضوع تي هڪ منفرد ٿيسز آهي، جنهن کي هن کان اڳ ۾ انهيءَ انداز ۽ مفهوم ۾ شايد ڪنهن به ڪونه ڏٺو آهي. اسان جي سنڌي ٻوليءَ جي ادبي تنقيدي ڪتابن ۾ شاھ صاحب کي عام طور ٻن پهلون کان پرکيو ويندو آهي. هڪڙو طبقو سندس پيغام کي، انسان کي دنيا ۾ بهتر زندگي گذارڻ لاءِ ۽ عملي جدوجهد ڪري ان کي سڻل ڪرڻ لاءِ ڏنل سمجهي ٿو. جنهن ۾ هن سنڌ ۾ مروج لوڪ داستانن جي ڪردارن جي معرفت حب الوطني، قرباني، جدوجهد، مستقل مزاجي، بي ڊپائي، ڏاڍي اڳيان سڀنيو ساھڻ جي جرئت، انساني برابري ۽ ڪردار جي پاڪيزگيءَ جهڙن گھڻن کي اجاگر ڪري سنڌ جي ماڻهن کي متيرو آڻڻ جي ڪوشش ڪئي ۽ عملي زندگيءَ ۾ آدرشي عمل ڪرڻ جو آتساه پريو. شاھ جي شارحن جو ٻيو طبقو سندس ڪلام ۾ روحاني راز تلاش ڪندو رهيو آهي ۽ مختلف لوڪ داستانن ۽ انهن جي واقعن ۽ ڪردارن جي تمثيل ۾ شريعت، طريقت، حقيقت ۽ معرفت جا مسئلا بيان ڪرڻ جي ڪوشش ڪندو رهيو آهي. اهي به طبقا پنهنجي ليکي متوازن راءِ قائم ڪرڻ بدران ٻن چيڙن

(extremes) تي رهيا آهن. پهرئين طبقي شاه جي شاعريءَ جي صوفيائي پهلوءَ کي نظرانداز پئي ڪيو آهي ۽ ڪيترن صوفيائن بيتن جي تشريح ۾ غلطيون ڪيون آهن جڏهن تههڻي طبقي شاه صاحب کي صوفي چوندي ۽ مڃيندي به ڪيترين جاين تي ظاهر پرست مذهبي روايت سان ڳنڍڻ جي ڪوشش پئي ڪئي آهي.

محترم ڊاڪٽر صاحب هن مقالي ۾ انهن پنهنجي چيڙن يا حدن کان هٽي هڪ ٽيون رخ کنيو آهي جنهن ۾ هن محبت، پيار ۽ عشق جهڙن لفظن کان نينهن لفظ کي هڪ جدا ۽ نئين معنيٰ ڏيڻ جي ڪوشش ڪئي آهي جيڪا آهي ”مابعد الطبعياتي محبت“ يا Metaphysical Love اها سندس راءِ آهي جنهن سان ڪير سهمت نه ڪري پر ان کي شاه جي شاعريءَ کي هڪ نئين رخ ۾ پرکڻ جي ڪوشش ضرور چئي سگهجي ٿو.

مون کي اميد آهي ته شاه جا شارح ۽ ادبي، نظرياتي نقاد هن رخ کي به ضرور ڏسندا ۽ ڊاڪٽر صاحب طرفان شاه صاحب جي فلسفي کي ان پهلوءَ کان سمجهڻ جي ڏس ۾ پڻ غور فڪر ڪندا.

ڊاڪٽر فهميده حسين

17 ڊسمبر 2015 ع

مهاڳ

منهنجي نظر ۾ انسان جي ڪامياب زندگيءَ جو راز انهيءَ ۾ آهي تہ ڪائنات جي هر شيءِ جي ”پس منظر“ تي غور ڪري. ظاهري اکين سان نظر ايندڙ شيءِ جو ”منظر“ طبعي آهي. جنهن کي جانچڻ ۽ پرکڻ سولو آهي. ضرورت انهيءَ ڳالهه جي آهي تہ هر علم وارو ظاهري ”منظر“ جي مابعدالطبعي يا Metaphysical پهلوءَ تي غور ڪري. سچ تہ اهو آهي تہ انسان ”مادي ترقي“ جنهن کي Mechanical/technological يا physical development/

progress چئجي، تنهن ۾ ايترو تہ غلطان ٿي ويو آهي جو ڪيس ”پس پرده“ يا ”پس منظر“ جي پروڙ تہ ڇا انهيءَ پهلوءَ تي هڪ گهڙي ٻه سوچڻ جي فرصت نہ آهي. انگريزيءَ جو قول آهي تہ One must read between the lines لکيل لکين جي وچ ۾ خالي وٺيءَ کي پڙهڻ ضروري آهي. خالي وٺين ۾ تہ ظاهري ڏسڻ سان ”ڪجهه ٻه نہ“ هوندو آهي. درحقيقت اهو ”ڪجهه ٻه نہ“ ئي اصلي نياپو يا Divine Message آهي. انساني تخليق کي سمجهڻ لاءِ گهري سوچ جي ضرورت آهي. انسان جو دماغ اربين خلائين Billions of cells جو ٺهيل آهي. جڳن جون يادگيريون ۽ نقش انهن خلائين ۾ محفوظ رهن ٿا. انهن خلائين ۾ سوچڻ ۽ سمجهڻ جي بي پناه صلاحيت آهي. خلا ۾ سير ڪرڻ ۽ چنڊ تي پير ڌرڻ ڪو سولو ڪم تہ نہ آهي! در

حقيقت ”اُن ڏٺي“ جي ڳولا، هورا ڪورا ۽ اُن تُو انسان جي دماغ جي اُنوڪي خوبي آهي! جنهن کي بروء ڪار آڻڻ لاءِ اُن ٿڪ محنت ۽ جفاڪشيءَ جي ضرورت آهي. غور ۽ فڪر يا سوچ اهڙي محنت جو ”پيش خيمو“ يا پهريون قدم آهي. معلوم ٿيو تہ ڪم ۽ محنت طبعي Physical آهي جڏهن تہ سوچ مابعدالطبعي Metaphysical آهي ۽ غور يا سوچ پهريون قدم آهي؛ جڏهن تہ ڪم ٻيو قدم آهي. جيڪڏهن پهريون قدم ئي غلط هوندو تہ ٻيو قدم گمراه Astray ۽ بي مقصد ٿيندو. انسان لاءِ ضروري آهي تہ ظاهري منظر ڏسڻ کان پوءِ ”من جي اک Mind's Eye“ سان غور ۽ فڪر جي ذريعي مقصد حاصل ڪري چاڪاڻ تہ من جي اک ۾ ئي دنيا جا منظر ۽ آواز دائمي محفوظ رهن ٿا.

طبعي پيار ۽ محبت Physical love and affection ۾ عارضي ۽ وقتي آهن مگر مابعدالطبعي پيار Metaphysical Love دائمي ۽ اُن مٺ آهي. انهيءَ لاءِ اُن ٿڪ ارادي ۽ مستقل مزاجيءَ جي ضرورت آهي. ڀٽائيءَ اهڙي پيار کي ”نينهن“ سڏيو آهي جيڪو مجاز جون منزلون جهاڳڻ کان پوءِ ”حقيقي“ محبوب کي، پنهنجي وجود کي وساري، ڳولڻ ۽ اُن ڏٺيون منزلون اورانگهي، حاصل ڪرڻ لاءِ ضروري آهي.

ڀٽائيءَ جو پيغام ۽ شاعري: گهڻيل شاعريءَ کي انگريزيءَ ۾ Poets craft يا شاعر جي ڪاريگري چئجي ٿو. ڏٺو وڃي تہ

سوچيل سمجھيل شاعري، جيئن مولانا روميءَ جي مثنوي، ٻن ستن جي بيتن تي ٻڌل آهي ۽ عمر خيام جي رُبائيات چئن ستن جي بيتن تي مبني آهي. اهڙي طرح انگريزي شاعري زياده تر ٻن يا چئن ستن تي گهڙيل هوندي آهي. اهڙي شاعريءَ کي گهاڙيتي (poets craft) يا هڪ ئي طرز تي ٻڌل چئي سگهجي ٿو. مگر پٽائيءَ جي شاعري ٻن، ٽن، چئن، پنجن يا وڌيڪ ستن جي بيتن تي مبني آهي. اهڙن بيتن ۾ انساني قدرن Human Values کي اُجاگر ڪيو ويو آهي. هن دَس ۾ قرآن شريف جو بهترين مثال آهي جنهن ۾ ننڍيون ۽ وڏيون آيتون آهن ۽ الله تعاليٰ فرمايو تہ اها شاعري تہ آهي الله جو پيغام Divine Message آهي. ساڳي طرح پٽائيءَ فرمايو تہ:

جي تو بيت پانڻيان سي آيتون آهين، نيو من لائين پريان سندي پار ڏي.

اُمُ انهيءَ ڳالھ جو آهي تہ پٽائيءَ جي شاعريءَ کي عام شاعري تہ پر الاهي پيغام سمجھي ان تي عمل ڪجي. هر سڄاڻ سنڌيءَ جو فرض آهي تہ پٽائيءَ جي پيغام ۾ ٻڌايل انساني قدرن Human Values کي سمجھي ٻين تائين پهچائي.

ڊاڪٽر عبدالشڪور قاضي

ڀٽائيءَ جو ڪلامُ ۽ انساني قدر

Bhitai's Message and Human Values

قران شريف کي پڙهڻ ۽ ياد ڪرڻ سٺو عمل آهي، پر جيسين تائين قران کي سمجهي ۽ انهيءَ تي عمل نہ ڪبو ۽ چڱي طرح زندگيءَ جي هر قدم تي انهيءَ مان رهنمائي حاصل نہ ڪبي تيسين تائين قران شريف جو حق ادا نہ ٿي سگهندو. شاھ عبداللطيف ڀٽائيءَ جي ڪلام کي پڙهي ۽ سمجهي انهيءَ تي عمل ڪرڻ سان ڪامياب حياتي گهارڻ ۾ وڏي مدد ملي سگهي ٿي. شاھ صاحب جيڪو محبت ۽ صبر جو سبق پنهنجي ڪلام ۾ ڏنو آهي اهو الاهي الهام کان گهٽ نہ آهي.

جي تون بيت ڀانئئين سي آيتون آهين؛ نيو من لائين پريان سندي پار ڏي

(سھڻي 6.25)

شاھ جي رسالي جي اهميت ”الاهي پيغام“ جهڙي آهي، جيئن سُر ڪلياڻ جي شروع جي ٻن بيتن مان عيان آهي. پهرئين بيت جي شروعات الله جو شان بيان ڪري ٿي:

اول الله علیمُ اعليٰ عالم جو ڏئي،
قادرُ پنهنجي قدرت سين قائم آھِ قديمُ،
والي واحدٌ وحدہ، رازقُ ربُّ رحيمُ.

**سو ساراھ سچو ڏٺي چئي حمدُ حڪيمُ
ڪري پاڻ ڪريمُ جوڙون جوڙَ جھانَ جونَ**

(ڪلياڻ 1.1)

۽ ٻيو بيت زندگي ۾ ايمان، عقيدت ۽ شرڪ کان پاسو ڪرڻ
جوسبق آهي:

**وَحْدَهُ لَا شَرِيكَ لَهُ ، جان ٿو چئين ايئن ؛
تان مَڃُ محمد ڪارڻي، نرتون منجهان نينهن
سو تون ويڻوڪيئن نائين ڪنڌ بئن ڪي؟**

(ڪلياڻ 1.5)

سچ ت اهو آهي ته شاھ عبد الطيف ڀٽائيءَ جي پيغام کي اها
مڃتا نه ملي آهي جيڪا يورپ جي شاعرن کي ملي. ڏک
انهيءَ ڳالهه جو آهي ته سندس ڪلام جو ڪو جامع ۽
مستند چاپو پڌرو نه ڪيو ويو آهي. جيڪڏهن هي سدا
حيات مفڪر يورپ ۾ پيدا ٿئي ها ۽ سندس پيغام انگريزي
زبان ۾ هجي ها ته دنيا جي ڪنڊ ڪڙڇ ۾ پڙهيو وڃي ها.

هن دور جي عالم ۽ محقق ڊاڪٽر گربخشاڻيءَ جو چوڻ آهي
ته جيڪڏهن شاھ عبدالطيف جهڙو عاليشان شاعر بهرپ ۾
پيدا ٿئي ها ته سندس ڪلام جي صحيح نسخي تيار ڪرڻ ۾
ٿي ڪيترا عالم پنهنجون حياتيون صرف ڪن ها ۽ هزارها

ڇاپا معنائن ۽ شرحن سميت نڪري وڃن ها. پر سنڌ ۾ اهڙي
اعلىٰ شاعر جي اڃا تائين پوري قدر شناسي نه ڪئي وئي آهي.



هو ٽچند مولچند گربخشاڻي

آنجهاني هو ٽچند مولچند گربخشاڻي 1884 ۾ حيدرآباد سنڌ ۾
ڄائو. سنڌي زبان ۽ شاھ عبداللطيف ڀٽائيءَ جو تصوّف شروع
ڪان گربخشاڻي صاحب جي ساھ آتساھ ۾ موتين مالها وانگي
پويل هو. پاڻ لنڊن يونيورسٽيءَ مان ”انگريزي شاعريءَ ۾
تصوّف“ جي موضوع تي مقالو لکيائين جنهن تي کيس پي ايڇ
ڊي جي ڊگري ڏني وئي. 1947 ۾ هن فاني جهان مان لاڏاڻو
ڪيائون. انهيءَ وقت پاڻ ڊي جي ڪاليج ڪراچيءَ جو
پرنسپال هئو. گربخشاڻي صاحب ڀٽائيءَ جي رسالي جو ايترو ته
گهڻو مطالعو ڪيو جو سندس تفصيل سان لکيل ڇاپي جو
من نه ٿو ملي. اسان جي ڪار ۾ گربخشاڻي صاحب عربي ۽
فارسي زبان جي عالِم هجڻ سان گڏ تصوّف جو به عظيم ماهر
هئو.

مجازي عشق ۽ حقيقي نینهن:

صوفي مفڪرن جو چوڻ آهي تہ ”مجازي عشق“ جي شروعات جوانيءَ ۾ ٿئي ٿي. ڀٽائيءَ کي ٻڌو هُ جوانيءَ ۾ مجازي عشق جي رمز وڪوڙيو. ڊاڪٽر گربخشاڻيءَ جي مطابق ”ڀٽائيءَ جي والد شاھ حبيب پنهنجي طبيعت ناساز هجڻ جي ڪري نوجوان عبدالطيف کي پنهنجي معتقد مرزا مغل بيگ جي گهر سندس جوان نياڻي سعيدا بيگم جي دعا ڦيڻي لاءِ موڪليو. شاھ صاحب دوشيزه کي ڏسڻ سان مٿس موھت ٿي پيو ۽ سندس چيچَ هٿ ۾ جهلي چيائين تہ ”جنهن جي آگر سید هٿ ۾ تنهن کي لهر نہ لوڏو“ هي لفظ ٻڌي مرزا مغل بيگ ۽ ٻيا گهرجا ڀاتي سخت ڪاوڙيا ۽ سيدن سان اُچائي ڪيائون. مگر نوجوان عبدالطيف جي طبيعت ۾ مجاز جو طوفان برپا ٿي ويو. گربخشاڻي لکي ٿو تہ ”شاھ جي عمر انهيءَ وقت ويھ ورهيه هئي. جوانيءَ جي اوائل ۾ عشق جي ڏيکاري هڪ فطرتي ڳالهه هئي، هڪ طبيعت جي تقاضا هئي. انهيءَ شيرين شمائل جي سودا سندس جان ۾ هڪ عجيب بيقراري ۽ بيتابي پيدا ڪئي؛ ۽ پڻ انهيءَ مجازي معشوق جي رُيا منجهس هڪ نئين قسم جو روح ڦوڪيو. شڪ نہ آهي تہ سندس شاعراڻو شعور اول انهيءَ واقعي تي ظاهر ٿيو هجي.“..... هاڻ هيڪاري ڏينهن جا ڏينهن مجنون ۽ وانگي برپت بيابان جهاڳڻ لڳو. عاشق شيدائي وانگي محبوب جي فراق ۾ بيت چوندو وتندو هو؛ ۽ سندس نينهن جا نعرا رُجن ۾ پڙاڏو ڪندا هئا.

گربخشائي اڳتي لکي ٿو تہ ”انهن اثرن ۽ آزمودن سندس حياتيءَ ۾ مڪ وڌي تبديل پيدا ڪئي. مجازي عشق پنهنجو فرض پورو بجا آندو ۽ حقيقي عشق کي تحرڪ ۽ ترقي ڏني. المجازُ قنطرتُ الحقيقت. اڳتي سون هو، مگر هاڻ پارس ٿي پيو؛ شاھ جو عقيدو هو تہ جي ماڻهو پنهنجي دين ڌرم تي قائم رهيو ۽ پنهنجي نفس تي ضابطو رکيائين تہ ضرور سندس قلب ۾ هڪ نئين قسم جو روحاني جزو اُٿڻ ٿيندو، جو ڪشش ڪري کيس پنهنجي حقيقي محبوب جي ديدار جو مشتاق بڻائيندو. انهيءَ منزل تي پهچڻ بعد دين ۽ مذهب هڪ معمولي ڳالهه ٿيو پو ي. پرينءَ کي پسڻ جو طريقو علحدو آهي، جنهن جو مذهب سان ڪو واسطو ڪونهي.“

گربخشائي لکي ٿو تہ ”عاشقن ۽ صوفين جو مذهب علحدو آهي. هو نڪي هندو آهن مسلمان، نڪي مومن نڪي ڪافر. مندر دير ۽ ديول، صوفيءَ جي نظر ۾ هڪ آهن.“ جيئن مولانا رومي فرمائي ٿو تہ:

ملت عشق از هم دينها جداست،
عاشقان را مذهب و ملت خداست.

گربخشائي صاحب جي لکيل تفصيل مان اهو ظاهر ٿئي ٿو تہ حقيقي محبت يا ”نينهن“ جي شروعات ”مجازي“ عشق سان ٿئي ٿي. هن دنيا جو نقش و نگار ايترو تہ جاذب ۽ دل لڳائيندڙ آهي جو انسان انهيءَ جي ظاهري عشق (مجاز) ۾ وڌڪورجي وڃي

ٿو ۽ کيس انهيءَ ۾ لڪل زهر نظر ٿو اچي. جيئن فريدالدين
عطار فرمايو ٿو:

زهر دارد در درون دنيا چو مار،
گرچ بيني ظاهرش نقش و نگار.

يعني هن دنيا جي اندر زهر ڀريل آهي. جيتوڻيڪ توکي
ظاهري نقش ۽ رنگ روپ نظر ٿو اچي. اکين جو عشق ظاهري ۽
مجازي آهي. جيسين اکيون ٻوٽي مَنَ جي اکين سان ڏ
لوچبوتيسين پرين کي پَسَنُ مشڪل آهي. ڀٽائي فرمايو ٿو:

ديگَ مَ تون سين تَن، هي جي مجازياڻيون مُنهن ۾،
جَن ٿَ سَڃاتو سَڀرين، نھاري نيٺن،
پرين سي پَسَن، ٻئي جنين ٻوٽيون

(آسا)

حاصل مطلب: مجاز جون منزلون دل ڳانڍيندڙ، ڊگهيون ۽
اڻانگهيون آهن. انسان سڄي حياتي انهن ۾ جڪڙيل رهي ٿو.
ڪي نصيبن وارا مجازي اکيون ٻوٽي مَنَ جي نظر سان ”نرت“ ۽
”نينهن“ جي منزل ماڻي پرين پسن ٿا.

ڀٽائيءَ پيار، محبت ۽ عشق جهڙن ڄاتل سُڃاتل لفظن جي جاءِ
تي ڪيترن سُرَن ۾ ”نينهن“ جو لفظ استعمال ڪيو آهي؟
انهيءَ جو واضح سبب اهو آهي ٿو ”نينهن“ رواجي محبت ۽
عشق کان وڌيڪ اونھون ۽ لڪل آهي. هتي ظاهر ۽ باطن

يا "نظر ايندڙ" ۽ "نظر کان لڪل" جو فرق سمجھڻ ضروري آهي. پيارَ محبت ۽ عشق ظاهر ۽ فاعل مفعول جا محتاج آهن، جڏهن تہ "نينهن" لڪل ۽ فاعل مفعول کان بي نیاز آهي. ڀٽائيءَ عشق کي رواجي محبت، جيڪا نهايت اونهي ۽ سچائيءَ تي ٻڌل چوڏ هجي، هيٺين بيت ۾ بيان ڪيو آهي:

ڪڍ ڀنهنون ڏي ڪاهي، ڇاڻيءَ روحُ چريو ڪيو،
 اٿئي ويٺي اوڏهين، سٽي پڻ ساهي،
 العشق حجابُ بين العاشق والمعشوق لاشڪُ تي لاهي،
 آريائي آهي، ٻيو سرتيون! سڄي ڪين ڪين.

(سسئي آبري 5.17)

ٽين سٽ ۾ شاھ سائين عشق کي عاشق ۽ معشوق جي وچ ۾ حجابُ يا رُڪاوٽ ٿو تصورُ ڪري ۽ وڌيڪَ تاڪيد ٿو ڪري تہ شڪُ شُبها لاهي پنهنجي اُنهيءَ لاثاني "اُمليہ ماڻڪَ" کي ڳول جنهنجو مٿ ٻيو ڪونهي! ڇا عشق کان مٿاهون ڪو اهڙو مقامُ آهي جنهن تي پهچڻ سان "لڪل" يا "اٿڻي" حقيقت يا "منزل" کي حاصل ڪري سگهجي؟ اهڙي ڳولا ۾ "پاڻ" وِ سارُ اهم ڏاڪو آهي. اسان جي نظر ۾ اهو درجو "نينهن" جو آهي جنهنجي بي پايان "نهر" ۾ دائمي ٺهيءَ کان پوءِ ئي "منزل" ماڻي سگهجي ٿي. جيئن ڀٽائيءَ فرمايو تہ

**هڪر هُئڻ ڇڏ، تَ اُوڏي ٿين عجيبَ کي،
مارَيتُ شيئاَ اِلا ورَيتُ اللهَ نيئي اَجهَا اوڏاهين اڏِ
تَ هوتُ توهين کان هڏ، پرين پاسي نَ ٿئي.** (سَنئي آبري 5.11)

شاھ سائينءَ جي هن بيتَ مان ”نينهن“ جي صحيح مطلب جي پليءَ پَتِ پروڙ پوي ٿي يعني انسانُ ”پاڻ“ کي وساري محبوب جي ڳولا ۾ ايترو محو ٿي وڃي جو کيس محبوب کان سواءِ ڪُجھُ ٻَ نظر نَ اچي. اهڙي ڪيفيت سالن جي اٽڪُ محنت ۽ رياضت کان پوءِ حاصل ٿي سگهي ٿي.

