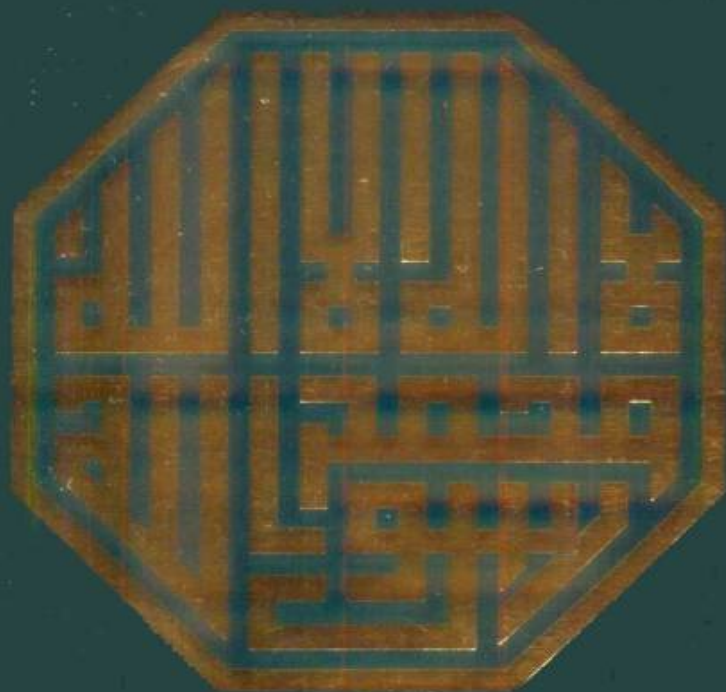


UNDERSTANDING DIWAN-I-FARID

TRANSLATION AND EXPLANATIONS



Shahzad Qaiser

Preface by
Seyyed Hossein Nasr

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A photograph of Khwaja Ghulam Farid

Khawaja Ghulam Farid [1845-1901] is the most celebrated 19th century Chishti–Nizami Sufi poet of the Saraiki language -spoken in the Indus valley in the border region of Punjab and Sindh in Pakistan. Born and died in Mithankot (also known as, Kot Mithan), coming from a noble Arab descent, tracing their ancestry back to Omar b. al-Khattab, the Second Caliph of Islam.

Khawaja wrote poems in Saraiki, Persian, Urdu, Punjabi, Sindhi and Braj Bhasha. He is best known for his Magnum Opus Divan-i-Farid, a wonderful collection of 272 Kafis celebrating the mystical experience of Oneness which are the fountain-head of his whole metaphysical thought and its realization. It speaks of the religion of the Heart that essentially takes one to the Heart of the religion. Divan-i-Farid is essentially symbolic. It gives us symbolic understanding of the ultimate nature of things, Expressed in a beautiful poetic imagery.

Contents

Appearance and Reality

Acknowledgment

Preface

Foreword

Prologue

Reflections

Introduction

Translation & Commentary

Dedicated to
My Revered Sprituial Master Hz.Baba Sufi Muhammad Tufayl
The embodiement of Primordial Wisdom

Appearance and Reality

وَوَهَبْنَا لِدَاوُدَ سُلَيْمَانَ نِعْمَ الْعَبْدُ إِنَّهُ أَوَّابٌ 30 إِذْ عَرَضَ عَلَيْهِ بِالْعَشِيِّ الصُّفُوفُ الْجِيَادُ 31 فَقَالَ إِنِّي أَحْبَبْتُ حُبَّ الْخَيْرِ عَنْ ذِكْرِ رَبِّي حَتَّى تَوَارَتْ بِالْحِجَابِ 32 رُدُّوهَا عَلَيَّ فَطَفِقَ مَسْحًا بِالسُّوقِ وَالْأَعْنَاقِ 33 وَلَقَدْ فَتَنَّا سُلَيْمَانَ وَأَلْقَيْنَا عَلَيَّ كُرْسِيَهُ جِئِدًا ثُمَّ آتَيْنَاهُ 34 قَالَ رَبِّ اغْفِرْ لِي وَهَبْ لِي مُلْكًا لَا يَنْبَغِي لِأَحَدٍ مِّنْ بَعْدِي إِنَّكَ أَنْتَ الْوَهَّابُ 35

“And We gave unto David Solomon; how excellent a servant he was! He was a penitent. When in the evening were presented to him the standing steeds, he said, ‘Lo, I have loved the love of good things better than the remembrance of my Lord, until the sun was hidden behind the veil. Return them to me!’ And he began to stroke their shanks and necks. Certainly We tried Solomon, and We cast upon his throne a mere body; then he repented. He said, ‘My Lord, forgive me, and give me a kingdom such as may not befall any-one after me; surely Thou art the All-giver.’” (Surah Saad: 30-35)

قَالَ كَرُّوا لَهَا عَرْشَهَا نَنْظُرْ أَتَهْتَدِي أَمْ تَكُونُ مِنَ الَّذِينَ لَا يَهْتَدُونَ 41 فَلَمَّا جَاءَتْ قِيلَ أَهَكَذَا عَرْشُكَ قَالَتْ كَأَنَّهُ هُوَ وَأُوَيْدَتِ الْعُلَمُ مِنْ قَبْلِهَا وَكُنَّا مُسْلِمِينَ 42 وَوَصَدَّهَا مَا كَانَتْ تَعْبُدُ مِنْ دُونِ اللَّهِ إِنَّهَا كَانَتْ مِنْ قَوْمٍ كَافِرِينَ 43 قِيلَ لَهَا ادْخُلِي الصَّرْحَ فَلَمَّا رَأَتْهُ حَسِبَتْهُ لُجَّةً وَكَشَفَتْ عَنْ سَاقَيْهَا قَالَ إِنَّهُ صَرْحٌ مُمَرَّدٌ مِنْ قَوَارِيرَ 44 قَالَتْ رَبِّ إِنِّي ظَلَمْتُ نَفْسِي وَأَسْلَمْتُ مَعَ سُلَيْمَانَ لِلَّهِ رَبِّ الْعَالَمِينَ 44

“He said, ‘Disguise her throne for her, and we shall behold whether she is guided or if she is of those that are not guided.’ So, when she came, it was said, ‘Is thy throne like this?’ She said, ‘It seems the same.’ ‘And we were given the knowledge before her, and we were in surrender, but that she served, apart from God, barred her, for she was of a people of unbelievers.’ It was said to her, ‘Enter the pavilion.’ But when she saw it, she supposed it was a spreading water, and she bared her legs. He said, ‘It is a pavilion smoothed of crystal. She said, ‘My Lord, indeed I have wronged myself, and I surrender with Solomon to God, the Lord of all Being.’ (Surah An-Namal: the Ants: 41-44)

(The Koran Interpreted: translation by A. J. Arberry)

Acknowledgment

I owe my deepest gratitude to Seyyed Hossein Nasr, an original thinker in the world of Islam, who has kept the Light of Tradition shining against the strong billows of modernism. His writings are a source of great inspiration for us.

My thanks are due to Mr. William C. Chittick, an outstanding scholar on traditional literature, who has delved deep into Sufi Tradition and has made it understandable for the contemporary man.

I am grateful to late Mr. N.A. Baloch, an eminent Sindhi scholar, whose writings reflect a deeper understanding of the different facets of Language and Culture. My interaction with him had been highly educative for me. I am very grateful to Mr. Suheyl Umar, a profound scholar of Iqbal and traditional studies, who provided technical advice in the publication of my book.

I am obliged to Mr. Moeenuddin Koreja, a noble and hospitable person, who gave me full access to his Farid Museum at Kot Mithan, which is a repository of traditional Art and Culture.

I am thankful to Mr. Khalid Faisal Photographer, a dedicated soul, who accompanied me to Rohi/Cholistan for days and captured beautiful aspects of traditional life.

I am highly appreciative of Mr. Muhammad Tariq of Prime Minister's Secretariat and Mr. Mukhtar Ahmed of Iqbal Academy Pakistan for their efforts in processing the allied data with expertise, patience and perseverance.

Preface

Most part of the Indo-Pakistan-Bangladeshi Subcontinent, which became Islamic did so through the influence of Sufism, and during the past millennium this area has produced some of the most outstanding Sufi saints, metaphysicians, gnostics and poets. Unfortunately, many of these figures are not well known outside of the Subcontinent, especially those belonging to more recent times. Dr. Shahzad Qaiser has performed a great service in making available the work of one such figure, the Punjabi Sufi poet, gnostic and metaphysician Khawaja Ghulam Farid, who was almost our contemporary, having lived into the 20th century. In this volume, which complements his earlier volumes on the metaphysics of Khawaja Farid and his *Diwan*, Dr. Qaiser provides a complete and masterly commentary in English upon the gnostic and Sufi poems of this recent sage. The commentary uses the vocabulary of the traditionalist school and is thereby able to bring out succinctly in English the remarkable metaphysical depth of these precious poems.

In reading this work one not only encounters beautiful expressions of a wisdom that is perennial and becomes enriched by the depth of expression of so many aspects of the truth, but one also becomes startled to discover that such a figure as Khawaja Farid lived so recently during a period so often associated by the educated Muslim mind with so-called reformers who have often dealt with only the surface of things. We must all be grateful to Dr. Qaiser for making such a precious treasure available to the public at large and also for helping present day Muslims to remember the very rich intellectual and spiritual tradition that has survived in the Islamic world until now and that is of vital significance for Muslims today and in the future if they are to confront successfully the numerous intellectual, religious and spiritual challenges that they face now and will face in the years to come.

6th May 2011

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Washington DC

Foreword

Dr. Shahzad Qaiser, the author of this book, is one of the greatest authorities on the study of Khawaja Ghulam Farid, who is the most renowned poet of Saraiki language. Dr. Shahzad Qaiser has desired that I should write a Foreword of his new work which he has produced with the title: *Understanding Diwan-i-Farid*. I was really surprised at his desire because I know very little about the poetry of this great Sufi and the most popular poet of Saraiki language. In fact I had expressed my little knowledge about this great Sufi poet and his message in a couple of meetings in Multan and Bahawalpur, which seem to have prompted Dr. Shahzad Qaiser to have done so.

I confess that I am not a scholar at all, who could write a Foreword of such a scholarly research work contributed by Dr. Shahzad Qaiser, the most outstanding scholar of Farid Studies. I have, in front of me, the thought provoking masterpieces contributed by Dr. Shahzad Qaiser in the field of 'Khawaja Farid Studies'.

Dr. Qaiser has said: "Khawaja Ghulam Farid (1845-1901) is a Saraiki poet metaphysician par excellence. He has revived the traditional metaphysics in the modern world by embracing the universal elements of pure metaphysics. His learning and scholarship coupled with his spiritual experiences had added a glorious chapter on world spirituality. He is multilingual and has left a rich repository of prose and poetry."

Dr. Shahzad Qaiser further says:

"Diwan-i-Farid is the fountain-head of his whole metaphysical thought and its realization. It speaks of the religion of the heart that essentially takes one to the heart of the religion. Diwan-i-Farid is essentially symbolic. It gives us symbolic understanding of the ultimate nature of things, expressed in a beautiful poetic imagery."

In my opinion in Pakistan, after Shah Abdul Latif Bhittai, Sachal Sarmast and Allama Iqbal, Khawaja Farid is the only Sufi poet who has been thoroughly and critically studied by our scholars.

Dr. Shahzad Qaiser has already contributed his three masterpiece works on the life and work of this great poet:

1. *The Metaphysics of Khawaja Farid*
2. *Beyond the Manifest – Metaphysics, Tradition and Culture*
3. *The Message of Diwan-i-Farid*

It is really Nature's gift which is bestowed upon philosophers, thinkers, scientists, poets, writers and scholars as they are claimed to have been the only persons for such a gift. Dr. Shahzad Qaiser is one of those God-gifted scholars. This is evident from the masterpiece work contributed by him in the field of Farid Studies. I would say without any hesitation that he is a scholar in his own right along with being the son of Dr. Nazir Qaiser, a God-gifted and most renowned international scholar on Iqbaliat. The learned author of the present scholarly work has thoroughly explained the metaphysical insights of Khawaja Farid. He has rightly said that this Sufi poet has uncovered the tracks of metaphysics, cosmology, tradition and symbolism in his poetry. He has demonstrated the possibility of looking beyond physics, has experienced the universe in cosmological terms, rooted his intellectual doctrine in the Islamic tradition and taught the language of symbolism. The author is hopeful that there is still time for the modern man to forsake the wrong tracks and move on to the primordial road that leads to destination. The learned author further opines that if this road is not taken then Man would certainly be lost in wilderness and would absolutely cease to be human. What a heavy price man has to pay for turning away from his own "Ideal Human Nature".

The author has explained all these points with the help of quotations from the verses of Khawaja Farid.

Primordial Beauty is present everywhere. Sufis understand it by witnessing it. Every Sufi believes that there is nothing resembling Him. Like other Sufis, Khawaja Farid also knows Him as All Reality. There is no dependence on anything except Allah. Nothing exists except Him. It is the way of our tradition. Farid advises the seeker to keep constant watchfulness.

He says:

| | |
|-----------------------|--------------------------|
| بک دی دم دم سیک ہے | بک ہے بک ہے بک ہے |
| کیا اُچ ہے کیا چھک ہے | بک دے ہر ہر جا وچ دیرے |
| بیا سب کجھ ہالک ہے | بک ہے ظاہر بک ہے باطن |
| ہوں ڈو دل دی چھک ہے | مقتناطیس تے لوبے وانگن |
| او کافر مشرک ہے | جیڑھا بک کوں ڈوں کر جانے |

Dr. Shahzad Qaiser has introduced the Kafis of Khawaja Farid to the people all over the globe, particularly to those who are interested in his message of mysticism.

Writing about the teaching of Sufism in our part of the world, Dr. Shahzad Qaiser, states:

“One of the primary manifestations of Islamic tradition has been in Sufi doctrines, methods and practices. It is reflected in Sufi adages, maxims and proverbs. The Sufis of Punjab, Sindh, Pakhtunkhwa, Balochistan, Azad Kashmir and Northern Areas are the most creative expression of this tradition. They have essentially communicated their doctrine to the common folk which, among other things, have been instrumental in preserving the traditional truths from corruption. They have happily embraced the votaries of different religions of the world and have included every one in the all encompassing reality of universal great love of humanity. The Sufis, in consonance with the Divine Message and the conduct of the Prophet of Islam, love humanity from the core of their heart. They are not interested in proving other people wrong just for the sake of it but use indirect methods to inspire rightness of ideas, sentiments and conduct. Their essential purpose is to save humanity from sufferings and help it to achieve happiness in different abodes. The Sufis, in all humility, without any

hidden pride, act as real benefactors of the down trodden mankind. They help every one and harm no one. This is the reason that all votaries of different religions and traditions come to the Sufis without any reservations. The Sufis have also creatively contributed in the flowering of the sacred art, which occupies a central place in traditional Islam”.

The learned author of this book has further explained the metaphysical thoughts of the great Sufi poet, Khawaja Farid. In his view:

“The Metaphysics of Khawaja Farid is essentially committed to that Reality which lies beyond all cosmic manifestation but in total perspective it conveys the message that the journey to the Absolute starts from the study of the cosmic book. His poetry is replete with study of cosmos both in its principal abstractions and concrete realities.”

He has quoted Dr. Mehr Abdul Haq, a renowned Saraiki scholar, to bring out Khawaja Farid’s love of Nature:

“Khawaja Farid loved the open vast sand-dunes of the Rohi desert, and spent many weeks there every year during summer and springs, winters and autumns and specially the rainy season in which nature is at its best, in picturesque panoramic scenes. His heart leaped up when he beheld a rainbow in the sky but, unlike Wordsworth, this rainbow transported his mind from the concrete to the abstract, from the contingent to the real, from the known to the unknown and from the physical to the metaphysical truths. He was delighted to see the after-rain clear blue skies, the vast silvery horizons, and around the muddy hatched huts, young girls drenched cap-a-pie the welcome showers. The sweet calls of the lonely bird perched on the leafless desert trees, the rhythmic tinkling of the bells of the home coming cattle, the echoing love song of the solitary camel driver, the sobs and sighs of the newly wed young girl whose paramour has been compelled to leave her in search of wages to far off cities, the churning sounds coupled with jingles of the glass-bangles worn up to elbows, the mysterious hissing sounds of the winds passing through the narrow phantom-line sandy mounts. All this bewitched Khawaja Farid with their every-fresh living message of the unity of creation, its inter-relationship and powerful ties of love, peace and tranquillity.”

Khawaja Farid depicts the said scenario in one of his Kafis. He says:

| | |
|-----------------------------|------------------------------|
| وہ سانوں دے من بھانوں دے | آنے مسّت ڈباڑے ساون دے |
| کجلے بھورے سو سو وں دے | بدلے پورب ماڑ ٹکھن دے |
| سارے جوڑ وساون دے | چارے طرفوں زور پون دے |
| کوئل مور چچونے جیہے، | چکویاں چکویے اغن پیہے |
| شاغل گیت سناون دے | سہنس چکور چنڈور پیہے |
| راتیں کھمنیں کھمن رنگیلیاں | ڈینہاں پینگھاں ساویاں پیلیاں |
| وقت سنگار سہاون دے | گج گج گاجاں گجن رسیلیاں |
| تھل چترانگ وی باغ بہاراں | روبی راوے تھیاں گلزاراں |
| چرچے دہانوں گانوں دے | گھنڈ تنواراں بارش باراں |
| ٹھنڈیاں بیلان رمجھم مینہ بے | چاندنی رات ملہاری ڈینہ بے |
| گنے ویہلے غم کھانوں وے | سوہنی موسم لگڑا نینہ بے |
| سالہوں سوہے کیسر پھنڈے | مد مستانی تے خوش دنڈے |
| جھڑ گے لانگھے لانوں دے | سہجوں مینہ برساتوں سنڈے |
| مال مویشی شاد تھیوسے | دیہہ فرید آباد تھیوسے |
| چولے انگ نہ مانوں وے | دل دردوں آزاد تھیوسے |

The title of the book under reference is “*Understanding Diwan-i-Farid*”. As already stated, Khawaja Farid is one of the greatest Sufi poets, who is exponent of the social and cultural life of the people of ‘Rohi’. He is no, doubt, the poet of common people. He has described herdsmen, peasants and all other common inhabitants of ‘Rohi’ – the region which, is geographically known as ‘Cholistan’. He witnessed the sorrows and grief, pains and sufferings, and also joys and happiness of the people of Cholistan. He is an outstanding Sufi poet of Seraiki. He has conveyed the message of Sufism through his ‘Kafis’ and ‘Baits’ in Saraiki language.

In his present work, Dr. Shahzad Qaiser has, not only, translated two hundred and seventy two Kafis of the renowned poet, but he has also explained the metaphysical terms used by the poet. The author has also introduced and explained the theme by the poet which is in fact the original and scholarly contribution of the author.

I quite agree with the learned scholar who is of the opinion that:

“Diwan-i-Farid is the masterpiece of traditional literature. It reaches the heights of poetic excellence. It claims all the essential elements of traditional poetry. It thrives on vision, imagination and inwardness. It is replete with intellectuality and existentiality. His Kafis abound with symbols, allegories, similes, metaphors, analogies and images in its poetic diction. The Kafis of Khawaja Farid deal with a whole Saraiki world including the flora and fauna, ornaments and adornments, folk lore and folk takes, tradition and culture, customs and conventions and so on. His poetry reveals the whole world of symbolism. His Kafis manifest the infinite depths of love with the Almighty”.

Kafi is a classical form of Sufi poetry. It is composed by the Sufis of Sindh, Punjab including Saraiki belt and Kutch (a region of Indian Gujrat). Kafi is in fact very popular among the people, both literate and illiterate. The singing of a Kafi enralls the audience. It is intelligible to all. The Kafi from of poetry is lyrical in essence. Its theme is eternal love. Love songs have always had a wider field in appeal. Every nation possesses its own love songs, and Sindh, Punjab and Saraiki belt in Pakistan are not bit far behind them. The old sing them as acts of devotion, the young derive pleasure out of their contents, the pious consider them as sacred, while the profane will find in them many things from glory to power of achievements. These songs are the sacred hymns and are the lays of the Lord. (Wadhvani Tirathdas 1984:89)

To the form of Kafi, Khawaja Farid has also contributed considerably. The most important thing, for which Khawaja Farid, Shah Latif and Sachal Sarmast cannot be forgotten, is the fact that they gave music to their people as a path leading them to mysticism. The prosodic form of Kafi is generally based on musical notes and modes, composed according to the set rules of Ragas and Ragnis. It is sung in accompaniment of Harmonium, Yaktaro, Khartal, Pakhwaza, Surundo and Sarangi.

The earliest poets of Kafi form of poetry were Madhulal Shah Hussaini, Baba Bulhe Shah, Shah Abdul Latif Bhittai and Sachal Sarmast. It is worth to be mentioned here that the earliest form of Kafi form, is “Ginan” which was first composed in eleventh century A.D. by Pir Satgur Nur (d.1079) and after him by Pir Shams Sabzwari Multani, then his grand-son Pir Shahbuddin, followed by his great grand-son Pir Sadruddin, and his son Pir Hassan Kabiruddin of Uch Sharif from 12th to 15th century A.D. in Punjabi, Sindhi, Saraiki, Kutchi, Hindvi and Purbi languages. The Ginans of all these Sufi poets are available with the Ismaili community all over the globe, wherever they are settled. They recite them in congregation of the Jamat in their Jamat Khanas. Ginans are really very interesting form of literature in the local languages of the people, who accepted the Ismaili Tariqa under the hands of these Pirs.

It is a well-known fact that Khawaja Farid was very much influenced by the poetry of Sachal Sarmast, who composed his poetry in Sindhi, Punjabi, Saraiki, Urdu and Persian. Therefore, Sachal Sarmast is liked and loved in Punjab and in the Saraiki belt. Similarly, Khawaja Farid is also sung in Sindh along with Shah Latif and Sachal Sarmast. From the comparative study of the poetry of Sachal Sarmast and Khawaja Farid it is evident that Khawaja Farid has described almost the same themes which were commonly composed by Sachal Sarmast. For instance Sachal says in one of his Kafis:-

جی آئیں تون بھلی آئیں توں، کنہیں منزل مون پہچانیں توں

تھو موٹی سر وڈھانیں توں،

سرمد کہے ڈینی لت کہانی، سوری تے منصور چڑبائی

شیخ عطار جو سر وڈبائی، یوسف کہے منجہ کھوہ وجھائی

شمس ملن بتھوں مارائی، بلہے شاہ کہے ذبح کرائی

جعفر کہے وریا بوڑائی، تن کہے پار لنگھانیں توں

گھاٹنئے میں بلاول پیرائی، عنایت کہے میدان مارائی

کرمل کہے بن حکم بیلابی، موسیٰ کہے بے سہاگ وٹھائی

اکیداس تعزیر ڈوائی، سو اج ساگیو آہیں توں

سچو سندھ پندھ پچھائے گھوریو پنہنجو سر گھمانے

نیزہس واری گالہہ گالہائے، عاشق کہے فرمانیں توں

Khawaja Farid has described the same theme in one of his Kafis. For instance:-

| | |
|----------------------|-------------------------|
| تیڈی رمزاں شور مچایا | تیڈے نیناں تیر چلایا |
| لکھ عاشق مار گنوايا | المست بزار مرایا |
| بار برہوں سر چایا، | ابراہیم اڑاہ اڑایو |
| موسلیٰ طور چلایا | صابر دے تن کیڑے بچھے |
| یحییٰ گھوٹ کوھایا | ذکریا کلوتر چرایو |
| نوح طوفان لڑبایا | یونس پیٹ مچھی دے پایو |
| زھر دا جام پلایا | شاہ حسن کوں شہر مدینے |
| ایڑبا کیس کرایا | کربلا وچ تیغ چلا کر |
| سرمد سر کیوایا | شمس الحق دی کھل لہوایو |
| مستی سانگ رسایا | شاہ منصور چڑھایو سولی |
| سو سو ناز ڈکھایا | مجنوں کارن لیلیٰ ہو کر |
| شیریں نام دھرایا | خسرو تے فرباد دے خاطر |
| اپنا وقت نبھایا | درد دا بار اٹھایا ہر ہک |
| تیڈڑا وارا آیا | کر قربان فرید سر اپنا |

After the through study of the renderings of Farid's Kafi in simple English prose, and the explanatory notes on the metaphysical thoughts and terms used by Khawaja Farid in his poetry, the learned author has successful proved with his explanation that Khawaja Farid was the most renowned mystic poet of Saraiki language, who has dealt with the entire human society of the world. The poet has, not only taught the lessons of the greatness of human beings but also of brotherhood and equality among the masses. The rendering of every couplet of every Kafi, and the terms used by the poet, will help the readers to understand the infinite depth of the poetry of the renowned poet.

For instance:-

اے قبلہ اقدس عالی
بر عیب کنوں بے خالی
اتھ عبد عبید سوالی
جیں جو منگیا سو پایا

**“The sacred and supreme House of God is free from all imperfections.
Here, God’s bondsmen of higher and lower ranks,
become recipients in consonance with their asking.”**

Then the learned author has explained the terms and metaphysical thoughts of the poet as under:-

“The House of God, symbolizing the spiritual is perfect. It is universal and thereby free from all social and cultural delimitations. The discriminations of sex, colour, class or caste are not there. It does not recognize even an iota of material differentiations, since it primarily addresses to the spiritual nature of humanity. It has a spiritual programme for the entire mankind to be realized by any one who chooses to become its votary in consonance with the ultimate nature of things. It admits both the virtuous and the sinners in its small and big gatherings....The ‘servant-Lord axis’ is the starting point of spiritual life. The postures of servanthood, nonbeing or nothingness imply the Lord, Being or the Essence itself respectively. The Divine blessings are infinite and no finite receptacle can exhaust them. Intention is the key to the Divine Treasure. Here, all the receptacles in consonance with their inner reach are blessed accordingly. A person who is merely outward remains at the periphery as compared to the one who absorbs the sea in the drop of his inwardness.”

Similarly the rendering of one line of the couplet of Kafi-13, along with its explanation is reproduced below:

عشق لگا گھر و سریا
زر و سری تے ور و سریا

**“My falling in love has made me oblivious of my abode.
My spouse and wealth have fallen in oblivion.”**

After the translation of the above quoted line of the couplet, the learned scholar has explained the theme along with the metaphysical terms used in this line:

“It was not a conscious effort on my part to leave my abode, spouse and wealth but my falling in love made me oblivious of all these things. Religiosity purports the way of preaching, sermonizing and moralizing with a limited positive result. Spirituality, on the other hand, provides the possibility of a direct contact with God with immeasurable merits. Once the love of God takes roots in a person, it becomes his guide. His worldly love is burnt to ashes in the fire of Divine love. He goes beyond the need of anyone to tell him what to do. His love keeps freeing him from all worldly propensities of the lower self since his love of God makes them peter out accordingly. Religiosity uses the fear of God to smite the sinners. It ends up in instilling a psychological fear, which becomes highly counterproductive. But spirituality takes God as love. It does not talk of fearing God but enlightens man to be fearful of the drastic consequences of his evil actions. An element of genuine fear does remain during the course of spiritual journey but it is transposed in the fear of doing something, which makes one lose grace in the eye of one’s beloved. It is lovers’ hell.”

Another example of the translation of the couplet of Kafi-62 along with its explanation may be studied:-

عشق اسابنجی جا آبیے انصاف
ظلم نبھانیندس، تاں بھی تہنجا تھورا گانیندس

This Kafi is composed in Sindhi language. It is translated as:

**“Do justice to my heightened love.
I harp on the tune of your name in spite of bearing your unjust behaviour.”**

Dr. Shahzad Qaiser explains the metaphysical thought expressed by the Sufi poet in these couplets as reproduced below:

“The lover’s consciousness is absorbed in pure objectivity but as against the objective it gives existential meaning to things. It is not possible to understand these meanings from the outside.

They have to be understood inwardly in their total context. The cardinal error of religiosity is to interpret the utterances of the lovers at their face value without bothering to decipher their real meanings. The contradictions between the clerics and the Sufis continue because they speak from different perspectives in different languages. The Sufis understand the clerics but the clerics do not understand the Sufis. How could a person stationed at lower echelon understand the higher one? Many Sufis including Mansur Hallaj, Baba Bulleh Shah and the martyr Sarmad had to suffer at the hands of the clerics. The accusations of the lover against the beloved cannot be interpreted on ordinary plane since she communicates at a higher level. Her words and their purport are only meant for her beloved who understands them fully. They are not meant for the ordinary folk to interpret them at their respective level. It is only the beloved, which has a right to check the lover and no one else. The self-styled custodians of religious, social and cultural values have played havoc with the lovers, symbolised in the tragic romantic tales of different parts of the world. They have not allowed love to prosper. The spiritual essence of love cannot be understood at the psychic plane. The contradiction between the psychic and the spiritual has destroyed so many great men and women. The lover and the beloved express two shades of rightness. It is not a conflict between right and wrong but a conflict between two shades of rightness. The lover is placed at a situation where she exercises rightness otherwise how could she be worthy of her beloved's love. Her ideas, feelings, words and actions are the expressions of righteousness. The beloved, on the other hand, rightfully places his lover in the heightened states of suffering because it makes the realisation of union possible, though his shade of rightness is differently perceived by the lover. Thus, the two shades of rightness come in open conflict with each other. This is the 'dialectics' of love, which ultimately leads to union of the lover and the beloved. The lover's seeking justice against the unjust behaviour of his beloved has to be understood in the total context."

I honestly believe that this kind of research work has been undertaken for the first time in the field of 'Farid Studies' by Dr. Shahzad Qaiser, whom I have credited as the best scholar of Saraiki language, which is spoken by a great number of people in Pakistan and outside world.

I, from the core of my heart, express my congratulations to Dr. Shahzad Qaiser, the author of this masterpiece work of metaphysical poetry of Khawaja Farid, and pray that Allah, the Almighty, may bestow his mercy upon him who has provided such an indispensable key for those who would like to open up their heart to the vast panorama of spiritual teachings and the spiritual core of Islamic tradition. Like the other works of the author, this is also his masterpiece work which is the result of his remarkable scholarly critical study of the poetry of the most renowned poet of Saraiki language, which will help the people at home and abroad to understand the infinite depths of his metaphysical poetry. The author deserves heartiest congratulations of all the readers.

27.8.2009

Prof. Dr. G. A. Allana

S.I

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Prologue

It is a distinctive achievement on the part of Dr. Shahzad Qaiser to have produced an English translation of the text, with explanation, of the 'Kafi compositions' of Khwaja Ghulam Farid. The venerable poet scholar belonged to Chachran, District Rahimyar Khan, Pakistan, and flourished during the 2nd half of the 19th century. Dr. Qaiser's work is a standard one on all the essential counts: the translation is based on an authentic text, the meanings recorded convey the correct sense, and the expositions that follow lend insight into the feeling perceptions, philosophic connotations and Sufistic contemplations. The author's language power lends lustre to all. In his previous work entitled *The Message of Diwan-i-Farid* (covering the magnum corpus of the poet's two hundred and seventy two Kafis), Dr. Qaiser has clarified that his translation is based on an authentic text of the Kafis originally compiled by Maulavi Aziz-ur-Rehman and reedited recently by two scholars (*The Message*, pxxli).^{*} Thus, the publication of *The Message of Diwan-i-Farid* has for the first time placed on record the English translation of the complete text of the compositions of Khwaja Ghulam Farid

Before this, except for Allama Iqbal's works, a complete text of no other poet from Pakistan has been translated into English. Dr. Shahzad Qaiser has set an example by presenting to the reader the entire original contribution of Khwaja Ghulam Farid in English.^{*} This movement is likely to gain momentum hereafter.

Dr. Qaiser deserves credit that even though he himself was born and reared in Lahore, the cradle of the Punjabi language, he has been able to achieve a sound understanding of the Seraiki idiom of Khwaja Ghulam Farid. His grasp of the fine nuances of the poet's Seraiki expression has enabled him to produce a reliable translation. No doubt, Dr. Qaiser's contribution is an admirable attempt to mediate knowledge. His English rendering transcends the stage of 'literal meaning' and dips deep into the underlying thought process. Often he has presented us with an English 'version' instead of

an English 'translation', of the original. In the volume of Understanding *Diwan-i-Farid* wherein Kafis are translated and explained, the expositions which following the textual meanings, do not dilate upon any doctrines of the great poet. However, in his earlier work, Beyond the Manifest (2008), Dr. Qaiser has acknowledged that he was essentially inspired by the metaphysical thought of Khwaja Ghulam Farid. Therefore, he has discussed this doctrine in the first chapter and also devoted two chapters to the 'Doctrine of Oneness of Being (*Wahdat al-Wujud*) of Khwaja Ghulam Farid' in which he has explained the relevance of this doctrine in contemporary times as well as in its universal realization. According to the learned author, Khwaja Ghulam Farid is "the precursor of metaphysical thought of the contemporary times" (p.87), and that "his Doctrine of Oneness of Being (*Wahdat al-Wujud*) is the metaphysical ground of understanding the principle of unity in diversity" (p.99). These are important observations and will need further elaboration from him to highlight the contribution of Khwaja Ghulam Farid.

15.8.2009

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* The present writer was in contact with the late Maulavi Aziz-ur-Rehman of Bahawalpur in 1943 and he wrote back to inform that he had taken a good care to record the correct text of the Kafis; further that he had captioned the collection as 'Diwan' keeping close to the Persian terminology though Khwaja Farid had composed his Kafis mainly in the Seraiki language. As his family originally belonged to Sindh he had also composed some Kafis in Sindhi which were also included in the Diwan. (More recently a worthy scion of the family, Tahir Mahmud Koreja has reedited the Diwan with further clarifications).

* Diwan-i-Farid translated in English prose.

Reflections

Understanding Diwan-i-Farid is a notable addition to the growing body of textual and exegetical studies of Sufism or Islamic Spirituality as it unfolded in the Indian environment. A sequel to Dr. Shahzad Qaiser's earlier work of translating and studying Khawaja Ghulam Farid, an outstanding spiritual master of the school of Ibn 'Arabi in South East Asia in the late nineteenth century, it not only provides useful materials for an in-depth study of Sufism in general but also helps to dispel many ongoing misunderstandings about the history of Sufi thought and praxis. Western scholarship on Islam has often entertained the idea that, not unlike the case of Islamic philosophy, Islamic Spirituality also withered away after the great masters of classical Islam. In doing this it ignores the irrefutable historical record that testifies to the fact that Islamic philosophy is a living tradition in the Islamic lands and did not come to an end in the seventh/thirteenth century after Ibn Rushd. Neither did Islamic Spirituality cease to produce dazzling examples of spiritual excellence who personified the doctrinal and practical aspects of Sufism. Khawaja Ghulam Farid is one of these numerous figures whose spiritual radiation brought about a re-flowering of Sufism in South Punjab and beyond it.

Khawaja Ghulam Farid, whose mystical magnum opus has been translated and explained in *Understanding Diwan-i-Farid*, belongs to the long illustrious tradition of wisdom poetry or poetically mediated thought which has been a hallmark of the Sufi masters throughout the ages. Poetry, of course, holds the key, for it speaks a universal language. But, as in the case of Rumi, mysticism is added to poetry. This is a winning combination, for poetry and mysticism are both universal languages of the human soul and nowhere do they reinforce each other more than in the life and legacy of the Sufi masters.

Dr. Shahzad Qaiser has not simply given us a translation. He has endeavored to step backward from the text and delve into the point of view that informs it. It is a work which tries to pry open for its readers the door to the universe of discourse of Islamic Spirituality and the metaphysical perspective

in which it is squarely rooted and from which it draws its sap and life blood. He is not interested in evaluating Sufism and Islam from within those dominant perspectives of modern scholarship that make various contemporary modes of self-understanding the basis for judging the subject. Instead, he wants to portray Islamic Spirituality from the perspective of those great Muslims of the past who established the major modes of interpretation of the Sufi doctrine and Islamic understanding.

We are thankful to Dr. Shahzad Qaiser for making available to the English reading public the work of an important figure of the Sufi tradition of South East Asia who represents the incredibly rich intellectual and spiritual tradition that is still live and vibrant in the Islamic world.

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Introduction

The reality of Knowledge in metaphysics becomes a problem of knowledge in philosophy. The problem of the modern West is that it has restricted and constricted the universal dimension of knowledge and thereby the universal realm of being. Philosophy by becoming 'the handmaid of science' has done violence both to the spirit of philosophy and the spirit of science. Epistemology is considered as the 'science of knowledge'. The very word science reduces knowledge to a particular dimension of knowledge. The scientific method by mere use of reason cohere the data received from sense-experience. The scientific view of things, enjoys a certain form of legitimacy within certain parameters but when science transgresses its bounds in considering sense-experience as the only source of knowledge and thereby the scientific world as the only world, that it metamorphoses itself into scientism. Modern epistemology and modern ontology are oblivious of different degrees of knowledge and different levels of being, respectively. They have no inkling of the higher dimensions of knowledge and the supra-ontological levels of Reality. They are forgetful of the metaphysical truth that all the regions of consciousness or experience cannot be reduced merely to sense-experience or sense-perception and the whole cosmos cannot be reduced solely to the empirical world. The inspiring literature of the metaphysical and religious traditions of the world rightly belies the false claims of modernism, which has to realise that the traditional world with all its variations is essentially based on universal experience as against the modern world, which is based on a segment of experience, which frequently assumes a lower form of reasoning and at times fallacious one. The modern attempt to universalise its presuppositions of sense-experience is not only against the law of things but has led to the crises in the fields of sciences, arts and humanities. Philosophy of Science, which is itself a product of modernism, is lost in the morass of contradictions created by modern science in its interpretation of the scientific data. It has deepened the yawning chasm between knowledge and being. The Western critique of modern science by different schools of thought including postmodernism is merely a family affair and does not touch the core of the issue.

The crucial dividing line between the traditional and the modern world is in reference to knowledge and being. It boils down to the division between the Infinite and the finite or between intellectual intuition and sensory intuition. The problem with the modern West since its inception is that the dazzling success of sense-experience in the corresponding empirical world has deluded it into thinking that the method of science can be applied to arts and humanities as well. It has further erred in assuming that other levels of experience are neither possible nor desirable. It has not only misinterpreted the data received from higher levels of experience but has erroneously attempted to reduce it to a lower level of experience. It has to remember the traditional lesson that different levels of being are amenable to different levels of knowledge. Even in the case of physical sciences, the scientific method lacks the inner reach to get in touch with 'the permanent essences of things.' It has no method to reach 'the transparency of the phenomena'. This virtually creates a problem when the scientists attempt to interpret the data received from sense-perception. The difference amongst the scientists in interpreting the data is essentially due to its methodology, which is insulated from the metaphysical principles. The modern physicists understanding of light, for instance, bereft of the metaphysical principles of Light merely remains peripheral. One who has no idea of Light itself cannot fully understand its manifestation at the empirical level. Likewise, modern biology remains obliviousness of Life itself therefore it does not succeed in encompassing the phenomena of life. Facts and their interpretations divorced from metaphysical truths end up in erroneous views and distortions, which fail even to give a partial view of Reality. How is it possible to really understand the horizontal dimensions in obliviousness of the vertical ones? The crises of modern science cannot be resolved within the orbit of science itself. Science has to move outside its orbit in order to overcome these crises that, in a certain sense, are its own creation. The problem becomes compounded when the scientific method is applied to social sciences. It fails to give true understanding of human reality expressed in different aspects including religious, moral, economic, psychological, social, aesthetic, political and cultural. A plethora of pseudo-theories of knowledge in different realms has invaded the modern mentality, which glorifies Ignorance at the expense of Knowledge itself.

One of the dominant trends of the modern world is to consider opinion or personal view at par with knowledge. The relevance of personal opinion in everydayness of existence notwithstanding, the modern times have blown it out of proportion. The ghost of the Sophists still haunts humanity. An opinion bereft of real knowledge ultimately misleads human understanding. Man becomes habitual in remaining on the periphery without searching for the ultimate nature of things. The modern man

requires revisiting Plato's essential distinction between opinion and knowledge. A deeper study of the traditional world will further help him in becoming inconsequential in reference to truth. How could personal opinion or personal view substitute knowledge unless it is a perspective of knowledge?

The drama of the modern West is the drama of finitude. The modern world is orchestrated in such a way that it continuously harps the tune of finitude. The modern attempts to extend the boundaries of finitude end up in merely extending the frontiers of finitude but they remain enmeshed in finiteness. They have no knowledge of the Infinite and thereby have no access to it. Kant, the German philosopher, denied knowledge of the noumena, and it is this denial taking numerous forms of modernism and post modernism, which continues till today. He found metaphysics impossible on the basis of his ignorance of the higher realms of knowledge and being. He took his method as absolute and considered himself authorised to pass judgements on the realms, which could not fit in the strait jacket of his methodology. The problem of Method has haunted the philosophers since times immemorial and in our times we see Jean Paul Sartre struggling with the same. The methods of philosophy, with all their variations, are akin to the methods of science, which deal with certain segments of the Reality and that too in their respective imperfections. Philosophy and science have become so judgemental.

The basic trend of the modern man is to start from multiplicity and end up by denying unity. It tends to forge unity within multiplicity, which is nothing else than a philosophical forgery. The popular slogan of the modern world regarding the unity of sciences has proved to be counterproductive. It has brought forth the multiplicity of sciences as widower of unity. The same trend is visible in humanities and arts. The talk of unity of mankind, by de-linking it from the metaphysical principle of unity, has not only failed to realise unity but has brought forth further diversity impregnated with antagonistic contradictions. The modern man has to realise that the future of mankind is linked with the future of the metaphysical tradition. Freedom of thought does not mean freedom from thought. The conflict between thoughtfulness and thoughtlessness can be traced back to the times when the modern West destroyed its own tradition by rebelling against it in the forms of Renaissance, Reformation and Enlightenment. It became oblivious of its Greek tradition, the Latin roots of European languages, the Christian tradition and the metaphysical and religious traditions of the world. It ignorantly metamorphosed metaphysical truths into philosophical categories. Many pseudo-problems of philosophy arose due to the ignorance of the intellectual heritage of mankind.

The game of language and thought was narrowed down to the finite at the expense of the Infinite. The European languages became impoverished by remaining attuned to the poverty of thought. Language and thought intensified the paucity of each other.

The modern concept of Man, among other concepts, exhibits the weaklings of language and thought. Man is being studied by sciences, arts and humanities. Modern psychology, either in segregation or in conjunction with related and unrelated disciplines, has come to assume a special status in its study of Man. A plethora of schools of thought have sprung thoughtless of the essential reality of man. There are hundreds and hundreds of individual, existential, social and cultural theories of personality weaving fabrics of being in obliviousness of the metaphysical status of man. They have no method to reach the unmanifest dimensions of man. The discovery of the unconscious is again principally in the realm of the manifest and it has nothing to do with the metaphysical unmanifest. Even the study of the manifest remains superficial in being insulated from the unmanifest and in being subject to faltering methodologies. The psychologist remains enmeshed in the entrails of the human psyche. He may displace the concept of the psyche with the concept of the self or with the concept of behaviour, but his fundamental approach remains tied to the world of psyche. He has no method to differentiate the spiritual from the psychical. He debases the spiritual level to the level of human psyche. He has a delimited concept of normalcy and thereby a faltering concept of abnormality. Psychology does give a shade of instrumental knowledge of man but does not understand the essential dynamics of the individual and society. It is precluded in principle in revealing the essential understanding of Man. It errs in being oblivious, by dint of its methodology, of the wholeness of man. It does talk of wholeness, at times, but it is a wholeness that is within the bounds of finiteness bereft of the Infinite. Metaphysics teaches us that even the widest spread of the finite cannot reach the Infinite. The finite is the manifestation of the Infinite. One cannot fully understand the finite at the exclusion of the Infinite. Even the frontiers of parapsychology fall within the bounds of the finite and they have nothing to do with the realm of metaphysics. The philosophies, psychologies, anthropologies and sociologies of religion, for example, face the same delimitations in their study of man and his religion. Their persistence in following their respective methodologies removes them further from the metaphysical reality of man. They raise 'the dust of multiplicity' and fail to see the evident reality. How could veiled knowledge unveil the infinite depths of man's being or consciousness?

The Psychology of Religion can never come to terms with the real foundations of metaphysics and

religion unless it evolves a method to reach spirituality, which lies beyond the psychical realm. Religious experience has its source in the spiritual and not in the psychical. It is the obliviousness of this subtle distinction, which made Sigmund Freud propound pseudo-theories of the origin of religion, which have been carried through with certain variations in their subsequent development. His works including Totem and Taboo, Moses and Monotheism and The Future of an Illusion betrayed his understanding of the roots and fruits of religion. He initiated a major psychological trend in psychology against religion in the modern West, which taking different forms continues in the present times.

Modern psychology not only errs in knowing the origin of religion but it also errs in understanding religious behaviour, nay the whole behaviour of man. The concepts of psychology being fundamentally psychical are inherently incapable of portraying metaphysical and religious truths. The metaphysics of love, for example, is beyond the ken of psychology. It has no means to understand the lover's fear, anxiety, despair, pain, sorrow, distress, affliction, misery, torment, anguish, guilt and suffering etc, which he experiences in separation and disunion from his divine beloved. It cannot comprehend the state of peace, calmness and happiness of the lover while experiencing visions and unions of his friend and the ultimate state of 'deliverance and union.' Its failure mainly consists in attempting to interpret the spiritual as psychical. How the lover's attaining consciousness of his ontological nothingness could be understood by modern psychology? Won't modern psychology cease to exist as a specialised disciple in recognising pure objectivity of things and events outside the human psyche?

Traditional psychology has truly assigned the role of the psychical and the spiritual in its study of man and his behaviour. It has not confused the psychical with the spiritual. How could one even fully understand the psychical unless he understands the spiritual? The Sufi psychologists, for example, have always excelled in studying man in his wholeness. They have been conscious of separating the illusory from the genuine in the fold of religious experience. They have devised different methodologies to differentiate the divine from the satanic in order to bring to naught the showings and whisperings of the Satan. The modern psychologist needs to acquaint himself with the masterpieces of Sufi psychology in order to correct his errors and gain a deeper understanding of the realities of man.

