Our Legendary Intellectuals

Sajjad Sheikh
Our Legendary Intellectuals
Our Legendary Intellectuals

Sajjad Sheikh

Punjab Institute of Language, Art & Culture
(PILAC)
Title
Our Legendary Intellectuals

Compiler / Translator
SajjadShiekh

First Edition: 2007

Publisher
Punjab Institute of Language, Art & Culture (PILAC)
Information & Culture Department
Government of the Punjab

Printer
Sanjh Publications, Lahore

Price: Rs.800/-

All rights reserved by the Institute. No part of this book may be reproduced or translated for any reason, stored in a retrieval system or transmitted in any form or by any means; electronic, mechanical, photocopying, recording or otherwise, without prior written permission of the Institute.

Punjab Institute of Language, Art & Culture (PILAC)
Information & Culture Department
Government of the Punjab

Punjabi Complex, 1- Gaddali Stadium, Ferozepur Road, Lahore
Ph: +92-42-9232165-70 Fax:+92-42-9230390
Email: pilacpk@gmail.com, Website: www.pilac.punjab.gov.pk
To

All Those Who Are Struggling To Promote Tolerance
In Our Society
CONTENTS

1. Baba Farid
i. a Brief Introduction 15
ii. Works of Baba Farid 18
iii. Some themes and Characteristics of his Punjabi Poetry 18
iv. Conclusion 22
v. List of Verses 24
vi. Selected Verses of Baba Farid 25

2. Shah Hussain
i. a Brief Introduction 71
ii. List of Verses 82
iii. Selected Verses of Shah Hussain 84

3. Sultan Bahu
i. a Brief Introduction 137
ii. Some sayings of Sulta Bahu 139
iii. Works of Bahu 139
iv. Abyat-e-Bahu 140
v. Some themes and Qualities of Abyat-e-Bahu 140
vi. List of Verses 143
vii. Selected Verses of Sultan Bahu 143
4. Saeen Bulleh Shah
   i. ... a Brief Introduction 201
   ii. Some themes and Qualities of Bulleh Shah's Poetry 203
   iii. List of Verses 212
   iv. Selected Verses of Bulleh Shah 213

5. Waris Shah
   i. ... a Brief Introduction 271
   ii. List of Verses 274
   iii. Selected Verses of Waris Shah 275

6. Khwaja Ghulam Farid
   i. A Brief Introduction 307
   ii. List of Verses 310
   iii. Selected Verses of Khwaja Ghulam Farid 313

7. Mohammad Bakhsh
   i. A Brief Introduction 357
   ii. List of Verses 368
   iii. Selected Verses of Mohammad Bakhsh 370
Preface

Punjab Institute of Language, Art & Culture (PILAC) works for the promotion of Punjabi language, art and culture under the patronship of Information & Culture Department, Government of the Punjab. It usually organizes seminars, conferences, lectures, exhibitions, fairs, publishes books and magazine for the promotion of love, peace and tolerance as preached by the great Sufis.

In the present scenario, Sufism has emerged as a principal source to promote humanism enveloped with ethical values, mutual respect and harmony among the members of society irrespective of race, gender and religion. This is need of the time to spread the universal message of humanity to end hatred, intolerance and extremism from the society. Under this purpose the Institute published the first edition of “Our Legendary Intellectuals” in the year 2007 which was very much appreciated.

Due to increasing demand for the book, the Institute decided to publish it again. We hope, you would like this effort of the Institute as the book would provide a chance for the readers / researchers to have an overview of Sufi poetry adorned with Punjabi text, roman script, glossary and English translation. Your input / comments on the book would be appreciated.

DR. SUGHRA SADAF
25May 2016
عرض ناشر

بنجاب اسکی و آن ایک کمپین، آرت اینڈ کلیم (پاکستان) بخاطر نیان آل سی، ورثان کی
تربیتی کے لئے سیاحی اطلاعات وقائع، کمیونٹی بنجاب کے دو بچوں پر پینی فطاومیہ نے۔ بیانا، مخابراتی کر
کرا کے جب کہ ایک ورث بھی تحقیق کے سوکھ، کافی تحقیق کا نجارہ رہا۔ وہ وراثت ویلکون کے اعتقادات
اشارات یک دوسرے کے دو ریلوں روغ ادبیہ۔

عصر جامعہ میں تسویہ افزودہ مشاعرہ کے درمیان نہیں، جس دوہرا جو کتاب کی تہم کے نہ
اطالی اقدام، پاکستان عمومی دعوی اور معاشرہ سے منا ہے۔ ان کی خالقی انسائیکلوپیڈیہ کا جامعہ زبان کر
اچھا ہے۔ انسائیکلوپیڈیہ کے مختلف کو عام کر کے لفظیں، عموم بردیش اور ادیبیہ پڑھنے کا
خانہ اور میں دوور کے ابتدائی پرورہت سے۔ اس طرح کی معرکے کے ذکر اور ادارہ ہے۔ 2007، ہیں
"Our Legendary Intellectuals"

کتاب بھی کا پیشہ مصنف تکلیفی بات کا نظر رکھ کر ہوتی ادارہ نے اس کو ووڈری شائع
کر نے کا اپنے کا اور دیکھا کہ پیج کا یہ کی ہے، پہلی اس کا کوہ سیٹی میں اوردوں چم
انداز دیا میں فردی اور قدرتی زبانی ہے۔ اس کتاب جاری ہے۔ یہ وسیع وسیع صفحاتی رک
ہے جیسے ہی والنٹن قرار کر سکتی ہے۔ اس کتاب کے بارے میں آپیٹ تجربہ یا دیور کریکر گا

نزیر صنیف
30 مئی 2012
Baba Farid ..... a Brief Introduction

Farid-ud-Din Masood, Gunj Shakar, popularly known as Baba Farid was born in a small suburban place: Kotawal, near Multan. Biographers differ about the year of his birth and have suggested it to be 1173, 1175 or 1188 A.D.

His grandfather, Qazi Shoaib, was famous for his piety, wisdom, knowledge and scholarship. He had migrated from Kabul to Lahore and from there to Qasur and finally to Multan. His son, Jamal-ud-Din Suleiman got married with Qarsam Bibi who was well known for her piety, modesty and purity and religious fervour. These were the parents of Farid-ud-Din Masood who was to become a legend in life and literature as "Gunj Shakar" (mine of sugar) and "Baba Farid."

Under his mother's caring and watchful upbringing and disciplined religious training, Farid-ud-Din also became a devoutly religious person who offered his prayers with utmost regularity and kept fasting continuously for weeks together.

After his early formal education and a rigorous training under his parents, he went to Multan and joined the
seminary of Maulana Minhajud-Din. There, he acquired a profound understanding of Quran, Hadith, Fiqah and other related subjects. It was here that he came across the saintly Khwaja Bakhtiar Kaki whose immense influence led him to accompany Khwaja Kaki to Delhi where he stayed in a small room attached with the shrine of Khwaja Kaki. Having quenched his thirst for spirituality and religious knowledge at this fountain, Farid-ud-Din travelled extensively to places famous as centres of Muslim Culture and Civilization. He visited Baghdad, Bukhara, Seestan, Khurasan, Qandhar, Ghazni, Neshapur and holy cities Mekkah and Madina and greatly benefitted from great contemporary Muslim scholars.

On his return from foreign travels, he stayed in Multan for sometime before going back to Delhi. However, due to the continuous disturbances caused by a host of people who thronged to visit him, he decided to leave Delhi and sought the permission of his Murshad, Khwaja Bakhtiar Kaki who advised him to go and preach Islam at Hansi.

Consequently, he went to Hansi and stayed there for about twelve years. Thousands of non-muslims embraced Islam due to his persuasive preaching and attractive manner and remarkable spiritual influence.

After the death of Khwaja Kaki, he went to Delhi as heir to his Murshad's seat. Once again quite perturbed by perpetual disturbance and vociferous courtly conspiracies, he returned to Hansi. Here, too, people visited him in large numbers and disturbed the peace he required. So, he went back to Multan, but when the situation became similar to Delhi and Hansi, he left for Ajodhan, then a small deserted place, now called Pakpattan. He spent the rest of his life here and kept preaching Islam until his death in 1280. At Ajodhan, with the help of his relatives, he had built a
"Jamaat Khana" or (Assembling House) and a shrine, where he was buried. His Mazar or (Mausoleum) is visited by millions of people throughout the year but more so during his annual "Urs" in the holy month of Muharram.
Works of Baba Farid

Being the pioneer of Punjabi Poetry, Baba Jee enjoys an eminent position in the history of Punjabi Language and Literature. He wrote "Dohraas" or couplets which are termed as "ashlokes" and were compiled and preserved by Baba Guru Nanak in the holy book of Sikhs: Guru Granth Sahib. His well known Persian works are:

1. Fawaidus-Salakeen: It is said to be the "Malfuz" of Hazrat Khwaja Qutub-ud-Din Bakhtiar Kaki and was compiled by Baba Farid.

2. Israar-ul-Auliya: It is the "Malfuz" of Baba Farid, compiled by Hazrat Sheikh Badar-ud-Din Ishaque.

3. Raahatul-Qaloob: It is also considered to be the "Malfuz" of Baba Farid and was compiled by Mehboob-e-Elahi Hazrat Khwaja Nizam-ud-Din Auliya.

Some themes and Characteristics of his Punjabi Poetry

Baba Farid was a remarkable preacher of Islam and thousands of non-muslins embraced Islam due to his convincing preaching, attractive manner and poetic presentation of Islamic values and ideals. His poetry consists of mostly the translation or explanation of the Holy Quran and the famous sayings of our Holy Prophet (P.B.U.H.)

He used poetry as a vehicle of preaching Islamic teachings and values—both moral and social. Inevitability and certainty of Death, human mortality and brevity of life on earth, the significance of doing good deeds and avoiding forbidden evil acts, the strict accountability on the Day of Judgement, importance of Love of God and Mankind, and human equality and fraternity are some of the themes persistently present in Baba Jee's poetry.

He had traversed all the stages on the path of mysticism and his heart was welled up with the tempestuous ocean of
the true Love of God. Like all mystics, he knew the significance of Humility which is opposed to Pride, the cardinal sin of Satan.

Hence, almost everywhere we find Baba Farid stressing on crushing pride and ego and advising again and again to achieve humility and be humble in life. He adopts the method of "monologue" and whatever he has to preach to others, is presented as an autosuggestion or personal advice to himself. For example:

Farid! Crush your ego by humiliating it

Farid! If you've right reason, perform no black deeds

Farid! Rise and sweep the mosque clean

Shout Farid, shout like a dutiful watchman of crops

Farid! Be forever like a straw in the mosque

Farid! the river (of Love) flows in your heart, what do you seek on the bank without?

Lyricism is an innate quality of his poetry due to which it has a direct appeal to human hearts and minds. What he wants others to do, he advises himself. At times he curses himself when he intends to admonish others for failing in their duty to God.

For instance:

Rise Farid! Perform ablution and offer morning prayer

Farid! You worshipless curr!
This tendency of discarding prayers is not good.
You never walk to the mosque for five times prayer

As mentioned earlier, Baba Jee's poetry is essentially moralistic. Everywhere we find him preaching one or the other virtue or moral and social value. For instance, the message of patience and perseverance is quite common in his poetry:

Be contented with your dry bread and cold water

Patience is the arrow which by the grace of God, never misses a target

Patience is an ideal if you place it in yourself, you'll go ahead of flowing, but if patience breaks, it becomes a small water way

Baba Jee also asserts on the importance of being true, sincere and firm in love—be it for fellow humans or of God.

Farid! never desert the door you love once

Baba Farid knows like all mystics that God dwells in the heart of man and is closer to us than our jugular vein and being Omniscient, knows what we think or feel.

Farid! Call not so loud!

God knows what's in our hearts

Being a visionary, Baba Jee could easily envision the sorrows and sufferings of humanity by his own experience of griefs and pains.
I thought myself alone in grief
(Now I realize) the whole world is struck with grief

A very significant feature of Baba Jee's poetry is an austerity of tone which marks the rhythm:

Simplicity of diction is the foremost quality of Baba Farid's poetry. The metaphors, similes, images and symbols employed by him are taken from the real life of people. That's why, even the commoners can easily comprehend his verses and the message contained in them.

Shout Farid, shout like the dutiful guard of crops
Rise Farid! and sweep the mosque clean
Farid! The Creator dwells in the creatures and they dwell in God
Farid! plain your heart and remove all ditches and mounds

The brick will be under your head, you'll sleep on floor and worms will eat your flesh
Serve the Master whole heartedly and shed all doubts and fears

Look what happened to the cotton and see what befell the oil seeds
Outside appears light but heart is darkest night
If one slits the body, no drops of blood flows

Conclusion

It is appropriate to conclude with what Syed Afzal Haidar has written in his book Zindagi Nama-Baba Farid Gunj Shakar. He writes that Baba Jee proved by his words and deeds that a committed people's poet performs the following functions:

1. He exposes ignorance and hypocrisy
2. He uncovers contradictions and discrepancies
3. He liberates people from the fear of unjust and tyrannical rulers
4. He preaches to resist and oppose tyranny and injustice
5. He inspires hope and inculcates it in the hearts of people
6. He offers an ideology to live a better life
7. He exposes the reality of greed, lust, fraud and deceptiveness of the world
8. He encourages unity and socialization
9. He condemns social stratification and preaches and practices equality
10. He guides people to right goals and targets of life
11. He helps and promotes character building
12. He informs people about the harmfulness of bigotry and superstitions
13. He sings songs of love and liberalism
14. He explains the true meanings and significance of "Tauheed" (oneness of God)
15. He sets an example of living life in accordance with lofty principles and higher values of life

| 22 |
16. He upholds the concept that every human being is an honourable individual and needs to be respected.

17. He regards equality as the ornament of mankind. By establishing a "lungar" (common food for all) in his "Jamaat Khana", Baba Jee provided a practical example of living up to his ideal of fraternity or human brotherhood. Whatever donations received were distributed amongst the needy.
فرست

List of Verses

آپ سانوائیں میں مالی میل سے ملال کے ہوؤ
aap saNwaareyN meyN milyaN, meyN milyaoN sukh hoey

bhijjo, sijjo kambly! Allah warso meeiNh!
jungle jungle kyaa bhoeyNwon kaNda moReeN

je tooN aqal lateef kaaley likh naa leykh

chaar guwaayaaN haND ke, chaar gawaayaaN sam

rukhee sukhee khae ke ThaNDa PaaNi pee

rotee meree kaath ke laawaN meree bhuk

sabhuN man maanak, Thaahan mool machaaNgwa

Farida! tan sukkaa pinjar theyaa talyaaN khooNDan kaag

Farida! tinhaaN mukh daraoNey, jehnaaN wisaaryaa naaonN

Farida! khaak naa niNdyey, khaako jeyD naa ko

Farida! kaaley meNDey kapRey, kaalaN meNDaa wais

Farida koThey maNDap maaRiyaaN usaareeNdey wee gaey

Farida meyN jaataa dukh mujh kooN, dukh sabha eyh jag

Farida meyN nooN muNjkar, nikki kar ke kuT,
Selected Verses of Baba Farid

آپ سنواریں میں میں محبت سکرا
فریدا ہے تو میرا نب رہیں کہ چھا نہ تیرا اہم

**aap saNwaareyN meyN mileyN, meyN milyaaN sukh hoey**
Faridah je tooN meyraa ho raheyN jag teyraa hoey

-sanwaareyN = Reform, mend yourself
-aap = you; yourself
-mileyN = I'll be yours; you'll find me
-sukh = peace; contentment; comfort
-meyraa ho rahyeN = Be Mine for ever
-jag = the whole world

Translation:

(Allah Almighty says):

"If you reform (or mend) yourself, you'll find me (or I'll
be yours). Farid! If you (be Mine and) remain Mine for ever, the whole world will be yours!"

Here Baba Jee visualises Allah Almighty-addressing him to give a significant message. Allah promises to Farid that if he sincerely devotes himself to Allah and acts always according to the Divine Commands, Allah Almighty will be His own and so the whole world will be at his command for ever. It will be at his feet or at his beck and call to dispose it as he desires. As a matter of fact Baba Jee presents here the Divine promise of granting the whole world to someone who devotes himself to God; acts according to the Divine Commands refrain from disobedience of God; and even if he had been a sinner but presently has truly and sincerely repented and has "reformed" himself and given himself to God; and has become one God, he will command the whole world which will be entirely at his disposal.

Form: This is a typical couplet in the tradition of classical, as well as of, modern Urdu and Punjabi poets and has a very attractive, melodious rhythm which has a direct appeal to human heart. Here Allah is visualised speaking to Farid.

The diction is fairly simple. The words attributed to Almighty Allah are simple enough to be comprehended by even ordinary people or uneducated commoners. They indicate that God's message and promises to man are not ambiguous, vague or intricate and do not require an intermediary—a Pope or a Mullah to explain them to people of ordinary sort. Allah Almighty speaks the language and uses a style for everybody's comprehension.

Baba Jee's presentation of God and his simplest way of speaking to humans is strictly in accordance with the true beliefs of Islam and the Muslims.

The words used here are no doubt simple and plain but they do possess profound meanings and as such they are
like symbols. For instance, the word "sukh" contains a whole world of suggestions-peace, comfort, happiness, contentment, shantee! (everlasting state of peace and absence of conflicts, tensions, dilemmas, diseases, griefs, agonies, tortures, and taxing problems, troubles and tribulations). Absence of all negatives and presence of all everlasting states of peace and contentments are implied in the word "sukh".

It is nothing short of an everlasting state of blissfulness—indeed comparable to eternal "peace" and "harmony" of the Paradisiacal existence. The poet presents here a simple promise of God:

"Be Mine and I'll by yours."

The Holy Quran is more or less an elaboration of this simple but profound couplet. In other words, this is the gist or the essence of the eternal Quranic message that Baba Jee has offered here.

The word "jag" is also quite profound. It suggests not only this world of ours, our earth and all that it has for the benefit of mankind; it also means the Universe or the entire Cosmos. Similarly in terms of time, it refers to "all times" or "eternity" -- from the beginning of life to the Doomsday. Obedience of God and unification with God entails absolute Command and Mastery over Earth and Heavens, the world here and the world hereafter. Mastery that's timeless indeed. Let us repeat with Baba Jee, the words.

God: "Be for ever Mine, and I'll be (for ever) yours and so will be yours the whole world (and all the words) till eternity."

Another important point must be remembered: Though God is here visualised to be addressing only Baba Farid, but through him, the promises offered here are universal and so they are for the whole human race until the Doomsday!
bhijjo, sijjo kambly! Allah warso meeINh!

jaey millaN tinhaaN sajnaaN Tutto naaheeN meeiNh

bhijjo = go and get wet
sijjo = get drenched in water
kambly = small blanket; blanket--a symbol of saints or holy men
Allah = God
warso = will fall or bring rainfall
meeINh = rain; showers
jaey = go; (I'll go)
millaN = let me meet
tinhaaN = such a one; that; those
sajnaaN = sweetheart; beloved (God)
Tutto naaheeN = will not break; will remain intact
Translation:

Baba Jee says:

Blanket! get wet; get drenched! Allah! let the rain fall (in torrents)

(My commitment is firm) so (come what may) I'll go (walking through muddy lanes) and my love will not end (in frustration or despair) (our relationship will not break)

In this couplet (linked with the former) Baba Jee finally determines to proceed on the right path leading to the Beloved spurning on the difficulties and turmoil & troubles of this path and willing to undergo all rigours of the saintly path, the poet decides (or chooses to be) firm in upholding his love and commitment with the Beloved. A true saint never bothers about the hardships on the way to his Beloved's home-the ultimate destination. Similarly, a sincere lover also over rides all hindrances and hurdles and unmindful of calumny, treads on the path leading to his sweetheart's residence.
बीजल बीजल क्या बेहोशी?
दोन देवामोर्तियें
उठ रब् मिया लेये, बीजल क्या बेहोशी?

jungle jungle kyaa bhoeyN won kaNDa moReen
wassy rabb hyyaalyey jungle kyaa DhooNDeen

jungle = jungle; forest
kyaa = what; what for
bhoeyN = travel; roam about; wander
won = jungle; or the name of a thorny tree
kaNDa = thorn
moReen = to twist and turn; to press & turn to trample
wassy = lives; inhabits
rabb = God the Creator and Nourisher
hyyaalyey = in the land of heart; in the heart
DhooNDeen = search; find; discover
Translation:

(Farid!) what are you trying to find in jungles and trampling thorns in every forest? Rabb (Almighty Allah) resides in your own heart. Why do you seek Him in jungles?

Baba Jee addresses himself while advising all seekers of the divine being to look within themselves for God dwells in our heart. Saintly people need not go to jungles and confront unnecessary hardships in their search for the Divine Truth. Walking on thorns and passing by or resting (for a while) amongst thorny trees is futile because the object of search (God) lives within our own heart.
بہت نے عقل لطیف

je tooN aqal lateef kaaley likh naa leykh
apney gurewaaN meyN sir neewaaN kar waikh

عقل

aqal = reason, wisdom, rationality

عقل

lateef = profound; that which can see the

لطیف

minutest details and

fathoms them

کاaley = black; evil; sins

کلک

likh = write; do or perform

بہت نے عقل لطیف

apney gurewaaN meyN = in words; within

yourself

sir neewaaN kar = bow your head; bend down

your head

وک

waikh = see; observe; watch; realize
Translation:

If you have the reason (or wisdom) capable of comprehending intricacies, refrain from writing "black words" in your account book (or perform no evil deeds). Look within yourself (and) realize your misdeeds.

In this profound but simple couplet, Baba Jee, very briefly, but quite persuasively advises people to refrain from misdeeds and sins. The words "kaaley leykh" symbolise wrong doings, sins, evils, foul plays, deceits, frauds, injustices, tyranny etc. In fact they suggest all sorts of evil acts committed by people in this world. Baba Jee believes that man is a responsible being and it is he who chooses between "right" and "wrong". He is not "doomed" but chooses his own "doom". That's why Baba Jee advises us to refrain from committing sins which he refers to as "kaaley leykh." He also advises us to look within ourselves and grasp what we have done. Consciousness of sins may lead to repentance which will pave the way for ultimate salvation through Divine Grace. Looking within refers to "self accountability or knowing and judging ourselves. The word "grewaaN" symbolises the "inner self" or our conscience and "inwardness". "sir neewaaN kar" literally means "to bow", or "to bend your head down." It also communicates the significance of "humility" as opposed to a proud, unbending neck or head which suggests rigidity and egoistic attitude without "humility" realization of one's own mistakes, misdeeds and sins is not possible. So we may say that Baba Jee is also implying the importance of bending or bowing our head and becoming humble enough to realize our vulnerability to sin (and the satanic temptations which provoke us to a sinful life).

Apart from "brevity" and "profundity" mentioned above, we notice that the diction employed in this couplet is
simple and direct as well as imagistic and symbolic. The words "aql", "lateef", "likh" and "waikh" are plain and prosy. But "kaaley", "leykh", "sir", "neewaann kar" and "grewaan" are profound symbols, nevertheless not vague or intricate enough to be beyond common man’s comprehension. What they do symbolise has been suggested above in "Brief Comments." Another important aspect of this couplet is its emphasis on "aql" which is "lateef." Man is the crown of creation primarily because he is endowed with "reason" or "rationality". It is this treasurable possession (reason) which enables man to distinguish between "right and "wrong", "just" and "unjust"; "fair" and "foul"; "good" and "evil". In short right reason helps man to lead a balanced life strictly in accordance with the Divine Commands. A man possessing "reason" (or rationality) is a responsible being whose "right" and rational choice raises his stature to a degree higher than angels. It is he who is worthy enough to be regarded as the crown of creation. Only the corrupted reason leads man to the wrong choice or commission of sins which may land him into hell. But if the sinner looks within, realizes his misdeeds and repents sincerely, he becomes eligible for salvation through Divine Grace.
(5) چار گؤااکیاں پنڈہ کے

چار گؤااکیاں پنڈہ کے ئے چار گؤااکیاں کم

لیکھا رب مکییا تو ن آپوں کہہ کے

chaar gawaayaaN haND ke, chaar gawaayaaN sam
lekhA Rab maNgeysiyaa, tooN aayoN kehrey kam

chaar = four

gawaayaaN = wasted away

hanD ke = doing worldly deeds; doing daily chores and routines

sam = in sleep; while sleeping

lekhA = account; accountability of whatever was done by man during his life time; account on the day of judgement

Rabb = Almighty Allah-the Lord of the Day of Judgement; God-the Creator and Nourisher

maNgeysiyaa = will ask; will question; will demand; will require you to present or show
Our Legendary Intellectuals

TooN aayoN = you come (into this world)
KehRey kam = for what purpose; or what for?
With what mission?

Translation:

You wasted four "pehrs" in doing daily routines (or worldly deeds); and squandered four "pehrs" in deep sleep:

God will demand your whole "account" (of good and bad deeds done during your worldly life)

He will ask about your (real) purpose of coming into the world

Before proceeding further, it should be noted that in the Punjab, a day consists of four "pehrs" and the night also consists of four "pehrs". Each "pehr" is equal to three hours. That's how the twenty four hours are divided into eight "pehrs" in all. Baba Jee accuses people of wasting four "pehrs" of the day in indulging just in worldly deeds and performing daily routines of every day life. He also admonishes people for wasting four "pehrs" of night in deep sleep.

Baba Farid believes that man was created and sent into this world with a mission and a definite purpose.

Man’s purpose of life is not just to eat, drink and be happy or to sleep away the night in sound sleep. To worship the Allah Almighty and to perform good deeds like helping others both monetarily and otherwise; to establish a harmonious and balanced society based on social justice, equality and brotherhood and to practice all humane and universal humanitarian virtues; and to explore and master nature and to harness its furious element and to obtain and spread knowledge and true wisdom. In short man was created as the crown of creation and was required to discharge his duties as the true and loyal viceroy of God on
earth in order to transform this world into an earthly paradise. Even the humblest of people were sent into the world with a divine mission to play their role in this grand project. That's why every one will be questioned by God on the Day of Judgement about his purpose and the extent to which he performed his deeds in the fulfilment of the Divine Mission during his life on earth.

Those who waste their time and God gifted energies in useless pursuits or sleep away their nights will be put to shame at the time of their accountability in the just court of Almighty Allah on the Day of Judgement. In order to succeed in the life hereafter, one should not waste his days and nights extravagantly on earth but discharge his duties ordained in the Divine Mission for man as the crown of creation and the Viceroy of God.

Once again, Baba Farid has presented his profound message for man in the fewest possible words arranged in a meterically satisfying arrangement in this couplet. The music owes itself partly to the similar sounding words or the alliterative sounds and partly by the repetition of words such as "chaar" and "gawaayaan" in the first line and the alliteration of the letter "kaaf" or "k" in "lekha", "kehRey kam" are very simple and easy to understand but, nevertheless, they are quite profound and trigger countless suggestions and meanings for a thinker or a mediator. These significant words have been discussed in "Brief Comments" above.

All religions believe in the Day of Judgment and man's accountability before the Almighty Allah on that day, when, on the basis of his "good" or "evil" deeds, man's final fate will be decided. The successful will be rewarded with permanent life in paradise while the sinners and all those who ignored or neglected or spurned the mission for which
they were sent to the world, will land into Hell - their everlasting place of endless punishment for their luxuries, sluggishness and wilful indifference to God's mission for mankind.
(6) 

رکھے سکھے کھا کے

رکھے سکھے کھا کے ضنہا پانی پی
فریدا وہی بیانی چپ بڑی مزہ ہوئی

rukhee sukhee khae ke ThaNDa PaaNi pee
Farida wekh parae he chopRee naa tarsaa vene jee

rukhee sukhee = dry, unbuttered bread
parae = other's; alien's
naa tarsaa vene jee = don't be jealous; don't relish
ThaNDa PaaNee = cold water (simplest drink)

Translation:

Eat dry, unbuttered bread and drink cold water
Farid! Don't regard or relish other's buttered bread (be not jealous)

Dry, unbuttered bread stands for simple food. It also symbolises the diet of toiling masses, living in abject poverty and prone to be jealous of the rich and their dainty dishes.
"ChopRee" also signifies luxuries of life enjoyed by the rich and the highest strata of society. These luxuries are snaring temptations and Baba Jee warns people to refrain from such items of luxury. Baba Jee believes that the rich and dainty dishes are injurious both for physical and spiritual health.

As such, one shouldn't look greedily at such foodstuff, thereby avoiding discontentment, frustration and heart burning.

In short, patience and contentment are advised in this verse as opposed to jealousy, lust and luxuries. What he advises to himself is a universal advice or message.

As far as the form is concerned, it is a couplet - a form most often used by Baba Jee, as by many other classical and modern Urdu and Punjabi poets.

However, the diction is not ornate or sophisticated as we generally come across in classical poets of repute. Baba Jee, like our other sufı poets, uses a very simple language - in order to communicate fully to the readers or the audience in view. Nevertheless, his diction is not prosaic. It is imagistic as well as symbolic. However, his symbols and images are easily comprehended by our masses despite their illiteracy. He uses images, metaphore, similes and symbols picked up from the life and surroundings of commoners, be they rustics or urban.

For instance: "Rukhee", "Sukhee", "Thanda paNi", "ChopRee", "Jee" are simple but concrete images which have been used as symbols to convey the eternal and profound message of the poet.

Brevity is a significant quality of this couplet singability or musicality is also an important factor of Baba Jee's verses. It is this rythmical quality that makes his verses stick to memory, unforgettable. No deliberate artistic effort is visible
here. The couplet is the result of effortless case and has conversational style and rhythm. It is a monologue addressed to himself but its appeal is universal.
(7)

روتی میری کا چھک یک

روتی میری کا چھک کی لادون میری چھک

جہال کھادی پچاپی پھل سکنے سے وہ

rotee meree kaath ke laawaN meree bhukh

jehnaaN Khaahdee ChopRee, ghaney sehNge dukh

kaath = wood

laawaN = condiment

bhukh = hunger

chopRee = buttered bread

ghaney = deep; profound; sorrowful

dukh = sorrows and sufferings; pain; grief

sehNge = will suffer; will bear

Translation:

My bread is (rough and hard as) wood, and my condiment is hunger. Those who eat buttered bread, profound will be their sorrows and sufferings.
"Kaath ke rotee" stands for rough and hard (or hard earned) bread.

It is a symbol of simple and ordinary diet of simple folks and poverty stricken toiling masses.

On the other hand, "chopRee" is suggestive of the rich, sumptuous, dainty dishes or the costly food of the rich which is very harmful indeed.

Now, medical science has proved the harmful consequences of the rich diet and dainty dishes full of cholesterol and abundance of several other ingredients injurious to health. Ill-health, diseases and agonizing sorrows and sufferings are the ultimate results of that sort of rich food consumed by those who are living in luxury.

That's why hakeems, physicians, saints, sufis and sages have always stressed on the usefulness of eating a simple diet and keep warning against consuming rich, fatty food symbolised here as "chopRee".

"chopRee" as mentioned earlier, symbolises all luxuries of life - luxuries that pave the way to hell - a place of profound, endless, agonizing sorrows and eternal sufferings. Enjoying all sorts of luxuries in a world where the multitudes of mankind are deprived of their basic necessities and are forced to face perpetual hunger or malnutrition is an unpardonable sin which will entail their everlasting stay in hell.

Baba Jee's couplet should be an eye opener for the rich and the uppermost strata of society who enjoy luxuries at the cost of grinding poverty of millions.

Form: It is a typical, rhythmical, traditional couplet, easy to understand and easy to remember.

Diction: The diction is simple and devoid of ornate or decorative words and mannerisms and can be quickly comprehended by masses.
"kaath ke rotee" and "chopRee" are not just concrete images - they are symbols - though neither vague nor difficult. They stand for two types of lives or two sorts of people - "The haves" and "the havenots" or "the rich" and "the poor". The sort of food they eat, reveals them. Similarly the words "ghaney sehN ge dukh" are simple but profound. They are full of suggestivity and offer a bleak and sorrowful vision of the future to anyone who ponders on these saintly words of warning - quite a prophetic warning indeed.
sabhnaN man maanak, Thaahan mool machaaNgwa
jey tau piryaa dee sik hayaao naanh ThaaheeN kaheeNdaa

sabhnaN = all; of all; everybody
man = heart (mind and heart)
maanak = pearl
Thaahan = break; to smash; to crash
mool = totally; at all
machaaNgwa = its not good
jey = if; in case
tau = you
piryaa = beloved; object of love
sik = warmth of love; burning desire; yearning; longing
Translation:

All have a tender, delicate heart (as brittle) as a pearl. It is not good to break a pearl (nor a human heart). If you yearn for the beloved, never break a (human) heart.

Note: In this figurative couplet, Baba Jee is stressing on the valuableness and sanctity of all human hearts. Since all sensitive hearts dwell in human beings they are all equal and alike. So no one should ever break anyone's heart. Breaking of a human heart is as vicious and as destructive as breaking a pearl uselessly or for "the fun" of it. Beware of this gross error (that amounts to be a grave sin).
Farida! tan sukkaa pinjar theyaa talyaan khooNDaan kaag
ajey soo Rabb naa bohReyo, waikh baNdey de bhaag

*Tan* = body
*sukkaa* = dry; weak; thin
*pinjar* = skeleton; thin frame of the body
*talyaan* = soles
*khooNDaan* = peck; gnaw
*kaag* = crows (or crow)
*ajey* = even now; (not) as yet
*Rabb* = God; Allah Almighty - the Creator and Nourisher who nurtures and develops His creation
*bohReyo* = came, arrived; (turned up to rescue)
*waikh* = see, observe, watch
Our Legendary Intellectuals

\( baNdey = \) humans; mankind

\( bhaug = \) doom; fate

Translation:

Farid! the body has thinned into a skeleton.; Crows peck my soles (mistaking me to be dead). Yet, Rabb (God Almighty) has not turned up (to rescue me). Note this fate of man (what a fate!)

In this amazing couplet; Baba Farid portrays the condition of a holy man or saint who has spent his days and night in devout prayers and has been fasting continuously and starving perpetually for the elevation of his soul. All these hardships have reduced his body to a mere skeleton. Despite all this his beloved Rabb has not rescued him from the rigours of his pious life. He has denied all comforts to his body and day after day and week after week he has been thinning and reducing his body to be eligible for salvation.

Nevertheless, God has not yet sent any rescue for him. Perhaps God is not yet fully satisfied with his piety. May be God never desired such a rigorous religious or sufi-istic sort of abandoning of all physical comforts. After all, the Divine Creator has created this beautiful world for the sake of his crown of creation. Denying tasty natural foods and fruits found on earth in abundance is a sort of disregard for Rabb the Nourisher. Instead of nourishing his body side by side with the elevation of soul, Baba Jee, like other sufi saints, has virtually banished all the blissful objects of Divine creation.

The couplet may be interrupted in another way. Baba Jee is talking ironically of those sufies who believe in "abnegation of self" and reduce themselves to the state of a skeleton depicted in this couplet. All their rigorously followed self styled pious practices proved to be futile because they fail to attract their sweetheart - God who
spurns them instead of visiting them as desired.

The couplet also suggests that such holy men or saintly people should continue their pious practices until perfection. They should show more patience and perseverance and should not be jittery and impatient for the Divine visitation and their "rescue" or salvation. It will come as promised but cannot be dictated upon even by the most favourite devout and persistent devotee.

In terms of images and symbols, it is a very special, though still very simple worded couplet. Before talking about the images and symbols, let us listen to the marvelously melodiously composition of this couplet: Each one of the two lines consists of two equal parts. Each part is musically arranged and directly appeals to our sense of hearing and sight, and penetrates into the heart and mind simultaneously. "Tan", "sukkaa pinjar", "talyaan", "kaag", "khoon dan" - all are used as symbols to suggest the deteriorated physical condition of Baba Jee, or for that matter, of all such sufi saints who believe in abnegation and deny all comforts and joys to their body. They maintain that the more your body suffers physical tortures and agonizing pain, the more it helps in the spiritual elevation, and even, ascension.

Here Baba Jee has portrayed a very graphic picture of his own body reduced to a skeleton which looks like a corpse to the crows who begin to peck the soles of his feet. But alas! the Lord takes no notice of this sorry state. What a fate!