انڌڻي ”محبوب“ سان پيار جو انوکو قصو جيڪو ڪرن آرمسٽرانگ پنهنجي ڪتاب A History of God (3) ۾ مولانا روميءَ جو حوالو ڏيندي لکيو آهي تَ موسيٰ عليه السلام هڪ دفعي طورسينا تي الله سان همڪلام ٿيڻ لاءِ وڃي رهيو هو تَ واٽ تي هڪ ٻڪراُ الله سان هيئن ڳالهائي رهيو هو ”اي منڙا الله سائين اُچُ تَ مان توکي مٿي ۾ تيل وجهي ڦٽي ڏيان، توکي پنهنجي ٻڪرين ۽ رڍُن جو منو ڪير پياريان، توکي ونهجاري سَنا ڪپڙا پارايان،“ موسيٰ عليه السلام حيران ٿي ويو ۽ ٻڪراُ کي سخت لهجي ۾ چيائين تَ تو کي خبر آهي تَ تون ڪنهن سان ڳالهائي رهيو آهين؟ الله جي ذات پاڪَ آهي ۽ تون گناه ڪري رهيو آهين. ٻڪراُ هيسجي ويو ۽ موسيٰ عليه السلام کي چيائين تَ تون الله کان منهنجي لاءِ معافي گهرجان، ڇو تَ مان اهو گناه گهڻي وقت کان ڪري رهيو آهيان. موسيٰ عليه السلام جيئن طورسينا تي پهتو تَ الله

فرمايس ”مون توکي پنهنجي دوستن کي ويجهو آڻڻ جو ذمو عطا ڪيو آهي تڏهن کي مون کان پري ڪرڻ جو“ موسيٰ عليه السلام انهن پيرن تي موٽي، انهيءَ بستيءَ ۾ ٻڪرار جي ڳولا ڪئي. ڇا ڪرڻ تي ماڻهن ٻڌايس تڏهن سائين اهو ٻڪرار تڏهن پنهنجي جهوپڙيءَ ۾ سخت بيمار آهي. موسيٰ عليه السلام اتي پهتو ۽ ٻڪرار کي چيائين تڏهن توکي مڪمل اجازت آهي تڏهن جيئن وڻي تيئن الله سان ڳالهيون ڪر. ٻڪرار ورائيس تڏهن الله جا نبي اهو ٻڌاءِ تڏهن الله مونکي معاف ڪيو؟ مان آئندو الله سان ايتري حجت نه ڪندس! ويچارو ٻڪرار ڪٽسجي پيو ۽ وري پنهنجي ”اڏڻي“ محبوب سان حجابو نه ٿيو! اهڙي محبت کي ”نينهن“ چئبو. شاه سائين فرمايو ته:

الله ڏاهي مَ ٿيان ، ڏاهيون ڏک ڏسن

پوريون ڀٽارن سين ، کليو کير پين

مون سان مون پرين پورائيءَ ۾ پال ڪيا.

(ليلان چنيسر 6 . 2)

ويچارو ٻڪرار موسيٰ عليه السلام کان ٿوري ڄاڻ يا ڏاهپ ملڻ سان بيمار ٿي پيو، پر پورائيءَ ۽ نمائائيءَ جي حالت ۾ پنهنجي اڏڻي محبوب سان رهائيون ڪندو رهيو، ۽ محبوب جي تنوار سندس مَن ۽ تَن کي بهار جي ٿڌڙين هوائن جيان گدگد ڪندي رهي. اهوئي ”نينهن“ جو معراج آهي. جنهن کي ڀٽائيءَ ڪيترن سُر ۾ خاص طور تي سُر سُهڻيءَ ۾ انتهائي

سوز جي انداز ۾ شامل ڪيو آهي. اهڙن بيتن جي تَهه تائين
ٿيون هئي غور ڪرڻ ضروري آهي.

**لهرن لڳ لباس، پاڻي پسن هڪڙو
اونهي تنهن عميق جي، واري ڇڏو ماس
جت ناه نهايت نينهن جي، ڪوءِ اُت پنهنجي ڪاس
تڙن جي تلاش، لاه تـ لالن لڳ ٿيڻ**

(سُر سُهڻي)

شاھ جي رسالي جي لڪل ۽ اصلي مطلب کي پروڙڻ لاءِ
گهڻو مطالعو ڪرڻ ۽ شاھ صاحب جي بُڌايل اصولن کي
سمجھڻ ۽ انهن تي عمل ڪرڻ سان حياتيءَ کي سنواري
سگهجي ٿو. تاريخ شاھد آهي تہ هر دور ۾ هر ٻوليءَ ۾ نصيحت
ڪندڙ ۽ سٺين راھ ڏيکاريندڙ ڀلا انسان پيدا ٿيندا رهيا آهن.
سندن عمل انهن جي نيت جي عڪاسي ڪندو آهي. اهڙيءَ
طرح هو بني نوع انسان لاءِ عظيم مثال هوندا آهن. هاڻي
سوال اهو آهي تہ اهڙن نيڪ انسانن کي پرڪڻ لاءِ ڪيوتري
ڪهڙي آهي؟ عمل ظاهري آهي ۽ نظر اچي ٿو. پر نيت نظر نه
ايندي آهي. ڌارئي ماڻهوءَ جو ڏک بد نيتيءَ تي مبني هوندو
آهي انهيءَ جي ڪري سزا جو مستحق هوندو آهي. پر ماءُ جي
دڙڪي ۾ دُعا ۽ نيڪ نيتي ڪار فرما هوندي آهي ۽ اُنجو اثر
اصلاح ۽ چڱائيءَ جو ڪارڻ بڻجندي آهي. ڀٽائي ”ڪم“ کي
ظاهري عمل چئي ٿو جڏهن تہ ”فهم“ يا ”سمجھ“ جيڪا نظر

ڏ ٿي اچي، انهيءَ کي پٽائيءَ هن بيت ۾ ظاهر ڪري فرمايو آهي:

**روزا نمازون، اي پٽ چڱو ڪم
اهو ڪو ٻيو فهم جنهن سان پسجي پرينءَ کي.**

”ڪم“ يا عمل ظاهر ۽ نظر ايندڙ آهي. جڏهن تہ ”فهم“ لڪل ۽ ذهني ۽ علمي لياقت تي مبني آهي.

”عمل“ طبعي آهي جڏهن تہ ”فهم“ مابعدالطبعي آهي. اهڙي طرح نيت هر عمل جو پيش خيمو هوندي آهي. عمل جي پٺيان نيت ڪارفرما هوندي آهي. حديث آهي تہ ”انما الاعمال بالنيات“ مطلب آهي تہ هر ڪم کي انهيءَ جي پويان لڪل نيت جي مطابق پرکيو ويندو. هن حديث جو روشن پيغام پٽائيءَ جي هن بيت مان ملي ٿو.

**چاٽ پائي چٽ ۾ سنهو ڪٽيو جن،
تن جو صرافن ڏکو داخل ٿي ڪيو.
محبت پائي من ۾ رڻدا روڙيا جن
تن جو صرافن اڻتوريو اگهايو. (ڪاپائي)**

محبت سان گڏ ”نيڪ نيتي“ شامل آهي، جيڪا الله کان سواءِ ڪنهن کي نظر نٿي اچي ۽ الله ئي هر ڪم کي جنهن جي پٺيان ”محبت“ لڪل آهي انهيءَ کي بنا تورن جي اگھائي ٿو.

چائت يا بدنيتيءَ سان ڪيل چڱي ڪم جو ڌڻيءَ وٽ ڪو
قدر ناهي.

ضرورت انهيءَ ڳالهه جي آهي تہ اسان جن شخصيتن کي
پنهنجو رهبر تسليم ڪيون ٿا انهن جي زرين اقوال، اهي نثر ۾
هجن يا نظم جي صورت ۾ هجن، انهن تي نيڪ نيتيءَ سان
عمل ڪرڻ جو پڪو پُھ ڪريون. پٽائيءَ جي گيتن کي
ڳائڻ وڃائڻ ۽ وقتي سُورُ حاصل ڪرڻ چڱي ڳالهه آهي پر
انهن مان سبَق حاصل ڪري حياتي سنوارڻ بي حد ضروري
آهي. سمنڊ جي پاتار ۾ پيهي سڀون سهيڙي انهن مان موتي
حاصل ڪرڻ اصلي ڪاميابي آهي. جيئن پٽائي فرمائي ٿو
تہ:

ويا جي عميق ڏي منهن ڪاٺو ڏيئي
تئين سڀون سوجهي ڪڍيون پاتاران پيهي،
پسندا سڀئي، امل اڪڙين سين

(سريراڳ 11. 2)

حياتي ڏکڻ سان پريل سکن جي سيج آهي.
گل به آهن ۽ ڪنڊا به آهن. پٽائي چيو آهي تہ:
”ڏک سکن جي سونهن، گهوريا سڱ ڏکڻ ريءَ”
جنين جي ورونهن، سڄڻ آيو مان ڳري

(سسئي حسيني 6.24)

جيسين تائين عظيم انسانن جي ٻڌايل اصولن تي عمل نہ ڪبو تيسين تائين ڏکڻ مان پار لنگهي سگهجي ٿو. ڪو به ماڻهو سگهيا. پٽائيءَ جي رسالي ۾ حياتي سنوارڻ لاءِ جيڪي موتي هٿ آيا آهن انهن مان ڪجهه هي آهن.

1. هيڪڙائي، وحدت الوجود. 2. نينهن يا "مابعد الطبعي پيار". 3. صبر. 4. محنت. 5. پنهنجو پاڻ سڃاڻڻ. 6. ڏک ۽ سور. 7. سادگي وغيره.

* 1. Oneness; 2. Metaphysical Love; 3. Tolerance, Patience; 4. Toil/hard work. 5. Know Thyself. 6. Agony; Pain. 7. Humility & Piety.

غور ڪبو ته هيڪڙائي ۽ نينهن ٻئي لازم ملزوم آهن. هيڪڙائيءَ يا وحدت الوجود جو مطلب آهي "خدا جي ذات کي ۽ سڀني ساهوارن (انسان، حيوان، جيتن جيتامرن ۽ وڻن ٿنن) ۽ باقي سڄي تخليق کي هڪ وجود يا جسم سمجهڻ کپي جيڪڏهن جسم جي هڪ حصي کي اهنج يا تڪليف پهچندي ته سڄو جسم بي آرام ٿيندو. اهڙيءَ طرح جسم جي هر حصي جي پاڻ ۾ تند تار ۽ لاڳاپو ضروري آهي. انهيءَ لاڳاپي جو بنياد "لڪل محبت يا نينهن" آهي. وحدت الوجود تصوف جو بنيادي ستون آهي. ليڪن ڪيترن عالمن جو عقيدو آهي ته هي سڄي ڪائنات الله جي ذات جو ظهور آهي. اهڙي عقيدو کي "وحدت الشهود" چئجي ٿو. ٻنهي عقيدن ۾

”نينهن“ جو رشتو خالق ۽ مخلوق کي پاڻ ۾ ”هڪ“ ڪري
 ”هڪڙائيءَ“ جو پيغام ڏئي ٿو.

”نينهن“، نوڙت، ٺهائي، ٺماڻي ۽ نياز صبر ۽ محنت آهي
 خوبيون آهن جيڪي انسان کي مڙني مشڪلاتن مان پار
 لنگهائي سگهن ٿيون. ائين چئجي تہ نينهن مڙني خوبيون جو
 بنياد آهي.

”نينهن“ اهڙو لڳاءُ آهي جيڪو ”ما فوق الفطرت“ يا ”مابعد
 الطبع“ يعني انساني فطرت ۽ جسماني ضرورتن کان مٿاهون
 هجي ۽ رواجي جسماني احساسن جهڙوڪ پيار، محبت ۽ عشق
 کان وڌيڪ ڳوڙهو ۽ پيچيده، ”اڏڻي“ کي من ۾ پروڙي انهيءَ
 جي پوڄا ڪري. ”نينهن“ ”پراڪرت“ ٻوليءَ جو لفظ آهي (6a)
 جنهنجو لغوي مطلب پيار يا محبت ٿي سگهي ٿو پر اها سطحي
 معنيٰ آهي جنهن کي طبعي سمجهڻ گهرجي. نينهن ”مابعد
 الطبعي“ آهي. عشق، پيار ۽ محبت، فاعل ۽ مفعول جهڙوڪ
 عاشق معشوق ۽ محبوب لاءِ استعمال ٿي سگهن ٿا. ائين چئجي
 تہ عشق، پيار ۽ محبت گرامر جا محتاج آهن. نينهن گرامر کان
 بي نياز آهي. نينهن جي لاءِ فاعل مفعول يا مذڪر مؤنث جو
 ڪوبه صيغو نہ آهي.

عام رواجي زندگيءَ ۾ ”اڏڻي“ سان محبت ڪرڻ مشڪل
 آهي. انسان بظاهر جاندار يا بيجان شين سان پيار ڪندو رهي
 ٿو. هو انهن کي ڏسي سگهي ٿو ۽ سندن عڪس ذهن جي

گهرائيءَ مطابق دماغ ۾ چٽي ڇڏي ٿو. پر ”اٺڏئي“ کي من ۾ جوڙي ۽ دماغي خلين ۾ خيالي يا مجازي ”روپ“ ڏئي، ساڻس بي انتها محبت ڪري منجهس ايئن فنا ٿجي جو پنهنجي وجود، عمل ۽ احساسن کان بي خبر رهجي. اهڙي ڪيفيت کي ”نینهن“ چئي سگهجي ٿو. ”اٺڏئي“ سان ”نینهن“ جو بهترين مثال مٿي ڏنل موسيٰ عليه السلام ۽ هڪرار جي قصي مان پليءَ پٽ پروڙي سگهجي ٿو.

صوفي مسلڪ ۾ هن سڄي ڪائنات کي ”هڪ“ وجود سمجهي انهيءَ ۾ پاڻ کي گم ڪري ۽ ايئن چئجي تہ پنهنجو پاڻ سان محبت ڪرڻ ئي ”نینهن“ آهي ”محبت“ ۽ ”نفرت“ ”پيار“ ۽ ”ڌڪار“ طبعي ڪيفيتون آهن، پر ”نینهن“ مابعد الطبعي آهي.

پاڻ کي ۽ ڪائنات کي هڪ وجود سمجهڻ کان پوءِ ئي انسان پاڻ سان سڄي محبت ڪري ٿو. انهيءَ منزل ماڻڻ کان پوءِ منجهس نفرت لاءِ ڪاب جڳهه نہ ٿي رهي. هو سراپا ”نینهن“ بنجي وڃي ٿو. بي بي رابعا بصريءَ جي ڳالھ تہ ڪن تہ کيس هڪ هٿ ۾ باه جي چوچڙي ۽ ٻئي هٿ ۾ پاڻيءَ جي بالٽي ڏسي ماڻهن سبب پڇو. چيائين تہ چوچڙي بهشت کي باه ڏيڻ لاءِ ۽ پاڻيءَ جي بالٽي دوزخ جي باه وسائڻ لاءِ کڻي آيا. ايئن ڪرڻ سان بهشت جي ”لالچ“ ۽ دوزخ جو ”ڊپ“ ختم ٿي ويندو ۽ انسان بنا خوف ۽ لالچ جي خدا سان پيار ڪندا. بي بي صاحبا کان پڇيائون تہ توهان جي دل ۾ شيطان لاءِ ڪيتري نفرت آهي؟ چيائين تہ منهنجي دل الله جي محبت سان ايتري

پريل آهي جو منجهس نفرت لاءِ ڪا جڳهه ڪانهي! اهڙي محبت کي ”نينهن“ چئي سگهجي ٿو.

ڪيرن آرمسٽرانگ (3)، رابعا بصريءَ جي لاءِ پنهنجي ڪتاب ”خدا جي تاريخ“ ۾ لکيو آهي تہ سندس هيءَ دعا مشهور آهي: ”اي الله جي مان تنهنجي عبادت دوزخ جي ڊپ کان ڪيان تہ مونکي دوزخ ۾ ساڙجان؛ ۽ جي مان تنهنجي عبادت بهشت جي اميد رکي ڪيان تہ مونکي بهشت کان محروم ڪجان؛ پر جي مان تنهنجي عبادت فقط تنهنجي ”محبت“ ۾ ڪريان تہ مونکي پنهنجي ”لازوال حسن“ جي ديدار کان محروم تہ ڪجان.“ اهڙي طرح فقط الله جي محبت ئي تصوف جو اُهڃاڻ آهي. اٽڏئي سان محبت ئي تصوف جو بنيادي نُڪتو آهي. تصوف ۾ ”نينهن“ جو مطلب سُر سُهڻيءَ جي هن بيت مان ڪي قدر عيان ٿئي ٿو.

**آلست ارواحن کي، جڏهن چيائين جيئن
قالو بلي قلب ۾، ٿيو تفائل (سنو سوڻ) تيئن،
محبتيءَ ميهار جي، آئون نهوڙي نينهن،
سرتيون ساھڙ سيئن هلڻ مون حق ٿيو.**

(سُهڻي 5.6)

“Am I not (thy Creator)?” when He asked the souls,
Blessing it was, when “Yes” uttered the hearts.
Seized by Beloved's **Neenhn** I was.
O’ friends! Beholding the Beloved is my right.

نينهن، نيڪي ۽ نيڪ نيتي، تنهي جو پاڻ ۾ ڳوڙهو تعلق آهي. ائين چئجي ته بي بقا زندگيءَ ۾ ٿي لازم ملزوم آهن. ڀٽائي فرمائي ٿو

**چڱا ڪن چڱايون، مٺايون مٺن،
جو وڙ جڙي جن سين، سو وڙ سيئي ڪن.**

(سريراڳ 4.4)

چڱا يا سُٺا انسان نينهن سان ٽمٽار ٿين ٿا. جن انسانن جي اندر ۾ نينهن جون ميخون مضبوط ٿين ٿيون، نيڪي ۽ چڱائي انهن جي سُڀاءَ ۾ تاجي پيئيءَ جيان ڳٽيل هوندي آهي. سندن هر ڪم نيڪ نيتيءَ تي ٻڌل هوندو آهي. ”انما الاعمال بانيات“ جي مصداق چڱا انسان نينهن ۽ نيڪ-نيتيءَ سان سڄي حياتي هر حال ۾ نيڪي ڪندا رهن ٿا.

نينهن جي نيند

مولا ! تون آهين موجود هرساه ۾ ۽ هر ساهواري جي رڳ رڳ ۾ (ونحن أقرب اليه من جبل الوريد) ڀٽائي فرمائي ٿو ته:

هو ته تنهنجي هنج ۾ پجين ڪوه پريان؛

ونحن أقرب اليه من جبل الوريد، تنهنجو توهين سان؛

آهي پنهنجو پاڻ، آڏو عجيبن ڪي. (سسئي آبري 5.13)

عجين کي پسڻ ۽ پرورڻ لاءِ ”پاڻ“ کي ختم ڪرڻ ضروري آهي!

اهو پيار ۽ ”اتساه“ آخر ڇا آهي؟ اها پُڪار ۽ چڪَ جيڪڏهن هر ”ساه“ سان چمتيل آهي تڏهين ضرور تون اهڙي هر ”ساه“ ۽ ”اتساه“ ۾ موجود آهين. مولا مون کي ڏس ت مان انهيءَ نظرن کان لڪل ”اتساه“ کي ڪهڙي نالي سان سڏيان؟ اهو...مولا! مون ڏٺو آهي جيتن ۽ جيتامڙن جو پاڻ ۾ پيار: مون ڏٺيون آهن ڪيلين جون قطارون جڏهن هو ذرا ذرا ميڙي پرن ۾ گڏ ڪن ٿيون، ۽ پوءِ ڏکئي وقت ۾، موسم جي بدلجڻ کان پوءِ، گڏجي ميٺ محبت سان گڏ ڪيل کاڌي تي مهين جا مهينا گذر ڪن ٿيون! ڪاش! مان انهن جي وڳوهرڙن ۽ جيتامڙن جو آواز ٻڌي سگهان يا حضرت سليمان وانگر سندن ٻولي سمجهي سگهان ها!

مولا! مون ڏٺا آهن پڪين جا ولر تنظيم ۽ ترتيب سان اڏامندي، اهڙي پيار سان جيڪو ماڻهن ۾ اٿلڻ آهي! جيئن پٽائيءَ فرمايو آهي ت:

وڳر گيو وتن، ڀرت نہ چنن پاڻ ۾،

پسو پڪيئڙن ماڻهن سان ميٺ گهڻو. (ڏهر 4.5)

ڪاش مان انهن جون مٿيون لاتيون سمجهي سگهان هان تڏهين هو هڪ ٻئي کي ڪيئن ٿا سڏن!

مولا! مون ڏٺا آهن ٻڪرين، رڍن ۽ مينهن جا ڌڻ. ڪيئن ڏ
هو هڪ ئي بندر مان ٻُڙ، پلال ۽ سائي گاه جا سنگ گڏجي
ڪاٺن ٿيون! ڪاش مان انهن جي ”ٻي ٻي“ ۽ ”پان پان“ سمجهي
سگهان هان ۽ انهيءَ ”رنيڻ“ جو مطلب سمجهي سگهان هان.
جيڪا مينهن ۽ ڳٺن جي سڄو ڏينهن جهنگ ۾ چرڻ کانپوءِ
وٿاڻ واپس وٺڻ مهل ٻڌڻ ۾ ايندي آهي! مولا! تو خلقيا آهن
لکين قسمن جا پڪي، جنگلي جيوت ۽ پاڻيءَ ۾ پلجندڙ ساهوارا.
ڪيئن ٿو انهنڪي ائميو کاتو ملي؟ ۽ ڪيئن ٿا اهي ميٺ
محبت سان گڏجي گذارو ڪن؟ ڪيڏي ڏ انهن ۾ پريت،
صبر ۽ خالق تي اعتماد آهي! جيئن روميءَ فرمايو آهي:

**حمدُ مي گويد خدا را عندليب؛
که اعتماد رزق بر تُستِ اي مُجيب.**

(مشوي)

(بُلبل خدا جو شڪر ڪندي رهي ٿي. ڏ اي مُجيب تو تي ئي
رزق جو ڀروسو آهي)

اهو پيار ۽ ”آساه“ آخر ڇا آهي؟ اها ڀڪار ۽ ڇڪ جيڪڏهن
هر ”ساه“ سان چمٽيل آهي تڏهه هر ”ساه“ جي ”آساه“ ۾ تون
موجود آهين. مولا مون کي ڏس ت مان انهيءَ ”نظرن کان
لڪل“ يا ”مابعدالطبعي“ Metaphysical آساه کي ڪهڙي نالي
سان سڏيان؟ اهو نينهن تڏهه؟ جنهن لاءِ ڀٽائيءَ چيو ت:

سوريء سڏ ٿيو ڪا هلندي جيڏيون؟
وڃڻ تين پيو، نالو نينهن ڳنهن جي

(ڪلياڻ 2.3)

مولا! مونکي ڏس تـ اشرف المخلوقات حضرت انسان ۾ آخر
ايتري بي صبري ۽ بي اعتمادِي ڇو؟ ڇو اربها سالن کان انسانن
ڌرتيء تي رت جون نديون وهايون آهن؟ سمجھ ۾ ائين ٿو اچي
تـ جيڏو انسان جو رتبوء نصيب آهي اوتروئي سندس احتساب
ڀڄيندو! پر مولا مونکي ڏس تـ آخري امتحان ۾ ايڏي دير ڇو؟

محبت جن جي من ۾، تشنگي تار،
پي پيالو اُڄ جو، اُڄ سين اُڄ اُٿيار،
پنهنون پاڻ پيار، ته اُڄ سين اُڄ اجهائين.