The modern thinker frequently commits, which we have called elsewhere, the Delimitation Fallacy that mainly consists in delimiting the realms of knowledge and being by denying the Nondelimited

Knowledge and the Nondelimited Being. Science takes sense-experience as its source of knowledge and reason to cohere the data received by sense-perception and delimits the realm of knowledge and being, which does enjoy a certain form of legitimacy. But science commits the Delimitation Fallacy when it is metamorphosed into scientism by denying any other source of knowledge and any other level of being beyond the scientific one. Philosophy ultimately commits the same fallacy in considering Reason and sensory-intuition as final and all-pervasive and in denying the universality of Intellect and intellectual intuition. The lower fallaciously tends to usurp the place of the higher.

Man is called upon to study the symbols of God (*Ayāt*) in the universe, his own self and in the heavens. The Qur'an says: There are symbols on the earth for those with certainty, as also in your own selves: will you not then see? And your Sustenance is in the heavens, which is promised to you. (51: 20-22). The symbols of God (*Ayāt*) in the Qur'an, cosmos (*afaq*) and selves (*anfus*) are essentially identical. The Qur'an establishes an intimate bond between knowledge and the symbols of God (*Ayāt*). It is knowledge, which leads to deciphering the meanings enshrined in these symbols. Islamic tradition assigns primacy to knowledge itself. Adam's superiority to the angels is by virtue of knowledge grounded in freedom. Knowledge is the foundation of Man's cosmic vocation. It is not merely conceptual knowledge but doctrinal knowledge with corresponding means of realisation as well. The Qur'an says: He it is Who created your ears and eyes and hearts. You are so barely grateful. (23: 78). The Arabic word 'shukr' has a higher meaning than what is commonly understood in the sense of being grateful or thankful. It means, in the present context, the realisation of the possibilities of knowledge by virtue of sense-experience and heart-perception gifted to man by God. The failure to realise any of these possibilities is equated with the Arabic word 'kufr', which has a higher meaning than infidelity. It means either denying any one of the possibilities or failing to develop them. The Qur'an says: And the Day when We shall assemble from within every community (*ummat*), a host of those who gave lie to our Symbols (*Ayat*) and they will be lined up (according to the gravity of their wrong conceptions). When they are all assembled, He will say: You belied My Symbols (*Ayāt*) without encompassing them with knowledge, otherwise what else you were doing. And the Truth about their wrongness will be manifest concerning them and they will not be able to speak (justify themselves) (27: 83-85). Tradition further teaches us that those who belie the Symbols of God (*Ayat*) essentially belie themselves. The Qur'an says: It is an abhorrent example of those who belie Our Symbols and wrong their own selves (7: 177).

The traditional world, under the sway of modernism, is falling prey to the Delimitation Fallacy by

delimiting the categories of traditional thought and becoming oblivious of traditional symbolism. It is displacing the respective traditional languages and their categories with modern ones. Islamic tradition, for instance, is replete with metaphysical and religious categories enshrined in the traditional Arabic language of the Qur'an. But these have been divested from their symbolical, universal, and contextual meanings and displaced with literal, constrictive and out of context meanings. The fallacy consists in assigning finality to the latter in denial of the former. The Qur'anic text cannot be changed but its root meaning is being interpolated by subjective interpretations of the clerics, in flagrant violation of pure objectivity, who fail to realise the ever recurring possibility of experiencing God in the infinite depths of one's being as maintained by the mystics and the Sufis. They do not apprehend that mystic experience, as a source of knowledge, grows out of the infinite depths of one's heart. They are oblivious of the fact that it is the integration of sense-perception and heart-perception which makes man realise his true vocation of life.

Happily, the metaphysical and the religious traditions of the world have not become fully deadened by the onslaughts of modernism, thanks primarily to the intellectuals including metaphysicians, theosophists (hukma), mystics and Sufis, who have kept the vertical and horizontal dimensions of Knowledge alive, active and vibrant. One of the most enlightened figures among them, in the world of Islam, is Khawaja Ghulam Farid (1845-1901) belonging to the Saraiki tradition, who hails from South Punjab, Pakistan. He belongs to the intellectual tradition of Ibn Arabi, Mansur Hallaj and Bayazid Bistami. He is in the spiritual lineage of Baba Farid Masud Ganj Shakar. His prose and poetry reflect his profound knowledge of the intellectual heritage of mankind. His understanding of traditional symbolism hardly finds a parallel in our times. His being multi-lingual gives him direct access to the repositories of knowledge. His understanding of world spirituality deepens his own spiritual experience. He realises the levels of 'Shariah', 'Tariqah', 'Haqiqah' and 'Marifah' within the Islamic tradition at the hands of his elder brother Fakhruddin, his spiritual master and bequeaths wisdom of love and gnosis to humanity. It is by virtue of Providence that he anticipates the metaphysical and traditional thought of a galaxy of thinkers including Rene Guenon ('Abdul Wahid Yahya-1886-1951), Frithjof Schuon ('Isa Nur al-Din- 1907-1998), Titus Burckhardt (Ibrahim 'Izz ud Din- 1908-1984), Martin Lings (Abu Bakr Siraj ad Din-1909-2005) Seyyed Hossein Nasr and William C. Chittick, who have left a great impact in the revival of the Islamic metaphysical tradition in contemporary times. He, in a spiritual sense, has initiated the resurgence of Islamic Intellectuality both in the East and the West. It has led to the revivification the doctrine of Oneness of Being (wahdat al-wujud), which is so close to the heart of our Sufi- poet, who has not only added certain creative

dimensions to the aforesaid doctrine and its realisation but has demonstrated the efficacy of traditional Saraiki language and culture in the understanding of metaphysics and tradition.

Khawaja Ghulam Farid structures his metaphysics and its realisation on the foundations of the Reality (Haq) understood as the Absolute, the Essence, the Infinite, 'the Metaphysical Whole' and 'the Universal Possibility', manifesting metaphysical, traditional, religious, philosophical, cosmological, cultural, political, socio-economical, psychosocial and symbolical levels of understanding things in his unique literary style. He mirrors a higher understanding of the Reality (God), Man and the Cosmos by virtue of his traditional and metaphysical perspectives. He goes beyond modern epistemology and ontology and demonstrates supra-forms of knowledge and being with their ensuing metaphysical identity. His intellectual intuition unfolds deeper layers of truth, which are beyond the ken of religiosity. Religiosity, bereft of love and gnosis, finds many things as stumbling blocks in his Diwan, which can only be removed at the plane of Intellectuality/Spirituality. His ecstatic utterances, for example, in his gnostic mode of poetry (*kafis*) seem outrageous to the religious psyche for it has never tasted the fruits of spirituality. It also has no ways to appreciate his direct contact with God, experience of the Prophetic Presence (*haduri*), and his unconditional commitment with his Spiritual Master (*murshid*), which are the fruits of deepest love and reverence. Likewise, at times, his going beyond the rituals is a dilemma for the religionists, who are condemned to measure spirituality on the level of mere religiosity. They also fail to recognize his Universal vision of finding the metaphysical and religious traditions of the world as manifestations of the identical Light, and thereby transcending the exclusivity of every religion in essentially conceiving their transcendent unity. Religiosity also does not understand his seeing the ontological unreality of everything except the Reality (God), which he attains by different spiritual methods including witnessing (*mushahida*) and unveiling (*kashf*). It finds it so difficult to agree with him when he apprehends the Reality (God), in the Attribute of Sovereign (Sultan) of the world, and in the form of labourer (*mazdur*) in simultaneity or when he witnesses the Reality (God), in the Attribute of Royal (*Hakim*), the issuer of royal decrees, simultaneously in the form of lowly (*miskeen*). It is completely at a loss to share his vision when, at times, he transcends the polarisations between Islam and infidelity (*kufir*); Truth (*Haq*) and falsehood (*batil*); Beautiful (*Sohna*) and ugly (*kojha*); Good (*Khayr*) and evil (*shar*), Virtuous (Nek) and vicious (*bad'*); Faithful (*Momin*) and heathen (*kafir*); Mindful of God (*Zakir*) and heedless (*nasi*) etc, and embraces them all by going to the root beyond these polarisations, which only arise out of the necessity of manifestation; thus, religious consciousness remaining opaque to his metaphysics of Light which teaches that Light essentially

remains Light in the state of reflection or deflection, unaffected by any of these states. Religiosity does not comprehend his transcending the individual mode of knowledge and action to the universal mode of Knowledge itself and nonaction respectively. It also has no inkling of his use of traditional symbolism and is condemned to remain stranded on the mere literal meanings of words. Religiosity utterly fails to understand his doctrine of Oneness of Being (wahdat al-wujud), wherein the Reality (God) manifests in all forms in the simultaneity of its transcendence and immanence -- without the Reality being affected by any of these forms-- and his experiencing all these forms as essentially inviolable since there is no otherness and, thus his solely finding 'the Indivisible One-And-Only' as 'the One-And-All'. It is 'Seeing God Everywhere' and thereby loving God everywhere. It is going beyond the 'ontological unreality' of the mediums to the One who is 'the Most Real'. It is exceedingly imperative to realize Khawaja Ghulam Farid's higher levels of understanding, otherwise one is likely to miss his ultimate metaphysical vision and thereby falter in considering the most subtle portions of his poetry as blasphemous.

The Holy Tradition of 'Hidden Treasure' frequently quoted by different Sufis of the Path of Love and the Path of Knowledge is the starting point of reaching the heart of the Sufi tradition. 'I was a hidden treasure and I desired (ahabatu, loved') to be known Accordingly, I created the creatures and thereby made Myself known to them. And they did come to know Me'. This tradition is fundamental in accounting for the original emergence of the principle of differentiation within the Reality. Self-Consciousness is the primordial and fundamental polarization within the Absolute. The otherness is not absolute for in case of divine Self-Consciousness the principle of otherness is essentially for Self-realization. 'The Reality wanted to see the essences of His Most Beautiful Names or, to put it another way, to see His own Essence, in an all-inclusive object encompassing the whole (divine) Command, which, qualified by existence, would reveal to Him His own mystery. For the seeing of a thing, itself by itself, is not the same as its seeing itself in another, as it were in a mirror; for it appears to itself in a form that is invested by the location of the vision by that which would only appear to it given the existence of the location and its (the location's) self disclosure to it. The Reality gave existence to the whole Cosmos (at first) as an undifferentiated thing without anything of the spirit in it, so that it was like an unpolished mirror...the (divine) Command required (by its very nature) the reflective characteristic of the mirror of the Cosmos, and Adam was the very principle of reflection for that mirror and the spirit of that form.' It is the birth of polarity leading to relationship, affinity, tension and conflict. This primordial and fundamental polarization within the Reality or the Self-polarization of the Reality leads to the distinction between the subject and object, knower and known. From the

standpoint of Self-polarization, the other is not absolute but is an occasion for Self-realization. 'Furthermore, because each of the poles is nothing other than the Reality, each must imply, potentially and latently, the other within itself. The process of Self-polarization is then one by which each projects onto the other what is latent of the other within itself. There is of course, at this stage, no real otherness, since it is a case of divine Self-consciousness for which the principle of otherness is simply for Self-realization, as is the case with human self-awareness.'

What is the place of love and knowledge in the attainment of gnosis? Love and knowledge are dialectically related to each other. Love deepens knowledge and knowledge enhances love. One does not achieve mystical or individual realisation in the state of love. It is when the lover ceases to be that he finds no difference between him and his beloved. He becomes identical with the object of his love. But the experience of oneness realised by the lover remains temporary and incomplete and the lover does not come to retain a certain sense of identity after his experience has passed away as stated by Iqbal, a religious metaphysician, in his Lecture: Knowledge and Religious Experience. It is very decisive to understand in this context that Khawaja Ghulam Farid's Diwan-i- Farid is saturated with love but it does not consider love as an end in itself. It is a means to realise Knowledge itself. It brings out the traditional truth that love paves the ground for gnosis. In other words, love ultimately leads to gnosis. The alchemy of suffering makes the lover deepen the sense of his own ontological nothingness in the Face of the Beloved. This mystic or individual realization makes him reach the threshold of the highest stage of metaphysical realization. It is by the Grace of the Lord that the possibility of transcending the lover-beloved axis opens up and becomes realised. Both the lover and the beloved cease to be in simultaneity since both are in reference to each other. 'I am the Truth,' 'All is Me' and 'All is My Splendid Face' washes away all dualities and polarizations. It is named as 'the Supreme Identity.'

Khawaja Ghulam Farid's metaphysics embraces aspects of both traditional metaphysics (mystic or individual) and pure metaphysics (metaphysical or universal) both in their aspects of doctrine and corresponding realisation. His traditional metaphysics of love essentially demonstrates the same metaphysical truths envisaged by pure metaphysics of contemplation but by a different route. The Path of Love ultimately plunges in the Path of Knowledge. Thus, it is at the higher stage of metaphysical or universal realisation that his experience attained, by virtue of intellectual intuition, becomes akin to the pure metaphysics of the Hindus and the transcendent metaphysics of the

Buddhists, nay with all the great metaphysical traditions of the world with all that it implies. It is very decisive to understand the subtle difference between the mystic and the metaphysical levels of his thought with their corresponding realisations in order to get to the heart of the matter.

Khawaja Ghulam Farid's doctrine of Oneness of Being (*wahdat al-wujud*), unveils the deeper layers of the principle of unity. It mirrors the principle of unity in diversity. His metaphysical understanding of the unity of God (*tawhid*), both in its reflective and contemplative aspects, takes its essential inspiration from the Qur'an. In order to achieve a doctrinal understanding of the unity of God (*tawhid*), one has to understand that the Reality (God) is manifests in all things. Everything is ontologically nothing. God manifests Himself in all forms, in the simultaneity of His transcendence and immanence, without any form whatsoever affecting Him. The essence of the idea is that the Divine takes all forms but none of these- ordinary or extraordinary- takes the Divine form. No human, for example, could ever take any form of the Divine. No one is with God but God is with everyone. 'God is. There is no thing with Him', says the tradition. Metaphysically speaking, all presence is the form of His Omnipresence. The Qur'an is replete with the essential message that no created being could ever be divinized. God says: 'They are unbelievers who say, 'God is the Messiah, Mary's son.' Say: 'Who then shall overrule God in any way if He desires to destroy the Messiah, Mary's son, and his mother, and all those who are on earth?' For to God belongs the kingdom of the heavens and of the earth, and all that is between them, creating what He will. God is powerful over everything (*Qur'an: translated by A. J. Arberry, 5:17*). God, for example, in His Attribute of Power (Omnipotence), manifests Himself in all forms of power including the ordinary, the charismatic and the miraculous. All receptacles are essentially characterized by their powerlessness including the angels, prophets and saints. They have no inherent powers and they only act by the powers vested in them by God and that too by His leave and accord. No one has ever ascribed power to himself for it tantamount to ascribing divinity (*ilah*) to his own created (manifested) self.

The Qur'an dispels ignorance of people about the true nature of their embodied selves (being) and possessions (having), which is one of the fundamentals in doctrinal understanding of the unity of God (*tawhid*): 'O men, you are the ones that have need of God; He is the All-sufficient, the All-laudable'. (*Qur'an: translated by A. J. Arberry, 35: 15*). Man's ontological and ontical needs have no self-subsistence, independence or autonomy since they wholly arise in reference to God, who is the Self-Sufficient (*Al-Ghani*). Man cannot consider himself ontologically in the state of nothingness on his own (*faqir*) since his nothingness is derived from Being itself (God). He is thus, essentially devoid

of his ontological nothingness. In other words, his 'ontological unreality' solely derives its credentials from the Real (God). Man is not even nothing. Otherwise, it tantamount to 'ascribing aught beside God' (*shirk*). The arrogance of the ones, who consider themselves as self-sufficient, on the other hand, is recorded by the Qur'an thus: 'God has heard the saying of those who said, 'Surely God is poor, and we are rich.' We shall write down what they have said, and their slaying the Prophets without right, and We shall say, 'Taste the chastisement of the burning- that, for what your hands have forwarded, and for that God is never unjust unto His servants.' (Qur'an: translated by A. J. Arberry, 3:181-182). The same inimical attitude amongst the Jews is referred to by the Qur'an. 'The Jews have said, 'God's hand is fettered.' Fettered are their hands, and they are cursed for what they have said. Nay, but His hands are outspread; He expends how He will...' (Qur'an: translated by A. J. Arberry, 5: 64). '....And when it is said to them, 'Expend of that God has provided you,' the unbelievers say to the believers, 'What, shall we feed such a one whom, if God willed, He would feed? You are only in manifest error!'(Qur'an: translated by A. J. Arberry, 36:47). The earlier followers of the prophet were reminded of not ascribing purity to themselves on their own. '....But for God's bounty to you and His mercy not one of you would have been pure ever; but God purifies whom He will; and God is All-hearing, All-knowing'. (Qur'an: translated by A. J. Arberry, 24:21). Rather, the Qur'an cautions against the cardinal errors of ascribing being and having to oneself--- ordinarily or extraordinarily- 'And strike for them a similitude: two men. To one of them We assigned two gardens of vines, and surrounded them with palm-trees, and between them We set a sown field; each of the two gardens yielded its produce and failed naught in any wise; and We caused to gush amidst them a river. So he had fruit; and he said to his fellow, as he was conversing with him, 'I have more abundance of wealth than thou and am mightier in respect of men. And he entered his garden, wronging himself; he said, 'I do not think that this will ever perish; I do not think that the Hour is coming; and if I am indeed returned to my Lord, I shall surely find a better resort than this.' 18:35 Said his fellow, as he was conversing with him, 'What, disbelievest thou in Him who created thee of dust, then of a sperm-drop, then shaped thee as a man? But lo, He is God, my Lord, and I will not associate with my Lord any one. Why, when thou wentest into thy garden, didst thou not say, "As God will; there is no power except in God"? If thou seest me, that I am less than thou in wealth and children, yet it may be that my Lord will give me better than thy garden, and loose on it a thunderbolt out of heaven, so that in the morning it will be a slope of dust, or in the morning the water of it will be sunk into the earth, so that thou wilt not be able to seek it out.' 18:40 And his fruit was all encompassed, and in the morning he was wringing his hands for that he had expended upon it, and it was fallen down upon its trellises, and he was saying, 'Would I had not associated with my Lord any one!' But there was no host to help him, apart from God, and he was helpless. Thereover

protection belongs only to God the True; He is best rewarding, best in the issue. (Qur'an: translated by A. J. Arberry, 18:32-44).

The denial of one's ontological nothingness could lead to ascribing divinity to one's own self, which is a Pharaonic sin. It is the sin of being. 'And Pharaoh said, 'Council, I know not that you have any god but me...' (Qur'an 28:38). Korah (Qar'un), on the other hand, committed the sin of having. 'Now Korah was of the people of Moses; he became insolent to them, for We had given him treasures such that the very keys of them were too heavy a burden for a company of men endowed with strength. When his people said to him, 'Do not exult; God loves not those that exult; but seek, amidst that which God has given thee, the Last Abode, and forget not thy portion of the present world; and do good, as God has been good to thee.' And seek not to work corruption in the earth; surely God loves not the workers of corruption.' He said, 'What I have been given is only because of a knowledge that is in me.' What, did he not know that God had destroyed before him generations of men stronger than he ill might, and more numerous in multitude? And yet the sinners shall not be questioned concerning their sins. So he went forth unto his people in his adornment. Those who desired the present life said, 'Would that we possessed the like of that Korah has been given! Surely he is a man of mighty fortune. But those to whom knowledge had been given said, 'Woe upon you! The reward of God is better for him who believes, and works righteousness; and none shall receive it except the steadfast.'

So We made the earth to swallow him and his dwelling and there was no host to help him, apart from God, and he was helpless; and in the morning those who had longed to be in his place the day before were saying, 'Ah, God outspreads and straitens His provision to whomsoever He will of His servants. Had God not been gracious to us, He would have made us to be swallowed too Ah, the unbelievers do not prosper, That is the Last Abode; We appoint it for those who desire not exorbitance in the earth, nor corruption. The issue ultimate is to the godfearing.' (Qur'an: translated by A. J. Arberry, 28:76: 83). Thus, by dint of ascribing the amassed wealth to his knowledge, he wrought destruction at his own hands. He forgot that he essentially had no knowledge and it was God's Attribute of Knowledge (ilm), which was manifest in him. He falsely attributed God's Attribute of Knowledge to himself. He erred in failing to recognise the inhering of God and His Attributes within his own medium. The mode of prayers mentioned in the Qur'an, on the other hand, speaks volumes of man's consciousness of his ontological and ontical nothingness. The prayer of Moses is very significant in this context. '...and he said, 'O my Lord, surely I have need of whatever good Thou shalt have sent down upon me'. (Qur'an: translated by A. J. Arberry, 28:24). It is precisely the reason that in consonance with the unity of God (tawhid), we say Masha'Allah (Allah has willed it), Insha'Allah (Allah willing), Alhamdulillah (All Praise is due to Allah), Subhan 'Allah (Glorious is Allah for being transcendent and immanent in simultaneity), wa maa tawfiqi 'ilaa bilaah (and my success

can come only from Allah) etc, which points towards the Omnipresent, Omniscient and Omnipotent Reality (God) working in our mediums. Everything is in the hands of God. All success (*nusrat*) and help (*madad*) comes from Him directly (outside the mediums) and indirectly (through the mediums). It takes place according to the Divine measures. Nothing happens without His leave either in the cosmos or in our selves. The attempt to hold even an atom, more or less, of one's being or having in one's own hands is spiritually self-defeating, which is tantamount to 'ascribing divinity to aught beside God.' Doesn't obedience (*bandagi*) essentially consist in divesting oneself- ontologically and ontically- of being (self) and having (possessions) that belong to Him? Realising the consciousness of one's ontological nothingness or ontological nonbeing (*faqir*) is as difficult as to fly without wings, says a Sufi. The reflective and contemplative aspects of the unity of God (*tawhid*) make one understand that God is Law itself, which is manifest in the Law of things. It assumes all forms of law. All things are subservient to His Law and thereby are reflections of His implicit Will. However, things in disobedience are deflections of His Will. But these deflections are ultimately in consonance with His implicit Will since He has willed freedom for Man. Man was granted freedom for without freedom goodness could not be created, which necessitated the possibility of evil. A man who starts actualizing the possibility of evil (committing wrongs), makes himself as a receptacle for God to start simultaneously manifesting Himself in His Attributes of *Al-Khafid* (The Abaser), *Al-Mudhill* (the Giver of Dishonour), *Al-Mumit* (The Destroyer), *Al-Muntaqim* (The Avenger), *Ad-Darr* (The Afflictor) and so forth since everything is 'locus of divine self-disclosure.' God is manifest in the simultaneity of His transcendence and immanence in man's whole activity including his ideas, feelings, words and acts.

The Qur'anic concept of the unity of God (*tawhid*) is realised in Man's submission to God (*bandagi*), which is constitutive of both worship and service. It is worshipping God in His transcendence and serving Him in His immanence. 'I have not created jinn and mankind except to serve Me. I desire of them no provision, neither do I desire that they should feed Me. Surely God is the All-provider, the Possessor of Strength, the Ever-Sure' (Qur'an 51:56-58). The ritualistic psyche of the religionists is more attuned to worship, and here even, without any inkling of a direct contact with God and, at times, even becoming oblivious of His service in the real sense. It considers relationships with the cosmos including man as merely ethical or moral. It is unmindful of the fact that there are no ethical or moral concerns as such. They are theomorphic since God is manifest in all mediums. Our essential commitment is not with these mediums but with the transcendent God who, in His immanence, is manifest in each one of them. They are real concerns of the Reality (God) since God contemplates

Himself in all forms. He desires no provision or feeding at our hands because of His transcendence, but He desires that we should serve Him in His immanence in forms of the requirements of the mediums in which He manifests Himself. A holy tradition (hadith qudsi), whose spiritual import essentially is realized by the friends of God, beautifully expresses the aforesaid point: "Allah will say on the Day of Resurrection: O son of Adam, I fell ill and you visited Me not. He will say: O Lord, and how should I visit You when You are the Lord of the worlds? He will say: Did you not know that My servant So-and-so had fallen ill and you visited him not? Did you not know that had you visited him you would have found Me with him? O son of Adam, I asked you for food and you fed Me not. He will say: O Lord, and how should I feed You when You are the Lord of the worlds? He will say: Did you not know that My servant So-and-so asked you for food and you fed him not? Did you not know that had you fed him you would surely have found that with Me? O son of Adam, I asked you to give Me to drink and you gave Me not to drink. He will say: O Lord, how should I give You to drink when You are the Lord of the worlds? He will say: My servant So-and-so asked you to give him to drink and you gave him not to drink. Had you given him to drink you would have surely found that with Me." Thus, there are no human rights. All rights are Divine, whether within the mediums or beyond the mediums. Giving charity to a poor person, for example, is not an ethical or moral act but essentially is a loving gift to God, who is cloaked in the form of need and poverty. It is an act of love. But how could one gift God when one is himself in the state of ontological nothingness or in the state of ontological nonbeing since Being wholly belongs to God? It is the Spirit gifting the Spirit. A person, who only sees the poor man, without recognising God in him, and simultaneously failing to recognise God in his own self, has no real and experiential understanding of the unity of God (tawhid). One has to constantly remember that it is the transcendent God who assumes all immanent forms and essentially acts within them. A man who dies does not act. It is because the Spirit (Ruh) of the Lord (Rabb) breathed in his medium is withdrawn. 'They will question thee concerning the Spirit. Say: 'The Spirit is of the bidding of my Lord (*qul al-ruh min amri Rabbi*). You have been given of knowledge nothing except a little.' (Qur'an 17:85). The Spirit inheres in every man. 'It is in him but is not his.' It is the Divine Essence, says the tradition. Essentially, the Spirit (Ruh) worships and serves in itself and for itself.

The one, who apprehends the subtle aspects of 'contemplative tawhid' in consonance with the teachings of the Qur'an, plainly exposes the error of ascribing divinity (ilah) to anything beside God ('shirk). 'God forgives not that aught should be with Him associated; less than that He forgives to

whomsoever He will. Whoso associates with God anything has indeed forged a mighty sin'. (Qur'an: translated by A. J. Arberry, 4:48). 'And when Lokman said to his son, admonishing him, 'O my son, do not associate others with God; to associate others with God is a mighty wrong'. (Qur'an: translated by A. J. Arberry, 31:13). It is called heinous transgression (*zulmun azeem*) because it tends to displace divinity with otherness. To ascribe divinity (ilah) to a thing: material, human, celestial, etc is placing divinity beside the Divine (*shirk*). Reality belongs to the Divine. It is a wrong idea to juxtapose the human and the Divine. 'And the most part of them believe not in God, but they associate other gods with Him' (Qur'an: translated by A. J. Arberry, 12:106). The attempt to 'ascribe divinity to aught beside God' consists in subtracting from the Reality (God) and correspondingly adding it to nothingness, which is not possible. It has to be recognized that One (*Ahad*) is not a quantitative number but is essentially qualitative. It is the symbol of Wholeness. It symbolises Unity, which manifests in multiplicity. It has been aptly said that the act of ascribing 'divinity to aught beside God' or otherness (*shirk*) is not denotative for there is nothing beside God, which could be pointed out, as such. One could only talk of pseudo-relations with 'divinity to aught beside God', which are merely connotative. The metaphysics of the unity of God (*tawhid*) essentially teaches us that God, 'the Indivisible One- and-Only is the One-And-All'. The clerics, however, under the spell of modernism, constrict the metaphysical concept of the unity of God (*tawhid*) and thereby falter in flattening the concept of 'ascribing divinity to aught beside God' (*shirk*), and irresponsibly apply it ignorantly or arrogantly to even those who do not associate or ascribe any parallel power to God in faltering forms of self-subsistence, independence and autonomy, and who, in fact, wholeheartedly ascribe the source of all power in wholesomeness to God. It is equally true of all the Divine Attributes, whose source they acknowledge as the Reality (God). God manifests in all the mediums and in all the worlds. Those who die in the Way of God, for example, are not dead but alive beyond the comprehension of (ordinary) consciousness (but within the ambit of knowledge) and they get their sustenance from their Lord. (Qur'an:2:154; 3: 169). God endows them with spiritual powers (components of sustenance) to establish linkages with the terrestrial world and act in consonance with His Will. The relevance of their life to the terrestrial beings is understood by the ones committed to the spiritual plane. Ordinary eye has no access to the spiritual realities. It is essentially 'eye of the heart', which witnesses the working of the Divine in the realms beyond the manifest. Thus, Spirituality manifests a higher and deeper understanding of the subtleties, perplexities, and antinomies of 'contemplative *tawhid*' than religiosity, which merely remains peripheral.

Khawaja Ghulam Farid's *Diwan-i-Farid*, a masterpiece of literature, is essentially gnostic in essence.

It principally mirrors the doctrine of Oneness of Being (wahdat al-wujud) in poetic form. It fosters the principle of 'unity in diversity' by 'reflecting the Face of the Beloved' in all forms. Love and gnosis are its ever recurring themes. Search of transcendence, in order to realise vision and union, remains its foremost concern. It enlightens us on the cultural expressions of the metaphysical values of truth, knowledge, freedom, goodness, beauty and love. He considers knowledge as veiled unless transformed into gnosis by virtue of love. Love is suffering but the alchemy of suffering transmutes the base metal into gold. It leads to the realisation of 'the Supreme Identity'. Khawaja Ghulam Farid, poet-metaphysician, essentially chooses the gnostic mode of poetry (*kafi*) based on 'raags' and 'raginis' mainly, 'raag bahervi,' and many others including 'raag talang,' 'raag malkons,' 'raag jog', 'raag malhar', 'raag pahari' and 'raag jonepuri,' to express terrestrial and celestial truths. His understanding of musicology adds creative dimensions to traditional music. He unveils the multi-dimensional beauty and richness of the traditional Saraiki language. His subtle use of words, idioms and proverbs also manifests deeper understanding of his oral tradition, which he deepens to its infinite depths. His commitment with the oral tradition remains primordial in spite of its being reduced to writing. He also beautifies Saraiki culture, which is a fertile ground for nurturing different facets of traditional art. He understands his times and envisions a creative change in the lot of people. He points to the integration of the individual with the society. His poetry gives light of hope against the darkness of despair. He is deeply rooted in his own soil but the purport of his message is universal. He remains down to earth but simultaneously soars higher in the heavens. His linguistic and cultural contributions, among other things, are a great asset of the world culture. He is the world poet.

My trilogy on *Diwan-i-Farid* starts with *The Metaphysics of Khawaja Ghulam Farid* (Suhail Academy Lahore, 2009). The present work is a sequel to my earlier work of translating Khawaja Ghulam Farid's *Diwan-i-Farid* into English prose, titled: *The Message of Diwan-i-Farid* (Suhail Academy Lahore, 2009) whose original text and translation have been kept intact except for a few changes here and there. The expression lover has been understood at times in the feminine sense and at times in the masculine one. The verses of the Diwan, in my current work, have been explained for fostering a plain understanding of the doctrines without going deep into the technicalities of metaphysics and its realisation as done elsewhere in my works. It has essentially been one of my inmost concerns to facilitate an understanding of Khawaja Ghulam Farid's experience of 'love and gnosis' and thereby his attainment of 'deliverance and union' within the traditional matrix. It has been primarily written

for the searching souls who may feel inspired to walk in the tracks of the Sufi tradition, and contribute further in heightening and deepening the Gnostic consciousness through their intellectual and spiritual endeavours. It was by the Grace of God that after almost completing my work at hand, I experienced the holy presence of Khawaja Ghulam Farid in my dream/vision in continuation of my earlier dream/vision of him a few years back. He was amidst a few blessed souls. It was so enlightening to hear reference to one of his 'kafis' in the celestial spheres in an atmosphere saturated with Gnostic love. It has heightened my reverence for the great Sufi and deepened my commitment with his *Diwan-i-Farid*.

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Divan & Farid

Translation & Commentary

*272 Kafis Of
Khwaja Ghulam Farid
A Sufi-Mystic Poet*

Kafi-1

سر بارڈ کھاں دا چایا

اج سانو لڑے مکالمیا

“My charming beloved is bidding me farewell today. I
have taken the burden of sufferings on my head.”

Ka'bah symbolises God's Presence. The House is lively due to its inmate who is Life itself. The pilgrim develops a relationship of intimacy with the dweller otherwise without a dweller, a mere dwelling is desolation. The charming dwelling, personifying God, is bidding farewell to the pilgrim. A farewell at the hands of one's beloved creates immense suffering. It is a unique form of farewell with all its pathos, which is so burdensome. It is not mental pain of losing an object but suffering of parting from one's beloved. All suffering is essentially spiritual. The road to love is characterised by temporary separations and unions, which deepen love and prepares one to have an ultimate union with the beloved. A ritual is a bridge between the lover and the beloved. Rituals devoid of love are mechanical, perfunctory and lifeless leading to ritualism. A ritualistic behaviour is lost to outwardness at the expense of inwardness. Rituals are not ends in themselves but are means for the realisation of the beloved dwelling in the human heart. Heart essentially symbolises the House of God. The spiritual climax of every ritual is to initiate and foster a direct contact with the beloved, who resides in the inmost chambers of one's heart.

ہر عیب کنوں ہے خالی
جیں جو منگیا سو پایا

اے قبلہ اقدس عالی
اتھ عبد عبید سوالی

“The sacred and supreme House of God is free from all imperfections. Here, God’s bondsmen of higher and lower ranks, become recipients in consonance with their asking.”

The House of God, symbolising the spiritual, is perfect. It is universal and thereby free from all social and cultural delimitations. The discriminations of sex, colour, class or castes are not there. It does not recognize even an iota of material differentiations since it primarily addresses to the spiritual nature of humanity. It has a spiritual programme for the entire mankind to be realised by any one who chooses to become its votary in consonance with ‘the ultimate nature of things’. It admits both the virtuous and the sinners in its small and big gatherings. The ‘servant-Lord axis’ is the starting point of spiritual life. The postures of servanthood, nonbeing or nothingness imply the Lord, Being or the Essence itself respectively. The Divine blessings are infinite and no finite receptacle can exhaust them. Intention is the key to the Divine Treasure. Here, all the receptacles in consonance with their inner reach are blessed accordingly. A person who is merely outward remains at the periphery as compared to the one who absorbs the sea in the drop of his inwardness.

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|------------------|------------------|
| وہ حرم اللہ محرم | وہ امن اللہ معظم |
| ہے رحمت داسرماہ | وہ بیت اللہ مکرم |

“I laud the peace of Divine Majesty. I laud the sacred sanctuary of Allah. I laud the venerable House of Allah. It is the treasury of blessings.”

The majesty, sacredness and veneration of the House of God, both inward and outward, symbolises the absolute and the Infinite, which is a great blessing. There cannot be real universal peace unless the human accepts the Divine. The negation of the sacred tends to profane everything. Going beyond oneself creates the spirit of veneration hardly experienced by the modern man lost in the world of human finitude. There is no blessing greater than the one, which

shows the strife ridden humanity the way to principled, real and lasting peace on ‘the human planet’.

اے نور سیاہ مجسم ہے عین سوادِ الا عظم
تھیابے شک آمن بے غم جو حرم احاطے آیا

“The light embodied in the black covering (of the House of God) demonstrates the unity of the entire Ummah (it symbolizes the principle of unity in diversity). Undoubtedly, the seeker of peace, who enters the compound of the sanctuary, becomes free from sorrow.”

The blackly embodied light symbolises the ‘abysmal darkness of the Essence itself’. It points to the Principle and its Manifestation. The principle of unity in diversity unifies the entire creation. It is the metaphysical principle of uniting mankind. The seeker of universal peace finds contentment in embracing the principle within, which guarantees world peace.

کریاد حرم کون رکھ پیش پڑانے غم کون
دل آکھے کھانواں سم کون ہے جیون کوڑا جایا

“My sense of primordial sorrow has heightened by remembering the compound of the House of God. My heart prompts me to take bane for (mere) life is false and meaningless.”

The dawning realisation of the pilgrim’s separation increases the sense of his primordial loss, which keeps him so sorrowful. The transcendent and immanent reality of the beloved is his existential truth grounded in pure objectivity. The beloved is his ‘ultimate concern’, which permeates his relative concerns. He considers his life false and meaningless unless it is spent in union with his beloved.

لکھ مونیجھ مونجھاریاں آیاں ہن واکاں وطن ولایاں

دل میلیں بار خدا یا

دل سچڑیاں بیتاں لایاں

“Now, I am turning the reins toward my native town (returning back). I am in grip of countless states of anguishes. My heart has cultivated true ties of love. My God! Make me revisit the place.”

He is returning to his ordinary self filled with great anguish, after his spiritual sojourn. His heart has contracted true love. He prays to God to grant him recurring spiritual openings.

گھر شہر بازار نہ ملے

دل دلبر کیتے سکے

دل جنیکر بخت بھڑایا

وچ کھوسوں طوف دے دھکے

“My heart is desirous of my beloved. It does not find breathing space in the house, city or lane. I will again realise the strokes of circumambulation in case fortune smiles on me.”

His heart is so desirous of his beloved that it has ceased to have worldly ties. It will be very lucky if it gets an occasion to make spiritual effort in finding his beloved, who resides in the depths of his heart. His life is in inwardness.

رت رورو آہیں کر سہاں

بن یار ”فرید“ نجر سہاں

ڈکھ ڈکھڑیں جیڑا تایا

غم کھا کھا اُوڑک مر سہاں

“Farid! I will enervate without my beloved. I will heave sighs of distress, while crying bitterly. I will ultimately die by constantly bearing sorrowfulness. The sufferings have made my self fiery.”

He suffers tremendously and has overbearing sorrows without his friend because his whole life is attached to him. His beloved is not one of his many concerns but is his only concern. All attachments are shades of his real attachment. All his commitments have a meaning in reference to his inward commitment.

Kafi-2

انہد مرلی شور چایا

“The divine flute has created percussion.”

Human person is a flute in the hands of the Divine. Self-realisation points towards the infinite wealth buried beneath the ordinary human self. It is musical both in form and content. The modern man has lost the wherewithal of this ‘hidden treasure.’ One who knows how to play this flute is bewildered by the creativity and fineness of its musical its tunes.

| | |
|-----------------------|----------------------|
| عقل فکر سب فہم گمائے | گرنے پورے بید بتائے |
| سارا سفر عروج سبھجایا | مدہوشی و جہوش سکھائے |

“My spiritual master communicated to me esoterism in fullness. He made my reason, reflection and entire understanding dwindle into insignificance. He taught me sobriety in drunkenness. He enlightened me on the ascending stages of spiritual journey.”

His murshid communicated to him the whole of esoterism both in its doctrinal aspects and the ways of realisation. He made him understand the entire way, so that he could be mentally prepared about encountering different stages during his spiritual voyage. He was taught the subtleties of intellectual intuition and the ultimate identity of knowledge and being. He was educated on the limitations of reason, reflection and ordinary understanding during the course of his spiritual journey. He learnt the lessons of sobriety in drunkenness from him. The light and love of God during the spiritual experience is so overwhelming that he made him

conscious of sifting the real from the illusory. He was cautioned regarding the need of making spiritual efforts in returning back to the domain of everyday experience in order to resume his normal activity. He had to rediscover his new being with a sublime sense of personal identity.

وحدت عین عیان ڈٹھو سے طمس حقیقی سمجھ لیو سے
مخفی کل اظہار تھیو سے ہر گن گیان دے گیت نوں پایا

“I have witnessed Oneness as openly manifest. I have understood the reality of annihilation. All hidden has become seeable. I have realised, each and every tune (degree) of virtuousness and gnosis.”

The doctrine of Oneness is not merely a theoretical truth but is undergone by virtue of spiritual experience. It is a genuine experience, which lends certainty, factualness and verifiableness to the metaphysical truth. Metaphysical truth is followed by a corresponding metaphysical realisation. He entirely realises the truth of Oneness in his inwardness. The hidden realities become manifest. The reality of annihilation lays bare before him. It is a process of re-creation wherein everything is annihilated and re-created in simultaneity. The movement is so swift that it gives the illusion of stability to things. Things are devoid of being and at every moment they plunge into nothingness. Everything perishes at each moment except the Face of God.

تھے واضح مشہود د قائق تھے لاج انوار حقائق
ظاہر گجھ سب کجھ دے لائق قرب تے بعدد افرق اٹھایا

“The subtleties of existence have opened up. The lights of realities have become perceptible. The visible and the Invisible are capable of being understood. The difference between proximity and remoteness has withered away.”

The mystery of existence is revealed to him. Ordinary existence is a veil to the metaphysics of existence. Spatio-

temporal order curtains real existence. The curtain has been lifted and the ordinary dimensions of space and time have vanished. The perception of near and far is not absolute. It is relative to a specific spatio-temporal order. His experience of Oneness has been from the absolute dimension, which has obliterated all the relative differentiations, which are essentially provisional in nature.

لجھڑے راز انوکھیاں گھاتاں
بنسی خوب بتائیاں باتاں
”لمن الملک“ دادورہ آیا
گم تھیاں کوڑیاں ذات صفاتاں

“The flute has successfully unravelled the reality of deeper secrets and novel stations. The dawning realisation of His Omnipotence has led to the privation of false existents and their properties.”

It is by virtue of turning his being into a flute that the Reality unveils before him. The unveiling of the Omnipotent Reality leads him to directly experience the ephemeral nature of the world. Everything is powerless in Face of the Power itself. How could a powerless thing claim existence? There is no self-subsistent reality except the Absolute.

تھیوے عاشق مست یگانے
خمر طہوروں پی پیمانے
رندی مشرب سانگ رسایا
بھل گئے صوم صلوة دوگانے

“We have become matchless enraptured lovers after drinking from the cups of pure wine. We have transcended fasting and ritualistic prayer and adopted an inebriate mode of expression.”

Pure wine enraptures their love of the Divine to the extent that they transcend ritual modes of existence. They see the Real with the eye of the Real. They reach their destination. Farewell to the milestones. Farewell to the rituals. Their inebriate mode of existence is a scandal for the illusory eye. It is an ordinary eye, which cannot perceive the extra-ordinary. It lacks the perception of their spiritual state. Their inward

determines their outward. Only a spiritual eye perceives them in their own right.

جانے کون گنوار مقلد
وہ وہ ریت مقدس جید
تھی مطلق بے قید موحد
سبھ صورت وچ آپ سمایا

“How can an unenlightened person bereft of gnosis know the laudable, holy and powerful tradition (of Oneness of Being)? The One is identified with Freedom Itself without delimitation. He has descended in all forms.”

A person bereft of gnosis cannot understand the tradition of Oneness of Being. His perception, conception and imagination are delimited. He is constrained to perceive, conceive and imagine the Reality in reference to his own spatio-temporal apparatus ingrained in his mind. He is condemned to consider all provisional polarisations as final. He lacks the metaphysical perspective to perceive the One as identified with Freedom itself. He is a loss to understand that if the Reality were not delimited by descending in each form then it would have suffered delimitation by virtue of its being Pure Freedom. It is to exercise Pure and absolute freedom that the Reality has to delimit itself.

جب ہک رمز ملی توحیدوں
دل آزاد ڈٹھم تقلیدوں
تھی کر فرد، فرید! فریدوں
سری روحی وعظ سنایا

“My heart was freed from merely following the letter of law after getting a clue of Oneness. Farid! The individual by ceasing to be— narrated the sermon: My essentiality is Spirit.”

He has been following the letter of law. His sense-perception and reason had delimited him. He was constrained to remain tied with the outward. His ideas, feelings, discourses and actions were all tied to the crust. He had no access to the inward. It was a spiritually decisive moment of his life that his heart was blessed with a clue of Oneness. It

was a spiritual blessing, which made him realise his own nothingness in the Face of God. The Spirit (Reality or God) within him had taken over his medium and declared that the Reality within his human overlay was essentially the Spirit. It was an experience, which not only led him to experience his own nonbeing but it also made him experience the Spirit, which is essentially in 'him' but is not his.

Kafi-3

بن دلبر شکل جهان آیا ہر صورت عین عیان آیا

“My beloved has manifested in the form of the outward. He has become openly manifest in each form.”

The doctrine of Oneness of Being (wahdat al-wujud) with its corresponding realisation sees the universe including Man as the manifestation of the Absolute and the Infinite. It considers all polarisations as provisional and essentially devoid of being. The metaphysical reality of nothingness constitutes those Possibilities, which have not taken the form of Names or Attributes. To consider the world as absolutely cut off from the Absolute or God is erroneous and is the product of ordinary thinking, which creates an unbridgeable gulf between subject and object. It is metaphysical thought, which posits the possibility of identity between knowledge and being. The beloved has taken the shape of the world and openly manifests in every form.

کتھے آدم تے کتھے شیث نبی کتھے نوح کتھاں طوفان آیا

“He has manifested in Adam at times and at times in the Prophet Sheesh. His manifestation has been at times in Nuh and at times in the Flood.”

He manifests in the form of the Prophets as well in the appearance of cosmic events like ‘the Great Flood.’ There are degrees of His manifestations. He manifests to a greater degree in Man and to much a higher in Perfect Man. His manifestation in any cosmic event is a truth dealt with traditional cosmologies. The universe does not stand in

opposition to Him as ‘other’ but reflects Him as if in a mirror.

کتھے ابراہیمؑ خلیل نبی
کتھے یوسفؑ وچ کنعان آیا

“He has manifested at times in the Prophet Ibrahim, the friend of God, and at times in Yousaf of Canaan.”

He manifests Himself in forms of prophecy and friendship. He figures in knowledge, sentiment and human interactions.

کتھے عیسیٰؑ تے الیاس نبی
کتھے پچھن رام تے کان آیا

“He has manifested at times in Isa and the Prophet Ilyas and at times in Lachman Ram and Kaan.”

His manifestation is not restricted to any one tradition. He has manifested Himself in all traditions of the world including the Hindu tradition.

کتھے ذکر یا کتھے یحییٰؑ ہے
کتھے موسیٰؑ بن عمران آیا

“He has manifested at times in Zachariah and at times in Younis. His manifestation has been at times in Musa bin Imran.”

His manifestation has been in the Prophets, their ancestors and their progeny in varying degrees.