Either the couplet is essentially pessimistic or demands more patience and a better kind of worship from the votaries of Allah Almighty. It is interesting to note here that the Divine attribute here expected to arrive is Rabb - "the Creator" and "the Nourisher" while the saintly devotee of
this couplet is reduced to the skeleton resembling a dead body. This is obviously due to perpetual fasting, starvation and malnutrition. Would such a sight be attractive or repulsive to the Divine Nourisher?

It is obvious that Baba Farid has rejected such type of abnegation as not the right path to union with God. Contrary to this extremist attitude, Islam asks for achieving a harmonious balance between the rightful physical demands and the required sacrifices for spiritual elevation and ultimate ascension or union with God.
فریدا نہیں کھڑا نے بھی Harmony وسایل تاکل

لاستی دکھاے خیر ہاں اگے شوہر نے شروع نکا

Farida! tinhaaN mukh daaroNey, jehuaaN wisaaryaa naaoN

ethey dukh ghaneyrey aa, aggey Thor naa ThaooN

tinhaaN = those; their
mukh = face; faces
daraoNey = dreadful; horrible
wisaaryaa = forgot; remembered not
jehuaaN = those; they
naaoN = name; (Allah's names)
ethey = here; in this world
dukh = grief; sorrows and sufferings
ghaneyrey = profound; intense; deep; severe
aggey = in front of; in the times to come; in the world hereafter; in the next world; in future
Thor = shelter; residence; place of refuge
ThuooN = place; dwelling; refuge

Translation:

Farida! people who forgot to repeat the name (of Almighty Allah) have got very horrible faces. In this world they will face acute sorrows and sufferings and in the next world, they will have no place or refuge (from hell fires).

In this couplet Baba Jee stresses on remembering and repeating the name of Almighty Allah which graces the believer's faces otherwise. The faces of the infidels or those who forget God, are lost in the pursuit of worldly benefits, their faces become terribly horrible. Remembering God is a source of beauty and sublimity here, and guarantees a refuge and protection from hell fires in the next world.
(11) فریداخاک نندیے كے

فریدا خاک نندیے خاک جھیل دکو۔

جیوندلیان میران سله مویان آپ بہو۔

فاریدا! کھاک نا نیندیے، کھاکو جے دی نا کو

جیووندیا ان پیڑا ان تلی، مویان اپر ہو

کھاک = dust

نیندیے = to curse; to abuse; to belittle

کھاکو = dust

جے دی = like; similar to; equal to

جیووندیا ان = while living; during life; while one

یہ ہے اسے

پیڑا ان = feet

تالی = below; under; beneath

مویان = when dead; on death

آپر = above; over; on top
Translation:

"Farida! curse not dust (or demean it not, while you are alive, it is under your feet (that is how it sustains you) when dead, it is on top of you. (That is to say, you are buried in the grave and it is on top of it).

In this couplet, Baba Jee is emphasizing the significant role of dust which keeps us and sustains us on itself. It should not be demeaned or belittled. After all, in the grave, it is going to be on top of us.
(12) فریدا کا لے مینے سے نیا پیر

فریدا کا لے مینے سے پیر کا مینہ وہن
گناہین بچراہ میں بچراہ; لوک کیہن دروش

Faridul kaaley meNDey kapRey, kaalaa meNDaa wais gunaaheeN bharyaa meyN phiraan, lok kehN darwaish

kaaley = black
meNDey = my; mine
kapRey = clothes; dresses; robes
wais = appearance; masquerade; mask
gunaaheeN bharyaa = full of sins; worst sinner
phiraan = go about; wandered
lok = people; masses; folks; public
darwaish = saintly; holy man; saint

Translation:
Farid! my dress is black and black too is my masquerade
A total sinner (filled with sins), I go about but people call me "Darwaish" or a "saint". (being misled by my saintly black robes)

In this couplet, we get an insight into the real character of Baba Farid. He wears the saintly black robes and hides his sins under this cloak. Misled by his saintly appearance, people regard him as a "Darwaish" or a saint.

This is a confessional couplet wherein Baba Jee presents his real self as opposed to his "public persona" of a holy man, respected and regarded as a saint. It shows how common people, in their zeal to adore someone, fail to investigate whether the object of their adoration and veneration deserves their devotional respect or not. Very often they regard only his "appearance" and begin to show their reverence for him. We know a large number of "fake peers" or "fraudulent saints" every now and then deceitfully cheating their votaries and disappearing to land somewhere else to continue their foul play quite hypocritically. They are dangerous but their danger remains hidden due to their "saintly robes" or a saint like appearance. So there is an implied warning for people to refrain from revering anyone without investigating about his real character or personality.

There is another valid interpretation of this couplet. Many fond devotees of Baba Jee believe that in this couplet the poet calls himself a "sinner" filled with sins not because he is actually a sinner but he is depicting his utmost humility. Instead of proudly talking about his saintly qualities which he certainly possessed in abundance, he prefers to be humble enough to humiliate himself as a "sinner" and a successful hypocrite who goes about disguised as a saint. So in this couplet the actual target of ironic exposure is not Baba Jee himself but all those fake, false and fraudulent hypocrites who put on saintly robes and
deceive innocent and ignorant masses for their ulterior materialistic motives.

The condemnation of false saintly figures is presented not directly but indirectly. Baba Jee exposes and mocks at them as well as cautions people to shun such hypocrites, instead of adoring them as their devotees. The innocence (and ignorance) of common folks, be they rustics or urbanized, is contrasted with the cunning machinations of fake, false and fraudulent "Darwaishes" or saints. Satanic people disguised in the typical black cloaks of a saint. "Beware of them" tells Baba Jee to commoners.
Farida koThey maNDap maaRiyaaN usaareeNdey wee gaey
kooRaa suoda kar gaey goreeN aa paey

koThey = flats; houses; villas
maNDap = big buildings; grand mansions
maaRiyaaN = palaces; palacial buildings
usaareeNdey = builders; those who build or get build (their residences etc.)
kooRaa = false; wrong; unlawful; bad
goreeN = in the grave
suoda = bargain

Translation:
Farid! All those who build (or get build) houses, flats,
buildings and palaces (in this world) ultimately reside in their graves (while they lived) they made a false (or bad) bargain and (now lie in their ultimate) humble houses or graves (for ever).

In this famous couplet, Baba Farid portrays the ultimate end of all those rich and majestic people who keep building (and getting build) pompous palaces and regal residences and elegant grand mansions, throughout their life but finally they have to live for ever in their humble houses - the ordinary dusty graves. Baba Jee believes that be they rich or poor, the final abode of humans is their grave. In this way, Death - the great leveller deposits them in almost equally alike graves where "the dust" merges into dust. The elegance, the grandeur and the pomp of palaces helps the rich no more. Deprived of all their worldly glory and glamour they lie ignominiously in their graves which may pave their way to the harrowing of hell.

They exploited the poor, extorted their riches and acquired wealth by hook or by crook and went on amassing it and got build grand mansions and dream palace for their comfort and luxuries. But to what avail? they had to quit these regal residences purchased at a huge cost. They couldn't prolong their temporal stay in their palatial buildings. On the other hand what they'd face and endure in future is despicable to say the least. As such "their bargain" was false, unlawful and bad. It was unlawful because it was contrary to the concept of "Justice" and "Equality". It was sinful because instead of sharing their wealth with the poor and the needy who were deprived of even basic necessities of life, these proud capitalists, big feudal lords and kings and emperors wasted wealth extravagantly on palaces which were emblems of their regality and worldly glory and pomp and glamour. How wrong were they to regard these
buildings as symbols of their immortality. Their deaths and arrival in the graves - their final and permanent abodes, mock at their false sense of pride and extremely short lived worldly grandeur and glory.

The underlying message of this couplet is that Death is a great leveller and even the richest of people have to die in their graves, their humblest dwellings till the doomsday. Throughout their life on earth, they remained indulged in false, wrong, unlawful and bad bargains. To boost their pride and ego, and to win applause for their grand palaces, they did evil deeds; acquired wealth by false and foul means and as such their final doom proved the falseness of their "bargains".

Once again Baba Jee has presented his view of life and death in the very few words comprising this admirable couplet. Brevity and the use of simple but profound images and symbols as well as the "music" of this poetic piece, are the significant literary merits of this couplet.

As mentioned above, the poet has used the following simple but concrete images which may be considered as symbols for the profundity they contain and the variety of feelings and suggestions they convey. These are: "koThey", "maNDup", and "maaRiyaaN", symbolising worldly "pomp", "grandeur", "glory" and "glamour".

Similarly "kooRa saoda" and "gore" are concrete images and symbols which stress on the wrongness and falsity of "the bargain" of the losers - kings, emperors, feudal lords, capitalists. Baba Jee's couplet should serve as an eye opener for them, as well as for others.
(14) فریدا پن سیاں جا تا نہ کہ محاکوٰن

یہ چھوٹی کے ہلیاں سان گھر گھر ایہا یہ

Farida meyN jaataa dukh mujh kooN, dukh sabha eyh jag
uchey chaRh ke weykhyaar, taaN ghar ghar eyhaa ag

meyN jaata = I thought; I understood
mujh kooN = to me alone
dukh = grief, sorrows and sufferings
UCHAY CHA RH KE = from a higher level from ascending or mounting to a high pedestal; observing with vision or higher reason; elevated view; transcending from the baser "self".
weykhyaar = saw; observed; watched
ghar ghar = in every house; from place to place; everywhere; common to all or everybody.
ag = fire; sorrows & sufferings; fiery anguish and torture.
Farid! I thought that I alone was stricken with grief (or sorrows) but (soon) I realized sufferings were universal (or prevailed in the whole world).

As I ascended (or transcended), from myself, I saw (or found) every house was ablaze with this fire of sorrows and sufferings.

Baba Jee is presenting here a misconception and its correction. Initially when he suffered sorrows, they were quite intense because he was under the illusion that other people were happy and he alone was afflicted with agonizing grief. But soon he realized that no one was free from it. After his awakening from the misleading, egoistic misconception or when he rose above his subjective view point, or he ascended or transcended from "self" and carefully and objectively observed the state of people in general, he found none exempt from it. In other words, he discovered that grief and sorrows are the common affliction of mankind. Every household is burning with this fire of sorrows and sufferings. So he found himself "one" with all and not just, singularly selected "special target" of agonizing pain and grief.

This feeling of oneness with the people all over the world springs from the realization that sorrow and sufferings are common to all. This sense of togetherness leads to catharsis. It also arouses the awareness of equality and fraternity. No one is singled out to suffer in isolation. Sorrows and sufferings are universal.

In this remarkably rhythmical couplet, Baba Jee has, once again, used a very simple diction to communicate significant message "dukh", "sabha", "jag", "jaataa" are very plain words and no one faces any difficulty in comprehending these words. "Ghar, ghar", and "ag" are
concrete images which present the symbols of common human affliction. To call the pain and sorrows as "fire" indicates how intense is the sufferings and how quickly does it consume its victims and then spreads all around. "Ghar, ghar" is not only a pair of sonorously effective sounds but stresses on the generality or commoners of human sufferings. No house is free or safe from this fire of affliction watching or observing from a higher level leads the poet to a universal truth man is doomed to suffer as long as he lives (only death is his saviour).

The arrangement of words and symbols in both the lines of this couplet is very artistic. Each line is equally divided into two parts. In each line, the first part deals with the personal or the subjective approach while the second part depicts the general or the universal view. Note the second part of each line, for instance:

"dukh sabha eyh jag" (first line and "ghar, ghar eyhaa ag" (second line)
Farida meyN nooN muNjkar, nikki kar ke kuT,
bharey khazane Rabb de jo bhaway so luT

meyN = ego; I am ness; self respect; self; selfhood; self conscious
muNjkar = to utmost extent; extremely well
kut = beat; crush
nikki kar ke = humbled minimized
bharey = full of; filled to the brim
khazane = treasures; treasury; wealth; riches; assets; bounties; blessings
Rabb = Allah Almighty; God; He who nourishes all creatures; the Divine Creator who creates, nourishes and grows and nurtures and develops all alike.
jo bhaway so = whatever you please or select or
desire or like or choose

\( luT \) = loot away; pick up; take away

Translation:

In this monologue, Baba Jee addresses himself: "Farid! crush your ego completely. Humiliate it and make it humble as far as possible. Consequently you'll have access to all sorts of treasures of God - you may lift or choose these, and take away whatever you like."

In this remarkable couplet, Baba Jee gives the universal message of humility and its significance in human life. He maintains that by crushing one's ego or by completely negating and abandoning one's "self", and by humbling oneself, humility is obtained or achieved. It is this minimizing of "self" and utmost and endless humility which entails a passport to multifaceted treasures of Allah Almighty.

Since Rabb is He who creates us, nurtures us, looks after us, helps us in growing gradually and provides us everything and thus nourishes us all His "treasures" - blessings, bounties, mercies, peace, prosperity, here and abundance of joy and a permanent state of blissfulness in the world hereafter, will be granted to the humblest and possessors of humility. According to the Christians, humility is the noblest virtue while pride is the deadliest of sins. T. S. Elliot says: "Humility is endless." So if Farid, or for that matter anyone or everyone, who becomes humble, minimizes his ego or makes it absolutely extinct, and achieves the most important virtue namely "humility" - then all the treasures of Almighty Allah are filled to the brim with countless treasures are fully and freely available to the devotee who possesses humility and is not egoistic at all. Annihilation of "ego" or extinction of "the self", makes the
voluntary eligible for the bounteous treasures of Allah - the Rabbul-Alemeen.

Form: As usual, this is another elegant couplet which is brief but profound. Once again Baba Jee has written a marvellously melodious couplet which straightaway appeals to our head and heart and because of its directness, and musicality sticks to the memory indelibly. Like many other couplets, it is a monologue addressed by the poet to himself. It is a sort of auto-suggestion given by Baba Jee to himself. Just listen to the very first words:

"Farida meyN nooN munJ kar". It is a "direct" address to "Farid" who is none but the poet himself. However, this message is universal. And so is the reward promised in this couplet.

Diction: It is customary with Baba Jee to use the simplest possible diction in order to communicate easily to all - but particularly to the illiterate masses whose condition is desired to be improved and transformed.

"MeyN nooN munJ kar" couldn't be simpler than these words for the most significant message contained within them, namely to minimize ego by degrading or making it as humble as possible so that "the self" (or ego) is completely annihilated or crushed and vanished the word "kut" is very commonly used by all and the sundry. It not only means "to beat" but it also suggests "crushing" and "grinding to the powdery" state. It also conveys the sense of constant suppression of "self" to the culminating point of "absolute negation of self."

Similarly the words "bharey khazane" are simple but contain profound meanings for any one who ponders or meditates on them.

And so are the words "jo bhaway", "so luT". The word "luT" retains its original sense of "looting", and "robbing"
and "plundering" freely. Baba Jee believes that those who
ultimately achieve absolute humility by a complete
"negation of self", may use all sorts of treasures filled in His
Treasures at their sweet will; and may pick up whatsoever
they choose or like or relish and as much as they need or
desire.
Shah Hussain ..... A Brief Introduction

Madhu Lal Hussain, popularly known as Shah Hussain, was born in Lahore in 1538. His father, Sheikh Usman, belonged to a middle class Rajput family that had embraced Islam during the reign of Feroz Shah Tughlaq.

Like thousands other Muslim children of his time, Shah Hussain obtained his preliminary education from a Mosque School of his mohalla. Under the able guidance of his teacher, Maulvi Abu Dakar, he had committed to memory almost one third of the Holy Quran before he was ten years old. It was then that Behlul Deryai, a famous religious scholar and saint was deeply impressed by the lad’s enthusiasm and picked him for his special care and patronage. For the next fifteen years or so the boy was given a thorough training in the study of Quran, Hadith, Fiqah, Logic, Ethics and other related subjects which illuminated his mind and heart. Bidding him good bye, the saintly teacher advised the youth to carry on his pursuit for learning. Thus, Shah Hussain continued his studies for twelve more years. During this period of his life, he went to the Mazar of Hazrat Data Ganj Bakhsh almost every day and spent his time there in prayers and meditation.
One day, while reciting the Holy Quran, he came upon the Verse which means:

"Verily the earthly life is no more than plays and pleasures". He began to ponder about its meanings and implications and ultimately decided to quit every thing. Intoxicated by the ecstasy of the Verse, he renounced all formalities and decorum of a conventionally patterned systematic life. He remained in this state for the remaining twenty seven years of his temporal existence.

Shah Hussain died in 1599 but long before his death, he had achieved considerable fame and following all over the Indian Subcontinent. So much so that the number of his disciples ran into thousands and they came from all classes and tiers, Aristocrats and high ranking civil and military officials thronged his shrine along with the swarming multitudes for blessings and spiritual guidance. This practice has continued to this day and millions of devotees visit his shrine throughout the year and particularly during the last week of March when the annual Urs is celebrated with unparalleled zeal and matchless devotion.

Tehqiqat-e-Chishti mentions numerous miraculous performances of Shah Hussain. One of these is as follows:

Once, Akbar, the Great Mughal Emperor, called for Shah Hussain. In order to test his spirituality, the King gave him a bottle full of wine. The Saint filled eight bowls out of it and offered them to the Emperor one by one. Akbar sipped a few drops from each bowl and was astonished to find that each one of those contained a different drink such as water, milk, sharbat honey and so on.

I maintain that this parable applies to Shah Hussain's poetical works as well. Their poetic merits and profundity are equally marvellous and miraculous. Every generation of readers may understand or interpret them in accordance
with its own peculiar needs and problems and obtain delight and instruction accordingly.

Shah Hussain has used his poetry as a means of expression for his views and ideas about God, Universe, Man and Society. Like a true Muslim, he believes that there is no God except the Almighty Allah who is Omniscient, Omnipresent, Eternal and Everlasting. As a mystic he maintains that Man as well as other animals, in fact all animate and inanimate objects of this Universe, this Universe itself and all other worlds and every thing contained therein or beyond them are nothing except a manifestation of the Divine Being.

The following verses provide ample evidence of these views:

I know none else but thou, so says Hussain Faqir  
All seeing, all Wise art Thou  
And thou art the thread and spindle mine  
Thine is the Kingdom, Thine the Glory  
Thou art in the water and air  
And Thou art everywhere  
Over, within, beyond all things  
Thou art the Thread and Texture of my being  
I am nothing, says Hussain,  
And Thou art all in all.

Shah Hussain firmly believes in the concept of TAUheed but it is not enough for him to have firm faith in the oneness of God. He wants to inculcate the same faith in the hearts of his disciples. That's why he lays so much emphasis on the propagation of this ideology. The doctrine of TAUheed forms the basis of all his religious, social, and moral views. It leads him to believe in the Unity and Fraternity of Mankind.

Like other Mystics, Shah Hussain Regards his ultimate aim as union with the Divine Being whom he calls the
One way of seeking union with the Divine is through love of Mankind. Shah Hussain maintains that all human beings are equal and alike. In the first place, they all embody the Divine Spirit, and in the second place, all of them are descendants of the same parents, Adam and Eve. As such, people living in different parts of the world are brothers to each other and constitute one fraternal family, humanity.

Shah Hussain opposes all those creeds and ideologies which tend to discriminate between human beings. He condemns all racial, national, geographical, cultural or linguistic distinctions or discriminations and wants to bring about a unity between different peoples and nations. His own friendship with Madhu, a Hindu boy, is commemorated by the fact that Madhu forms an integral part of his name. This friendship is symptomatic of his desire to forge Hindu-Muslim unity - an ideal which inspired Guru Nanak and the Bhagti Tehrik and occupied a prominent place in the policies of Akbar the Great.

Shah Hussain's poetry gives ample evidence of his love for common humanity and his unbounded sympathy for the multitudes of miserable, downtrodden people. It also reveals his fierce opposition to the conventional social and economic system based on class distinctions and social injustice. His Verses depict a bitter criticism and unequivocal condemnation of the centuries old feudal system as well as its chief traditional supporters—The Mullah and the Qazi, who represent corrupt judiciary and religious orthodoxy.

According to Shah Hussain, the Mullah and the Qazi are unashamedly hypocritical collaborators of the exploiters. They are time servers and 'yes-men'. Their lust for wealth and power leads them to give their full support to the Establishment. They abuse their courts and mosques by
intimidating and exploiting the masses.

Shah Hussain exposes their hypocrisy and tells how their dignified robes conceal and cloak their stinking bodies and ignominious natures. At times they appear merely ridiculous—funny as the white coated crows. But generally, they arouse disgust. They are condemned by the poet both in a plain and direct language and in the sly references and in the garb of poetic devices.

Shah Hussain has used animal imagery and symbols like crows, kites, vultures, monkeys, foxes, currs, wolves, vipers and serpents. Obviously these loathsome images are charged with feelings and are deliberately used to arouse disgust of the readers. These images indicate their cunning nature, cruelty, and monstrosity.

According to Shah Hussain complete submission to the Divine Will is another way of seeking union with God. He suggests that this may be done partly by losing one's own identity through a total self-negation and partly by following the Divine commands in doing good deeds and adopting the righteous path. Like other mystics, Shah Hussain is capable of complete negation of self:

I know none else but Thou, says Hussain Faqir
O' My Love
I am Thine for ever
I can see none but the Friend
My body is a harp
And veins are all the strings
All the while I call him thus:
O' Master! My Master!

Shah Hussain believes that "negation of self" comes in the wake of "true awareness of self". Like Socrates, he maintains that the first and foremost duty of Man is to seek
and know himself.

Know thyself, o' Men!
Know thyself and meet Thy Lord!

Like T. S. Eliot, Shah Hussain comes to the conclusion that real self knowledge breeds humility. It leads him to the awareness that Man is basically limited, essentially insignificant and virtually nothing in comparison with the Almighty Allah.

Gardens are full of flowers
A marvel for the beholders!
And what are you, O' Hussain?
No more than a worthless weed!
I'm the barking bitch
At the gale of the Friend!

Shah Hussain gives the same message of humility to his disciples. He wants them to discard their egotistic self-assertion and learn to be humble and polite:

Be humble and polite
What's use of pride?
He advises them to refrain from taking pride in their physique, valour, wisdom and wealth.

He wants them to recognise their human limitations and put aside any quantum of pride they may have harboured in their minds or hearts. Pride is one of the deadliest of sins and creates the biggest hurdle between the Creator and the creatures. As such this hurdle must go.

Humility leads the devotees to absolute submission before their Lord. That is what goads them on to merge their will into the Divine will and repeat with Shah Hussain:

My Friend holds the String,
I am his Kite.
Love holds my arm
How can I say
Release it please!

That is how the mystics and the righteous succeed in obtaining the long cherished union with the Friend:

My eyes are flushed
With love of the Friend
So says Hussain, the poor soul!

Naturally this hard earned and long sought for success is an occasion for a befitting celebration:

Join all and congratulate me,
My love has come back
His light illumines my house
His beauty beautifies it.

It is an occasion for thanksgiving as well:

Meeting the Friend
Has illumined my life
I must be grateful to God

This sense of gratitude is due to the fact that the successful attainment of the goal is not ascribed to the human endeavour alone:

Hussain says:
I'll swim across if He blesses me!

In fact every success is attributed to the heavenly blessing and is considered as a result of Divine guidance:

Shah Hussain presents his union with the Divine in terms of marriage. Traditionally, an eastern bride is supposed to be sincere, loyal and obedient to her husband who is her Lord and Master. She is required to conform to his will in each and every affair of life. This faithful service and unconditional submission to him could ensure her peace of mind, prosperity and security:

Why should they pine
Who are blessed by a Friend Divine.
Shah Hussain stretches the metaphor of marriage to
stress on the importance of good deeds. He thinks that our earthly life is just like the period a maiden spends in her parental home before her marriage. It is a happy and carefree life but most parents keep telling their marriageable daughters that their ultimate abode will be the home of their husband and his parents:

Thus it is necessary for the young maidens to learn all that is required of a good and dextrous house wife.

Traditionally, a good house wife is supposed to be well versed in the art of milking cows and goats, churning milk, grinding corn, cooking food, washing and sewing clothes, cleaning and sweeping the house, spinning cotton and weaving cloth besides a thousand other skills and daily chores to please her husband and the in-laws. In short, the success or failure of the marital life depends chiefly on the training acquired by her in the house of her parents. Marriage is, therefore, a test and a trial of her real ability, worth and merits.

Shah Hussain believes that our temporal life is very short:

We came but today
And must depart tomorrow
As a maiden prepares herself for the success of her marital life, have we to make necessary preparations to be able to meet our Lord on the Day of Judgement:

Don't waste this time or you'll repent.
Listen to Hussain's warning.
How will you fare when love demands
Your account from birth to death?

Think at times you're bound to die
This world is mortal too!
What did you bring?
Or plan to carry with you?
Form here to there.

Evidently Shah Hussain is different from other mystics whose main concern is Union with the Divine merely through renunciation. According to Shah Hussain the ultimate Union with God is possible through Grace but in order to be eligible for the Divine Grace, Man must perform good deeds. He advises his disciples to do whatever is required of them and to refrain from whatever is forbidden to them. Herein lies their salvation.

Shah Hussain affirms this saying of the Holy Prophet:
Whatever you sow in this world
You shall reap in the next
He writes:
To receive your reward or punishment
you go from this world never to return again
He knows that according to the Holy Quran:
"Man cannot get more than he deserves"
Salvation depends on good deeds
Be it a Sufi or Scavenger

As a Muslim he believes that there are two angels, one each on our right and left shoulder. They are appointed to jot down every thing we do:

Our punishment or reward will be decided on the basis of the evidence they present on the Day of Judgement. Those who wasted their time in idle talks and lived an easy and comfortable life of luxuries will have to repent that Day. Shah Hussain gives a timely warning about this

You spent your nights in a cosy bed,
And days in idle talk
You missed the chance of doing good,
And never performed a virtuous deed
On Day of Judgement you'll shed
Tears full of blood.

Shah Hussain belongs to the reign of Akbar and any one interested in reading him in that historical perspective may come across various contemporary ideologies and movements echoing in Shah Hussain's poetry. A student of history of Ideas may find, without much effort, traces of Akbar's liberalism, particularly his all embracing religious doctrines and policies, Bhugti Tehrik, Vedantic Mysticism, and the impact of Guru Nanak's Movement on Indian masses.

Although Shah Hussain's views are coloured by his contemporary cultural and social ethos, yet his philosophy cannot be confined to a particular phase or period of history. It transcends the bounds of time and space because its fundamental principles have a universal validity and are equally applicable to our own Age.

Today, Science has conquered time and space but the distance between human hearts is ever on the increase. Living in an Age of Industrialization and supremacy of machines, people have also become machine like in their approach to their fellows--cold and indifferent. Feudal Lords, Industrialists and Big Businessmen are engrossed in an endless competition with each other in order to increase their capital. Their insatiable lust for wealth has carried them far beyond human values.

The struggle for existence has led even the lower strata of society to vie with each other. Consequently we see all around us the worship of Mammon, selfishness, greed, lust, fraud, hatred, cruelty, tyranny and Wars. People seem to have lost sight of their ultimate end.

The materialistic concepts such as: "Time is Money" and "Mind your own business" have resulted into a chaos of values and a complete break up of all social and
humanitarian bonds. Thus the society has lost its former harmony and is now split into isolated individuals, suffering the anguish and torture of loneliness.

Shah Hussain seems to be well aware of our own predicament:

Similarly, when he says that the world is beset with cruelty, tyranny, fraud and hostility, he is portraying our own society:

In his poetry Shah Hussain presents a very realistic picture of our contemporary world. In this age of anguish and anxiety, Shah Hussain's poetry is capable of performing a very useful social function. It can melt the frigidity of human hearts and inspire sympathy and fellow feelings. If we care to comprehend Shah Hussain's message of universal Love, Fraternity, Equality and Peaceful Coexistence, most of our socio-economic problems can be amicably solved.

It is gratifying to note that in the last three decades, a sincere attempt has been made to revive and reevaluate Shah Hussain's poetry. As a matter of fact, this forms a part of our yearning to re-establish contact with the fountainheads of our glorious traditions. During the two centuries of foreign domination, due to various cultural pressures and socio-political reasons, these traditions have been generally ignored. The revival and restoration of Shah Hussain's poetry is a significant step in the right direction. It is a manifestation of our attempt to recapture our lost identity and heritage.
List of Verses

1. aseēN neiNaaN day aakhey laggay!
2. banday! aap nooN pehchaan
3. paayaa nee meiN paayaa nee
4. tuseēN ral mil deo mubarkaaN
5. tinhaaN nooN gham kehaa
6. dinyaa jeewan chaar dehaaRay kaun kisay naal russay
7. dard wachhoRay daa haal nee meiN kehnooN aakhaaN
8. dinyaa matlab dee woo sun woo such fuqiraal!
9. raah ishq daa sooce daa nukkaaN dhaagaaN howeiN taaN jaaveiN
10. Saajjan day hath baaNh asaaDi keeoNkar aakhaaN chuD way ARyaaN
11. Saajjan day hath door asaaDy
12. Sajjan day bin raataaN hoeeaaN waDDyaaN
13. keiN baagh dee mooly Hussaina keiN baagh dee mooly!
14. maahce muhee kukdy meiN aapny ranNjhan hoe
muchhee waaNgoN meIN payee taRfaaN Qadar day hath door
gal suny naaNh jaaNdy suchy
meIN choohRy aaN darbaar dee!
amlaaN day upper hog nabeRaa
meray saahbaal meIN tery ho mukky aaN!
meIN bhee jhoke raNjhan dee jaanaa naal meruy kooee challay
Selected Verses of Shah Hussain

(1) Akins Nizam dar Ake Kek gye

Nizam Nizam dar Ake Kek gye

Nizam paK nizam dar Nizam de Kek de Bade nan Kek

Kale Kallu Nee chhaude Shikri kale Nani nan de Kek

Shah Hameen Shariat paKain Ho Min Mitan de Agye

aseen neIN aN day aakey laggay!
jeenhaan paak nigaaN haN hoyaan
saiN kaeN naahn jaanDay Thaggay
kaalay paap naaNh chaRhay sufiDee
kaag naaNh TheenDay baggay
Shah Hussain shahaadat paanN
taran Jo mitraaN day aggay
Translation:

Obedience to Eyes
Alas! we obeyed our eyes!

those who have pure, sinless eyes (or vision)
can never be deceived (anywhere)
(nor trapped by satan!)
black sins like black silk
cannot be dyed white
nor do crows become white!
Shah Hussain!
Those who sacrifice their lives
before (or for) their friend (i.e. God) win martyrdom!

The poet stresses on the purity of vision which saves us from satanic lures and deception. Pure, lustless, sinless eyes lead us to the truth. People with inherent evil cannot be reformed just as crows cannot be whitened. Those who are selfless and go to the extent of sacrificing their life before (or for) their Friend (i.e., God) achieve martyrdom and eternal life. Purity of vision to recognize the True Friend, and willingness to sacrifice one’s life for Him are the two main points stressed in this kafi.
(2) بندے! آپ نوں پہچاں

بندے! آپ نوں پہچاں

بابا اپنا آپ پہچان، ساکین طن آسان
سوا کون، روپیری غچ، بر بن جان مان
تیرے سر بن مازل کردیا بجاویں جان ش جان
نااہتہ تن تقسیم کا دیکھی تائفی، ایزی تان د تان
سوکا روپا مال فزین جوہے رپیا مہمان
کی حسین قیر نما بہد و فودی گمان

banday! aap nooN pehchaan
jai tein apnaa aap pichhaataa
sae wide milan aasaan
saenay kot, ropehry chujjay
har bin jaan maaasen
teray sir jin saaazish kardaa
بہاوائیں جان نانہ جان
ساؤدھیے تین حاث ملکہ توساڈی
eدیاں تان نانہ تان
سوناء، روپاء، ماہل خازئنا
هوی رہیاں مہماں
کہیے حسین فاقر نامائنا
چہوڈی دیاں خودی گمین

باندی = ہر مرد، لوگ، انسان
اپ ہو = انہیں
پہچائیں = جیسے کہ یک
جیاں ہی = اگر
ساؤدھیے = دو تیس ہندوستانی بھگوان
سونائی = طلائی
کوٹ = کل گنگا، لہور، لاہور
روپھری = نیلے
چہوڈی جیاٹی = بالائی، پہاڑی
ہار بین = کوئی بھگوان
جیاں = حیات، بہاوائیں
جموہری = ایک، وہ
جیمی = خدا، گھر
ساؤدھیے کردیا = خدا کرے، خدا کریے
تین حاث ساؤدھیے = پانچ، سو، چار
مملک = ملک، قوم
توساڈی = عیسی کا بیٹا
اڈی = تیسار
taan naaNh taan = be not proud
sooenaa = gold
roopaa = beauty; money
maal = riches
khazeenaah = wealth; capital
hooey rehyaa = remained
mehmaan = guest (stayed temporarily)
faqir namaanaa = humble holy man
chhuD day = leave; bid farewell; shed; discard
khudy = ego; self; importance of self

Man! know thyself
If you know yourself,
Union with Saeen (God)
becomes easy
palaces may be golden indeed,
and balconies silvery white,
but separated from God,
this world is just a graveyard
You may or may not know
but Death's Angel keeps conspiring
against you
Have no high airs, be not proud
your ultimate property
is only three and a half hands (of land)
(a narrow grave)
Gold, Youth, Beauty and Wealth --
all are only your transitory guests
Humble holy man Hussain says:
"Discard your pride and ego."
In this very famous kafi, the poet stresses on the following points:

1. Know yourself - this will facilitate knowing God
2. Be not proud of golden palaces, silvery balconies, gold, wealth and beauty. All these are short-lived and disappear soon - they are like a guest who stays for a while and returns "home". Man's real property is a piece of land meant for his grave.
3. Whether we know it or not, Death conspires against us and we have to depart for our eternal destination.
4. As such, Shah Hussain advises us to discard of pride and ego and become "humble." Humility is the most important virtue of man. It keeps him pious, obedient to God and thus makes him eligible for an eminent place in paradise. Pride, on the other hand, is the cardinal sin of Satan and it paves the way to everlasting damnation in hell.
(3) پاہیں سے پاہیں، سن انا بیا پیا
کری عشق پن سے پانی جہ ہم آپ سیا
کہت میں ای مرم آسان نوں شاہ جلال بیا

paayaa nee meiN paayaa nee
meiN apnaa pyaa paayaa
kursy, arsh, pawon tay paany
sabk meiN aap smaayaa
kunto kanzan aakh suaayaa
kahay Hussain eh marm asaaN nooN
Shah Jalaal bataayaa

paayaanee meiN = I've found
pyaa = Beloved (God)
Our Legendary Intellectuals

\begin{itemize}
  \item \textit{kursy} = chair (symbol of authority)
  \item \textit{arsh} = throne of God in heaven
  \item \textit{pawon} = air
  \item \textit{paani} = water
  \item \textit{sabhi mein} = in all; in everything
  \item \textit{aap} = you; thou; He Himself (i.e., God)
  \item \textit{smaayaa} = present; occupying; contained
  \item \textit{kunto kanzan} = you were the concealed wealth or treasure
  \item \textit{sunaayaa} = told; narrated; said
  \item \textit{kahay} = says
  \item \textit{eh marm} =
  \item \textit{asaaN nooN} = to us
  \item \textit{bataayaa} = told; taught
\end{itemize}

Translation:

Found Him, I've found Him
I've found my sweetheart!
He is present everywhere,
in everything--
upon the Divine Throne
in the chair, water and air
He has said:
"You were the concealed treasure."
Hussain says: this mantra
(these holy words) were told to us
by Shah Jalaal

In this kafi, Shah Hussain presents the general belief of mystics that God is everywhere and in every object of this
universe. He also depicts the boundless delight of lovers who suffer pangs of separation for long but remain steadfast and hence succeed in meeting and uniting with the sweetheart, their ecstatic joy in reunion is aptly expressed in a very simple style in the very first line of the kafi.