(سر سسئي آبري)

Those saturated with Love are thirsty to brim.
They drink the cup of thirst to ignite thirst with thirst.
O Beloved, give me a cup full so that I may quench thirst
with thirst. ASK

METAPHYSICAL LOVE

(نینهن)

(Shah Abdul Latif Bhitai's selected
verses on Metaphysical Love/Neenhn)

- * Ask the moths what they know of burning
- * That have offered their lives to the blaze,
- * A thrust from the lance of yearning,
- * Hath pierced their vitals turning
- * And put an end to their days.

Yemen Kalyan, 3/9; Translation: H.T. Sorely

Dr. Abdul Shakoor Kazi

METAPHYSICAL LOVE

(نینهن)

(Shah Abdul Latif Bhitai's selected
verses on Metaphysical Love/Neenhn)

- * Ask the moths what they know of burning
- * That have offered their lives to the blaze,
- * A thrust from the lance of yearning,
- * Hath pierced their vitals turning
- * And put an end to their days.

Yemen Kalyan, 3/9; Translation: H.T. Sorely

Dr. Abdul Shakoor Kazi

All Rights Reserved

Name of Book	Metaphysical Love
Author	Dr. Abdul Shakoor Kazi
Publisher	Sindh Adabi Academy
Printer	Al Barkat Press
Year	2017
Price	200/-

ڪتاب جو نالو	نئين
ليکڪ	ڊاڪٽر عبدالشڪور قاضي
ڇپائيندڙ	سند ادبي اڪيڊمي
ڇپيندڙ	البرڪت پريس
سال	2017
قيمت	200 روپيه

CONTENTS

FOREWORD TO 'NEENHN'	PETER TUNG	5
PREFACE	EJAZ RAHIM	7
WHAT IS METAPHYSICAL LOVE	DEVI NANGRANI	14
HUMANISM AND BHITAI'S POETRY		21
ALLAMA I. I. KAZI		26
CRITERIA OF POETRY (THOMAS CARLYLE)		27
EARNEST TRUMP		28
H.T.SORELY		30
A.K.BROHI		31
BURN'S POETRY (A RED RED ROSE)		35
AESTHETIC AND ANALYTIC		39
SELECTED VERSES		43
METAPHYSICAL LOVE		47
MIKHAIL NAIMI		48
DIVINE LOVE		49
KAREN ARMSTRONG		52
RABIA BASRI		52
MAULANA RUMI		52
LOVE IS THE LAW OF GOD		53
ARTHUR HUGH CLOUGH		55
UNITY or ONENESS AND METAPHYSICAL LOVE		57
TRUST, UNITY AND METAPHYSICAL LOVE		57

KALYAN (PEACE) کلیان	62
YEMEN KALYAN (PATH TO PEACE) یمن کلیان	66
KHAMBHAT کنہیات	68
SAILING سریراگ	71
SEAFARERS سامونڈی	73
BEAUTIFUL سہٹی	75
SASU سسئی	82
MOOMAL RANO مومل راٹو	91
MARUI مارنی	96
HOPE آسا	100
RIP رپ	103
RAMKALI رامکلی	105
KAPAITY (SPINNERS) کاپانتی	108
KHAHORI کاهوڑی	110
KEDARO (BATTLE FIELD) کیڈارو	112
RAIN سارنگ	113
DAHAR ڈھر	114
EPILOGUE	115
REFERENCES	116

FOREWORD TO 'NEENHN'

Prof. Shakoor and I have had a long and successful professional relationship, and we have enjoyed a cordial friendship around that collegiality. It is therefore a pleasant surprise to find that among his many talents is included a deep-seated literary appreciation for poetry in the Sufi tradition. While I do not profess any familiarity with this genre, my perusal of his text, slow and laborious as it is, reveals that he shares with me a deep regard for the paramount place of love as a touchstone to solving that most basic of humanity's problems – living together in one world. My interest is in the grand metanarrative behind the history of the world, good vs. evil, where love and God will prove the eventual victors, and I see in his poetic critiques a perceptive appreciation for the operation of love-based activity in the soul of mankind.

Of course the love derives from the God through whom all mankind owes their origin. Asking the ineffable, he identifies the Divine Being as the epitome of love. Beauty shines through as that. Shakoor's writing presents the essence of love, a metaphysical mystery that we humans can never know, but we can understand, discerning a unity that informs the existence of an abiding spirit of Love.

There are fearful references to death, even violent death, which merely reinforce that the power of Love can confront and prevail even when life is threatened. He reassures that the Lover can endure separation, brave sacrifice, and embrace selflessness in seeking his/her Love. Even when a 'happily ever after' ends tragically, the remembrance becomes an inspiration that fires the imagination of lovers in all ages. Thus Prof. Shakoor makes Bhitai's flight through the gamut of Love's multiple faces a kaleidoscope of scenarios that illustrate his prolific poetic versatility. I remain in awe of both Bhitai's inspirational vision and his reviewer's deep perception in this excellent treatise.

Dr. Peter Tung, FRACS

Hamilton,

Australia.2016

PREFACE

Ejaz Rahim

Dr. Shakoor is a distinguished Professor of Pathology who rose to become Director of Jinnah Post-Graduate Medical Institute, Karachi in the year 2002. I was then working in the Federal Ministry of Health. Apart from his outstanding professional competence for which he was awarded Sitara-e-Imtiaz by the Government of Pakistan, I was struck by his passion for the poetry of Shah Abdul Latif Bhitai who is known as the Rumi of Sind. Dr. Shakoor would quote from him extensively and explain to me the meaning of his musical verses as I, unfortunately, do not speak or understand the Sindhi language. He surprised me later on by rendering a selection of my English language poems into Sindhi. A warm creative impulse and keen literary sensibility are part and parcel of Dr. Shakoor's blood system. The book in hand, which I regard as a labor of love, vindicates my assertion.

The immediate context of writing this book was Dr. Shakoor's reflections on humanism as a modern day concept, and a discussion whether Shah Abdul Latif's poetry may be placed under that rubric. He makes a seminal point in this regard. Humanism as seen today can be traced back to Europe's Age of Rationalism and Enlightenment in the wake of their Renaissance and

Reformation movements. Advances in Science and political and market challenges, especially from the seventeenth century onwards, had a key role in shaping the modern day concept of humanism. On the other hand, Dr. Shakoor Kazi believes that Shah Abdul Latif's poetry is suffused with core human values that precede the modern concept by centuries. Those values are rooted in his spiritual approach to life, his awareness of a higher reality behind all existence, the centrality of love as a divine principle and a conviction that the experience of love transforms and enriches the lives of human beings. Humanism and human values certainly converge as forces of human good, but it is important to distinguish these two fruits that grow on two different trees. A perceptive gardener will look both at the fruits grown and the trees producing them in his orchard.

In Dr. Shakoor's opinion, Shah Abdul Latif Bhitai's poetry is essentially metaphysical; he believes in love that is transcendental in character; and sees reality through the mystical lens of Sufi tradition. This book presents the great poet of Sind in a metaphysical framework.

Dr. Shakoor's book will not only give joy to a Sindhi reader but impart delight to all lovers of good poetry characterized by elegance, depth and power. In the case of Shah Abdul Latif Bhitai, a scintillating relationship with the Divine runs like a stream connecting the poet

and his creative output. The writer reminds us that Risalo means a divine message. These messages reflect the beauty, benevolence and magic of the Beloved in the eyes of seekers. Human beings are gifted to receive these celestial glimpses which produce an enduring trans- formative effect on them. One of the abiding fruits of this transformation is to achieve an abiding universality in love, and a desire to reach out to all human beings as sacred entities worthy of receiving our care and affection. In fact love becomes the foundation of humanism and altruism, and of personal growth and social wellbeing.

Human beings, in the eyes of the poet, are blessed with a capacity to delve beyond the physical and to experience the metaphysical as a living force. Our own physical infrastructure is limited and cannot plumb the full depths of the unknown ocean of which we constitute but a minutia. But love enlarges us; its experience transforms us; and it enables us to see beyond the veil imposed by our material limitations. Access to spiritual planes is the distinguishing feature and privilege of human beings.

Dr. Shakoor's book concentrates both on the poetic text and the mind of the poet. He benefits from the pioneering work done by Orientalists and Western admirers of Shah Abdul Latif's verse. This book contains references to scholars like Dr. Ernest Trupin, Professor H. T. Sorely and Sir Richard Burton. But he

also draws upon the wisdom of our own luminaries like Allama I. I. Kazi, Mr. A.K. Brohi and Abu Syed Khairul Kabir. They bring out extremely rewarding perspectives for understanding and enjoying the great Sufi poet's work.

Dr. Shakoor shares with us his own delightful erudition with very relevant quotes and observations which fascinate the cosmopolitan reader. He refers to the poetry of Robert Burns who was Shah Abdul Latif's contemporary in Europe and also to John Donne's metaphysical verse. I was enchanted to read Clough's lovely line (*'beholding unbeheld by all'*) where he draws comparisons with other poets. Dr. Shakoor refers inter alia to the aesthetics of Aristotle, Carlyle, Ben Jonson and Professor Bradley during the course of discussion. But for me the most rewarding quote is the one containing reflections about love by Mikhail Naimy (*'Love is the law of God'*). In my view, that quote captures the essence of metaphysical poetry centering on love.

I will now refer to three excerpts from Dr. Trumpp, Professor Sorely and Sir Burton to illustrate three important aspects of Shah Abdul Latif's poetry, namely, its content, musicality and style:

To understand the mystic couplets of Shah Latif it is essential to be acquainted with the tenets of Sufism (Dr. Ernest Trumpp)

- 'He is the Hafiz of Sind... recited to the sound of the guitar' (Sir Richard Burton)
- "He turned village folk tales into subtle psychological poems" (H.T. Sorely)

The musical quality of Shah Abdul Latif Bhitai's verse is appreciated in the length and breadth of Sind. He is recited by heart and to the accompaniment of musical instruments. Recourse to folk tales serves to remove all barriers, and brings the poetry and the populace together. But the poet does not merely employ folk tales to adorn his poems. On the other hand, the well-known folk stories are transformed in his hands. It is like the transformation of the history of British and Danish kings in Shakespeare's plays through his creative genius. The Hamlet of tradition is transformed into a multifaceted personality with immense psychological depth. Likewise, each of the characters in Shah Abdul Latif Bhitai is a distinct psychological masterpiece. The delineation of Sohni, Sassui, Marvi, Momal and Somal as well as the male protagonists carries the psychological and creative stamp of the poet's powerful imagination. For a fuller understanding of Shah Abdul Latif Bhitai's art. We would have to study these plots, characterization, ambience, and musicality of utterance as well as his use of symbolism in tandem. That is not only outside the scope of this essay, it is beyond my competence as well.

It is not necessary to believe in specific tenets to enjoy Shah Abdul Latif's universal poetry. One may say that his poetry operates simultaneously at different levels of meaning by transforming those tenets, folk tales and personal experiences taking place in the person of the poet. I consider the experience of love described as "Neenhn" by Dr. Shakoor as the real message of Shah Abdul Latif's poetry, transcending tenets as well as the limitations of time and space. It is the universality of Shah Abdul Latif's vision of Neenhn which gives him relevance and immediacy as much today as when it was first conceived. I regard Shah Abdul Latif's poetry as a human soul's encounter with the universal mystery of Neenhn.

The test of great poetry is what emerges from the crucible of a poet's personal experience in which all the resources of language and learning are poured. By this standard, Shah Abdul Latif emerges as a literary giant reflecting a unique universalism..

I wish to conclude this review with the following affirmative and laudatory passage from his *Sur Zarang* which also reflects his grasp of the real world. The glory of our metaphysical poetry is that it does not lose touch with the world. Let the reader know that it is not a problem for this excellent poetry to deal with the world. It is a special and romantic world by which we all long through the book and realize what is meant by the love message.

Here is the English transition of excellent poem from
Sur Sarang:

Once again He hath devised a universal plan
Lightning has gone in all directions
Some to Istanbul, some onwards to the West
Some to China, some to Samargand
Some to Rome, Kabul and Kandahar
Some to Delhi and Deccan, some over Girnar
Some to Jesselmire and to Bikeneer
Some have soaked Bhui or glided into Dhat
Some have come to shower rain in Umerkot
Oh Lord! Bless Sind with plenty and contentment
Oh Beloved Friend!
Make the whole world happy and prosperous.

موٽي مانڊاڻ جي، واري ڪيائين وار
وڃون وَسَنَ آئيون، چوڏس ۽ چوڏار
ڪي اُٿي ويئيون استنبول ڏي، ڪي مٿيون مغرب پار
ڪي چمڪن چين تي، ڪي لهن سمرقندين سار،
ڪي رمي ويئيون روم تي، ڪي ڪابل ڪي قندار،
ڪي دهليءَ، ڪي دکن، ڪي گُڙن مٿي گرنار،
ڪنهن جنبي جيسلمير تان، ڏنا بيڪانير بڪار،
ڪنهن پُچ پڄاڻيو، ڪنهن ڍٽ مٿي ڍار،
ڪنهن اچي امرڪوٽ تان، وسايا ولهار،
سانئير سڌائين ڪرين مٿي سنڌ سڪار،
دوست! مٺا دلدار، عالم سڀ آباد ڪرين.

(سرسارنگ)

WHAT IS METAPHYSICAL LOVE?

Devi Nangrani

A well said quote of Helen Keller is: "The best and most beautiful things in the world cannot be seen or even touched. They must be felt with the heart."

Such a graceful silky feeling is Love, which is felt by the heart, well expressed by Pluto who says "when the soul starts to sing and the flowers of your life bloom on their own." And when one puts the heart, mind and soul in the sincere aim of attaining something, it becomes success. It applies to all spheres pertaining to all passions, aspirations...and so to love. The metaphysical love that Dr. Abdul Shakoor Kazi has focused in نینهن is to take the attention to the heights where the lover forgets his very being and remembers only the Lover.

Love is universal, and is undefined when it comes to spiritual Love. And Life has given everyone a chance to find himself and in fact to create himself. It is an inbuilt fact as we read in the preface-"Human beings, in the eyes of the poet, are blessed with a capacity to delve beyond the physical and to experience the metaphysical as a living force".

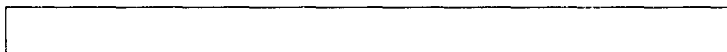
Pertaining to Love, Karen Armstrong, has quoted famous prayer of Rabia Basri who was love personified: "O' God! If I worship Thee in fear of Hell, burn me in

Hell; and if I worship Thee in hope of Paradise, exclude me from Paradise; but if I worship Thee for Thine own sake, withhold not Thine Everlasting Beauty!" In other words, the quest to perceive God (through Metaphysical Love and Oneness) is the hallmark of Mysticism.

The underlying Love in the verses of Metaphysical Love are the ones of Nirakaar Love and all descriptions and definitions in words fail to verbalize that spiritual love. In other words vocabulary is still insufficient to replicate the experience of love (نينهن) in words.

Love and spirituality cannot be segregated, for there can be no love without a selfish spirit. When spirituality grows, the capability of Love grows too. For he who is filled with Love is filled with God, the Path of Love becomes a spiritual destiny.

An ardent pilgrim of this path of Love (نينهن), Shah Latif, the soul of Sindh, had a unique message for his disciples and ascetics, singers and artists, who gathered around to sing verses from his Risalo, a poetic compendium of famous Sindhi Kalams sung in the praise of one and only one Allah! The most profound fact that forms the foundation for faith is that:



جي توبيت پانئيا سي آيتون آهين

نيومن لائين پريان سندي پار ڏي (سَهڻي 6.25)

**"What you consider as mere poems, are in fact verses
They link the soul with your beloved (Lord)"**

**The Risalo is a Unique compilation specially with ten
surs: sur Kalyan, Yaman Kalyaan, Khambhat, Samondhi,
Suhni, Sasui Aabri, Mazoori, Desi, Kohyari...! All sing the
glory of Almighty, that has been addressed differently
as God, Allah, Satnaam, Wahaguru, Jesus, Lord! Singing
the glory of the almighty saying:**

اڪر پڙهه الف جو ورق سڀ وسار

اندر تون اُجار پنا پڙهندين ڪيترا (يمن ڪلياڻ 29:5)

**"Read the 'A' of Allah, forget all pages
Kindle self within, how much would you read?"**

**Shah Latif spent the last eight years of his life, praying
and meditating in a sand hill at Bhit Shah. A few days
before his death, he retired to his cave-shaped room
and spent all his time in payers and fasting.**

**The infinite ocean of Love that Bhitai has expressed in
verses with his exceptional spiritual insight, creativity
and powerful expression goes unparalleled.**

Here are some verses to give essence to the well-chosen Topic 'METAPHYSICAL LOVE' (نينهن).

محبت سندو من ۾ پر پيالو جن
پيڻ پرچا ناه ڪو ڪنهن جنهن ڏاه ڏنين
تنهن نهايت ناه ڪا جنهن سڃا سڃ وڃن
تيلانهن اُڃ مرن سدا سائر سيز ۾ (سسئي آبري 7.1)

Those who have a cupful of love in the soul
They are burning in such a fire
That they endure endless grief
The destitute move in wilderness
Here there is no limit to it
They are always in the mid-stream of love
Yet they die of thirst.

هڏن ساه سڌير دل درماندي دوس ري
پائي ويڙا ڀرت جو زوراور زنجير
جي جسو جا ڳير هاڻي ملڪ هوت جي
(سسئي آبري 7:5)

My heart is not at rest
It can't rest without the Beloved?
He has knotted my heart
With a strong thread of love
My heart, body and the property
Now belong to the Beloved.

نہائینء کان نینهن سک منهنجا سپرین
سڙي سارو ڏينهن ٻاهر ٻاڦ نه نڪري (سرپ)

Learn to love from the kiln O, Beloved!
It burns for the entire day
Yet no vapor comes out of it.

"Poetry is a rhythm of words and music." Shah Abdul Latif Bhitai's Shah Jo Risalo is a poetic content. His poetry in Arabic and Persian carries depth of his personal experiences about truth that manifests Love. Altering one word is to alter the entire theme of the melody.

The Risalo is a treasure to be maintained, and it has been translated by Scholars crossing multilingual barriers giving the message- That the path to be trodden is the same for all and that is to *know thyself* and through the same realize the supremacy of The Lord. Yet Rumi has beautifully put forth the fact pertaining to lingual translation: "Silence is the language of God, all else is poor translation."

In Dr. Shakoor's opinion, Shah Abdul Latif Bhitai's poetry is essentially metaphysical; he believes in love that is transcendental in character; and sees reality through the mystical lens of Sufi tradition.

This book presents the great poet of Sind in a metaphysical framework. Love is the Prime Pivoting Point in METAPHYSICAL LOVE (نینهن).

According to the Lovers of The Lord the beloved is like a candle, and the seeker is a moth who despite all the agony that hurts, like a true lover revolving restlessly and ceaselessly around the light of God. The translated verses of Shah's Risalo in English by Elsa Kazi have related topics that magnetize the attention of Lovers of poetry.

The Lovers don't live to die but die to live in self-realization and ultimately God-Realization. The fire that is more profoundly talked of is undergone by the lover in the course of attaining the goal.

The Main purpose of Creation is to achieve personal perfection and getting closer to god through worship. Rumi highlights to identify the spiritual man in the state of silence wherein he experiences God through the unwritten and unspoken language, which is the language of LOVE. In the depths of our heart there is a room for self or for God. When we pray we ask God for something, and during meditation God speaks to us. And when God speaks, the wise listen to HIM, in the state of nothingness, when the subconscious state of mind

takes the lover in meditation, a state of thoughtlessness, and soundless -ness. It is then that God speaks to the disciple or a true seeker." There is a beautiful quote of Rumi on Love: This is Love: to fly towards a secret sky; To cause a hundred veils to fall each moment. First to let go to life, finally to take a step without feet" And my heart too throbs to feel and express:

"If Life is a Journey,
Let us take the first step today,
Yet another tomorrow
Then one more and then the next...
If life is music in rhythm, Let us dance!" -

Devi Nangrani - dnangrani@gmail.com

323 Harmon cove towers, Secaucus, NJ 07094

Humanism vs Human Values in Transcendental Poetry of Shah Abdul Latif "Bhitai"

To appreciate "Humanism" in Bhitai's poetry in the proper perspective and to eulogize "Human Values" in Bhitai's Divine Message is the purpose of this endeavor. One may not be able to accomplish such a gigantic task in a small monograph like this. However I considered it my bounden duty to put my humble know-how in black and white for enthusiastic readers. Bhitai's message is all about Love and Divinity in this Universe. Is Humanism applicable to Bhitai's poetry? Humanism is an outlook or thought attaching prime importance to human rather than divine or Supernatural matters.

There are three different concepts of Humanism:

1. Religious (Christian, Jewish, Buddhist)
2. Secular (Marxist, Cosmic, Existential)
3. Renaissance Humanism, an intellectual movement in Europe

"In modern times, humanist movements are typically aligned with secularism and as of 2015 "Humanism" typically refers to a non-theistic stance centered on human agency and looking to science rather than revelation from a supernatural source to understand the world."¹

Humanism in 1812 meant belief in "mere humanity" as against "Divine nature" of Christ! Thus historical evolution of Humanism in the west is not applicable to the "message" of Bhitai, who preached "Human Values" par excellence. Reliance on Divinity is the golden thread woven throughout Bhitai's poetry:

سيئي سبحان جي، ڪر حوالي ڪم؛
 ٿي تحقيق تسليم ۾، لاهي غم و هم؛
 تڌاڏر ساڻ ڪرم، حاصل ڪري هاڃ تو. (سريراڳ 4.2)

Submit all your concerns to the Sustainer; with full belief in Reality, shed all thy worries; All-Powerful, then kindly, will hasten thy success.

