

Mysticism in Baloch Society

Language and Literature

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Abstract

The actual nature of mysticism in Balochi poetry is although found in the poetry of the great poet of 18th century, Jam Durrak. But before this, Balochistan has been the famous and popular place of the Shai family, the prominent among them were Shai Zadag, Shai Zai and Shai Kahiri. In this paper, a brief sketch of Shai Kalan, Shai Esa and Shai Murid, their life and poetry works will be discussed.

Key words: Balochi Poetry, Mysticism,

Introduction

The first and the well known poets of the Balochi poetry Shai Kalan, Shai Esa and Shai Murid were from this family. Except of Shai Murid, none of their poetry available in the written form. Although, various indications signifies their poetry. For example; prominent poet Jawansal Bugti says about them.

Baochi:

Aase kalaan aa Baaltah

Shae Essa aa dast taaptah

Jam Durk aa phur phooktah (Marri, 1987)

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Translation: Shai Kalan strike the light of poetry and enotry.
Shai Esa fermented on the ashes and
Jam Durrak puffed and lighted the dying fire again.

Shai Murid, belongs from Shai Kahiri family and was remained a prominent classical poet of the 15th century. He was a romantic poet and all of his poetry was about his fiancé love, which could be counted as a “love Mysticism”

Shai Murid in the everlasting love of Hani avoided voluptuous and material lumber and reached the highest place of that’s why all the Baloches called him as the king of lovers. They think that Shai Murid will alive till the world exist. (Naseer, 1979)

The story of Shai Murid is actually revolves around Hani. He went to Makkah along with a mendicant to perform Hajj. According to one narrative he remained there for fifty years and the narrative that he remained there for thirty years. Anyhow, after spending a long time in Makkah, when he came back to Balochistan, he had become a “Darvesh”.

The Balochs think about him that he has been riding on a white dromedary in the desert of Balochistan. It is thought about Shai Murid that after failing in the love of Hani, he left everything of this world and had then on the way of “Saluk”. Which helped him in reaching from Ishq e Haqeeqi to Ishq e Majazi. We can find this in one of his poem for his beloved in response to a message.

Translation:

Oh; Pretty Hani,
I will never come back again; do not send to me
messages.

I have announced of the unfruitfulness of your messages
for a very long time.

I have been wandering for you in the desert. Wandering in the rocky hills my
feet are now as hard as the sole of horse.

The un sleepiness has made my eyes bloody.

I am now as much thirsty that by drinking the whole sea water I will not be
saturated. (Naseer, 1979)

Jam Durrak was also a famous poet of eighteenth century. He was associated to the crown of Mir Naseer Khan Noori. Like Shai Murid he was not a Sufi poet but a romantic. But we can easily envisaged some mysticism in his poetry. He says:

Balochi:

Wat cher ant ao wat shahid ant

Wat zahir ao wat baatin ant

Jumlah jehaan e daawar ant

Maa raa yaqeen ao baawar ant (Marri, 1987)

Translation:

He is secret and definite

He is disclosed and enclosed.

Jam Durrak was although neither a reformer nor a preacher, but he stressed on high character values. That is why he emphasized on check and purification on self for completion of character. He says on one occasion:

Balochi:

Jee jaan mani parhez kana e

Kaaraan badenaan hez kana e

Wati wajood aa qez kana e

Dalrri damaagaan tez kan ae

Suhb e dam aa bar khez kana e

Naam aa Khudaa ae yaat kana e (Marri, 1987)

Translation:

Oh dear!

Abstinence is necessary

Avoid bad habits. Take yourself in control.

Be attentive in your heart and mind.

Wake up early in the morning, with the name of Allah and have a strong will in heart.

Mula Fazul is also among the prominent poets of the 19th century. Because of altered style of expression, he is said to be the Hafiz Shirazi of the Balochi poetry. He was a great classic and sage of his time and had a full command over Islamic knowledge. In his poetry there is clear picture of mysticism. He says:

Balochi:

Baab awal keh bismillah ant

Zakar e saani keh alhamdullih ant

Darass ao takraar qul ho wallah ant

Iswaar aamantu ballah ant. (Shad, 2002)

Translation:

I begin in the name of Allah

I promise him I confess His greatness
and oneness and trust in God

Taukali Mast, like Shai Murrud was not a poet of mysticism. Although he was aware about some aspects of mysticism and 'Saluk' and has also manipulated on mysticism. But according to him, love is that spirit and force which can be succeeded in any way of discernment. The love of Taukali Mast could rightly be said as love mysticism. Having fallen in love of Samo, Taukali Mast crossed all the stages of love just in on leap, and this gave to his love a universal direction and changed the orientation of his love.

Taukali Mast on one occasion also declaimed the love of Samo as just a ladder and by climbing on which he reached the highest place of love. He says.