Shah Hussain also acknowledges the spiritual guidance of Shah Jalal under whose pious preaching the poet learnt the right path to the Divine sweetheart.
(4)  توسین رل لی ویمبارک ک ان

توسین رل لی ویمبارکان میرا سوہتا چن گھر آیا ای

جس بھی نون دوجوندی دئال سولی بھی سن پیا ای

وئیڑا آئن بھی سہتنا سنتے نوں سہیا ای

کھ سسین فقیر نیاجا مولا دوست ملایا ای

tuseen ra! mil deo mubarkaan
mera sohnaa hun ghar aayae
e, is sajan noon meiN DhooNDdeewatattaaN
soee sajan meiN paayaee
vehRaa aanggan bhyaa sohaanaa
mathay noor sohaayaae
e kuhay Hussain faqir namaanaa
maula dost milayaee

توسین = all of you; you
nal
ral mil = jointly; join together
meraa = my; mine
sohnaa = handsome beloved
hun = now (at long last)
sajan = sweetheart; beloved

whom I sought (everywhere); I was seeking
soee = the same; that very
paayaaee = found; gained; got
vehRa = compound
aaNgan = courtyard

bhyaa sohaanaa = beautiful
mathay = on the forehead
noor = holy light; celestial light
maula = God; the Master
dost = friend (beloved)
milaayaaee = reunited; rejoined

Translation:

"Congratulate ma
Friends!
Join all and congratulate me
for (my long lost) sweetheart has
come back home (at last)
Seeking him, I went everywhere,
and finally I've found him now.
His presence has adorned
and beautified our compound
and courtyard
His forehead is bright with celestial light!"
Humble faqir Hussain says:
Maula (our Lord and Master)
has rejoined the lovers."

In this kafi, Shah Hussain has presented the ecstatic delight of a lover who has suffered, for long, pangs of separation while seeking the beloved from place to place. The imbounded joy of reunion calls for felicitations from friends. The arrival of the sweetheart (with his forehead illumined with celestial light) has brightened and beautified the lover's house.

Apart from the ecstatic delight of the lovers' reunion, the poet stresses on a very important fact, namely, this reunion has been brought about by our Lord and Master (i.e., God Almighty) (Satan separates and God reunites)
(5) شاہ حسین نے غم کیہا—

 Sham Noon غم کیہا سامن جہان دے ول
 اک پل جانا جیدا نہ تم جویںہے بھیجا اندر مل

	tinhaaN noon gham kehaa

saaeeN jinhaaN day wal

ik pal sajan judaa naaNh theway

bethaa andar mal

	tinhaaN noon = to those; for those

gham = sorrow; grief

kehaa = what; what sort of

saaeeN = God (also a saintly person)

jinhaaN day wal = towards them; sides with whom

ik pal = for a moment or second

judaa = separated; isolated; divided
bethau = sits or stays or dwells

andar = inside; within

mal = occupies

Translation:

Those who have God to their side - what sorrows do they have?

My sweetheart (i.e., God) never leaves me (even) for a second

He has occupied my inner self (or dwells within me)

In these lines, Shah Hussain asserts in two main points:

1. All sorrows and sufferings spring from distancing ourselves from God. As such those whose good deeds have won God to their side, have no grief, no worries, no sorrows and no sufferings at all. God is pleased with them and they are at peace with themselves and others around them.

2. Even a momentary separation does not occur when God occupies our inner self. When there is no separation, there are no sorrows or pangs of separation. Obviously Shah Hussain is depicting the state of peace and ecstatic joy of the real devotees of God who are certainly befriended by God.

Shah Hussain usually refers to God as "SaaeeN" which literally means a saintly person, a friend or Master. Similarly he also refers to God as "Sajan" or "Saajan" in a number of his kafies.
(6) دنیا جیون جا رہے ہیں سے دنیا جیون جا رہے ہیں سے

دنیا جیون جا رہے ہیں سے کون کے تاثر تے
سہن دل ذنال موت سے ذنال موت کے تاثر تے
مزید ایک نہیں ہجہاں انتہہ رہنے تاثر تے
کہ جیون حقیق ساکھی دا موت ذنال دیکے

dunyaa jeewan chaar dehaaRay
kaun kisay naal russay
jejN wal waNjaaN maut titay wal
jeewan kitay naaNh dissay
sir par ladnaa es jahaanoN
ethe rehnaa naaheen kissay
kahay Hussain Faqir SaaeeN daa
maut waTeinNdy russay

دنیا جیون  = life in the world
Our Legendary Intelli-

\[ chaar = four \]
\[ dehaanRay = days \]
\[ kaun = who \]
\[ kisay naal = with anyone \]
\[ russay = be offended; be angry; unfriendly \]
\[ jeiN wal = to anyside; to anyone; anywhere \]
\[ waNJaaN = to go; visit; proceed \]
\[ maut = Death \]
\[ titay wal = over there; that side \]
\[ kitay naaNh = nowhere \]
\[ dissay = to be seen in sight \]
\[ sir par ladnaa = necessarily; compulsory departure \]
\[ es jahaanoN = from this world \]
\[ ethe = here \]
\[ rehnaa = reside; stay; dwell \]
\[ saaeen = friend; saintly person; God \]
\[ waTeiNdy = weave or knit \]
\[ russay = ropes (of the gallows) \]

Translation:

Brevity of Earthly Life
"Earthly life lasts for just
four days (It is very short)
who has time for offending
(or be offended with) others?
wherever I go, Death and life
confronts me
Departure from this world
is inevitable (or compulsory)
No one, no one, can remain here
SaaeeN's faqir, Hussain says:
"Death is weaving (or knitting) ropes" (or gallows)
Inevitability of Death and brevity of life on earth are main themes of this kafi. The picture of Death making ropes (of gallows) is a remarkable, though horrifying, image which can stun even the adorers of life who forget their departure from here to eternity.
(7) دو رجوں دے داحال

درز رجوں دا حال نیں میں کیہوں آگھان؟
کھال دی روٹی سولان دا سانہ بھاں دا بائیں بائیں
نیں میں کیہوں آگھان
پچھن دھومن شہان دا لی میں پچھولان جان لال
نیں میں کیہوں آگھان

dard wachhoray daa haal
nee mein kehnoon aakhaan
dukaan deh roti soolaan daa salan
haddaan daa baalan baal
nee mein kehnoon aakhaan
dhukhan dhooneen shahaaN walaay
jaan pholaan taaN laal
neeN mein kehnoon aakhaan
Shah Hussain ..... a Brief Introduction

dard = pain
WachhoRay daa = separation
haal = condition; state
kehnooN = to who; whom
aakhaaN = say; tell; narrate
dukhaaN dee = of sorrows; of sufferings
roti = bread
soolaaN = thorns, pricks
saalan = curry
hadaaN daa = of bones
baalan = fuel
baal = burn
dhukhan = smolder
dhoueen = smokes
shaahaaN waaly = royal; of kings
jaaN = whenever; as
pholaaN = poke
taan = then
laal = red

Translation:
"O' Mother:
To who should I tell this sorrowful state of my separation?
My bread is made of grief,
And the curry is cooked of thorns,
And my bones are fuel for fire!
To who should I tell
Our Legendary Intellectuals

The Royal smokes rise,
but when I poke (into fire)
it is red as ever
To who should I tell......"

Like many other verses, Shah Hussain has depicted here the grief ridden, woeful state of an afflicted lover in separation from the beloved. The image are concrete and particularised but forceful and impressive.
(8) دنیا مطلب دی وو سو جی تی فقیرا
مطلب آوے مطلب جاوا مطلب پچچ گر بیرا
کی حسین جن مطلب چھوڑا سو میران سر میرا

dunyaa matlab dee woo
sun woo such faqiraa!
matlab aaway matlab jaaway
matlab pooj gur peeraa
kahay Hussain jin matlab chhooDaa
so meeran sir meera

matlab - selfish motive; selfishness

دنیا = the world (people of the world)
sun = listen; hear
such = truth
Our guide intellectuals

faqira = O' Faqir! (poor, saintly person)
aaway = comes
jaaway = goes
pooj = worship, adore
gur = guru (Hindu religious celebrity)
peeraa = peer (Muslim religious celebrity)
jiu = whosoever, those who
chhoDaa = discarded, left, shed off
so meeran sir meerad = king of kings

Translaion:

“faqir! Listen!
the world is selfish
and seeks its own selfish ends
the selfish come and go
even gurus selfish motives
hussain says:
those who discard selfishness
become king of kings.”

In this kafi, the poet portrays the selfish people of this world, their selfish motives are constant. The poet explains even spiritual leaders of Hindus and Muslims – Gurus and Peers are also worshippers of selfishness. However, these selfish people are unable to attain the ultimate heights. But those who discard selfishness and become selfless, may rise to become what the poet calls – “kings of kings”. In short, he condemns this universal vice of selfishness and wants to promote selflessness.
(6) راه عشق واہمی دوانگا

راه عشق دا سوئی دا نکا دہاگاہ بھوئی شان جاہاں
باہر پاک اندر آلوڑہ کیا توں شخک چھاہیں

*raah*  
Ishq daa sooee daa nukkaa

*dhagaah*  
howein taaN jaaveiN

*baahar*  
paak andar aloodaah

*kyaa toon sheikh kahwein*

raah = path, passage

Ishaq da = of love, true commitment

sooee daa nukkaa = needle’s eye

dhaagaah = thread

howein = be, become

taaN = only them, then

jaaveiN = go; pass through

baahar = outwardly; outside; without
Our Legendary Intellectuals

**Translation:**

"The path of true love is as narrow as the needle’s eye
Be a thread (slim and humble) to pass through it”

"Outwardly you are pure (and pious) but inwardly you are tainted (and evil). So you deserve to be described as Shaikh? (i.e., a pious and respectable religious celebrity)."

In the first line, the poet is trussing on the rigours and sorrows which have to be confronted by lovers. In a marvelously realistic image of a needle’s eye he describes the path of love as extremely narrow, almost impassable. One has to be as thin and slim as thread to reach the destination successfully. Suffer all humiliations and hardships patiently in order to succeed. In the second line, the poet exposes the difference between the public image and the private self (or persona) of the religious celebrities. Targeting their duality and hypocrisy, he asks in a rhetorical question: “do you deserve to be called a “Shaikh”? Obviously the answer is in negative unless they become actually as pure and pious as they pretend.
(10) ساجن دے نے آتھ باندھ اساؤڑی

ساجن دے نے آتھ باندھ اساؤڑی کیکر آ کمال بھحه دے اثيا
کہ حسین قیبر نما نین نیال نال گدھو قید الیا

Saajan day hath baaNh asaaDi

keeoNkar aakhaaN chuD way ARyaa

kahay Hussain faqir namanaa

nein nenaaN naal gaDD way ARyaa

sajan = sweetheart; beloved
day hath = in his hand
baaNh = arm
asaaDi = mine; our
keoNkar = how
aakhaaN = say; tell
chuD way ARyaa = leave it please
faqir = holy man; beggar
Namaanaa = humble
nein = eyes
naal = with
gaDD = pitch; tangle

Translation:
"Sajan holds my arm
How can I say
release me, please!
Humble faqir Hussain says:
pitch eyes into eyes, please!"

In these lines, Shah Hussain depicts the state of true lovers, holding each other. None is able to ask for releasing each other.

The poet, on the other hand, prefers them to look deep into each other's eyes that would be a more ethereal way of expressing love. The ideal love is absolutely ethereal in which no body contact takes at all. This profound love is expressible through eyes - "pitched into each other's eyes" without any physical contact what so ever. This ideal or devotional love is the theme of countless verses of Shah Hussain.
Saajan day hath door assaaDy
meiN saajan dee guDDy

saajan (or sajan) = sweetheart (God)
day hath = in his hands
door = string
assaaDy = mine; my (or our)
guDDy = kite

Translation:
"Sweetheart (God) holds
(our) my string,
I am his kite!"

In several verses Shah Hussain has presented this theme
of Omnipotence of Saajan (God) who can do what He likes with his lovers. Here the image is taken from a common sport - kite flying. In describing himself (and mankind) as a kite, he asserts on the full control of the "kite flyer" on the kite since he holds the string. The kite flies, wavers, floats or falls or gets entangled with other kites - all its movements depend upon the Will of Flyer (God) and His skill or art of flying kites. The kite (representing mankind) has virtually no will, no choice of its own. However, in several other verses, Shah Hussain acknowledges human choice and will that lead mankind to right or wrong deeds which will determine their success or failure on the Day of Judgement. Hence the poet's emphasis is on performing good deeds during man's temporary stay in this world.
(12) ਗੁਣ ਦੇ ਜੋੜੇ ਕਦੇ ਰਾਤਾਲੇ

ਗੁਣ ਦੇ ਜੋੜੇ ਕਦੇ ਰਾਤਾਲੇ ਧੀਆਂ!

ਸਤ ਜੀਵੀ ਜੀਵੀ ਖੀਚਣ ਕੇ ਕੁਲ ਕੀਲ ਸੁਧਾਣ

ਸੰਧੀ ਖੀਚਣ ਜੀਵਣ ਦਿਵਾਨੀ ਦੇ ਤਹਾਨੂੰ ਗੁਣਿਆਂ

ਰਾਹਾ ਜੀਆ ਮੀਨ ਗ਼ਜ਼ਾਲੀ, ਕਲ ਕੀ ਸੁਧੀ ਆਨ

ਕੇ ਸੰਨ ਫ਼ੈਲਾ ਸਾਗਰ ਦੁਆਰ ਤੀਰੇ ਗੀ ਆਨ

Sajjan day bin raataan hoeeaaN waDDyaan
mass jhaRay jhaR pinjar hoeeaaN
kaRkan laggyaaN haDDyaan
ishq chhupayaan chhupdaa naaNheeN
birhaa tanaawaaN gaDDyaan
Rajhaa jogey meiN jogyaani
kamly kar kar saDDyaan
kahay Hussain faqir saaeNda
daaman teray laggyaaN

sajjan day bin = without sweetheart
raataaN = nights
hoeaaN waDDyaaN = prolong; linger on
mass = flesh
jhaRay = shed; fall
pinjar = skeleton
kaRkan laggyaaN = began to rattle; crackle
haDDyaaN = bones
chhupuaayaaN = by concealing or hiding
birhaa = separation
tuanaaivaaN = ropes
guddyaaN = pitched
jogy = yogi (a Hindu holy man)
female yogy = Hindi holy woman
kamly = mad; crazy
kar saDDy aaN = have been made (mad); have been dubbed as mad
daaman teray = with your shirt border
laggy aaN = linked with you; stuck on you

Translation:
"Nights linger on (or are prolonged)
without my sweetheart!
My flesh has shed (or has fallen)
my body is now a skeleton
and my bones have started crackling (or rattling)
Love cannot remain hidden by concealment
Separation has pitched its ropes,
(and has entangled me)
Rajha is yogy and I'm yogen
but people have dubbed me as mad
Hussain, the holy man says:
"I'm linked with you (inseparably)."
(or with you is my firm commitment).

In this kafi, Shah Hussain has very aptly presented the condition of afflicted lovers during the utterly painful period of separation. Nights, without the beloved, appear to have prolonged for they linger on endlessly. The body is reduced to a skeleton, the flesh falls and the bones begin to crackle, people mock at the lovers and dub them as mad or crazy. Pangs of separation entangle them like ropes (of gallows).

Both, Ranjha and Heer, (both the lover and the beloved) abandon the world like a recluse or a yogi. Regarding their inseparable attachment, Hussain says they are (linked or) tucked on to each other's shirt border.

Pangs of separation, people's mocking and jeering comments and the true, sincere and inseparable love are the main points of this kafi. Moreover the poet asserts that love cannot remain concealed by any extent of hiding.
(13) گیس باغ ڈی مولی خشنیا

گیس باغ ڈی مولی خشنیا، گیس باغ ڈی مولی!
باغان دے ویچ جھل گھاہب، تون بین آک گندھولی!

keiN baagh dey mooly Hussaina
keiN baagh dey mooly!
baaghaaN day wicch phull ajaab
tooN heiN ik gandholy

kein = of which; wherefrom
baagh = garden; orchard
mooly = radish
phull = flowers
ajaab = strange; wonderful
tooN heiN = you are
ik = one; just one
ganDholy = a worthless weed
Translation:

"Hussain! of which orchard's radish are you? (Tell me) of which orchard? Gardens contain wonderful flowers! while you are nothing but a mere "gandholy"

Once again, the theme of these lines is "humility". Shah Hussain usually refers to himself "as a humble faqir" (تیم) . Here he lowers himself to the level of a radish and "gandholy" (an ordinary vegetable and an unauspicious worthless). In Panjabi when someone says تیم کرک گی (تیم کرک گی) (ن) what is indicated is the humble and poorly origin of the person. The poet has repeated this idiomatic phrase twice in the first line to stress the sting in the question and to underline utmost humility. Thereafter his reference to countless wonderful flowers with which gardens (of the world) are full, he calls himself a "gandholy" i.e., a common unauspicious weed. Both the images of humble origin and the comparison with other excellent garden flowers express the acknowledgment of his own humility and an affirmation of the height of spiritual excellence of other mystics. It shows "self awareness" as well as ability to judge and evaluate others justly and liberally.
(14) ماتی باتی گوکری

ماتی باتی گوکری، سن آپے رااشمن ہوئی
رااشمن رااشمن سب کوئی آکو، بیر نے آکو کوئی

maahee maahee kukdy meiN aapay raaNjhan hoee
raaNjhan raaNjhan sab koe koee aakho, heer naaNh aakho
koee

MATI = beloved; sweetheart
GOOKRI = crying, calling aloud; groaning
SEN APE = 1 myself
RAASHMIN = legendary lover's name
SAB KOEE = all; everybody
AAKHO = call; say
HEER = heer; the proverbial heroine of heer and
raunjha - Waris Shah's romance symbol of love.

118
Translation:

"Crying (and groaning) and calling aloud (the name of) my sweetheart, I've become Ranjhan myself. Now do call me Ranjhan. No one should call me Heer (i.e., I'm Heer no more!)

In these couple of lines, the poet has presented the true state of a lover whose ecstasy and persistent pronouncing of her/his beloved's name: Ranjhan, has transformed her into the personality of Ranjhan. Now there is no more. Hence her insistence to be called "Ranjha" instead of Heer. Shah Hussain believes that the ideal love removes all distinctions of colour, class, creed and gender! That's how the miraculous transformation of Heer into Ranjha and Ranjha into Heer takes place. This theme persists in almost all romances famous in Panjabi and Urdu, (or other) literatures.
(15) چی ں واقع سے میں پی ں ترق ے گا

چی ں واقع سے میں پی ں ترق ے گا ہمیں دے خاص طور
کے ہیں فائر ہسین دا کیمریان دا گوڑا شوہ

machhee waaNgoN mein payee taRfaaN
Qadar day hath door
kahay Hussain faqir SaaeeN daa
kheRyaaN daa kooRaa shore

machhee = fish
waaNgoN = like
payee taRfaaN = writhe; twist and turn in pain
qadar = God (who holds sway and authority on everything)
day hath = in his hand; in his control
door = string
kheRyaaN daa = of KheRaas; symbol of evil or
worldly people; materialists Ranjha's rivals/enemies

\[ kooraa = \text{false; fake} \]

\[ shore = \text{noise; empty bluff} \]

Translation:

"I writhe like a fish. Qadar (i.e., God) hold, the string (on which I'm hooked). God's humble faqir, Hussain, says:

Kheras are making false (fake and empty) noise."

In these lines, Shah Hussain depicts his own condition very artistically. His writhing is comparable to a fish without water - a fish whose string is in the hands of God.

God alone holds true authority and management of all affairs of the world here and the next.

Kheras (representatives of evil or Satanic forces) are false and fake, their noise is empty and their boastful swagger is a mere bluff.

Man's fate or destiny is controlled by God alone. So to Him should we bow and devote ourselves.
گل کی ہندوستانی چھوٹی

میان!
گل کی ہندوستانی چھوٹی
پیچھے گھل سنیو-کی وک چھوٹی
پیچھے گھل اپنی نیپال چھوٹی
چمناں چن ای جیبی
نزیکی گھل چھوٹی چھوٹی گھل چھوٹی چھوٹی

miaaN!
gal suny naaNh jaaNdhy suchy
suchy gal sunevay keyoNkar
kuch haDDaaN wich ruchy
suchy gal ey suny tinaahaaN
chinang
jinhaaN tan muchy
zehry naag phiran wich galyaaN
jo shoh laR laggy buchy

miaan = Mr.
gal = speech; dialogue; talk
suchy = truthful
suchy gal = truth
suny = to hear
sunevay = hear
keyoNkar = how
kuch = falsehood; lies
haDDaan wich = in the bones
tinhuahaaN = those; such
chinang = spark
tan = body
macy = flared up
zehry = poisonous; venomous
naag = snakes; cobras
phiran = roam around (creep)
galyaaN = lanes; streets
jo = who so ever; who
shoh laR laggy = remained linked with her husband, beloved (God)
buchy = saved

Translation:
"Mr.! Truth cannot be heard!
How can Truth by heard when falsehood has penetrated into bones?"
who so ever listens to Truth,
sparks of fire flares into his body
Venomous cobras creep all over streets (and lanes)
The ones who remained firmly linked
with the Beloved (God) were saved"  

In this famous kafi, the poet is presenting the factual conditions prevailing in the society where people have become so much accustomed to falsehood that it has penetrated right into their bones. How can they hear or tolerate Truth which can demolish the facade of their false and fake values. It is like pinching them with a spark of fire which can flare them up instantly.

Another important observation made by the poet is regarding the venomous snakes (symbols of Satan and Satanic forces) who have infested all streets and lanes and are endangering the lives of innocent young maidens. According to the poet marriage is the only appropriate shelter for them. When wedded, if they remain firm and steadfast in their marital relationship or what the poet calls "remain linked with the husband", they will be saved from the Satanic traps cast all around them. Shah Hussain suggests that Satan whose followers are steeped in falsehood may appear extremely dangerous and harmful like a venomous cobra but if the believers have firm and unflinching faith in God, they remain secure and are saved here as well as in the next world.
(17) میں چھوٹے آن دیاں دیاں دیاں!

دیاں کی تجربی، گیان کا جہاز دکام کروہا نے جہاز دی
کہ سیکھن فقیر ناخ: طلب تیرے دیوے دیار دی

mein choohRy aaN darbaar dee!
dhyaan kee chajly, gyaan kaa jhaarRoo
kaam karodh nit jhaarR dee
kahay Hussain faqir namaanaa:
talab teray deedaar dee

پچھری  

choohRy = sweepress; scavenger

دیار  

darbaar = court (worldly or Divine)

گیاں  

gyaan = meditation

رحسیان  

dhyaan = concentration; reflection

جہاز  

jhaarRoo = broom; broomstick

125
kaam karodh = lust and anger
nit = always; ever
jhaaRdee = dust; to shed
namaanaa = humble
kahay = says; narrates; tells
talab = desire; longing; demand; need
deedaar = meeting or sighting; to see

Translation:
"I'm a sweepress of the court
(yours or Divine Court)
With the sifter of reflection
and the broom of meditation
I keep sweeping away lust
and wrath (from the court)
Humble holy man, Hussain says:
'I just long for your seeing, (or sight)"

Cleansing of courts and spiritual elevation are main themes of this kafi. In the humblest possible pasture of a female scavenger, the poet narrates one by one the tasks of sweeping away the vices of wrath and lust by employing the tools of a sweepress metaphorically. What he means, in simple words, is that through reflection and deep meditation one can overpower and thus eliminate even such vices as wrath and lust. Obviously "reflection" and "meditation" are the moralising methods of spiritual elevation and moral uplift known to and practised by Sufi saints and Hindu holy men or yogis.
(18) عملان دے نیا نیرا کیا صونی کیا جنگلی
کہ حسن دھاگن سا ای بھو شو کے رنگ گنگی

amlaan day upper hog nabeRaa

kyaa soofi kyaa bhaNgy

kahay Hussain sohaagan sa ee

jo shoh kay raNg raNgy

اردو کے لئے ترجمہ:

AMLAAAN = deeds (good deeds)

DAY UPPER = upon; on; on the basis of

HOG = will be; will happen

NABEAAN = salvation; judgment

KYYA = whether

SOOFI = mystic, saintly person; someone who has abnegated the world

BHAAGY = scavenger; sweater
sohaagan = wedded woman
sa ee = the same; that very
shoh = husband or beloved (also God)
raNg = colour
raNgy = coloured

Translation:
"Salvation will depend upon deeds (i.e., good deeds) be he a soofi or a scavenger!

Hussain says:
"Only such a wedded woman is good who is coloured in the colour of her husband!"

Two main points stressed here are:

1. Man's salvation depends only and entirely on his own good deeds - all deeds commanded by God. Nothing can help or shelter humans on the Day of Judgement, except their own noble deeds.

2. Related to the above point is that no wedded woman is to be termed true and good unless she is in complete harmony with her husband. She does what her husband tells her to and refrains from what he forbids her. This requires complete unanimity of thoughts; feelings, views and actions. And this is what Hussain believes when he demands a true wedded woman to be "coloured in the colour" of her husband. We must also remember that God asks us "to colour ourselves in His own colour". Shah Hussain must have had these words of God in his mind when he composed this verse.
(19) میرے صاحبا! میناں تیری

میرے صاحبا! میناں تیری تھوڑا ملی آن!
جب تون نظر میرے دی بھائینہ چھوڑ بھارے دی تیری آن
کہ سیم فقیر سامنے دا، دی تیرے دی تیری آن

meray saahbaa! mein tery ho mukky aaN!
nay tooN nazar mehr dee bhaaleiN
charRh chobaary sutty aaN
kahay Hussain faqir SaaeeN daa:
dar teray dee kutty aaN

meray saahbaa = my Master!
ho mukky aaN = I'm done for you
jay tooN = if you
mehr dee nazar = loving sight or eyes

charRh chobaary = mount upstairs (four windowed room upstairs)
Our Legendary Intellectuals

sutty aaN = sleep (peacefully)
faqir = beggar; humble holy man
saaeeN = saintly person; God
dar teray dee = of your door; yours
kutty = bitch; she-dog

Translation:
"My Master! I'm done for you!
If you cast a loving eye (on me)
I'll mount upstairs' room
and sleep (peacefully)
The humble faqir of Saeen,
Hussain says:
"I'm a bitch at your door!"

Three important themes are presented in this kafi:

1. Like most sufi poets, Shah Hussain presents himself in the garb of a female devotee and asserts "She" is done for the Master (i.e., God)

2. "Her" peaceful sleep will come by only when the beloved casts a loving look on her. Otherwise, her love longings and pangs of separation would lead to sleeplessness. Mounting up to the four windowed room upstairs would be a symbol of her mounting luck due to positive inclination (loving look) of the beloved.

3. Utmost humility is depicted through a very apt image: "a bitch" at the sweetheart's door. This message of humility is one of the foremost teachings of Shah Hussain; here, as elsewhere in his kafs.
(20) مین بتی جھوک رائے کٹس دی جانانے——

مین بتی جھوک رائے کٹس دی جان تال منتے کوئی ستی بیران پھنڈر نال کری دی جاندی ہیں اگے مین بتی جواب تھیں تل ہیں تھیں شیبان تھیں ہے رائے کٹس اور طیب سمجھنے مین تن تن دوائے کوئے حسین فیقر نمانا ساک کہ ہے کہ

meiN bhee jhoke raNjhan dee jaanaa  
naul meray koosee chullay  
pairaaN poNdya, mintaaN kardy  
jaanaa pyaa akullay  
meiN bhee dooNghy tulla puraanaa  
sheehaaN pattan mallaN  
raaNjhan yaar tabib suneendaa  
mein tan dard awallay
kahay Hussain faqir namaanaa
Saeen sunheRay ghallay

raaNjhan = Ranjha (the legendary hero of Heer Waris Shah; symbol of beloved)
jhoke = place; locality
naal = with
challay = go or accompany
pairaan = (fall at) feet
mintaan = to implore; request very humbly
jaanaa pyaa = had to go
akullay = alone; all alone
neeN = stream; a waterway
dooNghy = deep; very deep
tullah = boat (and oars)
puraana = old; battered
sheeNhaan = lions or wolves
patan = bank (of river or stream etc.)
mallay = occupied (forcible occupation)
yaar = friend; beloved
tabib = doctor; physician
meiN tan = to me; my body
durd = pains; maladies
awallay = various; different; numerous
sunheRay = messages
ghallay = sends (or should send)
Translation:

"I too, have to go to Ranjhan's place
Accompany me, please!
I fall at your feet, and repeatedly implore you (to go with me)
Alas! I had to go alone (no one responded to my requests)
The stream is deep; the boat is old (and battered) and lions are occupying the banks
Beloved Ranjhan is reported to be a physician, while I've several different maladies.
Humble faqir Hussain says:
"SaaeeN (i.e. Beloved God) sends (or may send) massages."

In this kafi, the afflicted lover yearns to go to the beloved's locality but in view of the numerous difficulties and dangers, implores her (his) friends but no one accompanies her (him).

I think never before in any of his kafis, the lover repeatedly requests her/his friends to go with her/him. The difficulties and dangers in travelling and reaching the ultimate destination - of Ranjhan's place, are real enough. However, the deep desire for union (as well as of being cured of all maladies) overpowers all other considerations, including the rigours on the path of love, to goad the lover for undertaking the fateful (or the fatal) journey. SaaeeN's messages are another incentive for this arduous journey.
Sultan Bahu..... A Brief Introduction

Sultan Bahu was born during the reign of Mughal Emperor Shah Jahan, in a small place near Shorkot in 1631. His father, Suntal Bazeed Mohammad belonged to a respectable Awan family. Being a professional soldier who had helped the Mughal king during the course of an uprising, he was bestowed upon the estate near Shorkot where Bahu was born. Notwithstanding his profession and an eminent position at the Mughal Court, he was famous for his piety and generosity. He died while Bahu was still a child. So the entire responsibility of his education and upbringing fell on the shoulders of Bahu's mother. True to her name, Rasti Bibi, she was justly renowned for her piety, righteousness and spirituality. She survived long after the death of her husband and under her watchful motherly care, appropriate upbringing and suitable spiritual training Bahu achieved remarkable spiritual splendour and shone like a bright summer sun on the firmament of mysticism.

Soon after the brief formal education which included proficiency and command of Arabic and Persian languages and literatures apart from studies of Quran, Hadith and Fiqah, Bahu began his "Chillah Kashi" (devout and
consistent prayers for continuous tenures of forty days each), at the shrine of Hazrat Baha-ud-Din Zakria in Multan. Thereafter, he went to a small place called "Garh Baghdad", situated at the bank of the Ravi (river), where a famous contemporary mystic Shah Habibullah advised him to abandon the world and get further spiritual guidance from Syed Abdur Rehman Qadri, stationed at Delhi. This saintly man was a mansabdar (i.e., an official of considerable rank). Bahu quenched his spiritual thirst at this fountainhead of spirituality. Having received a great deal of spiritual solace, guidance, and elevation from here, he returned to his native town.

Bahu never stayed at a place for long and spent most of his life travelling from place to place but finally settled at his native town near Shorkot where he died peacefully in 1691 (during the reign of Aurangzeb Alamgir).

Bahu had a tremendous magnetic spiritual influence over the non-believers since childhood and numerous instances have been quoted by his biographers about the conversion to Islam of non-muslims by a mere glance of Bahu which instantly altered their faith and course of life forever. Several miraculous events are also attributed to him. However, his greatest miracle was that hundreds of people discarded their ancestral religion, embraced Islam and became devout Muslims. Moreover, a large number of his close followers also spread the light of Islam to countless places even in the far flung areas of the country.

It must be stressed that despite his piety and spirituality, Bahu was not just a recluse. He had wedded four times and was blessed with eight sons. His children's children are still the "Sajjada Nashins" of (or caretakers of) his shrine situated near Shorkot. In view of the serious danger to his shrine, during a terrible flood in the river, his
coffin was shifted to the tomb, constructed at the present place. Hundreds of thousands people visit his shrine throughout the year but especially so during his annual "urs" (or Death Anniversary).

Some Sayings of Bahu

1. Pay the rights of God's creatures with generosity.
2. Even a singular satanic act of a sufi against the practice of the Holy Prophet, (peace be upon Him) is enough to make him a satan who must be shunned and abandoned.
3. Adorers of the world and its wealth are slaves of the world, while the world and its wealth are slaves of a true faqir.
4. A Murshad who lacks in spiritual ability must not guide his followers.
5. A Murshad who seeks worldly benefits is a Satanic Murshad and is responsible for humiliation and degradation in both the worlds.
6. Despite his ecstasy, a true faqir never ignores, nor fails to perform (a farz) (duty ordained by God) or "Sunnah" (the practice of the Holy Prophet (PBUH)).

Works of Bahu

The total number of books and pamphlets composed by Bahu is one hundred and forty. Some of these are in Arabic and Panjabi but most of Bahu's works are in Persian. Following are some of the famous works of Bahu:

1. Abyaat-e-Sultan Bahu (Panjabi)
2. Devan-e-Bahu (Persian)
3. Asrar-e-Qadri
4. Ameer-ul-Kaunain
Abyat-e-Bahu

Perhaps the most popular work of Bahu has been this collection of his Panjabi verses. More than two dozens of different collections made by various compilers and editors under varying titles have been mentioned and briefly discussed by Dr. Nazir Ahmad in his own edition, entitled Kalam-e-Sultan Bahu. As mentioned by Dr. Nazir Ahmad, these editions differ in the number of Abyaat collected as well as for the text variations.

Dr. Nazir has collected 188 Abyaat, and it is this edition we have mainly used in our English translation of selected verses of Bahu.

Some themes and Qualities of Abyaat-e-Bahu

1. The use of Seeh Harfy
   All the abyaat are in the form of "Seeh Harfy". It is usually a stanza of four lines; each beginning with an alphabet - starting with Alif (ا) and ending with yay (ي). e.g.,
(1) Alif Allah chaNbay dee booty
(2) Bay Bismillah Ism Allah daa
(3) Paata daaman hoyaa puraanaa
(4) Tasbih phiry tay dil naaNh phiryaa

II. The use of "radeef" "Hoo":
Throughout his Panjabi verses, Bahu has used the "radeef" "Hoo" (at the end of each line). For example:
tan man meraa purzay purzay jeoN darzi dyaaN leeraN "Hoo"
leeraaN dee gall kafni paasaaN ralsaaN saNg faqiraaN "Hoo"
This persistent repetition of "Hoo" gives a peculiar mystical colour to his verses.
"Hoo" is an attribute of God and means:
"He is the Creator and the Master of all."

III. Concept of the Murshad: Bahu has presented the concept of a Murshad in a novel but an impressively poetical manner. A real Murshad must possess certain moral values and spiritual qualities and should be able to impart guidance to the followers. Bahu does not advocate blind following of the Peer or Murshad. If a Murshad fails to give solace and guidance, he is worthless and should be shunned.

IV. Bahu's poetry pays equal emphasis on knowledge and deeds.
A scholar or a learned man who does not perform good deeds is severely criticised, satirised and condemned by Bahu.

V. Bahu assigns a very significant and elevated place to "Ishq" (or true love and commitment), and it is presented quite creatively and affirmed very ably in his verses.

VI. Condemnation of materialism: Bahu despises the world
and adorers of the world and its wealth as well as the worshippers of Mamon and materialism.

VII. Philosophical Touch: The philosophical colour of his verses is quite evident. Human nature and all its intricacies are presented very simply but quite attractively in his poetry.