بو بکرؓ عمر عثمانؓ کتھاں
کتھے اسد اللہؓ ذیشان آیا

“He has manifested at times in Abu Bakr, Umar and Uthman. His manifestation has been at times in the glorious lion of God.”

He has manifested in the form of the four friends of the Prophet. How one can detest any one of these forms where He has manifested Himself in such a high degree? The truthfulness of these friends has been verified by virtue of spiritual experience. The historical accounts regarding the conflict between the Household of the Prophet and his foremost Companions after the death of the Prophet lack

wider perspectives. It was not a conflict between good and evil but it was a divergence between different shades of rightness. They all deserve reverence. It is spiritually fatal to show disrespect to any one of them.

کتھے حسنؓ حسینؓ شہید بنے کتھے مرشد فخر جہان آیا

“He has manifested at times in the martyrs, Hasan and Husayn, and at times in Fakhr-e-Jehan, my spiritual master.”

It was for the time that a conflict between good and evil took place between Husayn and Yezid respectively. He ‘embraced martyrdom’ in the form of Hasan and Husayn. He is eternal but manifest in the temporal. He experiences transcendence and immanence in simultaneity. He cloaks in the form of his murshid Fakhr Jehan.

کتھے احمد شاہ رسولان دا محبوب سبھے مقبولان دا
استاد نفوس عقولان دا سلطاناں سر سلطان آیا

“He has manifested at times in Ahmad: the vanguard of the Messengers, the beloved of all the illustrious, the preceptor of selves and intellects and the sovereign of the sovereigns.”

His manifestation in the form of Ahmad has been of the highest degree. He has manifested Himself perfectly in the perfect form of Ahmad. He has contemplated Himself fully in Ahmad’s mirror of the heart. It is He who came in the form of Ahmad and did all wonders.

تنزیل کتھاں، جبریل کتھاں توریت زبور انجیل کتھاں
آیات کتھاں تر تیل کتھاں حق باطل دا فرقان آیا

“He has manifested at times in Revelation and at times in Gabriel. His manifestation has been at times in Torah, David Psalms and New Testament. He has manifested at times in verses and at times in their recital. His manifestation has been at times in the discernment between truth and falsehood.”

It is His manifestation in the whole process of religious revelation including the Archangel Gabriel. It is His Divine Speech, which takes the form of Scriptures. It is His manifestation at a certain level, which discerns the true from the false.

کل شے وچ کل شے ظاہر ہے سوہنا ظاہر عین مظاہر ہے
کتھے ناز نیاز داماہر ہے کتھے درد کتھاں درمان آیا

“The Whole illuminates the individual aspects. The Beautiful has manifested itself and has assumed an open form of manifestation. He masterly manifests at times in priding and humility. His manifestation at times is in pain and at times in alleviation.”

The Whole lights up everything. It embraces totality. There is nothing outside it otherwise it cannot be metaphysically termed as ‘the Whole’. Beauty itself in its outward form is so openly manifest. He manifests in pride and humility and in pain and its alleviation. He manifests in all things and events---positive and negative--- and nothing can be excluded from it. If His manifestation is a mystery, then His supposed ‘non manifestation’ is a greater mystery because He is ‘the metaphysical Whole’ and nothing can be excluded from it.

کتھے ریت پریت داویس کرے کتھے عاشق تھی پردیس پھرے
کتھے گل وچ مارو کیس دھرے لٹ دھاری تھی مستان آیا

“He manifests at times in the tradition of love and at times as lover wandering in alien lands. His manifestation at times is in bewitching dishevelled locks around the neck and in the enraptured one with flowing hair.”

He is not partially inward or partially outward but He is absolutely the Inward and totally the Outward. Reason finds it so scandalous. It is the doctrine of Oneness and it is its

realisation, by virtue of Intellectual intuition, that makes the metaphysical truth dawn on the percipient.

کتھے پنڈت جوسی جوگی ہے کتھے سامی تے کتھے بھوگی ہے
کتھے مصر براگی روگی ہے کتھے بید بیاس گیان آیا

“He manifests at times as Hindu metaphysician, astrologer and ascetic and at times as religious and at times as worldly. His manifestation is at times as doctor, ascetic and sick and at times as Vedic, Brahman and Knowledge.”

He manifests in all forms including positive and negative. The religious consciousness may give a concession in accepting His manifestation in positive forms but finds it highly appalling in attributing His manifestation in negative forms. It fails to understand, for instance, that how could the One, who Himself bestows health manifest in the negative form of a sick person.

خاموش ”فرید“ اسرار کنوں چپ بیہودہ گفتار کنوں
پر غافل نہ تھی یار کنوں ایہولار یہی فرمان آیا

“Farid! Remain silent and do not disclose these mysteries. You should desist from such outrageous discourse. But, never be oblivious of your friend. Such a (Divine) decree has been made beyond a shadow of a doubt.”

He stops short of disclosing these mysteries, which seem so outrageous to ordinary understanding. He reminds the votaries of their foremost duty of never being oblivious of their friend, which is a doubtless decree of the Qur’an. The possibility of friendship with God is readily realised by spiritual consciousness but seems abhorrent to the religious one. The religious psyche remains tied to the relative master-slave polarity and considers it as absolute. The question of a slave loving his master does not arise. The vocation of a slave is just to follow the commandments of his master out of fear

for the punishment inflicted upon him if he does otherwise. Friendship with God takes one to a realm where one stands before Him not 'in fear and trembling' but in love and poise. He only fears the disruption of his friendly relationship with God, which is qualitatively different from ordinary fear and the religious one. Good is, in the spiritual sense, what fosters friendship and evil is what severs it. Doctrines, rituals and morals essentially become lively in the situation of love and friendship.

Kafi-4

تھی تابع خلقت سب
تاں وی کیا تھی پیا
ہئی گم تھیوں مطلب

“If the entire creation is subjected to you, then even what? The meaning lies in thy ceasing to be (the state of supreme identity or the realized consciousness of your ontological nothingness in the Face of the Absolute).”

What is the ultimate significance of even subjecting the entire creation to oneself? What is the meaning of life? It is not reflected in the power one has over things and events. It does not lie in outward achievements. The attainment of the cosmic purpose of existence lies in realising one’s ontological nothingness in the ‘Face of the Absolute’ or God. It is the whole meaningful endeavour of life. Things could be meaningful on other criteria but anything short of it becomes meaningless on this absolute, supreme and ultimate criterion. It is the litmus test of the entire human activity.

٪ ارشدار شاد تو نہیں
وچ پہنتا عجم عرب
تاں وی کیا تھی پیا

“If you’re intellectual discourse has made an impact on Arabia and Persia, then even what.”

If the impact of one’s intellectual widespread discourse has no eternal bearing then what is its value? The earthly fame will fade away in contrast to one’s ceaseless subsistence in the Divine Consciousness.

پڑھ پڑھ بید پران صحائف
 پیا سکھیوں علم ادب
 تاں وی کیا تھی پیا

“If you have been seeking knowledge and reverential conduct by the study of Vedas, Puranas (sacred writings of Hindus) and Scriptures, then even what?”

Gaining of Scriptural knowledge, learning and reverential conduct are a nullity as compared to one’s original vocation of union with the beloved.

سارے جگتے حکم چلانویں
 پاشاہی دامنصب
 تاں وی کیا تھی پیا

“If you exercise sovereign authority, by virtue of you’re royal status, then even what.”

A person gets possessed by the very thing he possess. There is no end to one’s yearning for subjugation. One’s achievements on the spectrum of time have no value unless they are transformed into eternity. How one’s masterly gains could measure up to being a realised possibility of the Divine Essence?

دنیا دے وچ عزت پاتو
 گیوں عقیقی نال طرب
 تاں وی کیا تھی پیا

“If you command respect in the temporal world and go happily to the eternal one, then even what.”

The religious consciousness is content with being happy in both the worlds. What is the significance of one’s being happy in this world and the life hereafter without achieving the spiritual station of servanthood?

سنی پاکتے حنفی مذہب
 رکھیو صوفی دامشرب
 تاں وی کیا تھی پیا

“If you are pure Sunni, belonging to the Hanifi tradition and committed to the Sufi Path, then even what.”

One’s being pure Sunni and a Sufi only attains mystic realisation. The ultimate goal is to achieve metaphysical realisation.

وچ آثار، افعال، صفاتیں
جے یار گھدوئی لہجے
تاں وی کیا تھی پیا

“If your search of finding your friend manifest in forms of signs, activity and attributes has become fruitful, then even what.”

If one has discovered his friend in the outward, then even it has no significance as compared to uniting with the Being itself in the state of nonduality.

غوٹی قطبی، رتہ پاپو
تھیوں شیوخ لقب
تاں وی کیا تھی پیا

“If you have achieved the level of ‘Ghaus’ and Pole, entitled as Master of the Masters, then even what.”

The attainment of higher spiritual stations is nothing in front of gaining the paradise of the Essence.

شعر ”فرید“، اوج ہلیا
ہند ماڑ ڈکھن پورب
تاں وی کیا تھی پیا

“Farid! If your poetry has become renowned in Hind, Marwar, South and East (all regions), then even what.”

He questions the value of the recognition of his poetry far and wide, when weighed against his realising the possibility of namelessness.

Kafi-5

تیرے نیناں تیر چلایا تیری رمزاں شور مچایا

“Your eyes shot arrows (prompted moves). Your expressions impregnated with mysteries made percussions.”

The Essence manifests itself in the form of the beloved to make love possible. His eyes have captured many a souls. His mysterious expressions have left a deep impact on the lovers.

المست ہزار مرایا لکھ عاشق مار گنویا

“You made numerous enraptured ones eliminated and got countless lovers wiped out.”

He has got countless enraptured lovers lose their lives for his sake. His love is so mesmerising that the lovers submit to him in fullness. They do not listen to the voice of reason. The ordinary considerations of the world have no meaning in their eyes. They are in such a state of intoxication that laying down their lives for their beloved does not matter.

ابراہیم اڑا اڑایو باربر ہوں سر چایا

“You flung Ibrahim -- whose being had been permeated by love -- in the blazing fire and made him bear the burden of love.”

He made the Prophet Ibrahim saturated with love. He made him carry the onerous burden of love and finally flung him in the blazing fire. He saved him from being torched by the physical fire by turning it into a garden but consumed him completely in the fire of love.

موسىٰ طور جلایا

صابر دے تن کیڑے بچھے

“You made worms germinate in the body of Ayub and in front of Musa burnt the mount Tur (by the reflection of your Light).”

He tested the patience of the Prophet Ayub in different ways till his body was germinated with worms. He was not unmindful of him for a single moment when he was undergoing these ordeals for the sake of his beloved. He bestowed upon him countless blessings including reunion with his family but after he had undergone such spiritual tests. The Prophet Musa in a state of deep love wanted to see him. He made him fall down in a swoon after seeing the mount Tur burn with a reflection of his Light. The insatiable quest of seeing him with naked eye kept burning Musa till the end of his life. He kept quiet because of His Majesty, but his burning love kept on questioning the impossibility of his seeing the Reality with his physical eye.

یحییٰ گھوٹ کو پایا

زکریا کلو ترچر ایو

“You sawed Zechariah in the saw and slaughtered Yahya in the prime of his youth.”

He raised the status of the House of Imran by virtue of its purity and love. He sawed the Prophet Zechariah, who loved him from the core of his heart and had taken so much care of Maryam. He responded to his prayer and granted him a son. He named him as Yahya and also made him a Prophet. He slaughtered him when he was so young.

نوح طوفان اُڑھایا

یونس پیٹ مچھی دے پایو

“You caused Younis’ entry in the body of ‘the great fish’ and made Nuh face the torments of the Flood.”

He made the Prophet Younis enter body of ‘the great fish’ after he had left his community because it was not paying heed to his beloved. He saved him and sent him back and he won them on his side. Such are the ordeals of love. He made

the Prophet Nuh face constant hardships and sarcasm from his near and dear ones for such a long time and finally made him face the torments of flood. He did not accede to his request for pardoning his dead son for he was not from his spiritual progeny (Aal) since his actions were not virtuous (Ghair salih). The Prophet Nuh loved his son much and had deepest fatherly attachment with him but the Divine reprimand filled his heart with the overpowering love of the Divine to the extent that the love of his son faded away completely and he reiterated his resolve to act according to the Divine Will.

شاہ حسن گول شہر مدینے زھر داجام پلایا

“You made the regal Hasan drink the cup of poison in the city of Medina.”

The story of love does not end with the Prophets but embraces lovers from all eons and countries. He made Hasan, the grandson of the Prophet of Islam, die by administering him the cup of poison. Earlier, his love had made him abdicate the alienable Caliphate. If the oath of allegiance (bay’ah) had been imposed on him by Muawiyah, then, ‘Karbala’ would have occurred there and then.

کربلا وچ تیغ چلا کر ایڑھا کیس کرایا

“You caused a colossal tragedy by demonstrating swordsmanship at Karbala.”

Yezid departed from the tradition of the earlier Caliphs of Islam and decided to impose the oath of allegiance (bay’ah) on Husayn in order to make the Imamate subaltern to the Caliphate. Husayn’s love for his beloved made him stand in ‘Karbala’ against it. The Divine caused a colossal tragedy in which, Husayn and those along with him underwent great sufferings and ultimately sacrificed their lives for him.

شمس الحق دی کھل کھلایو سرمد سر کپوایا

“You made Shams, the truthful one, skinned alive and Sarmad’s head chopped off.”

He made his intoxicated lovers Shams and Sarmad face such brutalities. When Shams addressed a dead boy and said ‘kumbe-iznil-lah’ (come to life by the order of Allah), the dead boy did not rise but when he said ‘kumbe-izni’ (come to life by my order) the dead boy came to life but Shams was skinned alive because of being blasphemous. It was the Divine who, to a higher degree in the medium of Shams, granted life to the dead boy. When Sarmad, the naked martyr, denied the physical ascension of the Prophet to the heavens on the ground that the heavens resided in him; remained nude for inviting people to search the naked truth within him; supported Dara Shikoh’s spirituality against Aurangzeb’s religiosity bereft of inwardness and frequently recited a portion of the first Shahadah, there is no ilah (self-subsistent reality) meaning thereby that one could not go to the stage of affirmation before realising negation; the Divine made the head of Sarmad chopped off by those who did not understand the reality of his God-intoxicated love and the deeper meanings of his acts.

مستی سانگ رسایا

شاہ منصور چڑھا پوسولی

“You caused the enraptured state and crucified Mansur, the Master.”

He enraptured Mansur, who had attained the consciousness of his ontological nothingness, and crucified him. He had taken over his medium. It was the Divine who said ‘I am the Truth’ (Ana’l Haqq) from his tongue.

سوسوناژڈ کھایا

مجنوں کارن لیلی ہو کر

“You became Layla and exhibited countless prides for the sake of Majnun.”

He is Love itself, which is polarised in the forms of the lover and the beloved. It was His manifestation as lover in Majnun and as beloved in Layla. It was His prideful

expression in the form of Layla that bewitched Him in the form of Majnun.

شیریں نام دھرایا خسرو تے فرہاد دے کارن

“You named yourself Shireen for the sake of Khusru and Farhad.”

He took the beloved form of Shireen, which attracted Farhad to love. It was His presence in his form, which performed extraordinary feats beyond the human.

اپنا وقت نبھایا درد ابار اٹھایا ہرک

“The burden of pain was shared by every one during the course of his time (by remaining faithful to his vocation).”

He gave leave (izn) in His Almighty Wisdom to all those calamities that befell on each one of them. All His lovers underwent pains, anguishes and sufferings, in varying degrees, but remained steadfast and faithful to Him. They did not betray His love. The infinite capacity and immense strength of His love made it possible for them to face the vicissitudes of life.

کڑاوارہ آیا کر قربان ”فرید“ سر اپنا

“Farid! Sacrifice your head for it is now your turn.”

It is now his turn to sacrifice his life for the sake of his beloved. He has to bear pains and sufferings in the path of love. He is happy in being chosen by the beloved to realise union. One gain is worth many losses. What more does he need than realisation of the real purpose of his existence?

Kafi-6

چوڑا ناڈے جیسلمیر دا سوہارنگاڈے خاص اجمیر دا

“Do get me set of bangles from Jaisalmer and dyed colourful dopatta especially from Ajmer.”

Beauty and love are intertwined. Love has stirred her from within. She wants to bring out the finest sentiments, which inhere in her self. She wants to beautify herself with the best that exists in her culture.

ہووے اصلی خاص مڑپیچ نہ نقلی ول پھیر دا

“It should be truly and specially from Marwar and not a counterfeit to the original.”

Love elicits genuineness. Love and truth are intertwined. Her colourful dopatta from Marwar ought to be real and not a counterfeit to the real. Appearance and Reality should be identical.

جلدی آوے ناں چرلاوے کم نہیں اتھ دیر دا

“These may be brought forth quickly without any hold up for over here there is no margin of delay.”

Her heart longs for these belongings right away without any hold-up. It is such a longing that cannot be measured on the spectrum of serial time. It can only be fulfilled in pure duration, which transcends the ordinary distinction of time in series of past, present and future. It is time turning into eternity.

برہوں دا چوڑا پریت داسوہا کاک ندی دے گھیر دا

“These bangles of affection and dyed colourful dopatta of love symbolise my stepping in the stream of love.”

Her bangles and dopatta symbolise her initiation in the fold of love. Love has transformed both her inward and the outward.

سجڑے کھڑے پیردا بچھو ابریکانیری کھنساں

“I would procure the Bikaner toe – rings for my right and left foot.”

Her desire to secure Bikaner toes for her feet symbolise the start of her journey from the earthly to the heavenly within her cultural matrix.

تھورا چھساں ڈیردا سبجوں پیساں پاتھمکیساں

“I shall fondly wear and display myself even if I have to take the obligations of my brother-in-law (who will fetch these things for me).”

She shall happily adorn herself and be presentable even if she has to take some obligation (outward help). Her love no bounds. It is a stream, which determines its own course. There is no family consideration refraining her from expressing her love in fullness.

کیا غم بے دے ویردا یار ”فرید“ منیندم آکھیے

“Farid! My friend is responsive to me. Why I should be sorrowful about the detestation of others?”

Love is an individual sentiment but with social and cultural upheavals. He loves his friend that makes others detest him. There is no point in his being sorrowful since his friend responds to him in love. Otherwise, love would have been so overbearing for him.

Kafi-7

حسن فتح سب مظہر ذاتی ہر رنگ میں بے رنگ پیارا

“Beauty and ugliness are the manifestations of the Essence. The lovely colourless is in each colour.”

All the possibilities inhere in the Divine Essence. It is the Universal Possibility. There cannot be any possibility outside it. The Essence in order to realise the possibilities, which inhere in him has to take the form of Names or Attributes. It manifests itself in one of its forms, Beauty. It is then Beauty itself, which manifests in all forms of beauty. It is in the process of this manifestation that the Beauty appears in the form of a given beauty, which implies the possibility of a given ugliness. There cannot be such manifestation unless it is in a ‘world of contrasts.’ But there is no ugliness in the Essence since it is free from all imperfections. The phenomenon of ugliness arises in the process of manifestation and passing through different cycles ultimately returns to its source as transformed beauty. Pure water, analogically speaking, is free from all impurity but impurity arises in the process and is recycled into purity. It is not a perfect analogy since it deals with another level of reality but it does give some inkling of the point in issue. However, both beauty and ugliness are manifestations of the Essence with the difference that beauty is directly manifested from the Essence whereas ugliness as a privation only arises in the course. Likewise, the lovely One is colourless but assumes different colours in the process of manifestation.

”مَحْنُ اقْرَبُ“ راز انوکھا ”وَهُوَ مَعَكُمْ“ ملیا ہوکا
سمجھ سناؤ، عالم لوکا ہے ہر روپ میں عین نظارہ

“His being nearer to man than his neck vein is a novel secret. His ever presence with you has been proclaimed. O people! Do grasp and identify that it is His open manifestation in each form.”

The material percept and the rational concept of nearness break down in this case. He is more nearer to man than man is to himself. It is the nearness of the Spirit or Divine Essence (that is in man but is not his) with a person. The Spirit takes the form of a human body in order to express itself in relative fullness. It can roughly be likened to the nearness of His Essence with His own Names or Attributes. The metaphysical meaning of nearness is supreme identity or nonduality. His ever presence with human has been openly proclaimed. Metaphysical realisation finds Him openly manifest in each form.

”لوذّیتہ“ فاش گواہی

کیتاناز داڈھنگ نیارا

”وَفِي أَنفُسِكُمْ“ سرالہی

ہر صورت وچ راہنجن ماہی

“It is a divine secret that He dwells in the self. It is a divulged testimony to His Omnipresence. Ranjhan friend is in each form. His mode of pride is unique.”

His dwelling in the human self is a secret of God. He dwells as the Self in the human. It is the housing of the Spirit in each pore of a human being. Man in his wholeness and totality is an outward form the Inward takes to manifest itself. It is an irrefutable testimony to His Omnipresence. A thing can only exist at any level by virtue of His presence. He is Omnipresent. The beloved is immanent in every form with uniqueness of transcendence.

طرح لطیفے طرز غریبے

تھی دلبر جگ موہی میں سارا

حسن ازل دی چال عیبے

آپ ہے عاشق آپ رقیبے!

“The move of the Primordial Beauty is a mystery with subtle style and manner only one of its kind. He is

himself the lover and is himself the rival. He is the beloved, who has captivated the whole world.”

The manifestation of the Primordial Beauty is a mystery. It has polarised itself as the lover and the rival. It has no parallel in human relationship of love, where the lover and the rival are understood to have two distinct realities. He is the One, who is manifest in multiple forms. Since there is no one beside Him, therefore He has to assume the form of the ‘other’ (rival) in order to fan the contradictions of love that take love to incredible heights. His form as the beloved has capitulated His other form as the world.

کچھ عابد کچھ نفل دوگانہ
کچھ مطرب کچھ تان ترانہ
کچھ رنداں میں کرے او تارا
کچھ صوفی سر مست یگانہ

“He is at times singer and at times musical songs. He is at times devout and at times prayer with two genuflexions. He is at times matchless highly enraptured Sufi and at times descends in the form of the inebriates.”

His Omnipresence is all-pervasive. It is not possible to understand His manifestations from ordinary religious perspectives, which thrive in the world of duality bereft of the metaphysical sense of oneness. The religious consciousness is a split consciousness and it finds it appalling to accept His presence in all modes including the contradictory worlds of musicians, devout and rituals, enraptured Sufis and inebriates. It attempts to save His transcendence at the cost of His immanence thus resulting in the idea of a limited God firmly enthroned in Heavens. It fails to understand that the transcendence of God is saved in spite of His immanence. He is immanent but simultaneously transcendent in any form He assumes. His immanence in the form of an inebriate, for example, also carries in simultaneity an equal dimension of transcendence, by virtue of which, He simply cannot be reduced to being an inebriate.

کیا افلاک، عقول، عناصر
 کیا متکلم، غائب، حاضر
 سب جا، نور حقیقی ظاہر
 کون ”فرید“ غریب و چارہ

“What to talk of heavens, intellects and elements? What to talk of the creation with faculty of speech, visible and invisible beings? The essential Light is manifest everywhere. Who is Farid, the poor and the pathetic (to hold any place in the Face of the Absolute)?”

The Essence or ‘the supra-formal Divinity’ is in ‘abysmal darkness’. It is, in a certain sense, even beyond light. It is when it assumes the form of personal Divinity (Allah) that He becomes the light of the Heavens and the earth. Light has both the individual and the universal elements. Light is both absolute and infinite. Light as the Absolute is identified with His Individuality and Light as the universal is identified with His aspect of the Infinite. There is no contradiction between these ‘two fundamental aspects of the Real’. His Omnipresence arises by virtue of His being the Infinite. Light itself is manifest in all forms. It is the inherent nature of light to manifest itself. Human medium has no self-subsistent reality and thereby is a mere shadow of light.

Kafi-8

درد اندردی پیڑ
 ڈاڈھا سخت ستایا
 ہجر فراق دے تیر
 دل نوں، مار موٹھجایا

“The inward excruciating pain has highly vexed me.
 The arrows of disunion and separation have ravished
 my heart with anguish.”

Religiosity has no means to transcend ‘servant-Lord axis’. It considers it as final. It does not explore the possibility of experiencing God. The mystics and Sufis have stepped forward and have shown the way to ‘deliverance and union’. A person who embarks on the road to experiencing God ultimately finds Him ‘within the infinite depths of his being’. Love opens the door to reach the inmost chambers of one’s consciousness. But love and suffering are inseparable. The lover is shot by the arrows of disunion and separation, which give him severe inward pains and anguishes.

عشق ہے ڈکھڑے دل دی شادی
 عشق ہے رہبر مرشد ہادی
 عشق ہے ساڈا پیر
 جیں کل راڑُ سجھایا

“Love is the delight of the suffering heart. Love is the mentor, spiritual master and guide. Love is our spiritual teacher, who has made us realise the whole secret.”

His suffering heart finds delight in love. The elixir of suffering removes the dross from his heart and makes it shine like ‘a polished mirror’ in which the beloved contemplates himself. He realises the dictum: I love, therefore I am. Love guides him in unravelling the entire secret of the way. Love itself has polarised in the forms of the lover and the beloved.

It is by virtue of loving that he realises the possibility of uniting with his beloved.

اے دل مسٹھڑی، گندڑی مندڑی جانوں لادی، برہوں دی بندڑی
ازلوں تا نگھ دا تیر جانی، جوڑ چو نبھایا

“My heart is miserable, loathsome and vile. It is bondwoman of love ever since birth. The primordial arrow of longing has been perfectly pierced by my beloved.”

Her miserable heart turns unworthy of her beloved though it has been subjected to love since the primordial day when it was pierced by the arrow of longing. She cannot bear the primordial separation from her beloved. Her longing intensifies. Her heart becomes incapacitated to absorb the intense passion of love.

ناز تبسم لچھڑے ہا سے چالے، پیچ، فریب دلا سے
حسن دے چار امیر جنہاں چو گوٹھ نوایا

“The prideful smiles, deeper laughter, styles of pretension and deceitful consolations are the four scions of beauty that have subjugated the four corners of the world.”

The beloved armed with the scions of beauty completely subjugates the world. There is no way out for him except to bear all this in the hands of the beloved. It keeps him in a state of uncertainty about his self-image and the response of his beloved. It is a necessary stage in the ripening of love. Ordinary lover gets disheartened and is dismissed accordingly. Patience and steadfastness in adverse situations of love help in the game of the Divine hunt.

وٹھڑی پالی سدا متوالی مینہہ و سراندتے والی آلی
روہی رشتک ملہیر واہندا بخت ولایا

“It has been continuous raining on the ground. The sand has moistened, by virtue of rain, to an extent that even Malheer is being envious of the desert. The once receding fortune has now started to smile.”

The desert is enlivened by rain to such an extent that even certain green areas have become envious of the desert. It is likened to his state of barrenness turning lively at the response of his beloved. His liveliness was so unique that other people became envious of him. His receding fortune of love did embrace him. There are certain stages in love where activity on the part of the lover is ‘neither possible nor desirable’. The desert of his self has to act as a conscious receptacle. He does not remain passive but in a state of receptivity awaiting heavenly response of his beloved.

تھیاں سرسبز ”فرید“ دیاں جھوکاں
سہجوں تختی چائی سوکاں
نند نہ مانون کھیر
مولی ماڑوسایا

“The dwellings of Farid have become all green. The dried ones have fondly become lively (due to an inner urge). The udders of cows and buffaloes are oozing out milk. God has brought the desert to life again.”

His inner and outer deadness has quickened to life. Love bestows thousands a deaths and thousands a rebirths. His being in a state of receptivity, has elicited the Divine response. His static feelings have turned dynamic. God has turned his inner desolation into a feeling of well-being and fulfilment.

Kafi-9

ساڈا دوست دلیندا نور محمد خواجہ ڈھولایا چہیندا نور محمد خواجہ

“Nur Muhammad Khawaja is our bosom friend. Nur Muhammad Khawaja is our intimate and favourite beloved.”

Nur Muhammad Khawaja is steeped in spirituality. He is the forbearer of Khawaja Ghulam Farid who considers him as his friend and beloved close to his heart. He has reverential love for him. The friends of God are the embodiments of beauty, truth and love. God dwells in their inner and outer forms. Revering them is revering God Himself.

ساری ساڈی شرم بھرم دا بڑے گل وچ لاجا

“You are the custodian of our whole honour and prestige.”

God has granted him immense spiritual powers. His contributions in strengthening his family and spiritual ties with him are manifold. He symbolises his entire honour and prestige.

عرب وی بڑی عجم وی بڑی ملک پنجاب داراجہ

“You are owned in Arab and Persia and you enjoy a royal status in the dominion of Punjab.”

The Arabs, Persians and people living in the area of Punjab hold him in high esteem. His spirituality and noble conduct has attracted them to him.

زمین زمن وچ وجد اگجدا فیض بڑے داواجا

“The tune of your blessings is being drummed in all parts of the world.”

His spiritual blessings know no bounds. He has blessed all parts of the world by his spirituality and graceful demeanour.

قدیم بے وجہ نون من بھاگے انگن میرے پوں پا جا

“Do step in my courtyard with your full boon steps.”

He beseeches him to grace his courtyard with boon. His stepping in the courtyard of his inner being shall elevate his spiritual status. It will add freshness to his life.

دلبر جانی یوسف ثانی موہن مکھ ڈکھلا جا

“O’ Yousaf like sweetheart! Do show me your beautiful countenance.”

He is his Yousaf like beloved friend. He is desirous of his inward and outward beauty.

نوشہ شہر مہار داہنرا سکدی کون گل لا جا

“O’ bridegroom of the nuptial city of Mahar! Do come and embrace the one desirous of you.”

He is eagerly desirous of him. He beseeches him to come and fold him in his arms. His owning him will turn him into gold. It will satiate his quest for him.

نین ”فرید“ دے درس پیاسے آ جاناں ترسا جا

“The eyes of Farid are thirsty of your vision. Do come and do not tantalise me.”

He is keen to meet him. He entreats him not to tantalise him by remaining away from him. His heart cherishes for him and shall be filled with joy in meeting him.

Kafi-10

ساڈے نال سدا توں وس پیا وس، ہس، رس، دل کھس پیا

“Do dwell with us everlastingly. Live in merriment and grab my heart.”

Communication with one’s beloved heightens love. It at times assumes the form of soliloquy. These soliloquies are great treasures of love. These are not mere talks, which one undergoes with oneself but they reflect the imaginative presence of one’s beloved. He invites his beloved to dwell with him for all times. He wants him to be merry and captivate his heart. He presents himself with his whole being. He desires his happiness from the core of his heart.

سروچ درد، دماغ خماری تیلے رتڑے، ہنجڑوں جاری
جیڑے جھوراد دل آزاری تن سولاں دے وس پیا

“I have headache and my mind is in a state of drunkenness. The tears are flowing from my reddened eyelids. My self is worrisome and my heart is distressed. My body has been infested with afflictions.”

Love and suffering are intimately linked with each to the extent that both weave the fabric of his being. The journey of love is replete with separations and disunions, visions and unions. The stage of love determines the nature and intensity of these experiences of love. He misses his beloved and as a consequence his body, self and heart are in a state of great distress.

ظلم اندھاری بے زواری بے پت دی بے پتڑی یاری

کچھے چوری نس پیا

پہلوں لٹ لٹا دل ساری

“The dubious friendship of the untrustworthy is cruel, oppressive and unjust. He looted (ransacked) my heart in the first case and then stealthily fled away.”

He usually holds his beloved responsible for his plight. He is at a loss to understand the queer moves of his beloved. The deepening of his love unties many knots but also creates others. He does not understand the oppressive behaviour of his beloved. He contracted love with him and then stealthily assumed transcendence by leaving him forlorn.

چوٹیاں لھتم حال و نجامیم
نک گھر ژیندیں گھس پیا

ہجر سوا کوئی سود نہ پائیم
مناں کیتم سیں نوائیم

“I have earned nothing except disunion. I have plucked my hair and worsened my condition. I have implored and bowed my head. I have rubbed my nose till it has reddened.”

The dividend of his love has been disunion. He inflicts pains on himself in order to bear the terrible state of separation from his beloved. He adopts extreme postures of humility in order to attract him but all in vain.

لیت لعل دی ار کھر کوں
عشق دی رہ وچ بھس پیا

پیش کیتا جیں فہم فکر کوں
کر کر شکر نہ ڈتوس سر کوں

“The one who resorts to understanding, reflection, and the seductiveness of prevarication, instead of sacrificing his head with countless thanksgivings, shall be a failure in the path of love.”

The whole problem lies in trying to know the dynamics of love by dint of ordinary understanding. The tools of thinking, which otherwise are so effectual in different situations of life, become completely ineffectual. Any one who resorts to these supports, instead of offering his head with immense gratitude,

shall miserably fail in the path of love. He needs to be thankful to the beloved for agreeing to accept his head in return of love.

لائے پھوگ ”فرید“ سوہسیاں
سٹ گھر بارتے باروسسیاں
کرڑی تے ونج جھوکاں لیاں
انج کلھ ٹوبھاوس پیا

“Farid! I will rejoice in the company of desert plants and bushes. I will leave my household and dwell in the forest. I will have my habitation amongst the thorny shrubs. These days the pond is full of water.”

He resolves to leave the comfort of his abode and rejoice in wilderness in spite of its being so uncomfortable. The easiness of life tends to distract him from his original vocation. He wills to dwell in proximity to the pond, which symbolises the ‘spring of life.’

Kafi-11

سا نول پنل ول گھر ڈوسدھایا تن مونجھ ماریا سر سول تایا

“The charming Punnal has returned to his abode. My body is ravished by anguish and my head is fiery with afflictions.”

The romantic tales are cultural, which mirror the intensity of love and suffering. Punnal, the Baloch son of the ruler of Kech fell in love with Sassi and started living with her in Bhambore. His kinsmen took him away forcibly while Sassi remained sleeping. When she awoke, she underwent the greatest ordeals of her life. The psyche of the lover is very complex. It contains a sense of guilt, which is often projected to the beloved. The drama of love contains psychic meanings with a lot of ‘mysterious sensitivity’ in the folklore literature. An eye of the mystic transposes these psychic realities into spiritual forms. Love relationships are placed within the spiritual ambience. The earthly facts start mirroring celestial realities. The temporal is transformed into eternal. Time plunges into eternity. The game of love is transformed into a game of symbolism. The beloved becomes transcendent after contracting love with her. She experiences acute forms of sufferings, as a consequence.

ڈونگر ڈراون ڈکھڑے ستاون ڈینیں، بلانیں کر ٹول آون
بن ڈھول سکڑے سوڑے نہ بھاوان گھر بار ڈوسد اسار اپرایا

“The mountains instil fear in me and the sufferings are so vexing. The witches and demons flock around me. The presence of my close relatives in the absence of my beloved is not appealing to me. My entire

household seems estranged to me (I have a feeling of homelessness).”

The outward is so dreadful. The mountains instead of giving her a sense of protection instil fear in her. Her psychic realities appear to her as flocks of witches and demons. They want to scare her away from the path of love. The absence of her beloved has wrought such changes in her that her close relatives who once were her psychological and social support seem distant to her. She becomes stranger to the social world, which once was so familiar to her.

مٹھری موئی نوں خوشیاں نہ پھلڑیاں
ڈوڑے ڈوڑاپے تا نگھاں اولڑیاں
جانی اوڑا، پیتاں کلڑیاں
ہے ہے اڑایا اکھیاں اجایا

“Happiness has not been a boon for the spiritless and the miserable. There are instead multiple difficulties and intricate longings. My beloved is peculiar and ties of love are unintelligible. Oh! Oh! My eyes have been entangled meaninglessly.”

The dynamics of love are beyond her understanding. She becomes spiritless and miserable instead of being happy. She has yet to decipher the code of love. She does not understand the strange behaviour of her beloved. Her ties of love with him are equally unintelligible. Her eyes have entangled her in a meaningless relationship. She finds no meaning in her love.

تخفے ڈکھاندے غم دیاں سوغاتاں
کیچوں سسی ڈوآیاں براتاں
پرہوں بساٹاں اوکھڑیاں گھاتاں
جیرا نہیرے نیرڈا نہیایا

“The presents of sufferings and the rare gifts of sorrows are the fortunes of Sassi that have come from Kech. It is so difficult to be receptive to these fortunes of love, which have shaken me so rudely but still I have remained committed to my love.”

She receives the rare gifts of sorrows and sufferings at the hands of her beloved. It becomes so testing to accept these fortunes. She accepts them as blessings in disguise. She

reiterates her commitment to love. It strengthens her from within.

گُذرے وہانے جو بن دے مانے سہرے کُمانے، اُجڑے ٹکانے
جُھر دی جُھورانے ڈھولن نہ جاٹے دلڑی مُسایا، بے وس رُلایا

“The vanity of youth has whisked away. My chaplets have lost their freshness and the dwellings have become deserted. My beloved does not care that worries have plunged me in an acute state of worrisomeness. My heart has beguiled me and made me wretchedly helpless.”

He has been so engrossed in love that his youth has faded away with all its vanity. His ordinary sense of serial time does not hold true for him. The past he lived just seems to him like a dream. It cannot be measured by clocks. Could one measure the sufferings of a lover whose moments of union with his beloved are lost? He experiences himself as a dried leaf. His beloved is least bothered about the state of his wretched existence. His heart has enticed him on the path of love. His sense of being perpetually dwindles into non-being.

آسں اُمیدیاں، سٹریاں پُجالیں اصلوں بروچل پیتاں نہ پالیاں
ماو، مہر دیاں دیداں نہ بھالیاں آئیم فریدا سختی داسایا

“My hopes and expectations have been burnt to ashes. My beloved has not truly nurtured love with me. He has not cast glances of affection and care on me. Farid! I am condemned to live in the shadow of hard times.”

He has no expectation and hope of a loving response from his beloved. His beloved has not returned his love. It is so difficult for him to live in a state of despair.

Kafi-12

سر سخرے سول ستایا سٹ سانول سجن سدھایا

“My charming beloved has left me forlorn. I am the damned one, who has been vexed by afflictions.”

A general feeling of being left out by an individual or group is not as agonising as being uncared for by one's beloved. It shatters one's ordinary self. She feels forlorn, damned and vexed by afflictions.

سانگ بجر دی رلڑی تیڑی کلہڑی تیڑی ملڑی
لگڑی اگ کلڑی جنڈی جلڑی دلڑی گلڑی
پل پل پور پر ایایا پیڑا لڑی نیڑے گلڑی

“I am burning in loneliness, while sitting on the worn out mat. The spear of disunion has pierced me. My life has burnt and my heart has rotten due to unintelligible fire. Love has made me undergo intricate pain. I am bothered about others at each and every moment.”

She burns in the fire of love without any internal or external support. It is an unintelligible fire beyond the ken of human reason. It eludes her rational grasp. The outer crust of her personality or her every day self starts petering. The transcendence of her beloved haunts her at every moment.

نم دے سانگ سن گولے پر بت رولے جکھڑ جھولے
جیرا جل بل کولے سوز سمو لے یار نہ کولے
دم دم روگ سو ایایا سختی گولے سبھم نہ اولے

“I am wretchedly wandering in the mountains amidst strong winds. I am facing the arrows and hatchets of sorrows. My passion is getting hold of me in the absence of my friend. My self has been burnt to ashes. The hardships are on hunt for me and I cannot find a way out. My malaise is increasing every moment.”

The burning of the self to ashes fosters a sense of nonbeing in her. A feeling of helplessness envelops her, which increases the consciousness of her ontological nothingness.

| | |
|---------------------|------------------------|
| ماری مونجھ مونجھاری | نیں باری منتاری ہاری |
| الٹا توڑم یاری | درداں ماری کرم نہ کاری |
| جو لکھیا سو پایا | انگ ازاری اکھیاں جاری |

“I know not how to swim across the deep and splashing waters. There is no remedy of my anguishes. I am abject but my friend does not shower his blessings on me. He is severing his friendly ties with me, instead. I am bodily distressed and tears are flowing from my eyes. I have got what was destined for me.”

There are different levels of knowledge and understanding. Knowledge of one level may not be of any avail at a different level. The ordinary degree of knowledge does not vouchsafe for the entire human understanding. Understanding a state of love requires a corresponding state of knowledge. She feels at times that her plight is destined from eternity. Isn't it the primordial separation of the lover and the beloved, which passing through the path of suffering ultimately leads to union?

| | |
|-------------------|------------------------|
| تتڑی واقع گھالے | ڈونگر کالے پیریں چھالے |
| زخم جگر دے آلے | اکھاں نالے سوز پجالے |
| فکر فراق مونجھایا | پیت نہ پالے کردا چالے |

“I am the inept one bearing hardships, while wandering in the black mountains with boils on feet. The eye streams have burnt my passions. My heart sores are all green. My beloved does not love me but plays tricks with me. The very idea of separation creates anguish in me.”

The anguish of separation from her beloved leaves deep imprints on her embodied self. The unrelenting ways of the beloved elude her grasp and she frequently experiences crises of understanding.

| | |
|---------------------------|------------------|
| خوشیاں کھسدا بھیت نہ ڈسدا | ول ول ڈھولن نسدا |
| نیڑے وسدا سب کوئی ہسدا | جھیرا جھگڑا سدا |
| ڈوڑا ڈکھڑا جی بے وس دا | دلڑی مفت اڑایا |

“He grabs my happiness without disclosing the secret. My beloved slips every now and then. He makes all nearby people laugh. There are brawls and wrangling with my mother-in-law. I am helplessly bearing multiple sufferings. My heart has got me entangled just for nothing.”

The beloved does not disclose the secret of treating her so brashly, thus making her a laughing stock for the passers by. She desperately wants to see the cards of the game of love but these can only be shown at their appointed time. Love cannot be taken at its face value since it has its hidden cost.

| | |
|----------------------|------------------|
| روہ کھنیرے راہ اوڑے | وسدا یار پریرے |
| آمڑی جھیرے ویر نہیرے | س ننان کہیرے |
| آوڑوڑھے چھوڑ کھیرے | سٹ گھت شور اجایا |

“There are spread out mountain ranges and peculiar passages. My friend dwells at a far distance. The brawl of my mother, the rudely shakes of my brother, the provocations of my mother-in-law and my sister-in-law can end if you enter my courtyard leaving aside all incongruities. Discard the meaningless noisiness.”

She considers the transcendence of her beloved as the root cause of all her internal and external contradictions impregnated with sufferings.

| | |
|-------------------------|-----------------------------|
| برہوں ڈو کھیندرا بھائیں | نکلن آہیں سنجھ صبا حیں |
| رولدی نیلے کاہیں | لگڑیاں چاہیں سنجھن نہ واہیں |
| یار فرید نہ آیا | سنجڑیاں جھوکاں اجڑیاں جاہیں |

“I heave sighs in the mornings and in the evenings. The flame of love intensifies. I cannot find a way out of this impasse of love. I am wandering wretchedly in the riparian shrubbery and reeds. The dwellings are empty and the places are deserted. Farid! My friend has not come.”

He feels that awaiting his beloved may require a whole life-time. It is one of the greatest mysteries of love. There is no cause-effect relationship in love. It is not a mechanical relation. It is beyond control and prediction. One's love does not elicit an automatic response. There is no logical nexus between human emptiness and fulfilment. The relevance of the his striving and suffering in the way of love notwithstanding, the response of his beloved, is only by virtue of grace.

Kafi-13

زروسری تے دروسریا

عشق لگا گھر وسریا

“My falling in love has made me oblivious of my abode. My spouse and wealth have fallen in oblivion.”

It was not a conscious effort on her part to leave her abode, spouse and wealth but her falling in love made her oblivious of all these things. Religiosity purports the way of preaching, sermonizing and moralizing with a limited positive result. Spirituality, on the other hand, posits the possibility of a direct contact with God with immeasurable merits. Once the love of God takes roots in a person, it becomes his guide. His worldly love is burnt to ashes in the fire of Divine love. He goes beyond the need of anyone to tell him what to do. His love keeps freeing him from all worldly attachments. He puts no fight against the propensities of the lower self since his love of God makes them peter out accordingly. Religiosity uses the fear of God to smite the sinners. It ends up in instilling a psychological fear, which becomes highly counterproductive. But spirituality takes God as love. It does not talk of fearing God but enlightens man to be fearful of the drastic consequences of his evil actions. An element of genuine fear does remain during the course of spiritual journey but it is transposed in the fear of doing something, which may not lead one to lose grace in the eye of one's beloved. It is lovers' hell.

زیور تریور وسریا

گزرے ناز حسن دے مانے

“My pride and vanity of beauty has passed away. My jewellery and apparel have fallen in oblivion.”

She did understand that pride, vanity of beauty, jewellery and apparel were transient. Her formal knowledge of these phenomena merely remained static at the rational level, and did not become existential or dynamic. It is by virtue of love that she realises the ephemeral and outward nature of these things and acts accordingly.

بولا سینسر و سریا و سرے کچے سرخی میں دیاں

“I have become oblivious of collyrium, rouge, and henna. My nose ornaments have fallen in oblivion.”

Her state of love has made her forgetful of her adornments and ornamentations since these have not succeeded in attracting her beloved.

بیا، کل، جوہر، و سریا درد اندیشے دل دی موڑی

“Pain and anxiety are the fortunes of my heart. All other resources have fallen in oblivion.”

Love works wonders in detaching him from all internal resources except pain and anxiety, which purifies his self and make him worthy of his beloved.

مسجد منبر و سریا دیر کنشت دوارہ مندر

“Idol temple, Church, Sikh place of worship, Temple, Mosque and Pulpit have fallen in oblivion.”

His love makes him transcend all formal places of religious worship. God is not housed there. He resides in the inmost chambers of his heart. He has an insatiable informal relationship with him.

خیر بھلی شر و سریا ہک دے سانگے ہک دی سوں ہے

“I swear by the One that for the sake of the One, I have become oblivious of both good and evil.”

The force of his love for the One makes him transcend the polarisation of good and evil. He lives beyond it. He identifies his self with Good itself.

ہوراماں ہر وسریا

ہرویلے ہریاداسانوں

“We constantly remember God. All other things, my mother, have fallen in oblivion.”