"Human Values" preceded western Humanism by centuries! Religion sprang in the east and its main achievement was "Human values". Human values are an organic part of our relationship with Divine and flow from it. Even the secular gets value from its relationship with the sacred. Rumi also sees human life, human actions and human values as part of divine handiwork.⁽²⁾ It is worthwhile to define "Mysticism" as against "Humanism"; the former simply means Love and "oneness" with God. While humanism is already defined, let us now see how the presence of the divine

⁽²⁾ Rumi, *Divan-e Shams-e Tabriz*, trans. M. W. Cook, (New York: Columbia University Press, 1981), p. 100. Rumi, *Mathnawi*, trans. M. W. Cook, (New York: Columbia University Press, 1981), p. 100.

worship of God for ascending to His love only. Karen Armstrong ⁽³⁾ has quoted famous prayer of Rabia: "O' God! If I worship Thee in fear of Hell, burn me in Hell; and if I worship Thee in hope of Paradise, exclude me from Paradise; but if I worship Thee for Thine own sake, withhold not Thine Everlasting Beauty!" In other words, the quest to perceive God (through Metaphysical Love and Oneness) is the hallmark of Mysticism.

Bhitai's "Risalo" as it literally means, is a "Divine message", of human values. In other words the "Risalo" illustrates, through famous folk tales, various aspects of human values: Tolerance; Oneness; Unity; Love; Know Oneself; Truth; Toil; Humility; Simplicity; Pain and Patience.

Let us visit the golden thread connecting Divinity with Bhitai's Message. Bhitai's poetry, in my view, cannot be confined to the conventional definition of poetry. It goes much beyond the vocation of ordinary poets for whom words and imaginations are an end in itself. On the other hand Bhitai is a seeker of Reality and for him the experience of Reality is central. Bhitai never sat down like other poets to compose his verses. He himself testifies to the revelatory nature of his poetry in the verse translated by Dr. Earnest Trumpp ⁽⁴⁾ which says that what you consider verses are "signs" which lead you to perceive the Beloved."

جي توبيت يانئيا، سي آيتون آهين،
نيومن لائين پريان سندي پارڏي. (سهي 6.25)

Those, which thou takest for mere couplets are signs,
which lead thy mind in the direction of thy friend (i.e.
God)? Dr. Earnest Trumpp, 1866

Thus Bhitai's verse translated by Dr. Trumpp clearly depicts the real essence of poetry. Values and virtues inscribed in Bhitai's poetry reveal that he was a transcendental messenger of Divinity and not a curious and conscientious poet of worldly values. Following quotes about poets and poetry may suggest a dividing line:

a) Poets/poetry leads to fire: شعرا الشعراء وقاعد هم الى النار

Indeed poetry is wisdom: اِنَّ مِنَ الشَّعْرِ الْحِكْمَتَ

b) This shows that there are two kinds of poets, some deliver Hikmat (wisdom) while others only lead to eternal fire. The spiritual health of a people largely depends on the kind of inspiration which their poets and artists receive. ⁽⁵⁾

c) "Poetry is a rhythm of words and music. It has been sung and considered to be an instrument of entertainment. This is advantageous to commons but the real

blessing of poetry is its practicality and benefits in human life. If the latter purpose of poetry is not eulogized and utilized, it may serve as a tool of temporary entertainment.

d) Rumi said: Poetry is part and parcel of prophecy, illiterates and stupid consider it disobedience to Divinity

شاعري جزويست از پيغمبري،
جاهلانش كفر دانند از خري (رومي)

e) Poetry/poem is a reflection of Love, good intention and sacred thoughts

شاعري / شعر، نيك نيتن، پاڪ خيالن، ۽ عشق جي
اُمنگن جو ترجمان آهي .

f) God owns treasures under the Heavens, and poets tongues are the keys. ^(6c)

لِلّٰهِ كُنُوزُ الْعَرْشِ مَفَاتِيحُهَا أَلْسِنَةُ الشُّعْرَاءِ
(حديث شريف)



Allama I.I.Kazi (1886-1968)

Learned thinker and scholar Allama I.I. Kazi and his wife Elsa Kazi studied Bhitai's poetry in depth. Allama I.I.Kazi's ancestors belonged to Pat Sharif, a town of learned and religious scholars, in Dadu Distt. Sindh. Allama I.I.Kazi was born in Hyderabad on 9th April 1886. After early education he left for London where he studied law at Lincoln's Inn. Allama Sahib died in Hyderabad in April 1968.

Allama I.I.Kazi studied the poetry of Bhitai on the criteria given by the famous 18th century Scottish philosopher and historian ⁽⁷⁾ Thomas Carlyle (1795-1881).

There is a song which he sung: "Can anyone replace
the love of the poet? No, for the love of
the poet is the love of the world of adjectives"

deliberate (crafting) or inner voice (intuition)? (5) Is there any impact on social life?

1. Can it be sung? Carlyle gave up writing verse in favor of prose, saying that unless his verse could be sung, it would never amount to poetry and it was hardly worth writing. Dante, Shakespeare, Milton, Goethe, or Walt Whitman, will they stand this test? Has every line of their creation been sung in their own country? One may say "their poetry is not all lyrical but also includes other kind of poetry too, which is seldom expected to be sung!

In their lyrics, some of the greatest poets deal with 'idea' and not with 'feeling' while Bhitai's peculiarity is that not a line was created which has conscious 'idea' as its theme, but is the product of deepest emotion. Bhitai never thought of his poems as 'works' because they did not entail labor. He uttered them in ecstatic moods when no work in the sense of labor was involved, hence the name, Risalo (Message).

Bhitai's poetry has been sung and no one can stop people from singing. This verifies Carlyle's assertion that there is a kind of poetry that every man feels like singing, rather than reciting or reading, because of its inherent musicality. Just as the first line of the poem "Risalo" is "Risalo" (Message), the last line of the poem is "Risalo" (Message). The poem is a message to the people of the world, a message of love and peace, a message of hope and faith.

harmony of sounds, emphasizing that musical quality inherent in the lines is essential for a pleasant poetry. Mysticism (aspiring to perceive God) is a catalyst for poetry. Bhitai's message has been appreciated and conveyed loud and clear by several scholars at national as well as international level. However due to constraints of local language and dialect there have been hurdles in propagating it far and wide. Research and laudable efforts of two mystic scholars from Germany and Scotland namely Dr. Ernest Trumpp and H.T.Sornly respectively are mentioned for the readers.



Dr. Ernest Trumpp

The Rev. ERNEST TRUMPP (The Dr. M.A. (2)) Missionary of the Church Missionary Society; (1828-78) was one of a pioneer group in Germany. He was one of the first linguists since introduced to what is called the Sanskrit

oriental languages. He was sent to India by Church Mission Society. In 1854 he came to Karachi. He learnt Sindhi and prepared a treatise for grammar in Sindhi. As he was in love with Sindhi, he enthusiastically read and collected Bhitai's verses from various sources and ballads. He compiled a comprehensive script and published first Risalo named "The Divan of Abdul Latif Shah" from Leipzig, Germany (1866).

For Bhitai's Risalo, Dr. Trumpp writes: "to understand mystic couplets of Shah Latif, it is essential for the student to make oneself acquainted with the tenets of Sufism, the Sufi doctrine: *"that the human soul is a particle of Divine breath"* its immortality is deduced from its immateriality and for this very reason immortality without end, **أَبَدِيَّت** and immortality without beginning, **أَزَلِيَّت** are assigned to it. Human soul whilst in the body is in a state of bondage; from which it should be liberated by a system of penance **ریازت**; annihilation of the body is to the soul, a greatest boon as it will thereby be reunited with its original source." ⁽⁸⁾

Dr. Trumpp has quoted Sir Richard Burton Francis (1821-1895) on Bhitai: "That his fellow countrymen consider him as Hafiz of Sind and that there are few of them, learned or unlearned, who have not read or heard his pathetic verses. His poetry is the delight of

all that can understand it. The learned praise it for its beauty and are fond of learning it, recited to the sound of guitar. Even the unlearned generally know select portions by heart and make all efforts to become acquainted with its meaning."⁽⁹⁾



Dr. H. T. Sorely

Dr. H.T. Sorely was a Scotsman. After passing ICS, CIE, he came to India and was appointed collector of Sukkur in 1930. He studied Sindhi with deep love for Bhitai's poetry. He said "Shah Abdul Latif did not merely imitate Roomi, Jami, Hafiz or Bustami; he in fact, took village folk tales which the mothers sing to their children in their cradles and turned them into subtle psychological poems shot through with the deep intricacies of Sufi philosophy, as the colors shine in watered silk."⁽¹⁰⁾

Dr. Sorely was awarded Ph.D. for his thesis on "Shah Abdul Latif of Bhit" by Oxford University. As Collector of

Sukkur (1930), he gave regular lectures on Bhitai's poetry. He wrote in his book "Musa Pervagans" (1953)

"To me Shah is the most worthy poet in the whole of the present selection. His poetry, like all Sindhi verse is completely lyrical and meant to be intoned or sung as in fact it always is". "In my opinion Shah is the greatest poet which the country that is now Pakistan has produced. That he is not a national poet of Pakistan is a political/historical irony!"⁽¹¹⁾

For Bhitai's poetry, Dr. Sorely says "A poet of Islamic mysticism, the qualities of his poetry are:"⁽¹⁰⁾

No might is here of Rumi's verse.
No Jami's soul wrapt music swings.
No high tuned note of Hafiz's wit.
Within your humble minstrel rings
And yet! Strange paradox it be,
That not less searching is the calm,
The simple music of his lays
Than wise deep utterance of Islam"

A.K. Brohi, a revered scholar of Sind, has quoted the words of H.T. Sorely, "The two characteristics of Sufi thought, namely a belief in the Unity, through effort of the human soul, with God and the transitoriness of temporal things, which are a veil hiding the true nature of illumination from the comprehension of man are

evident in all Shah Abdul Latif's poetry. Like the great poets of Persia, he employs a variety of images to bring out this essential lesson" ⁽¹²⁾ (An Adventure in Self Expression, pp 444). Bhitai has verily described this veil being one's own self that prevents Unity with the Beloved, as in this verse:

هوٽُ تنهنجي هنج ۾، پُچين ڪوھ پرياڻ،
وَنحنُ اَقربُ اليه من جبل الوريد، تنهنجو توهين ساڻ،
آهي پنهنجو پاڻ، آڏو عجيبن کي. (سَسئي آبري)

Beloved is right there in your lap, why seek, Himafar?
"...and I am near to him than his breathing pipe, yours is with you. One's own self is the veil between him and the Beloved."

A.K. Brohi has quoted Abu Sayed Khairul Kabir as saying "the veil between God and His servant is neither earth nor Heaven, nor the throne nor the footstool: thy selfhood and the illusions are the veil and when thou removest these thou hast attained unto God." ⁽¹²⁾ An Adventure In Self Expression, pp444). Hence minimizing one's own self and immersing into Unity with Love unfathomable, (Neenhn) is path to Union with Beloved.

هڪر هُئڻ ڇڏِ، تَڏوڏي ٿين عجيب کي،
مارئيَتُ شيئاَ اِلا وَرئيَتُ الله، نيئي اجها اوڏا هين آڏِ
تَ هوٽُ توهين کان هڏِ، پرين پاسي تَ ٿئي (سَسئي آبري 5.11)

To meet the Beloved, shun thy existence,
Let "See nothing but" الله, be thy dwelling,
He, then, shall never leave thee even for a nanosecond.

Is volume of verse a valid test for poetry? Yes, Bhitai's poetry stands the test par excellence! There are 30 melodies with 151 chapters, 190 Vais and about 2800 verses. Qalich Baig, (1913) included 37 melodies, 240 Vais and 4163 verses). ⁽¹³⁾ Perhaps except Goethe and Shakespeare, no poet will come up to him as far as bulk is concerned. The names of his lyrical chapters or Surs (melodies) like, Peace; كليان Path to peace; يمن كليان Hope آس reveal the very essence, while in other melodies almost all aspects of human life e.g. Love, Unity, Hard work, Pain and Patience, and Truth have been amply illustrated.

2. *Can we replace words of the poet?* Can there be any addition to make it more expressive or add to its beauty? Ben Johnson, labored to correct his verse ten times said, "Shakespeare should have corrected it 20 times! Times have proved that verses corrected ten times may still be correctable, while most of Shakespeare's spontaneously uttered verses defy correction. In Bhitai's poetry, altering one word is to alter the entire theme of the melody. No poet in the world can stand this test as far as entirety of his work

is concerned. The above two tests are enough to impart Bhitai the highest place in galaxy of poets.

3. The most incredible test is the profound access to the vocabulary of the medium through which poet expresses himself. Milton used 8000 words and Shakespeare used 16000 words of English language. Shakespeare expressed well using Elizabethan English, compared to Dante and Goethe. In Bhitai's poetry, Sindhi words used in Thirty melodies, are more than four times English words used by Shakespeare (Sindhi alphabet has 52 letters as compared to 26 in English) Sindhi becomes one of the grandest and most expressive languages when plied by the great poet, Bhitai. It is a miracle that Bhitai transforms the Sindhi language for the purpose of a grand metaphysical vision and does equal justice to the language as well as the vision. For "medicine" Bhitai employed several words, in use at that time: (suti, pejj, phakyoona, dawa, daroon, buki, dabh etc.)

سُٽِي، پيڇ، ڦڪيون، دوا، ڊارون، ڀُڪِي، ڊَپُ.

Bhitai put Sindhi to such use that no man had done before him, and no man has dared to claim to have done so far. However the dialect of Sindhi language in Bhitai's poetry prevalent at that time was not easily palatable for common folk. It may be appropriate to visit Carlyle's remarks about dialect in Burns poetry.

Thomas Carlyle (cited by I.I. Kazi) said about Scottish dialect of Robert Burns: "This poor Burns appears to be under every disadvantage! Uninstructed, born only to hard manual toil and writing expressed in a rustic special dialect known only to a small province of the country he lived in! Had he written, what he did write, in the general language of England, doubtlessly he would become universally recognized as one of the greatest men."⁽⁷⁾ Here is a famous poem by Robert Burns in his provincial dialect:

A Red, Red Rose
O my Luve's like a red, red rose,
That's newly sprung in June;
O my Luve's like a melodie
That's sweetly played in tune.
AS fair art thou, my bonnie lass,
So deep in Luve am I;
And I will Luve thee my dear,
Till a' the seas gang dry:
Till a' the seas gang dry, my dear'
And the rocks melt with sun;
I will Luve thee still my dear,
While the sands o' life shall run.
And fare thee weel, my only Luve,
And fare thee weel awhile!
And I will come again, my Luve,
Tho' it ware ten thousand mile. (Robert Burns)

It is worth mentioning that Bhitai and Robert Burns were contemporary poets in the East and West respectively during 17th/18th century and a comparison of their ecstatic and divine poetry may be seen in following verses:

Thou know'st that Thou hast formed me
With passions wild and strong;
And listening to their witching voice
Has often led me wrong (Robert Burns) ⁽¹⁴⁾

مون کی مون پرین بڈی وڈو تار
آیا ایئن چون، مچن پاند پُسرائین۔ (آسا، 38. 4)

My Beloved fastened me head long, and threw in deep waters. He then warned me: don't wet your clothes!
(Bhitai)

A similar dilemma was coined by Hafiz Sheerazi in his Persian couplet:

در میانِ تارِ دریا، دست بندہ کردئی،
باز می گوئی، دامنِ ترم گنِ هوشیار باش.

You have fastened my hands in the middle of the river, now you are saying: be careful! Don't wet your clothes.

Bhitai's verses, at that time, were understood by the people around him but even the educated people, after him could not follow the words, in the spiritual meaning

in which Bhitai conveyed. Comparing the genius of Sindhi language and power and boldness as well as the emotional tone with which Bhitai conveyed divine message in Sindhi language, revered thinker I.I.Kazi writes: "Prof. Gibb was a teacher and an authority in Arabic, well known in Arab countries. His words about Quran are mutatis mutandis to Latif's Risalo, Prof. Gibb said: "The question of literary merit is not to be judged on priority grounds but in relation to the genius of Arabic language, and no man in 1500 years has ever played on that deep toned instrument with such power, such boldness, and such range of emotional effect as Muhammad (PUBH) did." (7)

4. Choice of subject: Choosing an event or a folk legend or a topic relating to Divinity (Metaphysical e.g. Faith) is an essential indication of the place poet occupies in his hierarchy. "Choice" is not conscious or deliberate; it is the subject itself that induces/inspires the subconscious mind of the poet. Inner URGE of a human being determines his inspiration. No man is inspired by anything for which he has no "feeling". Is feeling metaphysical or intuition or a conscious effort? May we assume that different subjects at different times have inspired different people according to their level of understanding and thinking?

In the Quran due importance was given to living and nonliving objects like, spider, bee, ant and cow, honey

etc. This feature of Quran was duly acknowledged by all men irrespective of faith or belief. Since then "old tales" and tiny objects of nature became most favorable subjects of poets and even of scientists. Darwin, Maeterlinck, and Avebury took the hints and studied these little insects in the line of evolution and existence for the benefit of mankind.

Allama I.I.Kazi made valuable contribution in this regard. He said "As for "Old Tales" the most representative poets of European countries followed the fashion, whether he was Dante, Milton, Shakespeare or Goethe. Shakespeare used all extant stories of whole Europe for his dramas, and subsequently he also dramatized Europe's history. Goethe's dramas are old stories or the dramas that had already been dramatized. In short all are "old stories", picking the Significance and Central idea enriched with guidance for social change and societal reforms. As for the choice of subject, Bhitai picks up every extant story of his country and gives us most significant point in it in his poetic form. For objects, he picks up anything he comes across, a dried thorn-bush, swan, cloud or a yogi walking in mountains. The mundane side of the object does not concern him, it is only its significance that inspires him and he expresses it, revealing his own "viewpoint"

What is meant by "view point"?

"The eye only sees what it physically can!" An artist only picks up where his interest lies. The interest depends upon the "view point" of that artist. Therefore "experiencing the same object, every artist finds a different *significance* in it", this means that "every artist sees a different *significance* according to his own level. So, every sight and sound, or taste and smell, even appreciation for Beauty or "Aesthetic" (Aesthetics: Art/Principles of "good taste" and the appreciation of "Beauty", (Chamber's 21st century dictionary) have different 'significance' for everyone who experiences it.

"Aesthetic" and "Analytic" Vision: When one looks at a human face, one is moved by its color and form, other has a peep of his mind, third sees the spirit that governs the human being and is moved by it. Similarly, noting a red and yellow patch respectively, on an apple, and then looking at its hanging stem, is an 'analytic approach'. Likewise analytic approach is relative to the relationship of parts. However this leaves out an organic appreciation of the "whole". It would be different if without conscious discrimination of parts, the "whole" apple was viewed at once, and its "significance" had moved beholder rather than one trait or another. That indeed would have been the "aesthetic vision". Breadth and Depth of view bestow

the capacity to integrate and experience the "whole" at a glance.

How did the analytic look creep into the mind? Why does the human psyche confound the "aesthetic experience?", here is an example: Strong light concentrated at one point not only discloses the object as a whole, but shuts out other objects from view. While dim and diffused light will disclose shadowy dimensions-a part here and a part there, all too indistinctly and our 'seeing' may well be called "groping". So it is the quality of light along with depth and breadth of view that bestows the capacity to integrate and see the object as a whole. This is "Unity of Vision".

Aristotle said "Unity of space, time and action were necessary for art creation". Shakespeare disregarded Aristotelian unities. To him "Unity of vision" i.e. how much an aesthete can absorb at one glance was important. "Unity of vision" in art may be judged by three dimensions: Breadth: how much of the universe, an artist covers in his creation? Depth: how far his insight can fathom the depths of his art? Height: How much engrossed one feels by the beauty of the art? Bhitai's art fulfilled the criteria on all three accounts par excellence. This needs to be illustrated a little further:

As for breadth of Bhitai's poetry, he notices everything, no matter how small or insignificant. He uses crow as a love messenger as much as the moon. Latif's melodious

tunes are interwoven with the lives of a fisherman, a spinner, a peasant or a prince and yogi with same beauty. As for the depth, his eye perceives the very essence of creation with its intricate bondage with nature. He sees "universe" as "one whole", manyness leaves him cold! As for height, every practical minded, educated or uneducated, man would forget himself, and would feel enthralled while hearing Bhitai's poetry. Was it inspiration or poets-craft? Prof. Bradley rose above the idea of "poets-craft" a word coined in the west. He said "Pure poetry is not decoration or preconceived matter. When a poet began his work he did not possess its meaning, it possessed him! That's why such poems strikes as creations not, manufactures and have magical effects which an artificial decoration cannot produce; if we insist on asking the meaning of such a poem, the answer is "it is self-explanatory". Was Bhitai's poetry a "poets-craft? Let us apply this "touchstone" to his poetry.

Bhitai did not have slightest mind to write poetry or be called a "poet". The fact is that he never wrote a single line of his verses him-self. He is never known to have sat down to compose verse. People surrounding him took down his verses while he was in ecstatic mood, hardly conscious of his being! There was no question of "deliberate composition". It can be said that Bhitai follows no known form in his poetry. Yet some schools of thought considered that Bhitai's poetry bore similarity to "Chhand Vidya" or "Doha Chhand"

prevalent in subcontinent since time immemorial. ⁽¹⁵⁾
 However the length of line, the arrangement of rhyme and the number of lines in a stanza are all ordered by Divine Intuition! No one or he himself bothered to scan his verses. A reader/listener hardly attempts to analyze his poems as he is overwhelmed by the aesthetic power and transcendental effect of his verses. The height to which it carries the reader/listener is by emotion, hardly analyzable. What's imparted fathomless passion for peace, love and beauty and compassion for poor and helpless to Bhitai's Poetry? The answer to this question is interwoven with the theme of folk tales metaphorically used by Bhitai in his verses.

Bhitai is not concerned with biological urges or their control. Rewards, punishments, hell and heaven, good or bad as such, have no interest, nor purpose for him. The metaphysical realm of Bhitai in which he dwells is 'Beauty', the "Physical and "Metaphysical Beauty", or the "Creation", and the "Creator". Every part of his art represents a portion of his life, all integrated into one organic whole, as was his own life. He was born with the Divine finger linked to his little finger, the glorious finger that he clung to his heart all his life dotingly and parted from this world only to be still nearer to the Divine. ⁽¹⁶⁾

SELECTION OF "VIRTUOUS VERSES" FROM RISALO

BEAUTY حُسنُ

ناز منجھاران نڪري، جڏهن پرين ڪري ٿو پند
پونءِ پڻ "بسم الله" چئي، راه چمي ٿي رند
اُپيون گهڻي ادب سين، حورون حيرت هندا
سائينءَ جو سوگند، ساجن سڀنيان سُهڻو (برو سنڌي 6/2)

When with infinite grace, Beloved doth walk on the
ground, With "Bismillah" earth on His path prints kisses
all around. The 'Houris' by His beauty struck stand with
submission bound, I swear, that never have I found,
such Beauty anywhere. (Elsa Kazi)

SELF-RESPECT خودداري

جنين سنڌي منهن ۾، نهائيون نڪن
تيان وڌيو هيڪڙو، ت ڪهڙو ٿورو تن
سي مڙ سڃاڻي سونهن، جن پلي پينگ ڀرم جي

Those having kilns of noses in face, if one is severed,
makes them no difference. But those who pride is
poverty, nothingness is their esteem high.