In short Bahu’s poetry has dignity, depth and loftiness. He teaches us to stand firm like a rock and vehemently resist and confront every aggression most forcefully instead of living a life of passivity.
Fehm

List of Verses

1. Alif Allah chaNbay dee booty murshad man wich laaee hoo
2. Allah parhyooN haafiz hoyoNnaaNgh gyaa teraa pardhaaN hoo
3. anoWah\' tu\'\' tay bah\'\' tu\'\' wat Bahu kith labheiNdaaN hoo
4. eht tan meraa chashmaaN howay Murshad weikh naaNgh rajjaaN hoo
5. eht tan rabb suchchay daa hujraah wich paa faqiraa jhaati hoo
6. banh chalaayaa tarf zameeN day arshoN farsh Takaayaa hoo
7. parh parh haafiz karan takabbar mullaaN karan waDaee hoo
8. panjey mahal, panjaaN wich chaanoNdeevaa kit wal dharey hoo
9. turk dunyaa vee taaeeN hosee jad faqar milesi khaasaa hoo
10. dardmaanN dyaanN aahreeN koloN pathar pahaar day jhaRday hoo
11. dil daryaa samundroN dooNghay kaun dilaaN dyaanN jaanay hoo
dunya DhoonDun waaly kuttay dar dar phiran heraani hoo

shaalaa koe naaN theay musafar kakh jinnahN toN bhaaray hoo

kuk dilaa mataaN rabb sunay chaa dardmandaan dyaaN aaheen hoo

murshad o saheReay jehRaa do jag khushi dikhaaey hoo

mazhabaan day darwaazay uchay raah rabbaanah mori hoo

makhi qaid shehd wich hoee keh uDsi naal shahbaazaaN hoo

naaNh meiN aalim naaNh meiN faazil naaNh mufty naaNh qaazi hoo

wanjan sir tay farz hoyaa meiN qaul anyaanN uth kar kay hoo

har jaa jaani wassay Bahu
Selected Verses of SULTAN BAHU

(1)الف اللهد يقبي دى بونى يوني

(الف)

الف اللهد يقبي دى بونى يمشد من ديج الللى يو
نلى أبلى يبلى مكس بجر يرى يبلى يو
انى يو يمك ميلا جان مكؤل ين آل يو
يحيى يمشد كلال باكو سو يمس بونى ين يو

Alif Allah chaNbay deee booty
murshad man wich laae hoo
nafi asbaat daa paani milus
har ragay har jaace hoo
andar booTy mushk machaayaa
jaaN phullaN tay aae hoo
jeevay murshad kaamil Bahu
jeiN eh booty laaee hoo

الف alif = first letter of alphabet; symbols of Allah
Chanbay dee booty = Jasmine plant
murshad = guide; spiritual leader; teacher
man = heart (heart and mind)
laaee = planted
nafi = negation (negation of all other than God)
asbaat = affirmation (affirmation of Allah)
har ragay = in every vein
har jaee = at every place; to each part
mushk machaayaa = spread scent or fragrance
jaan = when or then
phullaN tay = at blossoming or blooming
jeeway = live (may live long)
kaamil = perfect
jeiN = who
eh = this

Translation:
"My Murshad (my guide) has planted this Jasmine plant (i.e., concept of Allah) in my heart. The water of negation and affirmation irrigated it (all its parts were watered). At the time of blossoming, it spreads its fragrance within (and later on without as well). May my perfect Murshad live long who has planted it (in my being)."

These are the most famous lines of Bahu where he gives
the concept of God through a very fragrant flower namely Jasmine. He acknowledges the role of his spiritual guide in explaining and planting in him the concept of God "as a Jasmine plant" which flourished after getting the water of negation and affirmation. For clarifying this concept and planting in him the unflinching faith in Allah, the poet prays for the long life of his perfect spiritual guide or his "Murshad Kamil" as he calls him.

It is important to note that no one else had ever before referred to God as "Jasmine flower". The Divine Being had always been considered as Celestial Light or Holy Light. The image of a Jasmine plant is more concrete and probably more pleasing due to its marvellous scent or fragrance that spreads all around it when these flowers bloom or the plant comes to blossoming.
(2) اللَّهُ ﷺ ﻫُوَاء ﺧَاؤَر ﺔَوْدُ ﺔِرَاء

اللَّهُ ﷺ ﻫُوَاء ﺧَاؤَر ﺔَوْدُ ﺔِرَاء ﻧَٰمَٰٰ، ﻛُلْ ﺔَوْدُ ﺔِرَاء ﻧَٰمَٰ، ﻛُلْ ﺔَوْدُ ﺔِرَاء ﻧَٰمَٰ، ﻛُلْ ﺔَوْدُ ﺔِرَاء ﻧَٰمَٰ، ﻛُلْ ﺔَوْدُ ﺔِرَاء ﻧَٰمَٰ، ﻛُلْ ﺔَوْدُ ﺔِرَاء ﻧَٰمَٰ، ﻛُلْ ﺔَوْدُ ﺔِرَاء 

Allah paRhyoon haafiz hoyoon
naaNh gyaa teraa purdhaa hoo
paRh paRh alim faazil hoyooN
taalib hoyooN zar daa hoo
lakh hazaar kitaabaan paRhaaN
zaalim nafs naaNh mardaa hoo
baajh faqiraaN kooee naaNh maaray
ayoo chore andar daa hoo

اللَّهُ ﷺ ﻫُوَاء Allah paRhyooN = reciting the name of Allah repeatedly
haafiz = someone who has learnt by heart the whole Quran

naaNh gyaa = vanished not; went not

pardhaa = veil; curtain

aalim faazil = learned and scholar

taalib = seeker; desirous

zar = riches; wealth (symbols of worldliness and materialism)

lakh hazaar = millions; thousands (unlimited number)

zaalim = cruel; tyrannical; tyrant

nafs = self; ego; selfhood

naaNh mardaa = dies not; perishes not

baajh = without; none but

kooee naaNh = none

faqirraaN = faqirs; holy men; saintly men

ayoo = this very; this is the one

chore = thief

andar da = inner

Translation:

"By repeatedly reciting the name of Allah, you regard as a "haafiz". Yet the veil (between you and God) vanished not. You read books after books and consider yourself as a learned scholar. Yet you seek (and have lust for) riches (or wealth). The study of thousands or millions of books (of the worldly knowledge) fail to crush the tyrant "self" (or egotistic self glorification). This is the inner thief who cannot
be killed except by the saintly people."

Once again Bahu asserts on the significance of humility and other worldliness and preaches abandoning this world and all its materialistic benefits. He maintains that those who take pride in reciting the name and word of God, and worship wealth, are unable to pierce through the thick veil between themselves and the Truth (or God). Books of worldly wisdom may be studied endlessly but they give not the real or true knowledge of humility which crushes "pride" and "ego". Only the saintly people who go about disguised as beggars are capable of expelling this "thief within" and even killing him. Evidently this "thief within" is our own "egotistic self" that may steal away our inherent goodness and thereby lead us to the path of evil. By being humble like faqirs, or by following the faqirs, the "humility" thus acquired can eliminate "this inner thief."

Bahu seems to believe that "real knowledge" is "humility" which saves us from the Satanic pride and hence leads us to the path of righteousness and ultimately to our successful entrance into paradise.
(3) اندر "توٙ"، ڪے بابر "توٙ"۔

اندر "توٙ"، ڪے بابر "توٙ" دت پابندی کتھر لجمیدا ہو

بو دا داغ محبت دالا بھر دم ھما مرندا ہو

بچھی بو کرے روشانی چھوٹے اندرها ویدا ہو

دو ھیں چھان غلام اک بابو ھو "توٙ" سکھی کریندا ھو

*اندر hoo tay baahar hoo*

*wat Bahu kith labheiNdaa hoo*

*hoo daa daagh muhabat waala*

*har dam pyaa saReiNda hoo*

*jithay hoo karay rushnaaee*

*choRe andheraa weiNdaa hoo*

*dooeeiN jahaan ghulaam us Bahu*

*jo "ho" sahee kareiNda hoo*

*اندر* = within; inside (you)
Translation:

"When "Hoo" (he or God) is both within and without, where does Bahu seek "Hoo" (Him)?

The stain (or burn mark) of "Hoo" is a mark (or sign) of love and it keeps burning all the time.

wherever "Hoo" illumines, the darkness (and all its evil forces) leaves and disappears.

Bahu! Both the words are slaves of Him who gives the true insight (and knowledge) of Hoo (i.e., Him/God)"
who leads to the right path).

Beginning with a rhetorical question, Bahu stresses on the presence of God both within and without us. As such there is no need for Bahu (or any one else) to seek "Hoo" elsewhere. Moreover, Hoo's "stain of love" never stops burning. The anguish of true love burns like an unending flame and keeps consuming the lovers. The celestial light or the Holy Light of God can easily eliminate darkness (and all its evil or Satanic forces instantly). It is He who leads to the path of righteousness and gives true insight and knowledge.
(4) ایکہیں میرا نہیں ہو گیا تھا

امہا تیں میرا نہیں ہو گیا ہے مرشد وکھڑے نے رائے ہو

لہو لوں دیے شہبہ کلے کہاں ہیں کہاں ہو

ہیں کہاں دو طریقے سے آوے ہور کے وہ ہیں کہاں ہو

مرشد دیا دیدار سے مینا گلے کردو ہیں کہاں ہو
eh tan meraa chashmaaN howay
_Murshad weikh naaNh rajjaaN hoo_
_looN looN day muDh lakh lakh chashmaaN_
hik kholaaN hik kajjaaN hoo
_etnaaN DiTThyaaN sabar naaNh aaway_
hore kitay wal bhajjaaN hoo
_Murshad daa deedaar hai menuN_
lakh karORaan hajjaaN hoo
Sultan Bahu ..... a Brief Introduction

\textit{eh tan} = this body

\textit{chashmaan} = eyes

\textit{murshad} = guide; spiritual leader

\textit{naaNh rajjaan} = remain unsatisfied; be still hungry

\textit{loon loon} = every pore

\textit{muDh} = root; beginning

\textit{lakh lakh} = lacs and lacs; hundreds of thousands

\textit{hik kholaaN} = open one

\textit{hik kajjaan} = cover one

\textit{etnaaN} = so much

\textit{DITThyaaN} = seeing; observing; viewing

\textit{sabar} = patience

\textit{tor ke dal hore kitay wal} = towards somewhere else to someone else

\textit{bhajjaan} = run; flee

\textit{deedaar} = sight; view; seeing; look

\textit{lakh karoraaN} = millions

\textit{hajjaan} = several times hajj (pilgrimage to Makkah)

Translation:

"If this whole body becomes eyes, still I won't be satisfied by seeing my Murshad.

If every pore (of my body) has hundreds of thousands eyes, I may open eye (to see him) and cover (or close) another eye.

And yet if so much of seeing him leaves me impatient (or unsatisfied) where (or to who) should I flee? (to seek satisfaction)."
The sight of Murshad for me is like performing millions of pilgrimages (to Makkah).

These are the best and probably most famous lines of Bahu. Here he expresses insatiable love and reverence for his murshad. His longing to be in the presence of the murshad and to see him constantly if possible, with thousands and millions of eyes - all over his body and at every single pore of the body are matchless indeed. I think no one has ever expressed such an insatiable affection and adoration for his murshad, guide or mentor or a spiritual teacher.
(5) ایتے رہ سکے دا ہو

ایتے رہ سکے دا جبر سے افیقرا جہاٹیں ہو

ندکر منت خوان خضر دی تین انج آپ جہاں ہو

 eh tan rabb suchchay daa hujraah
 which paa faqiraa jhaati hoo
 naaNh kar minnat khwaj Khizar dee
 tein andar aab-e-hayaati hoo

ایتے eh tan = this body
رہ سکے دا rabb suchchay daa = or rabb - (The True)
جبر hujraah = small room; cell; dwelling
جہاٹی jhaati = to peep into; look into
 منت minnat = to implore; to request very humbly
خوان خضر khwaj Khizar = A legendary green robed guide who is immortal and knows the secret fountain of the water of eternal life
"This body is the small dwelling of the True God
O'Faqir! Look within yourself (or just peep into this small cell)
Do not implore (or repeatedly and humbly request) Khawaja Khizar (to lead you to the fountain of the water (of everlasting life) because this water of everlasting life is (located) within you."

Note:
Bahu, like other Sufis believes that human heart, though apparently small like a humble cell, is the abode of the true God. One has just to peep into himself to meet God.

Secondly, Bahu believes that union with the Divine makes man immortal. That's why he maintains that the mythical fountain of eternal life is found within man. Hence there is no need to unnecessarily implore khwaja Khizar to lead and guide you to that mystical fountain of everlasting life. Just look into your self, meet God, be united with the Divine (by merging yourself into the Divine) and achieve immortality.
(6) بھر چلا ای ای طرف زینہ دے

بھر چلا ای طرف زینہ دے عرشون فرش نیالا ہو
گھر ہیم میالا دیل نیالا کمیا جامول پیننا ہو
روہ نے دنیا نے کر حمیدا سادا دل گھرابا ہو
اس پہلے دم دل دوڑا دم دم الم سوا میالا ہو

banh chala layaa tarf zameen day
arshoN farsh Takaayaa koo
ghar theeiN milyaa des nikaalaa
likhyaa jholi paayaa koo
roh ni dunyaa, naaNk kar jheRaa
saaDaa dil ghabraayaa koo
is pardesi watan doaraaDhaa
dam dam alam swaayaa koo
"Bound by force to earth, I was thrown down from the Arsh (the Throne of God in Heavens) to the floor (of earth). I was exiled (or banished) from my real home. I gained whatever was written (in my fate).

World! Get aside - meddle not with me
I'm already upset (and perturbed)
We are aliens here (on earth) our real home (with God
in Heaven) is very far off.

Every moment our sorrows enhance (or multiply).

Two main points are stressed in these verses: (1) As fated for us, we were forced to leave our real home (with God in Heaven) and were thrown upon the earth. (2) Our stay on earth is a period of exile (or banishment); hence we need not involve ourselves too much in the affairs of the world. During this exile our sorrows multiply because of the great distance between us and our real home. All the while we yearn to return to our heavenly home and suffer pangs of separation from God.
(7) پریم پلیحافاظکرتنکامی

پہہ پریم حافظ کرتنکامی، کرتن دوائی تو
گیلی دے دیج کرتن نما ں نہل کتابان جانی تو
جیسے دیج کرتن ہم پریم حافظ کرتن کام سوائی تو
دویں دیج کرتن نہیں جمال کہاں دو یک کامی تو

पاRh पاRh हاafیز کارن تاکاببار
मुलान N کارن واداے हू
गल्यान N डे विच पहर नमानय न
बघल किutाबान N चाए हू
जिथाय वेकहन चाँगा chोकहा
परियन कालम स्वाए हू
दोहेN जहाँनीN मुथाय
जिन्हान N क्वाहडी वर्च kमाए हू

Our Legendary Intellectuals
paRh paRh = to study more and more or to recite
gaafiz = someone who has learnt by heart the whole Quran
takabbar = pride
mullaan = prayer leader (symbol of rigid formalism and mere mechanical prayers)
waDaee = boast; exaggerated self praise
galyaaN = lanes; streets
phiran = roam or wander
namaanay = poor; wretched; helpless
baghal kitaabaaN = books under arms
chaee = carrying; holding
jithay = wherever
chaNgaa choorkaa = good and more (food)
kalaam = word (word of God; Quran)
sawaanee = more and more
doheeN = in both the worlds, here and hereafter
juhaaneeN = in both the worlds, here and hereafter
jinhaaN = those (those who . . . )
khaahdi = eaten away; swallowed
weich = to sell
kamaaee = wages; earnings

Translation:
"The "hafizes" recite and recite and take pride in it. Mullahs also boast (about their piety). Actually these poor people roam about in streets (after streets). They carry books
under their arms (to show off their knowledge). Wherever they find good and large quantity of food, they recite much more than ever the holy Quran (or the kalaam of God).

Those who sell themselves (or sell the word of God) like this are the losers in both the worlds (i.e., both here and in the world hereafter)."

Bahu has made a very real but abominable picture of the rigid formalistic or fundamentalistic mullahs and those who learn by heart the holy Quran but take undue pride in their ability to recite it. Similarly, Bahu has adversely criticised the boastful mullahs who try to impress onlookers by carrying their load of books under their arms. Thus armed, they go about from lane to lane, hunting their easy victims - the rich and corrupt who can offer them dainty dishes and large quantities of good tasty food and eatables. However, his warning in the last line is probably to chastise and reform them.
(8)  पंजेल बन्हाल विख चाना लले कोल दहरै तो
 पंजेल पर, पंजेल खुरे, हाल कोल कोल करै तो
 पंजेल एम ते पंजेल तेल बजे कोल कोल करै तो
 बाॅडू ते साहब सर में भरू वर्ग बाल करै तो

panjey mahal, panjaaN wich chaanoN
deevaa kit wal dharey hoo
panjey mehr, panjey patwaari
haasil kit wal karey hoo
panjey imaam, they panjey qibley
sijdaah kit wal karey hoo
Bahoo jey sahib sir maNgey
har giz Dhil naaNh karey hoo
"panjey = five (all the five senses are suggested)  
"mahal = palaces; royal palaces  
"chaanoN = light; illuminated; lighted  
"deeava = lamp (clay lamp)  
"kit wal = whereto; to which side; to whom  
"dharyey = to place; to put  
"mehr = a senior revenue officer  
"patwaari = also a revenue officer  
"haasil = the (revenue) received; the gain  
"imaam = prayer leader  
"qibley = the direction towards Mekkah; the direction to which prayer is offered  
"sajdaah = prostration (before God)  
"sahib = the Master; the Lord; God  
"sir = head (symbol of sacrifice here)  
"maNgey = demands; wants; to beg  
"Dhil = slackness; to loosen; hesitation

Translation:

Bahoo says: "There are five palaces and all the five are fully lighted. In which of these where should the lamp be placed? All the five recipients are revenue officers. To who should the revenue be given (deposited)? There are five prayer leaders and each has his own direction for offering prayer. To which direction should we place our head in prostration? Bahoo! If the Master demands (even) your head (in sacrifice) show no hesitation (or never delay in submission and sacrificing your life)."
There are quite enigmatic verses. Some critics regard "the five" things mentioned here as five outer and inner senses of man.

Probably the variety of life and the variety of choices are available to man are the main focus of attention here. However, the last line gives in simple and clear words the actual message of the poet - that if demanded, we should not hesitate to sacrifice even our life for God or for a noble demanding cause.
(9) تراک دنیا کی تاکی جوی چند فقر ملی خاصا نہ
 تراک دنیا کی تاکی جوی چند تکمیل کی میں کا سیا حوا
 دریا وہت نوش کیتے سے ایمان کی بھی پیاسا نہوا
 راہ فقر رت نہجہو ہویں لوکن جہلاہو پاسا نہوا

tark dunyaa vee taaeeN hosee
jad faqar milesi khaasaa hoo
tarak dunyaa taaN hosee
jad hath pakResee kaasaa hoo
daryaa wahdat nosh keeto say
ajaaN bhee jee pyaasaa hoo
raah faqar rat haNjhoo rowon
lokaaN bhanay haasaa hoo
tark dunya = abandoning the world; abnegation

taaeeN = only when; only then

jad = when/then

faqar = saintliness

milesi = receive; will get or gain

khaasa = enough; considerable; abundant

hath pakResee = holds in hand; carries in hand

kaasa = begging bowl (symbol of humility)

daryaa wahdat = river of oneness (or unity)

nosh keetosay = drank; swallowed

ajaan bhee = still; even then; even now; yet

jee = heart (heart and mind)

pyaasa = thirsty

raah = path; the way

rat hanjho = tears of blood

rowon = weep; cry; shed tears

lokaan bhaanay = according to people; people think or believe

haasa = laughing (matter); playfulness; trivial matter

Translation:

Bahu says: "Abnegation of the world is possible only when enough saintliness has been gained.

The abnegator becomes so only when he holds in his hand the begging bowl (i.e., become humble enough to beg as beggars). Even if he drinks the whole river of "oneness", he still feels thirsty. (He has insatiable love for the One). The
path of Saints (the real faqirs) is hard enough to bring out tears of blood. Yet people regard it as a trivial matter (or something causing laughter)."

The two main themes are presented here: (a) Abnegation of the world and (b) how terrifyingly difficult it is to adopt the path of Saints which makes you shed tears of blood while people regard it a trivial thing. Abnegation requires utmost humility and one has to bid farewell to his ego and actually hold the begging bowl like a true "faqir."

A true seeker of union with God, has insatiable love for the One. He may drink the whole river of oneness and still feel thirsty.
10) دُرُمُندار دُلال آئین آئین کولون ۔۔۔۔

دُرُمُندار دُلال آئین کولون پْٰہِلٰہ دِے بمَلے ۔۔۔۔
دُرُمُندار دُلال آئین کولن گُنّ نَاگُ نِئے زِئے وَزِئے ۔۔۔۔

*dardmandaan dyaan aaheen koloN*

*pathar pahaaR day jhaRday hoo*

*dardmandaan dyaan aaheen toN*

*bhaj naaNg zameen wich waRday hoo*

درمِندار = sufferers; afflicted
آئین = sobs and sighs; groans
پْٰہِلٰہ = stones
پاہار = mountain
جمَلًا = fall; split and drop down
بھاٰج = flee; run away; escape
زِئے وَزِئے = into earth
وَزِئے = enter; go inside; go into
Translation:

"Troubled (and terrified) by the sobs (and groans) of the afflicted (or sufferers) mountains tremble (and shatter) and their split stones (or boulders) drop down.

Overawed by the fiery sobs and sighs of the sufferers even serpents run away (or flee and escape) and enter into earth."

One interpretation of these lines which is often given is:

The pitiable condition of true lovers is given here. Everyone is overawed by their sobs and sighs - even mountains split and their stones drop down and serpents flee from them. My own point of view is that Bahu is stressing on the painfully pitiable plight of the sufferers in general - victims of tyranny and injustice and the poverty stricken people suffering from hunger and starvation; in short masses doomed to live in bondage under dictatorship, capitalism or colonial rulers. They are the sufferers whose sighs and sobs can reach up to heaven and arouse Divine Mercy for themselves and wrath of God for all those who have tyrannized or victimized them, their heart rending groans can split mountains, terrify even terrible serpents and pull down stars from the sky.
(11) دل دِرِا سُمندرول ذُگُّم* ۔۔۔۔۔

dil daryaa samundroN doonaghay
daun dilaan dyaaN jaanay hoo
wichay beRay, wichay jheRay
wichay wanjh muhaanay hoo
chaudaaN tabaq dilay day andar
taNboor waaNgan taanay hoo
joeel dil daa mehraam howay
soeel rab pachaanay hoo
In these famous lines, Bahu says:
"Rivers of heart are deeper than oceans.
who can fathom secrets (or mysteries or matters) of
hearts?

within the hearts lie fleets, oars, sailors and their quarrels or squables.

All the fourteen layers are extended in the hearts like tents.

He who is the lone confidant of hearts can discover (or comprehend) God

These are probably the best and most famous verses of Bahu and have no match in Panjabi literature. Bahu is presenting two main themes here:

1) Human hearts are fathomless like deep oceans and contain a great deal of "secrets" and known things or objects; fleets, oars, sailors, their quarrels - in fact everything in the world and heavens can be contained here.

2) Those who can understand the secrets or mysteries of human hearts can also comprehend Divine Mysteries. Obviously Bahu links God with the human heart because he knows well that Man's heart is the abode of God. Bahu also suggests that both God and the human heart are equally profound and mysterious. Only close and trustworthy confidants can know them.
(12) دنیا دھوندن والے کے لے کے

دنیا دھوندن والے کے در در پھیرن ہیرانی تو

بچک آئے جب سجاں دئ لڈیان عمر وپانی تو

*dunyaa DhoonDan waaly kuttay*

dar dar phiran heraani hoo

*haDDi uttay hoRe tinhaaN dee*

*laR dyaaN umar wihaani hoo*

*دھوندن والے = seekers; searchers*

*kuttay = dogs; currs (symbol of abomination)*

dar dar = from door to door

*phiran = roam about; wander around*

*heraani = surprised; amazed; bewildered or bewildermanment*

*haDDi = bone*

*hoRe = fight; quarrel*
Translation:

"The currs who seek worldly benefits wander around, from door to door, in bewilderment."
(13) شالاۓ کی نہ ہیں مسافر

شاۓ کی نہ ہیں مسافر کہ بچان تون بجارے مو
تاحی مار اذا نہ سانوں اسی آپنہارے میڑ

 shaalaa koe naaN theay musafar
 kakh jinnahN toN bhaaray hoo
 taRy maar uDaa naaNh saanooN
 aseen aapay uDan haaray hoo

*(shaalaa = may God ... (God forbid)*

*naaN theay = may not be; should not be*

*musafar = traveller; wayfarer; refugee, someone in an alien place*

*kakh = straw's*

*bhaaray = heavy*

*taRy maar = to clap (to scare away birds)*

*udaa = to fly; to force to fly; to scare birds to fly*
saanooN = us
aseen = we
aapay = ourselves
uDanhaaray = prone to fly; willing to fly

Translation:
"God forbid! None should ever be a wayfarer (or in an alien place as a traveller or immigrant)
Even straws are heavier than them
Please clap not to scare us to fly. We ourselves are prone to fly (and leave this place)."

These lines portray the pitiable condition of wayfarers or travellers in alien lands. No one wants them to stay there for long. As such they have no fixed place to stay for ever. Their miserable life prompts the poet to say that even straws are heavier than them. Nowadays we realize that this is exactly the case of refugees (for whatever reason they have migrated to alien lands). The natives despise them and grudge their stay amongst them. For one or other excuse (or even a lame excuse) they are expelled or forced to leave the place of their temporary stay. Such are the perpetual "travellers" and Bahu is depicting their miserable condition. They are constant victims of suspicions, biases, prejudices and injustices. They are despised and forced to leave under different pretexts. Surely straws are heavier than.
(14) کوک دل امتال رب سے ${\text{}}$ 

کوک دل امتال رب سے جا تے چا درد دندان دیان آئین ہو 
سید میرا دردین جھریا اندر پھرگون بھائیاں ہو 
تیلان بابہ نہ جن مخالق دیان بابہ نہ آئین ہو 
آئین ثال میاں نہ کے بکس مرن کہ ناپن ہو

kuk dilaa mataan rabb sunay chaa 
dardmundaan dynaan aheen hoo 
seenaah meraa dardeeN bharyaa 
andar bharKan bhaahheen hoo 
telaan baajh naan balan mashaalaan 
darlaan biaji naanhi aheen hoo 
aatish naal yaraanay laa kay 
bhambhaT saRaN keh naheen hoo

kuk = cry; scream, cry aloud
dilaa = my heart

mataan = may be; may; perhaps

sunay chaa = hear; listen

dardmandaaN = afflicted ones; sufferers

aaheeN = sobs and sighs

seenah = chest; heart

dardecN bharyaa = full of sorrows (or pains)

andar = inside; within; in

bhaRkan = ablaze; burn

bhaaeeN = fire (flaming fire)

telaaN baajh = without oil

mashaalaan = torches

aatish naal = with fire

yaraanay = friendship; love

bhambaT = moths

saRan = burn

Translation:

Presenting the true afflicted lovers, Bahu says:

"My heart! cry aloud - perhaps God may hear (your painful cries or) the cries of the afflicted (lovers).

My heart is full of sorrows (and anguishing pains of love) and so flames (of love) burn within me. Torches burn not without oils. (Similarly) no sighs and sobs come without sorrows and sufferings.

When moths love (or make friendship) with fire - should they burn or not?"

In these verses, Bahu has presented the pitiable condition of those who are afflicted by love
When the flaming fire of love begins within the hearts of lovers, they sob and sigh and ultimately cry to get some catharsis or peace. Bahú suggests that the cries emerging from the afflicted hearts of true lovers reach heaven and God may hear and grant them solace and comfort. He uses appropriate images to portray the troubling state of lovers whose sobs and sighs signify their sorrows. However, he maintains that if moths make love with fire they are bound to burn into ashes. Same is the case of lovers who are slowly but gradually consumed by the fire of love except when they cry aloud to elicit mercy of God who may grant them peace of mind and solace. Fire burns but it purges as well. That's why true and committed lovers keep pursuing "love" and seek annihilation or merging with the Divine. Their death leads to this final union and ends pangs of separation.
(15) مُرشد اہد کہیرے نے جیب نو

مُرشد اہد کہیرے نے جیب نو بک فہر اپنا اور
اکل گم کہیں، دا مین دت رہ دا رہا جیہا نو
گل دیل کرگی نون چی چاندی خاص بنان بن ان
چس مُرشد اہد کہید ند کیا اک نون ندی رہعا نو

murshad o saheReeay jehRaa
do jag khushi dikhaey hoo
awal gham TukRay daa matay
wat rabb daa raah sujhaey hoo
kallar waaly kaNdhy nooN
chaa chaandy khaas banaaey hoo
jis murshad eth kujh naaNh keetaa
us nooN nady ruRhaaeeay hoo
Our Legendary Intellectuals

murshad = guide; leader

oh = that; such a one

jehRaa = who; he who

do jag = both the worlds (this and the next world)

khushi = happiness

awal = at first; first

gham TukRay daa = worries about food (i.e., all basic necessities)

matay = removes; tackles

wat = and then; thereafter

rabb daa raah = path of God

sujhaaey = explains and clarifies; points out

kallar waaly = saline

kaNdhyy = wall

chaa = raises; picks up; lifts

chaandy = pure silver; special silver; sterling silver

eth = here (on earth), in this world

kujh naanh keetaa = did nothing

us nooN = him

nady = stream of water

ruhRaaeeay = drown (him); throw him into the stream

Translation:

"A real "murshad" is he who offers (or leads to) happiness in both the worlds (i.e., both here and in the next world)."
At first he should remove worries regarding food and, thereafter, he should lead to the path of God.

(The murshad is a miraculous person), he can lift the saline wall and turn it into pure silver (take such a man as murshad)

A murshad who does nothing here (on earth) deserves to be (thrown into a stream and) drowned in it."

These are very important lines in which Bahu is stressing on the dual role of a murshad (a true leader or guide). In the first place, he solves the most significant human problem - that is to say he removes people's worries on account of food. Hunger and deprivation are the serious most problems of mankind. As such, "the murshad" must attend to these and thus alleviate human sufferings. (in fact Bahu suggests solving of the problems relating to essential and basic needs of mankind). To guide people to the path of God, by explaining and clarifying to them the nature of good and evil, is the secondary role of the true guide and leader called murshad. Only in performing both these roles can the murshad be accepted. Otherwise, the fake or inadequate murshad deserves to be drowned, because he does nothing for human welfare. It is important to note that Bahu comes hard on religiously inclined murshads who are usually expected to show and lead to the path of righteousness alone. They ignore the basic human problems of hunger, starvation and deprivation and deserve the punishment Bahu suggests in these verses.
(16) مذہبان دے دروازے آچے ہے

مذہبان دے دروازے آچے ہے رابہ ربانہ موری ہو
پھرے سے طواغن کولن صہب جہب انصاد پوری ہو
اژیال مارن، کرن کھیرے وردنندال دے کوری ہو
بآیو چل اٹھاکے دیے جنہ جنہ دوسری نے کس بوری ہو

mazhabaan day darwaazay uchay
raah rabbaanah mori hoo
panDat tay mulwaanay koloN
chhup chhup laNghyay chory hoo
aDyaaN maaran, karan bakheRay
dardmandaan day khory hoo
Bahu chal othaaeeN wassyay
jith daawaa naaNh kis hory hoo

مذہبان دے mazhabaan day = of religions (worship houses of religions)
uchay = high; tall  
raah = path  
rabbana = Godly; of God  
panDat = symbol of Hindu religion; Hindu holy man  
mulwaanay = mullahs; Muslim prayer leaders  
chhup chhup = secretly; hiding (from them)  
laNghyay = pass by; go by; move on  
chori = stealthily; like a thief  
adYaan maaran = strike their heels  
karan bakheRay = create intricate problems and riddles  
dardmandaan = sympathizes; sympathetic; grief sharers; sufferers  
khory = enemies  
othaeeN = at that place; where there  
wassyay = live; (migrate to that place) reside  
jith = where there; where  
daawaa = assertion  
kis hory = of anyone else

Translation:

"The doors of religion (i.e., of religious places of worship) are very high.

(on the other hand) the path of God is small and narrow like a hole (i.e., not difficult to pass through it).

(It is better) to pass by the pundats and mullahs secretly (or stealthily), hiding from them. They strike their heels and
create enigmas and intricate problems (to keep their hegemony). They are enemies of the sufferers, the toiling masses. Bahu! Let us migrate to a place where no one asserts his writ (except God) (i.e., all formalists and hypocritical religious leaders are false and deserve to be left behind).

In these verses Bahu condemns fake and false pretentions religious leaders be they Pandats or Mullahs. Instead of making things easy for the commoners, they implicate them in enigmas and intricate religious debates and as such make it impossible for them to follow the path of God.

The "high doors" signify the grand buildings of temples, mosques, gurdawaaras etc. which inhibit the common people from entering them. The path of God is simple and unostentatious and requires humility to follow it. Moreover, Bahu stresses on the significance of only the writ of God and wants to migrate to such a place where no one else holds sway except the will and command of God.

The hypocritical pundats and mullahs pretend to be well wishers of masses but are actually enemical to them.

Bahu’s strong criticism and condemnation of the fake praver leaders (both Hindus and Muslims) is quite obvious here.
makhi qaid shehd wich hoee
keh uDsi naal shahbaazaan hoo

makhi = fly
qaid = imprisoned; trapped
shehd = honey
keh = what; how
uDsy = fly; will fly
naal = with
shahbaazaan = eagles

Translation:
In a very apt image, Bahu paints the picture of materialistic people tied with mundane desires. He says:
"The fly is trapped in (or stuck into) honey."
How can it fly along with Royal Eagles?"

This is a very symbolical verse in which Bahu compares the materialistic people with abominable flies and the sufis (who abnegate this world) with elegant Royal Eagles whose immensely high flight is like the Sufi's ascension to the Divine Being.
(18) نے میں عالم نے میں فاضل
یہ دل میرا دوزخ کے تہ بھی خوش تھیں راضی بہو
نے میں تریخی بندے رکے نے میں پاک نازی ہو
باجے وصال اللہ دے بہو دنیا کوزی بانزی ہو

nnaNh meiN aalim nnaNh meiN faazil
nnaNh mufty nnaNh qaazi hoo
nnaNH dil meraa dozakh tay
nnaNh shauq bahishteIN raazi hoo
nnaNh meiN treehay rozay rakhay
nnaNh meiN paak nimaazy hoo
buajh wisaal Allah day Bahu
dunyaa koorY baazy hoo
Our Legendary Intellectuals

\[ aalim = \text{learned} \]
\[ faazil = \text{scholar} \]
\[ mufty = \text{someone who gives "fatwahs" (decrees on matters pertaining to religion or right path)} \]
\[ qaazi = \text{judge (especially of a religious court)} \]
\[ dozakh = \text{hell} \]
\[ bahishtein = \text{in paradise} \]
\[ shauq = \text{desire; longing; zeal; fervour} \]
\[ tureehay = \text{all the thirty; thirty} \]
\[ rozay = \text{fasts} \]
\[ paak nimaazy = \text{someone cleansed by regular prayers} \]
\[ wisaal = \text{union (merging with the Divine); death} \]
\[ baajh = \text{without; in the absence of} \]
\[ dunyaa = \text{this world} \]
\[ kooRy = \text{false; fake} \]
\[ baazy = \text{game} \]

Translation:

"I'm neither a learned man nor a scholar; neither a mufty nor a qazi. Neither my heart is attracted by hell, nor am I pleased by longing for paradise. Neither I fast for full thirty days, nor am I cleansed by (regular) prayers. Without union with Allah, this world is a false (or foul) game."

In these verses, Bahu alienates himself from all the formalists who stress on strict adherence to rigid principles and a stereotyped mechanical practice of religion. Isolating himself from the learned scholars (whose knowledge is
merely bookish), and (hypocritical) mufties and qazies (signifying corrupt judiciary) he goes on to cut himself off from the would be dwellers of hell and paradise. Finally, he asserts his own typical sufi point of view that union with the Divine is his foremost ambition. As such he asserts that without this "union" = the world (and all that it has) is nothing but an illusory or fake and foul game. He suggests that the formal practitioners of religion pay attention to the apparent form while the real aim should be "union" with God through abnegation of the world which separates man from the Divine.
(19) ونجن سیرے فرض ہویا کے

وئے سیرے فرض ہویا، سن قول آیان ائھ کر کے نہو

جوئندیاں شوہ کے نے پاۓ۔ مجن لدھا سو مر کے نہو

wanjan sir tay farz hoyaa
meiN qaul aayaaN uth kar kay hoo
jeoNdyaaN shoh kisay naaNh paayaa
jeiN luddhaa so mar kay hoo

وئن wanjan = going; returning
فرض farz hoyaa = is a duty; is obligatory or necessary
قول qaul = vow; promise
ائھ uth = over there (in heaven; before coming into this world)
جوئندیاں jeoNdyaaN = while alive; during life
شوہ shoh = husband; the true beloved
پاۓ paayaa = got; gained

194
Translation:

"Returning (to my real Home) is obligatory for me. I made (this) promise over there (i.e., in heaven, before coming into this world). No one has ever succeeded in union with the (true) Beloved during his life time. Whosoever got his Beloved, did so after dying."

In these important lines, Bahu is stressing on three main points:
1. Before coming into this world, man promises to return to his real Home with God. This promise has to be fulfilled by all humans as an obligation.
2. Union with the Divine is impossible during one's life time on earth.
3. Death paves the way to union with "the shoh" - the true Beloved (i.e., God).
har jaa jaani wassay Bahu
jit wal nazar kachivay hoo

har jaa = at every place; everywhere
jaani = Beloved (God)
wassay = resides; dwells
jit wal = which way; everywhere
nazar = sight; eyesight
kachivay =

Translation:
"Wherever (or whichever place) my eyes look, the Beloved (God) dwells there."