Love has soaked him in the constant remembrance of God. There ‘is no thing with Him’.

سج برداڈروسریا

ویساں کچھ فریدنہ مڑساں

“Farid! I am determined to go to Kech. The fright of wilderness has fallen in oblivion.”

He is blessed with resoluteness to meet his transcendent beloved. The courage of love overcomes his fear of wilderness. How could it be overcome otherwise?

Kafi-14

کوئی ماہنوں آئیں یاردا سا تھی کھڑا سنہیرا ڈیندا

“Perhaps, an envoy has come to deliver message of my beloved.”

The process of communication between the lover and the beloved is the soul of love. The communication between the Divine and the human takes numerous direct and indirect forms. The finality of prophethood in Islam has set a seal to the prophetic mode of communication but has kept its mystic channels open. The door of love remains open both for the lover and the beloved.

عشق نہیں ہے تیر بلادا ظلمیں چوٹ چلیندا

“It is not love but a sharpened spear that cruelly causes hurt.”

It is the efficacy of love that appears as a sharpened spear causing hurt so cruelly.

نازادا کچھ کرے نہ ٹالا علمیں برہوں بچھیندا

“There is no escape from the pride and style of my beloved, which coerces love to keep track of me.”

The antics of his beloved coerce him in the tracks of love. It is a form of communication, which is so necessary for fructifying love.

رمز رموز تے لچھڑے ہاسے سب کچھ درد سمجھیندا

“Pain makes me understand all intricate clues and deeper laughter.”

Love is essentially existential with perceptual, conceptual and imaginative off shoots. His pain plays a crucial role in making him understand the intricacies of love. No pain, no understanding. It is pain, which takes him to a higher dimension, where he understands the valid cause of his beloved befooling him. He joins in this laughter.

سوز فراق تے درد اندیشے تن من پھوک جلیندا

“Passion and separation along with pain and anxieties are blowing (intensifying) fire of my embodied self.”

The passionate pains and anxieties caused by separation burn his embodied self. The purification process has to continue till all traces of his being are reduced to nothingness.

ہرگز سول نہ سہندی دلڑی یار اے بار سہیندا

“My heart would not have borne these afflictions but for my friend, who makes me bear this burden.”

The process of his reduction to nothingness was so heavy that he would not have bore it but his friend helps him in bearing such heaviness. His load becomes light when he realises that the burden of love that he carries is solely for the sake of his friend. It is, again the gracefulness of his friend, which lightens his burden.

ہجر فرید کیتی دل زخمی دوست نہ مر ہم لیندا

“Farid! Disunion has hurt my heart but my friend does not apply balm on it (does no medication).”

His heart is hurt by disunion but his friend does not medicate it. The withholding of medication at the hands of one's beloved apparently seems an act of cruelty but it reflects deepest love since it leads to the ripening of the state of love. Any intervention by the beloved at this stage is more of a cruelty than love. Analogically speaking, if the inmates of hell are given a temporary respite from the blazing fire then the process of purification of their souls reverses back and they

ultimately cease to be purified, thus it is love and not cruelty that the intensity of fire is not reduced.

Kafi-15

کوئی محرم راز نہ بلدا

کیا حال سناواں دل دا

“How could I narrate the state of my heart for there is no one to share my secrets?”

Love is a strange sentiment. It prompts him to communicate with someone who could share his plight but he finds no one. It is uniqueness of individuality that the pains and happiness of an individual are so personal. One cannot experience even the pain of a toothache of the other. Love is a higher experience, which condemns him to remain in a state of solitude.

سارا ننگ نمود و نجایم

منہ دھوڑ مٹی سر پائیم

ہتھوں اُلٹا عالم کھلدا

کوئی پچھن نہ ویڑھے آیم

“There is dust covering on my face and ashes on my head. I have lost all my honour and prestige. No one has come to share the state of my being. Rather, the world is laughing at me.”

He comes in contradiction with society by virtue of his higher consciousness. A society governed by the law of averages promotes the average and the mediocre. It feels threatened by an individual who tends to challenge its norms. It takes different measures against him. He suffers for the sake of his beloved. He already loses his honour and prestige at the hands of people who instead of sharing his misery make fun of him. However, the non-responsiveness of his beloved and the hostile behaviour of people strengthen him from within.

گلی ہو ہو شہر خواری
گیاباربر ہوں سرباری
نہ پام ڈس منزل دا
روندیں عمر گزاریم ساری

“The burden of love has fallen on my head. I have earned infamy and notoriety. My whole life has been spent in crying. I have found no sign of my destination.

The society smites a lover with infamy and notoriety, which ultimately prove to be blessings. He is burdened with love. He finds no clue to reach his goal of uniting with his beloved. His destination of love ‘is not a line already drawn but it is a line in drawing’.

تڑپھاوے تے غم کھاوے
دل یار کیتے گرلاوے
ایہو طور تیدے بیدل دا
ڈکھ پاوے سول نبھاوے

“My heart groans for my friend. It makes me restless and sorrowing. It is suffering and bearing afflictions. It is the condition of the one, who is deprived of your love.”

These groans, sorrowing, sufferings and afflictions do make him restless and ravish his heart but they eventually prove a boon for him.

کئی سہنس طیب کماون
سے پڑیاں جھول پلاون
میڈے دل دا بھید نہ پاون
پوے فرق نہیں ہک تل دا

“There are countless therapists, who are diagnosing and administering medicines as remedial measures. They are far from understanding the mystery of my heart’s malady. There has not even been an iota of improvement in my state.”

The society is inimical to the lover but even that segment of society, which is friendly and wants to help him, is at a loss to understand the malady of his heart. Their diagnosis and medication are wide off the mark and thus, fail to restore his

wellbeing. They falter, in the very first instance, in considering his love as a disease. They consider it as 'sickness-unto-death' without realising that the sickness of love is many times better than so-called healthiness.

پنوں ہوت نہ کھڑ مکلایا
کلیڑی کیچ سدهایا
سوہنے جان پچھان رولایا
کوڑا عذر نبھایم گھل دا

“My beloved Punnal went away without bidding me farewell. He left me alone and headed towards Kech. My sweet heart consciously made me wretched. I concocted the story that sleep had befallen me.”

Her beloved became transcendent without adieu with a conscious design to leave her wretchedly alone. It all happened in a dream-like state. She pretended to be fast asleep. Later, for the sake of his honour, she circulated the idea that sleep had befallen her and he had been forcibly taken away by his kinsmen.

سن لیلی دھانہہ پکارے
تیدڑا مجنوں زار نزارے
سوہنا یار تونے ہوارے
کڈیں چا پردہ محل دا

“O Layla! Listen to the imploring call of your Majnun, who is in a distressful state. My lovely friend! Do reveal thy self, at least once, by unveiling from the palanquin.”

The beloved is understood both in the masculine and feminine senses in different cultures and even within a culture. The beloved in the forms of Ranjha, Mahinwal, Punnal, Mahinder and Omar, for example, are taken in the masculine sense whereas the beloved Layla is considered in the feminine sense. It points to the masculine-feminine aspects of the Reality. It also refers to the reciprocity of love between the Divine and the human. The lover, in the form of Majnun, imploringly calls Layla (his lovely beloved) to at least lift for once the curtain of transcendence and become

immanent. His request is orchestrated with such a distress. It is so difficult to see the beloved hidden in one's own eye.

دل پریم نگر ڈوں تا نگھے
جتھاں پنڈے سخت اڑانگے
ناراه فرید نہ لائگھے
ہے پندھ بہوں مشکل دا

“My heart longs for the City of Love. The pathways leading to it are very hazardous. Farid! There are no passages or openings. It is an extremely difficult way.”

His heart longs for the city of love. There is no road map. There are no sign-posts. It is a hazardous journey within his self. It is so difficult.

Kafi-16

مارو مسٹھل ول مکھڑا چھپایا ڈکھڑیں ڈکھایا در دُیں منجھایا

“My overpowering sweet heart has again hidden his face. The sufferings have made me suffer and the pains have caused me anguishes.”

The suffering of separation stands in corresponding inversion to the joy of union. It is this inversion, which makes her fall in anguish and despair. One who tastes the best flavour of love cannot withstand his being divested of this savour. The attainment of union after severest suffering leads to the most intense joy. How could such intensity be experienced otherwise? After the end of this phase, she has to undergo the period of immense distress. The cycle of love, comprising continual unions and separations, moves on till the final union. The intermittent periods intensify both her joys and sufferings.

تا نگھیں تپایا مونجھیں مسایا سولیں ستایا نیڑے ہر ایا

“My longings have burned me and the anguishes have beguiled me. My afflictions have vexed me and made me lose the game of love.”

The feeling of losing the game of love arises in her many a times but still the game continues. She is a key player but the master card is in the hands of her beloved. What she considers her loss is in reality her win. All losses in love are victories.

آتن نہ بھانواں سینگیں رُوایا دھوتیں داویڑھا ڈھولن پرایا

“I have become alienated from the place of spinning my wheel, in the company of my friends, who make

me cry. The place has become a courtyard of the slanderers and my beloved has become a stranger too.”

She experiences solitariness of love. Her friends cease to understand her, which is so terrible for her. The animosity of the world intensifies. The most awful thing is when her own beloved seems a stranger to her.

سنجری سسی نون جہلیس رُلایا ہے ہے پُئل ول پھیرانہ پایا

“Oh! Oh! Punnal! You left the damned Sassi wretched in the mountains and did not turn up.”

Her expectations keep growing in testing situations. The circumstances in which her Punnal (beloved) became transcendent made Sassi (lover) roam in wilderness. Her expectation to see her beloved in immanent form did not fructify. Such are the ways of love.

پوریں پرائیں دلڑی نون تایا پیڑیں پرائیں سکھڑا ونجایا

“My worrying about others has made my heart fiery. It is the primordial pain that has made me lose peace.”

The primordial game of love, on both sides, is to realise unity. The transcendence of the beloved makes her heart fiery. The primordial pain of love has made her lose peace.

خوشیاں وہانیاں سانول سدھایا گل گیا فرید اجوبن اجایا

“My beloved has parted and my happiness has whisked away too. Farid! My youth has rotten just for nothing.”

His entire happiness is linked to union with his beloved. The parting of his beloved (transcendence) is identical to the parting of his youth.

Kafi-17

ساڈے من بھانودا مان مہیندا چاک

“The adorable shepherd of the herd (Ranjha) appeals to my inner self.”

She loves the shepherd of the herd (fine sentiments). He is the shepherd of her being.

کر رکھاں دل پاک ہر دم ہویں کولے میڈے

وتاں گلگڑی پانودا

“I wish you were with me all the times. I have kept my heart pure to be worthy of your embrace.”

The desire to have the ever presence of her beloved haunts her throughout her journey on the path of love. She keeps her heart pure of otherness. She does not defile herself with the thought of the other. She loves her beloved with sincerity, which consists in loving him whole-heartedly and in wholesomeness. It is this purity that makes her worthy of her beloved's embrace.

پھٹ گئی ہم باکھ راتیں روندیں تپدیں کھپدیں

کیوں گل نہیں لانودا

“I have been crying, mourning and raising hue and cry during the whole night and now the white streak of dawn has emerged. Why don't you embrace me?”

She is in an acute state of suffering during ‘the dark night of the soul’ desiring to see its dawn, which consists in union with her beloved. She is dying for this union.

آئی ملن دی مد ساکھ سانوں سہجوں مینگھ ملہاراں

نیڑا جیڑا تانواد

“The sky has readily become overcast with thick clouds in the rainy season. The moment of union has dawned. Love is blazing my self.”

One of the most crucial moments in her love is when the inner and outer portents of union become visible. She experiences an isthmus between union and disunion.

دردوں ٹھڈڑیاں ساہیں کڈھدی
رورو ڈیواں باک
ڈکھڑاگ نہ مانو دا

“Pain makes me heave cold sighs. I groan while crying. My body cannot bear suffering any longer.”

She experiences sadness, groans and sufferings, which are so overbearing for her embodied self. Heaving cold sighs (‘icy cold darkness’) and groaning while crying in the state of pain (hell-fire) are the signs of the inmates of hell. They make suffering unbearable. But, it is within these that ultimately door to ‘deliverance and union’ is found. All fire is the fire of love.

نال فرید دے سچ نہ کیتو
آنون دی گئیوں آکھ
سوہناول نہیں آوندا

“You did not remain true to Farid. My beloved! You undertook to come but did not turn up.”

He accuses his beloved of not remaining true to his words. He promised to assume immanence but chose to remain in transcendence. The game of love is, in a certain sense, a blame game. The blame essentially is made from the lover’s side. The charges he levies as a lover, in a charged way, against his beloved arise from his human situation, which cannot comprehend the ways of the Divine. He has relative knowledge of love, which he considers as absolute. Though his understanding keeps on developing as he moves ahead yet love always remains a mystery for him. It is only at the highest stage of realisation or union that he understands the ways of the Almighty Wise.

Kafi-18

سنگار کریندیدا گذر گیا ڈینہہ سارا مساک ملیندیدا گذر گیا ڈینہہ سارا

“I have been using twig (of the walnut tree) as tooth powder and lipstick (for its darkening effects) but the whole day has passed. I kept doing makeup but the whole day has passed.”

Beautifying herself for the sake of her beloved is her great passion. This gradual awakening of love deepens the sentiments. But when the beloved does not appear, her green sentiments turn into dried leaves. The unfulfilled desires constitute hell for her.

کیتم یار و سارا کجہ پام سرخی لایم

“I applied collyrium and rouge but my friend forsook me.”

The very act of being forsaken at the hands of her friend for whom she has beautified herself adds insult to injury.

آیانہ یار پیارا کانگ اوڈیندیں عمر وہانی

“My life has been spent in shoosing ravens but my lovely friend has not returned.”

The attempts to secure the return of her beloved to her abode at times become so desperate. The crowing of the raven on the wall of a house, considered as an omen for the visit of one’s friend, is just a cultural consolation without being grounded in truth. But still she shoos ravens to make them fly far and wide with the expectation that they bring news of her friend’s return. She has spent years of her life in

resorting to this practice but without any success, which is so disheartening.

روہ ڈونگرے تے جنگل بیلا
روہ لیم شوق آوارا

“My wayward keenness has made me wander wretchedly in mountainous terrains, forests and riparian shrubbery.”

Her keenness to unite with her beloved makes her wretchedly wander in wilderness. Is it really wretchedness to suffer for the sake of one’s beloved?

ہکدم عیش دی سیجھ نہ ماثریم
بخت نہ ڈترم وارہ،

“My fortune did not let me have a single turn on the nuptial bed of enjoyment even for a moment.”

It was her misfortune to be deprived of even a moment of nuptial enjoyment. Doesn’t dawn emerge from the bosom of night?

پڑھ بسم اللہ گھو لیم سرکوں
چا تم عشق اجارا

“I sacrificed my head starting with recital of God’s Name. I assumed the entire responsibility of love.”

She made the absolute choice of love with her whole being. It made her assume absolute responsibility of her choice. There can be no love without freedom. Love and freedom are identical. Her first step as lover is to barter her head for the sake of the Divine. Pure love is essentially divine.

رانجھن میڈا میں رانجھن دی
روزازل داکارہ،

“Ranjhan is mine and I belong to Ranjhan. It is a pre-eternal covenant.”

The mutual belongingness of the lover and the beloved is by virtue of the pre-eternal covenant, which took place when the undifferentiated Reality (Love itself) assumed a differentiated form (lover and the beloved).

جل گيوم مفت وچارا

ہجر فرید النبی لانی

“Farid! Disunion has enkindled the flame of love.
The pathetic one has been consumed in this fire for
nothing.”

Disunion is instrumental in enkindling the flame of love.
Disunion intensifies love. The intensity of love has to reach
the highest degree in him in order to qualify him for attaining
union with his beloved.

Kafi-19

میڈالے سنہڑاجا نام اللہ دے پاندھیڑا

“O’ envoy! Deliver my message for the sake of Allah’s name.”

It is the utmost state of desperation almost at the end of her tether that she beseeches the envoy in the name of God to deliver message to her beloved. It is an unusual message in which she accuses her beloved of transcendence and communicates to him the sufferings she is undergoing for his sake. However, it has not to be taken formally but understood in an informal context. It is an attempt to understand certain aspects of the Divine in the human context. The form and contents of this message symbolise further closeness of the Divine and the human.

یار نہ وٹڑالا آکھیں بٹھ گھت دروہ، پریت کوں

“Do ask my friend to cast aside deceitfulness and not to stigmatize love.”

The act of deceitfulness and stigmatising love cannot be levied to the perfect beloved but the levying of these charges, in the human context, simply show the delimitedness of the human. It implies the intricacies of judging the Divine by human standards. How could an aspect be studied in isolation from the whole?

اُونویں مُنہ ڈے آ، جیویں جیویں کٹھ ڈے گیاہیں

“The way you have gone by turning your back, likewise come back by turning your face (towards me).”

She desires the return of her beloved (immanence) exactly from the point he became transcendent.

ہے ظالم نیت مرادنی
تھولے کھوٹ کما،

“Oh! Oh! Cruel one! One gets in consonance with one’s intention. Do not be a counterfeiter.”

Intention gets primacy over all conduct. The cruel and counterfeit behaviour has been the product of the intention of the beloved who never wanted to respond to her.

چالیں پیچ فرمیں والی
ڈھولن ریت وٹا،

“My beloved! Change your styles of pretence and deceit.”

The style of pretension and deceit has ensnared her in the path of love. She wants her beloved to be sincere in love.

کر کے سگت، سانگ بیگانے
بیٹھوں من پرچا

“You have become rest contented by taking strangers as friends.”

She counsels her beloved against taking strangers as friends. She advises him in his own ultimate interest. But, actually she projects her own insecurity to him.

بیای کون کہیندا تو ہیں
ساڈے بار اٹھا

“Do carry the burden of owning me since no one is mine without you.”

She openly declares that she has no one except him to carry the onerous burden of owning her. She has banked her whole being and having in the game of love. She does not want any misunderstanding with her beloved. She does not want to lose the game of love by any intervention.

سس نیناناں مارم طعنے
ہمنیں ڈیوم ما،

“My mother taunts me and my mother-in-law and sister-in-law rebuke me.”

The taunts of her mother-in-law and the rebukes of her sister-in-law add fuel to the fire of separation, which engulfs her.

دل وچ جھوکاں لا، آکر ماہی دیدیں دیرے

“My beloved! Do become the vision of my eyes and dwell in my heart.”

She is dying to have vision and union with her beloved.

ناں کڈھ گا، لہیں نانا ڈے مندڑے وا توں سمجھ آلا،

“Don’t hurl abuses at me and do not say anything vile to me. Do hold your tongue.”

The intermediate imaginal phases in the world of love, located between the self and the Spirit, give rise to her audition of being abused and degraded by her beloved. It demolishes a sense of hidden pride that she carries with her. It helps her in getting emancipated from the shackles of her self.

یاری لایو، لاناہ جا تو محض نہ آئیو ڈا،

“You contracted friendship but you did not know the art of friendship. You failed to remain steadfast.”

The art of friendship and steadfastness are the virtues of love. She essentially educates herself by critically examining the behaviour of her beloved.

جھور جھرانے چند دا جو کھوں ڈترس ماس سوکا

“It is very exacting to be worrisome in love. It has led to the contractions of my skin.”

The effects of suffering are visible on her embodied self.

ڈٹھڑے با جھوں کیوں جڑاں برہوں لگاھڑتا

“How can I live without witnessing you? Love has consumed me from within.”

Her love bereft of witnessing her beloved is self-defeating. Religiosity remains content with following the dictates of Divine law. Spirituality rises higher in demonstrating direct contact with the Law-giver in the form of the beloved. The fruit of love is witnessing the beloved in one's mirror of heart.

سکھڑیں نہ ڈے یار الانجھے کر کجھ کان حیا،

“Do not accuse me, my friend. Do have some sense of shame.”

Her Imaginal world again exhibits the forms of accusations made by her beloved. It reflects the reality of communication between the lover and the beloved.

سوہنی نال نبھاوے ہر کوئی کو جھی نال نبھا،

“Every one honours his commitment with the one who is beautiful. Do honour your commitment with the ugly one.”

She realises that she has to perfect herself in order to attract her beloved. She does not deny the reality that love and beauty are inseparable but she beseeches her beloved to act beyond it and embrace her in her ugliness. She invokes the Divine principle that consists in the Mercy of Allah preceding His wrath.

جلدی آنویں نہ چرلاویں ساہ تے نہم و سا

“Do return quickly without any delay. There is no certainty attached to the breath of life.”

Life is threatened by the uncertainty of its end at any time. The moment of uniting with her beloved cannot be delayed.

ڈے کر ساڈی بانجھ سرانندی سوہی سیچھ سہا

“Do adorn the nuptial bed by folding my arms under your head.”

The posture of meeting with her beloved symbolises unity.

تیں کن سانول د لڑی آپے
آویچم سرچا

“My charming beloved! I have chosen to pledge my heart to you on my own account.”

Love bereft of freedom, choice and responsibility is no love. She accepts this triplicity for the sake of love.

بیٹائی گدران نہ بھلی،
بٹھ پیا کوڑنہا

“Life of deviance is not noble. False commitment is utterly useless.”

Love strives for singleness of purpose and true commitment.

چاڑیں توڑ نہ رہ وچ رو لیں
رکھناں یاد وفا

“Do take me along with you to the end and do not desert me in the way (don't make me wretched). Remember faithfulness (sincerity) of love.”

It is sincerity of love, which makes love prosper. She appeals to her beloved (Self) not to desert her in the way but to take her to the end. The primordial tradition of love can only fructify in union.

انگن فرید دے بھورل جانی
سہجوں آپوں پا

“O' my charming beloved! Do fondly step in the courtyard of Farid.”

He remains at the receiving end, in spite of levelling wild accusations against his beloved. His accusations do not arise by dint of his pride but due to his humility. He remains in such a precarious situation of love. He does not want his beloved to react to these accusations. He wants his spontaneous response of love in order to realise union.

Kafi-20

ہر صورت وچ کرے او تارہ واہ واہ سونے داور تارہ
 بنی جا ڈیوے حُسن ادہارا ہک جا چا وے عشق اجارا

“It is laudation to the conduct of the Beautiful. He descends in each form. He is love itself at times and at times He is Manifest Beauty.”

The Beautiful is manifest in each form. Love itself is polarised in the forms of the lover and the beloved making beauty and love inseparable.

ہر صورت وچ مٹھڑا گدا او مالک میں ادنیٰ سگ دا
 مار لیس ہر جانا ز تقارا میں کیا موہ لئیں من جگ دا

“I am canine and He is my Master. He looks sweet in each form. What to say of me, he has captivated the heart of the world. He has beaten the drum of his pride everywhere.”

He is completely at the command of his Master is sweet in every form. It is not he alone but the whole world, which is attracted to Him both in transcendence and immanence. He is the Individual and the Universal in simultaneity making it possible for every one to love him. His responsiveness to an individual's love does not deprive other individuals of his love. He is fully responsive to each individual in his or her own right.

ہر کس ناکس دے من بھانا میں بے آس امید دانا
 ہر ہک دل کوں لگے پیارا دوست اوڑا یار ایانا

“I am bereft of any hope but He is the ground of my expectations. He is heartily appealing to the apt and the inept. My friend is peculiar and amateur in love but still every heart rules him lovable.”

He is the fundament of his expectations in spite of his falling in despair. He appeals to everyone. He is peculiar and amateurish in love (likened to the colour of water, which is due to the colour of the vassal). He is universally enchanting.

جو میں وانگ بچھارت بچھدا
سو تھیا واقف ساری کچھ دا
ہر گز دخل نہیں کہیں کچھ دا
جان نظار ایار داسارا

“The one, who like me unravels the mystery, becomes acquainted with whole esoterism. There is absolutely no possibility of any thing. Do witness the total manifestation of the friend.”

Anyone who unravels the mystery understands esoterism in fullness. He sees the entire manifestation of his friend without otherness at any level. Being is there in all its plenitude without any trace of otherness. The unrealised possibilities of the Essence (nothingness) and its realised possibilities (Being) are identical. There is no duality, for example, between the colourless light and its manifestation in the form of colourful lights. The transcendence of light and its immanence enjoy a supreme identity. The Unmanifest, simultaneously keeps its transcendence intact, while manifesting in all forms of being and nothingness. There is no thing, which is not a manifestation and there is no manifestation that is not of the Unmanifest. It is love, which makes this manifestation possible and at the same time sustains it.

چرن گرو دے سیس نوائیں
جو آکھے چم اکھیاں چائیں
جہد جہاد دابار اٹھائیں
قرب کمال ہی مطلب بارا

“Bow your head at the feet of your Master. Carry out his commands wholeheartedly. Bear the onerous

obligation of spiritual struggle. The meaning of this quest lies in achieving perfect proximity.”

The total receptivity to the instructions of spiritual master (guru or murshid) in struggling against one’s baser self makes one realise the goal of union with the beloved.

تھی گر پیر دا چیلہ سچا
نہ ہو قدم ہٹا کر کچا
برہوں کڑاہ چڑھیا مچ مچیا
جل بل مارا نادانہ نعرہ

“Be a true disciple of your spiritual Master. Do not become frail by faltering your steps. The cauldron of love is ablaze. Get burned in it completely by raising the cry: I am Truth.”

The sincerity with the spiritual master requires firmness of steps and getting oneself completely burned in the blazing cauldron of love. The resultant disappearance of being occasions the Self or the Reality to appear in one’s human medium and proclaim: I am Truth.

جو کوئی رکھی اے گن چارے
جوراتی جگ جوگ جگارے
وچ خوش و سسی شام دوارے
رہی جنم جگت سوں نیارا

“The one who cultivates the four virtues of self-restraint, generosity, meditation and night watchfulness, shall enter and remain happy in the temple of the beloved detached from the cycles of decadence.”

The realisation of the possibility to happily enter and reside in the temple of the beloved by being detached from the cycle of decadence is by virtue of spiritual effort. The nature and degree of the effort varies from individual to individual. It is the beloved beneath his apparent effort, which does all the work.

جگرت سپن سکوپت تریا
تیدی سیر دے سانگے جڑیا
جیندا پیر سبناں تھڑیا
پھر سی تھی چو گوٹھ آوارہ

“The one, who traverses the terrestrial world along with the world of imagination and the world of spirits, shall know that all this has been created for Self-realisation. But the one, whose steps falter in realising this truth, shall remain itinerant in the four corners of the world.”

It is by virtue of spiritual experience that the recipient realises that the terrestrial and the celestial worlds are instrumental in the achievement of Self-realisation. It is such realisation that ultimately leads to ‘deliverance and union’.

توں میں سمجھ، سنجان نہ چھوڑیں نرگن سرگن وچ جا جوڑیں
اپنے آپ توں مونہہ نہ موڑیں سب ہے روپ سروپ تہارا

“Do not discard this Gnostic learning and understanding. Be in harmony with your Self. Never be oblivious of your essentiality. All is your splendid Face.”

One has not to discard the gnostic truth of attaining permanent harmony with one’s Self, which is ones essentiality. The mystery of Self-realisation dawns when one comes into contact with the roots of one’s being. He attains gnostic knowledge that everything is the expression of his Self within him. It is his essentiality as against his individual being, which is an illusion. Gnosis is ‘an inward journey from self to the Self.’

چاروں بید بیدانت پکارن اوم برم نارائن دھارن
آتم اوتم روپ سدھارن دویت فرید ہے جو ٹھالارا

“The four Vedas and Hindu sacred tenets openly proclaim that the Nameless has been named as Om, Brahma and Vishnu. He has assumed the form of the Supreme Soul. Farid! Multiplicity is merely ephemeral.”

Hindu metaphysics or pure metaphysics intellectually demonstrates that the Nameless has assumed different Names in the process of manifestation. The transcendence of

the Nameless and the immanence of the Named are identical. The Supreme Soul or the universe has no duality. There is no otherness because there is no self-subsistent reality except the Reality. A thing that lacks self-subsistent reality has no being. Thus, multiplicity at any level is ephemeral. The metaphysical principle of unity in multiplicity explains this metaphysical truth.

Kafi-21

ہے! ہے! یار بروچل ہک تل ترس نہ کیتا

“Oh! Oh! My Balochi friend! You did not have a speck of pity on me.”

She entreats her beloved to have pity on her. She is so fond of having a union with him. Her being pitiable in love is something qualitatively different from being so in all other situations. Love is a free choice in which she chooses to remain in the situation otherwise she could freely walk away. But still she remains there and faces the testing times. One is essentially free in all human situations but in the situation of love one relatively manifests more freedom.

کر کے سخت نمائی اپنے نال نہ نیتا

“You did not take me along with you in spite of making me bereft of all vanity.”

She attempts to become a judge in her own case. Being bereft of all vanity does not logically imply a loving response from the beloved. She learns it in course of time and then she ceases to present her case to her beloved on merits. The grace of the beloved is beyond merits since it is essentially the grace, which confers merit on her.

ہجر پیالہ از لوں، میں مسٹھری لو پیتا

“I am the miserable one, who has drunk the cup of disunion ever since the Primordial Day.”

The manifestation of the Reality led to polarisation of the lover and the beloved so that the unrealised possibilities in the Divine Essence could become realised. It had necessarily

to create primordial disunion in order to achieve final union.
The process of realisation makes her so miserable.

جیس ڈینھ سجن سدہائے دکھ آیا سکھ بیتا

“The day my beloved departed me, I am in sufferings
and peace has passed away.”

The possibilities were in a state of peace in the Divine
Essence but their forming in Attributes and thereby in
polarisations set off birth pangs of suffering.

سول کللڑا کو جھا لوں لوں رگ رگ سیتا

“The unintelligible hideous affliction has weaved the
fabric of my being.”

The characteristic affliction of love is not partial but it
totally affects her being.

اصلوں محض وسارہیں لا کر پر م پلپیتا

“My beloved has absolutely become oblivious of me
after igniting the wick of love.”

Her beloved ignites the wick of love and then hides in
order to let love ripen in her heart. Isn't it so?

روہ فرید لتاڑاں شالا کھاوم چیتا

“Farid! I am tired of wilderness. I pray that the tiger
devours me.”

He faces such ordeals that he prays for the end of his life.
The greatest merit of piecemeal knowledge is that it provides
joy of gradual ‘inner growth and expansion’ but at times it
becomes so overbearing that he prefer death to life.
However, he has to carry out the decree of love even in the
utmost trying circumstances.

Kafi-22

اتھاں میں مٹھڑی نت جان بہ لب اوتاں خوش وسدا وچ ملک عرب

“I am the miserable one, stranded here with last breaths of my life. And he is happily dwelling there in the ground of Arabia.”

He is miserably stranded here dying in love and his beloved Prophet is happily dwelling there in Arabia.

ہر ویلھے یار دی تا نگھ لگی سُنجے سینے سِک دی سانگ لگی
ڈکھی دلڑی دے ہتھ تا نگھ لگی تھئے مل مل سول سمو لے سب

“I am longing for my friend at every moment. The spear of desire has pierced my desolate heart. All afflictions have rallied to lay the edifice of my suffering heart.”

The beloved Prophet is his friend and he perpetually longs for him. His desire for meeting him is so intense that it seems like a spear, which pierces his barren heart. His suffering heart has become the abode of all afflictions.

تتی تھی جو گن چودہار پھراں ہند، سندھ، پن جاب تے ماڑ پھراں
سُنج بارتے شہر بزار پھراں متاں یار لم کہیں سانگ سب

“I am the inept roaming four corners of the world by becoming a yogi. I am wandering in Hind, Sindh, Punjab and Marwar. I am rambling in wilderness, cities and markets. I am making all out efforts, hoping that perchance I may meet my friend.”

He wanders with the mystical quest of possibly meeting his friend. His inward quest implies his presence both

inwardly and outwardly. He travels with a serious purpose of having contact with the Prophetic substance He is the living Prophet whom God has empowered to unveil himself at his will. The possibility of contacting him makes him seek for him.

جیس ڈینہہ دانینہہ دے شینہہ پھینٹا
سر جو بن جوش خروش ہٹیا
لگی نیش ڈکھاں دی عیش گھٹیا
سکھ سڑ گئے، مر گئی طرح طرب

“The day the lion of love wounded me, I have been bitten by sufferings and delights have become marginal. All my animation and liveliness has languished. Peace has been burnt to ashes and the modes of happiness have faded out.”

His seeking the Prophet is not a conceptual affair. It is an existential affair commencing from the day when the Prophet blessed him with a stroke of love. He is acutely suffering since then in order to be with him.

توڑے دھکڑے دھوڑے کھانڈریاں
بڑی بانڈیاں دی میں بانڈریاں
بڑے نام تے مفت دکانڈریاں
سے در دیاں کتیاں نال ادب

“Although I face violent strokes, yet I have been sold cost free in your name. I am handmaid of your slave girls. I hold reverence of the dogs at your gate.”

His intense attachment with the prophet makes him oblivious of any violence he undergoes for the sake of him. He reveres him so much that he considers himself a bond slave of his slave girls and holds in reverence even the dogs at his gate. He considers them all worthy since they enjoy nearness to him. Anyone who has the proximity of his physical or spiritual presence becomes worthy of being revered.

واہ سوہنا ڈھولن یار سجن
آ ڈیکھ فرید دا بیت حزن
واہ سانول ہوت حجاز وطن
ہم روز ازل دی تا نگھ طلب

“It is laudation to the lovely bosom friend. It is laudation to the charming beloved belonging to the city of Hejaz. Do come and witness Farid’s house of angst. He is longing for you ever since the primordial day.”

He lauds his lovely bosom friend, the charming beloved of Medina. He begs him to visit his house of angst. His suffering heart longs for him ever since he, in the form of Ahmad, became the mode by which the undifferentiated Reality became differentiated and took the form of Muhammad. He seeks him from the core of his heart for the Reality manifests in fullness in his perfect medium. He is his beloved incarnate.

Kafi-23

سن سمجھ ڈے زاہد جاہد توں بہن عشق دے اے کلمات عجب

“The devout and the combative! Listen and understand that these spiritual statuses of love are mysteries.”

The devout striving in the way of God must listen and understand that the spiritual statuses of love are mysteries, which cannot be unravelled by dint of religiosity. The expressions of love cannot be comprehended at the rational level. The waves of the infinite ocean of love cannot be separated from the ocean itself. The Reality cannot be dissected in parts since all these are the aspects of ‘the single unanalysable Reality’. It is the ultimate stage of metaphysical realisation that opens the door to these mysteries. It is striving in one’s inwardness that one can realise the possibility of uniting with the beloved. It is when the human self withers away that he attains Self-realisation.

ہے چال عجب ہے گھات عجب ہے گالھ عجب ہے حال عجب

“The doctrine is a mystery. The state is a mystery. The transformation is a mystery. The station is a mystery.”

The metaphysical doctrine of the Essence and the Divinity is beyond the ken of human reason. It is apprehended by virtue of intellectual intuition. The states of metaphysical realisation, not being psychological, cannot be studied by psychology. The process of transformation of one state to the other and being stationed at a state for a period of time is also beyond the purview of scientific psychology. It is spiritual

psychology or the 'Sufi science of the soul', which deals with these metaphysical realities.

ہے ذوق عجب ہے شوق عجب ہے عین عجب ہے بین عجب

“The tasting is a mystery. The keenness is a mystery. Union is a mystery. Disunion is a mystery.”

Sense-experience and reason cannot undergo the experience of tasting, which makes him experience the beloved in a state of frenzy intensifying his keenness for uniting with the beloved. It is a mystery to be united with the beloved in a state of nothingness and also to attain a fresh sense of his individuality in the state of nonduality.

ہے ذکر عجب ہے فکر عجب ہے نفی عجب اثبات عجب

“The contemplation is a mystery. The reflection is a mystery. The negation is a mystery. The affirmation is a mystery.”

Reason fails to understand the mystery of contemplation, which identifies the subject and the object. It leads to the identity of the Name and the Named. The mysterious power of reflection comes in play when the mystic after undergoing spiritual experience returns to his normal self and tries to conceptualise his experience. The demonstration of the first part of Shahadah in negating everything (la ilaha) by solely affirming Allah (illa'Llah) is beyond ordinary understanding. The first part of the Shahadah starts with the negation of 'ilah' or self-subsistent reality but there is no self-subsistent reality therefore this negation does not denote anything. It does not point to any reality since no such reality exists. It has only a connotative meaning. The purpose behind this negation is to affirm the reality of the Absolute or Allah. It expresses the transcendence of God. But a transcendent God is limited. The second part of the Shahadah (Muhammadur Rasulu'Llah) Muhammad is the manifestation of Allah affirms God as the Infinite. It demonstrates His immanence. He is the Absolute and the Infinite. However, the greater mystery

lies in the Reality being beyond the human perspectives of transcendence and immanence.

کل تا نگھ طلب مفقود کرن سبھ صورت حق مسجود کرن

“They do away with all longing and wants. They become witness to the Reality in all forms.”

They become detached from their having. They witness the Reality in all forms.

تھی باذل ترک وجود کرن سک صوم صلوة زکوٰۃ عجب

“Their generosity makes them shed their own being. Their desire for fasting, prayers and religious tax is a mystery.”

They generously discard their being in completely reducing themselves to nonbeing. They attain the ontological consciousness of their own nothingness. Religiosity fails to understand that their desire of rituals from the state of nonbeing and nothingness is qualitatively different from their earlier state and it is spiritually undertaken to affirm their individuality in nonduality.

حکمت عجب شہات عجب درجات عجب درکات عجب

“The certainties are a mystery. The uncertainties are a mystery. The up gradations are a mystery. The down gradations are a mystery.”

The certainties and uncertainties in the spiritual way find no parallel in the realms of sense-perception and reason. The certainties of intellectual intuition are absolute but in the process of interpreting these with the aid of reason uncertainties arise, which are eliminated by standards of pure objectivity. The spiritual upgradations and downgradations as high tides and low tides in the ocean of love follow mysterious outlines. The states and the stations of the soul have both recurring and non-recurring patterns. The

relationship of the human effort and Divine Grace is a deepening mystery.

آیات عجب طاعات عجب طاعتوں کے لات منات عجب

“The symbols are a mystery. The realisation is a mystery. The phenomena of the relative as absolute are a mystery.”

Symbols, unlike signs, partakes the reality they tend to symbolise. It is so mysterious that the reality is not hidden behind the symbols but is contained within them. The whole creation including the heavens and the earth and what is in between them, and what lies buried beneath the earth are subject to His law. All actions of obedience or disobedience are only possible by the necessity of this law. A disobedient act is an act of obedience to the Divine law of freedom though it is not in consonance with His Will. It is a mystery that even the disobedient one, in the very act of disobedience, obeys Him since he subjects himself to the law that makes disobedience possible. Thus, no disobedience to God, in principle, is possible. The entire creation obeys Him. The relative has no reality except the reality of the Absolute. The Absolute as the Power itself manifests in all forms of power. It is in the process of manifestation that the Power appears in the form of a given power (taghut), which implies the possibility of a given exploitation (corruption of power). God is worshipped in Himself. It is through the act of manifestation that God appears in the form of a given god, which implies the possibility of idolatry. God is worshipped in all forms.

ہک ذاتوں سہنس ذوات عجب اسماء افعال صفات عجب

“The rising forth of countless beings from the One Being is a mystery. The names, acts and attributes are a mystery.”

It is beyond ordinary understanding to understand the manifestation of countless beings along with their names, acts

and attributes from the Absolute Being. The Essence desired its possibilities to be realised in the forms of Names and Attributes. The Reality, by inner compulsion of love, wanted to see the essence of His own names. It wanted to see itself in the 'other' as if in a mirror. The plenitude of the Reality had no 'other'. It manifested Ahmad, the principle of creation, by virtue of which, the undifferentiated Reality assumed a differentiated form and the process or stages of manifestation continues. It leads to the manifestation of beings with their inward and outward characteristics. It gives individuality to every existent. The inherent nature of light, for instance, is to manifest itself and the One Being identical with the sheer light manifested itself. The colourless light in the process of reflection becomes colourful without compromising the unity of light. The principle of unity underlies all multiplicity. The transcendence of Reality remains intact in immanence. Reason cannot understand these mysteries.

خوش خضر دے فلسفیات عجب ظلمات تے آب حیات عجب

“The gnosis of the enlightened ‘Khidr’ is a mystery.
The water of life from the ocean of nothingness is a
mystery.”

Khidr, one of the servants of God enlightened with knowledge of events directly from God, made a hole in the boat after getting out of it, slew a young man, and rebuilt the crumbling wall of the two orphan boys without any imbursement. The prophet Moses who had accompanied him with the idea of attaining this knowledge could not keep patience regarding these unusual acts, the rationale of which was later explained to him. Rational knowledge being piecemeal leads to impatience as against 'esoteric knowledge of spiritual truth' (gnosis), which is complete and thereby fosters patience. The parting words of Khidr that he had not done all this on his own accord deepens the mystery. Khidr symbolises a servant of God whom God grants direct knowledge of events to carry out His instructions. Khidr is a

contemporaneous medium, in the hands of Divinity, to concretise His will into action both in the inner and the outer world. The ocean of nothingness symbolises the state of nonbeing or primordial darkness of humanity existing in the Essence as a possibility before entering the water of life of existence. The Spirit, inhering in every human individual, will never die. It is identical with the Divine Essence.

ٹھپ فقہ اصول عقائد نون رکھ ملت ابن العربی دی

“Discard jurisprudence, principles and belief.
Cultivate the tradition of Ibn Arabi.”

The exoteric knowledge has to be left behind in one’s desire for the esoteric one. One should adopt the tradition of Ibn Arabi, master of gnosis, which teaches the doctrine of Oneness of Being and its metaphysical realisation.

ہے دلڑی غیروں پاک تری مصباح عجب مشکوٰۃ عجب

“Your heart is pure of otherness. The lamp is a mystery. The niche is a mystery.”

One’s heart as niche, housing the lamp symbolising the abode of the enlightened beloved, is free from darkness. The universal light individualised in the form of the beloved makes darkness or otherness vanish away.

حرکات عجب سلکناات عجب اشغال عجب اوقات عجب

“The activity is a mystery. The receptivity is a mystery. The achievement is a mystery. The eternity is a mystery.”

The spiritual way is dynamic characterised by different points, which can be spiritually understood individually and in their creative totality. The activity at times comes to an apparent halt. It is not a passive state but a state of receptivity, which in a certain sense, is higher than activity. The receptacle of the lover absorbs the blessings of the beloved in the state of receptivity. These spiritual

engrossments unlike the worldly ones are achievements lending eternity to the moments of realisation. Reason is at a loss to witness the eternal in the temporal.

اورادِ عجبِ دعواتِ عجب ساعاتِ عجبِ ڈینہہ راتِ عجب

“The recitals are a mystery. The supplications are a mystery. The pure duration is a mystery. The serial time is a mystery.”

The recitals with their characteristics including regularity and appointed timings play a vital role in the spiritual way. They create a recurring impact on the self, leading to harmony and cosmic equilibrium. The words become identified with the reality they express. The servant’s supplications to advance in the spiritual way confirm his servanthood or nothingness. The servant in the course of recitals and supplications lives in the moment of pure duration without undermining the reality of serial time.

”لا یدرک الابصار“ عجب ”لا یحجبہ الاشکال“ عجب

“The fact that eyes cannot comprehend Him is a mystery. That the forms cannot hide Him is a mystery.”

The Omnipresent cannot be seen by eye is so mysterious. His being openly manifest and yet hidden from the physical eye is a mystery. Isn’t He hidden in the eye? The greater mystery is that the forms cannot hide Him. He is not hidden behind the veil but is the veil Himself. He is witnessed in all forms by the eye of the heart.

ہے بحرِ عجب ہے لہرِ عجب ہے نہرِ عجب قطراتِ عجب

“The ocean is a mystery. The wave is a mystery. The stream is a mystery. The drops are a mystery.”

The ocean of love has infinite depths. There are no scales to measure it. The more one dives deep, the deeper it becomes. The wave arising out of this ocean is neither the

ocean nor something outside it. The moment it raises its head it falls down in the ocean.

The stream of love is running its course to be united with the infinite ocean of love. The inherent nature of love is to expand and attain totality. The drops shed their separateness to be united with the stream. But there is a unique wave, which absorbs the ocean and a unique drop that absorbs the stream. It is so mysterious to understand this metaphysical truth of uniqueness.

ہے بحر عجب ہے لہر عجب ہے نہر عجب قطرات عجب

“The calamities are a mystery. The apprehensions are a mystery. The blows are a mystery. The frustrations are a mystery.”

The calamities, apprehensions, blows and frustrations are the necessary milestones on the journey from the self to the Self. They are opaque to the consciousness of the ordinary man and at times even to the lover who undergoes them. All these are placed negatively in reference to the responsiveness of the beloved. The sense of calamities and blows arise at the stage when the lover perceives that the beloved has either forsaken him completely or has downgraded him to the lowest levels. The apprehensions arise when he apprehends a negative response from the beloved. The inability to win him on his side creates many a frustrations. All these things shake the fabric of his being. He does not understand that all these stages are necessary for the ripening of love and the love bereft of them is just reduced to an ordinary relationship.

واہ جذبہ من جذبات عجب راحت عجب لذات عجب

“The laudation of the passion of love amongst all passions is a mystery. The delights are a mystery. The tastes are a mystery.”

The passion of love stands out among other passions by virtue of its power of absorption. The lover gets delighted by

seeing the colours and hearing the sounds in his journey of love. He experiences and tastes different openings unto his beloved. These positive responses of the beloved, act as a rainfall in the barren desert. It reiterates his commitment to love and animates his desire for union.

ناسوت عجب ملكوت عجب جبروت عجب الاهوت عجب

“The terrestrial (physical) world is a mystery. The angelic (subtle) world is a mystery. The world of omnipotence (causal) is a mystery. The celestial world (the manifest Absolute) is a mystery.”

The terrestrial world, the angelic world, the world of omnipotence and the celestial world are the cosmological realities. Sufi cosmology understands them as the realm of the humans, the angelic realms, the realm of power and the realm of Divinity. Sufi psychology understands the realms as the body, soul, heart and spirit in the human self. It considers them as ‘the planes of consciousnesses.’ It requires a deeper knowledge to understand and traverse these realms of cosmology and psychology.