ONENESS وحدت

وحده لا شريك له، اِيء هيكڙائي حق،
بيائيءَ کي پڳ، جن وڌوسي ورسيا. (کلياڻ 13/1)

God who is one no rival hath, herein of Him the Oneness
is, and righteousness of Truth.
But who embraced false two-ness, lost indeed the
savor and the salt of life. (H.T. Sorely)

پڙاڏو سوئي سڏ، وڙوائيءَ جو جي لهين
هئا اڳهر گڏ، ٻڌڻ ۾ ٻڌ ٿيا (کلياڻ 1.22)

Echo and the call is same, if secret of sound you seek;
they were both "One" in the beginning,
"Two" became only on hearing.

HARD WORK/TOIL مَحنت

تانگهي ۾ ٿاڻي، ٻڌ پنهنجو ٿر هو
اُونهي ۾ آڻي ڪون ڏيندءِ ڪو ٻيو

In shallow waters, tighten thy swimming belt.
As no one in deep waters, shall come to thy aid.

PATIENCE صبر

نمي کمي نهارِ تون، ڏ مروڏو ڏڱ

منجهان صبر سڱ، جي تون سنواريآ سمجهين

Be patient; bow thy head and see, Lo! Anger is a mighty woe. In patience there abideth joy, Oh honest sir, this, surely know. (H.T. Sorely)

گم! ڪمندن ڪٽئو هارايو هوڻ

چڪيوڏ چوندن هو جو ساءِ صبر جو (يمن ڪلياڻ 14/8)

Be patient. Patient folks prevail. The stiff-necked are in sorry plight. The palate of all hasty men hath never savored patience right. (H.T. Sorely)

"SELFLESS" SERVICE خذ متِ خلق

پاڇاهي نڌ پاڙيان، سرتيون! سُئيءَ ساڻ،

ڍڪي اُگهاڙن کي، ڪين ڍڪيائين پاڻ،

بيهر ڇاپي ڄاڻ، اير جي اوصاف کي. (سرمارئي)

The needle's beauty never shall I compare with kingliness. The needle covers the naked one but not itself doeth dress. The twice born only can possess knowledge of its loveliness. (Elsa Kazi)

نفسَ کي قابو ڪر "SELF" CONTROL THY

اُٿي اڙائينس، ڇڏيو تَ چيڪَ ٿيو
ڪارايان ڪڙيو وڃي، پلاڻي پائينس،
ڏاوڻ تنهن ڏائينس، جيئن چري ۽ چنگهي پڻو.
(ڪنڀات 2.38)

1. Arise and bind him, Let him free, he will lose himself
and roam. I feed him and he sulkier gets. Put on the
saddle when he frets. With shackled feet still growl will
he, but will not wander far from home. (H.T. Sorely)

2. Hasten! Fasten it or astray it goes,
Feeding on fancy, frail it turns.
Shackle it the way it grazes and groans quit. (ASK)

ننهن METAPHYSICAL LOVE

پُڇ پتنگن کي، سنديون ڪامڻ خبرون،
اُٿيو جهن آڳ ۾ جيءُ پنهنجو جي،
جيري جنهن جي لڳا نيزا نينهن جا (يمن ڪلياڻ 9/3)

Ask the moths what they know of burning, That have
offered their lives to the blaze, A thrust from the lance
of yearning, Hath pierced their vitals turning, And put
an end to their days. (H.T. Sorely)

METAPHYSICAL LOVE

It is often asked "What is love? It is very difficult to frame a universally acceptable definition of love. Surprisingly most of English dictionaries ascribe love to sexual affairs or sexual attraction. I think this is unfair. Famous philosopher and historian, Thomas Carlyle (1795-1881) said: "A Loving Heart is the beginning of all knowledge." ⁽¹⁶⁾ This saying carries deep and thoughtful message that "Love is the guide to all physical as well as metaphysical knowledge of human life.

A learned thinker Kalyan B. Advani, ⁽¹⁷⁾ has defined Love. He says "A single drop of Love's wine is beyond all value Love means martyrdom. One should learn the art of concealing one's love from the potter's kiln which, while burning, emits no vapor or smoke". He has quoted Bhitai's verse:

محبت جن جي مَن ۾ ، تشنگي تار ،
 ٻي پيالو اُچ جو ، اُچ سين اُچ اُٿيار ،
 پَنهون پاڻ پيارِ ، ت اُچ سين اُچ اُجهائيان .

(سَسئي آبري 1.5)

Those whose self is filled with "Love" have an eternal thirst; Drink the cup of thirst, inflame thirst with thirst!

O' Beloved! Give me a draught of thirst so that I may quench thirst with thirst (K.B.Advani)

Mikhail Naimy ⁽¹⁸⁾ has defined love as thus: "Love is the law of God.....and what is it to love but for the lover to absorb forever the beloved so that the twain is one? "Love identifies no exceptions." If one small leaf upon a tree be worthy of your love, how much more so the tree in its entirety? The love that singles out a fraction of the whole foredooms itself to grief. "Mikhail Naimy continues, "You are the tree of life, Beware, of fractioning yourselves, "Set not a fruit against a fruit". A stanza from Mikhail Naimy's "Book of Mirdad" ⁽¹⁸⁾ reveals Divine Power of True Love:

Love is your compass, ply my Ark!
Go north and south, go east and west
And share with your entire treasure chest.
The storm shall bear you on its crest
A light for sailors in the dark.
Love is your compasses ply my Ark!

"Neenhn" or Metaphysical Love is the love parexcellence, the unseen, unparalleled, as Mikhail Naimi defines it:

"Love is the law of God."

"Love" may not be confused with "love", as the former is a proper noun, while the latter is a common noun.

Love specified as "Neenhn" in most of Bhitai's melodies, with abundance and command in "Sohni" and "Sasui" is aptly translated, by this writer as Metaphysical Love. The Divine Ways (the secret ways of Providence) shall become crisp clear if the mortal being trades on them with Fiery Longing!

Following is poem depicting the path to Divine Love:

Love, Love alone can kill what seemed so dead,
The frozen snake of passion Love alone,
By tearful prayer and fiery longing fed,
Reveals a knowledge schools have never known.
God's lovers learn from Him the secret ways
Of Providence, the universal plan.
Living in Him, they ever sing His praise
Who made the myriad worlds of Time for Man?
Evil they knew not, for in Him there's none;
Yet without evil how good should be seen?
Love answers: "Feel with me, with me be one;
Where I am naught, stands up to come between."

Love has been much trumpeted since the evolution of mankind over billions of years! Love is manifested through several physical acts and behaviors in humans as well as numerous other living creatures. Though not perceived physically, love is considered to be existent and expressed in all forms of life. In fact love is considered to be the sole propagator of life on earth.

Eastern poets have used the time-honored term "Ishq" as the unseen and highest form of love in the humans exhibited between the opposite sexes. Bhitai has used "Ishq" in several of his mystic poems, and "Neenhn", very selectively for highest form of unseen Love. If we analyze grammatically, love is a common noun and can be coined for any form of attachment and expressed physically or in mere words often specifying the object. But if we specify love with a prefix as "Metaphysical Love", it deserves the status of a proper noun, to be employed specifically and in extraordinary situations. ISHQ" as an expressed form of love, and the "ASHIQ" the lover, and "MASHOODQ" the beloved, have been assigned an existence, denoting and demanding limitless sacrifice, as is obvious in this verse:

سوري آه سينگار اڳهين عاشقن جو
مڙڻ موٽڻ ميهڻو ٿيا نظاري نروار
ڪسڻ جو قرار اصل عاشقن کي. (سرڪلياڻ)

"Gallows adorn the lovers" Who stand upright, return never? Comforted by martyrdom, are lovers ever.

It is therefore obvious that for physical love existence is mandatory. However, it is conceived that for true love gender may not be a prerequisite, a mother has true love for her daughter, or a father has a true love for his son. In fact "sex" is considered a transitory urge between two genders created by nature,

essentially for maintenance and propagation of creation. Love between two "beings" therefore is obvious and physical, expressed in one form or the other, but Metaphysical Love is essentially beyond physical urge or temptation. It is rooted in imagination of "Unseen". Once accomplished, it is more powerful, deep, and unfathomable! One may say "intense urge" or "deep aspiration" to perceive the "Beloved" who is beyond physical dimensions and physical union. It requires persistence, perseverance and a constant and continued "imagination" to the extent that one considers his own self to be one and the same thing with the "Beloved". Endurance, persistence and transformation of "brain impulses", thus conveyed to "metaphysics of Mind" is prerequisite for a handsome achievement in this divinely pursuit.

In Sufism, Love is the central doctrine of life. Bhitai preached love and advised to shun hatred and consider this entire creation as "One". "Oneness" or "Wahdat al Wujud" is the message enshrined in entire Bhitai's Risalo.

A scholar has quoted Muhiyeddin Ibn Arabi, as a great preacher of love and "Oneness". Ibn Arabi said "hubbi deeni wa sharieti حُبِّي دِينِي وَشَرِيعَتِي 'meaning' love is my religion and my sharia (code of life)."

A British scholar Karen Armstrong has quoted Ibn - Arabi depicting his religion and faith as follows: ⁽¹⁹⁾

My heart is capable of every form of faith,
A cloister for the monk, a shrine for idols, A pasture for
gazelles, the pilgrims Kaaba The tablets of the Torah,
the Quran, Love is the faith I hold Wherever his camels
turn, Still the one true faith is mine.

Maulana Rumi was asked about his identity. He replied
"Love", as love is inclusive of all identities". In one of
his poems Rumi names "Eternal Love", to be the
destination after death:

When you see my corpse is being carried, don't cry for
my leaving, I'm not leaving I'm arriving at "Eternal
Love"

Karen Armstrong has mentioned in her book "A History
of God" about Rabia Basri. She writes, "where the Koran
speaks of a God of justice who inspires fear and awe,
the early woman ascetic Rabia (d.801) spoke of love in a
way that Christians would have found familiar:" ⁽³⁾

Two ways I love Thee: selfishly,
And next as worthy is of Thee.
'Tis selfish love that I do naught
Save think on Thee with every thought. 'Tis purest Love
when Thou dost raise The veil to my adoring gaze.
Not mine the praise in that or this, Thine is the praise in
both. ⁽³⁾

LOVE IS THE LAW OF GOD

It is tempting to quote a mystic and thoroughbred thinker and writer, Mikhail Naimy from Lebanon who has defined "Love" in elaborate words in his book "The Book of Mirdad.(pp 62-67) ⁽¹⁸⁾ He said, "Love is the Law of God". No love is possible except the love of self. He further said "So long as you are pained by love, you have not found your real self, nor have you found the golden key of Love. Because you love an ephemeral self, your love is ephemeral. He continued "the love of man for women is not love. It is thereof a very distant token. The love of parent for the child is but the threshold to love's holy temple". "Till every man be every women's lover, and the reverse; till every child be every parents child and reverse, let men and women brag of flesh and bone clinging to flesh and bone, but never speak the sacred name of love. For that is blasphemy."

He further elaborates, "Man unified and master of himself is an Over comer, which is a title, a prize for persistence. Man made a prisoner by the love of woman and woman made a prisoner by the love of man are equally unfit for Freedom's precious crown. But man and woman made as one by Love, inseparable, indistinguishable, are verily entitled to the prize. No love is Love that subjugates the Lover.

Woman to a man only to breed more women and more men and thus perpetuate their bondage.

No love is Love that feeds on flesh and blood.

No love is Love that draws a woman to the flesh.

Seek no rewards for Love.

Love is reward sufficient unto Love, as Hate is punishment sufficient unto Hate. Nor keep any accounts with Love, For Love accounts to no one but itself."

Why is Love Metaphysical? Mikhail Naimy has enumerated following characteristics of Love:

- 1. Love is not a virtue, Love is a necessity; more so than bread and water; more so than light and air.**
- 2. Love neither lends nor borrows, Love neither buys nor sells; but when it gives, it gives its all; and when it takes, it takes its all.**
- 3. Love knows no boundaries or bars. A love whose course is checked by any obstacle whatever is not yet worthy of the name of Love.**
- 4. There is no 'more' or 'less' in Love. The moment you attempt to grade and measure Love it slips away leaving behind it bitter memories.**
- 5. Nor is there 'now' and 'then' nor 'here' and 'there' in Love. All seasons are Love seasons. All spots are fit abodes for Love.**
- 6. It is obvious from these points that 'love' when upgraded as "Love" from a common noun to a proper noun, it defies all worldly connotations and usages of love. beyond consideration of any**

existence and physical relationship. Hence the befitting word "Metaphysical Love"

Clough (Arthur Hugh Clough, 1.1.1819 to 13.11.1861) has called this kind of love a "hidden Love" expressed in following stanza:

"O let me love my love unto myself alone,
And know my knowledge to the world unknown.
No witness to my vision call,
Beholding un-beheld of all;
And worship Thee, with Thee, with drawn apart,
Who e'er, what e'er thou are within the closest veil of
mine own inward heart."

Relationship of heart with love, a metaphysical affair, has been subject of choice for free-lance poetry even in contemporary poets in the east. English poetry has rarely been eulogized in the present volumes of poetry in south-east Asia, yet this writer holds high opinion and considers Ejaz Rahim's English poetry as "most enthralling" and encompassing the sphere of life, specifically verses on Love.

A stanza from one of his collections, "Bits and Pieces of Moon" ⁽²⁰⁾ reads:



LOVE

Shakes and shatters, everything big and small,
Travelling like light,
It transforms elements,
Beyond recognition,
Bypassing belief,
Love has magic power,
Few are given to understand.

لوچيان ٿي لاجد ۾ ، هادي لھان نَ حَدَ ،
سُپيريان جي سونھن جو ، نَڪو قَدُ نَ مَدُ ،
هَتَ سِڪَن بي عددُ ، هَتَ پرينءَ پرواھ ناھ ڪو

(سُرُ آسا)

In "infinitude" I toss,
O Guide! no bound perceive my eyes,
Tortuous beauty of the Loved,
Has no limit, has no size;
Here intensive longing lies,
There the Loved one cares not. (Elsa Kazi)

IS UNITY THE ONLY "DRIVING SPIRIT" IN UNIVERSE? UNITY or ONENESS is interwoven with LOVE.

Allama I.I.Kazi a revered saint and scholar of Sind has described intricate relationship between "Whole" and "Part". He has illustrated the example of a hand, as a 'whole' yet a 'part' of the whole! And so is a finger. He further concluded that "every object is a whole and yet a part". Had there been no Unity in Divine Creation, sustenance would be impossible. One is obliged to conclude that "an unseen coherence" or "phenomenal Love" exists between the parts to maintain a coordination or "Unity" to function as "Whole". This may verily be interpreted as "Metaphysical Love" or "Neenhn," as Bhitai has mentioned in his mystic verses. Following is the relevant quotation:

But in fact God has arranged the parts in the body, every one of them just as he wanted them to be. If they were all one part, where would the body be? As it is, there are many parts, but one body. The eye cannot say to the hand, "I don't need you!" And the head cannot say to the feet, "I don't need you!" On the contrary, those parts of the body that seem to be weaker are indispensable, and the parts that we think are less honorable we treat with special honor... But God has combined the members of the body and has given greater honor to the parts that lacked it, so that there should be no division in the body, but that its parts should have equal concern for each other.

"Concern for each other?"

This phrase has a concealed message: when one is immersed in considering another "seen" or "unseen" being to be "loved", then there will be a "concern" for that so much so that one would forget one's "own self" and be "One" with him. This concern is straight path or call it "stage one" to "Metaphysical Love".

In fact Unity is the most powerful thing in the Universe. 'Unity' is the metaphysical binding force. Could this be synonymous with "Gravity?" And is Distance a powerful determinant for strength of Unity? Of course distance reduces Gravity and dilutes Unity! This is the basic principle of Universe. Think of a community, a nation, or a State, Unity is the only solution of all problems. Chaos arises when distances and deep differences crop like mushrooms! Everyone tends to stand on its own! United we stand divided we fall, is a basic principle of Unity. One ought to think about the "Unity of Function" in the Universe. Had the sun or moon exceeded its boundaries, there would be chaos! Hence the name Universe!

Unity, therefore is an essential attribute of the Creator, He is the only One with no one to share his Divine responsibilities. It is therefore imperative for creation to praise Him, understand the Unseen, and follow the advice of the messengers, Prophets who have toiled

hard to seek His blessings for the rest of the creation and fellow beings.

Trust, Unity and Metaphysical Love. Belief in Unity and Trust in Unseen is the main attribute of the most evolved creation; the lesser and primitive creatures, if one understands them, are so devoted and punctual in their performance, that in fact, they provide an excellent example of trust in their Creator. Rumi has very thoughtfully said:

حمد می گوید خدارا عندلیب
که اعتماد رزق بر تست ای مجیب

(Nightingale offers thanks to God, saying: I trust Thee for my living.)

Third and most powerful factor binding the Universe is "Love". "Manifest Love" or "Obvious Love" is seen or physical while "Metaphysical Love" is unseen or Divine Love. Hence it will be befitting to say that "Intactness" or "Wholeness" of this Universe, the more so of "Creation" is driven by Unity, Trust and Metaphysical Love".

For best example one may observe regularity of birds singing early in the morning! And their calmness late in the evening Ponder the UNITY, TRUST and LOVE with which the birds of the same feather flock together!

Peace and Love is superbly exemplified in their living trends. Bhitai says:

وَکَرِ کيووتن پرت نہ چنن پاڻ ۾
پسو پکيئڙن ماڻهنِان ميثُ گهڻو (سر ڏهر 4.5)

The birds flock together, love never abandon. Behold! These creatures, their love, and sweetness is far superior to humans.

In this couplet Bhitai has categorically connected the "unseen Love" or "Metaphysical Love" with "Unity". In fact Unity anywhere in the Universe cannot be appreciated and eulogized if it lacks its roots in "True Love" coherence, trust and "altruism". This, persistently followed, is straight road to selfless devotion and sacrifice: A true lover never discloses his pains and is never scared of sacrificing himself at the altar of Love! True lovers, in fact, are stimulated and enthralled by the sight of poison. Even if their existence is vanishing they never disclose their inner agony and distress to the commons.

عاشق زهر پياڳ، وه ڏسي وهسن گهڻو،
ڪڙي ۽ قاتل جا، هميشه هيراڳ
توڻي چڪڻي چاڳ، تدب آهَن سَلين عامرَ کي. (ڪلياڻ، 2.23)

Bhitai insists that a true lover is not scared of the knife and never hides his neck from being severed in the

pursuit and search for the Beloved. In the selected verses, he has eulogized the importance of an "unseen" undisclosed and unfathomable love to perceive the "Beloved". This kind of love and "yearning" should be universal and inborn in humans as it exists in many other creatures. "Neenhn" is the superlative grade of love beyond physical existence, appropriately called "Metaphysical Love". "Metaphysical" is an adjective qualifying "love" as Metaphysical poetry (17th century English poetry) and "Metaphysical painting" (Italy 1911-1918) have been used to describe forms of supernatural poetry and paintings respectively.

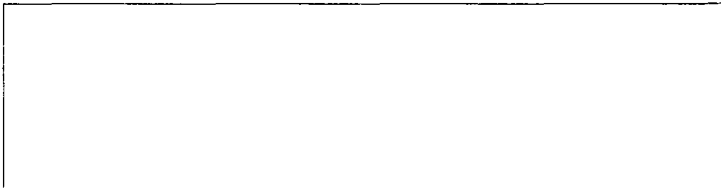
Grammatically an adjective qualifies a common noun. As we say "true love", or "deep love" to define comparative or superlative degree of love. But to elevate such a Unique and divinely attribute, it ought to be unequivocally qualified as "Metaphysical Love"

ایک قصر در لک ، کوڑین کٹس گڑ کیون
جیڈانھن کریان پرک، تیڈانھن صاحب سامھون
سُر کلیاٹ

A thousand doors and windows too,
The palace has.... but see,
Wherever I might go or be
Master confronts me there. (Elsa Kazi)

MELODY OF KALYAN (PEACE) سُر کلیان

Kalyan is a Sanskrit word, which literally means, 'Peace' and 'Tranquility'. This melody is best sung during early morning hours, which are best for prayers and impart utmost peace of mind. Bhitai's best message in all his melodies is "love and peace" which can be achieved through a concealed love "Neenhn" for the Creator. "Creator and Creation is one and the same thing" the latter being the "in vitro" appearance of the former. Praise for Elegance and "Oneness" with the Creator is the prerequisite. He is Omnipotent Omnipresent, All-powerful, Magnificent, Knowing and Kind, all attributes meant for the benefit of the extensive yet fragile creation. Sustenance of the creation, its varied and wide appearances, extinction and survival, are all gigantic tasks which only a powerful and vigilant Creator can perform with no parallel. He appears in all His Creation if seen with a vision and an eye of a "true and staunch believer," e.g. a prophet, who excels in qualities of "compassion" "love" and "peace", for the rest of creation. This melody begins with the following verse:



اول الله علیم، اعلي عالم جو ڌڻي،
قادر پنهنجي قدرت سين، قائم آو قديم
والي واحد، وحده، رازق رب رحيم،
سو ساراھ سچو ڌڻي، چئي حمد حڪيم،
ڪري پاڻ ڪريم، جوڙون جوڙ جهان جي

Allah is the First, Knowing, Lord of the Universe, He is all-powerful, with His command, is Eternal, Ruler. Alone is He, Unique and Kind Giver is He. Praise the Truthful Master, for Him praise be. The Merciful, does design, pairs perfect in "Universe".

ڪلياڻ PEACE

وحده لاشريڪ له جان توچئين ايئن،
تان مڃ محمد ڪارڻي نرئون منجهان نينهڻ
تان تون وڃيو ڪيئن، نايين سِر پين ڪي

He is "One" with no parallel, when you say so, and then accept Muhammad (PBUH) as the Messenger, with "Neenhn" utmost and truthful. Why should you, then, bow before others?

سوڙي سڏ ٿيو ڪا هلندي جيڏيون
وڃڻ تن پيو، نالو نينهڻ ڳنهن جي

There is call from the gallows. O' friends! any of you to go? A "must go" only for those, who, 'Neenhn' eternally chose.