In this verse, Bahu is stressing on the presence of God.
everywhere. Like all mystics, Bahu believes that every thing, every object and every creature is a manifestation of omnipresent God. The seeing eyes find him at every place.
Saeen Bulleh Shah ...... A Brief Introduction

At the sudden death of Bulleh Shah, the conservative and bigotted mullahs did not permit his burial in his family graveyard due to his revolutionary thoughts, ideals and actions. Ironically enough, now the city celebrities cherish to be buried with pride in the vicinity of his tomb and are willing to pay the highest price for that little piece of graveland. In view of his spiritually elevated position and an extremely liberal attitude towards life and due to his unbounded love for mankind, people belonging to various castes, creeds and religious love and admire "Saeen Bulleh Shah". They call him "Bullah" with great affection and throng his tomb for solace and spiritual uplift. Thousands of people of all faiths come to Kasur for paying their homage to him throughout the year but especially on the occasion of his annual "urs" (or death anniversary).

According to Dr. Nazir, no authentic and detailed account of Bulleh Shah's life is available. His place of birth is said to be a city called "Uch Gilanyan" - (or the city of saints) situated in Bahawalpur division where he was born in 1680 A.D. His father, Syed Shah Mohammad Darvesh was a renowned scholar of Persian, Arabic and religious studies
Our Legendary Intellectuals

and named his son as Abdullah (slave of Allah) now he is better known as Bulleh Shah). Shah Mohammad Darvesh left his native place and came to a small town, Pando, near Kasur because he had been persuaded by a local landlord to come and be the prayer leader of this town's mosque.

Syed Abdullah Shah received his early education from his father and for further studies he went to Kasur and got his formal higher education from a famous teacher of the time, Maulana Ghulam Murtaza. During this period, he studied very diligently Quran, Hadith, Fiqah, Logic and Oriental languages. He also evinced zealous interest in reading and comprehending intricate mysteries of mystical works of which we come across countless references in his poetry.

In the prime of youth, Bulleh Shah left Kasur, went to Lahore and soon became a fervent follower (or a devoted murheed) of the famous saintly celebrity, Inayat Shah Qadri (died 1728). It turned out to be a life-long relationship of love and adoration. There are few "kafis" of Bulleh Shah in which he does not refer to this Murshad (the great spiritual guide). He never fails to pay ecstatic tributes to Inayat Shah Qadri for teaching and guiding him in traversing and successfully crossing various stages on the path of mysticism. He must have benefitted a great deal from Inayat Shah Qadri's books such as Dastur-ul-Amal, Islahul-Amal, Lataif-e-Ghaibi, and Ishaaratul Taibeen.

In his Punjabi verses, Bulleh Shah refers to his Murshad as "Hadi" (guide) "Murshad-e-Kamil" (perfect spiritual guide) "Khasam" (husband) "Shah" (fiance or betrothed) "Sajan" (sweetheart) and "Yaar" (intimate friend). These are some of the affectionate terms used by Bulleh Shah to express his sincere regards, love, admiration and adoration for Hazrat Inayat Shah Qadri. See for instance the following verses:

| 202 |
Themes and Qualities of Bulleh Shah's poetry

Bulleh Shah's poetry is a revolt against the spirit of fundamentalism which prevailed during the reign of Aurangzeb Alamgir. Bulleh Shah belongs to the Qadria sect of mysticism. During the sixteenth and seventeenth centuries, this school of thought had preached and practised humanism, humanitarianism and anti-authoritarianism with such zeal and fervour that even state tyranny was unable to curb or blockade its way.

Bulleh Shah was one of the most luminous stars of this school of thought. Some of the fundamental revolutionary qualities of his poetry are a result of the potent influence of Shattaries. This influence may have come to him through his
Murshad, Shaiikh Mohammad Inayat Ullah (better known as Shah Inayat), who was a devout follower of Mohammad Ali Raza Shattari.

Contrary to the contemporary emphasis on the caste system which stressed on the superiority of "the Syeds" over all other castes, Bulleh Shah was vehemently opposed to all such discriminations. He believed in the concepts of equality and fraternity of mankind and considered all human beings as equal and brothers to each other.

Emphasis on the temporariness of life on earth, certainty and inevitability of Death, Accountability on the Day of Judgement and consequently, the significance of doing good deeds and refraining from all evil and satanic acts - are some of the recurring themes of Bulleh Shah's poetry. Here are some illustrations of these:

آک روز چہاں لو چاتا آتا جاٹرہ چی جاٹا
One day you have to leave this world and to go for occupying your grave

اٹھ جنا نکی روز چہاں رکا جا نکی دیو مارا
We cannot remain here (for long). We've to go turn by turn

گھرا کردا پھرہا کردا آپ اپنی واری

کی پیتی پیتی پانی لونگنکی کی دہمین کھیری
Lads die, old men die - all on their turn
Be it Bibi, concubine or maid,
be it a washerwoman or an innskpeeper

کہ سب لطوان کون

موت نہ بندے دیر خیبر
Where is king Sikandar?
Death spares no saint, no prophet!

جو کہیں کسی سو کسی مادی انسان
You'll reap what you sow (here, on earth)

کب سا ازدک کچھ تھاں
otherwise you'll repent (over there, in the next world)
Do (some good) deeds, now is the time to act
Never will you come here again

Another important theme of Bulleh Shah's poetry is the exposure of pride, falsehood and hypocrisy, particularly of the so called learned and worldly wise people.

He lashes at all sorts of hypocrites but the Mullahs (who represent bigotry and fundamentalism), the mufties and qazis (who represent corrupt judiciary and narrowness of the righteous), the government functionaries and the worshippers of wealth aspiring for supremacy in the kingly courts, are the special targets of his humorous and satirical verses. For instance:

You offer prayers, even additional prayers
you cry hoarse to call for prayers (& hide your hypocrisy) you mount the pulpit and give sermons (merely for money) lust has humiliated and ruined you

Prayer leaders and torch bearers - both are alike:
they provide light to people, themselves remain in dark

Those days, "mullahs", "muftis" and "qazis" enjoyed wielding power over illiterate peasants, weavers, carpenters, joiners, daily wage earners and other toiling masses. So much so that if they got annoyed with someone, the poor unlucky fellow was declared by them as "infidel" and put to untold tortures, after he was isolated from his family on account of his condemnable "sin". Often, Bulleh Shah himself became a victim of their "fatwas" or pronouncements.

they repeatedly declare you "infidel".
you go on repeating "yes", "yes"!

Narrowminded qazis and muftis had succeeded in getting "Sarmad" martyred. Bulleh Shah risked his life but gave unflinching support and vehemently pleaded and upheld the cause of the poor, tyrannized and the so called "menials" and low caste people.

Refusing to be harassed or intimidated, he went on exposing the greed, cunningness, corruption, falsehood, high-handedness and tyranny of the various government functionaries or those in power.

نتبا پنچ چھت منڈی چاودی دوسلے لے کے تھے چھری چاودی
You lift up your trouser and go to the market, you take half a paisa to allow butchering

کوچی لے جی رے دوسلے لے اوہ گاوا گھی
If they get a korri (or a farthing) they return it;

بیس یا میکی دوکی گھی ہے گاوا گھی دوور
but if they get a moneybag, they swallow it quietly

کاماتھے سے اوہ گھی دوکی گھی دوور
You consume food got by dubious means

ایس کچ دا حاکم کرنا نظر میں ہے چھوادی
your declared income differs from the actual

The ruler of this (land of) flowers is wrathful

And the "patwari" (a petty revenue officer) is callous

ظلم کرین سے لوک ساہوی کہ ہیں "کہا"
You tease and tyrannize people

ایبی ہےتو شهاجہ نہ چھی رے جیسی ہے لوک جال بازار بھیجے
your job is to loot (plunder) and swallow

These are "thugs" and bake the world

They spread their traps all around

Quite often he warns them as well:

نظر میں ہے دوکی گھی جاتے ہیں کہا تھا دوکی گھی
The tyrants hesitate not from tyranny

They'll die of their own (evil) deeds

کر سے چاودہ بار بیجے لوک توں اٹھ جاتا

206
Hold your sway for a few more days
Finally you have to pass away (to the next world)

Bulleh Shah must have been threatened by the
"Mullahs", "Qazis", "Muftis" and all kinds of men in
authority and power, to curtail and suppress his candidness.
His fearless, straightforward answer was:

بیک کس کے لوك: سبھدھے سے صل/ جآ کھیپے تے تھگی تھے سے نہ

People (in power) never tolerate Truth
They curse and quarrel to hear the Truth

کبھی کبھی آتا ہے غانت اے / ایک جاہان بھی ہیر ہوردے اے

Fire blazes by speaking Truth
Nothing remains by telling lies

کبھی نئے ملدے سے دوکا جاہان نہ کھول پہنے

The truthful are pushed away / the liars are seated close

The proud, the boastful and egotistic self glorifiers are
also targeted again and again by Bulleh Shah. He condemns
pride as the cardinal sin of Satan and regards true
"self-knowledge" and "humility" as noblest of human
to various stratas of contemporary society.

His satirical poetry is not essentially targeting
individuals but his satirical verses are general in nature and
attack common evils and vices prevailing amongst the

Lyrics:

Bulleh Shah's lyrics are exceptionally impressive and
attractive. Springing from the core of his heart, they straight
away pierce and penetrate into the hearts of his readers and
listeners. Love occupies a significant place in his lyrical
poetry. The ecstatic joy and jubilation of union or reunion,
and the anguishing pain, tortures and sorrows of separation
are highlighted by Bulleh Shah with equal mastery of words,
metaphors and images.
Bulleh! Sweetheart has come to my house
Friend! Dance and dance to show (and please) him
All sorrows, all maladies vanished
Strange is the sight of seeing his face!
When sweetheart came to my house
I forgot the explanation of "viqayah"
Today has risen a happy holy day
Ranjha has come into my compound
Lover's happiness knows no bounds at long awaited reunion because they've suffered a great deal during separation:
Your (pangs of) sorrows have killed me please, darling, come to meet me sometime
Bulleh! when my beloved comes home
I suffer from a unique, anguish pain
Separated from you, love has made me mad
People rebuke and mock at me
Quite often the lovers console and appease themselves by saying:
Bulleh! Sweetheart is not separated from us
None else matters except the sweetheart
In ecstasy of love, the lovers become "one" with each other and all distinctions between them vanish.
By repeatedly pronouncing Ranjha’s name
I myself have become Ranjha
So call me "Dheedo Ranjha"
none should call me "Heer"

Bulleh Shah's biographers, critics and commentators are unanimous in saying that "Love" for him meant "Devotional Love of God", though he used terms like "Shoh" (Beloved), "Sajan" (Sweetheart), "Ranjhan" (symbol of love) and "Khasam" (husband) to express his adoration for this Divine Beloved. We should also remember that almost similar terms are used by Bulleh Shah when he intend to express his unbounded affection, regard, respect and admiration for his murshad, Inayat Shah Qadri.

Bulleh Shah’s Poetic Style

Bulleh Shah is generally and justly praised for his simple and plain style. His diction consists of words, similes, metaphors and images picked up from the everyday life of commoners. Take for example the following words and images often used by him:

ترنیک (women’s meeting and spinning place), گنج (ginnings), کاپ (cotton), ہک (to spin), چکر (spinning wheel), چک (spindle), عصی (needle), کنٹ (sewing), جمی (pitcher), کصلا (small pitcher), کردار (small pack), چھت (knife), کانگھی (brittle earthenware), کنٹر (clay), ریون (river bank), چاندیارا (innskeeper), ہمیشہ (washerwoman), پٹر (pack), چکر (small bundle; also money bag), ہاگل (bundle), ہو (orchard), چکر (acrobat), چکر (puppet), کمر (pulpit), چنگ (spark), چڑی (fire), چڑی (flaming fire), چاندی (dowry), چکر (blouse), چماک (blanket), چپڑ (headgare), چہرہ (a sort of local tray), چاول (shawl), چہرہ (servant), چوبیس (nomads), چاپک (temple), چیت (mosque),
For penetrating intricacies of mysticism, Bulleh Shah uses the traditional images generally used by other mystics, for example: گن (garden), نئی (nightingale), شراب (wine), پبل (pub), ہیوان (bowl), سرک (flask) and ساک (saqi). However, he also uses a large number of local names, places and images as well. For instance, لب (forehead), تلک (tilak), رام (rama), کرشن (krishan), مندر (temple), خان (maid), اسکین (astrologer and also a priest), فن (flute), لنکا (lanka), بندرا (Bindraban, a jungle), شوہ (husband), شکر (Sweetheart, usually symbolising God), چپل (spurrows), سرک (knots), پچ (blanket), سرکار (riches). Similarly, he has often used the word "Guru" for "murshad" (or spiritual guide).

Obviously his language is an amalgamation of the traditional classical diction and the common man's language of his contemporary society. This mixed diction is as liberal as his own thoughts and ideas. That's why Bulleh Shah's poetry has a universal appeal and acceptability. Dr. Nazir thinks that the simplicity of Bulleh Shah's style is not merely the result of long and continuous practice. It is primitive, and like all primitive art it is rugged and vigorous. Intensity of passions and the depth of thought and vision give it excellence that surpasses art and craft.

Undoubtedly, simplicity and clarity are prominent characteristics of Bulleh Shah's style, but there is also a tinge of irony that pricks the bubbles of pride, ego and self glorification. His most pungent and acidic style targets ignorance, affectation, hypocrisy, fundamentalism, narrow-mindedness and exhibitionism.

We find him vigorously courageous in his satirical verses. For example:

دھرم سال پر زوردانی وسیع فرکار دوڑانے سے چھک
وہ سیت کو پھینی وسیع عاشق راکن اگل

| 210 |
Thieves and robbers dwell in temples and orphanages
Liars live and occupy mosques and (so) lovers remain aloof (from them)

Wheat (i.e., food), wealth and beauty (i.e., female beauty) slay you like a sword
Friend! you've forgotten for what you had come here
(i.e., you have forgotten the purpose of your life)
Throw prayers into fire, fasting into mud and erase the "kalma"

Sweetheart (God) dwells within you, People go astray seeking Him

Why? wherefore is this clamour
when you've grasped the Truth

Why? wherefore is this discrimination of Ram, Raheem
and Maula? (They are one and the same)

As mentioned earlier, Bulleh Shah was pronounced as "infidel" several times by the "mullahs" and "mufties" and he must have been terrorised and intimidated by them and many other powerful men in authority. Nonetheless, he remained firm and committed and courageously braved such storms with a laughter of derision for his target.
List of Verses

1. uth jaag ghuraaRay maar naaNheeN
2. uth chalhay gwaaNDoN yaar
3. aaei rut shagoofiaisN waali chiRiaaN chuggan aaeeyaaN
4. bhath namaazaaN, chikar rozay kalmay phiry syaahee
5. Bulleya pe sharaab tay khaa kabaab
6. Bulleh Shah! chal othay chalhay jithay saaray hoven annhay
7. naaNh mein woh maseetaaN naaNh mein woh kufar deyaaN reetaaN
8. raateeN jaageiN kareiN ibaadat raateeN jaagan kutay
9. raNjhaaN raNjhaaN kardy hun mein aapay raNjhaaN hoee
10. ilmoN bas kareeN o yaar!
11. kadi aa mill yaar pyaareyaa
12. kanak, koDy, kaamni teenoN koh talvaar
13. mullaaN tay mashaalchi dohaaN ikko chit
14. mooNh aaei baat naaNh rehNdyay
15. meraa raNjhaaN hun kooee hore
16. menooN dard awalRay dee peeR
Selected Verses of Bulleh Shah

اے جاگ گھرائے ماردین

اے جاگ گھرائے ماردین

اے جاگ گھرائے ماردین

اے جاگ گھرائے ماردین

اے جاگ گھرائے ماردین

اے جاگ گھرائے ماردین

اے جاگ گھرائے ماردین

اے جاگ گھرائے ماردین

اے جاگ گھرائے ماردین

کہتے ہے لطیفان کندر موت ن دیتے ہے بیج نہیں

کہتے ہے لطیفان کندر موت ن دیتے ہے بیج نہیں

کہتے ہے لطیفان کندر موت ن دیتے ہے بیج نہیں

کہتے ہے لطیفان کندر موت ن دیتے ہے بیج نہیں

کہتے ہے لطیفان کندر موت ن دیتے ہے بیج نہیں

کہتے ہے لطیفان کندر موت ن دیتے ہے بیج نہیں

کہتے ہے لطیفان کندر موت ن دیتے ہے بیج نہیں

کہتے ہے لطیفان کندر موت ن دیتے ہے بیج نہیں

کہتے ہے لطیفان کندر موت ن دیتے ہے بیج نہیں
uth jaag ghuraaRay maar naaNheesN
eh son teray darkaar naaNheesN
ik roze jahaanoN jaanaaN ay
jaa qabray wih smaanaa ay
tera goshat keeRyaan khanaa ay
kar chetaa marg wasaar naaNheesN
uth jaag ghuraaRay maar naaNheesN
kithay hay sultan sikandar
mout naaNh chhudday peer peghambar
sabhbhay chhuD chhuD gaey aDambar
koee ethay paeydaar naanheeN
uth jaag ghuraaRay maar naaNheesN
jo kujh karsen so kujh paaseN
naaNheesN tay oRak pachhotaaseN
sunji kooNj waaNgoN kurlaaseN
khaNbaaN baahj uDDaar naaNheesN
uth jaag ghuraaRay muar naaNheesN

uth jaag = wake up; rise from sleep
ghuraaRay = snoring; snores
eh = this
son = sleep; sleeping
darkaar = needed; wanted; required
jahaanoN = from the world
qabr = in the grave
samaana = to occupy; to inhabit
gosht = flesh; meat
keeRyaaN = worms
kar chetaa = remember; recall
marg = death
kithay = where
sultan = king; emperor; ruler
naaNh chhuDDay = leaves not; doesn't spare
peer = old man; old holy man; saintly man
pughambar = prophets; prophet
sabbhay = all of them; all
paeydaar = stable; long living
jo kujh karseN = whatever you do; what you sow
so kujh pauseN = same shall you receive (or reap)
pachhotaaseN = (you'll) repent
kooNj = crane
kuralaaseN = cry
khaNbaaN baahlj = without wings
uDaar = flying or to fly

Translation:
"Stressing on the significance of doing good deeds before death, Bulleh Shah says: "Wake up - snore no more! this sleep is not required (waste no time in sleeping too much). One day you have to depart from this world and to occupy (your) grave. Worms will feast on your flesh. Remember, and never forget, your death. Wake up - snore no more. Where is king Sikandar? Death spares no saint, no prophet. All had to leave behind."
No one is secure or stable here. Wake up - snore no more. You'll reap whatever you sow here (or you'll receive the reward or punishment of what you do here).

(So do good deeds.) Otherwise you'll repent. You'll cry (and scream) like an isolated (lonely and deserted) crane. There's no flight without wings. (No crane can fly without its wings). Wake up - snore no more."

Note:

By citing various examples, Bulleh Shah stresses on the inevitability of death and consequently emphasises on doing good deeds while we are alive and thriving. When death comes, no one can delay or postpone. All that is done here, in this world, is accountable on the Day of Judgment. Bulleh Shah also stresses on the concept of equality of humans. Be you a commoner, a saint or a king, or a prophet, you are equally prone to death and accountability. Except for your good deeds none will accompany you. So waste no time in idling or sleeping. Wake up - snore no more.
(2) اکثر چٹوں کو اپنے ہوئے یار

رباب کیہ کر سکیے!

اثر جیٹوں کو اپنے ہوئے یار

رباب کیہ کر سکیے

پاڑل ادر کہن دے چیپے برو جب چیپے چاپر

رباب کیہ کر سکیے

ز حاند کیہ لئے لئے احترم ییہ ان کیچ سی ہیر

رباب کیہ کر سکیے

نچا شوہادار سے پابندیل رپے ار ار پار

رباب کیہ کر سکیے

uth challay gwaaNDhoN yaar
rabba hun keh karyay
uth challay hun rahNday naaNheenN
hoyaa saath tayyaar
rabba hun keh karyay
chaaroN taraf challan day churhay
har so payee pukaar
rabba hun keh karyay
DhaaND kalajay bal bal uthdee
hin dekhay deedaar
rabba hun keh karyay
Bullah shoh pyaaray baahjhoN
rahay uraar naaNh paar
rabba hun keh karyay

uth challay = departing; leaving
gwaaNDhoN = from neighbourhood; from nearness
yaar = friend; sweetheart; beloved
rabbua = O' God!
hun = now
keh karyay = what should we do?
rahnDay naaNheeN = stays not; stays no more
suath = companion; company
tayyaar = ready; ready to accompany
challan = going; leaving; departing
charchay = news; talks
har so = everywhere; all around
payee pukaar = calling aloud; announcement
DhaaND = pain; severe pain
kalejhay = in the liver; within the heart
bal bal = at every turn; burns and burns
bin dekhay = without seeing; without meeting
deedaar = meeting; seeing
shoh pyaaray = dear beloved; dear sweetheart
raar naaNh paar = neither here nor there (neither on this side nor on the other side of the river)

Translation:

Bulleh Shah has portrayed the pangs of a lover at the time of separation from his beloved (or of people at the time of their dear one's departure from this world, on the death of a dear one).

He says:

"My friend, (my beloved) is ready for departing from me (or from my neighbourhood)
God! what shall we do now?
He (or she) is rising and stays no more.
His (or her) companions are (also) ready to go.
God! what shall we do now?
The news of departure has spread all around.
The same announcement is heard everywhere.
God! what shall we do now?
Severe pain shoots through my heart again and again - the pain of separation (the pain of not seeing the beloved any more)
God! what shall we do now?
Without (meeting) the Beloved, Bullah is (happy) neither here nor there. (He is trapped in the middle and so he is in deep trouble).
God! what shall we do now?

In this very pathetic and emotional kafi, Bulleh Shah sings of the profound pain and pangs of separation from the Friend (Beloved, sweetheart). He knows not how to overcome the grief at the departure of the Beloved. That's why he keeps asking divine help by saying: "O' God! what shall we do now?"

219
This kafi has also been interpreted as a portrayal of grief and sorrow of the friends and relatives at the death (or the final departure from this world to the world hereafter). Nevertheless, it is the anguishing pain of separation that is highlighted in this excellent kafi by Bulleh Shah.
آئی رت شگویان والی چھیاں جکن آئیان

آئی رت شگویان والی چھیاں جکن آئیان
ابن ان نوں ہیرے چھپکاہو اکتاں چھپکاہو لائیان
اکتاں آس مون دی آسیا اک تخت کتاب چھپکاہو
ہی شاہ! کیہ سہ انہنہ جو مار نقدیر چپساہیان

aaee rut shagoofiaaN waali
chiRiaaN chuggan aaeeyaaN
iknaaN nooN juryaaN phaR khaahdaaN
iknaaN phaahyaaN laaeeyaaN
iknaaN aas muRan dee aahay
ik seekh kabaab chaRhaayaaN
Bulleh Shah keh was onhaaN
jo taqdeer phasaayaaN
rut = season

shagooftaan waali = spring (season)

chiRiaan = sparrows (symbols of souls)

juryaan = falcons; eagles

phaR khaaddaa = caught and devoured

phaahyaan = snares; nets; gallows

aas = hope

muRan dee = of returning

seekh kabaab = were turned into kabaab roasted on rods

was = choice; authority

taqdeer = fate; doom

phaasaayaan = trapped

Bulleh Shah has presented here a scene in spring when birds visit gardens and are often caught by clever hunters. He says:

"The season of blossoming of buds (and of flowers) has arrived. Sparrows (as other birds) have come to pick up their food grains. Some are caught and swallowed by falcons. Some are caught in the nets (and snares). Some have the hope of returning (home) safe while others are roasted and eaten as seekh kabaabs.

Bulleh Shah! what can they do - the poor victims of their fate? they have no choice or authority or will of their own."

Bulleh Shah presents a contrast between the meek and the mighty and suggests they do what they are fated or doomed to do. Birds (and sparrows and falcons) and hunters are symbols of people in this world. Some are innocent victims of the clever deceitful hunters and others (who are
weak) a prey of the mighty (like falcons). Nevertheless all humans (like other creatures) are likely to be trapped in the snares of fate.
(4) نئے نمازے پچھلے روز کے

bhath namaazaaN,
chikaR rozay
kalmay phiry syahee
Bulleh Shah! shoh andar milyaa
bhully phiray lokaee

bhath = oven, hearth, fire
chikaR = mud (thron in the mud)
rozay = fastings, fasts
kalmay = the holy words of affirmation of God and the Holy Prophet peace be upon him.
phiry syahee = stained wiht ink or blackness
shoh = sweet heart, beloved (God)
"To fire (hell with) your prayers (your prayers fall into fire). Your fasts are thrown into mud. And your "kalima" is stained with ink or blackness. (It doesn't make you Muslim).

Bulleh Shah! The Sweetheart (i.e., God) was found within. Fond people look out for him elsewhere and go astray."

Note:

Here Bulleh Shah is severely condemning those fundamentalists who strictly adhere to the forms of formal religion such as offering prayers, fasting and pronouncing the kalima. All these formalities do not help them to come close to God. There is an element of exhibitionism in their formal practices which makes a mockery of their actions. Bulleh Shah stresses on the fact that "Shoh" (the Beloved God) is found within us. (He resides in the heart of a true Muslim and is closer to man's jugular vein).
(5) بچلی پی شراب تے کھا کباب

پتھری کر تے بجن گمر رپ دا
ال شعلہ دے نال نون شک

Bullehyaa pee sharaab tay khaa kabaab
par baal haDDaan de ag
chori kar tay bhan ghar rabb daa
us Thuggaan day Thug nooN Thug

pee sharaab = drink wine
khaa kabaab = eat kabab
par = but

پتھری کر baal haDDaan de ag ≈ kindle fire of bones
chori kar = steal; rob
Saeen Bulleh Shah ..... a Brief Introduction

\[ bhan = \text{break} \]
\[ ghar rabb daa = \text{house of God (mosque, temple etc.)} \]
\[ Thug = \text{swindler; (noun) the cheater} \]
\[ Thug = \text{(noun) deceive or cheat} \]

Translation:

Fed up with fundamentalist's attitude to religion, Bulleh Shah rebels against their concept and says: "Bulleyyaa! Drink wine and eat kabab but do kindle fire with your (own) bones.

"Steal and smash the house of God (break mosques, churches etc.). And cheat this greatest swindler - the thug of thugs."

Note:

Bulleh Shah's anger and condemnation of the fundamentalists is very evident in these famous (and equally notorious) lines. His venom is expressed in these rebellious lines. All the evil deeds prohibited by the law of religion (are despised but are ironically) advised to perform, to drink wine; to lustfully eat kabab; to desecrate the house of God and to deceive and cheat this "Thug of Thugs". However his advice is also with regard to burning of fire with one's own bones. It is this which purges all sins and leads to salvation. Like a true friend of God (waliullah) he quarrels with Him and in his fury calls him the Thug of Thugs.
Bulleh Shah! chal othay chalyay
jithay saaray hoven annhay
naaNh koe saaDi qadar pachhaanay
naaN koe saanooN mannay

chal = go; (let's go)
othay = there
jithay = where
saaray = all
annhay = blind
saadi = our
qadar = value; importance
pachhaanay = recognise; realise
nauNh koe = no one
zaat = caste
munnay = affirm; pay due regard

Translation:
"Bulleh Shah! Let us go where all people are blind. So that none may recognise us or know our value (caste) to affirm our significance."

Note:
Bulleh Shah, like all other sufi poets, does not believe in caste and creed. That's why he is fed up with places where people know and respect "esteemed castes" and give due regard to such "esteemed people." His humility and firm belief in equality and fraternity of mankind is evident in these lines: "Instead of being respected for a "superior caste", he prefers to be amongst the blind who cannot see and so cannot respect him just for his "superior caste". A fellow deserves esteem and respect on account of his good and pious deeds. Piety is the only value for which humans deserve respect, esteem and regard. Bulleh Shah has firm faith in this value which leads to nearness of God and real respect from fellow human beings.
(7) بہشتیا کیہ جانان میں گونہ---

ندسیں میں کوچی سیجان دی نہیں دیچی کھڑیاں ریتیان
ندسیں پاکال دیچ بیلئیتیان نہیں میکی نہ فریون
جلیا کیہ جانان میں کون
ندسیں اندرا بید کتبنیان دی دیچ بچگان دے شریبان
ندسیں رنچان سمست خرابان دیچ جاگی دوج سون
جلیا کیہ جانان میں کون
ندسیں آپی نہ میں خاکی نہ میں آپنی نہ میں پون
جلیا کیہ جانان میں کون
ندسیں بھیج دھپبی دا پاپا نہ میں آمد حوا جاگیا
ندسیں اپنا نام وہرا ای دیچ تھچی نہ وہ جن حلون
جلیا کیہ جانان میں کون
اول آخراپ نوں جاتان شکیلی روپا تور جہاں
میتھسی تور شکیلی جتاتان جہاں ادو کھیدے پھر کون
جلیا کیمہ جاتان میں کون

naaNh meiN momin wich maseetaaN
naaNh meiN wich kufar deyaaN reetaaN
naaNh meiN paakaaN wich paleetaaN
naaN meiN moosa naaNh firaun
Bullehyaa keh jaanaaN meiN kaun
naaNh meiN andar bed kitaabaaN
naaNh wich bhangaaN naaNh sharaabaaN
naaNh wich rindaaN mast kharaabaaN
naaNh wich jaagan naaNh wich sown
Bulleyaah keh jaanaaN meiN kaun
naaNh meiN aabi naaNh meiN khaaki
naaNh meiN aatish naaNh meiN powan
Bullehyaa keh jaanaaN meiN kaun
naaNh meiN bhed mazhab daa paayaa
naaNh meiN Aadam Hawwa jaayaa
naaN meiN upnaa naam dharaayaa
naNh wich bethan naaNh wich bhowN
Bullehyaa keh jaanaan meiN kaun
awwal aakhir aap nooN jaanaan
naaNh kooe doojaa hore pachhaanaaN
methoN hore naaNh kooe syaanaaN
Our Legendary Intellectuals

Bulleyaa oh khaRa hai kaun
Bulleyaa keh jaanaan meiN kaun.

naiNh meiN = neither I am
momin = true Muslim
maseetaaN = mosques (in the mosque)
kusar = infidelity (faithlessness)
retaaN = customs; traditions; rites
paakaaN = clean; pure
paleetaal = unclean; not pure
moosa = Moses (Prophet Moses (A.S.))
firaun = Pharaoh
bed = Vedas (Hindus religious or holy books)
kitaabaan = books (holy books)
bhangaan = (a narcotic drug) intoxicant
sharaabaan = wines
rindaan = drunkards
mast khaaraabaan = dead drunk; ecstatic (with intoxication)
jaagan = waking
sown = sleep; sleeping
aabi = of water
khaaki = of dust (of earth)
aatish = fire
powan = air

(Water, earth, fire and air were believed to be four
basic elements which constituted every material
object of this world - including humans)

bhed = secret; mystery

mazhab = religion

Aadam, Hawwaa = Adam and Eve

naam dharaayaa = got myself named

bethan = sitting (amongst sitters)

bhown = circling; going round and round

awwal = the first

aakher = the last

dojaa = the second; anyone else

Translation:

Bulleya! I know not who am I! (or what do I know who am I?) Neither am I a Momin (a true Muslim) in the
mosque nor do I follow rites (and rituals) of the infidels.
Neither am I a clean (or the pure one) amongst the unclean
(or the non pure). Neither am I Moses, nor am I the Pharaoh.
Bulleya! I know not who am I? Neither am I in the Vedas,
nor in other (religious) holy books. Neither am I amongst
narcotics, nor amongst wines. (I'm not addicted to any such
intoxicants). Neither am I amongst drunkards nor amongst
the intoxicated ones. Neither am I amongst the waking ones,
nor am I amongst the sleepers. (Bulleya! keh jaanaN
meiN kaun!) Bulleya! I know not who am I! Neither am I
(made of) water, nor am I (made of) dust (or earth). Neither
am I (made of) fire nor am I (made of) air. (I'm not made of
anyone of these four elements: water, earth, fire, air).
Bulleya! I know not who am I! Neither I discovered the
mystery of religion, nor am I a progeny of Adam and Eve.
Neither I got myself named nor am I amongst the sitters nor am I amongst the circling ones.

Bullehyaa! I know not who am I! I know You (i.e., God) to be the First and the Last. I know none else - (none other than You!) nor recognise anyone else. None is wiser than me. Bullehyaa! Who stands (before you) as your Beloved?

Bullehyaa! I know not who am I!

Note:

In this famous kafi, Bulleh Shah is concerned to know his own real identity. One by one he denies (or rejects) what he is not. The refrain (or the recurring line is: Bullehyaa I know not who am I, this is the crux of this kafi as it is of much such speculative research of thinkers, philosophers and mystics. "Know thyself" was the universal advice of Socrates and Plato and other most eminent thinkers. Bulleh Shah is also confronted with the mystery of knowing himself. His anguish in discovering and solving this "secret of self" is evident in this kafi. However, at the end he affirms that he knows none other than God who was the First and will be the Last. This affirmation contains the truth of his own identity - he was and has been "one" with "The Truth" (or God), like other famous sufi poets and mystics.
(8) راہتم جاگ کریں عبادت

راہتم جاگ کریں عبادت

راہتم جاگ کریں عبادت

بخوشی پنڈوں نے بندر

جاڑی دلی سے سے تیجھ ہو تو

تیجھ ہو تو

خصر انہوں دوارہ میں ہے

بنو آئے وہ کوئی دوہر

تیجھ آئے

بہاء شاہ! کوئی رخت دوبنے

نہیں تو تازی کی لگے کے

تیجھ آئے
raateeN jaageiN kareiN ibaadat
raateeN jaagan kuttay
tethoN uttay
bhoNknoN band mool naaNh hoNday
jaa rooRi tay suttay
tethoN uttay
khasam apnay daa dar naaNh chhuDday
baaanwayN wajjan juttay
tethoN uttay
Bulleh Shah! koe rakht wihaaaj lay
naheen tay baazi lay gaey kuttay

raateeN jaageiN = you wake at night (keep waking at night)
kareiN ibaadat = you pray or worship
kuttay = dogs; currs
tethoN uttay = superior to you; higher than you
bhoNknoN = to bark; barking
naaNh hoNday = stop not
mool = never; in no case
rooRi = rubble; gravel
suttay = sleep
khasam = master; husband
dar = door; place; house
naanhh chhuDday = leave not; never leave
bhaanwayN = even if; even though; in spite of
wajjan juttay = beaten with shoes
rakht = spiritual treasure
wihaaj = do some business; have a deal
baazi lay gaey = go ahead of you; leave you behind

Translation:

In these verses, Bulleh Shah compares humans with dogs and maintains that in servile obedience to their masters, dogs surpass humans. "You remain awake at night and worship (God). Dogs also wake throughout the night (to keep a night watch at their master's door). In this respect, dogs surpass you. (Throughout the night) they keep barking (to scare away the thieves) and never stop it. (And at last in the morning) they quietly go and sleep on the gravel (without demanding a comfortable bed). In this respect, dogs surpass you. (they remain faithful and loyal to their master) they never desert (or leave) the door of their master, even if they are beaten with shoes (i.e., beaten and insulted). In this respect, dogs surpass you. (Dogs are humble, humans are proud). Bulleh Shah! make a good deal and earn some spiritual treasure. (Do good deeds and ensure some reward in the next world). Otherwise, dogs will win and leave you behind. In this respect, dogs surpass you.