تلبیس عجب تائیس عجب تقدیس عجب سطوات عجب

“The manifestation is a mystery. The birth of love is a mystery. The sacredness is a mystery. The majesty is a mystery.”

The manifestation of the unmanifest in different forms is a mystery opaque to the ordinary consciousness. The inner compulsion of love leading to the creation of the whole universe is so mysterious. One does not ordinarily understand the purity of the Essence, which simultaneously remains apart in manifesting itself. It is a mystery to understand His transcendent Majesty in immanence.

اوہام عجب اہہام عجب اعلام عجب الہام عجب

“The illusions are a mystery. The satanic whisperings are a mystery. The awakenings are a mystery. The inspirations are a mystery.”

The spiritual way is qualified by pure objectivity but there arise optical illusions, which are removed by separating the alloy of illusion from genuine perception by Divine blessings. The auditory whisperings also take place, which are reduced to naught by the Grace of God. These illusions and satanic whisperings train the lover not to take his experience on its face value but to be watchful in differentiating the spurious from the genuine one. It is a clearing of the ground to genuinely experience the spiritual awakenings within the depths of one’s soul or consciousness. They lead to Divine inspirations fraught with higher spiritual meanings.

ہمزات عجب خطرات عجب لمحات عجب شیطانات عجب

“The suggestions are a mystery. The dangers are a mystery. The instants are a mystery. The ecstatic utterances are a mystery.”

The evil suggestions and the insinuations of the soul take place during one’s journey to the Self. They provide an occasion to the lover to remain constantly watchful of his enemies and not to become oblivious of them even for a moment. The hazards of the way are also laid before him so that he is constantly aware of the negative and positive dangers while traversing the spiritual path. This spiritual preparedness helps him in capturing the instants of spiritual openings. The height of spiritual experience takes place when the lover under the heightened spell of love becomes completely incapacitated as a straw and his receptacle attains absolute receptivity. The ecstatic and antinomian utterances e.g. I am the Truth, are uttered by his tongue in this state. Religiosity does not understand that the Divine takes charge of the human medium and makes these utterances through the human tongue.

ہے قرب عجب ہے بعد عجب ہے وصل عجب ہے فصل عجب

“The nearness is a mystery. The remoteness is a mystery. The identity is a mystery. The difference is a mystery.”

The proximity and remoteness from the beloved is not spatial or measurable by serial time. It is the inward realisation of possibilities. The proximity is not static but goes on increasing with occasional phases of remoteness. The sense of remoteness heightens the consciousness of the lover and ripens him to attain union with the beloved. The identity of Being and nothingness is beyond the understanding of religious consciousness. It can only be witnessed by the spiritual consciousness, which transcends the subject and object structure of reality. The consciousness of identity in difference occurs when the lover retains his individuality in spite of his identity. It is qualitatively different from the sense of his individuality that he had before uniting with his beloved. This post-union sense of his individuality is a great mystery.

ہے قہر حجاب عقاب عجب ہے لطف نجات سبات عجب

“The wrath, veiling and afflictions are mysteries. The joy, deliverance and intoxication are mysteries.”

The lover has to encounter many negativities and positivities during the course of love. These unite to enlighten him for his final union. He at times suffers by experiencing testing situations of remoteness at the hand of his beloved. His beloved remains veiled. He desires his vision and union. His insatiable quest for his beloved ripens him to the extent that the beloved becomes fully responsive. The lover becomes intoxicated with joy and attains deliverance by transcending the polarity of the lover and the beloved. He unites with his beloved.

ابدال عجب او تاد عجب اقطاب عجب افراد عجب

“The replacements are a mystery. The pegs are a mystery. The poles are a mystery. The individuals are a mystery.”

The friends of God are found in every age and in every country. God chooses amongst them a number of persons who are deputed to run the affairs of the universe by the powers vested in them by God. They have no intrinsic powers but they derive all their powers directly from God. They do everything in accordance with His will. They do everything at his behest. The case of Khidr, for example, is pertinent when parting from the prophet Moses he said that he did not do the acts on his own accord. There is no question of the saints being peers or partners with God. A created being, in principle, cannot be a peer or a partner with the Creator. The question of being a peer or a partner only arises when any one of them claims as such or when any one of them claims that the powers, which he has, originally belong to him and that these are not conferred by God. No saint has ever claimed any such thing. The appointment of forty ‘Abdaal’ (replacements) at all times in the world, and replacing the one who has passed away with a new one, so that the number remains constant is a mystery. It is also beyond religiosity to understand their role in establishing Oneness of God and helping humanity. The presence of four ‘Awtad’ (pegs) to tent the four corners of the world for running the affairs smoothly are opaque to the religious consciousness. There are many ‘Aqtaab’ (poles) but the ‘Qutab al Aqtaab’ (head pole) heads the friends of God including the Abdaal, Awtad and Aqtaab. He is the axis who mediates between the Divine and the human and his presence is considered necessary for the existence of the world. The ‘Afraad’ (servants) achieve a higher station of servanthood by remaining engrossed in the theophany of the Essence.

تقلید عدول ثقات عجب

تحقیق عجب تصدیق عجب

“The verification is a mystery. The testifying is a mystery. The adherence, innovation and trustworthiness are mysteries.”

The processes of ‘tahqiq’ (verification) makes the ‘muhaqqiq’ (verifier) achieve ‘full possibilities of human knowledge and existence by divine grace and solicitude (inaya)’. He sees things as they are. He accepts the Haqq (Truth) in itself and its manifestation in every individual thing. He gives each thing its rightful place. The station of ‘tahqiq’ (verification) is also called ‘Muhammadan station.’ The identification of knowledge with the truth of things is understood as ‘tasdiq’ (testifying or certifying truth). It is realisation of the Truth in fullness. The act of ‘taqlid’ (adhering to the letter of law) nurtures within its bosom the reaction of innovation. It is very strange that the trustworthy words and deeds of the founders of schools of jurisprudence fall in oblivion when they are blindly followed and not understood creatively.

ہے قلب عجب ہے سرعجب ہے نفس عجب ہے روح عجب

“The heart is a mystery. The secret is a mystery. The soul is a mystery. The spirit is a mystery.”

The ‘qalb’ (heart) is the intuitive aspect of the mind. It is also named as the Intellect, which has direct knowledge of the Transcendent. It has innate knowledge. The heart directly perceives the ultimate Reality. Heart is the recipient of Divine revelation. The ‘lataif’ (subtleties) of heart include sirr (secret) ‘the inmost part of the heart in which God reveals Himself’. It is the meeting point of the Divine and the human. The ‘nafs’ (embodied self) has many degrees and it includes the whole world of psyche. The ‘ruh’ (Spirit) is identical with the Divine Essence. The heart stands between the self and the Spirit. The impurities of the self lead to the blindness or sickness of the heart.

ہے حرم عجب احرام عجب حجاج عجب عرفات عجب

“The House of God is a mystery. The pilgrim white-clad robe is a mystery. The pilgrims are mysteries. The mount Arafat is a mystery.”

The House of God symbolising His presence is a mystery. The white-clad pilgrims signify Man’s ontological nothingness in the face of God. The pilgrims performing Hajj manifest the unity of God and the unity of mankind. The mount Arafat stands for the human seeking forgiveness from the Divine. It is a symbol of man’s utter dependence on God for his deliverance or union.

جبریل عجب تنزیل عجب ترتیل عجب تعمیل عجب

“The Gabriel is a mystery. The revelation is a mystery. The clear and distinct recitation of the Qur’an is a mystery. The subjection to the Divine law is a mystery.”

The Archangel Gabriel revealed the Qur’an on the heart of the Prophet. The occurrence of continual revelation within the infinite depths of the Prophet’s being is beyond the comprehension of religiosity. The recitation of the Qur’an in a measured way identifies it with the cosmic rhythm and opens up immeasurable possibilities. The subjection to Divine law or will brings forth blessings beyond the ken of human understanding.

ہے ظہر عجب تفسیر عجب ہے بطن تے تاویلات عجب

“The apparent meaning is a mystery. The exegesis is a mystery. The unmanifest and the return to the root meanings are mysteries.”

The Qur’an is a living reality with infinite dimensions. Its apparent meanings and exegesis do not tell the whole story. It’s hidden and root meanings are beyond the ken of religiosity. The creative totality of the inward and the outward aspects of the Qur’an is a mystery.

ہے کبر تے فخر و غرور عجب ہے نار عجب ہے نور عجب

“The arrogance, conceitedness and pride are mysteries. The fire is a mystery. The light is a mystery.”

It is the light of the Truth, which makes one recognize that the states of arrogance, conceitedness and pride are the result of the fiery self. How could nothingness claim to be something?

ہے نخل عجب ہے طور عجب ہے موسیٰ تے میقات عجب

“The tree of Moses is a mystery. The mount Tur is a mystery. Moses is a mystery. The moments of his discourse with God are a mystery.”

The open manifestation of God through the tree of Moses and His assuming the Attribute of Speech on mount Tur shows the patterns of the Transcendent assuming immanent forms. The reality of the prophet Moses and the moments of his discourse with God demonstrate the inward human possibility of communicating with the Divine.

آغاز عجب انجام عجب ہے شام عجب پر بھات عجب

“The beginning is a mystery. The end is a mystery. The evening is a mystery. The morning is a mystery.”

When the eternal manifests in the temporal, it takes the forms of beginning and end. The phenomena of morning and evening takes place when eternity unfolds itself in time. The Essence is beyond these determinations.

ہے شمس تے مد اظلل عجب ہے عکس عجب ذرات عجب

“The sun and the lengthening of its shadows are mysteries. The shadow is a mystery. The particles are a mystery.”

The entire universe is the shadow of the Absolute. The relationship of the sun and its shadows gives some inkling of understanding the relationship of the relative with the Absolute. One could never see light unless it was mixed with darkness. Shadow is veiled light. It gives rise to multiplicity.

The sun symbolises unity with shadow as the world of multiplicity. It is unity in diversity.

ہے طرح قیام قعود عجب ہے وضع رکوع سجود عجب

“The postures of standing-up and short sittings are mysteries. The modes of bowing and prostration are mysteries.”

The posture of the body reflects the posture of the mind. The postures of standing –up, short sittings, bowing and prostration in a ritual prayer symbolise the perfect return of the theophanies to their source. They get aligned with both inward and outward cosmic rhythms. The act of prostration is the shortest point between the Divine and the human.

ہے شفع عجب ہے وتر عجب ارکان عجب رعات عجب

“The prayer with two genuflexions is a mystery. The prayer with three genuflexions is a mystery. The components are a mystery. The genuflexions are a mystery.”

The components or constituents of the ritual prayer with genuflexions of odd and even numberings are in consonance with the reality of numbers or the qualitative aspects of the numerical. Prayer creates inner and outer harmony.

نفقات عجب صدقات عجب خیرات عجب حسنات عجب

“Sharing is a mystery. Alms giving are a mystery. Charity is a mystery. Virtues are a mystery.”

The sharing of one’s wealth with the poor and the needy, leads to inward richness. The sharing of one’s being and having with others is virtuous since personality can only develop by acts of sharing. A man who does not share has no personality. The act of sharing is an act of gratitude to God.

ہے دنیا اصل احاد عجب ہے دین الوف مات عجب

“The essential One as the foundation of the world is a mystery. The countless openings of the Way are a mystery.”

The essentiality of the One gives rise to multiple things with each thing being unique. The Way of unity gives rise to multiplicity in the physical and the social world. The world of multiplicity is grounded in the principle of unity.

ہے دوزخ طبیعات عجب ہے جنت سبع صفات عجب

“The strata of the hell are a mystery. The seven stratum heavens are a mystery.”

Hell-fire is the inner fire of one’s evil actions. It is a process of curing of the soul (the period depending on the nature of the disease) so that it could achieve deliverance and union. The strata of the hell correspond to the categories of sins the inmate of hell has committed. It is beyond the understanding of religiosity to pierce through the essential nature of hell and its strata. It also fails to comprehend the inward and multiple stratums of heavens, which provide the corresponding inmates to realise with peace and joy the higher possibilities of their existence.

عصیان عجب عصات عجب ابرار تے باقیات عجب

“The sins are a mystery. The sinners are a mystery. The virtuous and their (beneficial) results are a mystery.”

Man has been bestowed with the gift of freedom. There could have been no goodness without freedom but a free being has the possibility of doing evil as well. All sins are committed against the Divine will. The essential nature of a sin is that it is committed against one’s self. Man’s personality has been structured in such a way that sins disintegrate it. The set of actions, which disintegrate it are termed as sins. The mystery of sins is further compounded by the fact that the sinners sin against their own ‘ideal human nature’, which is individualised in every person. Virtues integrate one’s personality by being in consonance with the Divine Will and

the 'ideal human nature'. The inward and outward effects of virtues never terminate but keep on the increase both in the terrestrial and the celestial worlds. Hell burns sins but heavens makes the virtues bloom forth in their fullness.

والليل ہے رمز بطون عجب والقلم عجب ہے نون عجب

“The Night has intricate secrets, which is a mystery. The Pen is a mystery. The Nun (symbolizing Qur’anic meaning) is a mystery.”

Night symbolises 'the abysmal darkness' of the Essence giving rise to Divinity. Pen is the 'First Intellect' or the principle of determination. It is by virtue of the medium of Ahmad that the undifferentiated Reality took a differentiated form. It is also called the reality of Muhammad. The symbol of 'nun' stands for the transcendent and the immanent world.

والشمس تے والصفات عجب والتین تے والزیتون عجب

“The fig and the olive are mysteries. The sun and the angels are mysteries.”

The fig and the olive symbolise the pure Intellect assuming the religious form of sentiment. It points to the fruitfulness of the religious tradition both in the inward and the outward. It consists in the sprouting of the inner Truth (Revelation) within the beings of the Prophets namely, Musa, Isa and Muhammad (monotheistic cycle). The symbolism of sun and angels enshrined in traditional cosmology and angelology helps one in gaining knowledge of the Absolute and different levels or degrees of its manifestations but the ordinary consciousness fails to understand these realities.

من عین الی این است عجب ما الحاصل فی الیمن است عجب

“The origin and the centre are mysteries. The ultimate realisation is a mystery.”

The Essence transformed itself into Divinity, which led to the origin of Man. Now, the vocation of Man is to find his

origin and centre by realising the possibilities inhering in him. The fruit of his realisation is the attainment of deliverance and union.

من علم الی العین است عجب اسرار رموز نکات عجب

“The stages of knowledge are mysteries. The intricacies, clues and points are mysteries.”

Knowledge is not static but is essentially a dynamic affair. Man passes through certain stages of knowledge and certainty till he attains perfect knowledge and absolute certainty by realising the identity of knowledge and being. The intricacies, clues and points involved in the process of gaining such sacred knowledge are so mysterious.

گھر بار ڈسے برابر اسماں گئے وسر سبھو کم کار اسماں

“My own dwellings seem desolate and deserted to me. All my preoccupations have dwindled into insignificance.”

The lover’s inner and outer dwellings seem so deserted to him without his beloved. His only work is to be in contemplation of his friend. He has no other business. Love is not a part time affair. It is a whole time activity involving the lover’s whole being wholeheartedly and wholesomely.

لاچار تے زار نزار اسماں واہ ڈٹھی برہوں برات عجب

“I am helpless and distressful. Thus, your rewarding my love is a mystery.”

He does not understand as to why his beloved has rewarded his love by making him helpless and distressed.

ہک پاسوں ناز نواز عجب پئے پاسوں عجز نیاز عجب

“The pride and elegance, on the one side is a mystery. Humility and humbleness, on the other side, is a mystery.”

He fails to understand the posture of pride and elegance of his beloved towards him, when he intensely suffers just because he is madly in love with him. It is equally a mystery for him when his beloved takes the form of humility and humbleness before him.

ہے سوزِ عجب ہے سازِ عجب ہے گھنڈِ عجب ہے جہاتِ عجب

“The heart burning is a mystery. The musicality is a mystery. The veil is a mystery. The gaze is a mystery.”

Heart burning in love, which removes the dross from the heart and purifies it as a mirror for the beloved to contemplate Himself, and the lover to have a simultaneous vision of the beloved is so mysterious. The musicality of love, refining the lover's sentiments to be worthy of communicating with the beloved, sound so strange. The beloved is hidden beneath ‘seventy thousand veils of light and darkness’. It is a mystery that how a lover could see Him in the presence of these veils? One cannot see light unless it is mixed with darkness; likewise one cannot see the beloved unless it is in veils. The mystery becomes deepened when in spite of the veils the lover has a gaze of the beloved.

وہ سونہیاں دا بیدادِ عجب واہ عالمِ حسنِ آبادِ عجب

“The lauded world of beauty is a mystery. The tyranny of the charming ones is a mystery.”

The manifestation of the world of beauty from the Beauty itself is very mysterious. Beauty is simply incomprehensible. Why the charming ones resort to tyranny in relationship with the ones who love them in wholesomeness?

لٹی دلڑی دی فریادِ عجب مٹھیاں اکھیاں دی برساتِ عجب

“The call of the ransacked heart is a mystery. The continuous flow of tears from the ruinous eyes is a mystery.”

It is so strange that the heart ransacked at the hands of the beloved still calls him for union and the ruinous eyes filled with tears still long for his vision.

ہر آن احد ڈوں دھیان دھرو ہے بے شک دین ایمان ایہو

“Do concentrate on the One at all times. It is undoubtedly, the traditional way.”

It is the traditional way, without an iota of doubt, to fully concentrate on the One at all times. One should always seek the One behind multiple things. One must constantly keep in mind the principle of unity in the world of multiplicity.

دل نال فرید دا وعظ سنو سو بات دی ہے ہک بات عجب

“Listen to the sermon of Farid with receptivity of heart. It is a mystery that his discourse takes you to the crux of the matter.”

He invites his votaries to listen to his sermons with full receptivity. It takes one to the heart of the matter in making him fully concentrate on the One, which rids him of otherness. It makes him mindful of the principle of unity in diversity.

Kafi-24

قسم خداوی قسم نبی دی عشق ہے چیز لذیذ عجیب

“I swear by God and I swear by the Prophet that the reality of love is a delectable mystery.”

The act of swearing brings home the idea that love is a delectable mystery that awakes a person from his ‘dogmatic slumbers.’ The joint swearing by God and the Prophet is something unusual and it conveys the message of the essential reality of love and its manifestations. The love of the Prophet is vital in Islamic gnosis. The obedience of the Prophet without loving him is not fraught with any higher meaning in spiritual life. The claim of loving him without obeying him also has no spiritual worth. The ideal is to love him and pay heed to what he has said. It does not mean to blindly follow the clerics who are oblivious of the vertical dimensions of his prophecy and merely remain restricted to the horizontal ones that too without understanding the real spirit. They deny the spiritual presence of the Prophet since they have not experienced him both inwardly and outwardly. Islamic Spirituality is unique in the sense that it makes the love of the Prophet crucial in the love of God. It also understands the metaphysical, universal, cosmological, traditional, symbolic, religious, and cultural aspects of the Arabian Prophet.

نفسی خلط ہے تو میں غالب پر مایوس نہ تھیویں طالب

پیرمغاں ہے خاص طبیب

“O’ seeker! Do not fall in despair even when sensuality has overpowered you. The cup bearer is a special therapist.”

‘The total integration of the personality achieved in Sufi training is the goal sought by much of psychotherapy and psychoanalysis, which, however, can never achieve this goal, for their methods as practised today are cut off from the grace of the Spirit which alone can integrate the psyche. As a result, they usually lead to its disintegration rather than to its integration.’ Spiritual psychology has perfect knowledge of the structure of human personality, the factors that integrate and disintegrate it, the aetiology of psychic and ‘heart’ diseases and the methods of cure. One of the main works of the murshid as a special spiritual therapist is to free the person of the overpowering sensuality. The carnal desires essentially arise due to powerlessness in which there are self-defeating attempts to turn the other into an object by forfeiting his or her freedom. The subject metamorphoses himself as an object in the attempts of treating a free being as an object. The fleshly desires become abnormal and lead to sexual perversions. These acts become dark screens between the sensualist and the Divine. The role of murshid is manifold and one of his roles is to free his disciple from the bondage of desire. He inspires in him the love of God, which when deeply rooted ultimately uproots all forms of bestiality. Light makes the darkness vanish as if it was not there. The spiritual psychology of sex at the hands of the spiritual therapist works wonders in understanding the reality of sex in the metaphysical perspectives. The legitimate sexual union of husband and wife bereft of spiritual union falls too short of realising the cosmic purpose of sex. The institution of marriage is essentially spiritual in nature. However, the seeker need not fall in despair since the spiritual therapist uproots all negativities and opens the door to seek union with the beloved.

لکھ لکھ سول ہزاراں ڈکھڑے سو سو شکر جو آیم بگھڑے
پیشک ضرب حبیب ذبیب

“There are countless afflictions and innumerable sufferings that have fallen to my lot. I am offering

numerous thanksgivings. There is no doubt that the blows from my beloved are gratifying.”

He offers thanksgivings to his beloved for the afflictions and sufferings he undergoes at his transcendence for they are in essence gratifying. They deepen the relationship of love and intensify the fire of love in his heart, which ultimately leads to union. The meaningfulness of suffering is a great boon since it does not make his life meaningless.

عمر نبھایم سڑدیں دکھدیں
تپدیں کھپدیں ڈکھدیں جکھدیں
پلڑے پیم نصیب نصیب

“I have spent my life flaming, burning without smoke or flame, blazing, raising hue and cry, suffering and bearing tribulations. I have got what was destined for me.”

His suffering for the sake of the beloved is his destiny. It is the primordial destiny of love.

تھی ان سوہاں منہ نہ لاوے
جے لک ڈیکھاں گھونکھٹ پاوے
تو نہیں وسدم سخت قریب

“He behaves as a stranger and keeps me at arm’s length. When I stealthily look at him, He veils himself. He dwells in absolute proximity with me.”

The beloved resides in proximity to the lover but due to an act of veiling seems so far. It is not a physical distance to be measured by space but it is an inward distance, which is a symbol of farthest limit and is symbolic of nearness itself. It is the isthmus or veil of the sour waters of disunion or separation, and the sweet waters of deliverance or union, flowing in the same sea. He has to drink from both the sides. He is likened to a fish in the sea craving to witness the sea.

ہردم اس دی پیاس اسیسے
میں لوہا او مقناطیسے
ان القلب الیہ ینیب

“I am ever thirsting for him with great attachment. I am iron and he is magnet. Certainly, my heart wholly draws towards him.”

His attraction to his beloved is that of the iron to the magnet. This magnetism of love is so forceful that his heart is wholly drawn towards his beloved. His beloved is the spiritual magnet and he has to transform his self in such a way that by an act of magnetic pull he attains identity or union with his beloved.

سر مکتوم معما جید دنیا توں خود چنیا سید
ذوق نماز نساء تے طیب

“It was a deep secret and a great enigma that the Syed (Prophet) chose from the world, the love of prayer, women and perfume.”

The Prophet chose the love of prayer, women and perfume, which are a deep secret and a great enigma. The three things chosen are from the world but are not worldly or do not exhibit worldliness. Prayer takes one to the realm of the unseen. It gives vision of the supernal world and creates a contact between the servant and the Lord. Women symbolises femininity, the principle of creation. Man beholds the Reality in both its passive and active aspects in the medium of women. The contemplation of the Reality in women is perfect. It points to the ultimate union of the lover and the beloved. Perfume symbolises the scent of breath in spreading the word of truth, beauty and love.

میں مسکین فرید نمانا دھوتا پاڑا یار ایانا
سو سوویڑھے وسم رقیب

“Farid! I am lowly and modest. My neighbour is a slanderer and my friend is amateur. There are countless rivals who dwell in my vicinity.”

He has no claim of being a self-subsistent reality or possessing anything of his own. His environment has become hostile. His concern is that there are slanderers and rivals here and there, who may take advantage of his amateur friend and

turn him against him. It is the ontological element of uncertainty in love, which makes him call his beloved as amateur. It is essentially the ambiguity of the situation, which makes him project his own insecurity to his perfect beloved. It is the mystery of love that he tends to draw the Divine into the realm of the human with all its limitations. Can love be judged by external standards? Isn't love its own standard?

Kafi-25

گئی شد مد زیر ز بردی بھت پیا عشق اساڈی آن سنگت

“Love has absorbed us in such a way that the formal understanding of things has withered away.”

The absorption of love makes him transcend the realms of formal knowledge. The process continues till his religiosity fully transforms into spirituality.

کل بھل گئے رسم رسوم اساں سب و سرے علم علوم اساں
بئی برہوں دی یاد رہیو سے گت ہے باقی درد دی دھوم اساں

“We have gone beyond different forms of knowledge. We have transcended ritualistic patterns of behaviour. What remains is the display of pain on the tune of love.”

Formal knowledge is merely peripheral. An outward knowledge of God without existential relatedness or spiritual contact with Him, in one’s inwardness, has no deeper significance. Rather, the consideration of formal knowledge as final proves an obstacle in traversing higher stages of religious life. It has a corresponding negative effect on religious behaviour. The light of love outshines the feeble light of formalism. The dichotomy between the subject and object of knowledge gets transcended, culminating in the identity of knowledge and being. The lover transcends the world of rituals by plunging in the ocean of love. The inward painful tune of love orchestrates its own song.

انہاں کوڑیاں کھڑیاں بھٹیاں توں انہاں جو ٹھیاں غیراں ویریاں توں
ہر ویلھے یار کھنم ڈت پت انہاں کو جھیاں، گہڑیاں پیڑیاں توں

My beloved always confronts me about what he gathers from these liars- outsiders and adversaries - from these truthless and despicable 'Kheras' (in-laws of Heer), and from these ugly, quarrelsome and querulous people."

He is surrounded both by inner and outer inimical forces, which tend to disrupt his relationship with his beloved. His sense of insecurity in imagining that his beloved sees him through the hostile eyes of others gives him a vital glimpse of his own nothingness.

کر صبر تے شکر شکایت تے
رکھ آس امید عنایت تے
پئے فخر دی فقر ولایت تے
ڈینہہ راتیں دلڑی ڈیوم مت

"My heart counsels me day and night to offer thanksgiving and remain steadfast in adversity and to keep hope and expectation in the efficacy of spiritual blessings of Fakhr."

The wisely attitude of gratefulness and steadfastness in adversity helps him in facing the testing times of love. An inward commitment with his murshid Fakhr Jehan builds hope and expectation in his spiritual blessings. Faith in his murshid helps him to weather all storms of despair.

مٹھی گلڑیں شہر و کھوپیں دی
تتی ملک ملامت ڈوپیں دی
سنجی روہی رواے روہیں دی
ڈتی خلعت یار بروچیل جت

"I am in miserable state facing complaints and wide accusations. I am the inept one, who has been openly reproached and censured. I am wandering in the desert of desolate 'rohi', rocky grounds and mountains. It is the investiture of robe from my Baloch friend."

The investiture of the robe of love from his beloved gives rise to inner and outer hostile environment. Love is not a static phenomenon. Its dynamism forces him to make an intense and continuous struggle to win his beloved.

نت کھاوان ڈکھڑیں توں نگ لرت ہاں آکھن! نیڑا لیسیں وت
کڈیں ووئے توئے تے کڈیں کرن بہت ڈے دڑ کے خوب نیہڑن ست

“I am roughed by sufferings and lost in wilderness.
The near and dear ones behave rudely towards me.
They threaten me to desist from love; otherwise they
will squeeze the last drop of my blood.”

The hostility of the near and dear ones makes him grow from within. It provides Him an occasion to actualise the hidden potentialities of his existence, which otherwise would have remained dormant. All these negativities have an overall positive context. A continuous struggle against the negative forces strengthens him in the path of love.

سٹ کلہڑی یار فرید گیا ایہو حال نمائی نال تھیا
فریاد کراں کریا دپیا ہتھ مل مل بیٹھی روواں رت

“Farid! My friend went away by leaving me forlorn. It was such a terrible thing that befell the modest one. I beseech in remembering my beloved. I am in a state of despondency with tears of blood flowing from my eyes.”

He becomes miserable in remembrance of his transcendent beloved. Isn't the state of misery in being forlorn at the hands of the beloved one of the nicest things that can happen to a person in the state of love since it saves him from the pettiness of life and intensifies his quest for his beloved?

Kafi-26

میڈا مسٹھڑا ماٹھوں کاک جا شالارا نا انیدم رات

“My sweetheart of Kak! I pray that you enlighten me with your presence, in the darkness of night.”

The princess Momal was living in Kak mahal, Ghotki. Mahendra (Rano), a prince, fulfilled the condition imposed by her of crossing the ‘magnetic field’ to marry her. Their love for each other was proverbial. One day she missed her husband so much that she requested her sister to sleep beside her. Mahendra returned unannounced and thought that his beloved was sleeping with her paramour. Due to this misunderstanding, he decided to leave quietly and never returned again. Both ultimately died in the fire of love. Momal was left in the lurch and was enveloped by the dark night of her life. She beseeches her sweet beloved to enlighten her with his presence in the darkness of night, which has enveloped her life.

ہی سک دے کان ستی ہم سومل کوں گھن سات

“I slept by the side of my sister Somal, while anxiously desirous of you.”

The desire of her beloved was so overpowering that as a moral support she requested her sister Somal to sleep by her side, which created the tragic story. It was apparently a mix-up, but it is understandable that essentially love tolerates no associate. It is absolute with no room for otherness.

پھیر سوہائیں جیندیں ماڑیاں تو نہیں ڈینہہ چھ سات

“Do come again and dwell with me in the mansions,
may be just for a couple of days.”

Her ambiguity of love makes her strand between hope and uncertainty. There are no external standards to resolve the contradictions. They deepen the mystery of love. She desires her lover to shed his transcendence and dwell with her for some time in forms of immanence.

سچ ڈس جو کجھ کیتی ایہا ماڈی ہی مر جات

“Do tell me the truth that the way you have treated
me, does it mirror the hospitality of Marwar?”

She points to the hospitality of love, her essential cultural value, which does not warrant her beloved to treat her in such an inhospitable way.

کاک کندھن تے رل مل مانوں سانوں دی برسات

“Let us enjoy together, the rains of the season, at the
bank of Kak River.”

She invites her beloved to enjoy the heavenly blessings of love in togetherness at the bank of the stream of love.

کہیں وٹڑی ویرہہ گیوہاں تے ول نہ پایو جھات

“What happened that you became stony and did not
cast a glance at me?”

She does not understand the reason of her beloved’s silence regarding misgivings in his heart that have created a stone wall between them.

غم دا حال سانوں کیویں سوڈ کھ تے ہک وات

“How can I narrate my sorrowful state and countless
sufferings with just one tongue?”

Her tongue cannot express the great magnitude of her sorrows and sufferings (what it expresses is like a tip of the iceberg).

کاکل کھنڈیاں چوریاں ڈیساں
کرکئی ملن دی بات

“O’ ravens! I will give you crumbled bread rolled in sugar if you resort to crowing signifying (omen) union with my beloved.”

She misses her beloved so much that she readily honours the omen of his visit. Love is such a state that her rationality crumbles down. She resorts to omens like a drowning person catching at a straw to save his life.

پیت پٹھے نت درد کشالے
واڈاتے وی ڈات

“Laudation to the bounties of the bountiful for love has been constantly bestowing pain and adversities on me.”

Isn’t it a bounty from the bountiful that love has been tied with pain and adversities?

ڈینہہ گھنے رورائیں کیتم
راتیں کئی پر بھات

“I have rotated countless days and nights in crying.”

She has been sleeplessly crying in seeking her beloved.

مونجھ مال فرید ملیوسے
ازلوں برہوں برات

“Farid! Love has destined me for anguish and melancholy ever since the primordial day.”

Love is attached with anguish and melancholy since the primordial day. It was the primordial instant when the ‘birth pangs’ of love itself gave ‘birth’ to the lover and the beloved. The tribulations of love are the steps forward to unite with one’s beloved. The primordial polarisation can be ultimately withdrawn by the Grace of the Lord.

Kafi-27

پنل تھیوں پاندھی یارا
 کے کلہڑی بروچ
 ہر دم و تاں درماندی یارا
 سے سے روگ اندروچ

“My friend Punnal! You have become vagrant by leaving me alone in wilderness. I am roaming dejectedly, my friend, with countless malaise within me.”

The possibility of friendship with God takes a person to the spiritual realm, which is higher than the religious one. The essence of religion is spirituality that opens a passage to the beloved that is likened to the eye of the needle. It is impossible for a twisted rope to pass through this passage. She has to ultimately thin herself inwardly to pass through the needle eye. Love initiates the process of thinning out leading to nothingness, which ultimately unites the lover with the beloved.

پیت نہ پالی سردے والی
 تول نہالی رو لیس خالی
 دل در دوں کر لاندی یارا
 مونہہ پلڑو گھر گھر وچ

“The guardian of my being did not cultivate love with me. He left me by wretchedly demeaning the nuptial quilt and mattress. My heart is groaning with pain, my friend. I am wandering from door to door, while wrapping my face with shawl.”

Her state of being abandoned by her beloved is replete with the most difficult moments of her life.

رکھدی آس امید ہزاراں
 آخر تک ڈینہہ موڑ مہاراں

“I am having hope and great expectations that at last my beloved will turn the reins towards me (return) to attend my funeral rites, my friend, and lead me to the grave.”

The elements of hope and expectations keep her alive in the face of great vicissitudes of love. Her dying in love could be recompensed if her beloved turns up even to attend her funeral and burial rites. Love is such an absolute commitment, which does not die with death.

سول دے سہرے سوز دے گانے مونجھ دے ہار ڈکھاں دے گہنے
دردی بانہہ سراندی یارا وسدی یاس نگر وچ

“I am wearing chaplets of afflictions and colourful threads of passion around my wrist (symbolising marital bond). I am garlanded with anguishes and ornamented with sufferings. My painful arm is folded under my head, my friend, while dwelling in the city of despair.”

She faces ordeals while living in the city of despair. All signs of nuptial happiness wear a cheerless look. The posture of intimacy comes to signify remoteness.

نہینہ اوڑا دشمن ویڑہا مایور کھم بکھیرا جھیرا
کیا بردی کیا باندی یارا کردیاں ٹوک ٹبر وچ

“My art of loving is so peculiar that it has created enmity in my surroundings. My parents develop incongruities and brawls with me. Whether they are my maidservants or are my bondmaids, my friend, they ridicule me in my family.”

The world is constitutive of her being. She faces hostility at the hands of her family members due to her being completely immersed in love. She faces great humiliation at being scorned by her maidservants and bondmaids. It is so

overbearing but the ablution of love helps her in peeling-off the layers of the self, which ultimately leads to nothingness.

مارو تھل دے ڈکھڑے گھاٹے گپ، کھڈ، کھر بن، کھوب، گپانے
رات ڈینہاں تڑپھاندی یارا رلدی روہ ڈونگروچ

“The difficult passes of the deadly desert are filled with sufferings. My feet stumble in mires, pits, cavities, quagmires and uneven patches of land. My day and night restiveness, my friend, makes me wretchedly wander in mountainous terrains.”

The path of love is characterised by inward and outward hazards. She negotiates her way through all odds. It is so easy to lose than to find.

برہوں بلائیں سنجھ صبا حیں دم دم آہیں نکلن دھائیں
سیجھ فرید نہ بھاندی یارا لگڑی چوٹ اندروچ

“The calamities of love accompany me from dusk to dawn. There are heaves of sighs and imploring at each and every moment. Farid! The nuptial bed has ceased to appeal me, my friend. I have been hurt in the inmost chambers of my being.”

His sufferings reach their climax when he is deeply hurt from within. The ordinary meaning of things starts fading away. It symbolises the withering away of his habitual self. It is a meaningful suffering leading to higher spiritual openings culminating in union.

Kafi-28

| | |
|------------------|----------------|
| رلدی روہ ڈونگروچ | یار بروچل کان |
| دلڑی، جان، جگروچ | لائس جڑ کر بان |

“My friend Barochall! I am wandering wretchedly in the mountainous terrains. He has perfectly cast the arrow of love in my heart and being.”

The arrow of love pierces her embodied self (whole being). The initiative of love comes from the side of the beloved. The seed of love germinates in the heart of the lover and fructifies in its fullness. Divine love ushers in a reciprocal relationship. Human love, on the other hand, at times may be ‘one-sided,’ and more or less a psychic affair being born in the human psyche and dying within it. It tries in vain to possess the other person as an object. Human love does not involve the whole being of a person because human psyche is just one of its aspects. It is, in a certain sense, misplaced love since all love is love of the divine. Love attains authenticity when psychical is transformed into the spiritual.

| | |
|-------------------------|----------------------------|
| اپنے اپنے ڈھول کوں پایا | سینگیاں سرتیاں کنتھ رچھایا |
| رولیا سخرے بروچ | میکوں میڈڑے مان |

“My same age friends have cultivated love with their beloveds and each one of them has united with her beloved. My own vanity has wretched me in desolate and deserted places.”

Her friends have succeeded in realising union but the vanity of her individuality has stranded her in wilderness. The consciousness of her separative existence obstructs union with her beloved. She has to undergo sufferings in order to

realise that her individuality is not a thing but a series of relationships and it has no autonomous existence. The dawning of this metaphysical truth will ultimately lead her to attain identity with her beloved.

یار نہ پاواں بار اٹھاواں
نیر وہانواں گاون گانواں
رکھ رکھ وین دی وان
ہر کوچے گھر گھروچ

“I bear the burden of not finding my friend. My eyes are filled with tears, while singing songs in the tune of wailing in each and every street and house.”

The onerous burden of missing her friend is not merely conceptual but is existential, which shakes the fabric of her being.

ریت تتی بیاڈ کھڑے گھاٹے
کھڑ بن کھوب گیاٹے گھاٹے
سٹ گیا نجا پچھان
کانی مار اندروچ

“There is burning sand and passages of sufferings. There are cavities, quagmires and multiple uneven patches of land. He deserted me after piercing my being with the arrow of love.”

The arrows of love shooting her being result in painful realisation of love. How could love be realised otherwise?

حسن حقیقی نور حجازی
کھیدے ناز نیاز دی بازی
صدقوں سمجھ سنجان
آیا کوٹ شہروچ

“The essential Beauty in the form of Hejazi Light is playing the game of priding and humility. Truly understand and recognize that he has descended in the City of Kot.”

The Beauty of the Divine Essence, manifest in the enlightened form of Muhammad at Hejaz (Medina), is playing the game of transcendence and immanence. The colourless Light passing through the Muhammadan prism has assumed the colourful form of Fakhir Jehan (the spiritual master of Khawaja Ghulam Farid), who resides in Kot Mithan.

راہ اولڑے اوکھیاں گھائیاں
چبھدے ککرے کنڈڑے کاٹھیاں
مارم سول وڈان
آیم ظلم قہروچ

“The ways of difficult passes are intractable. My feet are being pricked with gravelling, thorns and wooden pieces. The afflictions are hammering me. I have become the victim of severe cruelty.”

The severities and cruelties in the hazardous way of love indicate that he is on the right path.

پہلے ڈینہہ دی قسمت پٹھری
جہریں ویلھے امری مسٹھری
ڈترڈا ڈکھ داڈان
لوڑھیس برہوں بحر وچ

“My fortune has overturned ever since the primordial day. My miserable mother at the time of my birth gave me the dose of suffering. It plunged me into the ocean of love.”

The cosmic nature of love is realised in the terrestrial world by virtue of suffering. He suffers to realise the Divine purpose writ in the ultimate nature of things.

درد فرید ہمیشہ ہووے
سارے پاپ دوئی دے دھودے
رہندی تاگھ تے تان
پہنچاں پریم نگر وچ

“Farid! I am having constant pain. It wipes out all the sins of duality. I have insatiable longing to reach the City of Love.”

He considers it a sin to hold consciousness of his separative existence. The constant pain of separation heals the scar of his being in order to do away with the illusory sense of duality from his mind between him and his beloved. He has an intense existential longing to attain identity with love itself. It is the supreme identity in which, he and his beloved cease to exist as such. The height of metaphysical love is achieved when polarisation is withdrawn by Love itself.

Kafi-29

بٹھ گھت کوڑ نکمریں ہک حق کوں کریاد

“Do cast aside the false and the valueless and remember the sole Reality.”

The remembrance of the sole Reality is the invaluable truth. All else is false having no value.

تھی کر گھلارت پوں تے کردیں دھانہہ فریاد

“Your insatiable cravings for worldliness are worthless and are essentially despicable like bloody watery substances oozing out from the body.”

The craving of worldliness is despicable. It seals the higher possibilities of the self and soils the person in the infernal diabolical mires of his being. The sensate or the hedonist self solely craves for the gratification of lower impulses and ends up in bestiality. It captives his freedom and reduces him to an object of no use.

باجھوں احد حقیقی محض خراب آباد

“All things are merely depraved without the essential One.”

Anything inconsonance with the Divine One is hideous.

حسن مجازی جوٹھا ہے فانی برباد

“The profane beauty is false. It is ephemeral and ruinous.”

The truth of sacred beauty is metamorphosed into the falsehood of profane beauty, which is both ephemeral and ruinous. The Divine Essence is Beauty itself manifest in all

forms of beauty. It is the presence of the Beautiful that lends beauty to things. However, divorcing permanence of beauty from its original source and considering it only as a terrestrial phenomenon, tantamount to declaring it to be autonomous and thus, degrading it to the level of the profane.

کچھ مجنوں کچھ لیلیٰ کچھ شیریں فرہاد

“Where is Majnun? Where is Layla and where are Shireen and Farhad?”

The lovers and the beloveds, glorified in the cultural tales of love, have gone beneath the earth. The manifestations have no reality in themselves. Reality belongs only to the Divine Essence, which manifests itself in different forms.

کل شے غیر خدای ہالک بے بنیاد

“All things other than the Divine are perishable and devoid of being.”

All things are bound to perish except the Face of God. There is no thing, which has an independent, autonomous or self subsistent reality therefore it is bound to perish.

باجھ محبت ذاتی کوچھا شور فساد

“There is ugliness and mere loud chattering without divine love.”

The absence of Divine love makes everything meaningless.

مرشد فخر جہاں نے کیتم اے ارشاد

“Fakhr-i-Jehan, my spiritual master, has pontificated (solemnly declared).”

Fakhr-i-Jehan, his spiritual master, by virtue of realised knowledge has declared words of wisdom.

عارف ابن العربی ساڈا ہے استاد

“Ibn ‘Arabi, the gnostic, is our Master.”

Ibn Arabi, the gnostic, is his master who has taught him the doctrine of Oneness of Being (wahdat al wujud).

سبھ فرید، ہمیشہ رہو غیروں آزاد

“Farid! Understand it for all times. Remain free of otherness.”

The understanding of the doctrine taught by the master, both in its vertical and horizontal dimensions, has to be kept in view for all times. The reality of Divine Omnipresence leaves no room for the other. It is ‘seeing God everywhere.’ A person achieves real freedom in the act of metaphysical realisation, when he becomes free from otherness in all spheres including his own. He realises that there is nothing beside the Principle and its Manifestations. The question of otherness does not arise.

Kafi-30

حسن ازل داتھیا اظہار
احدوں ویس وٹا تھی احمدؑ

“The essential Beauty became manifest. Ahad’s formlessness assumed Ahmad’s form.”

The Essence itself is the repository of infinite Possibilities. It desired, by virtue of love, to realise these Possibilities in the form of Attributes. The Nameless desired to be named. The undifferentiated Reality (Ahad) or the beauty of the Essence assumed the form of differentiated Reality through the Principle of Ahmad.

سلب ثبوت جتھاں مسلوبے
اتھ نہ طالب نہ مطلوبے
ہے ”لایدر کہ الابصار“
بے حد مطلق، مطلق بے حد

“Being and nothingness are transcended and there is neither seeker nor the sought. The Reality is beyond sense perception. It is Nondelimited Freedom and Freedom without delimitation.”

Negativity (nothingness) implied in negation and positivity (being) understood as affirmation is both transcended to a degree in which there is neither the seeker nor the sought. The subject and object structure of reality is merely phenomenal and thereby ephemeral. The eye cannot perceive the Reality. How could sense-perception observe the supersensible Reality? The Essence is Nondelimited freedom and freedom without delimitation for there is no constraint, determination and limit in it.

غیب الغیب دے دیسوں آیا
شہر شہادت دیر الایا
احدیّت دا گھنڈا تار
تھیا اطلاقوں محض مقید

“He came from the Realm of the Most Invisible. He dwelled in the land of the visible. He unveiled himself. He was Freedom itself, who assumed delimitation (delimited freedom).”

The Essence assumed the form of Divinity in revealing its formlessness in manifested forms and became visible in the form of Being (world). Freedom itself has no opposite, constraint or delimitation but then it becomes delimited by being Nondelimited. Thus, pure Freedom warrants both Nondelimited freedom and the delimited one. Since there is no constraint in pure Freedom, therefore in the process of manifestation, Freedom appears in the form of a given freedom, which implies the possibility of a given constraint. Its remoteness from its primordial source is not absolute and thus it is ultimately brought back to its original source.

حق باطل، سبھ حق ہے حق ہے
 پر اے راز بہوں مغلق ہے
 یار ہے یار ہے یار ہے یار
 سوہنا کو جھانیک اتے بد

“Truth and falsehood is essentially truth itself but it is a much profound secret. The beautiful, ugly, virtuous, and vicious are our friends, companions, comrades and intimates.”

The Absolute being Infinite is identical with ‘All-Possibility’ or ‘Universal Possibility.’ The inexpressible Infinite has to delimit itself and take a determinate form in order to express itself. It gives rise to communication, radiation and relativity resulting in differentiation, contrast, and privation. The Truth, the Beauty and the Good have no opposites in themselves but once each is reflected in the manifested order, it appears in a particular form and this necessitates the possibility of a given opposite. The Truth, the Beauty and the Good are pure of falsehood, ugliness and evil respectively. It is in the process of manifestation that the Truth appears in the form of a given truth, which necessitates the possibility of a given falsehood. The Beauty appears in the form of a given beauty necessitating the possibility of a given

ugliness. The Good appears in the form of a given good necessitating the possibility of a give evil. The negative entities, namely falsehood, ugliness and evil are not parts of the Infinite. They are privations for they have no being in themselves. They have ‘a positive function of highlighting their counterparts a contrario’. The remoteness of each from its original source is not absolute, therefore it returns to it. The ugly and the vicious ones are considered as friends because they have all stemmed from the same roots. The purity of their essence is beyond defilement. Isn’t relative ephemeral in comparison to the Absolute?