پاڻو هيو پڇن ، ڪٿي هٿ حبيب جو؟
نيزي هيٺان نينهن جي، پاسي پاڻ ن ڪن
عاشق اجل سامهان، اونچي ڳاٽ اچن
ڪسڻ قرب جن ، مرڻ تن مشاهدو

With deep love they ask, where Beloved's hand is. Turn away never, when besieged under Neenhn's spear. True lovers confront death with high head ever. For them "Love", is martyrdom, death is "union"

پهرين ڪاٽي پاءِ ، پڇج پوءِ پرڻتو
ڏک پريان جو ڏيل ۾ واڄت جيئن وڄاءِ
سيخن ماه پڇاءِ جي نالو ڳيٽڙي نينهن جو

Submit under the knife first, ask then for the Beloved. Beloved's grief in your being, like violin play. Barbecue flash if Neenhn's name you say.

سوريءَ تي سؤ وار، ڏهاڙيو چنگ چڙهين
جم ورچي ڇڏين ، سڪڻ جي پچار
پرٽ نه پسين پار، نينهن جڙائين نڳڻو

Even if you are hanged hundred times, Arrows pierce you every day, Lest toiling abandon, yearning you leave. Why perceive not secret of love, whence "Neenhn" sprouts?

ڪوئي ڪهي سپرين، ڪوئي ڪهڻ ساڻ
نيزي هيٺان نينهن جي، پاسي ڪرم پاڻ
جُلُ وڃائي ڄاڻ، عاشق اجل سامهون

Beloved kills on calling, recalls after killing Save not thy
"self", under Neenhn's spears. Go ahead; know naught,
O' lover, when death confronts you.

پتنگ چائين پاڻ کي، تڏسي مڇ م موٽ،
سڙهي سپرين جي، گهڙ تڏئين گهوٽ،
اڃان تون آروٽ، ڪوري خبر نه لهين

(يمن ڪلياڻ)

If thou callest thyself a moth (lover), retreat not at the
sight of flame. Enter into the Beloved's effulgence and
earn the bridal claim. Thou art still unbaked and
knowest not the secret of the oven (kiln). (Kalyan B.
Advani).

MELODY of YEMEN KALYAN

(Path to Peace) يَمَنِ كَلِيَان

“Yemen” is a “Sanskrit” word, which means “Prohibit the Mind” and the melody is meant to obtain Peace and Tranquility through prohibiting the mind against the “ills” and “misdeeds” in this life. Reciting the verses at night (a time when mind is vulnerable to ill thinking/misdeeds) keeps one’s mind pure and tranquil.

جت حبيب هٿن نائڪَ پري نينهن جي
تتي طبيبن، وڃا وڃي وسري

When the “Beloved” hits with, “Neenhn”’s spear,
Lost then is even the wisdom of healers

پڇ پتنگن کي سند يون ڪامڻ خبرون
اٿيو وجهن آڳ ۾، جي پنهنجو جي
جيري جنين جي لڳا نيزا نينهن جا

Ask the moths what they know of burning,
Those have offered their life to the blaze.
A thrust from the lance of yearning, hath pierced their
vitals turning, And put an end to their days. (H.T.Sorely)²³

دڳايوم ڏئين، چيرو اندر چندڙي
لڳي سيخ وجود ۾، سندي نينهن نئين
مشاهدي تهين، مون کي وڏو مڃ ۾

Blow flames of fire, into my "being" as, Neenhn's spear
afresh, into my body is piercing, I'm ablaze with the
sight of Beloved's!

ايڪ پيالو، ٻڌڻا، عشق ڏائين ڪري
آئي سي ايڪ ٿيا، جي گتا نينهن ڳري
دئي ڌار ڌري، خلت خنجر آڻيو

"One cup" two to share, love accepts never.
Melted into "One" they were. Under Neenhn's grip
"Two-ness" vanished with love's spear.

جان عاشق مٿي رت، تان دعويٰ ڪري م نينهن جي
سائو منهن، سونهن ڳئي، سڪڻ ايءُ شرط
ن ڪين گوڏ ڳرت، مٿان سر سودا ڪري
Till he has blood in veins, Lover shouldn't claim
"Neenhn", Pallor on face, beauty fading, must condition
for yearning. Head he bargains, though, in pocket has
nothing.

جي ڪين سڪڻ سيڪ، ناتہ پس سڪنديين
پاسي تنين م لڪ، نينهن ڏسجائن جي
Either learn to yearn, or yearners you visit
Keep away from those who "Neenhn" know not.

MELODY OF KHANBAT سُر کنیات

In this melody, Bhitai has, in fact, conveyed enthusiasm and aspirations of his youth, when he fell in love with a young and beautiful daughter of the ruler (Mirza Mughal Baig of Mughal family). It is universally assumed that the "love" sprouts in youth, whether meeting the beloved's physical existence or not, the depth of affection leads the mind to finally consider the physical love as transient and temporary, so that an "unhappy and inquisitive mind" pursues a persistent and everlasting "metaphysical Love" for an "unseen beauty". Such a mind then, in its pursuit of "Eternal Beauty", adorns and praises the beauty and grandeur of "Nature" and ideals that conquered and overshadowed the world for centuries. Undoubtedly Bhitai identified unprecedented beauty and grandeur in Prophet Muhammad ﷺ whose honesty and truthfulness (صادق، امین) conquered the wayward and unruly world and transformed the entire scenario under Divine guidance. Following stanza reveals Bhitai's in depth feelings:



ڪٿي نيڻ ڄمار مان، جان ڪيائون نازُ نظر،
سُورج شاخون جهڪيون، ڳوماڻو ڦمرُ
تارا ڪٽيون تابع ٿيا، ڊيڪيندي ڊلبرُ،
جهڪو ٿيو جوهرُ، جانب جي جمال سين

With utmost delicacy, when he beholds,
Sunrays prostrate, the moon yields,
Stars and galaxies, pledge subordination,
On beholding the Beloved,
Diamond fades, facing the beauty of Beloved.

In this melody Bhitai has praised the beauty of the moon, yet called such glow and glitter much inferior to the eternal beauty of the Beloved. However eulogizing moon's potential, it has been used as a "metaphor" for a messenger to convey the true and unseen "metaphysical" feelings to the Beloved. The camel has been used as "metaphor" for an ephemeral and uncontrollable "Self". In following verses Bhitai curses the ephemeral "Self" for indulging in "Manifest love مجاز" and going wayward rather than pursuing the "Reality حقيقت" to perceive the "Metaphysical Love". The following two verses clearly demarcate the behavior of ephemeral "Self".

اُٺُ نَ وَجِي وَڳَ سِين ، چري نَ لاڻو،
مِييَ کي مَجاز جو، توهي ۾ ٿاڻو
پٽاري پاڻو ، مرندي سينءَ نَ مٽيو

Camel doesn't go with herd, doesn't graze,
Poor creature has been pursuing "majaz" to rise!
Until death, it won't change its gaze.

اُٺُ نَ وَجِي وَڳَ سِين، چري نَ چانگو
لڳيسِ نائڪَ نينهن جي، نهوڙيو نانگو،
چڙهي سِر سانگو، رڙهي رندِ پرينءَ جي

Camel doesn't go with the herd, doesn't graze either,
Aloof animal is, pierced by "Neenhn"s spear, Creeps to
"Beloved" without caring for "self".

سڌين سين نَ هُون، نينهن نياپي نَ ٿئي،
ڪاري راتِ رَت ڦڙا، جانِ جان نيڻ نَ رُونِ
نينهن نياپي نَ ٿئي

Good deeds sprout not through wishes, "Neenhn"
flourishes never through messages, Till the eyes do
not shed tears of blood, during dark night. "Neenhn"
flourishes never.

MELODY OF SAILING سُر سريراڳ

Sailing is a difficult way of life. In old days the seafarers used to go to far-off places to sale the franchise, like cadmium, and in return earned the valuables like gold and diamonds. Facing the difficult weather conditions and odd sea waves, the sailors had to sail to far off places. Bhitai in this melody has warned the seafarers to prepare fully, with deep love and determination to earn a good return. This melody metaphorically guides the mortals to consider this life no more than a "temporary sailing", a difficult pursuit, in which even the "enlightened" failed to achieve the "wholesome". The learned and knowledgeable were confused when they confronted the "lofty", and adverse tides in the unfathomable sea of life! Divine pursuits are hard and challenging, and until one has deep intention and true love "Neenhn" for perceiving "Divine" path, one cannot achieve this goal.

آهڪي راه الله جي، آهڪي، آهڪيءَ پَتِ
 هوَءِ جي ڏيهائي ڏيهه جا، تن پڻ موڙهي مَتِ
 آچارانِ اُبت، گهڙجُ گهائي نينهن سين

Difficult is God's path, most difficult!!
 Confused are, even the most enlightened!
 Facing the waves opposite, enter with "Neenhn"
 enriched.

مان پڄڻئي سڀرين چيتاريچ چتُ
دائِمُ دوربينيءَ ۾، پسين تون ولهاو ت
نيهه نيڪاري نيت، ملاح گڏ معلم سين

Before the "Beloved" seeks you out, explore thy mind!
Then only, shall you be able to perceive "deep" indeed.
With neat and clean boat, O! The sailor, follow your
guide.

(In this verse "boat" has been used as metaphor for
"Neehn")

وَ حَ د تان کثرت ٿي، کثرت وحدت کُلُ
حق حقيقي هيڪڙو، ٻولي ٻيءَ مَ پِلُ
هو هلا چو هُلُ، باالله سَندو سَچڻين

Many to being sprouted from One!
"Many" is the real essence of 'One,'
Truth and Realty is One,
Language other than this is none.
Entire commotion that appears is,
For One Beloved, my belief is. ASK

MELODY OF SEAFARERS سر سامونڊي

In this melody, it appears that, Bhitai had closely watched the agony of the wives of the sailors who went to far-off places for selling the goods from their own country, bringing in return gems and valuables from far off countries. The journey was through sea, and voyage would take several months and sometimes years. Wives of newly married sailors had to wait in great tension and agony!

During good old times the merchants used to travel to far off places, like Aden and Sri Lanka for merchandise. From homeland they used to take shiploads of cardamoms and sugar and returned with gold and diamonds. Their return journey used to take months and sometimes years! Newly wed young lads and older persons went to voyage without females as it was against oriental traditions. Newly married young girls underwent severe woe and distress when the seafarers (some fresh bridegrooms) started their journey. The brides used to moan and groan for years and prayed for the safe return of their beloveds. Two factors are the main considerations behind mystic message of Bhitai.

1. Sentiments of young newlywed girls
2. Merchandise of real gems from far off places.

Message:

The life is short and a one-time gift of God. It should not be wasted in risks and attempts to earn worldly wealth, at far off places leaving the kith and kin waiting in agony in the poor homeland. Beloved is within (real gems and jewels can be earned by diving deep into one's own self) then why to waste time and health in search of gold (worldly wealth) in far off places.

جيڪس نپر نينهن سندوم، جئن مون ابي هن ٿيليو
 سعيو سامونڊين سين، اڳهين تان ن ڪيوم
 وجهن منجه هئوم، پاڻ وراڪي رس سين

Feeble my "Neenhn" was as I stood the agony of his departure! Prior counseling, I didn't make, with the sailor! I should have fastened myself with the ropes of the anchor!

(Feelings of bride saying goodbye to her sailor groom!)

پيڙي جي پوڻ، نينهن ن ڪجي تن سين
 اڀيون ڏنپ ڏسن، جه سڙه ڏيئي سير ٿيا

Enter into "Neenhn" never, with a boat sailor, Brides bear immense agony while seeing their beloveds sailing.

MELODY OF BEAUTIFUL سُر سہٹی

The melody "Sohni" is known for extreme attachment and sacrifice for the "Beloved". This melody is based on a legend: Sohni was daughter of a poor potter. She was married to her cousin, Dam since early childhood. At the start of youth, she fell in love with an alien trader, who was heir of a ruler from a neighboring country. The young trader, who was a prince, got deeply involved and lost all his wealth in buying pottery from her father just to have an excuse to meet Sohni every day. Bankrupt, the tourist requested the potter to give him some job. He was appointed by the potter for day-to-day care of his buffalos. He (prince turned poor) served the potter as buffalo-care-taker or "Mehtar" as it used to be called in local language. Thus the, rich turned poor, prince managed to meet Sohni, the daughter of potter, every day. The potter came to know about this affair and removed "Mehtar" from job. The prince (now commonly known as Mehtar) started living across the river and "Sohni" used to swim every night with the help of an earthen pot to meet him. A lady in the family came to know about this and she replaced the baked pot with an unbaked one. On that fateful night when Sohni went with the unbaked pot, the pot broke in the middle of river and Sohni started drowning. She cried and called Mehtar for help. Mehtar who had become weak feeble reached and tried to save her in the midstream, and finally both reunited in eternity. The

legend has been well depicted in this melody eulogizing determination on the part of the lover to meet his Beloved in spite of odds and agony in this world. The "will" enriched with deep love is extraordinary in this melody. Bhitai calls the deep and unflinching love as "Neenhn", the "Metaphysical Love".

نينهن جي تڪ نرالي

وھُ تِڪَ، واھڙ تِڪَ، جتِ نينهن تڪ نرالي
جن کي عشق عميق جو، سي خلوتِ خيالي
واريين سي والي! هينئڙو جنين هت ڪيو

Rivers and canals may flow faster, but "Neenhn" flows fastest. They meditate in seclusion, whose love is deepest. O' Lord! Bring them nearest, who my heart captured.

پاڻ مَ ڪڙج پاڻ سين، رِيءَ وسيلي وانءُ
مٿان سائڙ سُهڻي! ڀرت وڻجي پاڻءَ (پير)
نينهن ڳنهندي نانءُ، ونءُ پريان جي پار ڏي

"Self" you forget, proceed without support
Over the river O' Sohni, love is thy feet.
Reciting "Neenhn", move on to Beloved's moot.

تَرَ تَكَرَّ، تار گهڙڻ، اِيءُ ڪاٿيارين ڪَمُ
 ذَهَ ذَهَ پيرا ڏينهن ۾، ڏي ڏوراپا ڏَمُ
 عقل، مت، شرم، ٿيئي نينهن ٺهوڙيا

Abruptly, to enter deep waters, is pursuit by defaulters.
 Tens of times, I bear Dam's blames and thunders. My
 wit, wisdom and shame, all three, vanished with
 "Neenhn".

تو ڏي توڙائين نينهن نوازي سَهڻي
 ڳچيءَ هار حبيب جو، لائقُ لڏائين
 سو تَرَ سونائين، جيڏانهن عالم آسرو

With "Neenhn", since the beginning, Sohni was blessed.
 Beloved's garland, she ably achieved. With divinely
 hopes she entered the waters.

سياري سَه رات ۾، جا گهڙي وسندي مينهن
 هلو تَ پڇون سَهڻي، جا ڪَر ڄاڻي نينهن
 جنهن کي راتو ڏينهن، ميهارئي مَنَ ۾

Freezing winter night, while raining, Sohni entered deep
 waters. Let us ask her all about "Neenhn" she knows.
 Day and night, in her mind, "Beloved" she seeks.

چڙن چوري آهيان، سَڪِ سمهان ڪيئن؟
ساريان ساهڙ ڄام ڪي، ڏه ڏه پيرا ڏينهن
ميهار مَرڻَ سينءَ، نيئرُ پاتم نينهن جو

Perturbed by the bells, can I go to sound sleep?
Tens of times every day, Beloved I seek.
Till death, I'm clasped by Neenhn's nails.

پليان پليو نڌ رهي، نر تئون نينهن نبارُ خالص)
گهڙان، گهوريو چنڊڙو! اُتل مون آپارُ
جنين مَن ميهارُ، هلڻ تين حق ٿيو

Can't banish "Neenhn", that is the purest;
I enter with self_sacrifice, zest at height.
Those with Beloved in mind, follow rightful pursuit.

ڳوڙا ٻئي پار، هنيون حيرت ۾ پيو
ويهان تـد ويرم ٿئي، نينهن ۾ پوءِ نهار
وڃان تـوا ڪو ٿئي، پاڙي پوءِ پچار
هٿ تي واعدي وار، هٿ سَوَتون (مهڻا) ڏينم سرتيون
Mind boggling are the two banks (of river)
Sitting idle delays, and exposes my Neenhn.
Noise of entering (the waters) may raise alarms!
There the promise breaks; here I bear the taunts of
friends!

آلست ارواحن کي، جڏهن چيائين جيئن
قالو بلي قلب مان، ٿي وراڻي ٿيئن،
محبتيءَ ميهار جي، آئون نهوڙي نينهن،
سرتيون ساهڙ سيئن، هڪڙ مون حق ٿيو

"Am I not (thy Lord)?" when He asked the Spirits,
Instantly in return, "Yes" uttered the hearts.
Seized by Mehar's (Beloved) Neenhn I was.
O' friends! Beholding Beloved, is my right.

ڪاري رات ڪڇو گهڙو، مٿان وسي مينهن
هڪو پوءِ بيراھ جو، ٻيو سانيارو شينهن
شال م چڄي نينهن، گهڙان گهوريو چنڊڙو

With unbaked pot, in torrential rain, and dark night,
Scared to go astray, I entered, lest the lion be in sight,
Heavens! I sacrifice my "self" when I enter the waters,
Yet "Neenhn", should break never.

سھسين سائر گجن توءِ، سھج (سُپاءُ) نہ مٽي سھڻي
تہ کي نينهن چجن، پرتھين پرين جي؟

In abundance the tides roar, yet Sohni to change her
"mind" never. Neenhn for the Beloved, come what may,
to remain intact for ever.

ڪڇي ساڻ گهي، پڪو پڇي نہ سھڻي
لنگھيو لڙ، لطيف جي، وڇارن وھي
سا ڪيئن نينهن نہي؟ جنهن کي نينهن نڌو ڪيو

Baked-pot, Sohni cared not, entered with unbaked-one.
Crossing deep waters, Latif says, to the buffalo-owner
she went. How could she seize Neenhn? Neenhn had
seized her!

لھرن لڪ لباس، پاڻي پسڻ ھيڪڙو
اُونھي تنهن عميق جي، واري ڇڏو ماس
جت ناه نہايت نينهن جي، ڪوئ اُت پنهنجي ڪاس
تڙن جي تلاس، لاو تہ لالڻ لڳ ٿيبن

Water is "One", tides have countless colors,
Worry you not for the fathomless deep waters,
Where Neenhn is unfathomable, forget thy desires.
To be "One" with the Beloved, seek not fake waters.

ائون ڪ جاڻان ايئن، تہ جر گھڙي جو ڪو ٿئي
قضا ڪريم جي، تنهن کان ڪنڌ ڪڍبو ڪيئن؟
هڪ لکئي، ٻي نينهن، آئي اوليس، اول ۾

I knew not the dangers of entering waters,
Can one save one's neck from Nature's yoke?
Destiny and Neenhn plunged me into deep waters.

سِڪَ تنهنجي سَپرين! ڪيپي ۽ ڪوري
سگهان نَ چوري، ڏاڍو نيئرُ نينهن جو

Yearning for you, O' Beloved, dissects deep
I can't move so tight is the Neenhn nail's grip.

ڏني ٿيم ڏينهن، ڪُ جاڻان ڪهڙا پرين،
نيئرُ ڀرجي نينهن، پلٽيا پارِ يون ڪري

Eons passed I saw the Beloved, can't recollect Him
here! Eyes filled with Neenhn, broke into tears.

اڄ پڻ اڪثرين، سڄڻ پنهن جا ساريا،
ڳلن تان ڳوڙهن جون بودون بس ن ڪن،
سندي سِڪَ پرين، لوڪَ ڏني ن لهي

(سُرُ بروو سنڌي)

Toda my poor eyes have remembered my friends,
And the dropping of tears,
Doth not cease from my cheeks,
At the sight of commons, my yearning for the,
Beloved doth not die. (H.T.Sorely)

MELODY OF SASUI سُر سَسُئي

The theme of this melody pertains to a true story of love which sprouted between two mortal beings defying all worldly restrictions i.e. of caste, creed, religious boundaries, crossing distance of hundreds of miles. Most likely during 7th century AD, when Islam was being spread in the subcontinent during reign of Hindu ruler, Raja Dilo Roy, there was a pundit named Naun who was childless, was blessed with a beautiful daughter after long prayers. Fortune teller told him that his daughter is destined to get married to a Muslim! Embarrassed, Pundit decided to get rid of her, earlier the better. He packed the infant in a wooden box and sorrowfully placed it in the river Indus, flowing fast in lower Sind.

The wooden box floated downstream, and reached Bhambore, in lower Sind where a washer-man named Muhammad, who was also childless, caught hold of the box. When he opened the box he was delighted to find a very beautiful baby inside. He named her "Sasui" which literally means "moon". He brought her up with lot of love and care. Trade between provinces was common at that time. Merchants from Balochistan came to know about this "beauty queen" and told the young "Punu" son of the Ari-Jam, the ruler of Kech (state of Balochistan). Punu with a merchandise of scents and perfumes came to Bhambore. Sasui was enticed to

perfumes and visited Punu. Both fell in love with each other at first sight. Punhu approached Muhammad for marriage with Sasui. Muhammad refused saying that Punhu did not belong to his profession. Punhu convinced Muhammad, through a friend, that he was a washer-man and promised to join Muhammad in his day-to-day work. Punhu proved his worth by washing clothes for many days. Thus marriage was solemnized. When father of Punhu, who was ruler of Ketch, came to know about this he was shocked and sent Punu's brothers to bring him back. Brothers reached there in Camel-caravan and pretended to rejoice Punhu's marriage. At night, they sang and danced, and drank making Punu drunk so deeply that at mid night he was taken from Sasui's bedside and placed on a camelback, and driven back to Balochistan. Early in the morning when Sasui found her bedside empty, she cried and followed the footprints of the caravan barefoot. While crossing the mountain range between Sind and Balochistan she met a shepherd and asked him about the camel-caravan. The shepherd was enticed by her beauty and tried to molest her! Sasui prayed to Heavens and asked shepherd to bring her some milk as she was thirsty. While shepherd went to fetch milk, Sasui prayed earnestly to God to save her from the clutches of the shepherd. A breach appeared in the mountain and Sasui dived deep. Breach instantly closed leaving a piece of her shawl out. When shepherd returned he was astounded and erected a grave on the

site. Back in Balochistan, when the camel-caravan reached Kech, Punhu was infuriated and returned instantly. On his way back he met the shepherd who told him about the grave. Punhu also recognized the piece of shawl emerging at the grave to be that of Sasui. He prayed so earnestly that there was another breach at the same site and Punhu jumped in, ensuring that he met his beloved, Sasui. This reunion of the two mortal beings into eternity was phenomenal. unbelievable in our worldly life. Yet the message was loud and clear that "true love" not physically possible, crosses all barriers of time and space and attains eternity! Verily to be called "Neenhn"

سَسُئي آبري

وَرِيتِيونَ وَرَو، آءَ نَ وَرَندي وَرَري
جَاڏِي هِنَ جَبَلَ جو، تانگهينديس تَرَو
جَتَن سَاڻُ ذَرَو، نِينهن نِييرَن نَڌِي

O' my married mats! You may return, I shall never return without spouse. I would thrash around the lofty mountain's base entire! It's impossible for me to diminish even a bit of Neenhn with the beloved.