Note:

Bulleh Shah maintains that human beings often disobey their lord and master. Even if they wake at night and worship, they expect good reward in return. In case they face hardships, they grumble and complain and become slack and insolent in their relation to God. On the other hand, dogs are faithful and loyal to their master, irrespective of reward or punishment. They serve their master with
utmost devotion and perform their duty of guarding the house of their master day and night. Even if they sleep for a while, their bed is of rubble or gravel which is not comfortable at all. They may receive harsh treatment, like beating with shoes, but even then they discharge their duty with patience. So in terms of loyalty, fidelity, devotion to duty, patience and perseverance and having no lust for reward or fear of punishment - their humble servile obedience to their master makes them superior to humans. In all these respects, dogs surpass humans.
"رانجھا رانجھا! کردو تین من میں۔۔۔۔۔۔

"رانجھا رانجھا! کردو تین من میں آپیں رانجھا جوٹیں۔۔۔۔۔۔
سدو سندیل "درہدھ رانجھا" کیمی ن آکھو کوئی یانگھاں ویدی "ہم رانجھا ویدی" غیر خیال نہ کوئی
ہم تین اہ آپ سے ایک آپ کے دلپیں
جو کہ سائے اند سے ذات اختی سوکی
جن دے نال میں نخود کا لیا ادو چھخی ہوئی
ہم جاں کہ لے اس کے کرِیں کبین فہریان لوئی
ہم جاں کہ داغ کلیسی لوئی داغ نے کوئی
ton عزا کے سے جن مسلم سیاہی سے نے دُوؤئی
رانجھا رانجھا کردو تین من میں آپیں رانجھا ہوئی
raaNjhaa raaNjhaa kardy hun meiN aapay raaNjhaa hoee
saddo menooN dheedo raaNjhaa heer naaNh aakho koee
raNjha meiN wich, meiN raNjhay wich gher khayaal
naaNh koee
meiN naaheIN oh aap hai apni aap karay diljoee
jo kujh saaday andar wassay zaat assaadee soee
jis day naal mein neoNh lagaayaa oho jese see hoee
chitty chaadar laah sat kuRuyay pehn faqiraaN looe
chitty chaadar daagh lagaecy loee daagh naaNh koee
takht hazaaryay lay chal Bullehyaa
sayyaleiN milay naaNh Dhoee
raaNjhaa raaNjhaa kardy hun meiN aapay raaNjhaa
hoee

raaNjhaa = the hero of Heer RaaNjhaa; (sweetheart;
beloved of Heer)

hun = now; at last

saddo = call

menooN = me

naaNh aakho = don't say; call me not

gher = outsider; alien; foreign

oh = he; that

diljoee = consolation

wassay = lives

saaday andar = within us

zaat = being; person; caste
(13) میں تے مشاپگی دوبان آگچیت

میں تے مشاپگی دوبان آگچیت

لکوان کرے چا نا آپ اخیر سے ہندت

mullaan tay mashaalchi dohaan ikko chit
lokaan karday chaanna aap anehray nit

mullaan = prayer leaders
mashaalchi = torch bearer
lokaan = people; common people
chaanna = light; illumination
anehray = darkness; in the dark
nit = always; ever

Translation:

"Prayerleaders and torch-bearers - both are alike. They show (or give) light to people but themselves ever remain in the darkness."
In these famous lines, Bulleh Shah compares the mullahs (prayer leaders) with the mashalchi (torch-bearers) and considers both of them as alike or exactly similar due to their roles in society. The mullahs deem themselves knowledgeable and wise enough to preach goodness and wisdom. However, according to Bulleh Shah, they are in the dark or remain in darkness for ever. They are hypocrites - they preach what they themselves don't follow. Thus their preaching spreads light all around, but being sinful and unpractising preachers, darkness remains their doom. Similarly a torch-bearer throws light all around and helps other but ironically enough, he remains in the dark for ever. Obviously the targets of attack in this couplet are "mullahs" - the bigoted, fundamentalists who pay up service to religion. Bulleh Shah's venomous attack exposes the hypocrisy of such prayer-leaders.
(14) من القلب نبات دربنندی لے-

تی کہماں سے بھانے کچھ، امـ

بی دوبال گال تون پچا اے

منہا قبائل دربنندی اے

جم پیرا نہیں قلفور دا

ریا کھوجیا اپنے اپنے اے

اہو دوئی بہ کہ سے مندرو دا

منیا قبائل دربنندی اے

اہل پہلیا عالم حقیقے لے

توہم قحلر دوھے دوھی لے

منیا قبائل دربنندی اے

پر شوہ دلہو ایس قبیلس

پری بھیش دلی اک نہیں

منیا قبائل دربنندی اے
mooNह aaee baat naaNह rehNdyay
sach kehwaaN tay bhaaNbhaR machdaaey
jhuTh aakhyaan kujh naaNह bachdaaey
jee dohaaN gallaaN toN jachdaaey
jach jach kay jeebhaaN kehNdyay
mooNह aaee baat naaNহ rehNdyay
jes paayaa bhet qalaNdar daa
raah khojyaay aapnay andar daa
oh wassy hai sukh mandar daa
jithay kooee naaNह chaRhdy lehNdyay
mooNह aaee baat naaNह rehNdyay
asaan parRhyaay ilm tehqiqy ay
othay ikko harf haqiqyay
hore jhogRa wadh wadhiky ay
eNveiN rolla paa paa behNdyay
mooNह aaee baat naaNह rehNdyay
shoh Bullah aasaaN teeN wakh naaNheenN
bin shoh day doojaa kakh naaNheenN
par weikhan waalfi akh naaNheenN
tayeeN jaan judyaaN sehNdyay
mooNह aaee baat naaNह rehNdyay

mooNह aaee baat = something on the tip of tongue
naaNह rehNdyay = cannot be with-held
bhaaNbhaR = flaming fire
machdaa ay = kindles and spreads
jhoth = telling lies
کئھ نانہ بچدا یے = nothing is saved
دوہاں گال = both options; both ways; both counts

جچدئے = sorts out; selects; chooses
جیہ بان = tongue
بھےٹ = secret; mystery
قابل ندار = holy man; mystic; saintly person
کھویا = traced out; found; discovered
اندردا = inner
راؤ = path; passage; way
واسی = dweller; occupant; resident
سکھ ماندار = temple of peace
چڑھدی = mounting; rising; elevation
ِلہندی = decline; descending; falling
پارھیا = studied
علم تھقیفی = knowledge of research
حقیقی = real; true
حرف = letter; word
وادھ وادھیکی = extra; superfluous or unwanted
اشھ = Beloved; Sweetheart
واکہ = separated; isolated
کاکھ نانھیں = nothing; not a straw
اکھ = eye
واکھن والی = seeing; observant
جدائیاں = separations
سہندیا = suffers; endures; bears
Translation:

What's on the tip of the tongue cannot be with held. If I speak the truth, flaming fire kindles (and spreads). By telling lies, nothing can be saved (or nothing remains). My heart (or mind) selects between both these options.

My tongue keeps choosing and says "What's on the tip of the tongue, cannot be with held." Anyone who discovers the mystery of a "Qalandar" (a saintly person) actually traces out the path within himself. Such a person is a dweller of the Temple of Peace where there is no rise and fall (or elevation and descent). What's on the tip of the tongue, cannot be with held.

We've studied the knowledge of research (or we know the researched knowledge). There (i.e., in that branch of knowledge) only one (alphabetical) letter (or word) is real. The remaining tussle is just superfluous (or extraneous and unwanted). Only for nothing is all the clamour.

What's on the tip of the tongue, cannot be with held. Bulleh! Sweetheart is not alienated (or separated) from us. Apart from the Sweetheart, there is none (or nothing) else (of value or significance or existence).

Alas! there's no such seeing (or observant) eye. That's why we (all) suffer (pangs of) separation. What's on the tip of the tongue cannot be with held.

Bulleh Shah condemns and rejects the world with all its falsehood. He knows in such a world, speaking the truth causes a lot of troubles and turbulences - almost like kindling and enfamilming leaping fire. He also realises that lies can destroy all and nothing can be saved by telling lies. He reveals that the residents of the temple of peace have no fear of a rise or fall. Real research leads to only one thing - the oneness of God - symbolised by the letter "alif." Bulleh Shah asserts that all else (or other than "alif" or Allah) is nothing.
If anything other than Allah exists, it is superfluous and unwanted. One must devote entirely to Allah and none else. Like other sufi poets, Bulleh Shah stresses on the unity of Being - so he says "shoh" or the Beloved is not alienated from the devoted lover. The lover and the Beloved are "one" - (unified by utmost sincere love). He also realises that only very people can "see" or understand this fact. It is because the seeing or observant eyes are few and far between - this truth cannot be with held.
(15) میرا نجمہاں کوئی خور

میرا نجمہاں کوئی خور

بلہ شاہ اسال مرتاہیں

گور پیا کوئی خور

meraa raaNjhaa hun kooee hore

Bulleh Shah assaan marna naaheenN
gore pyaa kooee hore

meraa = my; mine
raaNjhaa = name of the famous heroic character in Heer Ranjha; beloved
hun = now
kooee hore = someone else
marna naaheenN = not going to die
gore pyaa = occupies the grave
Translation:

Bulleh Shah denies he'd die with death and says: "My Ranjha is someone else now. (I've turned away from my former beloved and now God is my sole sweetheart). So, Bulleh Shah! I'm not going to die (I've become immortal by being one with God). Some one else will now occupy the grave."

Note:

In these famous lines, Bulleh Shah acknowledges his shifting away from the worldly beloved (probably his marshad and guide Shah Inayat) to the Divine Being. As such his assertion of immortality for himself. It also suggests the alienation of the soul from the body. Body being constituted of "dust" will go back to dust and so "the false figure of flesh and blood" lying in (or to occupy) the grave is Bulleh Shah no more. Merging of his soul with the Divine Soul (of which it was an integral part before coming into the world in a physical form) has finally made him immortal. Hence the assertion made in these verses that someone else occupies or will occupy the grave.
menuoN dard awalRay dee peeR

aa miaaN rauNjhau day way nazzaaraa maaf kareeN taqseer

menuoN = me; to me
dard = pain; grief; sorrow; suffering
awalRay = unique; different
peeR = pain
aa miaaN = come Mr.; come here man!
day way = please give me
nazzaaraa = spectacle; scene; show
maaf kareeN = (please) forgive (me)
taqseer = crime; fault
Translation:

Bulleh Shah acknowledges the acute pain and sorrows of separation and cries: "I suffer the pangs and sorrows of a strange (unique) pain (of love). Come, (dear) Ranjha! Show me yourself (come and meet me). (Please) forgive my fault (or shortcoming)."

In these lines, virtually crying in pain, Bulleh Shah acknowledges how acute and severe are pangs of separation for the sweetheart (be it a person made of flesh and blood or be it the Divine Being). This pain of love longing is unique in its acuteness and intensity - (none else has ever suffered or experienced such an aching love). If the Beloved (Ranjha) is angry or annoyed over some fault or shortcoming, he is implored to forgive the lover, whether the fault (or the shortcoming) is real, feigned or a mere assumption, the repentance and the imploring for being excused and forgiven is definitely genuine. Ranjha is requested, very politely and affectionately to meet (unite with) the lover and to end all the pangs of separation. Forgiveness will (or should) lead to the longed for union.
Waris Shah ..... A Brief Introduction

According to Syed Afzal Haider, Waris Shah was born in a small place called Jandyala Sher Khan of Shaikhupura District.

His father Qutab Shah was well known for his piety and learning, and taught his son at home before sending him to the local mosque for his formal education. However, due to the dogmatic prayer leader's attitude of obscurantism, Waris Shah dropped out and was sent to Kasur where he studied under the loving care of a famous scholar, Hafiz Ghulam Murtaza and "drank deep" at this fountain of knowledge and learning.

Under the affectionate and inspiring guidance of his teacher, Waris Shah obtained his formal education of Quran, Hadith, Fiqah, Grammar and Logic. He achieved proficiency in Arabic and Persian languages and literatures. Simultaneously he began to evince interest in mysticism as well.

At the age of nineteen, Waris Shah translated into Panjabi the famous Ode of Buseri, Qaseedah Burdah.

Amongst his early works are included the following long poems:
Our Legendary Intellectuals

1. Meraj Nama
2. Nasihat Nama
3. Choteri Nama
4. Baraah Maah

Heer:

Waris Shah's greatest literary achievement is undoubtedly his romance: Heer which was completed in 1766.

It is reported that Waris Shah went to Pakpattan in order to pay his homage to the saint Baba Farid and stayed there for quite sometime before returning to his home town.

On his way back, he stopped for the night in the historical mosque of Malka Haus, a small village not very far from Pakpattan. It was here that Waris Shah saw and fell in love with a local girl called Bhaag Bhari (the Fortunate). It was primarily this intense love which inspired him to retell the famous romance of Heer and Ranjha. Several other writers had presented this romantic tale but none else could ever achieve the artistic excellence and popularity fated for Waris Shah who stayed on in Malka Haus mosque and completed this masterpiece of Panjabi literature which mirrors the contemporary society with all its vices and virtues. As a matter of fact Waris Shah has blended his own intense love for Bhaag Bhari into the fathomless profundity of True or Divine Love he had envisioned and imbibed from various sources but especially from the inspiring life and poetry of Baba Farid. All the characters in Heer are living human figures apart from the ideas or ideals they significantly represent.

According to Prof. Saeed Farani, Waris Shah's "own logical frame of mind, encyclopedic learning and comprehensive grasp of Punjab's culture, found an outlet in (this) tale." The diction used in Heer is simple enough to be
comprehended by masses. The images are taken from the ordinary life and environment of the people. That explains its tremendous popularity amongst people.

Waris Shah died in his native town, Jandyala Sher Khan in 1798. His shrine is visited by thousands of people throughout the year but especially on his death anniversary.
List of Verses

1. ik baaz toN kaag nay koO nj khohee
2. aik palak dee waarsaa kheD dunyaa
3. binaaN aadmyaat naaNheen anas jaapay
4. bhaaNweN say barsaan koe jeeeway
5. jenhaaN soolyaaN utay jaa laey jhootay
6. jehRyaaN leyN uDaaryaaN naal baazaaN
7. jehaa beejyay warisaa waDh layeeay
8. adal binaa sardaar hai rukh aphal
9. aqal bhaajh vazeer, salaat momin
10. meIN nuaqis tooN kamil bhaaree
11. Waris Shah ant khaak hoNaa
12. Waris! amal naaNh ketay chaNgay
13. Waris Shah! melboob nooN tadoN paayey
14. Waris Shah wasaah keh zindagi daa
Selected Verses of Waris Shah

(1)  

اک بز نوع کاں نے کونہ کھوئی
و چہپی بچ کے کراوندا ای

_ik baaZ tuN kaaq nay kooNJ khohee_

_weykhaaN chup hai keh kurlaoNdaa ee_

- _baaz_ = falcon; eagle
- _kaag_ = crow
- _kooNJ_ = crane
- _khohee_ = snatched; seized; took away
- _weykhaaN_ = see; look; let's see
- _chup_ = silent; quiet; passively silent
- _kurlaoNdaa_ = cries; protests loudly
Translation:

"A crow snatched a crane (the prey) from a falcon. (Let's see) does he remain (passively) silent or cries loudly (in protest and anger.)"

Waris Shah is using a sort of "Bird Fable" to tell the tale of Heer's separation from Ranjha. It's a sorry sight to see a crow (a wretched, despicable bird) snatching away a crane, the prey of a falcon. Will the falcon pocket this insult? This snatching away of his rightful prey - and that too by a crow? Will he remain passive, silent and do nothing? Will he merely protest vehemently and cry loudly? Will he behave as a true falcon (supposed to be a king of the bird) and retrieve his lawful prey (his own crane) from the crow? The crow, the crane and the falcon - all are symbolic figures representing the kheRas, Heer (and her tribe) and Ranjha - (or the love trio of the hero, the heroine and the rival). However, instead of plainly telling the response of the falcon, he leaves it to the readers' imagination, or for telling the answer at a later stage.
aik palak deewarsua kheD dunyaa
rabb baywaaris kar maar daaee

*aik palak* = a moment; twinkling of an eye
*kheD* = game; play; show
*dunyaa* = the world (earthly life)
*baywaaris* = helpless; penniless; with no heritage
*maar daaee* = kills

Translation:
"Waris! The world lasts just for a moment (or for the twinkling of an eye). Almighty Allah renders you helpless in confronting Death."

Here, Waris Shah realises, quite painfully, of course,
that the entire life on earth is a very short lived show. The whole game is over in an instant. Humans are just helpless and cannot resist or postpone death.

Life on earth is short and trivial just like a non-serious game played for only a little while. And then all is over, for everyone - the players and the audience or spectators. This should be an eye opener for those who thrive in prosperity and throughout their life remain so much absorbed in amassing wealth and material gains that they become completely oblivious of their Death and the Doomsday. If they become well aware of the shortness and triviality of life on earth, they may do some good deeds as a preparation and provision for their final accountability on the Day of Judgement.
(3) بنال آدمیت نئین

بنال آب قاتل کوار نائین
صر کر عبادان پانچ بوجگ
دوان پانچ تیچون درکار نائین

binaaN aadmyaat naaNheen anas jaapay
binaaN aab qatil talwaar naaNheen
sabar kar ibaadtaaN bhajh jogi
damaan bhajh jeevan darkaar naaNheen

banal admiyit = without humanitarianism
anas = humans; mankind
aab = water; sharpness of the edge (of a sword or knife)
sabar kar = be patient; show patience
Translation:

"No human being can remain human if he has no humanitarian qualities. Just as no sword can slay if it has no sharp edge." (a blunt sword is useless).

"Be patient (show patience). No yogi (a holy man) can become a yogi if he does not perform (severe) worships. Just as life without breathing (or respiration) is unwanted. (Since breathing is the essential attribute of life.)"

In these verses, Waris Shah deals with fundamental qualities of a sword, a human, a yogi (or a holy man) and life itself. In such pithy sayings, Waris presents his wisdom and views in the form of a capsule - small, brief, concentrated words - images, metaphors or symbols which are fully charged with meanings and feelings.
4) بھگانویں کے برسالے

بھگانویں کے برسالے کوئی بھی
اورک موت پیالے پی
کیا کروڑ بھراؤں تھیوں
بے ذوال_cor کران ماری دا

bhuaNweaN say barsaan koe jeeway
oRak maat pyaalah peeway
lakh karoR hazaaraan Theeway
baywaaris karnaaN maari daa

bhuaNweIN = even if; although
say = one hundred
barsaan = years
jeeway = may live
oRak = after all; nevertheless, at the end
Translation:

Waris acknowledges inevitability of Death: "Even if one lives for a hundred years, ultimately he has to drink the (venomous) bowl of Death.

Be a man multi-millionaire in life, he dies as a luckless penniless pauper. (Death is a great leveller and spares no one - paupers and millionaires - all die alike).

In these lines, Waris Shah is stressing on the inevitability and universality of Death. Death spares neither an old man (of 100 years) (nor an infant). Similarly, the fortunate wealthy people and the luckless poor - all have to face death. (Nothing but good deeds accompany you to the Doomsday).
(5) جھنڈ جھنڈ نوری نوری سے خانے والے نے

jenhaaN soolyaaN utay jaa laey jhootay
Mansoor horee saaDay naal day nee

jenhaaN = those; those who; they
soolyaaN = gallows
laey jhootay = went to swing; began swinging
Mansoor horee = Mansoor and others like him
(Mansoor: a martyr who was hanged for saying یاں or I'm the Truth)
saaDay naal day = like us; similar to us; (are like our companions)
Translation:

"Those who went to swing on gallows like Mansoor are similar to us (or they are our companions)."

Here Waris Shah is stressing on the similarity between himself and martyrs such as Mansoor (Hallaj). Since Mansoor was hanged on gallows, Waris Shah describes it as if he willingly began swinging (rather playfully) on the gallows. It reveals not only Waris Shah’s desire to be considered along with Mansoor amongst the "martyrs of Truth"; it also indicates the playfulness of Mansoor while confronting death. His indifference to the pangs or sorrows of death is a clear evidence of Mansoor's triumph over death (and life). In recognizing his true identity with the Divine, he uttered those fateful words (ئ۪یُبَتِل) and refused to discard this "Truth". And hence he embraced death like a true and sincere martyr who speaks truth even at the cost of his life. To save himself he never makes a compromise with falsehood or the powerful forces of "falsehood". Waris proudly affirms his own loyalty to Mansoor and wants to be considered amongst his fellow martyrs. Throughout his works, Waris Shah portrays life truthfully - without fear of those who become targets of his severest criticism and often of his condemnation. That has contributed to make him an immortal poet - as eternal and everlasting as a martyr.
جہرے پان لجن اذاریال

اہو لبلاں ھندیاں تین
اوہتیاں ہرہیال دی عہر گھڑ چکی
پانی شیر دی جوہ دہ بھیڑیاں نین

jehRyaaN leyN uDaaryaaN naal baazaaN
oh bulbulaaN thak mareyNdiyaaN neyN
ohnaaN harniyaaN dee umar guzar chukee
paaNee sher dee jooh jo peeNdiyaaN neyN

jehRyaaN = those; they
uDaaryaaN = flights; flying; fly
naal = with; along with
baazaaN = falcons; eagles
oh = those
Our Legendary Intellectuals

bulbulaaN = nightingales
thak = tire; wearied; exhaust
mareyNdiyaaN = die; (tired of death)
kaaniyaaN = roe deer
umar = age
guzar chukee = passed; ended
paaNee = water
sher = lion
jooh = watering place
jo = those
peendiyaaaN = drink

Translation:

"Nightingales who venture (or dare) to fly alongside falcons; get wearied to death (or are exhausted to death)."

"(Similarly) Roe deer who (begin to) drink water at the lion's watering places, are destined to die soon. (they have run down (or lived out their age))."

In these verses, Waris Shah is presenting some universal truths based on his own observations. By citing the examples of adventurous and ambitious nightingales trying to compete with eagles or falcons and taking the similar long flights heaven wards and consequently wearing themselves to death, Waris Shah suggests that to be overambitious or to over reach is fatal for any one. In the same way, over daring roe deer who show foolhardiness, believing it to be a sign of bravery, and attempt to drink water from the lions' watering places find it to be fatal. Don't be over ambitious or over-adventurous. Be within your limits and never try to over-reach or cross your bounds. That will certainly be fatal.
(7) جیها بیجی واریساا ولہے

جیها بیجی وارتہ دہ فہ

حرف دو قرآن نے آیا ای

jehaaw beejay warisaa waDh layeeyaay
haraf wisch Quraan day aayaaee

jehaa = as; whatever; like; similar
beejay = sow
waDh layeeyaay = reap; cut
haraf = word; words
aayaaee = is mentioned; has been written

Translation:
"Warisaa! As you sow, so will you reap. These words are mentioned in Quran."

In these lines, Waris Shah has very aptly and briefly simplified the words of Quran about the consequences of
human deeds and actions. Whatever man does (or performs) on earth, its good or evil results will he face on the Day of Judgement. If he has spent his life on earth by following God's commands and has been doing good deeds, he will be rewarded bountifully on the Day of Judgement. Paradise is the Divine promise for such people. But if he has no good deeds in his credit and all his life he has been following Satan and has lived a sinful life, consequently, on the Day of Judgement, he'll receive the deserved punishment and land into the harrowing hell as his everlasting abode. God's words of warning for the evil doers and tidings for the nobler, God-fearing people are the basis of these lines of Waris Shah.
(8) عدل بناسدرار پر کپکیں

عدل با سدرار پر زک ابِیل
رِن جگدِی پر جو وفادار نایین

adal binaa sardaar hai rukh aphaal
ran gadhee hai jo wafadaar naanheen

دل adal = justice
بینا binaa = without; devoid of
سدرار sardaar = chief; leader; headman
کپکیں rukh aphaal = tree without fruit; fruitless tree; barren tree
رِن ran = woman; wife
جگدِی gadhee = she-ass
وفادار wafadaar = loyal; true
Translation:

"A headman (or a chief) who does not do justice is like a barren (fruitless) tree.

(Similarly) A woman who is not sincere and loyal (to her husband) is a "she-ass."

In these lines Waris Shah is stressing on essential qualities of a headman (or the head of a state) and a woman (or a wife). The most significant merit of a headman (or a head of a state) is to exercise justice. Otherwise he is no different from a barren, fruitless tree.

And a wife (or a woman) is required to be true and sincerely loyal to her husband. Without fidelity she is no better than a she-ass (or an animal). Fidelity is the most admirable virtue of a wife. Animals are not supposed to be loyal to one "spouse", hence a disloyal wife is considered to be an animal. Waris Shah is accustomed to spread such wise and pertinent sayings in the course of his narratives and they deserve to be picked up and admired for their wisdom and insight.
عقل باہمئه وزری صلوبہ موسک

عقل باہمئه وزری صلوبہ موسک نے دویان حساب نصاب
وارث رون فقیر люارگوز اچارے تحقیق ایپکے دے ہاراشین

aqal bhaajh vazeer, salaat momin
tay deevaan hisaab shumaar naaNheen

Waris! ran, faqeer, talwaar, ghoRaa
chaaRay thok eh kisay day yaar naanheen

عقل

aqal = rationality; wisdom
bhaajh = devoid of
وزیر
vazeer = minister; prime minister
صلوبہ
salaat = prayer; worship
موسک
momin = true muslim
رویاں
deevaan = financial advisor
حساب
hisaab = mathematics; accountancy; accounting
ران
ran = woman or wife
faqeer = beggar; saintly man

talwaar = sword

ghoRaa = horse

chaaray thok = all these four

vh = these

kisay day = of anyone; of none

yaar = friend; true and sincere friend

Translation:

In these verses Waris presents some more truths of life based on his knowledge and experience of life. He says: "A minister without wisdom (or shrewdness) is no minister; and a Muslim devoid of "salaat" (or worship) is not a momin or a true Muslim. Similarly, a person who has no knowledge of Accounting or Accountancy is not fit to be a financial advisor."

In the next line, Waris presents four persons and objects which he says "are no one's true friends." He writes:

"Waris! A woman (or a wife), a faqeer (i.e., a beggar) a sword and a horse - all these four are not (trustworthy) friends of any one."

According to Waris Shah, a minister without shrewdness (or political acumen) a momin who offers no prayers and a deva'an (or a financial advisor) who knows no Accounting are worthless for these jobs. What he stresses here is the necessary qualities which they must possess to be considered worth the name or the title they have. In his own, somewhat cynical tone, he condemns wives, faqeers, swords and horses as devoid of loyalty or fidelity and as such regards them "untrustworthy".

292
(10) میں ناقص دون کال بحاری.....

میں ناقص دون کال بحاری
کسی بھی نہ کھاواں ساری
میں دھو رہا گئے نہ کسی بیاری
کیہ مار دم باری دا

کیہ رکھ دیکھ کہ دوسری
کسما بچے جان آری دا

اﷲ باتی عالم فائی
سرور عالم یار معائنی
mein naaqis tooN kamil bhaaree
kithoN naimat khaawaaN saaree
mein tudh saNg naaNh keeti yaaree
keh maaraan dam yaaree daa

sukkay rukh waaNgoN tudh Dhenaa
ghussaa phiray jaaN aaree daa

Allah baaqi aalam faani
sarwar-e-aalam yaar haqqani

naaqis = unmerited; defective; full of defects
kaamil = complete; perfect
bhaaree = heavy; big; great
kithoN = wherefrom; how
naimat = blessing
khaawaaN = eat away; consume
tudh saNg = with you
yaaree = friendship; companionship
dam = breath
sukkay = dried; dry; withered
rukhl = tree
Dhenaa = fall
ghassa phiray = sawed by a saw
baaqi = which will remain; eternal; immortal
aalam = the world; the whole world
faani = mortal; prone to die or perish
sarwar-e-aalam = the Holy Prophet of Islam (PBUH)
haqqani = of the Truth; Divine Truth; God

Translation:

In these verses, Waris Shah states the basic facts regarding mankind. Through his own personality, he presents humans in general and says: "I'm full of defects while you (God) are perfect (and complete in all respects) and great. How can I or wherefrom should I consume the whole blessing?

I didn't befriend you - how can I claim or appeal to friendship (and on that basis implore to be forgiven). (Waris Shah or O'Man!) you'll fall like a dried (or withered) tree or face to be sawed with a saw. (Death will take you away and you'll perish).

God alone will remain for ever (since He is eternal and everlasting). The whole world is mortal (and will perish).

Waris Shah portrays the factual state of human condition. All living beings (including humans) will face death and annihilation. So while we are alive and thriving, we should do good deeds and follow the commands of God and thus earn "His goodwill" or "friendship". Otherwise, we'll repent on the Day of Judgement (and nothing will rescue us from flaming fires of hell). Even towering personalities are fell down like withered trees and are sure to face the fate of a tree being sawed by a saw. Allah alone is unique, perfect and eternal.
Waris Shah ant khaak hona
lakh aab-e-hayaat jey peyoNaaN ay

ant = at the end; end; at last
khaak = dust
lakh = one hundred thousand; thousands; countless
aab-e-hayaat = water of eternal life
peyoNaaN = to drink

Translation:

"Waris Shah! At end (or ultimately) you've to become dust (and mingle into dust), even if you drink "the water of life" for thousands of times."

In these lines, Waris Shah affirms the inevitable finality
of death, even if someone drinks the (legendary) "water of eternal life", again and again, ultimately he will have to taste death and experience the final doom of turning into dust.

In other words, death spares no one - even the fond believers in the permanence of life after drinking the water of eternal life, will be unable to delay death as it comes to snatch their souls and turn their bodies into dust." Dust you are, and unto dust will you return." Big or small, great or humble, young or old, men or women - nobody is going to be an everlasting or eternal creature on earth. Death ends all and transforms humans (as all other creatures) into dust. So, leave pride, be humble, submit to the commands of God, serve humans and perform good deeds. That is the veiled warning and advice of Waris Shah.
(12) دوارث عمل نیکیت پھلے

دارث عمل نیکیت پھلے

بے پارواہی کولوں سے

نت دوا فضل دی ملے

رتم کئیہ بنی تاری دا

Waris! amal naaNہ ketay chaNgay
beparwaahy koloN saNgay
nit doua fazal de maNgay
rehm kareiN meiN taari daa

امال = deeds; actions or action
چانگ = good
بپارواہی = indifference
سنا = ashamed of; put to shame (by)
nیت = always; ever
doaa = prayer; praying
fazal = grace; blessing
rehm kareiN = if you show mercy; be merciful
taari daa = swim across; reach my destination

Translation:

"Waris! (alas!) I never did good deeds. (Now) I'm put to shame for (or due to that) that indifference (to God's commands).

Always pray to (God) receive His Mercy and Grace. If He (God) shows mercy (and guides) only then will Waris swim across (to the other bank) or reach the desired destination."

In these lines the poet is stressing on two main points (a) his own humility which makes him realize that not enough good deeds are in his credit and so (b) his devout prayers to invoke God's mercy and grace without which there is no possibility of salvation on the Day of Judgement.
(13) Waris Shah! mehboob nooN tadoN paayey
jidoN apnaa aap gaNwaa layey

mehboob = beloved; sweetheart
tadoN = when; then; only then
paayey = gain; win; get
jidoN = when
apnaa aap = one's own selfhood or ego
gaNwaa layey = get lost or lose; abandon

Translation:
"Waris Shah! Sweetheart can be won (or gained) only when one loses (or abandons) one's selfhood (or ego)."

In these lines Waris Shah presents a universal truth
about love. In order to succeed in "Love" (by winning one's sweetheart) a person has to discard or cast away his own selfhood, ego or identity. That is a pre-requisite of success in love. In other words, both the "lover" and "the beloved" become one - each losing his or her ownself in the process. 

_Waris Shah_ and many other Sufi poets believe in the truth of this statement made by Heer:

राँज्हा नाम रोकते हैं मुझे अब राँज्हा नाम वौँते हैं

(By calling aloud the name of Ranjha and yearning for him, I've myself become Ranjha or I'm Heer no more).

In terms of devout love for God, this statement is equally applicable. No devotee of God can maintain his own identity while strictly and severely adhering to Divine Commands. Absolute submission to God is possible only when one has abandoned or shed off one's selfhood or one's own ego and freedom of choice. This is complete merging into the One - the Unique, the perfect, the Everlasting, and the Eternal object of love.
(14) داراث شاه وساه کے

Wasah keh zindagi daa
bandaah bakraa hath qasaeeNaaN day

wasaah = surety; security; certainty
keh = what
zindagi = life
bandaah = human; man
bakraa = goat
hath = hand
qasaeeNaaN = butchers

Translation:
"Waris Shah! What's the surety or certainty or security
of life? Man is a goat in butchers' hands."

In these lines Waris Shah depicts the pitiable human condition with regards to uncertainty and shortness (or brevity) of man's life on earth. Moreover, death is cruel and pitiless like butchers' attitude to a goat (or lamb). This comparison may be odious or callous, but it is appropriate indeed. Death's cruel hand kills a man as pitilessly as a butcher slaughters a goat or a lamb. Mercilessness, inevitability of death and insecurity and uncertainty of human life are very effectively, and briefly, presented in these lines.
Khwaja Ghulam Farid..... A Brief Introduction

Khurshid Alam - better known in the literary world as Khwaja Ghulam Farid, was born in 1845 at Chaachraan Sharif.

He is reported to be very sharp and brilliant from his early childhood. His formal education began when he was only three and a half years old and he was just eight years old when he had committed to memory the whole of Quraan, and begun the rigours of religious worship along with the pursuit of other studies.

His father, Khwaja Khuda Bukhsh died when Ghulam Farid was eighteen years old. Subsequently he was brought up under the affectionate but vigilant care of his elder brother, Khwaja Fakhar Jahan, who also became his spiritual guide.

Khwaja Ghulam Farid acquired profound knowledge of mysticism from his elder brother. The depth of his religious learning and comprehension of mysticism can be gauged from the fact that he could speak, untired, for hours together to the absolute satisfaction of people who posed him any question pertaining to religion, mysticism or other branches
of knowledge.

Students from various regions gathered around him and quenched their thirst for knowledge. He was a very affectionate teacher who had virtually devoted his whole life to spread knowledge and to wipe out illiteracy and ignorance. With zeal and affection he taught all those who came to him. He solved their problems and answered their intricate questions with utmost patience and wisdom.

He explained every undertaken topic so superbly that nothing was left undiscussed or unelaborated. The ocean of his knowledge flowed unchecked for the benefit of students and other zealous listeners. Even the most intricate problems and extremely puzzling questions were solved and explained by him within no time. Apart from religious studies and mysticism, he had amassed a great knowledge of Humanities, History, Geography and even Indian music. His knowledge of humans and human nature was also quite encyclopaedic. Prof. Sarfaraz Qazi has cited several examples of this aspect of Khwaja Ghulam Farid in his book (Mithal Farid).

Khwaja Ghulam Farid never approved the various social rites and customs prevailing in the contemporary society due to the influence of Hindu religion and culture. He did not believe in abnegation nor did he like the materialistic worshippers of the world.

Khwaja Ghulam Farid was a simple and pious man. He didn't eat much and what he ate was the ordinary food of the common masses. If his food was simple, his dress was still simpler. He would wear a cap, a kurta and loin cloth— all made of local, handspun cotton, and he never possessed more than a dress or a suit at a time. He lived a very simple but contented life.

Nevertheless, Khwaja Ghulam Farid was very generous
in offering all possible help to the poor and the needy - be it food, clothes or cash.

As mentioned above, Khwaja Ghulam Farid was famous for his piety and righteousness. From early years of life, he had adopted and remained a strict adherent to the code of morality and the path of righteousness propagated and practised by our Holy Prophet (PBUH).

Like the glorious example of our Holy Prophet (PBUH), this devout follower also preached what he practised and never faltered from following the path of the Holy Prophet (PBUH).