اودلبرے چون و چگونہ
تس داہے بے شک تقرار
ناہیں جیندا ادا مثل نمونہ
دنیا، عقبی مجلا مشہد

“The beloved Reality is beyond the questions of why and how. It has neither, any thing resembling it nor, any thing matching it. Undoubtedly, it is there in its recurring manifestations in this world, the next one and in the effulgence of the terrestrial / celestial realms.”

The origin of the Beloved’s Essence cannot be questioned or challenged. It has nothing to resemble and no thing to match it. There is nothing beside Him. There is nothing outside ‘the Metaphysical Whole.’ The knowledge of the Essence is beyond human perception, conception and imagination. The entire worlds are constitutive of His recurring manifestations.

گئی تقلید آئی تحقیقے
فاش مبین کل اسرار
تھے واضح کشف دقینے
برزخ زیر بر شد مد

“The blind following has been displaced by eyeing witnessing. The subtleties by being unveiled have become absolutely clear. All mysteries of symbolic isthmus have become openly manifest.”

His religious stages of faith and reason have been surpassed. His eye of the heart has perceived the subtle realities. All the mysteries have become translucent to his consciousness. He has understood the mysteries of the isthmus couched in the language of symbolism. It has given him an understanding of the different layers or degrees of Reality.

کیتا ازلی لطف ظہورا
تھیاد دل کوں تسکین قرار

سوسو شکر ملیا گر پورا
ہوئے خطرات شکوک سبھی رد

“The primordial subtlety became manifest. We offer countless thanksgivings for its manifestation in the form of the Most Perfect Man. My heart is filled with calmness and tranquillity. All dangers and doubts have been cast away.”

His heart is filled with gratitude to his Lord for manifesting His primordial subtlety in the form of the perfect Prophet. His blessings have cleansed his heart of all lurking dangers and doubts. His heart rests in peace.

پیرمغاں مسبود جتوسے
کیتا من کر من اقرار

فرض فرید نماز نیتوسے
ہے خود اصل حقیقی مقصد

“The submission to the will of the tavern-keeper is Farid’s standing for the obligatory ritualistic prayer. It is transforming faith into inward certainty. It is the true and real purpose (of submission to the spiritual master).”

His real purpose, in the spiritual way, is to completely submit to the will of his spiritual master, whose will is identical with the will of God. It has transformed his faith into inward certainty. The Divine mysteries have unfolded before him.

Kafi-31

سَن وِو سہیلی سکھڑ سیانی برہوں دے پنڈھڑے سخت بعید

“Listen! My cultured and accomplishing friend! The paths of love are quite distant.”

It is equally a lesson for her intelligent friends that it is quite difficult to reach the destination of love.

نہ کل میکوں تیغ قضا دی نہ تقدیر دے تیر و غا دی
کیتم دوست دی دید شہید

“I was neither aware of the sword of fate nor of destiny’s arrow in warfare. The gaze of my friend has reduced me to nothing.”

He was oblivious of the cosmic and terrestrial realities. He only knows that the look of his beloved has slain him.

جے ڈینہہ بھلڑے متروئی بھلڑے قسمت جوڑے جوڑ کلڑے
یار شدید تے بخت عنید

“Good fortune brings good friends. Destiny ties unintelligible relationships. My friend is imperious and fate is hostile to me.”

Friendship is a boon from Heavens. His destiny has tied him to an imperious friend whose behaviour is so unintelligible. The development of love transforms unintelligible things into intelligible ones.

روون پٹن کوں سمجھوں شادی سنج بر، جھر، جھنگ ڈسم آبادی
عشرہ محرم ساڈڑی عید

“I consider crying and mourning as my marriage (happiness). Wilderness and thick forests seem my dwellings. My Eid (festivity) is (analogical to) suffering of the first ten days of Muharram.”

The signs of his inner and outer environment have lost their ordinary meanings. His existentiality is conferring new meanings on things and events. He transposes these meanings in divinis. The act of crying and mourning is his marriage. He is happily tied to the bond of these states because it is all for the sake of his friend. The uneven places seem so even to him. He gets solace in thinking that he has left the comfort of his dwellings in order to meet his friend. The first ten days of Muharram in which, Imam Husayn faced the severest ordeals of his life along with his family and friends, and remained steadfast in love are a source of inspiration for him. It gives him happiness to know that oppression can never crush the soul of the lover.

سو سو چھانگاں لکھ لکھ چھیڑو وو ٹھڑے دی ووہ ڈیون پنڈھیڑو
روہی تھی آباد جدید

“The travellers have brought the news of rain in the desert. There are countless lines of herds and numerous shepherds that are adding to the renewed freshness of the desert.”

Heavenly blessings refresh his feelings in the desert of his life.

جند اسیرے جور و جنادی دلڑی قیدی کرب و بلا دی
ڈسم رقیب یزید پلید

“My life is captive of tyranny and oppression. My heart is locked in the narrow circuits of heightened pains and calamities. My rivals seem identical to the defiled Yezid.”

Imam Husayn, the grandson of the Prophet, underwent a great suffering in the way of love and finally embraced

martyrdom at the hands of Yezid. Likewise, his rivals are not desisting from their Yezid-like behaviour in tyrannising and oppressing him. His home ground has turned into a 'karbala'. But he remains steadfast in love by the blessings of his beloved.

بھن خرقہ بھٹ گھت سجادہ
جامہ جاں شوپاک بہ بادہ
کردم پیر مغاں تاکید

“The cup bearer lays stress on throwing away the saintly attire, casting aside the prayer mat and purifying the embodied self with the wine of love.”

He questions his saintly attire and prayer mat if his embodied self is not purified with the wine of love. It is a recurring lesson of his murshid that he has to break the outer crust in order to reach the kernel. Love purifies the embodied self. Outwardness blocks inwardness.

سانول یار دے ناز نگہ دے
مارو چال تے خال سیہ دے
تھیو سے مفت فرید خرید

“The prideful eyes of my charming friend, his ravishing gait and black mole, has bought Farid for nothing.”

The beautiful and charming friend buys him free of any cost. What else he wants?

Kafi-32

'ڈے ہو معبود

یار کوں کر مسجود

“Offer prostration to your Friend (attain consciousness of your nothingness in Face of the Absolute) and discard otherness.”

The prostration to one’s friend in wholesomeness makes the lover deeply understand the reality of the Absolute or God (called as the beloved or friend in the language of love). Metaphysically speaking, the ‘self-existence’ of the Absolute and its reality or ‘range’ as the Infinite leaves no room for otherness. The entire cosmos is the manifestation of the Reality. All is His manifestation. Manifestation, by its very definition, cannot attain the status of (ilah) divinity beside the Divinity. It lacks self-subsistent reality. One can simply understand the meaning of otherness but cannot denote it since it does not exist. It is merely a mental concept without any corresponding reality. It is purely imaginary. The attempt to impute divinity to any thing except the Divinity is self-defeating.

غیر نہیں موجود

ہر صورت وچ یار کوں جائیں

“Discern your Friend in each form. There is no otherness (self-subsistent reality except the Reality).”

The friend is Omnipresent, not only in the spatial and temporal sense but, in all vertical and horizontal dimensions. The friend has to be discerned in every form. How could there be any other presence beside the all-pervasive presence of the friend. The metaphysical understanding of this reality becomes manifest in the state of ultimate realisation. The pseudo-concept of otherness vanishes like a mirage.

کثرت ہے مفقود

سبھ اعداد کوں سمجھیں واحد

“Understand the essential unity of all numbers.
Plurality is impossibility.”

Mathematics, the science of numbers in its various dimensions, is generally understood in its quantitative aspects but it is qualitative in its nature. The Pythagorean understanding of numbers derives their quantity from their essential quality. It is unity, which holds the multiplicity of numbers. The phenomena of quantification and diversity are simply not there. It is only eye of the heart, which directly perceives the principle of unity in numbers and things. All multiplicity is attached to unity.

دم دم نکلے دو

فخر الدین مٹھل دے شوقوں

“My each breath emits smoke in fondness of sweet
Fakharuddin.”

He reveres and loves Fakhruddin, his spiritual master, who is instrumental in guiding and helping him in attaining union with his beloved.

جب ہو گیا نابود

وصل فرید کوں حاصل ہو یا

“Farid attained union (identity) by ceasing to be.”

The state of individual or mystic realisation leads to union. The lover loses his ordinary identity but still carries a sense of his individuality. The distinction between the lover and the beloved remains intact. However, at the higher level of metaphysical realization, he becomes fully consciousness of his ontological nothingness and thereby attains union. But he does carry with him a certain sense of individuality but that is qualitatively different from the one he had at the earlier stages. It has no parallel. The Divine fully takes over the human medium and acts through it. It is a stage of nonduality or the supreme identity. He ceases to exist as a lover but subsist in the Divine Consciousness of his beloved. “The supreme goal...is called moksha or mukti, that is to say

“Deliverance”, because the being who reaches it, whatever state he may belong to and whatever his rank within that state, is freed from the bonds of conditioned existence by perfect identification with the Universal: this is the realization of what Moslem esoterism calls the “Supreme Identity” and it is through this realization, and through it alone, that a man becomes a Yogi in the true sense of the word. The state of Yogi is not then analogous with any particular state, but it embraces all possible states as the principle embraces all its consequences’.

Kafi-33

اساں کنوں دل چا پوے یار جا پے کتھاں ورنج لایوے یار

“You have cast me away from your heart, my friend.
God knows, where you have established your
intimate relationships, my friend.”

Love is indivisible. Friendship is absolute without any parts. The feeling of being abandoned by the beloved casts a doubt that the beloved has contracted some new relationship. The lover has to undergo such mixed feelings in the state of love.

یار بروچل کچ دا والی کیتو حال کنوں بے حالی

پر بت روہر لایوے یار

“My friend Barochall! Master of Kech! You have made my state deplorable. You have made me wretchedly wander in hills and mountains, my friend.”

Her transcendent beloved has made her condition worsen by stranding her in the wilderness of life. Love relationship is essentially existential, which unfolds the dynamics of the self in a situation.

ملک ملہیر وٹیونی جھوکاں میں کلہڑی وچ اوپر یاں لوکاں

ہک تل ترس نہ آيوے یار

“You have started dwelling in the city of Malheer. I am alone stranded amongst strangers. You did not care to have even an iota of pity on me, my friend.”

She considers herself stranded among people who appear as outsiders to her during the transcendence of her beloved. Love has transformed her social perception. Things and events remain but their meanings go on changing with her changing perception. She has reached such an intensified state of suffering that she invokes pity of her friend. But, if her wish is granted at this stage then her love will cease to ripen. Her beloved does not take pity on her because he wants her love to fructify. But in spite of this inkling, her hearts remains restless and finds no rest. She has no means to lift the curtain of transcendence.

میں کملی کیا جاناں نہیںہ کوں ظلمی نہرتے قہری شینہہ کوں
آپے دیداڑا پوے یار

“How could I know about the cruel wolf and the wild lion of love, being so inexperienced myself? You entangled me with your gaze, my friend.”

Love is not a conceptual relationship. The existential metaphysics of love brings out the dynamics of love couched in existential categories. She finds herself thrown in the situation of love. She cannot free herself from the existential sufferings of love.

آپے اپناں سوہاں کیتو کرہوں قطاریونال نہ نیتو
کیں دھوتی برما پوے یار

“You yourself familiarised with me but while lining your camels you did not take me along with you. I am at a loss to understand as to who is that backbiter, who has instigated you against me, my friend.”

She is at a loss to understand the reason for her beloved's transcendence after he initiated love in her heart. She does not find any cogent reason of his sudden departure. Has any backbiter instigated him against her?

یار مٹھی کوں ڈتڑورولا ساڑیو کیتو کیری کولا

تتڑی کوں کیوں تا یو وے یار

“You have wretched me, the hapless one, my friend.
You have burnt and reduced me to ashes. Why have
you made the inept fiery, my friend?”

She questions her beloved in making her suffer so much in
the states of separation and disunion.

آپے شہر بھنہور ڈو آویوں یاری لا کر چھوڑ سدھایوں

مفتا کوڑ کما یو وے یار

“You yourself came to the city of Bhambore and
after cultivating friendship with me just walked away.
You have earned unfaithfulness for nothing, my
friend.”

Her transcendent beloved assumed immanence in
consonance with his will. She could not force him to love her.
He nurtured friendship and then became transcendent. What
did he earn by being unfaithful to her? Doesn't imputing
human qualities, with all their delimitations, to the divine
intensify love and pave the way of lover's union with his
beloved.

یار فرید کڈایں سبھلیسی سبجوں سڈ کر کول بلہیسی

جے وت بخت بھڑا یو وے یار

“Farid! When shall my friend take care of me and
fondly call me and make me sit beside him? It will
happen only when fortune starts smiling on me, my
friend.”

He remains stranded between hope and despair. But his
despair is different from the despair of the modern man,
which arises out of alienation and leads to depersonalization
and dehumanization of existence. Just as there is hidden light
even in darkness otherwise darkness would have been
imperceptible; likewise there is animated hope beneath his

despair, which keeps him traversing the road of love in spite of all odds.

Kafi-34

پر دلیس ڈھوں دیدال اڑیاں وے یار سڈیاں وطن کنوں دلیس سڑیاں وے یار

“You have gone to the remote land and my eyes are set there, my friend. My heart has become estranged to my native land, my friend.”

‘A bosom friend afar brings a distant land near’ but he feels afar in his native land. Love has its own spatio-temporal orders transcending the ordinary measures of space and time. The creative imagination of love works these miracles.

خبر نہیں انہاں کملیاں لوکاں تیغاں تیز برہوں دیاں نوکاں
درد منداں سر کھڑیاں وے یار

“These raw folk don’t know that the sharp edged swords of love are hanging on the heads of those who are the compassionate ones, my friend.”

The beloved is a hunter, who is constantly on the hunt. The naïve people do not realise that it is only a pure heart filled with compassion that gets hunted in the sanctuary of love.

جے تیں موت کر لیسم ٹالا ڈیکھاں نال اکھیں دے شالا
شہر ارم شہ پریاں وے یار

“I pray that I witness the city of Garden and the **fairies** before death overtakes me, my friend.”

She prays to witness her friend, the king of the celestial world, before her death. She wishes to attain the highest metaphysical stage of Self-realisation falling to the lot of a few chosen ones.

ڈیکھ کے چالیں یار سجن دیاں ناز خراماں من موہن دیاں

کبکال روہیں وڑیاں وے یار

“The pheasants have hidden themselves in the mountains after seeing the gait of my lovely friend and the prideful elegance of my beautiful beloved, my friend.”

The manifestation of beauty in the terrestrial sphere is no match for the manifestation of beauty in the celestial sphere. Beauty itself ‘deployed’ in the form of her beloved has sparked love in her heart. The intimate bond between beauty and love has unfolded itself before her.

میں جیہاں ٪یاں سو سٹھ سہیلیاں ناز پنیاں راج گہیلیاں

تھیاں دیوانیاں چریاں وے یارا

“Your countless prideful and regal friends have become frantic and mad after you just like me, my friend.”

A lover on the plane of human psyche strives to possess the beloved as an object, which is not possible or desirable. He considers the ‘other’ as a threat to his love. The self-defeating effort on this score leads to frustration exhibiting in negative emotions including rage and jealousy. However, divine love is beyond such psychic negativities. It is contracted by heart and is universal in essence.

کشتی چایم نیہڑالا ایم جنڈڑی مفت فرید گوا ایم

نبھ گیاں نکھ دیاں گھڑیاں وے یار

“I was destined to fall in love. Farid! I have lost my life just for nothing. The moments of peace have fled away, my friend.”

The cosmic destiny of love unfolds itself in his life. He thinks that his life has been spent without achieving anything of real value. He had such a peaceful life, which he lost in contracting love with his beloved.

Kafi-35

بن دلبر آہیں کر کر
کئی راتیں ڈتم سحر کر

“I have rotated many nights into dawns by constantly heaving sighs, without my beloved.”

Her yearning for the beloved is a whole time affair involving her whole self.

روہ روہی راوے رلدی
نت قدم قدم تے بھلدی
کڈیں تھک بہندی کڈیں جلدی
ہن سانول یاروہر کر

“I am wretchedly wandering in the mountains, deserts (rohi) and rocky grounds. I falter at each and every step. I sit down at times and at times I start walking. My charming beloved! Now, hasten to reach me.”

The road to love has both inner and outward hazards. The determination to traverse the path of love in spite of all odds has to be shown at every step and more so when she encounter difficulties in the way. The choice to abandon the path always remains with her. It is freedom, which makes love possible. Man has been granted freedom that makes him the epitome of creation. It is spiritual freedom transcending the psychic one that unfolds the possibility of love.

ڈوگھے ڈونگر کو جھیاں جاہیں
ڈکھی ڈکھڑے سنج صاحبیں
رچھ راخس بھدے ڈر کر
جتھ ممیں غول بلائیں

“My mornings and evenings are filled with sufferings. There are infernal mountains and hideous places where even man-eaters, wild beasts, demons, bears and giants are scared to stay and thereby run away.”

The life threatening situations faced by her in the outer environment notwithstanding, she face the greatest threats from her psyche. Her self intimidates her. She understands that it is by constantly struggling against it that she will remain in the tracks of love.

بن عاشق اہل وفادے بن شائق ذوق لقادے
بن صاحب صدق و صفادے اتھ آوے کون گزر کر

“Who would cross these hazards and reach here without faithfulness in love, without fondness for the taste of witnessing and without the virtues of sincerity and purity?”

Faithfulness in love is the edifice of love relationship. It is faithfulness, which keeps the lover tied to the beloved. How could the lover win his beloved if he betrays love? The one, who is not fond of witnessing, resembles the one who has no desire to see the beloved. Religiosity is content without witnessing the ultimate Reality (the beloved) but spirituality does not rest content with it and rises higher to have a direct contact with the Reality. The virtues of sincerity and purity demonstrate the truth of Oneness of Being without any trace of otherness. The success story of love is characterised by such universal dynamics.

لڈ نیتو جھوک پریرے دل درداں لایم دیرے
ڈسے روٹی ہاں دے بیرے پیوں پانی خون جگر کر

“You took away the household belongings and made your dwellings far away. Pains have started dwelling in my heart. The loaf of bread seems to be made of pieces of my heart. I am drinking water as if it was my liver’s blood.”

Love shakes the fabric of one’s being. It is not merely a conceptual affair but it involves the whole man. The state of a lover’s heart at times is analogous to the rough sea.

تھی کنڈڑے تول نہالی
دل ہوت دلیں داوالی

گھر ڈیوم ڈین ڈکھالی
آ! سینے ساڈے گھر کر

“My nuptial quilt and mattress have become thorny.
My house has become haunted. The sovereign of my
heart Punnal! Come back and set your dwellings in
my heart.”

Her heart is the abode of the beloved. The transcendence
of the beloved makes it deserted and haunted. It is only when
the beloved unveils that she has a homely feeling within
herself.

گیوں ویری کچھ سفر کر
جکھ جکھدیں ویساں مر کر

جی جالیو ظلم قہر کر
تھل مارو گور قبر کر

“You proceeded towards Kech by being inimical to
me. You have made my heart burn with severe
cruelty. I will die by rotting in suffering. My grave
shall be in the deadly desert.”

The intensity of suffering faced by her at the
transcendence of her beloved testifies to the fact that the
beloved has perfectly cast the arrow of love in her heart. It
indicates the ripening process of love. The toll of love is
nothing less than her sacrificial head.

سوہنا یار فرید ڈوں آوے
آا جڑی جھوک وساوے

گل لاوے سچھ سہاوے
ہے! ٹھڈڑی آہ اثر کر

“Farid! I wish my beloved friend comes to embrace
me and embellish the nuptial bed. His homecoming
may enliven the deserted house. O’ my cold sigh! Do
fructify.”

Love moves on the spectrum of hope and despair. In spite
of deadliest sufferings, the light of hope remains shining
beneath his despair. It is the element of creative hope that
confers meaning to his sufferings. Doesn’t ‘a light moth break
the spell of pitch-black night’?

Kafi-36

پنل' کے کچھ سدہایوں دلڑی نمائی ہے زارنزار

“Punnal! You left me and went to Kech. My modest heart is in a distressful state.”

The state of separation after union or transcendence after immanence is so terrible for her. It is inversely proportional to union. Love embraces many a unions and separations before the ultimate union in which the lover and the beloved are in a supreme state of unison.

یاس پیاس نصیب اسماڑے نہ کوئی ٹوبھے نہ کوئی تاڑے

نہ راہ ڈسدم کر ہوں قطار

“The despairing thirst has fallen to my lot. There is neither any pond nor are there any transitory dwellings to be seen. There is not even a line of camels signifying the way.”

The way of love both in its inward and outward dimensions is so testing. Her thirst of love can only be quenched by the presence of her beloved. Love like water sustains life. She feels being dried down from within. But this dry state is ultimately a harbinger of rain or heavenly blessings (responsiveness of the beloved). She finds herself as a lone traveller but unlike an alienated person, she remains in a state of solitude. She is not like an alienated person who is ‘lonely in crowd and crowded when alone’. She finds no indications of her beloved’s return but beneath this seemingly despair there is an element of hope. If the possibility of the beloved’s return was not there, then the drama of love would have finished there and then. Her constant expression of sufferings

is paradoxically the expression of her hope. She has freely chosen love. She is free from inner and outer compulsions. Her attachment with her beloved is not symbiotic since it does not stem from the psychical plane. It is purely a free relationship. She understands the game of love; otherwise she would have thrown her cards long ago.

درد گھنیرے ڈکھ ہزاراں
سول تتی کوں تار متاراں
برہوں پچھیند اروز آزار

“I am bearing heavy pains and undergoing countless sufferings. I am the inept one, drowned in the river of afflictions. There are increasing distresses intensified by love everyday.”

The periods of ‘the dark night of the soul’ have to be borne till sudden illuminations start sprouting in her heart.

سٹ کر شاہی تھیاں بانڈی
ٹھیک سوہیاں ریت غماں دی
کیجو کر سم لوگ ویاں

“I shall abdicate the royal way and become a bondsman. I will live the tradition of sorrowfulness though people may detest me for that, my friend.”

Her perception is transformed in the state of love. Her ordinary understanding of things and events withers away. Things remain as such but their meanings go on changing. It is the spontaneity or creativity of love, which makes her abandon the royal way so readily and become a bondswoman, instead. Reason never agrees to such an arrangement because it is poised at a lower level. Her choice, at the plane of the Intellect, is not hard for her. Her new perception alters the customary meanings. Now, royalty signifies nothing for her. Her act of divesting herself of her being and having for the sake of her beloved is not at all difficult since her consciousness has been transposed to a higher level. How could she be termed mad in love, while she leaves the lower

for the sake of the higher? Is that person wise who leaves the higher for the sake of the lower? The lover is blessed with the wisdom of love.

سیچھ نہ بھوم پئی تڑپھاواں تارے گن گن رات نبھاواں
نہ کوئی ساتھی نہ غم خوار

“I am restless in the nuptial bed that is of no appeal to me. I am passing my night by counting the stars (doing the impossible and just whiling away the time). I have neither any companion nor any comforter.”

The nuptial bed symbolises union that has no meaning in a state of separation. Love is absolute and it has no relative concerns unless they manifest it in its absoluteness. Love is not a concern among other concerns. It is essentially ‘the Ultimate Concern.’ She suffers but there is no one to share her sufferings. Isn’t the absence of any companion or comforter, in the ripening state of love, a boon from Heavens otherwise love could not ripen to its fullness?

ماپو ویرن مول نہ بھاندے مہنیں ڈیوم بردے باندے
سینگلیاں سرتیاں کر دیاں عار

“My parents are my adversaries and they are absolutely not appealing to me. The bondsmen and pageboys rebuke me. My same age friends have started detesting me.”

Her parents have become her adversaries because they do not understand her being poised at a higher state. The rebuking attitude of the bondsmen and pageboys is also understandable since they are the passive vehicles of their times. Her same age friends detest her because they simply ply with worldly success. The animosity against her by different segments of society is primarily due to her rising higher than their ordinary individual, social and cultural consciousnesses. Unlike her contemporaries, who are chained in illusions, she has freed herself and seen the Reality. She is

similar to the one in Plato's 'Allegory of the Cave,' who sees the light and comes to share with his companions tied in darkness but everything falls deaf on their ears.

جس تن لگڑی سوئی تن نے جا
غیر فرید نہ رمز پچھانے
نمجا سوہنا دلبر یار

“The self, who is existentially involved in such situations, can only understand it. Farid! The outsider cannot have any clue to it. Only my beautiful beloved knows (the rationale of my suffering in love).”

The state of love is unique, which is opaque to ordinary consciousness. People tend to measure his inwardness by their outwardness. They cannot understand the lover because his love has placed him at a higher level. A higher state of consciousness can perceive the lower state but the lower state cannot perceive the higher one unless it itself achieves that state. This is precisely the reason that the creative persons have to pay a heavy price at the hands of their contemporaries who being outsiders fail to measure his intellectual heights. Love being the most creative act has the severest animosity. The only redeeming factor is that his beloved knows about his sufferings. It gives a meaning to his entire suffering, which he undergoes for his sake. The possibility of human and divine communication is a blessing, which falls to the lot of the lucky ones.

Kafi-37

ڈھولن کیتم نامنظور

بولایسنسر کسنوں پاواں

“Why I should wear nose ornaments, when my beloved has repudiated me?”

Love is not a static phenomenon but is highly dynamic. The ripening process of love undergoes many a stages, which have to be traversed by her. She feels no need of ornamentation after being renounced by her beloved. However, the beloved’s repudiation is temporary and it matures the lover in such trying and testing situations.

کجلا پاواں سرخی لاواں

کچھ نوں پیناں مانگھ بناواں

یار تتی داوسر ادور

“I should wear my forehead ornaments, fill parting line of my hair with red-lead, and apply collyrium and rouge, for whom? The friend of the inept one dwells far away.”

What is the use of ornamenting when her beloved dwells far away? It is not a spatial distance as such since the beloved is nearer to her than her neck-vein. It is the veiling of the beloved, which is expressed in the form of distance. It is an existential distance that can be traversed in a single moment of union.

عشق اولڑالوں لوں سیتا

پیت پرانی کملا کیتا

پوون تتی کوں پل پل پور

“The primordial love has made me wild. The intricate love has knitted each and every fibre of my

being. I am inept suffering from unintelligible (breath taking) fits at each moment.”

Love itself manifests in the form of primordial love polarised as the lover and the beloved. It is not psychic love but the spiritual one that fully knits her. She suffers love with her entire being.

طرز نیاز ساڈی موڑی قبلہ قد میں یار دی دھوڑی
حسن ازل دی چال غرور

“I adore the dust of my friend’s feet. I treasure the way of humility. The mode of the primordial beauty is so prideful.”

Beauty itself manifests in all forms of beauty. The primordial beauty is both transcendent and immanent. Beauty and love are intimately related. Beauty inspires love and love worships beauty. The lover is reduced to nothingness under the spell of awe-inspiring beauty.

سینگیاں سرتیاں سیجھ سہاون بانہہ چوڑیلی ور گل لاون
ہک میں مفت رہی مجور

“My same age friends are laying their nuptial beds. They embrace their beloveds with their ornamental hands. I am the one, who has been forsaken for nothing.”

The realisation of love by her friends makes her experience an intense feeling of being forsaken by her beloved. It is a kind of despair but with a hidden hope of universal realisation.

وادی ایمن تھل دے چارے جتھاں بروچل کر ہوں قطارے
ککڑے ٹہڑے ہن کوہ طور

“The valley of Aiman is that part of the desert, where my beloved lines up the camels. Its yellow sand dunes are mount Tur.”

The desert and sand dunes in relationship to the beloved are likened to Aiman valley and mount Tur mentioned in the story of the prophet Musa. The subject-object structure of reality ushers in new meanings in his perceptive mind. Ordinary things become sacred in relationship to the divine.

ملاں مارن، سخت ستاؤن
لجھڑے راز دا بھیت نہ پاؤن
بے وس شو دے ہن معذور

“The clerics thrash me and are highly vexing. They are helpless, ineffective and disabled to unravel the deeper mysteries.”

Religiosity cannot fathom the deeper mysteries of spirituality. The clerics react because they cannot understand the mysteries of the way. They project their own incapacities to the men of understanding.

ملوانے دے وعظ نہ بھانے
پیشک ساڈا دین ایمانے
ابن العربی دا دستور

“The sermons of the clerics do not touch us. Undoubtedly, our committed way is the tradition of Ibn’ Arabi.”

The sermons of the clerics do not touch the inner being of the ones who are committed to the metaphysical doctrines of Ibn Arabi. The clerics consider the religious phenomena as static. They have no concept of the stages of religious life. They are stranded at the first stage of faith and fail to move on to the highest stage of discovery where faith or ‘iman’ is transformed into the act of experiencing God. Their understanding is bereft of metaphysics, tradition, cosmology and symbolism. They have no doctrinal understanding of the Oneness of Being and its realisation. The tradition of Ibn Arabi takes one to the highest metaphysical stages by realising ontological nothingness in the ‘Face of the Absolute’

عاشق مست مدام ملای
کہہ سجانی بن بسطامی
آکھ انا الحق تھی منصور

“The entranced lover exists beyond disdain. Say: ‘Glory to me’ and become Bistami. Say: ‘I am the Truth’ and become Mansur.”

The entranced lover exists beyond the reproach of religiosity. He in the process of metaphysical realisation reaches a stage where the servant-Lord axis is withdrawn by the Self. The Divine fully takes over the human medium. The human becomes the receptacle for the expression of the Divine. The human tongue remains but whatever it utters is the Divine Speech. Do achieve the position of Bayazid Bistami so that the Divine utters the word ‘Glory to me’ through your medium. Do realise the metaphysical stage of Mansur Hallaj so that the Divine says ‘I am the Truth’ through your tongue.

حسن پرستی عین عبادت
شہد مستی صرف سعادت
غیبت غفلت محض حضور

“The adoration of Beauty is real worship. The intoxication of witnessing is felicity. Absence and forgetfulness are essentially modes of presence.”

The Reality is Beauty itself manifest in all forms of beauty. Adoring Beauty is worshipping the Most Real who is the Most Beautiful. The intoxication of witnessing the Beauty is felicity. All the beautiful things manifest or reflect the Beauty. One may be aware or not but he loves the Most beautiful in the objects of beauty. Loving a beautiful object as the manifestation of the Beauty is sacred but loving it for its own sake is profane. The transcendence and immanence of beauty has to be experienced in simultaneity in a beautiful object. The ontological mirror of nothingness (absence) reflects the beautiful face of the beloved (presence). The absence of the self is the presence of the Self.

ریت فریدی پٹھری ساری
رہند اصوم صلواتاں عاری
رندی مشرب ہے مشہور

“The tradition of Farid is wholly overturned. He exists beyond ritualistic prayer and fasting. He is famous for his inebriated way of life.”

The whole Faridi tradition is counter to religiosity. It transcends ritualistic modes of worship. One no more needs the staircase after reaching the top. His inebriation has led to an encounter with his beloved. He has realised union.

Kafi-38

پئے ڈکھ گل ، جے جمے یار نہ رہ گیوسے کہیں کم دے یار

“The sufferings have become my lot ever since my birth, my friend. I have become worthless of any other work, my friend.”

The primordial love is absolute. It does not leave any room for worldliness.

ہار سنگار و سار ڈتوسے باغ بہار اجاڑ کیتوسے
نو کر % ڈے دم دے یار دولت دنیا وار تھیوسے

“I have deserted the blooming gardens. I have become oblivious of my makeup. I have sacrificed the treasures of the world for your sake. I am completely subjected to you, my friend.”

The beloved is not one of the objects amongst other objects, even if imputed the highest value. He is the sole Subject. The worldly possessions have no meaning in his eyes. His greatest treasure is his friend. He loves him in wholesomeness.

شرم شعور اسماں توں رُٹھے ننگ نمودے سانگے تڑٹھے
گھولے، صدقے کیتے مُٹھے آسے بھیم، بھرم دے یار

“My awareness and intelligence have cooled down towards me. The ties of honour and prestige have been severed. I have sacrificed for you all my destined supports, bearings and respects, my friend.”

The worldly intelligence along with ties of honour and prestige fall in oblivion in the state of love. He sacrifices his

individual, social and cultural supports and values at the altar of his beloved.

ہک ویلھے زناں دھرم دے ہک ویلھے احرام حرم دے
بندڑے عشق دے غم دے یار نہ پابند ہوں دین جرم دے

“We are dressed in the pilgrimage robe at times and at times we wear the sacred cross thread. We are not bound by the religious mode. We are only subjects of the sorrows of love, my friend.”

The religious modes no more remain binding on them. They transcend the phenomena of religiosity and enter the universal realm of love with all its sorrows.

کئی وچ پہنتی کئی مر ہٹھڑی ڈیکھو چال انوکھی پٹھڑی
گزرے وہ آدم دے یار ناز بے دی راند نہ کھٹھڑی

“Witness the novel and overturned move by virtue of, which numerous ones reached the destination and many got tired and perished. Many people have gone but the game of your pride has not ended, my friend.”

The die has been cast. The intricate game of love is being played by the prideful beloved. It is the game of contemplating Himself in the mirror of the lover’s heart. The one who polishes the mirror of his heart wins, but the one who tires down in the process and discontinues loses, but the game continues.

ٹبرے، بھٹے، ڈہر، نکانے لانے، پھوگ اساڈے مانے
ساگی باغ ارم دے یار ڈسدے سکڑے کھیتر کمانے

“We are proud of the desert plants and bushes. The dunes, the peaks of dunes and the areas between dunes have become our abode. The dried fields of melons are identical with those in the Garden of Eden, my friend.”

He is not alienated. He develops relatedness with the desert (self). He has left his beautiful mansions (worldly attachments) and delved in just for the sake of his beloved. He leaves the outward for the sake of the inward. It gives him a sense of belongingness. Love changes his perception of everything around him.

پانواں بھاگ سہاگوں زیور
 یار فرید ملیم گھراندر
 لچکے کل ٹر سمدے یار
 کھاون سہجوں بولے سینسر

“Farid! If I discover my friend in the infinite depths of my being, then I will wear jewellery with nuptial happiness. My nose ornaments would be readily moving with regularity, elegance and grace, my friend.”

He will be so happy in finding his friend in the inmost chambers of his being. His happiness will make him ornament himself in ecstasy.

Kafi-39

پیر پرانی بیشم کیتا نال نہ نیتم سانول یار

“The primordial pain has made me impatient. My charming beloved did not take me along with him, my friend.”

It requires great patience to bear the old pain of unresponsiveness.

پونل یار کوں چا بھر میونے زور ازوری پکڑ نیتونے
پوونے شالار ب دی مار

“They again outwitted me by instigating my friend Punnal against me. They overpowered him and took him away. I pray that the wrath of the Sustainer befall them.”

She invokes Divine help against the forces that separate her from her beloved.

پیر ہواڑاں کھوج نہ پاواں رور و کرڑ کنڈا گل لاناواں
نین سکیتے زار نزار

“I follow the footprints but I cannot find his clue. I embrace thorny shrubs and thorns in the state of crying. My thirst for his vision has impaired my eyes.”

It is a moment of great despair when the foot prints at a certain point disappear without giving any clue of the beloved. It is so difficult to bear the transcendence of the beloved.

تھی راہی تھل مارو مجلساں
لانڈھی تے لس بیلہ زلساں
سج بر، بار، کیتیم گھر بار

“I will become a traveller and go in the deadly desert.
I will wander wretchedly in Landi and Lasbela. I have
made my dwellings in wilderness and forests.”

It is again the desire to unite with the beloved that makes
her wander in wilderness.

پانی مول نہ مٹھڑے کھارے
نہ کچھ پلڑے نہ کوئی چارے
نہ رہ ڈسدم شتر سوار

“There is no water at all, whether sweet or alkaline.
There is neither any stored rainwater nor any sign
leading to water. I also can't find a camel rider.”

The absence of water that sustains life symbolises her utter
dry state. There are no indications of the transcendent
beloved assuming immanent form.

وسریاں رنگ رنگلیاں جائیں
باغ بگوچڑے ٹھڈریاں چھائیں
سہرے گانے گہنے بار

“The colourful and beautiful places, gardens,
orchards and cool shades, the chaplets, colour threads
around wrist (symbolising marital bond), ornaments
and necklaces, all have been renounced by me for
your sake, my friend.”

The colours of life fade away when the friend ceases to
respond. Things do have their objective existence but their
meanings vary from state to state. Love provides an
existential understanding of things, which rises higher than
mere sensory or conceptual considerations.

نازک شوخ مزاج انوہاں
یاری لا کر تھیوں آن سونہاں
کیڈے گل گئے قول قرار

“You are tender, amorously playful and carefree but after cultivating friendship with me you have become so indifferent. Why your lively commitment of love has deadened?”

The beloved's becoming indifferent in the course of time remains an enigma for her. She is at a loss to understand the lively commitment turned into deadness. Isn't it preparatory for a final encounter with her beloved?

کرم تہی دے ناڈکھ مڑے کرم نہ کیشتم مارو مسٹھڑے
جستری بازی ڈٹرس ہار

“The destined sufferings of the inept one have not ended. My ravishing sweetheart has not blessed me. I have lost the winning game of love.”

She feels that she has lost the game of love but still she goes on playing it. It is the element of hope, which keeps her dynamic when other things become static.

کچ ڈوتنساں جے تیں جیساں جے ول ولساں کافر تھسیاں
گل وچ پائی پیریت مہار

“I will constantly make efforts to reach Kech till the last breath of my life. I will die in sinfulness if I turn back. I am wearing the thread of love round my neck.”

Her wearing the thread of love around her neck signifies her total commitment with her beloved. She considers it as a great sin to renounce her beloved in spite of great odds. She continuously resolves to keep in the tracks of love till the last breath of her life.

اوکھیاں گھائیاں گائیاں چائیاں لاہیاں چاڑھیاں سبھ اٹھ کاٹھیاں
سجڑوں کھڑوں سو سو غار

“There are arduous passes, rocks and blocks of stone, numerous downward and upward difficult paths and hundreds of caves at right and left sides to be found in the way.”

The path of love is not an easy path. It is an absolute commitment with the beloved. She has to face a number of physical, social and cultural hardships while sustaining love relationship.

بٹھ پیا بھٹڑے واہن دا جماں شہر بھنبھوروی کوڑ نکماں
کچھ ہی وطن حقیقی وار

“Do cast aside the reverence of being born at a specific place (Bhuta Wain). The city of Bhambore is false and valueless. My real original abode is Kechh.”

The abode of the beloved (heart) takes precedence over the lover's native place (self). Love is such a unique phenomenon that it requires total renouncement from her for the sake of her beloved. The act of renouncement is not externally imposed but arises from within her. She is not asked to obey any commandment. It is the subtlety of love that makes her renounce everything with such ease, which otherwise is so difficult. Religiosity remains stranded whereas spirituality works wonders.

یار فرید نہ کیتم گولی سرخی ڈسم بندوق دی گولی
دھار کجل دی تھئی تلوار

“Farid! My friend did not make me his bondmaid. The red pill (lipstick) seems to me gunshot. The black line of collyrium seems to me the edge of the sword.”

The state of love is so absolute that all things are measured in reference to his beloved. The beloved is the measure of all things. The ordinary meanings of things dwindle into insignificance. The only meaning of things is in their relatedness to his beloved.

Kafi-40

بے شک جاناں، بے شک جاناں سو ہنیاں کوں ہے سخت غرور

“I am absolutely certain without any doubt that the beautiful ones are extremely proud.”

Love is a game of transcendence-immanence-transcendence. Love itself (transcendence) is polarised in the forms of the lover and the beloved (immanence). The veiling of the beautiful beloved or his pride (transcendence) is the source of greatest sufferings for her for she desperately desires his unveiling. But she does not realise that a premature veiling is bound to destroy love. How could there be union without intensified suffering, which leads to the ripening of love?

مونہہ سر خاک سنگار اساڈے ہنجرڑوں ہارن ہار اساڈے
ہوت ہے کچھ تے کچھ تے دور

“The dust on my face and head is my makeup. The continuous flowing tears are my garlands. My beloved is in Kech and Kech is far away.”

The beloved gives meaning to her world. The abode of the beloved (heart), in her eyes, makes her everything subaltern to it.

یار نوں نت یاری لاوے کیویں ساڈے سول سہاوے
دڑی نازک نرم کرور

“My friend develops new intimacies. How could my tender, soft and delicate heart bear this terrible jealous visitation?”

Love is a continuous transformation from the plane of psyche to the plane of the Spirit. The reflections of negative emotions, like jealousy, are the vestiges from the psychic world. It is the intense heat of suffering, which ultimately succeeds in burning them out.

ڈینہہ تتی ہڈماس کوں چردی رات نجردی آہیں بھردی
سڑسڑ مردی صبح سحر

“I am the inept one who in the morning churns her flesh and bones and at night gets consumed by heaving sighs. I keep on dying by burns till the morning dawns.”

The state of neither living nor dying has to be perpetually faced by her. Can the raw meat be cooked without fire?

پڑھ بسم اللہ ڈکھڑے چیساں خوشیاں کر کر جھولی پیساں
جے وت تیکوں ہے منظور

“I shall bear all sufferings by starting with the name of Allah. I will own them with happiness if my plight is in accord with your will.”

She realises that her sufferings are in consonance with the will of her beloved. Love imparts a deeper understanding of the law of things, which remains opaque to the ordinary consciousness.

دور سے منظور دیں دا آوے موت نہ میلا تھیندا
فجریں، پیشیں تھر کلور

“My heart yearns for my friend who dwells far away. I neither die nor do I have union with him. I remain under immense severity from morning till evening.”

Her sole purpose is to have unison with her beloved. The goal becomes so ingrained in her embodied self that she reaches the state of either/or (either she unites with her

beloved or death overtakes her). But in spite of her existential either/or, she has to wait in receptivity for the final outcome.

اٹھدیں بہندیں وین ولاواں روواں کھانواں گاؤں
ہر ہر گ ہے تار تنبور

“I wail every now and then. I cry and keep singing the sad song. My each and every nerve has become a string of the tambour (musical instrument).”

It is intensified suffering within the infinite depths of her consciousness that makes her nerves turn into strings of a musical instrument and thereby lead to wailing and sad songs.

جیس ڈینہ دیاں ول لگڑیاں تا نگھاں اُجڑیاں سرخیاں میندھیاں مانگاں
بولے بیئے سینسر چور

“The day my heart started longing for you, it led to the fading away of my rouge, henna, and the parting line of hair on my head. My nose and forehead ornaments have got crushed.”

The first signs of love appear when she becomes oblivious of her outwardness and concentrates on her inwardness.

یار فریدنوں ڈترے رودھے سچ آکھیا ہے قمر و شودے
بیدرداں نال نینہ لاؤن کوڑ

“Farid! My friend has bestowed hardships on me. It has been said by a wise man that it is not right to nurture love with someone who is heartless.”

When he looks at the hardships bestowed upon him by his friend, he realises the truth of a wise man who says that it is imprudent to contract love with someone who is heartless. However, the social and cultural wisdom fades away in face of the primordial wisdom. Isn't the so-called heartlessness of the beloved essentially a positive act to fructify love?

Kafi-41

توں باجھ تھئے سنج ویڑھے وویار دل وس وو سجن آئیڑے وویار

“My dwellings have become deserted without you, my friend. Do come and dwell with me and be near to me, my friend.”

The feeling of nothingness or desertedness can only be overcome when the Self unveils itself within her individual self.

قدسی گھروچ کول بلھا کے اپنا محرم راز بنا کے

کیتو سخت پریرے وویار

“You invited me to your blessed dwellings. You made me share your secrets. Why have you now greatly distanced yourself from me, my friend?”

The pure Essence transformed itself into Attributes and contracted the primordial covenant. She is at a loss to understand the mystery of separation and disunion.

توں بن سارا ملک اندھارا سینے تے چڑھ لیٹ پیارا

اکھیاں تے کر دیرے وویار

“My entire dominion is full of darkness, without you. My beloved! Ascend on me and lie on my chest. Remain dwelling in my eyes, my friend.”

The state of ontological nothingness is symbolised by darkness. She craves for the light of Being to shine in her eyes.

یار چہیندا چاک ہیندا وارث ساڈے درد دلیس دا

نہ کر کوڑے جھیرے وویار

“My beloved friend! The shepherd of the herd! You are the cause of my heart’s pain. Do not resort to false brawls with me, my friend.”

The existential contradictions between her and the beloved help her in achieving higher states of love. The contradiction between Being and nothingness ultimately leads to the fruition of love.

زبور، نیور، باہیں، تریور
کرساں ٹوٹے پرزے بیور

پٹ پٹ سٹساں سہرے وویار

“I will render to pieces my jewellery, anklets, bracelets and apparel. I will tear and throw away the chaplet, my friend.”

She desperately crushes all things symbolising nuptial union or nuptial happiness, since they have no meaning without her beloved.

آپ سنبھالیں پیتاں پالیں
سو سو نظر کرم دی بھالیں

کردیں آپ بکھیڑے وویار

“Do take care of love and nurture it. Do cast countless glances of blessings on me. You yourself create incongruities, my friend.”

She beseeches her beloved to end all dissonances and respond with love, instead. The so-called incongruities are in fact the stepping stones to ultimate realisation.

عشق اولڑا، درد کلڑا
بخت نہ بھلڑا، سول سولڑا

یار فرید آ ویڑھے وویار
“Love is intricate with unintelligible pains. Fortune is not smiling on me and there are encompassing afflictions. Farid! My beloved! Do come and dwell in my courtyard, my friend.”

He does realise the intricacy of love leading to misfortunes and unintelligible pains and afflictions. It can only end once the beloved fortunes him with union.