Balochi:

*Mehrwaan beesah janab aa
Bhaanagh ae Samau ae kussi*

Translation:

There all are from God and the love of Samo was just a cause for this. Illusiveness can be clearly seen in his poetry, but there one also see some secret things lying inside. He says.

Balochi:

*Samoa e ehdaan man na borenaan
Dost hamaahaan keh jaaedi dostaan
Somarri cheyaar roshi na paadaaraan*

Translation: I will never break my agreement with Samo.

As I believe that friendship is the agreement of forever faith.

The other women and the faith is only for some days and cant be reliable.

On another occasion, Taukali Mast express his feelings with Shai Murrud.

Translation:

Oh Murrud!

1. Wandering in the desert, listen to my voice, I am as much uneasy and tossing for Samo as you were for Hani. I am as thirsty in her love that not be saturated by drinking the whole Sea. (Naseer, 1976)

According to Sufi , love is a fountain of God and we both Shai Murid and Taukali Mast being blessed by this. In Balochi classical poetry the two poets Chiga Buzdar and Jawansaal Bugti can rightly be counted among the poets of mystics.

Both two poets have described mysticism with full rhetoric and eloquence. In their mystical thoughts, conduct, path, shariat and reality are the dominant figures.

To the Sufis “ love” has much importance. Chiga Buzdar in his mystical thoughts also given due importance to love .

He says:

Ilm zoren, eshq shoren, har do noorani saran

Shor purri sar barigh aen wazah ae logh aa guraan (Buzdar, 1996)

Translation;

Both the love and knowledge are spritual forces, but to God love is more important.

In another occasion he describes the difficulties in the way of love.

Aalim ae raah pa sarrak aen shor zeenhaaraan rawaan

Ishq loughen aulyaani andhwaan hoongaarghaan. (Buzdar, 1996)

Translation:

People/ religious scholars go on simple and straight path when Ishaq (love)
On difficult and Olia’s (Saints) prefer love.

The hardness and difficulties in this way can only be taken by a traveler (lover) and it is not the job of every one.

He says;

Ishq ae deed loh qlam aen

May nazar daan douza na jant.

Translation:

The Ishq (love) can look to that extent which is beyond over understanding and thinking.

Quran says:

He who cleaned his heart and conscience succeeded and he polluted it failed.

Also Prophet (PBUH) says;

A striver is he who fought against his own self for obedience and sub- ordination of Allah.

Chigha Buzdar is this contxt with Quraan and Hadith says;

Nafs ae qatilen khaataaraan

Aan hessi duzmanaan sheewaaraan (Buzdar, 1996)

Translation:

Those who have control over their conscience are never come under the influence of Shetaan.

Like Chiga Buzdar, the preaching of Jawaansaal Bugti also revolve around mysticism. There is greatness of God, secrets, unstableness of world, fear of grave, purification of self, abstinence, contemptness, jealousy and hatred and preventions from badness and to act upon Islam and such other precious things have been described by him in his poetry.

About Allah Almighty he says'

*Thee jend a na gindaan she chamaan bughaayaan
Thee qudrataan dam pa dam gindghaayaan.* (Marri, 1979)

Translation:

Oh God I do not see you only because that my sight is not much competent to see you, but I do see your manifestation.

In other occasion Jawaansaal says,

*Har do jehaan ae baadshah aen
Daan arsh kurshaan thee yak nigaahen
Chaar kundh aa charaan khudaaee staaah aen
Thee qudrataani kayaa raa samaa aen
Yak plak laafaa hazaaraan lqaa aen* (Marri, 1979)

Translation

Allah is owner of both the universe up to from Empyrean to His Chair

All are under his sight, whenever I see I can see your in manifestations oh God there is no limitation of your power.

Conclusion

Baloch poets have expressed their deep faith in Allah Almighty and very heart touching concern with saints of Islam. Saed Khan Buzdar (2014) also very impressively describes the moment of creation of this seven heavens and seven earths within 6 days.

*“shash rosh neyaama a kaarkhaan thahenth
Nishet shuss takhtani sara.*

Translation: Allah Almighty created the whole world, the roof of seven skies without any support or pillar with uncountable number of stars, the earth

and its seven layers. After that became the Master or lord of kingdom and sat on throne.

In past the Baloch poets, while describing the history of migration from Halab to east ward stresses their affiliation with Imaam Hussain and the fight against their opponent Yazeed, they unwanted and disliked Umayyad ruler. Baloch exerts a very tremendous connection through his poetry with Almighty Allah and he even seeks his blessing and forgiveness.

Baloch are auspicious to have a strong believe on help of saints and Prophet Muhammad in all sudden difficulties of their life. They usually indicate their Murshads in their spiritual poetry and seek help through them to remove their obstacles of their lives. In addition to their poetry they believe on the Day of Judgment. Balochi poetry has especial contribution of prominent personalities in regard of religions and spiritual interests and indicate about their religious interests either mercy or forgiveness.

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