After a brief illness, Khwaja Ghulam Farid died on 24th July 1901. His devotees and lovers throng his shrine throughout the year but especially on his annual urs or his Death Anniversary.
فیسست

_LIST OF VERSES_

1. uchchyaan lammyaan laal khajooraan napatar jinnahNdaiy s仇way

2. Tu nay pARheen namaazzaN mullaaneveiN yaar milun dastoor nahein

3. tooN bin yaar Farid Dukhaan wicch

4. husn qabaah sab mazhar zaati

5. Khuamosh Farid asraar kanooN

6. dard Farida hameshaah howay

7. dardaan maary ro ro haary nahein paey aanday dost dilain day

8. deen dharam dee lORe naahN koOee darshan yaar dyaan lOraaN

9. ishq teDay dee nehr wagay kaece taryaan karmaaN waaalRyaaN

10. gham daa haal suanaawaan keeviN

11. faryaad karaaN kar yaad pyaa

12. qasmi khudaaN deee qasam nabeeN de

13. kul wicch kul shai zaahir hai
Khwaja Ghulam Farid ..... a Brief Introduction

meDa ishq vee tooN meDa yaar vee tooN

meDa qiblah kaabaah masjid, minbar

meDa zikar vee tooN, meDa fikar vee tooN

meDa dukh sukh, rowon khilun vee tooN

meDa husn tay bhaug suhaag vee tooN

meDi wehshat josh janooN vee tooN

har mazhar wich aap samaaway
Selected Verses of Ghulam Farid

(1) آچیال لیال لال کہوران

آچیال لیال لال کہوران بیہ کہور حرم دے ساہے

جو دھر نال پہیت گئی ادھا پاد نظر نے آئے

گیاں ساہیں نہ دریں وہاں کھواں آئے

نلام فری بھی اتھ کیا مسی تخت یار نے تیگرا ہاں

uchchyaan lammyaaN laal khajooraan
patar jinnahNday saaway
jis day uaal pareet lagy
ooh yaar nazr naaNth aaway'
galyaaN saakooN suNj Dasaywon
vehRaa khauwan aaway
Ghulam Farid ethay kyaa wasnaa
jithay yaar naanh pheraa paaaway
Khwaja Ghulam Farid .... a Brief Introduction

suchchyaaN lammyaaN - very tall; high and tall
laal = red
khajooraan = dates; date trees
patar = leaf; leaves
saaway = green
jis day naal = with whom; who; whom
pareet = love
ooh = He; That
yaar = friend; beloved; sweetheart
nazarr naanH aaway = cannot be seen; invisible
galyaan = streets; homes
saakooN = to us
suNj = deserted
Dasaywon = seem; appear
vehRaa = courtyard; lawn
khaawan aaway = hurts; seems to swallow
ethay = here
wusna = reside
kyaa = what; what for
jithay = where there; where
yaar naanH pheraa paaway = beloved visits not

Translation:

"Red date trees are very tall and their leaves are green."
or
Tall, very tall are the red date trees
and green are their leaves.
The Beloved we've fallen in love with, is invisible.
Lanes appear to us deserted,
and the courtyard seems to swallow us
Ghulam Farid! What for should we dwell here
where the Beloved visits us not."

In these famous verses, Ghulam Farid expresses his intense love with the invisible Beloved (i.e., God) and the pangs of separation are unbearable for him because the Beloved visits not his dwelling. The lanes are populated indeed but to his love lorn eyes they seem as deserted as his courtyard which gives him acute pain, almost killing him. Intensity of passion shown here is a typical trait of his poetry.
تو نے پچھہ نماز نہیں لال اپنے یار طن دستور نہیں

بہ تاکیل دل نے ساحد تمیوز ک نہیں
چا نہ کوئی دل دو چرے جان یار طن ک نہیں دو نہیں

علاقو فریدا کہری دل دری عری فصؤل دا نور نہیں

Tu nay purheen namaazaaN mulaaaN
eveiN yaar milan dastoor naheinN
jay taaeeN dil naahN sajid thevay
sajdah kooee manzoor naheinN
chaah gher kanoN dil door kareiN
taaN yaar milan kujh door naheinN
Ghulma Faridaa kehRay dil wicH
arabi dholay daa noor naheinN
Our Legendary Intellectuals

Namaaz = prayers
Mullah = prayer-leader; religious person
Evei = like this; in this way
Milan = meeting; uniting
Dustoor = practice; custom; tradition
Dil = heart (heart and mind)
Sajid = accustomed to prayers
Manzoor = acceptable; accepted
Gher = other than God; alien; outsider
Taa = only then
Chaa door karei = lift and estrange; or take it away
KehRay = in which
Arabian
Dhooley = sweetheart (i.e., The Prophet (PBUH))
Noor = celestial light; holy light

Translation:
"Mullah! You just offer prayers (mechanically).
this is not the way to unite with the Sweetheart. Unless
the heart itself becomes accustomed to prayer and
prostration, no prayer and prostration is accepted (or
acceptable). Lift your heart from all else (and the alien). Then
union with the Sweetheart is not far off.

Ghulam Farid! which heart is not illumined with the
celestial light of The Arabian Sweetheart?"

Like other sufi poets, Ghulam Farid also stresses on the
significance of true and sincere prayers and prostration. The
Mullah performs his prayers only as a mechanical formality.
But union with the Divine (or the ultimate Beloved) is not
possible unless one's heart becomes a sincere addict to prayers and prostration. No doubt all the believers love the Arabian Sweetheart, but only the true and sincere hearts are illumined with his celestial light. And so, only they are the ones whose prayers and prostrations get the Divine approval. Like other Sufi poets, Ghulam Farid also mocks at the mechanical, artificial or hypocritical practices of the Mullah and advises him to become a sincere and true "Momin." That alone will lead to the union with the Divine.
TooN bin yaar Farid DukhaaN wicch
sooleeIN jaan aRaa gyaa sohnaa yaar

TooN bin = without you; separated from you
DukhaaN = pains; sorrows; sufferings
sooleeIN = in the thorns; amongst thorns
jaan = life; soul
aRaa gyaa = dragged; tucked on
sohnaa = handsome, beautiful

Translation:
"Friend! Without you, Farid is in (deep) sorrows (and pains).
The handsome friend (or the beautiful beloved) has
tucked me on thorns."

Note:

In an appropriate image of persistent pain - (being tucked on thorns), the poet is expressing his condition separated from his "handsome friend" (or the beautiful beloved). Perpetual pain or sorrows and sufferings in separation are a major theme of Ghulam Farid's poetry.
 Hun hussn qabaah sab mazhar zaati
 har rang mein bayrangi pyaaraa
 sab jaa noor haqiqi zaahir
 kaun Farid ghareeb wachaaraa

 husn = beauty
 qabaah = ugliness; evil
 sab = all
 mazhar = manifestation
 har rang = every colour
bayrang = colourless
pyaar = beloved; darling
sab jaa = everywhere; at all places
noor = celestial light; holy light of God
haqiqi = real; the true
zaahir = evident; apparent; open
kaun = who?
ghareeb = poor; wretched
wachaaraa = helpless; wretched; poor

Translation:
"Beauty and ugliness - all are the manifestations of the same person (the Divine Being)
The Darling colourless is in each and every colour."
"The True celestial light is evident everywhere.
Who is the poor, wretched Farid?"
The theme of oneness of God and His manifestations in everything, every object and every creature is affirmed again in these lines. The one eternal holy and (divine) celestial light gives life and existence to all. All colours owe their colourfulness to the selfsame "colourless darling." Farid, being another manifestation of the Divine, should no more regard himself as a poor, wretched miserable individual. In merging with the Divine, he possesses all the Divine attributes.
(5) خاموش فریدا 

خاموش فریدا اسرار کون
چپ بیپورہ غفتر کون
پہ غافل نہ چپی یار کون
اپنہ لارہی فران آیا

Khaamosh Farid asraar kanoN
chup beyyoodah guftaar kanoN
par ghaasif naaNh thee yaar kanoN
eho laarebi faraan aayaa

khaamosh = be quiet; remain silent
asraar = mystery; secrets
chup = silent; quiet, be silent
beyyoodah = silly; irreverent
guftaar = talk; speech
Translation:

"Farid! Be quiet about the (divine) mysteries; Better be quiet (or silent) than silly (or irreverent) talks! Remember and never be unmindful (or forgetful) of the Friend! (Beloved God!)

Undoubtedly - this is the command (i.e., Divine Command)."

Once again, Ghulam Farid is stressing on the significance of inexpressible Divine mysteries about which people should remain silent instead of talking silly, nonsense or irreverent talks. In place of such vocal expressions, one must remember the Divine Command which demands us never to be forgetful or unmindful of Him who should be remembered by all for ever.
dard = pain
hameshaah = ever; always
saaray = all
paap = sin; sins; evils
doee = otherness (other than God) a belief that things (matter etc.) exist besides God or other than God
dhoway = washes away; cleanse; purges

Translation:
"The pain (of separation) persists for ever. It purges all
sins of believing in (existence of) others besides God."

Note:

In these lines, the poet is stressing on the anguishing pains of separation and its important role in purgation of sins caused by the wrong belief that others exist apart from God. True and sincere love of the Divine demands a firm belief in the oneness of God. Separation or alienation from God causes all sorrows and evils.
(7) دردان ماری روپاری — ۔

دردان ماری روپاری نہیں پھنے آندے دوست دل سے
جویں چہرے تال اسائے، ایک ایک دوہن قلب کر چینے
بگ نقل بجل دوہن کچھ ول ول روپے ہے زنہدے
غلام فرید مین تال مکان دعا کے نہیں چہرے پیار چینے دے

dardaaN maary ro ro haary
naheIN paey aanday dost dilaiN day
jiveIN dilbar keety naal asaaday
eveIN dushman naheIN kareeNday
sunj thal jabal wich keveIN
wal wal rodhay DeeNday
Ghulam Farid! meIN taaN mangaaN duaaeeN
naheIN nikhRan yaar kaheIN day
Presenting the pangs of separation, Ghulam Farid says:

"Struck and targetted by sorrows (and sufferings) I weep and cry but the sweetheart visits me not. The Beloved has treated us like worse than enemies.

Ghulam Farid! I pray (to God) no one's beloved by separated.

Ghulam Farid has presented the anguishing pain and sorrows of separation in these lines. He has made an apt comparison between the separated lovers and his prayers for no one's separation from the beloved is a significant trait of true lovers who seek peace and comfort for all and wish no one to be in a state of sorrows and sufferings - not even their enemies.
دیوین دھرم دی لوئر نکلی — 8 —

دیوین دھرم دی لوئر نکلی، درشی پاڑ دیاں لودھان
بھاودی مارے بھاودی تھے، دامس مول تے جھوڑان
کافر کافر بر کوئی آکے بھر گڑ مونھے تے موزان
پیار فریہ تروہیا بچا ہیں پیار کوئی نے تروہان

deen dharam deo loRe naahN kooee
darshan yaar dyaaN loRaaN
bhaaweiN maaray, bhaaweiN jhankay
daaman mool naahN chhoRaaN
kafir kafir har kooee aakhay
hargiz mooNhN naahN moRaaN
yaar Farid taroRyaa jag
hik yaar kanoN naahn taroRaaN
Deen dharam = religion; faith
loRe = necessity; need
darshan = seeing; meeting; sight
bhaaweiN = whether; even if
maaray = kill; beat; ravishes
jhankay
mool = in no case; never
chhoRaaN = leave
kafir = infidel; non-believer
naaNh moRaaN = never turn away
taroRyaa jag = broke away with the world
hik = one; only one
koon = from (from my beloved)

Translation:
"Faith or religions are not wanted. What I want is sighting my sweetheart.

Whether he superns at me or ravishes me (or kills me), I'll never leave (or desert) him.

Every one calls me "kafir" (infidel) but I'll never turn my face from the Beloved.

Farid, my friend! I've abandoned the world just for my sweetheart and cannot break away from him."

Note:

Ghulam Farid is expressing the state of true and sincere love in these lines. The lovers may abandon the whole world but they never want to desert each other. Obviously, the poet has in mind the true and sincere love of the Divine, whether the love is tested by sorrows, sufferings, or
Our Legendary Intellectuals

hardships - true lovers remain committed and steadfast. They never falter or fail and nothing can alter their love for each other.
(9) عشق سید سے دی نہر وگے

یسیے دی نہر وگے کی تریان کریان دا لیان
کی کوئی نہ تلگ پار گیان سے روان بھکا ن دا لیان
بیجکا ن کی میں دہ جاتیں ہیں پریوں چیلیان اندرول کا لیان
بیار فریڈ پا بچائے جا سے عیمان دان لیان دے مئے دا لیان

ishq teDay dee nehr wagay
kaee taryaan karmaaN waalRyaaN
kaee kojhyaaN laNgh paar gayaaN
tay rowon shaklaaN waalRyaaN
shaklaaN DeKh naaNh bhulleeN
baahroN chiTTyaaN androN kaalRyaaN
yaar Farid chaaN bhaal bhaalay
aebaaN waalyaan day mithay laalRyaaN
Our Legendary Intellectuals

leDay = your; yours
nehr = canal; waterway
wagay = flows
taryaaN = swam
karmaaN waalRyaaN = fortunate women
kojhyaaN = ugly women
laNgh paar gayaan = swam across to the other bank (of the canal)
rowon = weep; cry
shaklaaN waalRyaaN = good looking women
naaNh bhuleeN = don't be mistaken
kaalRyaaN = black; ugly

Translation:

"The canal of your "love" flows. Many fortunate women have swum across. Many ugly women have also crossed (to the other bank) while many good looking women are crying (to go across).

Don't be mistaken by the looks. Many fair complexioned are black (or ugly) from within.

Note:

Ghulam Farid is focussing his attention on the successful and unsuccessful lovers. Quite often the uglier succeed while the fair ones fail. Moreover he warns that the appearances are often deceptive. As such don't be mistaken by apparent fairness which may be a cloak to hide inner or inherent evil and ugliness. Hypocrates succeed in a world which pays tributes to appearances.
(10) غم داخال شاوال سیکھائیں
غم داخال شاوال کیویں
س او ڈکھ تے ہک دیت

*gham daa haal sunaawaaN keveiN*
*sau Dukh tay hik waat*

- **gham** = sorrow; suffering; grief
- **haal** = condition; state
- **sunaawaaN** = to tell; to narrate
- **keveiN** = how; in what way
- **sau** = hundred
- **Dukh** = sorrows; pains
- **hik** = one; sole
- **waat** = condition; cause
Translation:

"How can I tell the state of my sorrows (and sufferings)?

A hundred pains (or griefs) spring from the (same) sole cause (i.e., love).

Once again, the poet is stressing on the inexpressible sorrows of love and pangs of separation in love.
(11) فریاد کران کر یاد ییا

فریاد کر یاد ییا

تخت ل دی شی رودال رت

faryaad karaaN kar yaad pyaa
hath mal mal bethee rowaaN rat

فریاد  faryad = complaint; protest
کر یاد  kar yaad = recall; recollect; remember
یید  pyaa = sweetheart; beloved
تخت ل hath mal mal = to rub hands (a sign of repentance)
رودال rowaaN = cry; weep
رت rat = blood (tears of blood)

Translation:

"I recall my beloved and complain (of his indifference).
I rub my hands (to repent), and cry and shed tears of blood."
Our Legendary Intellectuals

The poet is stressing on the sorrows and sufferings faced by lovers due to indifferent attitude of the beloved or as pangs of separation which hits them hard and makes them to shed tears of blood. They cry and lament (or even repent) but, once for all, love pierces their heart.
qasam khudaa dee qasam nabee dee
ishq hai cheeze laziz ajeeb

qasam = oath; to swear
nabee = the Holy Prophet of Islam (PBUH)
ishq = love; divine love; true commitment
cheeze = something; a thing
laziz = tasty; delightful
ajeeb = strange

Translation:
"By God! By the Holy Prophet (PBUH)! I swear Love is a strangely delightful thing!"

In this couplet, the poet is stressing on two aspects of
true and sincere love - (a) it is something strange (i.e., uncommon) (b) it is something remarkably delightful (despite all hardships, troubles and turmoils).
(13)

كل وحش كل

كل وحش كل شة شاهير

سومان شاهر شين مظاهر

kul wich kul shai zaahir hai

sohnaa zaahir an mazaahir hai

كل  
kul = the whole; all in one; complete

شئ
zaahir = evident; apparent; open

شئ
an = exactly

مظاهر
mazaahir = manifestation

Translation:

"All are evident in the whole. The Handsome is manifested in all appearances."

Note:

In very simple words, Ghulam Farid has presented here his notion of the "One" (complete whole) whose
manifestations are found all around us in this world and in each and every creature, object or thing of this world. All these are parts of the one whole - the One and the Only Being.
(14) میدا عشق وی تول
میدا عشق وی تول میدا یار وی تول
میدا یار وی تول ایمان وی تول
میدا ایمان وی تول میدا روح وی تول
میدا روح وی تول قلب وی تول
میدا قلب وی تول جان وی تول

meDa ishq vee tooN meDa yaar vee tooN
meDa deen vee tooN emaan vee tooN
meDa jism vee tooN meDa rooh vee tooN
meDa qalb vee tooN jind jaan vee tooN

meDa = my; mine
ishq = love; commitment
yaar = friend; beloved
deen = faith; religion
emaan = faith; religion
Translation:

Addressing the Divine Beloved, the poet says: "You are my love and my beloved too. You are my faith and my religion too. You are my body and my soul too. You are my heart and my life too."

Note:

In these lines, the poet is in a state of ecstasy and confesses his unbounded love for the divine beloved. It is this limitless love which leads him to say that each and every part of his being exists due to the will of the Almighty. That's why he believes that his body, heart, mind and soul as well as his love, beloved, faith and religion - nothing exists alienated from God. All that he possesses or own or believes is but a part or aspect of the Divine Being. Nothing else is or has any significance at all.
(15) میئا اقلا کعب المکہ میرے

میدا تبر کعب میرے
محفظت قران دی تو
میدا فرض فرضیہ ع زکاتان
صوم سالو ازانا وی تو

meDa qiblah kaabaah masjid, minbar
mashaf tay Quraan vee tooN
meday farz fareezuy, hajj zakaataaN
som-o-salaat, azaan vee tooN

میدا = my, mine
قیبلہ = the holy house of God is Mekka - the direction towards which the Muslims offer prayer
مسجد = mosque
مینبار = pulpit; the raised platform for sermons
mashaf = holy book revealed to the Prophet Muhammad (PBUH)

Quraan = holy book revealed to the Prophet Muhammad (PBUH)

farz = duty

hajj = pilgrimage

zakaataan = compulsory charities

som = fasting

salaat = prayer

azaan = prayer-call

Translation:

In the state of ecstasy, Ghulam Farid says: "You are my holy kaaba and qibla and you are my mosque and pulpit too. You are my holy book and the Quran too. All my duties and responsibilities, my fastings, my hajj (pilgrimage) and my charities are you indeed. All my prayers and my prayer calls are you."

Here again, the poet is in a state of ecstasy and considers all his noble deeds and the focus of all these to be emanating from the Divine Being. All holy places of worship and holy books originate from the same celestial source. They all point towards the One and the Only God.
(16) میدیازکروی تون 

میدیازکروی تون میرزا افروز تون
میدیازکروی تون و هدادان تون
میرماشتدی بی ثریقت شاخائی دان و یا تون
میرماشتدی آس امید یک عیادتی می‌آید تا نران وی تون

meDa zikar vee tooN, meDa fikar vee tooN
meDa zuaq vee tooN, wijdaan vee tooN
meDa murshad, haady peer tareeqat
sheikh haqaaqiqa daan vee tooN
meDi aas ummeed tay khaTyaa wuTyaa
meDa takyah maan turaan vee tooN

زکر zikar = recitation
فکر fikar = meditation
ذون zuaq = taste; interest
\textit{wijd\=a}an = ecstasy
\textit{murshad} = guide
\textit{haady} = guide; leader
\textit{peer tareeqat} = spiritual guide
\textit{sheukh} = sage; respectable old man
\textit{haqaiq daan} = he who knows the truth
\textit{aas} = hope
\textit{unmneed} = hope
\textit{khaTyaa waTyaa} = earned; gained
\textit{takyaah} = sustainance; reliance
\textit{maan turaan} = trust; source of strength or ego

\textbf{Translation:}
You are my (object of) recitation and (the subject of) my meditation.
You are my interest and (the cause of) my ecstasy.
You are my sole guide and leader
You are my spiritual guide and the sage who knows the truth
You are my sole hope and all that I've earned or gained
You are my sustainance and trust and the source of my pride (or ego)

Once again, in his ecstatic condition, the poet correlates everything and every one in his life with the Divine. God (or the Divine Beloved) is the sole source of his hope, strength, trust, recitation, meditation, guidance, spiritual leadership and all that he has earned or gained from life. God alone is the focus of his attention and meditation. This is true love or "ishq-e-haqiqi."
(17) میڈا کھروں 1000

میڈا دکھ کھروں 1000 کھلی دی توں
میڈا دو دی توں دران دی توں
میڈا خوشیاں دا اسہب دی توں
میڈا سولان دا سمان دی توں

meDa dukh sukh, rowon khilan vee tooN
meDa dard vee tooN, darmaan vee tooN
meDa khushyaaN daa asbaab vee tooN
meDay soolaaN daa saamaan vee tooN

 dukh = sorrow; adversity
sukh = peace; comfort; joy; prosperity
rowon = weeping; crying
khilan = playing; joviality; playfulness
dard = pain; malady
Translation:

In his ecstasy, the poet says: "You are the source of my joys and sorrows, my crying and my playfulness. You are my malady and the remedy too. You are the cause of my delights (and comforts) and you manage (and monitor) my thorns too."

In these lines, the poet acknowledges again that all his joys and sorrows, his comforts and hardships, his maladies as well as the remedies of these maladies come and emerge from the same Divine source. As such he accepts them all without protest. This is the true mystic spirit abundantly found in Ghulam Farid.
(18) میڈا حسن تے بھاگ

میڈا حسن تے بھاگ ساگ دی تول
میڈا حبیت تے نام و نشان دی تول

meDa husn tay bhaag suhaag vee tooN
meDa bakht tay naam-o-nishaan vee tooN

hun = beauty
bhaag = fate
suaag = wedding
bakht = fortune; good fate
naam = name
nishaun = sign; identity

Translation:
The poet admits: "My beauty (or the balanced personality), my fate, my wedded life - all are due to you. (I
owe you all these). My fortune, my name and my identity - also spring from you."

The poet acknowledges divinity of all that he has or owns. His individual self, his identity, beauty, good fortunes, his wedded life - all owe their existence to the Divine Being.
(19) میں میں دیشتیں جوش چھولاں

میں میں دیشتیں جوش چھولاں 
میں ء گریہ کا و فان چھولاں 
میں اول آخیر اند بابر 
میں ء ء گریہ ء کا زند چھولاں 

meDi wehshat josh janooN vee tooN
meDa giryaah aah-o-faghaaN vee tooN
meDa awwal, aakhir, andar baahir
meDa zaahir tay pinhaaN vee tooN

wehshat = wildness; madness
josh = fervour; zeal; zest
giryaah = lamentation; crying
aah-o-faghaaN = lamentation; mourning (sighing and crying)
Our Legendary Intellectuals

اوّل  
\( awwal = \) the first

آخر  
\( aakhir = \) the last

اندر  
\( andar = \) inside; within

بآهير  
\( b\ aahir = \) outside; without

ضاهر  
\( zuahir = \) apparent; evident; open; revealed

تُنْهَان  
\( pinhāaN = \) concealed; covered

Translation:

"You are my wildness, my fervour and my madness (or frenzy)."

You are my mourning, my sighing and my crying."

You are my first and the last, the revealed and the concealed. And you are within and without (outside) me."

In these lines, the poet confesses that all his fervour and frenzy, as well as his sighing, crying and lamentation emanate from the same Divine Source and so they are equally welcome.

He also affirms that the first and the last, the revealed (or evident and open to him) and the concealed (from him) also belong to the same source (or form the same Divine Being). Various emotional states of the poet are caused by Him.
(20) ہر مظَّہر وچ آپ سامآوے
ہے آپ کے ڈیڑار

har mazhar wích aap samaaway
apnaa aap karay deedaar

mazhar = manifestation
aap = himself
samaaway = occupies
apnaa = His own
daidaar = sighting; meeting; seeing

Translation:

Emphasizing on the oneness of God, Ghulam Farid says:

"He occupies every manifestation Himself. (That's how) He meets (and confronts) His own Self (or He sights
Like all mystics, Ghulam Farid believes that every object and creature of this universe is actually a manifestation of the Divine Being. As such He finds (or sees) Himself in everything and everywhere.
Maulana Mian Chishti
(1826-1907)
Mohammad Bakhsh ..... A Brief Introduction.

Mian Mohammad Bakhsh, popularly known as Mian Mohammad, was born in 1826, in a village called "Chak Thakra of Khari Sharif, in Meer Pur region.

His father, Mian Shamsud-Din was renowned for piety and learning. He wished to impart a proper religious training to his son but died when Mian Mohammad was only eight years old. Subsequently he got early education under the vigilant care of his elder brother Bahawal Bakhsh, before entering a famous seminary at Samwa Sharif. Here he studied Hadith from Maulana Ghulam Hussain and oriental languages and literature from Hafiz Naser. Besides being scholars of repute, these teachers were well known for the solidity, integrity and elegance of character.

Mian Mohammad quenched his thirst for knowledge and "drank deep" at these fountains of learning. He acknowledges with gratitude the potent influence of his illustrious teachers and the Samwal Sharif seminary in his book: Shireen Farhad.

After his formal education of Quran, Hadith, Fiqah, Logic, Grammar, Arabic and Persian, he travelled widely throughout the Punjab, visited various shrines and stayed
there for short intervals of time. During these journeys, he met several religious scholars, saintly people and mystics. He benefitted a great deal from their knowledge, experience and vision of life. Finally he became a "Mureed" (or devout follower) of Saeen Ghulam Mohammad whom he chose as his "Murshad" (or the spiritual guide).

Several passages about Saeen Ghulam Mohammad in Saiful Muluk, Sohni Maheenwal and Nerang-e-Ishq are an expression of the "Mureed's" sincere love, regard and adoration for his "murshad".

A very significant impact of his teachers was that besides his studies, devotional prayers and teaching, Mian Mohammad became a contented and selfless person, indifferent to worldly ambitions and money matters.

He never accepted gifts or grants from celebrities or men in authority. All gifts from other sources were immediately distributed amongst the poor and the needy. Widows and orphans were special beneficiaries of his generous monetary help.

His wide travels throughout the Punjab and Kashmir State thoroughly acquainted him with the grinding poverty and misery of the masses suffering under their foreign or local dictatorial rulers. He despised and condemned tyranny, oppression, injustice and highhandedness of the arrogant and ruthless government officials. He criticised Dogra rulers and rejected their gifts and offers of monetary help in view of their oppressive and tyrannical policies. All his sympathies were for the down trodden masses and the innocent victims of dogra rulers and government functionaries = who implemented those policies very aggressively.

Sometimes, Mian Mohammad warned and advised them to mend their ways and refrain from torturing and
victimising the innocents.

He was courageous enough to tell them very candidly:

만다 나며 깊이 립니다 립니다 립니다 립니다
군도 립니다 립니다 립니다 립니다 립니다
간만 립니다 립니다 립니다 립니다 립니다

Rajah! Be not proud of your raj!
You'll not rule for ever
You'll extract gains of tyranny for a few days
Soon you'll flee away
Listen! Heed to the pleas of the poor!
And show no arrogance!

Sometimes, Mian Mohammad wrote similar candid letters to the functionaries employed by the Dogra Rulers:

حسن تاریخ میں تاریخ کو خواتین کی سواری پر سوار
فیلیں ایک صدارت کا دیکھ دیکھ کر ہر ہر ہر ہر
گیاں گاں پہلی پہلی پہلی پہلی پہلی پہلی

O'you tehsildars and other official functionaries!
Be you revenue officers or chief executives!
Listen! Heed to this saintly voice!
Reject not his demands for the poor
Curtail your limitless tyranny!
And never target the innocent!

Mian Mohammad's letters and warnings could hardly have any impact on those officials who enjoyed thorough support of their superiors and seniors. Nevertheless Mian Sahib never stopped advising or warning them. He could not keep quiet when he found the innocent people being brutally beaten, trapped and implicated in false suits, and as a result, were ruthlessly punished, imprisoned and executed.

Mian Mohammad was not a recluse. He lived a wholesome life and actively participated in the sundry
affairs of life. People gave him due regard and respect which helped and encouraged him to carry on with his role as a social reformer and peace-maker. His wisdom, insight, justice, grace and above all his sympathetic attitude won the confidence of people. They'd bring their tuckish problems and disputes which he solved and disposed of quite amicably. Thus the estranged friends or relatives were consoled, appeased and reconciled and reunited by Mian Mohammad's reconciliatory efforts.

Dr. Ghulam Hussain Azhar has stressed on another important aspect of Mian Mohammad's personality, namely, his interest in games and sports. Notwithstanding his piety and rigorous religious discipline, he took an active part in games, sports and athletics. It is reported that he would jump over the well (now close to his shrine) with both the toes of his feet tied together. He loved horse riding and had a sturdy mare of his own. He also enjoyed watching "horse-dance."

He evinced great interest in watching the fish swimming in Daadi pond. He'd throw a piece of "misri" (a sugar crystal) and enjoy watching for long the fish swimming and jumping over and around it.

Mian Mohammad did not marry. He lived a pious life of celibacy. However, he loved children very much. It is evident from the various sports and games competitions between children, he arranged. He awarded them prizes and thus encouraged them.

Besides sports and games, Mian Mohammad was also interested in music, fiction and poetry. He liked his own poetry to be recited properly with correct pronunciation, intonation and due stress on sonorous effects. People of melodious voices came to pay their homage to him from different areas and places. He was delighted to listen to
them when they recited his poetry, particularly passages from his famous work: Saiful Muluk, in their melodious voices. He appreciated their efforts and thus was revealed his own knowledge of subtleties of music and melody.

Mian Mohammad loved nature - of which he was an acute observer. That's why we come across minutely detailed descriptions of different beautiful scenes of nature in almost every book of Mian Mohammad.

Sometimes he appears to be delighted by sights and scenes of nature merely for their beauty or for his own aesthetic satisfaction but being a mystic he realized that all objects of nature are a manifestation of the Divine.

After leading a long pious and comprehensive life of great social and religious fame, Mian Mohammad died in 1907 in Khari Sharif where his shrine is visited by thousands of his lovers and admirers throughout the year but especially so during the annual "urs" (or his death anniversary).

His works:

1. **Sohni Maheenwal**

   Mian Mohammad started his literary career with Sohnī Maheenwal, a popular romance, which several other writers had written about. However, Mian Sahib's uniqueness in this earlier work was the simple but very expressive style which directly appeals to the heart of readers and the listeners. The writer asserts that though he was capable of using an excessively ornate style due to his command of language, yet he had chosen a simple style which can better express and communicate intensity of feelings and intricacy of thoughts, ideas and situations. No doubt the poet has succeeded in this aim. Through the presentation of this romance, Mian
Mohammad has portrayed his own conception of ideal love - both human and divine. He believed that "human love" or love for mankind is actually a manifestation of love for the Divine.

2. **Toifah-e-Meeran**

Toifah-e-Meeran was written soon after the first book. Here the writer has paid his homage to the greatest mystic, Chaus-e-Azam Shaikh Abdul Qadir Gilani, by presenting an account of the life and marvellous achievements of this great mystic. In this remarkable book, Mian Mohammad has cited countless references and quotations from the various, authentic works of his predecessors about Shaikh Abdul Qadir Gilani. Even a cursory glance at this monumental work reveals that Toifa-e-Meeran is not on steeped in devotion and reverence, it is an embodiment of Mian Mohammad's own profound learning and knowledge of mysticism and great mystical works as well.

3. **Qissa-e-Shaikh Sanaan**

Here again, the writer has presented a great deal of information about Chaus-e-Azam, though the focus of attention is Shaikh Sanaan's life, after his defection from the greatest mystic. Shaikh Sanaan fell in love with a non-muslim woman whose beauty and enchantment led him astray from the path of mysticism.

Mian Mohammad wanted to depict the actual condition of the moon struck, love-sick Sh. Sanaan and has done it quite successfully which shows the writer's skill and art of characterization and his profound knowledge of human nature. The writer deserves praise for transforming his religious thoughts and ideals into an excellent piece of literature which is a source of delight and information for the readers and the audience of this
work.

4. Nerang-e-Ishq:
This is actually a Panjabi translation of Ghanimat Kunjahee's book: Masnavi Nerang-e-Ishq which was written in Persian. This translation follows the original quite closely, but here and there one comes across alterations and digressions as well. On the whole the translation is an evidence of Mian Mohammad's command of both Persia and Punjabi. It also reveals the translator's own knowledge and understanding of the intricacies and intensity of love as a master passion.

5. Shireen Farhad:
Based on another popular romance, it was written some three years before Saiful Muluk. It has never won the fame of this later work, although it does possess almost all merits and characteristics of art, craft and style of Saiful Muluk.

Mian Sahib acknowledges his debt to the predecessors Nizami Ganjavi and Ameer Khusroo who had written about the romance of Shireen and Farhad. However, Mian Sahib has not slavishly followed them. Dr. Ghulam Hussain Azhar has pointed out numerous alterations and digressions made by Mian Mohammad while comparing his version of the tale which is a sort of homage paid to Ideal Love.

6. Saiful Muluk:
By common consent, Saiful Muluk is the most important literary work of Mian Mohammad, and his fame would not have suffered at all if he had not written anything else.

Through the thin veil of romantic love in Saiful Muluk, Mian Sahib has presented intricacies of True and Divine Love.
7. Tohfay-e-Rasulyah:

After completing Saiful Muluk, Mian Sahib spent the next two years in studying various biographies of the Prophet (PBUH), he could lay his hand on. He also read and benefitted from the rich tradition of Urdu and Punjabi naat (hymn to the Prophet (PBUH)), before starting his book Tohfah-e-Rasulyah. Here he has not only paid sincere and glorious tributes to the Prophet (PBUH) of Islam, he has also discussed in detail the philosophy of guidance and the essential purpose of prophethood.

If Saiful Muluk projects the unbounded mercy and limitlessness of God's grace, Tohfah-e-Rasulyah explains the essential need of human guidance which necessitates the institution of prophethood. Mian Sahib has made a extensive use of the Quranic verse to elaborate and clarify his point of view. He has also discussed in detail the nature, purpose and significance of miracles associated with different Prophets (PBUH). Mian Sahib has presented all such intricate issues with the proverbial clarity and sweetness of his style.

Shah Mansoor

In this book Mian Mohammad has presented the martyrdom of Mansoor Hallaj as a role model. His desire to present great human values and noblest characteristics embodied or personified in a singular individual led Mian Sahib to the writing of Shah Mansoor.

In this book, Mian Mohammad followed the tradition established by Farid-ud-Din Attar, Shams Tabraizi and Maulana Roomi by depicting the luminous features of Mansoor's personality. Martyrdom of Mansoor Hallaj is a symbol of man's firm commitment with the ultimate
Truth and of his unflinching faith in the Truth of what he believed to be True, even by risking his life for it. According to Abu Saeed Abul Khair, "sacrificing life like Mansoor Hallaj can lift you to the stature of manliness. The impotents can never acquire or achieve that stature." Mian Mohammad wished to present Mansoor's ideal to be cherished and followed by his contemporaries and the future generations of man.

9. **Sakhi Khwas Khan**

Sakhi Khwas Khan is another ideal character created by Mian Mohammad. He wants this personification of some noblest human virtues to be admired and followed. Mian Sahib has highlighted his bravery, courage, steadfastness, determination and large heartedness. He is also admirable for his vehement opposition and confrontation with the forces of evil and tyranny. Another adorable quality of Khwas Khan is his unbounded love and sympathy for the wretched, luckless, downtrodden masses.

Sher Shah, on the other hand, is presented in this book as a negative model to be shunned and rejected primarily because of his excessive pride and boastful self-glorification.

Sakhi Khwas Khan, like Mansoor Hallaj is a martyr. He laid down his life for the ideals he cherished and thereby he gained immortality.

10. **Mirza Sahiban**

This famous romance retold by Mian Mohammad is probably the most successful attempt of presenting a personification of some noble human virtues such as bravery, courage, steadfastness patience, perseverance and piety. The writer rightly asserts that he has surpassed his forerunners of this romance in two ways -
(a) in detailed description of beauty and (b) in the expression of anguishing sorrows and sufferings. However, this book could not be as popular as Saiful Muluk.

11. Hidayat-ul-Muslimeen:

Hidayat-ul-Muslimeen focusses on presentation of the life and thoughts of Mohammad Bin Abdul Wahhab whose personality and religious views have remained quite controversial, especially in South Asian countries such as India, Pakistan and Bangladesh. While discussing and commenting on Mohammad bin Abdul Wahhab's point of view, Mian Mohammad has made a very appropriate and artistic use of Quranic verses and sayings of the Holy Prophet (PBUH). He has presented intricate philosophical and religious issues in the attractive garb of poetry. Hidayat-ul-Muslimeen also provides us a great deal of information about the writer's own views and religious beliefs.

12. Panj Ganj:

Panj Ganj is actually a continuation of the tradition we first meet in Mirza Sahiban. In this book the Persian influence is minimum and the language used is as smooth, direct and impressive as the ecstatic Panjabi poetry of Shah Hussain, Bulleh Shah and Sultan Bahu. Mian Sahib's poetry has achieved the same sort of attractiveness and artistic excellence in this book. It has mystical views and vision of the poet we meet elsewhere as well. This book may be considered as an artistic capsule of the intricacies of mysticism and its related problems.