Kafi-42

جتھ تھلڑا، جتھ دربوں ہے یار اتھ ہر ویلھے لدبوں ہے یار

“There is desert and green areas, my friend. It portrays a nomadic way of life, my friend.”

The green areas in the desert portraying a nomadic way of life notwithstanding, it symbolises his inner world.

تڈڑے چیکن، گیرے گھوکن جر کھاں تر کھاں لونبر کوکن
گوہیں شوکن، سانے پھوکن ناگلیں دی شوں شوں ہی یار

“The crickets cry, the doves call, the hyenas and foxes howl, the iguanas’ whiz, the lizards blow their nostrils and there is the hissing of the snakes, my friend.”

The varied expressions of the desert animals symbolise the animation within her being.

سونهیاں ٹھیریاں & بھڑے نازووالے ککڑے وٹڑے
باہیں ٹوبھے پاڑے گھڑے ڈٹھڑیں ڈکھڑاواں ہے یار

“There are ruins, sand dunes and peaks of dunes in the desert of shining and soft sand with different shapes and surroundings of gravelling and pebbles. There are low lands flooded with water, ponds, clefts and ditches. All my sufferings wither away by seeing the beauty of the desert, my friend.”

The beauty of the inner and the outer desert makes the sufferings wither away. Love is essentially suffering but it also opens one’s eyes to the beauty of the world. The whole cosmos belongs to the beloved.

کنڈڑیں کا ٹھیس نشتر ماری سمجھوں یاری تے غم خواری
الڑیں بھتریں توں رت جاری خاص سہاگ دی پوں ہے یار

“The thorns and the wooden pieces prick me. I feel that they are being friendly with me by sharing my sorrows. The blood oozes out of my tender wounds. I equate it with the colourful special wedding occasion, my friend.”

Her distresses do not alienate her from the environment. She develops an existential relatedness with the things that inflict pain on her. Her suffering becomes meaningful because it is for the sake of achieving or realising unison with her beloved.

ہن کھل ہا سے ساڈے پیشے سول سڑاپے درد اندیشے
زیرے زخم تے زخمیں ریشے سب ڈکھ ڈنڑا توں ہے یار

“It was our vocation to smile and laugh. There are afflictions, burnings, pains and anxieties. The vital wounds have become sore. All these sufferings have been bestowed by you, my friend.”

The sufferings even in their most intense forms make her smile and laugh. They are not considered as meaningless. The bestowal of the beloved is her treasury. The bunch of afflictions, burnings, pains and anxieties are transposed to higher reality and thereby lose their sting; nay, they become an occasion of rejoice. She experiences spiritual joy even in an acute state of suffering.

روہی محض بشارت در سوں مر سوں بھرسوں مول نہ ڈرسوں
بیدرداں دی دلڑی تر سوں ڈینہہ راتیں گھوں موموں ہے یار

“I will be blessed with vision in the desert. I will not be afraid at all but die and be reduced to bits and pieces. Only the hearts devoid of love are afraid. It makes them oscillate day and night, my friend.”

It is in the desert of one's inner being that one is blessed with the vision of one's beloved. She is not afraid of the difficulties, which she has to encounter in the path of love. The secret of her steadfastness in love is that her heart becomes free from fear and instils courage in her to face the vicissitudes of love in a state of creative hope.

شہر بھنبھوروں سخت پریرے جمیں ڈینہہ ہوت نیتے پٹ دیرے
سسی دی موں موں ہے یار دل دیاں بوٹیاں ہاں دے بیرے

“The day Punnal pulled up his tents and took them far away from the city of Bhambore, the whole fabric of Sassi's being started shaking and the last throes of her death were audible, my friend.”

The act of Punnal's transcendence (beloved) destroyed the very being of Sassi (lover). She died in a state of great pain and shock.

توں بن یار فرید داجیون جیندیں جگ وچ ڈکھڑا تھیون
زہر ڈسیوے کھاون پیون بے سردی سوں ہے یار

“The life of Farid without you in this world amounts to suffering. His whole eating and drinking seem bane. I swear by you, my friend.”

His life is a continuous series of sufferings without his beloved, so much so, that the very acts of nourishment turn poisonous.

Kafi-43

چوریوں جاریوں استغفار بخشم شالارب غفار

“I seek forgiveness from stealing and swindling. My Sustainer! I pray for remission for you are the much forgiving.”

He seeks forgiveness from the Sustainer for moments of his forgetfulness in concentrating on the Real. He prays for remission of these acts keeping in view Divine Mercy, which overlooks human imperfections.

گندڑی عادت گندڑے فعلوں توبہ! توبہ! لکھ لکھ وار

“I offer my heightened repentance from bad habits and loathsome acts.”

He offers his pure repentance from the ephemeral modes of duality.

کر کر سخت گنہ پر تاہم توں ہیں خاوند بخشن ہار

“I am extremely regretful of committing grave sins. My husband! Forgive me for you are the all – remissive.”

He regrets the consciousness of his personal existence, which is a great sin in the Divine eyes. It even includes his desperation in reacting to his overbearing situations of love and acts committed in a state of frenzy. He beseeches the All-remissive - to forgive his existential sinfulness.

پیر پیغمبر %ے با نہیں توں مالک توں کل مختار

“The saints and the prophets are completely subject to you. You are the Omnipotent and you have full authority.”

The saints and the prophets are subject to His Divine will. He is the Omnipotent and the Sovereign of the whole universe. He in His Almighty Wisdom can absolve any sinner from his sins.

میں بد عملی تے کر رحمت
جیں ڈینہہ یاروی یار نہ یار

“I am filled with bad deeds. Do shower mercy on me on the Day of Reckoning, when even the friendship of a bosom friend will be of no avail.”

He begs to be pardoned of everything committed by him in the spirit of duality. He beseeches His Sustainer to be showered mercy on the Day of Reckoning when no friendship would be of any avail.

اوگن ہاری ناکس کم دی
کو جھی کملی بد کردار

“I am sinful and valueless. I am ugly and weak with deficiencies in character.”

He confesses the consciousness of his separate selfhood as a sin and thereby of no value since it leads to ugliness, weakness and deficiencies in character as against Divine Beauty, Power and Perfection.

%اشنان ہے فضل کرم دا
میں وچ ڈوہ تے عیب ہزار

“Your Majesty shines forth in your Bounteousness and Generosity. I am engulfed in sinfulness and have countless faltering.”

He admits his existential sinfulness and imperfection. He invokes Divine Majesty, which shines forth in His Attributes of Bounteousness and Generosity.

آون یاد گناہ پرانے
پٹ پٹ روواں زار و زار

“I am remembering anew my past sins. I am mourning and crying profusely.”

He deeply regrets at the sight of his past sins of duality.

رات قبردی ڈینہہ حشر دا سرپر کٹر کم بارے بار

“The heavy burden of the Night of the Grave and the Day of Resurrection has fallen over my head.”

He is heavily burdened by the very idea of dying and appearing before his Lord to account for his ideas, feelings, words and acts in both their commissions and omissions.

میں مسکین فرید ہاں %۱ توں بن کون اتارم پار

“I am lowly Farid belonging to you. Who will ferry me across the waters except you?”

He is aware of his own ontological nothingness. He completely belongs to God. Who can steer him across the testing situations of metaphysical realisation except the Divine?

Kafi-44

جیون ڈینہہ اڈھائی وویار سٹ گھت فخر وڈائی وویار

“Life is of a short span, my friend. Cast aside self-conceitedness, my friend.”

There is no meaning in being proud and self-conceited, when life on this planet is so short. These transient affairs are negligible in reference to eternal life. The disvalues of pride and self-conceit rob Man of his inherent invaluable dignity. They engage him till the final moment of his exit from the terrestrial world arrives and he sees with his eyes their momentary nature.

کٹھ اوہینگھ پیل ماکنے ناز حسن کٹھ راج بیانے
کٹھ ما بھینس بھائی وویار

“Where is that swing on the oak tree, the pride of beauty and the royal status of the ancestors? Where mother, sisters and brothers have gone, my friend?”

Life moves ‘onward and upward’ by leaving behind playfulness of childhood, the beauty of regal youth, one’s parents and siblings. There is no permanence in change.

کٹھ رانجن کٹھ کھیڑے بھیرے کٹھ رہ گئے اوہ جھگڑے جھیرے
کٹھ چوچک دی جائی وویار

“Where is the beloved and where are the despicable Kheras? What has remained of those wrangling and brawls (which existed between them)? Where is now to be seen the daughter of Choochak, my friend?”

Ranjha is no more there. The wrangling and brawls with the despicable Kheras are not on the face of the earth. Heer is nowhere to be seen. All have been cut by the sword of time. Dheedo or Ranjha belonged to the village 'Takht Hazara' on the banks of the river Chenab (Punjab). He did not till the soil like his brothers but preferred a life of playing the flute for the sake of it. His family members and foremost among them the wives of his brothers criticised him for such a leisure activity and even refused him food. He left his village and his insatiable soul made him travel to different places. He finally reached a village where he fell in love with Heer, a very beautiful woman belonging to a rich family of the Sayyal clan in Jhang (Punjab). Her father appointed him as shepherd of his flock. Heer started loving him and their love deepened with the passage of time. He turned into the shepherd of her heart. Kaido, the uncle of Heer, ultimately came to know about it and he reacted by joining hands with Heer's father Choochak and her mother Malki by marrying her forcibly with Saida Khera in connivance with the local cleric. Ranjha left the place and in his journeying met an ascetic at 'Tilla Jogian' (Mound of Ascetics in Punjab) and became a Yogi. He, in due course, reached the village where he found Heer. Heer returned with him to her native village where her parents agreed to solemnise their marriage. Her uncle, Kaido, poisoned her to death on her wedding day before Ranjha could save her. Ranjha took a piece from the left out poisonous sweet, which Heer had eaten and died by her side.

The love tale of Punjab is impregnated with higher symbolism. It is the drama of love unfolding in the inner being of the lover and the beloved. The polarisation between the lover and the beloved or in the instant case the polarisation between Heer and Ranjha is transcended or withdrawn by the Self and ultimately comes to reside in nonduality. The inimical forces to love, in the figures of Kaido and others, play their destined role in purifying and intensifying love. If Heer ceases to exist, then Ranjha also

ceases to exist. The polarisation of the lover and the beloved, bound to the spectrum of serial time, has necessarily to be withdrawn by the love itself.

کٹھ اوکر فریب داچالا کٹھ او جوگی مندرراں والا
پر م جڑی جیس لائی وویار

“What about the game of cunningness and deceit?
Where is the yogi with earrings who ignited the spark
of love, my friend?”

Ranjha became Yogi with earrings and sparked love in the heart of Heer (transcendence assumed immanence). He resorted to this mode only for the sake of finding and effectuating union with her. He played the game of cunningness and defeat (transcendence) for achieving all this in human medium (immanence) but time did not grant permanence to his medium. It too was swept away by the tide of time.

ماہی، منجھیاں، ہیر سلہیٹی عطروں بھنڑی مشک لپیٹی
گئے سب جھوک لڈائی وویار

“The lover, his herd and Heer Sial - soaked with
perfume and immersed in musk-all have moved away
from here, my friend.”

Ranjha, his herd and the fragrant Heer have left this world, which was only a temporary abode.

جو بن ساتھی چار ڈینہاں دا جھٹ پٹ ضعف بڈھیا آندا
کوڑی آس پرائی وویار

“Youth is short lived. Infirmary and old age quickens
to appear. False hope of otherness holds no ground,
my friend.”

Youth passes away in such a short span of time. Infirmary and old age quicken to displace it. One's hope in otherness is so false. It has no permanence like the passing youth. Make your moments of life momentous by striving to unite with the beloved. Try to capture changelessness in change.

ہے ہے ڈٹھڑی کہیں نہ ویندی کجل مساک تے سرخی مہندی
سر مہ، سیندھ سلانی وویار

“Oh! Oh! No one has seen the flying away of youth with its collyrium, twig (of walnut tree) as tooth powder and lipstick (for its darkening effects), rouge and henna along with staining (eyes) with antimony and hair parting line on head (hair dressing), my friend.”

Youth with all its embellishments (beautifications) flies away so quietly. One remains oblivious of its fading away. One needs to realise inwardness.

موسم رل پھرول گھر آئی و نجن نہ وقت نراس اجائی
آنون دی کرکائی وویار

“The cyclic spring season has come back. Do not waste your time in hopeless pursuits. Make efforts to return, my friend.”

It is height of obliviousness to waste one's time in hopeless pursuits. The cyclic moments of opportunity are again knocking at the door. Do realise the possibility of unison between the lover and the beloved.

کوڑی صحبت کوڑی سنگت کوڑے نخرے کوڑی رنگت
لپ دھوڑی بک چھائی وویار

“The false human ambience and ephemeral ties are characterized by pseudo blandishments and illusory colours. They are not worth more than a handful of dust, my friend.”

The ephemeral world with its different shades and colours is worthless. Beware lest it ensnares.

چھلیں پینگیں لاسوں تاریں چنکیں گھنڈڑیں ہونگ تواریں
سبجوں راند رسائی وویار

“It is a primordial play (bridging of the heavens and the earth) whereby the fish like patterns in the sky are integrated with the sound of music on earth exhibited by the twinkling of bells in the herd and the calls of the herdsman, my friend.”

The fish like patterns of the raining clouds in the sky and the sound of music on earth symbolise the primordial play within an uncertain limited period of time. It is the act of bridging the heavens and the earth. Man has to keep the sense of the eternal while dealing with the temporal. It will lead to light and music in his life. He will become enlightened and musical.

تھیاں سر سبز فریدیاں جھوکاں مہروں سبز تھیاں ول سوکاں
بجنیں واگ ولائی وویار

“The dwellings of Farid have become all green. Graciousness has transformed deadness into liveliness. Fortune has turned its reins towards fructifying the quest, my friend.”

The responsiveness of the beloved has turned the desert (self) into a dwelling (self-fulfilment or self-Realisation). Divine Grace has transformed deadness into liveliness. It is not simply the result of his efforts. The element of Heavenly Blessings or good fortune has been decisive in the fruition of his love.

Kafi-45

دل دردوں ہن ہاری وویار دل کریں ہاکاری وویار

“My heart has lost at the hands of pain, my friend. Well, make some fructifying effort (to retrieve me from this situation), my friend.”

The heart’s losing at the hands of pain is correspondingly winning at the hands of love. How could any effort fructify in relieving pain in the absence of ripened love?

زلف سیہ تھی نانگ واردھے ڈنگ مریندے کاری وویار

لوں لوں سیٹھاں جاری وویار

“The black lock of your hair in the form of snake bites me so severely, my friend. The fountain of blood gushes forth from my each and every pore, my friend.”

Beauty and love supplement each other. The bewitching beauty of the beloved squeezes her completely. ‘Beauty is deployment’ and love is employment.

سانول آویں نہ ترساویں موسم چیتز بہاری وویار

گھر گھر تھنی گلزاری وویار

“My beloved! Do come and do not tantalise me. The month of spring has set forth, my friend. There is blooming happiness in each and every household, my friend.”

The spring season both inwardly and outwardly is setting the stage for union with the beloved.

یاری لا کریار نہ کیتو جنڈری مفت ازاری وویار

ڈٹھڑی ڈڑی یاری وویار

“You did not remember after cultivating friendship with me. My life is distressful for nothing, my friend. I have come to know the real worth of your friendship, my friend.”

The beloved is being tested on the values of friendship. However, the apparent behaviour of the beloved has a deeper rationale oblivious from the eye of the lover, which makes her judgemental.

سٹ کر کلہڑی تے بے واہی کیتو کچج تیارى وویار
ہے ہے بے نرواری وویار

“You left me alone without any shelter and made preparations to leave for Kech, my friend. Oh! Oh! It is being so unjust, my friend.”

The beloved’s assuming transcendence makes her forlorn. She considers it as unjust. Doesn’t love transcend all values for it is value itself?

شاہ برہوں دے ڈتزم عہدہ گالھیں دی سرداری وویار
خلعت شہر خواری وویار

“Love itself has honoured me with the station. It is the dominion of madness, my friend. It is investiture of notoriety, my friend.”

Love cannot be measured by ordinary standards. Madness in love defies normal understanding. People do not understand it and as a consequence the lover is relegated to the realm of notoriety.

سک مہینوال دی لہر لڑھایم میں مسٹھری من تارى وویار
کو جھی رات اندھاری وویار

“The desire of my beloved has swept me in waves. I am the miserable one who does not know the art of swimming, my friend. This hideous night is so dark, my friend.”

Who knows the art of swimming in the infinite sea of love
with its surging waves in the hideous dark night of the soul?

ڈے کر دلے کو ڈلا سے لٹ نیتوول ساری وویار
میں واری لکھ واری وویار

“You have captivated my whole being by treachery
and false consolations, my friend. I waive my head
over you countless times, my friend.”

The intensity of love is so great that she sacrifices herself
on the altar of beloved’s seductiveness.

تھل بر روی روہیں راویں رولدی ڈکھڑی ماری وویار
بار بر ہوں سر باری وویار

“I am wretchedly suffering, while wandering in
deserts, forests, desolate ‘rohi’, mountains and rocky
grounds, my friend. I am bearing the burden of love
on my head, my friend.”

He suffers inwardly in shouldering the burden of love. It is a
process by virtue of which the self is transformed in to the Self.

یار فرید نہ آیم ویڑھے ہر دم مونجھ مونجھاری وویار
روندیں عمر گزاری وویار

“Farid! My friend has not visited my courtyard. My
life is constantly in anguish, my friend. I have spent
my whole life in crying, my friend.”

Love is not one of the activities among other activities. It
is the sole activity, which permeates all activities. It engages
him wholeheartedly and in a wholesome way. Love is not a
duty but it rises higher than duty. The fullest expression of
freedom is found in love. Religiosity can never understand
the dynamics of divine love. Loving the beloved solely for the
sake of the beloved is an expression of love. A life of struggle
leads to fruition only when there is union with the beloved.
Spiritual consciousness cannot stop short of this supreme
identity.

Kafi-46

ہتھیں آیم اکیلی وویار ڈکھ تھئے بانھ بیلی وویار

“The sufferings have given me a friendly hand, my friend. I have been solely clutched, my friend.”

The grip of love is such that at times only sufferings are one's friend for they always remain with him.

تھی نہ سانول آسے پاسے توں بن ڈیوم کون دلا سے
مانیں انگن حویلی وویار

“Who will offer me consolations without you? My beloved! Do not be away from my sight. Dwell in my mansions and courtyard, my friend.”

She witnesses the collapse of her ordinary world. The internal and the external worlds are relative to the state of the lover. The relative worlds, in a certain sense, are absolute. All inward and outward things and events are interpreted by her in reference to the state with her beloved. Her beloved is the axis of her life. No consolation has any meaning unless it comes from her beloved. No dwelling has any meaning unless it is the dwelling with her beloved.

عالی، ادنی جو جگ جیوے میں وانگن بی کئی ناتھیوے
ڈکھڑی! وانڈھی! ویلیھی! وویار

“I wish that the condition of anyone living in this world, whether possessing higher or lower station, should not be like me. I am sufferer, lonely and useless, my friend.”

Love is not an ordinary affair. It requires great steadfastness to sustain love. How could love fructify without suffering? Love shatters one habitual self-image. One becomes incapacitated as a straw even in his own eyes. The act of traversing the road of nothingness is not an ordinary act. It leads to the loss of self at every milestone and when she reaches the destination, she is completely bereft of her selfhood.

نہ ماہی نا منجھیاں ڈسڈیاں اکھیاں وسڈیاں دلڑیاں پھسڈیاں
جنڈڑی تھئی بھال بیلی وویار

“I can neither witness the shepherd nor the herd. My heart is enslaved to the deceptive vision. My life has fallen in a vicious circle, my friend.”

The absence of the beloved disrupts her habitual world. The game of love is culturally likened to the game two girls play by circling their hands with each other and then leaving them in dizziness and thereby in a state of loss.

سوں ہے نازنگہ دی میکوں جے تیں ول نہ ڈیکھاں تیکوں
رہساں میل کچیلی وویار

“I sever by the pride of your vision; I will remain unkempt unless I see you, my friend.”

The whole idea of taking care of oneself loses its meaning unless she witnesses her beloved. Her well-being is conditional to the response of her beloved.

کھ او آساں کھ او مانے نہ ماہی نہ راج بانے
جیساں ڈکھ ڈوہیلی وویار

“Where have withered those hopes and where have gone those vanities? There is neither my beloved nor my ancestral regal status. I shall pass my life in sombre sufferings, my friend.”

The external meaning of hope, vanity and royalty dwindles into insignificance in her eyes in separation from her beloved. The facticity is impregnated with infinite meanings and she chooses the primordial one. It is her consciousness, which gives meaning to her facticity in a situation. The colourless facts are given colours by her consciousness. The subject-object structure of reality transcends the world of rationality.

بھاگ سہاگ سنجیں توں رٹھڑے ہار، حمیلاں، گانے تڑٹے
ٹوٹے ہانھ چوڑیلی وویار

“I am the destitute one who has been deserted by nuptial fortunes. The necklace, neck ornaments and colour threads around wrist (symbolising marital bond) have been turned into bits. My whole set of bangles stands broken too, my friend.”

The nuptial rites, adornments and ornamentations have no meaning without nuptial union.

ہک میں درد اندوہ وچالے نئی سبھ ناز نوازیں جالے
ترے سو سٹھ سہیلی وویار

“I am the one who is stranded in the midst of pain and grief. Hundreds of my companions are spending their time in priding and elegance, my friend.”

There is no comparison between her pain and grief at the separation and disunion from her beloved and the priding and elegance of her countless friends who have realised vision and union. Love cannot be realised without suffering. This is the absolute law of things or the absolute law of love.

باجھوں یار فرید دا حیلہ کجڑا، کو جھما، تے رنگ پیلا
سیندھ دھڑی تھئی میلی وویار

“The appearance of Farid has become dusty, ugly and pale without his friend. The hair parting line on

head and the braided hair has become dusty too, my friend.”

The greatest blessings of love are that it turns a person inward. His inward state is reflected in his appearance. His state of separation and disunion from his beloved makes him appear as unfastidious, unkempt and uncombed. Those who are lost in reality are seldom found in appearance. Love takes its toll on the embodied self. The lover’s redness turns into paleness. Doesn’t it help in strengthening the inward as against the outward?

Kafi-47

رتھدِ ہیمیں دِہیمیں ٹور

“Ride the chariot at a slow pace.”

She addresses her beloved charioteer to ride the chariot of love at a slow pace so that she may grasp the subtleties of the path from self to the Self and thereby avoid pitfalls and illusions of the way and also taste the stages of love.

میڈا دستہ ہے کروردا متاں ونگلیں لگم ٹکور

“My set (of bangles) is made of glass lest my bangles get banged.”

She is just novice in love and fears that her glass-like sprouting love may not withstand the pressure of love and get broken in return.

رتھتے بہندی دڑگ نہ سہندی ہم طبع کم زور

“I cannot bear jolts, while sitting in the chariot. My disposition is fragile.”

She has a fragile disposition. She cannot bear jolts on the hazardous journey of love. How can she bear the tremendous quake of her being?

روزازل دی پاتم گل دی برہوں بڑے دی ڈور

“I am wearing the thread of your love round my neck ever since the primordial day.”

She has a pre-eternal covenant of love with her friend since love itself polarised into the forms of the lover and the beloved.

رہ وچ لڑدن چور

شالا مولہ سلامت نیواں

“I pray to God that I may safely carry my belongings (the trust of personality). I may not be violently robbed in the way.”

She prays for Divine Grace in realising ultimate union or supreme identity with her beloved. The forces inimical to her spiritual vocation may not rob her in the path of union. She is apprehensive of being overpowered by otherness.

گھوڑا کھنساں بور

جیکر رتھ بیٹھیں تھک پوساں

“I will get another fine horse, in case I get tired of riding in the chariot.”

She resolves to change the mode of her journey according to the law of things (ground realities of love) and continue travelling on the road to love. She affirms to take the reins of love in her own hands and continue her journey to the Self.

نہ اوکھا سر زور

سوکھا، تیز، لغام دا کولا

“I will take a simple, swift and easily reined horse, which is not difficult and uncontrollable.”

She is hopeful that her disciplined self will swiftly make her realise union with her beloved.

جوڑ جوڑیندا جوڑ

رانجھن تے میں جوڑ کوں جوڑوں

“Ranjhan and I will unite in oneness. It is the One that makes the realisation of unity possible.”

The lover and the beloved will reach the meeting point. It is the One who makes the realisation of the supreme identity possible. The ‘Hidden Treasure’ becomes manifest. The Possibilities of the Essence are realised in the Attributes of the Divine. The Reality witnesses itself in the mirror of nothingness.

روزنواں ہم شور

سکتے طلب ملن دی سینے

“The desire and craving of union characterizes my whole being. There are creative percussions each day.”

Her whole being in wholesomeness is craving and desiring union with her beloved. The responsiveness of her beloved is creating perpetual percussions in her being.

جلد پچاویں توڑ

پندھ اڑانگے دلڑی تا نگھے

“The journey is hazardous and my heart is in intense longing. Make me reach the destination soon.”

Her heart has intense longing for the beloved but the journey to the abode of her beloved is so hazardous. She wants to unite with her beloved in the shortest possible time but it is possible only when the moment gets transformed into an instant and the serial time changes into pure duration. It is when time turns into eternity. She can't bear separation and disunion from her beloved any more.

رل مل، شہر بھنبھور

میں تے یار فرید مینسوں

“Farid! I and my friend will enjoy togetherness (identity) in the city of Bhambore.”

He will enjoy the bliss of the supreme identity with his beloved who resides in the inmost chambers of his being.

Kafi-48

سپاہیڑا اند مار نیناں دے تیر

“O’ Combative! Do not shoot swift glances at me.”

The initiation of love, by virtue of the eyes of the beloved, captivates her being. Divine beauty sparks love. The degree of the unravelling of beauty corresponds to the degree of love. The force of beauty forces love.

پل پل پھلاڑے چبھن کللاڑے تن من، سبیس سریر

“The heads (spears) of the arrows are constantly making unintelligible prickling in my body, soul and spirit.”

Love has no partial effect. It completely affects his body, soul and spirit. The prickling of love is unintelligible because it is qualitatively different and he is at a loss to understand its rationale.

گوڑھیاں اکھیاں رت دیاں بکھیاں زلف سیر بے پیر

“The dark eyes are thirsty of blood. The black tress is unruly.”

The unravelling beauty of the beloved heightens the intensity of love.

کجہ جنگی، ظالم زنگی کوہندا بے تقصیر

“The aggressive, cruel and black collyrium brutalises me without any fault of mine.”

Beauty is so overpowering that it is essentially irresistible.

نیش ڈکھندے ریش ڈکھی دے رگ رگ لکھ لکھ پیڑ

“The pricks make me suffer and intensify the sufferings of my wounds. There are countless pains in my each and every vein.”

Love is not an ordinary emotion, passion or sentiment and therefore its pain and suffering is of the highest intensity. But it is not hellish because it has the heavenly possibility of beatific vision. The possibility of union with the beloved creates hope, which animates love in spite of all odds.

سینگیاں سرتیاں کھیڑے درتیاں ویری مایہ پو ویر

“My intimate companions are dyed in hostility. My parents and brothers have become my adversaries.”

A state of separation and disunion with the beloved separates him from his internal and external world. The humanly environment turns hostile and adverse. He is considered as a rebel and his behaviour deviant. He is adjudged on social and cultural standards of the time and therefore the society finds fault with him. He becomes socially isolated but remains inwardly committed with his beloved.

لگڑیاں تانگھاں اُجڑیاں مانگھاں مارو وسم ملہیر

“The hair parting line on my head has lost its distinctness (hair has fallen in disarray) due to my longings. My cruel beloved dwells in Malheer.”

The longing of the beloved is so overwhelming that he becomes oblivious of his appearance. The disappearance of his beloved makes all appearances meaningless.

یار کراڑا ڈھوتا پاڑا کیا کیجئے تدبیر

“My friend is heartless and my neighbour is a backbiter? What strategy should I evolve?”

He is at a loss to face the 'heartlessness' of his beloved and the dicey behaviour of his neighbour. It is one of the recurrent themes in love that the lover thinks that someone has turned his beloved against him.

دل غم دی جاگیر چندڑی چبھدی نوک غضب دی

“My life is essentially characterized by ruthless sharp pricking (of love). My heart has become an abode of sorrows.”

There can be suffering without love but there can be no love without suffering. How could love ripen without suffering?

متھڑے دی تحریر عمر فرید نہجام روندیں

“Farid! I have spent my life in crying. It has been written on my forehead.”

He undergoes primordial suffering at the hands of primordial love throughout his life. How lucky are those who are destined to suffer but ultimately realise union?

Kafi-49

سدا جی بچلے دل جٹے وو یار لگیاں دلاں کون کون جھٹلے وو یار

“My heart is set on fire and is being reduced to ashes, my friend. Who can bear the loving pangs of the heart, my friend?”

The alchemy of suffering paves the way to union with the beloved. The loving pangs of the heart have to be borne by the lover herself.

ڈسم نہ راول را نجھن سائیں رنگ پور سارا اجڑیاں جائیں
کو جھے قہر کلے وو یار

“My majestic Rawal Ranjhan is nowhere to be seen. The whole of Rangpur has become deserted with hideous, imposing and unattractive dwellings, my friend.”

Heer being forcibly married in Rangpur finds the place deserted and ugly since Ranjha does not dwell there with her. Facts exist in facticity but their meanings are provided by the human consciousness. The freedom of human consciousness can never be ensnared. Rangpur does exist but the consciousness of Heer gives it an existential meaning or significance. The act of giving meaning, in a certain sense, takes precedence over the fact. Man may not be responsible for a certain fact but he is absolutely responsible for giving meaning to that fact by act of his consciousness in pure freedom.

درد اندوہ تے سول ہزاراں سے سے، سول کلور دیاں ماراں
چند جکھ جکھ پئی گٹے وو یار

“I am facing pain, grief and numerous hardships. There are countless imposing afflictions. My life is rotting in suffering, my friend.”

She experiences pains and sufferings in the path of love. But the process of suffering in love is so meaningful that unless there is steady burning there cannot be union with the beloved.

راتیں ڈینہاں مونجھ مونجھاری
اگیا ڈھولایا آزاری
نبھ گئے سکھ دے رتے دوویار

“I am in anguish at all the times. My beloved has left me in distress. The times of peace have flown away, my friend.”

The constant anguish of love bakes her heart for feasting the beloved. Don't the presence of distress and the absence of peace indicate that she is on the right track?

رل مل سینگیاں ماروں ڈھالا
من گوں دعائیں میں ول شالا
ہوت پنل ول وے دوویار

“My friends get together and resort to omens. I pray to God that my intimate Punnal returns to me (reunites with me), my friend.”

Love goes beyond rationality. It dwells on the planes of imagination, intellect and Spirit. But she becomes so desperate for the return of her beloved that she resorts to omens. Her beseeching the Divine Grace for granting her supreme identity with her beloved is the prayer of love.

یار نہ آئے سچ نہ بھاوے
ویڑھا کھاوے، گھر آگ لاوے
گزرے وقت سوتے دوویار

“My friend does not pay me visit and the nuptial bed does not appeal to me. My courtyard haunts and the house burns me. The times of ease have passed away, my friend.”

How could the nuptial bed have any meaning without her beloved? The objective meaning of courtyard and house signifying dwelling, undergoes a change and she imputes existential meanings to them. Existentially speaking, the courtyard haunts and the house burns. Love changes the objective meanings of things and events into existential ones. Ordinary meanings give way to existential meanings. But all meanings-objectivistic existential or existentially objective-have to correspond to the law of things or pure objectivity.

رائجھن ماہی، مرلی واہی
پریم جڑی جڑ لائیس جاہی
ڈکھ ڈکھڑے پئے پئے ویار

“My beloved Ranjhan did harp the tune on flute. It enkindled the great flame of love in me. Sufferings have fallen to my lot, my friend.”

Love is reciprocity. The beloved harps the tune and ignites the wick of love. The lover falls in love and ferrying across the stream of suffering unites with the beloved. Isn't love so simple?

آتش عشق ر مجھیٹے والی
ہوش فکر دی پاڑ پچالی
ڈہانڈھ اندر وچ بے ویار

“The Ranjhan's fire of love has burnt the roots of my reflective understanding. The great fire is ablaze within me, my friend.”

Love burns the roots of reflective understanding. It is clearing of the way without which the goal of union can never be realised. Psychic love demeans whereas spiritual love elevates. Love soars to the higher levels of understanding.

آتن، آنگن، حویلیاں، جاہیں
خواجہ جانہ ڈیوم کتھاپیں
کوئی جامیکوں نہ جھلے ویار

“The weaving site, courtyard, mansions and areas do not provide any space to me. There is no place that is bearing for me, my friend.”

It is not only the time that is against her but space too becomes so constricted. Space provides her no space. The objectivity of time and space here, again undergo existential transformations in her eyes. There is an objective space but it is not friendly, thus there is no existential space left for the lover in spite of the objective space.

کھیڈن، کڈن فرید گیوسے پینڈ ملامت مفت چتوسے
ڈٹھڑے عشق کھلے وویار

“Farid! The times of playfulness have gone. I have taken upon myself the load of reproach for nothing. I have witnessed the (so-called) blessings of love, my friend.”

His times of easiness fly away. He is burdened with reproaches without being guilty of any thing. His beloved’s blessings are so overbearing. Isn’t the path of love so difficult?

Kafi-50

سبھ صورت ہے عین ظہور سبھ سنجائیں غیر نہ جائیں

“Do understand and identify and do not consider it as otherness. It is his open manifestation in all forms.”

The ordinary understanding is in step with the ordinary level of Reality and the empirical or scientific understanding is geared to the world of phenomena. Likewise, the spiritual understanding is attuned to the spiritual level of Reality. It is the metaphysical, intellectual or spiritual understanding that demonstrates different levels of understandings corresponding to different levels of Reality. One has to attain this understanding to understand that the Reality is openly manifest in all forms and there is no room of otherness in the scheme of things. The Reality is ‘the Absolute’ and ‘the Infinite’. It is ‘the Universal Possibility’. It is ‘the metaphysical Whole’ meaning thereby that there is nothing outside this Whole otherwise it would not be the Whole. It has the capacity and strength to assume all forms. The Reality is all-pervasive leaving no room for otherness. Even nothingness essentially means no thing and it is a fallacy to reduce it to a thing. ‘The Indivisible One-And-Only is the One-And-All.’ The metaphysical understanding of the Reality teaches us that the Reality is both transcendent and immanent in simultaneity without any trace of otherness. The axiom of ‘He/ not He’ helps in understanding the dynamics of the Reality.

کعبہ، قبلہ، دیر، دوارہ رکھ تصدیق نہ بھی آوارہ
مسجد، مندر، بکڑو نور

“Do verify and do not remain on the periphery. The House of God, the direction of prayer, the idol-

temple, and the Sikh place of worship, the mosque and the temple manifest the same (essential) Light.”

Religiosity cannot understand the principle of unity in diversity or the reality of unity and divisiveness in the scheme of things as against metaphysics, which understands the Nondelimited Being taking a delimited form in the process of its manifestation and the colourless light manifesting in all forms of colour. The metaphysical understanding of verification (tasdiq), demonstrates ‘the transcendent unity of religions’. Different forms of religious worship manifest the same essential Light. Allah is the light of the heavens and the earth. Darkness has no self-subsistent reality. Light is veiled in darkness otherwise darkness could not be perceived. ‘A feeble light is still light’. Light may reflect or deflect but it essentially remains light.

حسن ازل تھیا فاش مبین ہر ہر گھاٹی وادی ایمن
ہر ہر پتھر ہے کوہ طور

“The Primordial Beauty became openly manifest. Here, each and every pass is Aiman valley. Here, each and every stone is mount Tur.”

Aiman valley and mount Tur are associated with the Prophet Musa who had the moments of communication with the Lord of the worlds and spread the message of God to Bani Israel. The open manifestation of the primordial Beauty both in the inward and the outward turns every pass into Aiman valley and every stone into mount Tur. ‘All things are sacred at their roots’.

تھئے ظاہر اسرار قدیمی ہر ہر شاخ ہے نخل کلیسی
زیر، زبر، چپ، راست حضور

“The ancient mysteries were unravelled. Here, each and every branch of the tree of Moses and all directions whether up and down, right and left imbibe His presence.”

Metaphysical realisation leads to the unravelling of ancient mysteries pertaining to Oneness of Being. The branch of every tree is identical to the tree where the prophet Musa witnessed theophanies. The degree of the unveiling of the Reality determines the status of everything accordingly. Divine presence is all-pervasive.

ویرانہ آباد سیجے جنگل بیلہ شاد سیجے

دوزخ نظرم حور قصور

“The desolate places look inhabited. The forests and shrubbery look joyful. Hell seems as heavens to me (characterized by houries and palaces).”

The Reality unveils itself to the gnostic by making the gnostic consciousness experience ordinary things at higher planes. Wilderness gets transformed into dwellings; forests and shrubbery pulsate with life and hell seems as heavens.

عاری پھر دے حج، زکوتوں صوم صلواتوں ذات صفاتوں

رند الستوں بن خمور

“They wander being liberated from pilgrimage, alms giving, fasting, ritualistic prayer, essence and attributes. The inebriates are intoxicated ever since the primordial day.”

The inebriates are intoxicated with love since the primordial day. They attain full consciousness of their ontological nothingness and thereby become free not only from their essence and attributes but transcend all forms of ritual behaviour. If Heer was asked to pray, she will only pray to Ranjha. Religiosity cannot understand the heights and depths of gnostic consciousness.

کشف حقائق محض مجالے جے تیں مرشد نظر نہ بجالے

پیوکل کوڑ، فریب، تے زور

“The illumination of realities is hardly possible unless the spiritual master casts his glance. All else is absolute falsehood, deception and illusion.”

The grace of the spiritual master towards his disciple works all wonders. He is the axis of the disciple’s whole activity. It his tendering care of the disciple, which makes the latter receive the illuminations of realities by virtue of the Spirit inhering in him. If disconnected from the spiritual master, then the disciple gets lost in the psychic world and mistakes falsehood as truth, deception as genuineness and illusion as reality. It is the spiritual master who differentiates between the psychic and the spiritual. The chain of transmission (silsilah) is of vital importance. One can earn Heavens (Jannah) without a spiritual master but one cannot realise ontological nothingness (faqr) without him.

فقہ، اصول، کلام، معانی منطق، نحو، صرف مہانی
ٹھپ رکھ ہے توحید غیور

“Shelve jurisprudence, principles, kalam (theology), lexicon, logic, syntax and accident. The doctrine of unity is high minded (transcends to higher planes).”

The doctrine of unity is so simple that it does not require any complexity. It does not content with theoretical knowledge but puts it into practice. The four stages of religion, namely ‘Shariah’, ‘Tariqah’, ‘Haqiqah’ and ‘Marifah’, for example, in Islamic spirituality become meaningful only at the fourth stage, which is the stage of realisation. It is at this stage that the contemplative aspects of ‘tawhid’ become openly manifest. The metaphysical truth of Oneness of Being is realised.

ملا پٹھڑے معنی کر دے آیت درس حدیث خبر دے
صرف صداتے تھے مغرور

“The clerics impute contrary meanings to the messages entailed in the verses, teachings and sayings of the Prophet. They take pride in playing the mere game of words.”

The clerics misinterpret the Qur’an, Hadith and Sunnah. They project their own psychic contradictions in understanding spiritual realities. They fail to reach the heart of the matter.

ملاویری سخت ڈسیندے بے شک ہن استاد دلیس دے
ابن العربی تے منصور

“The clerics seem hardened adversaries. Undoubtedly, Ibn’ Arabi and Mansur impart heart-knowledge.”

The clerics are hardened adversaries of the spiritual dimension of religion. Ibn Arabi and Mansur Hallaj primarily concentrate on heart-knowledge, which opens the way to identity with Knowledge itself. The clerics are stranded on a plane without any inkling of the higher planes of metaphysics, tradition and religion.

شاہد، واحد اصل فرع وچ راز طریقت رسم شرع وچ
ہے مشہود نہیں مستور

“The manifest Unity is there in substance and accidents. It is in secret of esoterism and mode of exoterism. It is apparent and not hidden.”

Unity of Being or Oneness of Being is a metaphysical truth valid at all planes or degrees of Reality. It is not hidden but is as clear and broad as day light. All diversity is attached to unity.

بٹھ گھت ریت روش تقلیدی رہ تحقیقی، سلک فریدی
کر منظور تے تھی مسرور

“Discard the customs and conventions of blind following (servility). The way of witnessing is the Faridian tradition. Accept it and experience spiritual joy.”

Blind following of religious authority (taqlid) has to be discarded for it cannot reach the spiritual plane. The Faridian tradition is to witness the Reality by the ‘eye of the heart’. It has to be accepted for experiencing spiritual joy of union and deliverance.

Kafi-51

سجھ فرید ابر ہوں بہوں سر زور

“Farid! Understand the tremendous might of love.”

Love is emotional, passionate and sentimental at the psychic plane but it attains tremendous strength at the spiritual level.

اکھائیں ابلیلاں دل لڑیاں اکلیاں
سینے پئے شر شور

“My eyes are burning and my heart is sizzling. My chest has become rowdy.”

Love existentially involves a person’s whole being. Love quakes one’s being.

غزے رہن ملک مرلیے
ناز نگاہ ہے چور

“The enticements are robbing my whole self. The pride of the eye is so stealthy.”

He is bewitched by the beauty of the beloved. There is no deterrence against the prideful eye of the beloved.

لور سراں وچ ڈور کناں وچہ
رونندیں اکھیاں کور

“My head is confused with deafness in ears. My crying eyes have turned blind.”

Love is such an extra-ordinary experience that it overturns the embodied self.

لا کریاری کرن نہ کاری
مخص نہ چاڑھن توڑ

“They (beloveds) do not care after contracting friendship. They do not remain committed till the end.”

The greatest trial of the lover consists in capturing the transcendence of the beloved in immanence.

ناز نہورے دلیاں لٹ کر اولٹا تھندے تور

“The pride and coquetries ransack the hearts. The beloveds, on the opposite, become offended (when pointed out).”

The pride and coquetries of the beloved are the means to stir love in the heart of the lover. The lover instead of being grateful holds it against his beloved. The beloved responds in love by getting offended at deepening of love ties.

سکڑے چھٹڑے سانگے تر ٹڑے عشق پیا گل ڈور

“My blood relations have been repudiated and my intimate relationships have been severed. The thread of love has been cast round my neck.”

The first signs of love consist in the repudiation of blood relations and severing of all other intimacies because the absoluteness of love leaves no room for any close relationship except that of the beloved.

میں اڑ چکڑی پیچ ڈکھاں وچ شمالانہ پھاسن ہور

“I am already caught in the web of sufferings. I pray that others are not ensnared (like me).”

No ordinary mortal can undergo the sufferings of love. How could religiosity be transformed into spirituality without suffering?

Kafi-52

سوتنے یار پُئل دا ہر جا عین ظہور

“My lovely friend Punnal is openly manifest.”

The Reality in the form of the beloved is Omnipresent

اول، آخر، ظاہر، باطن اس دا جان حضور

“Witness his presence in the first, the last, the outward and the inward (in all dimensions).”

His presence is all-pervasive. He is the Absolute but in the process of manifestation by virtue of His being the Infinite, He becomes the origin and end of everything whether manifest or unmanifest. He is completely the outward and the inward. The attempt of religiosity to ascribe partial outwardness or partial inwardness to Him (both in the spatial and non spatial sense) is the negation of the principle of unity (tawhid).

آپ بنے سلطان جہاں دا آپ بنے مزدور

“He himself assumes the form of the sovereign of the world and He himself assumes the form of a labourer.”

His being completely outward and the inward imply that He is manifest in all forms whether as sovereign of the world or as labourer. Religiosity considers it as sacrilege to ascribe the form of labourer to Him but spirituality considers it more sacrilegious to delimit His Omnipresence.

تھی مشتاق پھرے وچہ غمے واصل تھی مہجور

“He becomes ardent and remains drowned in sorrows. He manifests identity yet remains in separation (Identity in Difference).”

His presence is in thoughts, sentiments, words and actions. His being ardent and sorrowful is the outcome of His assuming the human form. However, there is a qualitative difference between the divine and the human in experiencing the same thing. The Divine unlike the human, in the very act of experiencing (immanence), maintains His distinctness (transcendence) in simultaneity. His experience is not psychic but spiritual. The Knowledge of God regarding human states implies His experiencing these states in contemplation.

جان کرے رنجور تھی معشوقِ دلِ لٹ نیوے

“He becomes beloved by ransacking my heart. He saddens me.”

The divine initiative to love the human shakes the fabric of the lover's being. It is necessitated by the logic of the situation.

گِل لائون پھر مار تڑھاون ایہو نہیں دستور

“It is not fair to embrace and then violently pushing one away.”

The human interpretation of divine love is limited to the human sphere and thereby considers it unfair on part of the beloved to embrace the lover and then push him away.

چشماں فخر الدین مسٹھل دیاں تن من کیتا چور

“The eyes of sweet Fakharuddin have pierced my embodied self.”

The loving glance of the spiritual master pierces his embodied self. It is an indication of the great heights scaled by him.

گھول گھتاں میں فخر جہاں توں جنت، حور، قصور

“I hereby sacrifice paradise, houries and palaces for the sake of Fakhr-e-Jehan.”

The love of his spiritual master takes precedence over all earthly and celestial delights. It is such an absolute commitment that it helps him in attaining 'deliverance and union'.

جیویں جلیا کوہ طور

یار فرید کوں ایویں ساڑیو

"My friend has consumed Farid in flames like the way
mount Tur was burnt."

His spiritual master, in a friendly way, has consumed him in flames, by casting his spiritual light on him, and thereby burning him analogous to mount Tur (which was burnt by the lightening of God and the prophet Musa fell in a swoon). The tremendous powers of his murshid has reduced him to the state of ontological nothingness, and polished the mirror of his heart for the Reality to contemplate itself.