توسين ٻولَ ٻهون، سَھسين ساڃنُ جي ڪري
ڪندينءَ توءَ گھون، جي نالو ڳيڙءَ نينهن جو

Even if Beloved conferred on you, plenty (don't be contented). If you have committed to "Neenhn", endeavor ahead to meet the Beloved forever.

دوستِ ڏنائين دلِ سين، وڃي تان نوهي
لانچي لڳَ لطيفَ چي، پھڻن منجه پھي
سندي نينهن نہي، ڪي سرفراز سسئي

Having seen the Beloved with mind's eye, she could not sit idle. Passing through the mountains she slept on stones. Blessed with Neenhn, ever exalted Sasui became.

سسئي معذوري

آءُ نَ گڏي پرينءَ کي، هيءُ پڻ ڏينهن ويو
نھوڙي ناپن (نھن) سين، مون کي نينهن ٺيو
مئيءَ موت ٿيو، ”پي، پي“ ڪندي پنڌ ۾

I couldn't meet the Beloved, another day is over. Neenhn-nails pierced deeper. Poor me! death not met yearning the "Beloved."

رُجِن ۾ رڙ ٿي، ڪَر چَتُونءَ جي چانگارَ
اِيءَ عشقَ جي اُپڪارَ، نعرو آهي نينهِن جو

Sassui's cry in the desert, sounded like a parrot's screeching. The love's sound, in fact, was Neenhn's calling.

سُر ديسي

جَتَن جا جيلان، ٿي ساٿ پچائي سَسئي
ايس آريءَ جامَ جا، تڙ توڙا تيلان
اُن کي ناڪيليون نڪن ۾، دھريون دليان
سِر سيلان (دُشالا)، لايو نينهِن نندون ڪريين

Since Sasui pursued Beloved's routes, There came the camels of the beloved's caravan, with nose rings, necklaces and neck bells. O' Sasui! Besieged by Neenhn, how come you sleep recklessly?

مڙي مُنڌ ڏي آئيون، ساهيڙيون سَهجان
السَفَرُ قَطَعَه مِنَ النَّارِ، هاري موٽُ هتان
سَگَ صِراطِ الْمُسْتَقِيمِ جو، اُٿي تان اڳيان
سي ڪيچي نينڌءَ ڪِئان، تنهنجو نينهِن نفاقَ سين

Friends playfully came to Sasui, saying "this journey is like hell". O' loser! Return from here. Bondage of "right path" (seeking the Beloved is too far. Your Neenhn being detached, how can you meet the "Beloved"?)

سُرُ حُسِينِي

مَتِي مَنجِهَان مِينَهَن، پَسُو! پاڻيءَ جِيئَن وَهِي

مُون پَانِيُو نِينَهَن، چِييون چِيرِي سَنَدِيُون

Tears trickled from eyes, flowing like water.

I felt it was "Neenhn", like flames of fire.

پَهِي كَام پِجَاء، اَمَرًا مَنهِنجي آسَرِي،

ڏِيئي ڪِين ڪَتَاء، مون کي نِينَهَن ٺِهَوڙِيُو

O' mother, knit not a bit for my sake, I am besieged by
"Neenhn", leave me without knitting.

جِيئَن جِيئَن ٽِپِي ڏِينَهَن، تِيئَن تِيئَن تَاڻِيَان پَنَدِ،

ڪو آڳانجهو (ازل کان) نِينَهَن، ٻَانِيڻ پُروچن سِين .

Hotter the day, faster I stride ahead,

For, the "Eternal Neenhn", I bear for Beloved.

ن ڪو ليڪوئي ٿيو، ن ڪو تتو ڏِينَهَن

تِهَان اوري نِينَهَن، چِنو آتڻ واريِين

Neither counted on self, nor the day turned hot.

Prior to that, knitter's "Neenhn" became naught.

سُتي تان نَ سِيَاء، جي ڪوهيارا ڪِيچَ جا

انگهن (سوري) چڙهيو آءُ، جي نالو ڳيڙءُ نِينَهَن جو

In slumber, Beloved shall own thee not,

If committed to Neenhn, for gallows opt.

سَسُئي لنگهيو سو، مَرَدَ جنهن مات ڪيا
جَبَلُ وَاَڏو جو، نُوڻَ (نوڙيا) مَڙوئي نينهن کي

Sasui crossed the lofty mountain, where the powerful
perished. Even the lofty mountain bowed down to
Neenhn's thrust.

ڏانجهن تي ڏانجهڙا، ڏنائون ڏکيءَ کي
لڳيس نائڪ نينهن جي، ڪُڙهَ اَندرِ ڪا جا،
تَرَن ۾ تاجا (رهاڻ) ڪري مُنڌَ مِرَن سِين

Tortures they gave to the grieved,
Nail of Neenhn, in her flanks, was thrust,
Thence she played with beasts of the desert.

سُرُ ڪوهياري

سَجَ وَسَندي تَن کي، جوشِ جلايا جي،
طالِبَ جي تحقيقَ جا، نينهن تَنين وَتَ ني
تيڏي پسي ٿي، هو تان آهي هيڪڙو

Besieged with intense emotions, nothing they have.
Neenhn you seek from such ascetics who for "Reality"
crave. He is "One", while the one with defective vision
construes three!

ڪنهن جنهن نينهن نڌاءُ، جيئن مون واجهائيندي ڏرو
جيڪين مٽي ڪندا، سو جانب! ڪر هو جيئري

What sort of Neehen are you grasped by, that you do not respond to my calling? O' my dear, do unto me in life, as you would do after death. (Bhitai's father sent this message to him when he disappeared for a long time!)

ڪو جو اٿس مينهن، آريءَ جي اڪير جو
باروچاڻو نينهن، مان مانو ڏٺي

Beloved's affection, like rain poured, it was Neenhn, which besieged her soul, never diminished.

جيڏيون! ڏسو ڪيچ، جو ڏيهه ٻاروچن جو
پنهونءَ وڌم پيچ، نسور وئي نينهن جو

Must Visit Kech, O' friends! Which is Beloved's abode. With Neenhn's knot, has Beloved prod me.

گهوڙن هنيون گهڻيون، اُنن هنئي آءُ
جا نينهن ڳنهندي نانءُ، سا مون جيئن پوندي ماري
Many were inflicted by horses, camels hit me high, one pursuing Neenhn, like me, shall face agony.

اَو جهڙو تان آءُ، ٻيون سڀ سڳي ساڻ جي
جا نينهن ڳنهندي نانءُ سا مون جيئن پوندي ماري
Strayed I am, all others are in good company,
One taking Neenhn name, like me, shall in miseries fare.

سسئي سرواڻن سان ڪهڙو له لڳوئ
ڪي جتن جڙون هنيئي ڪي پاڻهي نينهن لڳوئ
ڏاڏي پوٽو ڏيه ۾، ڏکي ڪون ڏنوئ
کلي جو ڪنيوئ، سو مٿان وڙ و سارئين

O Sasui, how you fell in love with caravanned?
You contracted "Neenhn" or cameleer enticed,
O the grieved, couldn't a first-cousin you meet?
Now you careful be, lest you forget self-chosen
Beloved!

ڏکوين اُهاڃاڻ، ڪلهي ڦاٽو ڪنجرو
وڃن ڪوند ر ڪڏيون، لوڪ ڏاڇن پاڻ
سورن اسان ساڻ، ننڍي نينهن ڪيو

Torn garments, sign of the grieved is, wrapped entire in
sorrow, with commons, never join. Pains planted
Neenhn, within since infancy.

نينهن م نالو ڳڻ، پريٽي پير پيا
سورن ساڻ م چن، ورهه وهائج وٽرو

"Neenhn" name, take not, Beloved's ways are different.
With agony, disconnect not, sorrow, you bear in
abundance.

MELODY OF MOOMAL RAND سُر مومل راڻو

The legend in this melody pertains to one Raja Nand who ruled a state in Sind during 15th century AD. He had nine daughters. Of all his daughters, Moomal was very beautiful, while her younger sister, Soomal was wise par excellence (21, 22). The ruler, Raja Nand one day while hunting pigs, saw one pig crossing Indus River, the water drying on his way till the pig crossed the river. Raja Nand followed the pig and killed him. He passed every part of pig's body through water till he discovered that one of pig's teeth had the magic effect of drying water. The ruler with the help of magic-tooth of the pig buried all his wealth in center of river. The ruler kept the tooth at a safe place of which his daughter Moomal was aware. A magician passing by the Indus came to know about the treasure and whereabouts of the tooth. He begged Moomal to hand over the tooth. As Raja Nand was not at home and Moomal was kind by nature, she gave the tooth to the magician, who took away all the treasure by drying the water of the Indus with the help of the tooth. When Raja Nand found the tooth missing, he was annoyed with Moomal. As Soomal was wise, she promised her father to bring back all the wealth by any means.

Soomal constructed a "magic mansion" on the river bank, with deceiving waters and gardens and lived there along with Moomal. She announced that anyone

who can safely enter the mansion shall marry Moomal. Many a rich and wealthy lost their wealth and life before reaching inside. Thus Soomal through her maidservant "Nater" collected enormous wealth for her father. It is well said that: thirty-nine nights of thief are followed by fortieth night of the saint". Rano Mandhro, a handsome person from the Ruler family of Amerkot came to know about the beauty of Moomal and determined to reach her. With his wisdom and skill, Rano crossed all the magic hurdles to enter the mansion and married Moomal. After some days Rano returned to Amerkot to visit his family and friends.

Anxiously waiting for Rano, Moomal asked her sister Soomal to wear male dress and sleep along her side at night. When Rano came back and saw a male sleeping alongside Moomal, he was annoyed and returned leaving his stick beside her bed. When Moomal saw the stick in the morning, she was perturbed. She sent several messengers but Rano refused to return. Finally she went to Amerkot and in presence of several people, threw herself into a huge fire. Rano recognized her there and then and was impressed by her truthfulness and sacrifice, and he also jumped into the fire. Thus both reunited in Eternity.

In this legend Rano is the "ultimate Truth" which has an "unseen" bondage with entire creation. "Truth" is

golden thread woven through entire fabric of the universe.

“Ultimate Truth” does reach out and test all (selected souls) and only the “unseen” and deep love, “Neenhn”, can perceive and achieve the “Ultimate Truth”. Bhitai in this melody advises mortals to proceed and live with greedless efforts with undisclosed or “metaphysical love” /Neenhn” to perceive “Ultimate Truth”. Certainly greedless efforts and love are rewarded only when mortal being vanishes and “soul” enjoys reunion in eternity.

جوڳيءَ تي جڙاءُ نِسور وئي نينهن جو
پَتنڱ جيئن پيدا ٿيو، سامي سج وڙاءُ
آيو ڪاڪ تڙاءُ، ڪُنڀارِي ڪَڪوريو

Jogi (the seeker) was adorned neatly by “Neenhn”. Like the moth sprouts, lover dawned like bright sun. When he crossed the magic waters of Kak (river) he was warmly welcomed by the virgins.

جوڳيءَ جاڳائي، ماري وڌو ما مري
لَنءُ لڏوڻي ڪَنڌيين، اَميو آهي
وِجُو جي ڪاهي، تَن ڪون پَسو نينهن جُون

The hapless (Moomal) was grieved when awake. Unfathomable love is, on Ludano (village near Kak River) bank. If one enters with deep desire, shall streams perceive of “Neenhn”.

هَلَو هَلَو ڪاڪِ تَرِين، جتي نينهن اُچل

ن ڪا جَهَل نَ پَل، سِڪو پَسي پرينءَ کي

Let us go to Kak (river), where "Neenhn" sprouts.

No bars or barriers, Everyone can see the "Beloved",

هَلَو هَلَو ڪاڪِ تَرِين، جتي گهڙجي نينهن

ن ڪا راتِ نَ ڏينهن، سِڪو پَسي پرينءَ کي

Let us go to Kak (river) where Neenhn blossoms.

Everyone can see the "Beloved" Day or night,

جهڙا گلِ گلابِ جا، تهڙا مٿن ويسَ

چوٽا تيلَ چنبيليا، ها ها هو هميشَ

پسيو سونهن سِيڏُ ڇي، نينهن اچن نيشَ

لالُ جي لبيسَ، آڻن اکرُ نَ اُجهي

Robes like the roses they wear, Eternal is the fragrance of oiled hair, Latif says, even Neenhn is perplexed seeing the elegance rare. The spinners abode is silent, besieged by Beloved's attire.

رُوءِ راڻي جي ناهِ ڪو، سوڍا پيا پ سڄانَ

نيسورياڻي نينهن جي، گسيائين ڪانَ

ڇڏي ويا چوهَ ۾، دعوائون ديوانَ

بي رهياڻي ڪانَ، ٿيو مڙوئي ميندرو

Wizards abound, none is like the Beloved,

Neenhn's spear, He so succinctly pointed,

Many a wise men miserably deserted,

All around is Beloved, none other survived.

گگوري ڪاڪِ وَهي، راڻا! پاڻِءَ مَرَتُ
سوڍا! اِيءَ شَرَبَتُ، نِسورُوئي نينهن جو.

Crimson-colored water flows through Kak River,
O' Beloved, it's not blood!
Pure Neenhn's drink (wine) it is, my dear!

سَگ ڪري سين سِينهن، ڪَنڌُ مَر ڦيرج ڪيڏهين،
رَمِج راڻي پُٺَ، نرتئون مَنجهان نينهن،
ايئن مَر وَسِجُ عامَ تي، جيئن مومل وَسَن مينهن
سَندي حَشَرَ ڏينهن، سوڍ و ساريندينءَ گهڻو

Engaged to a lion, never look around,
With heartfelt Neenhn" follow the Beloved,
O' Moomal, drop not on the commons like rain.
You shall surely seek "Beloved" on the Day of
Judgment.

اڳي آءُ اڪنديين، پرچي پيارا،
پَلڪَ پَراهونَ نَ سَهڻين، جيءَ جا جيارا
نينهان نيزارا، سَچ، تَ مان سَوُرَ لَهي

Come back O' Beloved, in my dwelling
A second away from you is beyond endurance;
Pierce Neenhn's spear, for pain relieving.

MELODY OF MARUI سُر مارئي

During fourteenth century AD, Umar Soomro ruled Tharparker desert in lower Sindh (1355AD-1390 AD). He was notorious for sexual infidelity. Nearby in Malir village lived a poor herdsman name Palni. He had a beautiful daughter named Marui. The Parents betrothed her to Khet Seen, while a rival named Phog got enraged and approached the ruler Umar Soomro, telling him about the beauty of Marui. Umar drove to Malir along with Phog, early morning and kidnapped Marui while she was fetching water with her friends from the village-well. With swift camel ride into the deserts, Umar brought Marui inside his palace in Amarkot (Umar fort). Umar Soomro persistently tried to persuade Marui to marry him. Marui refused point blank, saying that her parents had solemnly betrothed her to a Maru (herdsmen at village Malir) named Khet and she could not imagine marrying anyone else. Umar had several wives and concubines/maid servants, and he constantly lured Marui, if she married him, she would be then superior and queen of all. Marui instead continued crying and wailing, insisting that she must return to her parents to be lawfully married to Khet (her fiancé). Finding no breakthrough Umar put her in solitary confinement inside Umar forte for about 12 months. The Poor parents of Marui finally lost hope as they could not face the wrath of the ruler. Finally Umar realized his misadventure and through a messenger

asked Marus (the parents of Marui) to come and take her back. Suspecting a trick, they sent an emissary to meet Marui, who assured them of her chastity/sanctity.

Finally the parents came to take Marui back. Umar felicitated them with gifts and called Marui his sister. This reassured the Marus (parents and relatives) of Marui's sanctity. Additions and exaggerations in this legend apart, the fact remains that Marui stood firmly the test of the time and conscience. The unseen/metaphysical love (Neenhn) for her native land and Khet (to whom she was engaged since the innocent/divinely days of her life), overcame all other odds, and vagaries of mortal life, and she returned home unharmed. It is worth noting here that Bhitai has eulogized such legends, in his poems, only to convince mortal beings that "Metaphysical power, instinct and love are much more powerful and persistent, than Physical existence, action and attachment!"

سِيبي، سِيبي ڏي، پوري نينهن ڏکڻوئي
کٽيءَ وٽيون کٽيون، ستي سيڻي سي،
مڃڻ چوئم کي، لڄائي ٿر۔ جائيون!

Innocent Marui darned (her torn/worn-out clothes),
but her "Neenhn" diminished not,
Seams of the quilt, the virgin would sew and knit, lest
blamed I be, for dishonoring Thar-breed!

پهيءَ سَگ! پيرن ڪيه! ڪو نينهن نياپو مارئين
 اَت اُڪنڊي آهيان، تيئن اٿن، تيئن ڏيه،
 سنڌي جا ساڻيه، ڪم ڪتوري پائين

Happy you may be with dust of desert on your feet,
 O' messenger, if you have "Neenhn" message from
 my near and dear. To reach my home and spinning
 place, I'm aspiring where. Musk like is my village
 dust.

سَڪَرُ سيئي ڏينهن جي مَوَن گهاريَا بَنڊِ
 وَسَايَمَ وَڌَ-قُزَا، مَٿي ماڙين مينهن
 واجهاڻيسي وصال ڪي، ٿيسي تَهوارون تيئن،
 نيئرُ منهنجي نينهن اُجاري اچو ڪيو

Better were the days that in confinement I passed!
 On the lofty mansions, when it heavily rained, aspiring
 for reunion, my body-flesh minced, The Chains, in fact,
 have my "Neenhn", enlightened.

نيئرُن لَهي نينهن جو، لوهَ جا ويا لَهي،
 ڪُنڊيون جي قُفلن جون، سيئن هٿ سَهي
 ويئرَ راج رَهي، ڏيان ڏوراپا ڪن ڪي؟

Iron nails, I removed, "Neenhn's nail is tough
 Keys of the locks are, verily in Beloved's hand,
 Whom should I blame? Scores have passed.

نيئرَن لهي نينهن جو، لوهَ جا لهي ويا
 مارنِ دارانِ مارتين، ذهلا دينهن تيا،
 ڏيهي ڏور ويا، ڏيان ڏوراپا ڪن ڪي؟

Iron nails were removed, Neenhn's could not. Away
 from the (Maru) village folks, in mansions days turned
 tortuous. Loved ones are away, whom shall I blame?

عاشق زهر پيا ڪ، وه پسيو وهسن گهڻو،
 ڪڙي ڪاٽل جا، هميشه هيرا ڪ،
 لڳين لئون لطيف چئي، فنا ڪيا فراق
 توڻي چڪن چاڪ، تڏي آه نسلن عام ڪي

(ڪلياڻ)

Lovers addicted, are delighted at the sight of poison
 Perpetual seekers of bitter and killer they are
 Hit by the prick of love, says Latif,
 Were ruined by the breach with Beloved,
 Though the wounds soared, never spelt agony to any.
 (ASK)

MELODY OF HOPE موزیک

"Hope" and "Neenhn" are metaphysically interdependent. Neenhn depends on the strength of "Hope". On the other hand ... is the continuous inspiration, urge and an unfathomable love "Neenhn", which can strengthen the "Hope" of meeting the "Beloved". Like Metaphysical Love, "Neenhn" hope is a metaphysical phenomenon which has been continuously steering and enhancing the survival of humanity. With all the upheavals, disasters and utter extinction of several generations over millions of years "Hope" has been the only metaphysical attribute guaranteeing the survival, provided the mind is enriched with love for the "unseen". The first verse of this melody elucidates the essence. The "seeker" has to put constant and continuous efforts to reach the "Beloved" whose beauty is unfathomable and unimaginable. Yet "hope" and "Love par excellence" on the part of the "seeker" should never cease.

لوچيان ٿي لاجد م، هادي لمان نہ حد،
سپيريان جي سونهن جو، نڪو قد نہ مد
هيت سڪڻ بي عدد، هت پرواه ناه ڪو

In the "Infinitude" I toss, O Guide! No bound perceive mine eyes; Tortuous beauty of "The Loved" has no limit, no size. Here intensive longing lies, there "The Loved" does not care. (Elsa Kazi)

In the next couplet Bhitai has emphatically said that those who have a strong "Hope" to meet the Beloved, with tears of happiness, their "Neenhn" deepens. With the glimpses of the Beloved, the intoxication of Metaphysical Love becomes deeper.

وَسَنِيَّ وَهَسَنَ، دِيهَارِي دَسَن لُئي

جيئن جيئن پرين پسن، تيئن تيئن نشا نينهن جا

With tears, (in the eyes) rejoice, everyday hoping to see the Beloved. As soon as they see the Beloved, Neenhn's intoxication deepens ad lib.

نيئين نظر نينهن جَرُونِ جِتِ جَرُونِ

ساهُ ائين تان صدقو، اندر سين غضبن

قَلْبُ قرباني گريان، مٿان دل دوسن

هنئين ۽ اکين، قاهي کاڌي پرين لئي

Those captured through Neenhn-filled eyes, for them, I would sacrifice entire self and life. I should sacrifice myself heartily for the friends. My entire "self" and "eyes", rejoiced gallows for the Beloved.

انهين ايئن جڳاءِ، اُن کي ايئن نہ چوڻو،

يُن (اصل) جنهن جي ذات جو، اُتي آه الله

تہ نہ پڇي ماہ. گنديءَ نينهن نہ سڀڄي

He deserves, you ought not to assert thy "self." Eternity is, where God exists. (One must know) meat can't be cooked on hey-fire; in a clay-jar Neenhn conceals never.

گندي نينهن نہ سڃي، تہ نہ ڇي ماھ
گچيءَ پَر ڪيءَ، تئي سما جوڳ سڄڻين؟

Meat can't be cooked on hey-fire, Neenhn can't hide, in
a clay-jar; with a raw mind, how can one meet the
Beloved?

رُني جا رهاڻ، سا پي پهنِي نہ ٿئي
ڪنهن کَر وڌي ڪاڻ، پاڻان نينهن نڪريو

Love that broke, may not be forsaken O' Dear! Though
an evil intercepted, my Neenhn deepened further.