13. Heer Ranjha:

Heer Ranjha, says Dr. Azhar, is the last book of Mian
Mohammad, and like *Saiful Muluk*, it belongs to the period of his stay at Panjan. However, this book has not yet been published.
 fácil

List of Verses

1. ik kaalay, ik sabz kabootar ik chiTTay ban aaey,

2. esay paap kamaawan wichoON keh tenooN hath lagdaa

3. baadshaahaaN toN puchh hovay geemazloomaan day haaloN

4. baal charaagh ishq daa meraa roshan kar dey seenaaN

5. paak khudawand sarjya Adam DdhDee shai (or shaey)

6. parhnaa ilm zaroor banDyay nooN keetaa farz ilahee

7. jis dil andar ishq naaNh rachyaa kuttay us theeN chaNgay

8. jis nay ishq naaNh khaTTya keetee umar ziaap

9. jis wích gujhee rumaz naaNh hovey dardmandaaN dey haaloN

10. rehmah daw meINh paa khudaayaa baagh sukka kar haryaa

11. such aakhiyaaN tay bhaaNbar machdaaey

12. sadaa naaNh baagheeN bubbul bolay sadaa naaNh baagh bahaaraaN

13. sukh naseeb naaNh aashqaaN dam dam dukh ghanay

14. fare kahay eh paap hai maaran beygunaa

| 368 |
Mohammad Bakhsh ..... a Brief Introduction

15 qadar phullaN daa bulbul jaanay saaf damaaghN waali
16 kaamal ishq khudaayaa bukhshseeN gher waloN mukh
17 moRaaN
18 loay loay bhar lai kuRuyjay tudh bhaaNDa bhaNaaN
19 maali da kam paani denaa bhar bhar mashkaaN paaway
20 mardaa himmat naaNh haar mooley mat kooe kahay
21 namardaa
22 neechaaN dee ashnaaee koloN phal kisay naNheenN paayaa
23 wery dee kar adab twaazu apni bahoo gawaaey
24 hiknaaN dey ghar viyaah nay wajjan Dhole tamhaal

369
Selected Verses of Mian Mohammad Bakhsh

(1)  اک کالے اک سبز کبوتر

یک کالے یک سبز کبوتر اک پھیلی یک آئے
چھت کالے ہو ہم ہو ہو جان پھاڑے

*ik kaalay, ik sabz kabootar
ik chiTTay ban aaey,
chiTTay kaalay milan Mohammad,
aaNh ban behn paraaey*

kaalay = black
sabz = green
chiTTay = white
kabootar = pigeons; pigeon
milan = meet; interact
*behn* = sit

*paraey* = alien; outsiders

Translation:

"Some pigeons are black, some are green and some have come here as white ones. Mohammad! White and black (and of other colours) meet and interact. They sit not like aliens or outsiders."

By citing this example from pigeons of different colours, Mian Sahib is stressing on the significance of human relationship amongst people of various colours and creeds. Believing in the unity, equality and fraternity of mankind, Mian Sahib wants us to emulate pigeons and to work in unison, overriding all futile distinctions of colour, creeds or faiths and geographical boundaries.
(2) ایے پاپ کاااوان وچوں — — — —

ایے پاپ کاااوان دچوں کی تیمین نظر گلا
کی سے جااگیں دنیا اولن بھریں غربیاں شکدا

essay paap kamaawan wichooN
keh tenooN hath lagdaa
keh ley jaaeyN dunyaa uttoN
phireeN ghareebaaN Thagdaa

ایے essay = such like; like these
پاپ paap = sin; crime
کاااوان kamaawan = earning; gaining
وچوN wichooN = out of; from
کی keh = what
ہاث logdA hath lagdaa = gain; get; obtain; receive; acquire
 ley jaaeyN = will take away; carry with you
dunyaa uttoN = from the world; from the life

372
Translation:

Mian Mohammad is admonishing the rich and the exploiting classes and warns them of their tyranny which is a gruesome crime and a serious sin.

"What do you gain (or gather) by indulging in such sins? You go about deceiving and swindling the poor (wretches and you accumulate wealth)? What will you carry (to the next world) from this world? (i.e., nothing indeed)."

Mian Sahib condemns the rich and the exploiters of the poor (peasants and workers) whose exploitation may make them rich in this world. However, when they die, they'll have nothing to carry with them to the next world. The fear of death and the accountability on the Day of Judgement may be appropriate warnings for all those who keep swindling the masses. Their deceitfulness will not help them at all on the Day of Judgement. Only good deeds can accompany them. Good deeds such as doing kindness to the poor, and establishing a society on the basis of equality, fraternity and social justice.
(3) بادشاہ وال تول عیسی کے

بادشاہ وال تول عیسی کے مظالم دے حالوں کمئی رہ دوبلیاء تمیل دے عزت اقبال دے ذوالا ایہ لئے کہ جیا شاہ دوبلیاء کیوں تدہ عدل انصاف دے کیا باتل کہ زالیاء

baadshaahaaN toN puchh hovay gee
mazloomaan day haaloN
kehsy rabb waDyaa tenooN
day izzat iqbaaloN
tooN DaahDaa eh lissay keetay
teraa shaan wadhayar
keyoN tuh adal insaaf naaNh keetaa
butil haq ralaayaa
Translation:

Mian Mohammad warns the kings and says: "Kings (and heads of states) will be questioned about the state of victims of their tyranny. God will say: 'you were elevated by honour and prestige granted to you. They were meek (and subordinated to you) and you were given might and power. That's how your glory and grandeur were enhanced. Then,
why didn't you do justice? Why did you mingle the right with the wrong?"

Mian Sahib believes that on the Day of Judgment kings (as well as other heads of states and men in authority) will be subjected to serious accountability by God - the Lord of the Accountability Day (Maalik-e-yaoomul Hisaab). They will be specially answerable regarding the victims of their injustice and tyranny. Since God had granted them power and prestige, they should have ruled with magnanimity and justice and should have catered for the welfare of their subjects and subordinates.

Mian Mohammad believes the worldly glory of the kings is a sacred trust which they should neither usurp nor exploit for their own baser ends. Peace, harmony, justice (including social justice) and equal opportunities for development should be provided to the masses and the unprivileged people by their rule.
(4) 

بَال چَما گ عَشق دا مِيرَا روْشن كر دے یِتِان
دل دے دیوے دِي روْشَنَاے جَادَد دِي ژِمِتَان

baal charaagh ishq daa meraa
roshan kar dey seenaan
dil devay dee roshnaaee
jaaway which zameenaan

بَال = kindle; light
چَما گ عَشق = lamp (clay lamp)
یِتِان = love; true love and firm commitment
روْشن كر دے = illumine; illuminate; enlighten
دِي ژِمِتَان = lamps; clay lamp
روْشَنَاے = light
زَامِتَان = lands
Translation:

Mian Mohammad prays to God: "(Please) kindle light of love and illuminate (and enlighten) my heart. (So much so) that the light of my heart's lamp may travel to (far off) lands (and spread enlightenment everywhere)."

The poet's prayers for enlightenment with the Divine light is not a selfish desire for his own enlightenment. He yearns to spread it to lands (even far off places and foreign lands). Like a typical sufı poet, he intends to share light (of knowledge and faith), and enlightenment with others. His ultimate intention is to eradicate darkness, and all the ills and evils it symbolises, from the face of the earth.
(5) پاک خداوند مریا آدم ذاتی نہ

پاک خداوند مریا آدم ذاتی نہ
بت دکھ کر لے جھید گے پہ
پہ پہاران سجا دینا سہد لے
کر حساب آسان وا نہیں ہیر
کہیا کم جنہاں دا احساس ہو رہے
پ اک موت میں اس پہ ذاتی نہیں

pauk khudawand sarjya Adam
DdhDee shai (or shaey)
himmatt daa lak banh lai
jidhar lag paaey
puT pahaaRaaN suTdaa
daryaa sehnd laaey
karay hisaab aasmaan daa
ghebee khabar laaey
kehRaa kam jahaan daa
estheeN jo rahaey
par ik maat Mohammada
us par DaahDee hai

paak = clean; sinless; pure
khudawand = Lord; God
sar jaya = created
aadam = Adam
DaahDee = powerful; great; mighty
shaey (or shai) = object; thing
himmat = courage; determination
lak banh lai = when decides to do; when begins to act or perform
jidhar = wheresoever; whichever way
puT = to pull out; to raze to ground
pahaaRaaN = hills; mountains
suT-daa = throws away; dashes to ground
daryaa = river; rivers
sehad laye = controls or stops rivers
karay hisaab = counts; monitors; calculates
ghebi khabar = unknown information; or information and knowledge of hitherto unknown objects
kehRaa kam = which deed or act or feat
jahaan daa = of this world; worldly
**estheeN jo rahaey** = which he cannot perform

**par ik** = but one (or one thing)

**maut** = death

**Translation:**

"God the Pure created Adam - a mighty creature. Wheresoever he turns or decides to apply (himself) with courage (and fortitude), he accomplishes that feat (or task). He can (and does indeed) pull hills and mountains (out of their stable foundations) and throws them aside. He can (and does indeed) control (and monitor) rivers (according to his will). He can make calculations regarding the sky (and heavenly bodies) and discovers the unknown (and obtains knowledge and information about the hitherto unknown objects.) What task or deed there is in this world which he cannot perform? (He can perform all sorts of deeds and feats). But there is one mightier and dreadful creature - the death. (The death ends all; destroys all living creatures. Every thing, every object of this universe, every living creature including man is mortal and has to taste death.)

In these verses, Mian Mohammad Bakhsh acknowledges the might of man and all the wonderful feats he can perform. He also confesses that though man (being the crown of creation) controls and monitors hills, mountains, rivers, everything on earth and beyond the earth, i.e., heavenly bodies, his might is finally overpowered by death - the mighty and the dreadful death. Man, as such, should not be proud of his might and capabilities. The ultimate supremacy of death should make him humble enough to submit to the will of God and Divine Commands and be prepared for his accountability, after death, on the Day of Judgement."
(6)

پڑھنا علم ضرور بندے نون کیا فرض این
کردا علم یل نون روشن بننی دور سیاہی

paRhnaa ilm zaroor baNday nooN
keetaa farz ilahee.
kardaa ilm dilay nooN roshan
hoNdi door siyahee

paRhnaa = studying
ilm = knowledge
زارو = compulsory; necessary
بندے = humans; people; men; persons
فارز = duty
ایلاهی = Allah; God
دل نو = to the heart
روشن = enlighten; illumine; illuminate

382
hoNdi door = goes away; shuns; removes; vanishes
siyahee = blackness; darkness; illiteracy

Translation:

Mian Sahib says: "To study is made compulsory by God. (Study is a duty imposed on man by God). Knowledge illumines and enlightens the heart and the darkness (of ignorance) vanishes."

In these lines, Mian Mohammad is stressing on the need of obtaining knowledge through studies. He thinks, and rightly so, that God has made it necessary for humans to obtain knowledge. It is through knowledge that man becomes the crown of creation. Knowledge is a light which enlightens the heart and mind of man and eliminates the darkness of ignorance, doubts and all else that darkness symbolises. So man must discharge this divine duty to the best of his capacities.
(7) جس دل اندر عشق ناں نچیکے کے

جس دل اندر عشق ناں نچیکے کے اس تھیس پہاں
خاوند رے دے رہگی کرے جاکرے صاپر صاپر کے

jis dil andar ishq naaNh rachyaa
kuttay us theeN chaNgay
khaawand dey dar raakhee kardey
saabar, bhukhay naNgay

dil = heart (heart and mind)

ishq = true love; firm commitment

rachyaa = penetrated; completely mingled

kuttay = dogs; pet dogs

us theeN = from him

chaNgay = better; preferable; superior

khaawand = master; lord; husband

raakhee kardey = guard; watch
saabur = patient
bhukhay = hungry; (demanding no food)
naNgay = undressed; naked; bare-bodied

Translation:

Mian Sahib stresses on True Love and says: "Dogs are better than a person in whose heart love has not penetrated; dogs guard their master's house irrespective of food and dress. They are patient, (and suffer hunger and cold or heat), remain unclothed and unfed but with patience and devotion serve their master."

In these lines Mian Sahib is once again stressing on the significance of True Love. He maintains that if true love has not fully occupied the heart of a person, he is worse than dogs. Dogs being patient and devoted to their master, serve him and remain loyal to him even if they have to go without their basic necessities. Human's without a heart full of love are either selfish or greedy and are more interested in satisfying their basic needs. Their greed and selfishness degenerates them and throws them down to a level where loyal and patient dogs become better and superior to humans.
jis nay ishq nahn khattayaa
keetee umar ziaan
jo dil khaali ishq theeN
us theeN bhalay hevaan

ishq = True Love; firm commitment
khattayaa = earned; obtained; gained
keetee = did
umar = age; the whole life
ziaan = wasted; squandered; loss
dil = heart (heart and mind)
khaali = empty; devoid of
us theeN = from him; than him
Translation:

Talking of True Love, the poet says: "He who gained no love, wasted (or squandered) his whole life. Animals are superior to the person whose heart is devoid of love (or whose heart is deprived of True Love.)"

Mian Sahib is stressing on the significance of true love and suggests that the person who has never tasted true love is worse than animals. To feel true love is the distinct feature of man. Otherwise he degenerates to a level lower than that of animals. Love of God (and complete submission to Him) should be the most distinguished feature of humans. Loveless heart reduces or degenerates man to a level lower than the level of animals.
(6) جس دوچھی جم جم نے راماز ناہوں ہوئے
jis wisch gujhee ramaz naaNh hovey

دیرمندان نے حاوان
dardmandaan dey haaloN

بہتر چپ مہم محمد باکشا
dehtar chup mohammad Bakhsha

سکھان ایچی ہی نالو
sukhan ajehey naaloN

gujhee = deep; profound
ramaz = signs; metaphor; presentation; poetic rendering
dardmandaan = sufferers; sorrowful
behtar = better; it is better
chup = silence; to keep quiet
sukhan = words; language; diction; poetry
ajehey = of that sort; of such type
Translation:

In these lines, Mian Mohammad is stressing on the essential quality of poetry and says: "Poetry which does not depict the profundity of sufferer's state (and condition) is useless.

Mohammad Bakhshal Better be silent instead of composing such poetry (or poetry which pays no heed to human suffering).

In this verse we find Mian Sahib's concept of poetry. Like all sincere and significant poets of "human condition" he lays utmost importance to depicting sorrows and sufferings of mankind. It is this depiction which makes poetry mellow enough to have a direct appeal to human heart (and mind). Its better to be quiet rather than to compose or recite dry and dreary lines of verse. A poet uses profound images and metaphors or symbols to convey the grief, the pain and the sufferings of mankind.
(10) رحمت دا میں پا خدا کیا کر بھیا
بتا آس امید میری را کر دے میں بھیا

rehmat daa meiNh paa khudaayaa
baagh sukka kar haryaa
bootaa aas ummeed meri daa
karday mevay bharyaa

rehmat = blessing
meiNh = rain; showers
sukka = dry; desolate
haryaa = green
booTaa = plant; shrub
aas = hope; expectation
ummeed = hope

menvay bharyaa = full of fruits; loaded with fruit
Translation:

Mian Sahib prays to Allah: "(Please) send us blessed rain and turn our dried gardens green. (Please) make the plant of my hope (and expectations) full of fruit. (Let all my hopes and expectations become fruitful.)

The poet confesses that without blessings of Almighty Allah (symbolised by the blessed rain) no garden can attain its fruition. It remains dry and barren. Hope is symbolised by the plant awaiting full fruition. He uses the green colour as a symbol of life and greenery and fruits as symbols of ultimate success and the attainment of final goal. The blessed rain or the blessings brought about by rain symbolise life with all its diverse fruits and benefits for mankind. Barren or dried gardens are symbols of fruitlessness, or death and degradation. Grace of God can transform them for the benefit of man.

According to Professor Ghulam Hussain Azhar, this "dry garden" stands for the society of those days which had been a gruesome victim of the feudalism and the cancerous economic system that gave absolute freedom to the capitalists or "mahaajans" (money lenders) who had been incessantly sucking the blood of poor peasants and commoners as a result of which the society was no more than a dried, barren, blasted garden.
such aakhiyaaN = by telling truth
bhaaNbaR = fire; flaring fire
sul maashoor = famous; reputed
waaNg = just like
mashaadey = flares up
puani with Muhammaada buRbaRjaj
apay nThiie jay apay choor hoNika
mansiir = the famous sufi who was martyred for
saying "I'm the Truth"
BuRbuRy = bubble; water bubble
uThdy (uThdee) = rises; forms
choor hoNdee = breaks; bursts

Translation:

Mian Sahib describes the state of the world where falsehood reigns supreme and says; "By telling truth, flaming fire flares up.

And soon (very soon) it becomes as famous (and well known) as (the story of) Mansoor (i.e., Mansoor Hallaj).

(but in the world of falsehood it is as) a bubble that rises in water on its own, (and soon, very soon) it bursts automatically. That's what Mohammad says.”

Mian Sahib knows how Truth telling can raise a flaming fire which soon flares up, in the world where lies and falsehood prevail unchallenged. He compares the fast spread fame of Mansoor (the martyred sufi) with the immediately acquired fame of truth. Alas, it proves short lived like a bubble that rises and bursts within no time. These lines give us a realistic picture of the ground realities around us. However, we should also remember that the flared up flaming fire can consume the encircling straws of falsehood within no time. Lies and falsehood are as short lived as the tiny little bubbles in water.
(12) سدّانہ باگھی نہ بدل پوچے

سدا نہ باغی نہ بدل بود سدا نہ باغ بھاران
سدا نہ حسن جوانی قائم سدا نہ صحت بھاران

sadaa naNh baagheeN bubbul bolay
sadaa naNh baagh bahaaraaN
sadaa naNh husn jawaanee qaaim
sadaa naNh sohbat yaaraaN

sadaa = always
baagheeN = in the garden
bubbul = nightingale
bolay = speak; chirp; sing
bahaaraan = spring season
husn = beauty
jawaanee = youth; prime of youth
qaaim = stable; that stays on or remains
Translation:

Mian Sahib says: "Nightingale sings not for ever in the gardens, nor do gardens always bloom as in spring season. Beauty and youth stay not for ever, nor the company of friends remains intact for ever.

In these lines, the poet is acknowledging the temporariness of earthly things and objects. A singing nightingale, a garden blossoming in the spring, beauty, youth and companionship of dear friends - all are short lived. Like all other earthly things, they perish very soon. The world is mortal; so is man."
(13) سکھ نسیب ن ایشٹغل

کہ نسیب ن ایشٹغل دم دم دکھ گیا

کہ تھیئن کہ چنندی مشکل نت ہیں

*sukh naseeb naaNh aashqaaN*

*dam dam dukh ghanay*

*hik theiN hik chaRindRy*

*mushkal nit banay*

**sukh** = comfort; joy; peace of mind

**naseeb** = fate; fated

**aashqaaN** = lovers; true devotees

**dam dam** = at every breath; every second; every now and then; all the time

**dukh** = sorrows; sufferings; griefs

**ghanay** = deep; profound

**hikh theiN hik chaRindRy** = each more
difficult (or painful) than the other

مسيكل mushkal = difficulty; hardship

تّ nuit = always; for ever

Translation:

Mian Mohammad depicts the actual state of True and Sincere lovers and says: "Comfort (and peace of mind) is not fated for true lovers (or devotees). They face deep (and profound) sorrows (and sufferings, hardships - (and difficulties) each more intricate (and painful) than the other always keep confronting them."

True Love is always subjected to tortures, troubles and tribulations. That's why sincere lovers (and true devotees) never remain happy or at peace. More and more troublesome and intricate problems and difficulties keep pesterling them every second, throughout their lives. These are trials of their love, integrity, sincerity and determination. Those who face these troubles with patience and perseverance, ultimately succeed in attaining their goals. The wavering or uncertain or noncommitted and false or fake lovers are unable to withstand such tests and trials and fail miserably. The road to love's destination is fraught with ever new and complex hurdles and stumbling block. Only the true, sincere and firmly committed lovers walk on patiently to their destination.
(14) فیر کھے اپھے پاپ سے
فیر کھے اپھے پاپ سے مارن سے گناہ
اکس لکھا رپتاں کری عدل ال

fare kahay eh paap hai maaran beygunaa
aksar lekhaa deonaaN karsi adal illah

fare = then
eh = this
paap = sin (sin and crime)
maaran = beating; killing
beygunaaah = innocent; sinless
aksar = at last; ultimately
lekhaa = account; accountability
deonaaN = to render; to submit; give
adal = justice
illah = Allah; God
Translation:

(The poet is depicting the dilemma of Khusro: to kill or not to kill Farhaad). It is a monologue "Then he says to kill an innocent (person) is a sin. After all (on the Day of Judgment) Almighty Allah will demand my account and He will do justice (and so I'll be doomed)."

These lines are taken from Mian Mohammad Bakhsh's book: Shireen Farhaad, and constitute a monologue of the king Khusro. In this marvellous monologue, the dilemma in Khusro's mind is portrayed very effectively. On the one hand the king wants to kill his rival - Farhaad, whose only sin or crime is his true and sincere love with Shireen and simultaneously his conscience reminds him of the Doomsday when God's justice will be done and the sinners will receive their deserved punishment on the Day of Judgement, Divine Justice will not spare any sinner, any tyrant - be he a king or emperor. All will be treated equally - and will receive their reward or punishment. Murder of innocent Farhaad will be a glaring sin in his account book, and when it is presented to the Just God, none will be able to absolve Khusro's sin. Mian Sahib's concept of innocence, crime and Divine Justice should be a warning to all persons in authority - kings, lords, heads of states, dictators.
(15) قدر پھلاaN دا بُلُب یاں ناں

قدر پھلاaN دا بُلُب یاں ناں صاف داماغ ان داں

قدر پھلاaN دا گرِج یاں جاں ناں مرمز کھاون داں

qadar phullaaN daa bulbul jaanay
saaf damaaghaaN waali
qadar phullaaN daa girj keeh jaanay
murday khaawan waali

qadar = value; importance
phullaaN = flowers
bulbul = nightingale
jaanay = knows; realises; understands
saaf = clean; clear; pure
damaaghaaN = brain; mind; heads
girj = vulture
keeh = what; how much; to what extent
murday = dead bodies; corpses; carcasses
khaawan = eating; to eat; feasting on

Translation:

Mian Mohammad says: "The value (and significance) of flowers is known to a nightingale - a clean and clear-headed bird. The vulture who feasts on (stinking) carcasses knows not the (true) value (and importance) of flowers."

In these lines, the poet is comparing and contrasting two birds - a nightingale and a vulture. They symbolise beauty and ugliness; purity and stinking filthiness. Nightingale stands for beauty, melody and fragrance. Its food keeps its head clear. The vulture, on the other hand, is a symbol of lowness, filth, death and detestation. Nightingale's preference for colourful and fragrant flowers shows it knows well their true worth and value. The vulture accustomed to be in harmony with corpses, dead bodies and carcasses, has no vision to surmise and appreciate the beauty, colourfulness and fragrance of flowers. Both, the nightingale and the vulture, are birds but they are poles apart - one is deeply admired and the other intensely detested - and rightly so.
Our Legendary Intellectuals

(16) کامل عشق خدا/بخش ہے

کامل عشق خدا/بخش نہیں وہ لوک کے موران

کو جانان کو کہان کو آکھان لوڑان

kaamal ishq khudaayaa bukhsheen
gher waloN mukh moRaan
hiko jaanaaN, hiko takkaan
hiko aakhaaN loRaan

کامل kaamal = complete; perfect
ishq = true and sincere love; commitment
بخش bukhsheen = please grant me; bless me
گیرولوں gher waloN = from the alien; from other than my love (or apart from God)
mukh = face
موران moRaan = turn away

hiko = one; the only one
Translation:

Stressing on True Love, Mian Sahib says: "God! grant me perfect ishq, so that I turn away my face from (every) alien person. (Kindly) let me focus on the one (the only one) to know him, to watch him, to describe him and to seek him."

Once again the poet is depicting through his own earnest prayer, the necessity and significance of true love which he regards as a God gifted blessing. None but God alone can grant such perfection in love. Blessed by such a Divine gift, the true lover shuns all else from the focus of his attention. He turns his face to the one, and the only one. He watches and witnesses no one else; knows none else; talks of none else and pursues and seeks none else. A true and sincere lover experiences this perfect love and all his attention remains fixed on his sole object (or person of devotion or Almighty Allah).
(17) لوی لوی بھار لے کر جاگیے۔

لوی لوی بھار لے گئیں ہے کہ تودہ بھائیجا بھی ہیں۔

شاام پہا بن شام میرا گھر جاندی ہے ذرائی

__loay loay bhar lai kuRyay__

__juy tudh bhaaNDaa bharmaaN__

__shaam pae bin shaam Mohammad__

__ghar juaNdi nay DarnaaN__

__loay loay = while there is light; in the light__

__bhar lai = fill it__

__kuRyay = O' young girl__

__juy = if; in case__

__tudh = you__

__bhaaNDaa = vessel; (water) pot; utensil__

__bharmaaN = to fill__

__shaam = evening__
Mian Mohammad is advising the young female water carrier: "If you intend to get your vessel filled (with water) do it (quick) while there's still light. (Otherwise) if (the sun sets earlier and) the evening falls (a little) early, you'll be scared of going home (in the dark and all alone.)

Mian Mohammad is advising a young girl to finish her task of carrying water home while there is light (of the sun). He knows well the possible dangers lying in store for young maids going alone in the darkness. These lines have a symbolic significance as well. It seems Mian Sahib's advice is for all those who intend to do something. They should make haste instead of delaying their task. The delay may cause unforeseen dangers or problems. Accomplishing a task quickly, without unnecessary delay, is welcomed and hence advisable. These lines also give us an insight into the dangers and insecurities of women of his society.
(18) مالی دا کم پانی دیتا بھر بھر مشکاں پائے
ماک دا کم بھر بھر لاثان لودے یا نا ناودے

maalī da kam paani denaa
bhar bhar mashkaaN paaaway
maalik da kam phal phul laanaaN
laaway yaa naaNh laaway

maalī = gardener
kam = duty; task
paani denaa = to water; to irrigate
bhar bhar = full; again and again
mashkaaN = goatskins (of the water carrier)
maalik = Master; God
phal = fruit
phul = flowers
laaway = may bring; may grow; may give; may flourish

Translation:

In these lines Mian Mohammad is making a significant distinction between the maali (i.e., gardener or human beings) and the Master (or God). He says: "The gardener's task is to irrigate the plants by (bringing water in, goatskins after goatskins (full of water).

It is the will (or discretion) of the Master to let the plants blossom or not. (to permit the plants to bear flowers and fruits or not to bear flowers and fruit).

Mian Mohammad suggests that whether our efforts bear flowers and fruit or not, we must discharge our duties assigned to us by God. Doing our duty as required of us is more important than anything else. It also suggests that the greed or lust for an appropriate reward tarnishes and taints our performance. We should do our best and leave the rest to the Will of God.
مردتا مدت ہار میں لیا مدت

مردتا مدت نہ بار میں لیا مدت کوئی کہ مردتا
مدتثال کے جس لیا لیا باختر نہ مردتا

mardaa himmat naaNh haar mooley
mat koe kahay namardaa
himmatt naal lagay jis loRey
puaceey baahjh naaN mardaa

mardaa = O' man!; man
himmatt = courage; hope and determination;
firmness
naaNh haar = don't lose; accept not defeat
moolay = never; in no circumstances
mat = lest; so that
koe = anyone; someone; somebody
**kahay** = says; calls; describes; taunts

**namardaa** = no man; impotent; lacking manliness or manly qualities

**naal** = with; accompanied by

**loRey** = search; whatever is sought; need

**paaeeey baahjht** = without getting or gaining

**naaNh mardaa** = dies not

**Translation:**

Stressing on the significance of courage and determination, Mian Sahib says: "Man! lose not heart and courage, (never accept defeat). Lest you are dubbed as impotent. (or someone calls you an unmanly coward). Anything you seek with (hope, courage and) determination can be attained before death (ends all)."

In these lines the poet is giving us his view of manliness which guarantees success in any project undertaken by man. Hope, courage and determination are essential to face and conquer all sorts of dangers and difficulties, troubles and tribulations. Any one lacking these qualities may be dubbed as "no man" or impotent. Success in this world, before death, depends on acting with hope, courage and unwavering determination.
neechaaN dee ashnaaee koloN
phal kisay naNheen paayaa
kikker tay aNgoor chaRhayaa
hur guchhaa zakhmaayaa

neechaaN dee = of the mean; or the lowly
ashnaaee = acquaintance; friendship
phal = fruit; benefit; advantage
paayaa = gained; received; attained
kikker = acacia tree (a thorny tree)
aNgoor = grape (grape vine)
guchhaa = bunch
zakhmaayaa = got wounded; injured
Translation:

Mian Mohammad tells here the harmfulness of acquaintance with the mean people "No body has ever gained any fruit through contacts with the mean people. By wrapping the grape vine around an acacia tree, every bunch of grapes gets injured."

By a very appropriate example, Mian Sahib has portrayed the harm done by an acquaintance with the lowly and the mean. Instead of gaining any advantage, one faces numerous harms and ills which result from such an alliance. Such people are as harmful as the thorns of an acacia tree are injurious to a bunch of grapes.
(21) ہریوی کر ادب تواضع

ہریوی دی کر ادب تواضع اپنی بھو گواہی
dوہن تھیں ہم کہاہے تائیں لیال زور نہ ہانتے

wery dee kar adab twaazu
apni bahoo gawaay

dushman theiN kham khaaey naaNheen
lissyaaN zore naaNh laayey

wery = enemy; rival; foe
kar adab = respect; give him due regard
twaazu = hospitality; (be hospitable)
bahu = ego; self esteem; pride
gawaay = lose; suppress
dushman theiN = from the enemy
kham khaaey naaNheen = not to bow (before the enemy)
lissyaaN = the weak; subordinates
zore naaNh laaey = suppress not; don’t tyrannise

Translation:

Mian Sahib describes good qualities of a manly man and advises others: "Be respected to your enemy and entertain him properly (and) suppress your ego. However, bow not before your enemy. (Let him not defeat and overpower you). Never tyrannise the weak (or your subordinates)."

Mian Mohammad advises us to show right regard to the enemy by being hospitable to him even by undermining our ego. Nevertheless he wants us to confront our real enemy with full force so that he cannot subjugate us. According to the poet, bowing or submission to the enemy does not behave manly men (or real heroes). Similarly, the poet wants us to protect and guard the weak or the subordinates. Mian Mohammad is actually advising us against tyranny. Fighting with the foes with courage and determination is admirable but suppressing the weak (and the subordinates) with tyrannical might is despicable. Mian Sahib was always opposed to the tyrants who perpetrated all sorts of cruelties on the weak - the poor, the downtrodden defenceless creatures of society. He wanted their amelioration from their tyrannical masters.
(22) کتنال دے گھر ویہاں نے

کتنال دے گھر ویہاں نے جن نے زیال ملتی
کتنال دے گھر ویہاں نے جن نے زیال ملتی

کتنال دے گھر ویہاں نے جن نے زیال ملتی
کتنال دے گھر ویہاں نے جن نے زیال ملتی

کتنال دے گھر ویہاں نے جن نے زیال ملتی
کتنال دے گھر ویہاں نے جن نے زیال ملتی

hiknaaN dey ghar viyaah nay
wajjan Dhole tamhaal
hiknaaN maatam sajraa
piTday putday waal
hiknaaN dey ghar shaadyaan

gaan dey sohnay gaal

hiknaaN dey ghar maandgi

sab paey bay haal

hiknaaN ghar sardaaryaan

ghoRey, maheeN, maal

hik karainday laaeeyaan

phirday banay kangaal

hik kheDan charh ghoReyan

hatheeN baaz bahaal

ghar ghar phirday maNgday

hiknaaN tah roomaal

**hiknaaN** = some; someone

**ghar** = home; possess at home; *keep* at home or at their residence

**wajjan Dhole** = drumming; bands play drums are beaten

**tamhaal** = a dance; joyous dance

**viyaah** = wedding; marriage

**maatam** = lamentation; mourning

**sajraa** = fresh; newly taken place

**piTday** = lament; beating (breasts or thighs)

**putday** = tear; pluck or pull

**waal** = hair

**shaadyaan** = marriages; occasions to be happy;
merry making; rejoicing

\[ gaawan = \text{sing; song} \]

sweet songs; beautiful songs

\[ sohnay gaal = \text{sweet songs; beautiful songs} \]

illness; disease; malady

\[ maandgi = \text{illness; disease; malady} \]

unwell; unable to move; helpless

\[ bayhaal = \text{unwell; unable to move; helpless} \]

lordships; headships

\[ sardaaryaan = \text{lordships; headships} \]

horses; steeds; horses of good breed

\[ ghoRev = \text{horses; steeds; horses of good breed} \]

buffaloes; cattle

\[ mahee\text{N} = \text{buffaloes; cattle} \]

wealth; riches; treasure

\[ maa\text{al} = \text{wealth; riches; treasure} \]

work as laborers on others' farms; hack work

\[ kara\text{nday laaeeyaaN} = \text{work as laborers on others' farms; hack work} \]

go about; roam around

\[ phirday = \text{go about; roam around} \]
paupers; penniless

\[ kangaal = \text{paupers; penniless} \]
play

\[ khe\text{Dan} = \text{play} \]
on horse back (play while riding horses)

\[ cha\text{R}h \ gho\text{Reyaan} = \text{on horse back (play while riding horses)} \]
in (or on) their hands; carrying on hand

\[ hathe\text{cN} = \text{in (or on) their hands; carrying on hand} \]
falcon; eagle

\[ baaz = \text{falcon; eagle} \]
from place to place; house to house

\[ ghar ghar = \text{from place to place; house to house} \]

beggars; begging

\[ mang\text{day} = \text{beggars; begging} \]
carrying handkerchiefs; collect alms

\[ tah roomaan = \text{carrying handkerchiefs; collect alms} \]

Translation:

Mian Sahib is portraying various scenes of joy and sorrows found simultaneously in his society. He says: "Marriages are taking place in some houses where drums are beaten and dances are being performed (as a sign of their
jubilation).

Some houses are surrounding with loud lamentsions on recent deaths. Some mourners are beating breasts (and thighs) and others are pulling their hair in sorrow.

Weddings are taking place in some homes and wedding songs (sweet and melodious songs of joy) are being sung. Some people are lying due to illness (or dejection) in poor people's houses. (Unable to pay for doctors and medicines, they are lying in pain and despair). Their dear ones, living with them also feel helpless and dismayed. There are some who possess (excellent) .... herds of cattle and abundance of wealth. They are the ones who own lordships and are chieftains (leaders, headmen, dignitaries). On the other hand are the hack workers who till land (or perform various menial functions) and still go about begging (for their livelihood). They are (the poverty stricken) paupers.

Some play games on horsebacks and enjoy falcon's preying (on birds). They (or their servants) carry falcons seated on their hands (or fists).

While others, down-trodden masses, go from house to house, (or place to place) begging for alms (to be collected in their handkerchiefs).

The contrast between the life of "the haves" and "the have-nots" and their consequent joys and sorrows are portrayed quite realistically. Mian Mohammad has used very appropriate images of prosperity and adversity in these verses. Prosperity is depicted through jubilation, drum beating, ecstatic dance performance, wedding songs (sweet and melodious joyous song sung during marriage ceremonies), lordships, sturdy steeds, herds of cattle, accumulated capital (riches) falcons seated on fists - and related games connected with riding horses. On the other hand, adversity and abject poverty are portrayed by images
of sorrows and sufferings such as latest deaths and general mourning, loud lamentation, breast beating, pulling and plucking of hair, diseases, dejection, helplessness. seasonal hard hack workers, paupers and beggars going from place to place in search of alms (for nowhere do they get enough wages or charity to make both ends meet). It is evident that their unmitigated sufferings are caused by an unjust economic system imposed upon them by their ruthlessly tyrannical masters - feudal lords, mahajans (Hindu Banyas and money lenders) and their Imperialistic rulers whose servile supporters enjoy all sorts of luxuries and so they remain totally oblivious of all else right amidst them or under their noses. Equality, fraternity and social justice can eradicate such evils of inequality and economic exploitation from society.