اگهيو ڪاڻو گچُ، ماڻڪن موٽ ٿي،
پيءُ پايو سڄُ، آڇيندي لڄ مران

(سُر سامونڊي)

The glass-beads are in fashion now.
Real pearls no more appeal.
My tunic is full of truth.
Yet feel ashamed to offer it! (Eisa kazi)

MELODY OF RIP سُرِپ

"Rip" means unbearably heavy! Beyond human tolerance and endurance. In this melody Bhitai has described the deep agony and sorrow experienced by the lover in separation of the "Beloved". The real change in a true lover takes place only when he suffers a long and agonizing separation from his "Beloved". Divinity peeps into prairie of his soul. "Transformation" of mind paving the way towards identification of the "Beloved", ensues. The example of flute has been wisely given. A flute made from wood, is first separated from its parent plant, and then processed, polished and groomed. Then several holes are made in it, and then only it can produce touching and piercing music! A true lover's initial separation from his "Beloved" is hard and "trying"; requires his patience and perseverance for an unlimited time to enable him to reunite with his "Beloved". The agony and depth of love is to be concealed. "Patience" and "Perseverance" is a precondition for guaranteeing the "reunion".

Bhitai has advised the lover in this melody to keep his "true love" and agonies and sufferings concealed like a potter keeps the earthenware concealed from outside air in a kiln, or else the earthen pots shall never be baked properly! The concealed "urge", "desire" and "love" with perseverance and patience leads to "reunion" with the Beloved. It can be justly called "Neenhn".

جاءَ نَ سَچوڏينهن، هينئڙو اونڙي وڳَ جيئن
مُون پريانَ سينَ نينهن، چئنَ ڪارڻ ڪوڏَ ڪيو

Like an astray camel herd, my mind wanders all day. I
did not fall into "Neenhn" with my Beloved, to break it.

نينهنَ نهائينءَ جان، ڏکيو ڪوڏَ ڏيکين؟
جَرَ چيري چڏي، تَ ڪيئن پچندا تانءَ؟
سندي ڪياريان، ڪن ڪريجا ڳالهڙي

"Neenhn" is like a potter's kiln, why you conceal it not?
If fire is deprived of heat, how could earthen pots be
backed? Lend thy ear to potter's advice, in this regard.

نينهنَ نهائينءَ جيئن، ڏکيو ڪوڏَ ڏيکين؟
جَرَ چيري چڏي، تَرَچ پچندا ڪيئن؟
تون پڻ ڪريج تڏيئن، جيئن ڪنيارَ ڪن ڪم سين

Neenhn like potter's kiln is, why you conceal it not? If
fire is devoid of heat, can the earthen-ware baked be?
Keep the heat within thee, as the potters keep the kiln
hot.

نهائينءَ کان نينهن، سِگُ منهنجا سُپرين
سڙي سارو ڏينهن، ٻاهر ٻاڦَ نَ نڪري

O' My dear! Learn Neenhn from potter's kiln, though, it
burns whole day, does not emit steam.

MELODY OF "RAMKALI" سُر رامکلي (The Homeless Travelers)

This melody is dedicated to the strength and willpower of ascetics who wander in search of salvation. Shah traveled with such people and remained with them for three years. He described these "wanderers" as most dedicated people who do not know what their next destination is, and are not sure of their next meal! Bhitai verily perceived affection and an "unconditional love" which was the only asset for their determination to survive. They may verily be called gypsies as they have no permanent abode. Their hearts are in a constant search of Divinity which feeling they do not proclaim openly. Bhitai identified their minds in search of "Ultimate Giver" as they would never expect earthly "givers" to do the needful.

بابو بيگاري تيا، ڇڏيائون پاڻُ
نسوروي نينهن جو نانگن وٽ نڌاڻ
سرڪندڙ (چندن) جنين ساڻ، آئون نہ جيئندي اُن ري

Yogis have nothing, when abandoned "self". Real treasure of Neenhn is with these selfless yogis, Sweet smelling they are, I cannot live without them.

ڪَن ڪورائي ڪاڙِي ، چندا! ٿيءَ جُوائُ
ڪاهِ تَ لڳئي ڪانُ، نانگن هٿان نينهن جو

Get thy ears pierced, O' myself"! And attain youth thereby. Move ahead to bear Neenhn's spear from the selfless ascetics (Yogis).

نسورو تون نينهن جو ، دل ۾ دودُ دکاءِ
آڻي آڳ عشق جي، ٻاري جان جلاءِ
چندا! ائين جڳاءِ، جيئن آتشان آبُ ٿيئن.

Ignite in your heart, a real fire of "Neenhn", Fetch the fire of love, burn thyself for sure. O' "myself"! Redeem "thyself" so as to transform from fire into water.

ويئي جنين وره ٿيا، مٿي سين ميري
آڪيون جنهن جون آڻ ڏي، پُئينءَ ڏي نَ پيري،
ڪارائيان ڪا ٿيا، چراتيا چيري
لڙڪ لال لطيف چئي، ڪنبي ۽ ڪيري
نينهن نَ نبيري، سَورَ چَرندي سَرو

Since eons waiting (to see the Beloved) with dirty hair, watching the Heavens, to earth they never stare. Black to brown to tan their hair turned, with fire. Tear-drops red said they shed with fear. Happy they are with pains, yet Neenhn abandon never.

نانگن کين نمايو، ناٿُ نمايو نينهن،
مڙهين اُنا مينهن، جوڳيان سندي ذات کي

Yogis could not subjugate Nath (Guru), Neenhn did; in their dwellings rain poured and (by Divinity) they were blessed.

يادِ گرو ڪن گودڙيا، پر بازار بينا
پڙهن سور سُبْحانَ جي، پين تنهن پيتا
جيانهن منهن ميتا، تيلانهن نشا چاڙهيائون نينهن جا

The loin clothed yogis worship Guru, in the center of bazaar. Reciting Divine's attributes (signs), they drink it deep; with utmost humility on their face, and they become intoxicated with Neenhn.

ڪڇي ڪا چوٽي، نانگن ٻڌي نينهن جي
جهڙا آيا جڳ ۾، تهڙا ويا موتي
انين جي چوٽي، پورب ٿيندي ٻڌري

Yogis, firmly put on Neenhn's loin cloth; born naked, as they were, naked they returned: Purity of their pontiffs shall be finally reckoned, on the day of "Reckoning."

MELODY OF KAPAITY (SPINERS) کاپایتی

In this melody Bhitai has extensively praised the spinners, who are hard workers. To our poet toil and hard work is essence of mortal life, but with two main prerequisites, Time and Love. Toil should be timely and no moments be wasted in the pursuit of goal in this life. Hard work, which is the need of this mortal life, shall lose its worth if postponed till tomorrow! As in this verse:

سی تو ویھی وچائیآ، کتے سندا ڈینھن،
آرت اوڈی نہ تیین پوری پوری سین
کند کٹندین کیئن، آگن عجیب جی

You have lost the days' worth toiling, O, the unkempt!
Did not go spinning even a bit! How shall you raise your
head before the Beloved (connoisseurs)?

The other prerequisite is "Love". It is the "love" and devotion behind hard work and "toil" which earns Divine acceptance.

چائت پائی چت م سنھو گتیو جن،
تن جو صرافن، دکوئی داخل نہ کیو

With conceit in their hearts, if fine yarn they spun; not
an ounce would the merchants accept of the run.

محبت پائي مَن ۾ رنڊا روڙيا جن،
تي جو صرافن، ائتوريو آگهائيو

With Love in their hearts, if they spun but poor stuff,
the merchants would take it unweighted as enough

(H.T. Sorely)

ويا سي وينجهار، هيرا لعل ونڌين جي،
تئين سندا پوئيان سيمي لهن ڏسار،
ڪٿين ڪٿ لوهار هاڻي انهن پيڻئين.

(سر سريراڳ)

The lapidaries now are gone,
Who diamond pierced and ruby red.
But they who followed after them,
Have not the skill to work in lead,
Where craftsmen wrought of yore,
The smiths beat worthless pewter now instead.
H.T.Sorely

MELODY OF KHAHORI سُر کاھوڙي

(DEVOTED/ HARDWORKING ASCETICS)

In this melody Bhitai has admired the devotion and determination of those hard-working people, who move in the mountains in search of livelihood and have no definite destination. They resort to various day today earning-pursuits like snake-charming. The "will" to achieve a respectable living is the main theme which Bhitai has eulogized in this melody. Unfathomable Love and Toil is their religion. They never seek worldly comforts and their only motive is to understand the "myth" behind the "creation" and how elegant the "Creator" would be!

کاھوڙي خفيءِ سين، سوجهي ٿڌو سُبْحَانُ
عاشقِ اِھڙي اکرين، لنگھيا لامڪانُ
هُوءَ ۾ گڏجي هوءَ ٿيا، بابو جي پريانُ
سيوئي سُبْحَانُ، آيو نظرُ انهن جي

Persistent with "patience" the ascetics identified the Creator; Lovers in the pursuit passed the "impassable". Saturated with love, their "self" melted with the "Beloved". Then they perceived "Creator" in entire "creation" Such is the identity of these wanderers and seekers of "Truth".

هُوَ ذَوْتِي ، هُوَ ذِينْهِن ، هُوَ ذَوْنِگَر ، هُوَ لَكِيُون ،
کُنْهِن جَنْهِن لَذَا نِينْهِن ، يِثَا لُوسَن لُکَر

Those seekers, and the days, the mountains and the
ways; only those who embraced Neenhn, traded
through the hottest rays.

وائي

اَكِيْن اَكَمَر لَائِيَان ، كَر مندائتا مِينْهِن ،
مادرا موْتِي نَ وَهَان ، مون پريان سين نِينْهِن
مانَ ملان كي سَجْثِيْن

Eyes rained with tears, same as seasonal rains,

Oh mother! For Beloved's "Neenhn" I'll never retreat.

I am longing for the "Beloved" to unite.

هُوَ چَوْنِي ، تُون مَر چَتُو واتان ورائي ويں ،
سِينِي سين سِيْدُ چِي ، مَن ماري كر ميں ،
كاندِ وَذَائِي كِيں ، كِيْنِي مِنْجْهَان كِيْن تَي .

(يَمَن كَلِيَاں)

They may say, you should not return the absurd
To everyone, Syed says, present thy humble "self"
Patience is precious, malice gains nothing. (ASK)

MELODY OF KEDAR (BATTLE FIELD) سُرُڪيڏارو

"Kedari" is one of the known Indian Ragas, one of the wives of "Deepak" Rag. This melody is dedicated to the tragedy of "Karbala" where the kiths and kins of Prophet Muhammad (PBUH) were brutally massacred. Islam flourished worldwide after this tragedy. Bhitai has pathetically recalled the plight of the Imams (leaders) who were the rightful heirs of the prophet, in a battlefield, thereby sacrificing their lives and imparting a perpetual existence to most perfect and reasonable religion Islam. Even here Bhitai says that the tragedy of Kerbala was true emancipation of Islam through "unfathomable and true love" i.e. Neenhn.

ڪامل ڪربلا، آيا جنگ جوان
ڌرتي ڏي، لرزي، ٿرٿليا آسمان
ڪر هئي ڪاڏ، هو نظارو نينهن جو

The warriors, robust and young,
While entered the battlefield, earth shook and
shattered, skies swirled. The war was but, a specter of
"Neenhn" revealed.

سختي شهادت جي سُر! شاديءَ جو ڏينهن،
ڏرو ناھِ يزيد کي، نيسروئي نينهن،
مرگ آهي مينهن، عليءَ جي اولاد کي.

Listen! Distress of martyrdom, as if celebration day
was; Yazid had no idea, it was truest Love, "Neenhn",
For Ali's offspring, death was like rain (a blessing)

MELODY OF RAIN سُر سارنگ

In this melody Bhitai has praised the beauty of nature in the most fascinating way. At the same time he has described the agony of poor peasants during drought, when they pray and aspire for rain as the brown land, which they cultivate for their living, awaits rain to turn green. As Bhitai says:

آگمَ ڪيا آله، لڳه پَس! لطيف چئي،
پَلَر جي پالوت سين، پَتَن جهليا پاھ،
واحد وڏائي ڪيا، مَتي گَسَن گاه
سانگين وريا ساھ، اُنن آب اڳونڊرو

God prepared the clouds, behold! Deep-dark clouds, Latif says. With torrential rains, deserts turned lush-green. Grass has grown on the lanes with Divine orders. Pain-relieving rain has poured in plenty. Verily, the poor peasants have rejoiced Nature's bounty.

مينهان ۽ نينهان، ٻئي آکر هيڪڙي،
جي وسڻ جا ويس ڪري، تَ گَڪَر ڪن ڪيهان
بادل ٿي بيهان، جي آگمَ آچڻ جا ڪري

Rain is synonymous with "Neenhn", when it prepares to pour, clouds scream. If the Beloved comes unto me, to perceive and shower on Him, cloud shall I turn to be.

MELODY OF DAHAR سُڙ ڏهر

Literally Dahar means "a valley between sand hills". This melody is based on several themes which convey Bhitai's message, namely the transitoriness of this world, and advice to mankind to learn a lesson from the destruction of fertile fields replaced by barren lands. To understand that no mortal being shall survive except the Creator, Bhitai further advises human beings to avoid wasting time in long and deep slumber! as long and careless sleep is detrimental to perceiving the "Reality". Prayers to Divinity for defining the Ultimate existence and sustenance of God have been amply eulogized in this melody. Following verse describes anxiety of "Sasui" waiting to meet her "Punu". This is metaphorical reference to Melody of Sasui mentioned in previous pages.

ڏونگر لڳن ڏينهن، مان ورڪن سڀرين،
ڪيس نيمائي نينهن، آيل! ٻاروچن جي

O mountain! I'm anxious since long, may the Beloved shower His blessings on me. O' mother, His "Neenhn" has rendered me humble.

Epilogue

Metaphysical Love is the "golden thread" woven throughout this presentation. Bhitai has specifically chosen the word "Neenhn", which originates from Prakrat/Sanskrit language, in almost all those melodies based on folk tales with a central theme of Divine and deep Love. Selected melodies enriched with the verses signifying "Neenhn" have been included in this treatise, although the ephemeral love of man and woman has been mentioned as metaphor based on famous folk tales. Diving deep leads to the Love for "Ultimate" and every bit of its creation in the Universe. Mikhail Naimy writes, "Man made a prisoner by the love of woman, and a woman made prisoner by the love of man are equally unfit for Freedom's precious crown. But man and woman made as One by Love, inseparable, indistinguishable, are verily entitled to the prize" (Book of Mirdad pp.105). Thus transitory love has been mentioned (with small l) as common noun, while "Eternal Love" with capital L is qualified to be a proper noun. This supports the translation of Neenhn in Bhitai's verses as "Metaphysical Love". It is worth mentioning that most of the contemporary poets have lauded love's attributes in their poetry, but, none to our knowledge, has specified the superlative and exalted "Love" with prefix of "Metaphysical". Even in conventional poetry in local languages "Neenhn" has not been graded to such a highest (Divine) stage by any poet as Bhitai, has eulogized in all prominent melodies in his "Shah Jo Risalo".

References:

1. Humanism, WIKIPEDIA; the free encyclopedia.
2. Ejaz Rahim: Personal communication.
3. Karen Armstrong, A History of God; The God of Mystics, pp 225-26; Ballantine Books New York, 1993.
4. Earnest Trump: The Divan of Abdul Latif Shah 1866; F.A. Brokhaus, Leipzig, Germany.
5. Allama I.I.Kazi: Address at the Iqbal Day celebration at Karachi; April 1958; Casual Peeps at Sophia, IInd Edition. The Sindhi Adabi Board, 1977.
- 6a. Hotchand Moolchand Gurbakshani; Shah Jo Risalo; 1923. pp 38.
- 6b. H.M. Gurbakshani; Shah Jo Risalo; 1923, pp 37.
- 6c. H.M. Gurbakshani; Shah Jo Risalo. 1923, title page.
7. Allama I.I.Kazi; Shah Abdul Latif-a study of the Poet: 63-108; Casual Peeps at Sophia; Sindhi Adabi Board, 1961.
8. Ernest Trumpp; The Divan of Abdul Latif Shah, 1866 F.A. Brockhaus, Leipzig, Germany.
9. Burton Sir R.H, Sind and the Races that inhabit the valley of the Indus. P, 83; 203; 1851
10. H.T. Sorely: Shah Abdul Latif's Muse; Bhitai The Message of The Master, p 184-87; Shah Abdul Latif Bhitai Cultural Centre Committee, 1993

11. H.T. Sorely; Musa Parvagans, 1953.
12. A.K.Brohi; An Adventure in Self Expression p444; Azad Communications Karachi; 1995
13. Mirza Qalich Baig; Shah Jo Risalo, 1913; Pokerdas & Co.
14. Gabriel Setoun; Scottish Histories: Robert Burns, p 43; Geddes and Grosset 2008
15. Prof. Dr. Fahmida Husain: Personal communication.
16. Thomas Carlyle; Wikipedia free Encyclopedia,
17. Kalyan B Advani. Shah Abdul Latif; Message of the Mas pp 105-159; Azad Publication 1993.
18. Mikhail Naimy: The Book of Mirdad; Love is the Law of God, pp62-67; Jagdesh Chander Sethi, India 2002
19. Karen Armstrong: A History of God; The God of Mystics: pp, 239. Ballantine Books New York, 1993
20. Ejaz Rahim: Love; in Bite and Piece of Moon.
21. Kalyan B. Advani; Shah Jo Risalo: Sur Momal Rano.p233, Sind Tahqiqi Board, 1991.
22. G.M.Shahwani; Shah Jo Risalo: Sur Momal Rano, p511, Sindhika Publication.1993.
23. H.T.Sorely; Bhit Jo Shah: Azad Communications Karachi, 1992. Sindhika Academy, P.O. Box 7363

محبت جن جي من ۾، تَشَنگي تار،
پي پيالو اُج جو، اُج سين اُج اُتيار،
پَنهون پاڻ پيار، تَاج سين اُج اُجهائيان

(سَسئي آبري)

Those whose, self is filled with Love, have an eternal
thirst, Drink the cup of thirst, inflame thirst with thirst!

O Beloved! Give me a draught of thirst so that I may
quench thirst with thirst.

(Kalyan B. Advani)

ڪئونر پاڙون پاتاڙ ۾، پونر پري آکاس،
بَنهي سندي ڳالهڙي، رازق آندي راس،
تنهن عشق کي شاباس، جنهن محبتي ميڙيا

(سُرُ کارايل)

Lotus roots dwell down deep, moth moves in the sky,
Heavens hath made their tryst a reality,
Kudos to Love, that made lovers unite.

METAPHYSICAL LOVE

(نینهن)

(Shah Abdul Latif Bhitai's selected
verses on Metaphysical Love/Neenhn)

- * Ask the moths what they know of burning
- * That have offered their lives to the blaze,
- * A thrust from the lance of yearning,
- * Hath pierced their vitals turning
- * And put an end to their days.

Yemen Kalyan, 3/9; Translation: H.T. Sorely

Dr. Abdul Shakoor Kazi

The Reading Generation

1960 جي ڏهاڪي ۾ عبدالله حسين ”اُداس نسلين“ نالي ڪتاب لکيو. 70 واري ڏهاڪي ۾ وري ماڻِڪُ ”لُڙهندڙ نسل“ نالي ڪتاب لکي پنهنجي دورَ جي عڪاسي ڪرڻ جي ڪوشش ڪئي. امداد حُسينيءَ وري 70 واري ڏهاڪي ۾ ئي لکيو:

انتي ماء جڙيندي آهي اونڌا سونڌا ٻار
ايندڙ نسل سمورو هوندو گونگا ٻوڙا ٻار

هر دور جي نوجوانن کي اداس، لڙهندڙ، ڪڙهندڙ، ڪڙهندڙ، ٻرندڙ، چُرندڙ، ڪِرندڙ، اوسيئڙو ڪندڙ، پاڙي، ڪاڻو، پاڇوڪڙ، ڪاوڙيل ۽ وڙهندڙ نسلن سان منسوب ڪري سگهجي 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 وڌڻ، ويجهڻ ۽ هڪ ٻئي کي ڳولي سھڪاري تحريڪ جي رستي تي آڻڻ جي آس رکون ٿا.

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

جھڙيءَ طرح وٽن جا پَن ساوا، ڳاڙها، نيرا، پيلا يا ناسي هوندا آهن اهڙيءَ طرح پڙهندڙ سُئل وارا پَن به مختلف آهن ۽ هوندا. اُهي ساڳئي ئي وقت اداس ۽ پڙهندڙ، ٻرندڙ ۽ پڙهندڙ، سُست ۽ پڙهندڙ يا وڙهندڙ ۽ پڙهندڙ به ٿي سگهن ٿا. ٻين لفظن ۾ پَن کا خصوصي ۽ تالي لڳل ڪلب Exclusive Club نه آهي.

ڪوشش اها هوندي ته پَن جا سڀ ڪم ڪار سهڪاري ۽ رضاڪار بنيادن تي ٿين، پر ممڪن آهي ته ڪي ڪم اجرتي بنيادن تي به ٿين. اهڙي حالت ۾ پَن پاڻ هڪٻئي جي مدد ڪرڻ جي اصول هيٺ ڏي وٺ ڪندا ۽ غيرتجارتي non-commercial رهندا. پَن 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 پَن سان اُن جو ڪو به لاڳاپو نه هوندو.

پَن کي کليل اڪرن ۾ 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 مڃن.

شيخ آياڙ علم، ڄاڻ، سمجھ ۽ ڏاهپ کي گيت، بيت، سٺ، پُڪار سان
تَشْبِيه ڏيندي انهن سڀني کي بَمَن، گولين ۽ بارود جي مدِ مقابل بيهاريو
آهي. اياز چوي ٿو ته:
گيت به ڄڻ گوريلا آهن، جي ويريءَ تي وار ڪرڻ ٿا.

... ..

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

... ..

ڪالهه هُيا جي سُرخ ڳلن جيئن، اڄڪلهه نيلا پيلا آهن؛
گيت به ڄڻ گوريلا آهن.....

... ..

هي بيت اُٿي، هي بَمَ - گولو،
جيڪي به ڪُٽين، جيڪي به ڪُٽين!
مون لاءِ ٻنهي ۾ فَرْقُ نه آ، هي بيتُ به بَمَ جو ساٿي آ،
جنهن رڻ ۾ رات ڪيا راڙا، تنهن هڏ ۽ چَمَ 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.

پَن 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. پَن نصابي ڪتابن
سان گڏوگڏ ادبي، تاريخي، سياسي، سماجي، اقتصادي، سائنسي ۽ ٻين

ڪتابن کي پڙهي سماجي حالتن کي بهتر بنائڻ جي ڪوشش ڪندا.

پڙهندڙ سُئل جا پَن سڀني کي چو، چالاءِ ۽ ڪينئن 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 ۽ اڻٽر 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 پَن پَن جو پڙلاءُ.“
- اياز (ڪلهي پاتم ڪينرو)