Kafi-53

کہاں پاؤں کہاں پاؤں یار

“Where should I find and seek you, my friend?”

The Essence itself cannot be found because it is beyond the human quest. One cannot shed the ontological cloak of servanthood in order to find Him.

کیا سگلا سنسار
مستغرق سرشار

جن انسان ملائک سارے
حیرت دے قلم وچ کل تھئے

“All the fiery creatures, human beings, cosmic forces and the entire world are amazingly drowned in the sea of bewilderment.”

The Essence and the Divinity are the two fundamental aspects of the Real. It is by virtue of the Infinite or Divinity that the Reality manifests itself in the forms of the Creator and the created. It is impossible for creation to find the essence of the Creator. The more one nears the threshold of the essence, the more one is drowned in the sea of bewilderment. How is it possible to reach the essence in the state of polarity?

گئے اوڑک سب ہار
روون زار و زار

صوفی شاعل گیانی دھیانی
عرشی تے بسطامی گل لگ

“The Sufis, devotees, men of wisdom and those who meditate have ultimately lost. Arshi and Bistami cry profusely with folded arms.”

Those traversing the spiritual path have ultimately surrendered the search for reaching the essence of the Reality.

The great Sufis have also not found the essence in spite of their best efforts.

بطلیموس تے فیثا غورث
کھون سرائغ نہ پایا پتہ
کر کر سوچ بچار
تھک بیٹھے تن مار

“Ptolemy and Pythagoras did a lot of thinking and reasoning but found no trace. It made them resign to the human limitation (of not finding the Absolute in its absoluteness).”

Ptolemy and Pythagoras have resorted to thinking and reasoning but have found no clue of the essence. They have resigned to the limitations of the human faculties in finding ‘the Absolute in its absoluteness’

بدھ مجوس یہود نصارا
آکھن پاک منزہ ہے
ہندوتے دیندار
بے انت الگھ اپار

“The Buddhists, Zoroastrians, Jews, Christians, Hindus and the People of Book say that He (the Absolute) is Pure, Perfect, Unlimited, Transcendent and Infinite.”

The votaries of great metaphysical and religious traditions of the world consider the nature of the Essence itself beyond the human quest. ‘He transcends transcendence itself.’

پیرو پیہیر غوث قطب
کرن منادی روروکے
کیا مرسل کیا اوتار
لا یدر کہ الالبصار

“The Mystics, Prophets, Ghaus (Saints), Poles, Messengers and spiritually incarnate proclaim, while crying that no eye can see Him (He is beyond the reach of human perception).”

The Prophets and those occupying different higher spiritual stations, in their quest for the essence, ultimately proclaim that no eye can perceive Him. He is beyond the reach of sense perception.

عجز کیتا اقرار
عالم فاضل عارف کامل

“The knowledgeable, erudite, gnostics and perfectionists have admitted in all humilities (their limitation of not finding the Absolute in its absoluteness). Ask Farid, modest and simple, where do you stand? (It is not possible for you to find Him in His Essence).”

It is not possible either for the elevated souls or for the inept and the simple ones to find the Essence itself. But isn't the absolute transcendence of the Essence itself a delimitation that delimits it? It is certainly a delimitation delimiting the Essence itself and in order to transcend this delimitation the Essence itself assumes the form of the Divinity. It manifests itself in 'the servant-Lord axis'. God still remains beyond human perception, conception and imagination but is experienced within 'the infinite depths of one's being or consciousness.' 'The servant –Lord axis' by virtue of Divine Grace is withdrawn by the Self. Man, as such, ceases to exist. Being itself contemplates in the mirror of ontological nothingness.

Kafi-54

پنل نا تھی دھار متاں من ماندہ تھیوے

“Punnal! Do not separate from me lest my self becomes weary.”

The self becomes weary in separation and disunion from the beloved. It is in the state of love that the lover realises that his self is not atomic or autonomous. It is not simply ‘being-in-the-world’ but is completely being-with-the-beloved. The pains and sufferings of atomic individualism perpetually surface till the lover and the beloved gradually form mutual selfhood.

ہر دم مینگھ ملہار سانوں ڈینھ سہاگ دے

“The rainy season is the period of nuptial happiness (union). The sky remains overcast with rainy clouds.”

The atmosphere of rainy season symbolises the oncoming period of union with the beloved.

جو بن دے دن چار رل کر ساتھ گزاروں

“Let’s spend these four days (short span) of youthfulness in togetherness.”

She yearns for realising union with her beloved within the short span of youthfulness.

ونجناں وار ووار موت سنیدی سولی

“The hum of death is audible. We have to depart this world one by one.”

The imminent possibility of death creates an existential awareness to fructify quest for uniting with her beloved.

چیتز بہار سُہاؤں کر کر ہار سنگار

“Let’s enjoy the month of spring by embellishing ourselves.”

The month of spring heralds the blooming of inner being leading to embellishing her self.

پلہر پانی پیووں تھیا تھل باغ بہار

“Let’s drink water from ponds. The desert has blossomed.”

The water of life makes herself blossom from within.

خوش تھی نینہہ نبھاؤں رُس ناسانول یار

“Let’s happily realise the possibilities of love. Do not cool down with me, my beloved friend.”

She yearns for realising the possibility of love and desires that her beloved should not withdraw but must become fully responsive (the transcendent beloved to become immanent). But how could the behaviour of the beloved go against the ultimate law of things?

توں بن جیون اوکھا ڈکھڑے تار و تار

“My life is hard without you. I am drowning in the waters of sufferings.”

Life is really hard for him without his beloved. He is drowned in the waters of sufferings with no way to reach the shore.

یار فرید نہ دسرے دل کیتیم لاچار

“Farid! My friend may not fall in oblivion. My heart has reduced me to naught.”

His heart reduces him to a state where he is at a loss to find his self. He worries at the possibility of becoming oblivious of his friend, as a consequence.

Kafi-55

ناکرے پرواہی وویار آمل سانول ماہی وویار

“Discard indifference, my friend. My charming beloved! Do come and meet me, my friend.”

She desperately desires union with her beloved and is at a loss to understand the indifference of her friend.

بٹھ پیارنگ پور دا پر نیون توں بن جیون ڈکھڑا تھیون
سجھاں موت و سہانی وویار

“My marriage at Rangpur has no significance. My life is characterized by sufferings without you. I consider death as a remedial measure, my friend.”

The village of Rangpur (symbolising the world) has no meaning for Heer (the lover) who has been forcibly married and compelled to live there. Living without Ranjha (the beloved) is ‘a tale of woe and misery’. The intensity of love reaches such sublime heights that death is considered as a remedial measure.

باجھوں ڑے باجھ اجائی امڑی بابل بھینیں بھائی
پھر دی دل توں لہی وویار

“The support of my mother, father or siblings is meaningless without you. I am wandering by emptying them from my heart, my friend.”

The absoluteness and totality of love leaves no room for any other support even that of parents and siblings. Love makes this distancing possible in order to bank upon the sole support of the beloved.

کیوں پیکیں تنہیں ولدی
توڑا صل دی روزا زل دی
ہیر را نچھن دی آہی وویار

“How could she return to her parental home and the native abode, when Heer essentially belonged to Ranjhan ever since the primordial day, my friend?”

It was not only meaningless for Heer to stay in Rangpur but it was equally meaningless for her to return to her parents in her native abode since she belonged to Ranjhan from the primordial day. The wholesomeness of love leaves no space and time for any one except the beloved. The cognitive aspect of love makes one understand the doctrine of tawhid or unity of God, which has no trace of otherness.

چائی جائی عشق دہنوائی
پیت سوائی ریت نہ کائی
بے واہی بے ٹھائی وویار

“Love gave me birth, bathed me and nurtured me in her lap. There was no other tradition except the tradition of love. I am bereft of support and shelter, my friend.”

Heer was born and nurtured in the tradition of love. She was bound to live beyond support and shelter of any one except her beloved, Ranjha.

وسریارنگ محل چچکانہ
جھنگ سیالیں تے مکھیانہ
لا یو کبر جائی وویار

“I have forgotten the colourful mansions of Choochak (my father) and Jhang and Maghiana of Sial. You have shot the arrow of love so perfectly, my friend.”

Ranjha made Heer love him so deeply that she forgot her royal comforts. She had to make no efforts in leaving the worldly treasures. It is the intensity of love, which makes these wonders happen with such ease. Love makes no

rational choice between the world and the beloved since Love itself is the fundamental choice. All things follow accordingly. Rational consciousness weighs all things whereas love consciousness outweighs everything.

دھوڑ مہیں دی نور اکھیں دا
پاہ منباہ ہے مان ہمیںدا
ڈیوم حال گواہی وویار

“The dust of the flock is the light of my eyes. The dung of the flock and its heaps are my honour. They stand as testimony to my state (of devotion), my friend.”

The meanest thing in the world attached to love becomes the highest and the highest thing bereft of love becomes the meanest. The miracle of love changes meanings so miraculously.

سہجوں سُرخِ میندی لیاں
کچھ پیساں مانگھ بنیاں
جے تھیوں میں ڈوراہی وویار

“I will readily apply rouge, henna, collyrium and set my hair, if you pay a visit to me, my friend.”

It is the inward that readily manifests in the outward. How could beautification have any meaning except for the sake of one’s friend?

آپے تخت ہزاروں آیا
ہیرے کارن چاک سڈایا
سٹ کر شوکت شاہی وویار

“He himself came from ‘takht Hazara’ (the native place of Ranjha). He chose to be called a herdsman for the sake of Heer. He renounced splendour and royalty, my friend.”

Heer sacrificed her native abode and royal mansions for Ranjha, but Ranjha too sacrificed his splendid abode and renounced his splendour and royalty and became a herdsman

for Heer's sake. Metaphysically speaking, the Absolute became the Infinite. The Transcendent became Immanent. The Reality itself in the state of ontological love resorted to the ontological descent. The Nondelimited Being assumed the form of the Delimited Being. The 'Hidden Treasure' became manifest. The Nameless became named. The Signless provided signs. The Divine became cloaked in the human. The Unity embraced diversity. Love itself polarised in the form of the lover and the beloved making the lover and the beloved inter-dependent. These 'sacrifices' the Reality gave in love of Muhammad and thereby with the whole creation. Man cannot become God but God has to 'become Man' in order to make love possible. Isn't it a great sacrifice? Love continues and the 'sacrifices' continue. Love is essentially sacrificial in nature. The Creator loves His creation for, among other things, it is by virtue of the medium of creation that His Possibilities are realised in the forms of His Attributes. How could He have become the Creator if He had not created?

برہوں فرید تھیو سے ساتھی
جیس ڈینھ راول پاکر جھاتی
جادو مرلی واہی وویار

“Farid! Love has become my companion. It is ever since the day my beloved cast a glance at me, while playing on the enchanting flute, my friend.”

Love manifests in historicity but is essentially trans-historical. The Divine initiative of love and responsiveness sets the stage of earthly love. The eternal love has manifested itself in the temporality of his human medium. The beloved has attracted him by playing on the enchanting flute of love.

Kafi-56

نہ کر کچھ و نجن دی رہو برو چل یار

“Do not contrive to go to Kech. My friend Baloch!
Do stay with me.”

The situation of separation or disunion from her beloved is so overbearing that she desires her beloved to always remain with her.

عشق لیو سے پٹھرا بھل گیا کل کم کار

“I have fallen in overturned love. It has made me
oblivious of all my activities.”

Love drastically changes the ordinary meanings of life. The act of love is her only activity whereas all other activities have fallen in oblivion.

جان جگروچ ڈکھڑے سینے سول ہزار

“My being is suffering. My chest is an abode of
countless afflictions.”

Her embodied self is drowned in afflictions and sufferings.

باجھوں مارو مٹھڑے بارڈ سے گھر بار

“My dwellings without the presence of my sweet
beloved seem wilderness.”

It is the presence or the absence of the beloved, which gives respective meanings to dwellings or wilderness. The objectivity of space remains but it is given existential meaning by the consciousness of love. Love gives birth to creative meanings.

سیچھ تھئی گل خار

توں بن ہوت پیارا

“My beloved Punna! The nuptial bed has become all thorny without you.”

How could the nuptial bed become a bed of roses without the beloved?

مانو چیتز بہار

رل مل یار ہمیشہ

“My friend! Let’s sustain togetherness forever and enjoy the blossoming of spring.”

The season of spring symbolises the heralding of union. The atomic individualism craves for mutual selfhood. It also desires the temporal to become eternal. Love turns time into eternity.

اکھیاں زار و زار

نینہ نہاؤن اوکھا

“It is so difficult to achieve steadfastness in love. My eyes are weeping profusely.”

She has to remain steadfast in love in spite of internal and external contradictions. The very act of bearing the onerous burden of love is a great challenge for her.

ساری عمر گزار

ڈھول فریدے کو لھوں

“My beloved! Do spend your whole life with Farid.”

He desires that his beloved remains with him forever. The process of change opposes him as the other. He wishes permanence of his beloved’s immanence. His love consciousness ultimately identifies itself with changelessness in change. Don’t the sufferings of change make the lover correspondingly experience the joys of permanence?

Kafi-57

نہینھ اولڑی چونک لائی تن من کیتس چکنا چور

“Love has struck me an intricate blow. It has crushed my body and soul.”

The intricate blow strikes her embodied self in fullness.

ماہی باجھوں کینویں گزاراں سوز گھنیرے ڈکھ ہزاراں

پوون تتی کوں پل پل پور

“How should I spend my life without my beloved? There are heavy passions and countless sufferings. I am the inept one, who is constantly undergoing fits.”

The period spent in separation from her beloved crushes her embodied self. The pains and sufferings melt her individual self for onward formation of mutual selfhood.

سیجھ، ستی نیماں نندر نہ آندی کیکر گزرے رین ڈکھاں دی

دل دا ڈھولا گیا دور

“I cannot sleep, while lying on the nuptial bed. How will I pass the night of sufferings? The beloved of my heart has deserted me and gone far away.”

The feeling of being deserted and left forlorn by her beloved is construed as the period of night, which turns into dawn with the vision and union of her beloved.

تپدیاں، کھپدیاں عمر نبھاوے سوہنے باجھ آرام نہ آوے

دردو سایا تہر کلور

“My life is ebbing out in great tumult. I have no peace without my beloved. I have been hit hard by terrible severity.”

The act of dying of the self for the birth of the Self is a perpetual painful process. There are no sedatives for this pain. The birth pangs of union are terribly severe. There can be peace only with the beloved.

گر ای سبھ زہد عبادت شاہد مستی عین ہدایت
جس جا کیتا عشق ظہور

“When love manifests itself, then misguidance is total asceticism and worship and inebriation with profane beauty is guidance itself.”

The manifestation of love construes misguidance as total piety and worship and inebriation with profane beauty as guidance itself essentially in reference to the Principle. There is no substantial continuity between guidance and misguidance but essential continuity of the Principle. Love is the ultimate criterion and all things are measured on it. Any idea, feeling, word or action devoid of love has no value. Religiosity bereft of love has no spiritual meaning. The realm of disvalues is irrelevant to the absoluteness of love since it is only the miraculous power of love, which confers value on things. Love is value itself. It is not derived from any other value. It is the transvaluation of values. The tremendous force of love determines its own course.

نور حقیقی گھونگھٹ کھولے اُوٹھ گئے اُو لے بھج پئے بھولے
ہر جا ایمن ہر جا طور

“The ultimate Light has unveiled itself. Hidden has become unhidden and doubts have fled away. Here, every place is Aiman and every place is Tur.”

The unveiling of the ultimate Light leads to the openness of the hidden in both the inner and the outer worlds. The psychic doubts are removed. All things are rooted in the

sacred. Profanity is merely ephemeral. Light leaves no room for darkness.

فخر جہاں ہک ریت سجھائی ارضی تھی ایک بار سہائی
ظلمت بن گئی نور و نور

“Fakhr Jehan made me realise a metaphysical tradition. The terrestrial became celestial and darkness turned into lighting upon light.”

The spiritual master made him realise a metaphysical tradition wherein the terrestrial becomes celestial and darkness turned into radiating light. The privation or ‘lack of what is needed for existence’ characterises all negativities. The nature of evil, wrongness, crookedness, profanity, immorality, wickedness, ignorance, imperfection, bondage, ugliness, hate, etc is unreal (lacking in substantial reality). These negativities or privations are not ingrained in the nature of things but arise in the process of manifestation and ultimately return to their source. They are merely relationships in the terrestrial world. This is precisely the reason that the good vanishes evil, the straight vanishes crookedness, the sacred vanishes profanity, the moral vanishes immorality, the virtuous vanishes wickedness, the knowledge vanishes ignorance, the perfection vanishes imperfection, the freedom vanishes bondage, the beauty vanishes ugliness, the love vanishes hatred and the light vanishes darkness. If darkness, for instance, was not a privation and had any self-subsistent reality instead, then it would have maintained it in spite of light. But the miracle of light makes darkness vanish like a phantom.

نیت فرید نماز شہودی ہر شے میں ہے رمز وجودی
سٹ ٹوانے جو مذکور

“Farid! Resolve to offer the prayer of witnessing. Being itself is manifest in everything. Discard the talk of the clerics.”

The clerics cannot understand the metaphysical truth and its realisation. Being itself is manifest in everything and thereby the prayer of witnessing is the only mode of true prayer. The ordinary ritual prayer worships God without seeing Him but the prayer of the heart worships the living God while witnessing Him in all forms. How could a lover prostrate unless he witnesses his beloved?

Kafi-58

ول کہیں ڈکھڑے وے ڈیندیں سانول دلڑی برماگیوں (سوہنا یار)

“Why do you bestow sufferings upon me after stealthily captivating my heart, my beloved friend?”

She constantly raises the question of her suffering, in the wake of her beloved’s instilling love himself in the first instance. It is a question that is raised by her so often but she finds no answer during her existential suffering. It is at the stage of union that the lover completely understands the rationale of the beloved’s behaviour that was essentially meant to fructify love in fullness. She understands the process of baking heart in the oven of love.

کئے کئے بُندے گل جھپ مالاں انہدین بجاگیوں (سوہنا یار)

“There are earrings and thread of counting beads around your neck. You played the divine flute, my beloved friend.”

The Essence assumes the forms of the Divinity to make love possible.

راول جوگی شاہ حسن دا پر م جڑی جڑلاگیوں (سوہنا یار)

“My Rawal Yogi is the crown of beauty. You perfectly ignited the spark of love in my being, my beloved friend.”

The beloved is beauty personified that ignites the spark of love in her heart. Beauty and love complement each other.

اکھیاں سحری سحر کماون جادو چوٹ چلاگیوں (سوہنا یار)

“Your entrancing eyes are spellbinding. You have played a magical game, my beloved friend.”

The irresistible Beauty plays the magical game of love.

سوز تپش موجود ہمیشہ بھابھ ہوں بھڑکا گیوں (سوہنا یار)

“The animated passion is ever present with me. You have intensified the flame of loving, my beloved friend.”

Love is not conceptual but existential involving her whole being. It is not static but dynamic. It keeps on intensifying in varying situations.

لا کر یاری یار و ساریو کھوٹ فریب کما گیوں (سوہنا یار)

“You became oblivious of your friend after cultivating friendship with him. You have earned counterfeits and deceit, my beloved friend.”

She considers the behaviour of her beloved as deceitful. She fails to understand as to why her beloved after initiating love has turned unresponsive or has assumed transcendence.

کلہڑی کے کچھ سدھالیوں پر بھت روہ رو لا گیوں (سوہنا یار)

“You went to Kech and left me forlorn. You left me wandering, wretchedly in hills and mountains, my beloved friend.”

The beloved’s return to his abode symbolises his transcendence. She is lost in wilderness because she cannot find him. He can only be found in immanence.

توں بن یار فرید ڈکھاں وچ سوہلیں جان اڑا گیوں (سوہنا یار)

“Farid is suffering without you, my friend. You have nailed me on the cross, my beloved friend.”

He suffers in being nailed on the cross of love. Religiosity cannot understand the sentiment of love for it has never undergone such an experience. It has only the experience of nailing the lovers on the cross.

Kafi-59

وے توں سانولا نہ مارنیاں دے تیر

“O’ my charming beloved! Don’t cast piercing glances at me.”

Eye symbolises the meeting point between beauty and love.

اکھیاں شرکارن نت بکھیاں ہن پاپی بے پیر

“Your eyes are bent upon creating mischief. They are fallen (sinful) and unruly.”

The captivating eyes of the beloved are bent upon hunting the lover.

زلفاں مشکلیں بدھ بدھ ڈیون دِٹڑی کوں تعزیر

“The locks of your hair severely chastise my heart by enchaining it.”

The beauty of the locks of hair enchains her and ravishes her befallen heart.

اے نال ہے سانول سوہنا دل لانون تقصیر

“It was my mistake to have fallen in love with you, my charming beloved.”

The act of her falling in love seems to be a mistake for it becomes impossible to endure.

ناز نہورے غمزے %۰ے مصحف دی تفسیر

“Your pride, coquetries and enticements are the exegesis of the Holy Scriptures.”

Perfect beauty intertwined with love is the exegesis of holiness. It manifests dimensions of beauty and love.

کاکل پیناں نانگ واردہا ڈٹھڑیں چڑھم سریر

“The complex locks of your hair emerge as a deadly snake whereby the small hair of my body stands on their ends.”

The striking beauty becomes so terrific that it creates dread. She is completely overpowered by it. The rising waters of beauty have no spill channel.

جھوکاں آن سوڑیاں سیگا نمین اڑھیندے نیر

“My age companion! Do make your temporary dwellings close to me. My eyes are crying profusely.”

She desperately desires the immanence of her beloved. The closeness of her beloved transforms wilderness into dwelling.

پاہ، ہنباہ، اوگار، گئیں دی میں لکھے اکسیر

“The dung with its heaps and the fodder of the herd is my elixir (for they make me remember my beloved herdsman).”

The ordinary meanings of things undergo radical transformation in love and even the meanest things assume lofty meanings. The dung with its heaps and the fodder of the herd becomes elixir for her since it has relevance with Ranjha, the shepherd of the herd who, in fact, is the shepherd of her heart. Love is an absolute and complete commitment with the beloved. All things are measured in reference to it. Things have no independent and autonomous status. Their independent meanings become fluid and thereby existential.

ووٹھ کنوں تھنی دھرتی تھلڑی ساگی ملک ملہیر

“The desert land by virtue of rainfall has exactly become the land of Malheer.”

The divine blessings turn wilderness into dwellings. The inner desert of the self starts blooming with happiness at the signs of her beloved's responsiveness.

رلڑے سجن سہاؤں تھلڑے
کارو کئی کیر

“My friend! Let us get together and enjoy different places of the desert.”

She yearns for the company of her beloved to enjoy the beauty of the desert.

جیسلمیر زہائی مانوں
تھی ڈوہیں کھنڈ کھیر

“Let's mix our selves like sugar in milk and attain togetherness in Jaisalmer without any fear.”

The fearless desire of union with the beloved is akin to mixing sugar with milk. It is realisable when the transcendent (beloved) becomes immanent and the self (lover) dwindles into nothingness.

تھل چترانگ اندر میں سسی
بیلیں میٹیں بہیر

“I am like Sassi in the plains of the desert and Heer in riparian shrubbery and marshes.”

Sassi and Heer (forms of the lover) had to undergo tremendous sufferings in love for the sake of Punnal and Ranjha (forms of the beloved), respectively.

روز ازل دا اساڈا
مال مویشی سیر

“Your and mine, wealth and flock is common ever since the primordial day.”

Love itself manifests in the forms of the lover and the beloved. There is no otherness. There is absolute and complete commonality in love.

جانوں لادامک تساڈا
تن من سسین سریر

“My body, soul and spirit belong to your dominion ever since the day I was born.”

The whole embodied being of the lover (body, soul and spirit) belongs to the beloved since primordial times.

کو جھی کملی ۛے ناں دی نہ کریا کریر

“I am ugly and simple belonging to you. My friend! Do not detest me.”

Speaking ontologically, the Essence assumes the forms of Names and Attributes to make love possible and it is in the process of manifestation that ugliness and human deficiencies are born and therefore they cannot be detested.

مونجھاں دوست تے خوشیاں دشمن شکھ ویری ڈکھ ویر

“My anguishes are my friends and the joys are my enemies. Peace has become my adversary and sufferings have established fraternal ties with me.”

The anguishes of love keep company with her but the joys keep away. Peace turns war like and sufferings attain nearness.

جانی جوڑ چلا یو کانی سَندھ سَندھ دے وچ پیڑ

“My intimate friend! You have shot the arrow of love so perfectly that there is pain in each and every joint of my body.”

The beloved initiates love so perfectly that the lover’s embodied self experiences the jolts of love in fullness.

بٹھ چو چک . بٹھ کھیڑے بھیرے توں نہ تھی دلگیر

“Just become unmindful of Choochak and cast aside the despicable ‘Kheras’. Do not have any grief.”

Heer, in the state of love, had no grief in becoming unmindful of her father and her despicable in-laws. Love makes her concentrate absolutely and completely on the beloved.

ڈینہو ڈینہہ گراڑا تھیوے
واہ سک دی تاثیر

“The hardness of his heart is perpetually on the increase. I laud the effects of the desire.”

Her desire for her beloved makes her beloved more unresponsive, which is attributed as hardness of heart by her. The law of causality or probability holds no ground in love. There is no logical nexus between the lover’s desire and the responsiveness of the beloved. She ultimately realises it during the hazardous march unto nothingness.

رورو تئلیں بیاں ناسوراں
دل وچ سو سوچیر

“The corners of my eyes have become a sore by constant crying. My heart has been cut to countless pieces.”

The very medium of vision becomes impaired by crying. Heart, the abode of the beloved, is cut to pieces. Isn’t it the precise moment for vision and union with the beloved?

عریانی دی خلعت ملّری
سج بردی جاگیر

“I have been invested with the robe of nudity and the dominion of wilderness.”

Love invests him with the robe of nudity by stripping him of everything and reducing him to nothingness. His internal and external dwellings are displaced with the dominion of wilderness. He is ultimately left with no being or having.

ہو ہو پھلّری شہر خواری
ساڈی ہے توقیر

“It is our veneration to have infamy, ill-repute and notoriety (for the sake of love).”

He does not see himself through the eye of the other. He sees himself through the eye of his beloved. He does not weaken in face of infamy, ill-repute and notoriety but venerates them, instead. It is the force of love, which makes

him transcend the sting of public opinion. The miracle of love works such wonders.

کون فرید فقیر

نموت قطب سب توں توں صدقے

“All Ghaus (Saints) and Poles have sacrificed themselves to you. Where does Farid, conscious of his ontological nothingness, figure in?”

‘Ghaus’ is a friend of God who, in Sufi terminology, occupies the station of ‘the spiritual helper’. He is empowered by God to help those in need. He has no inherent powers or any power over and above God to help himself or others. All his powers are derived from God, the Omnipotent. Metaphysically speaking, the Reality is Power itself manifest in all forms of power. The Creator has inherent powers, which He manifests in His creation. The ontological powerfulness of the Creator and the ontological powerlessness of the creation are indubitable facts of Islamic spirituality. The power to help found in ‘the spiritual helper’ is essentially God’s Attribute of Power manifest in human medium. It is the immanent aspect of His transcendent power. God responds to the needs of the people through his medium. There is no question of placing any divinity beside Allah? How could the lover, in all humility, compare himself with ‘the spiritual helpers’ (mediums of Divine Succour) and Poles who have been so sacrificial in love of God?

Kafi-60

ہر صورت وچ آوے یار کر کے ناز ادا لکھ وار

“My friend descends in each form by making
countless prideful charming moves.”

The beloved pridefully and stylishly descends in every form.

حسن ملاحت برہوں بچھائے رمز نراکت بھا بھڑ کائے
عشوہ غمزہ تیر چلائے بیدل پھر دے زار نزار

“The charming beauty intensifies love. The delicate
expressions intensify the flames of love. The amorous
glances filled with enticements shoot arrows. The
disheartened lovers wander in distressful states.”

The immanence of beauty in varied expressions intensifies
love. The lovers become disheartened in the face of
transcendent beauty.

سوہنیاں طرزاں موہنیاں گاہیں دلڑی خوب اجاڑن چالیں
ہوش قرار بھلاون بھالیں پکاں کردیاں خون ہزار

“The lovely indications and the captivating discourses
are great heart ravishing. The sprightly eyes make
sense and sensibility vanish. The eyelashes make
countless ravishing.”

There is no escape from the captivating power of beauty. The
lover is condemned to surrender before the onslaught of beauty.

ہک جا عاشق بن بن آوے ہک جا روپ سنگار ڈکھاوے
اپناں آپ کرے دیدار ہر مظہر وچ آپ سماوے

“He exhibits ornamental beauty at times and at times
recurs as lover. He dwells in each manifestation. He
contemplates Himself.”

The Essence assumes the form of the Divinity in order to witness itself in the mirror of the universe. The Possibilities inhering in the Essence are realised as Names or Attributes. The Reality manifests itself in the form of the beautiful and in the form of the dynamic lover in simultaneity. It demonstrates the primordial intimacy of beauty and love. The Reality dwells in every form in order to contemplate itself. The polished mirror of the heart reflects the face of the beloved. The Reality contemplates itself perfectly in the perfect mirror of the Prophet's heart in different spatio-temporal orders. Good and evil is in reference to the purity or impurity of heart. Good purifies heart and evil creates impurities of heart. A pure heart reflects the beloved's face whereas an impure heart deflects the vision of the beloved. It obstructs the contemplation of the Reality in that particular medium. The Reality has chosen to contemplate itself in every medium and witness itself in the mirror of every heart without a single exception. A person with a pure heart experiences spiritual joy in the process and shall be blessed with perpetual beatific vision in the next world. But a person who dies with an impure heart (blind or rusted) in this world would undergo a process of cleansing in hell, so that the mirror of his heart could become pure in order to reflect the face of the Reality. The programme of the Reality will not end even after the day of Reckoning. The Infinite Possibilities of the Essence itself implying infinite Names and Attributes would require infinite spatio-temporal orders for their realisation thus, the act of the Reality in contemplating itself in every medium will never end. How could the Infinite be ever exhausted?

کڈیں گدا مسکین سڈاوے

کڈیں شہانہ حکم چلاوے

سب بد مست پھرن سرشار

اوسدا بھیت کوئی نہ پاوے

“He issues royal decrees at times and at times is in the forms of the beggar and the lowly. No one has the

access to his mystery. All wander in the states of inebriety and drunkenness.”

He manifests in the Attribute of Majesty while issuing royal decrees. He also manifests in the forms of the beggar and the lowly. Religiosity considers such manifestation as scandalous because it has no realisation of the metaphysical truth that the manifestation of the Reality is in all forms. How could there be anything outside ‘the Metaphysical Whole’. Metaphysics teaches us that the Reality is not defiled by being manifest in any form or medium, how much poor and lowly, because it transcends its immanent forms in simultaneity. The king essentially remains the king even in the form of a beggar. However, it is not possible to unravel the mystery of His Essence. His lovers are wandering in the state of inebriety and drunkenness.

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| واقف کل اسرار تھیو سے | فخر جہان قبول کیے تو سے |
| مخفی راز تھے اظہار | ہر جانور جمال ڈٹھو سے |

“I have been accepted by Fakhr-e-Jehan in a wholesome way. He has acquainted me with all mysteries. I am witnessing radiant beauty everywhere. The hidden secrets have opened up.”

The spiritual master accepts him and acquaints him with all mysteries. He helps him attain metaphysical realisation and thereby witness the Omnipresence of radiant beauty. The hidden secrets become openly disclosed. Religiosity is bereft of the spiritual taste of witnessing. It has no inkling of spirituality.

| | |
|-----------------------|-----------------------|
| نخن اقرب و بیچ فرقانے | یار فرید عیان بیانے |
| توڑے پکڑ چڑھاؤں دار | ایہو عقیدہ دین ایمانے |

“Farid! My friend is openly manifest. His being nearer to man than his neck vein entails the entire holy discernment (Furqan). It is our doctrine imbibed in

the religion of the heart. It may end up in captivation or crucifixion.”

The Reality is openly manifest. The entire holy discernment points to the nearness of God to Man than his own neck vein. The Reality is more nearer to Man than Man is to himself. It is not merely a spatial nearness but a metaphysical one by virtue of which, the Reality assumes the human form. Metaphysically speaking, the Reality's being nearer to Man than his neck-vein means 'Identity in Difference' or the 'Supreme Identity'. The lover adheres to this doctrine of traditional metaphysics at the cost of being captivated and crucified.

Kafi-61

ہن وطن بیگانے دل نہیں آونا یاد کیتم دلدار

“I will never return to my native place since it has become alien to me. My beloved has called me.”

A call from the beloved (Self) - provisional or final-changes the perspectives of the lover's native place (self) and turns it into an alien territory.

کو لے رہساں مول نہ سہساں ہجر داباری بار

“I will dwell in proximity with him. I will never bear the heavy burden of disunion.”

A call of proximity saves her from the heavy burden of disunion.

وسر گیا گھر بار وسر یاسار اراج بانہ

“My sovereignty and regal status have fallen in oblivion. I have become oblivious of my household.”

She becomes oblivious of everything by solely concentrating on her beloved.

بھان منسیاں مان نبھسیاں گھولے عارویار

“I will happily spend my life in the backyard. I will not be ashamed of the public opinion.”

Heer (lover) orients her whole activity for the sake of Ranjha (beloved) without caring for others. She sees herself only through the eye of her beloved.

سرخی کجل مساک گیوسے بٹھ بیباہار سنگار

“The desire to apply rouge, collyrium and twig (of the walnut tree) as tooth powder and lipstick (for its darkening effects) has withered away. I do not care a fig for my makeup.”

The adornments and embellishments are for the sake of her beloved. They lose their meaning in separation or disunion. They are preparatory to union and have no other purpose.

پاروں ڈسدی جھوک سجن دی کیوں رہساں اروار

“The dwellings of my beloved are visible on the other side. Why should I remain on this side?”

She resolves to peel off her self in order to realise the Self.

میں مَن تاری تے نیں باری قادر نیسم پار

“It is a stream so full and I do not know how to swim. It is only the Almighty who will steer me across the waters.”

The spiritual path of union is to ferry across full stream without knowing the art of swimming. It is only possible with Divine Grace.

بٹھ پئی سندھڑی کیتم موئی ملک ملہیر ملہار

“I have no inclination to stay in Sindh. I will go to Malheer, where God has showered His blessings.”

He casts away his everydayness of existence. He yearns for the life of love saturated with Divine blessings.

دیس عرب داملک طرب دا سارا باغ بہار

“The Arabian territory is the land of happiness that is fully blossoming.”

Arabia symbolising the presence of the Prophet is the land of happiness. It blossoms with the fragrance of the Prophet.

روہی راوے روہیں رو لیس نس گیا کر ہوں قطار

“He has left me wretchedly wandering in the desert (rohi), mountains and rocky grounds. My beloved has stealthily escaped with the caravan of camels.”

Sassi (lover) has to undergo the pangs of separation and disunion at the hands of Punnal (beloved). The alchemy of suffering turns her base metal into gold. How could it be otherwise?

رات غماں دی غماں ڈینہہ ڈکھاں داڈونگر ڈسدا

“My day seems a mountain of sufferings and the night a cave of sorrows.”

It is so overbearing for the lover to suffer in love.

ساہون آیاروہی وٹھڑی بار تھئی گلزار

“The desert (rohi) has become lively with the advent of rainy season (savan). The dried ones are becoming ever green.”

The coming event of union brings inward and outward changes. Despair turns into hope.

دارمدار فرید ہے دل نوں ڈکھڑے تاروتار

“Farid! My heart has full faith in him. My sufferings will wither away.”

He has vital faith in realising the possibility of union with his beloved, which takes the sting out of his sufferings. It is the miracle of faith that keeps him on the path of love in spite of terrible severities encountered in the way.

Kafi-62

عشق اسماں بے جا آہن انصاف
ظلم نبھانیندس، تاں بھی تہن جا تھورا گانیندس

“Do justice to my heightened love. I harp on the tune of your name in spite of bearing your unjust behaviour.”

The lover’s consciousness is absorbed in pure objectivity but as against the objective it gives existential meaning to things. It is not possible to understand these meanings from the outside. They have to be understood inwardly in their total context. The cardinal error of religiosity is to interpret the utterances of the lovers at their face value without bothering to decipher their real meanings. The contradictions between the clerics and the Sufis continue because they speak from different perspectives in different languages. The Sufis understand the clerics but the clerics do not understand the Sufis. How could a person stationed at lower echelon understand the higher one? Many Sufis including Mansur Hallaj, Baba Bulleh Shah and the martyr Sarmad had to suffer at the hands of the clerics. The accusations of the lover against the beloved cannot be interpreted on ordinary plane since she communicates at a higher level. Her words and their purport are only meant for her beloved who understands them fully. They are not meant for the ordinary folk to interpret them at their respective level. It is only the beloved, which has a right to check the lover and no one else. The self-styled custodians of religious, social and cultural values have played havoc with the lovers, symbolised in the tragic romantic tales of different parts of the world. They have not

allowed love to prosper. The spiritual essence of love cannot be understood at the psychic plane. The contradiction between the psychic and the spiritual has destroyed so many great men and women. The lover and the beloved express two shades of rightness. It is not a conflict between right and wrong but a conflict between two shades of rightness. The lover is placed at a situation where she exercises rightness otherwise how could she be worthy of her beloved's love. Her ideas, feelings, words and actions are the expressions of righteousness. The beloved, on the other hand, rightfully places his lover in the heightened states of suffering because it makes the realisation of union possible, though his shade of rightness is differently perceived by the lover. Thus, the two shades of rightness come in open conflict with each other. This is the 'dialectics' of love, which ultimately leads to union of the lover and the beloved. The lover's seeking justice against the unjust behaviour of his beloved has to be understood in the total context.

سجدہ جانب تہنجی، تہنجے گرد طواف
قدم قدم تے سہیں نواہندس

“My prostration and circumambulation is for you. I will remain bowing my head at your each and every step.”

He submits to his beloved and makes him the axis of his life. Isn't the beloved measure of all things?

توہنجی سیرت، صورت سوہنی کیوں کیاں اوصاف
چندڑی توں توں گھول گھماہندس

“How can I express the inexpressible beauty of your face and conduct? I shall barter my head for your sake.”

It is not possible for the lover to describe the inexpressible beauty of his beloved. He exercises his freedom in love to sacrifice his being and having for the sake of his beloved.

تن من سوہنل ملک ہے آتہجہ سچ آہے نہ ہے لاف
قسم او اچھے سرجی کھائیندس

“I swear by your honour and truthfully disclose that without an iota of exaggeration that my body and soul absolutely belong to you.”

He does his best to convince his beloved about the absolute sincerity of his love.

ذکراول فکر آتہجہ دم دم، چونیندس صاف جو صاف
عبد معبود میں توکھے پائیندس

“I existentially remember you at each and every moment. I state candidly that I witness you in the servant – Lord Axis.”

He constantly remembers his beloved (constantly concentrates on the Real). He willingly accepts the station of his servanthood.

باندی گولی یار جی آھیاں، ناہے فرید خلاف
انہیں کھے بھائیندس خواہ نہ بھائیندس

“Farid! It is an indubitable fact that I am the maidservant and a slave girl of my friend. It does not matter, whether I am likable or dislikeable to him.”

His station of servanthood, symbolised in the forms of maidservant and slave girl, is unconditional. It exists beyond being liked or disliked by his master. The categorical nature of his love leaves no room for hypothetical imperatives.

Kafi-63

تہنجا بھائل بھائیں باریندس

لج لوئی کین اتاریندس

“I will not discard the coverlet of my honour but set to fire your velvet shawl instead.”

Omar Marvi is a Sindhi folk tale of love, devotion and commitment. Marvi, a pretty village girl, lived in the village of Malir in the desert of Tharparkar. Phog, an orphan boy, was adopted by her family and he grew up with her in a traditional environment. He was enchanted by the beauty of Marvi and desired to marry her. She refused to give her hand in marriage to him since she had never nurtured the idea of marrying him. She yearned to marry Khet, her cousin, by reciprocating his love. Phog left Malir in utter disappointment, jealousy and frustration. He went to Umarkot and got access to Omar Soomro, the ruler. He revengefully mentioned to him about the superb beauty of Marvi and made him see her unaware. Her beauty was so captivating and her commitment with Khet was so absolute that Omar Soomro abducted her and kept her in his palace at Umarkot for one year but could not win her to marry him. His majestic grandeur and worldly treasures could not seduce Marvi in betraying her love. She exercised her existential freedom in spite of bondage. Omar Soomro finally realised that he could not capture the existential freedom of Marvi and he set her free. Marvi pledges not to discard the coverlet of her honour (her commitment of love with Khet) but set to fire the velvet shawl (the treasures of Omar Soomro), instead. The lover is existentially free to say no to everything. Love is not possible without freedom. Love is free choice. Love is beyond any form of seduction. Love freely gives meaning to things. Love

is not merchandise. It cannot be put on the market. The cosmos, in comparison with the beloved, is not even a speck of dust in the eye of the lover.

تہنجہ زور زل اوں مکرو دغا تہنجہ ظلم جیاں گارہیوں عمر ادا
و نجیں وہیڑ پیچن ساں گارہیں دس

“My fraternal Omar! You have been cruel, dubious and deceitful. I shall narrate the tale of your oppression in my neighbourhood.”

The pure eye of Marvi sees Omar Soomro in the fraternal context. Her body, soul and spirit completely belong to Khet. The oppressor is subhuman. He is considered as mean in the eye of the people. Love is beyond all internal and external constraints. No physical coercion or seduction can capture the existential freedom of the lover.

تھر پنہوران جوڈیس وطن تھر آہے سنہ جامک وطن
خوش سینگیں ساں گزارہیں دس

“The desert is the native place of the Punwaras. The desert is my homeland. I shall happily spend my life amidst my friends.”

One is happy amidst friends in one’s native place. Homeliness of the desert is preferable to the homelessness of the mansion. The choice of nothingness is superior to that of being.

ہن قید میں کیڑھو کام کیاں شمالا مارن وارے وہن ونجاں
جاتھے وار او گار بوہارہیں دس

“How could I work in the state of captivity? I pray to reach the abode of Mar, where I would clean dung and heap with the broom.”

The work done under physical coercion has no worth. All menial work done in a spirit of freedom attains worthiness.

Love cannot be coerced. It is born of freedom. Freedom and love are identical.

ججے ہر دم ڈینھ ابانے مینہ
آہے سک سانجھ جی راتوں ڈینہ
وینھی دھانہ کندس ہنوں ہاریندس

“I am constantly longing for my beloved like the one yearning for rain. I am calling him with tearful eyes.”

The constant longing for the beloved is likened to the thirsty one dying for water. How could the lover survive without the beloved?

بٹھ ماڑیوں اوں محلات جاگھر
آہے مرک فرید جمارو تھر
وہن سانگے اڑن جے چاریندس

“The mansions, palaces and houses have no meaning for me. Farid wishes to go to the deadly desert and prefers to shepherd the herd of his beloved.”

The outward meaning has no existential relevance for the lover. All meaning lies in his inwardness. His love chooses inward sufferings to outward comforts. Love confers sense of belongingness on him.

Kafi-64

آہن قلندر روز و شب پہنچی خودی میں خود غرق

“The Qalandars, day and night, are themselves drowned in their own selves.”

The spiritual path has many wayfarers. There are different states, stations, ranks, levels and degrees of sainthood. The qalandars or “wandering anti-nomian Sufis” are much in spiritual elevation but less in number. They constantly delve ‘within the infinite depths of their being or consciousness.’

حاجت نہ صوم صلوت دی خواہش نہ حج زکوٰۃ دی
چاہت نہ ذات صفات دی ہک شان وحدت جی مرک

“They transcend fasting and prayer. They have no wish of the pilgrimage and alms giving. They have no keenness of essence and attributes. They simply yearn for the Majestic One.”

They are poised at the point where they transcend the need and wish to perform rituals. They are not keen in remaining tied to the polarisation of the essence and the attributes since they have attained the consciousness of their own ontological nothingness. They simply yearn for witnessing Being itself in the mirrors of their hearts.

نہ طلب ملک تے مال دی نہ غرض جاہ و جلال دی
مستی خدائی خیال دی پوونیں نہ آدم جئے تے تک

“They have no craving of dominion and wealth. They have no concern with rank and dignity. They are enraptured in contemplating Divinity. Their eyes don’t cast a glance on the human sphere.”

They are not simply divested of being but are also divested of having. They are enraptured by witnessing the Reality contemplating itself through their mediums. The human as such ceases to exist.

تو نے جو دریا نوش بہن
اسرار دے سرپوش بہن
پر جوش تھی خاموش بہن
صامت رہن مارن نہ بک

“They remain composed, in spite of being heavily drunk and animated. They are the coverings of the mysteries. They remain quiet and do not prattle.”

They have drunk deep from the infinite oceans of spirituality. They breathe the Spirit but they remain composed. They have understood the mysteries but they do not disclose them. They have attained ‘knowledge of the ultimate nature of things’ and thereby they remain quiet and do not enter into arguments with their adversaries.

عاشق اے معشوق بہن
خود دُراتے صندوق بہن
سابق اے مسبوق بہن
ہر طور وچ رہندے اُچھک

“They are themselves lovers and beloveds. They are themselves vanguards and rearguards. They are themselves pearls and caskets. They remain serene in all situations.”

They identify themselves with love itself and thereby transcend the polarisation of the lover and the beloved. They are the vanguards and rearguards of the spiritual way since they have knowledge of things and knowledge of events. Their inward and outward is drowned in Oneness. They attain serenity by surrendering their spatio-temporal dimension.

مسکین اے مظلوم بہن
ہر وقت کالمعدوم بہن
محزون اے مغنوم بہن
رکھدے نہ دل وچ کئی اک

“They are themselves modest and oppressed. They are themselves sad and melancholy. They are

perpetually in a state of annihilation. They do not nurture any urge in their hearts.”

They are essentially devoid of being but they are oppressed by the presence of the traces of being in their consciousness. They become sad and melancholy in even having a fleeting consciousness of their being. They are perpetually in a state of annihilation where they experience their self, dying unto the Self. Their hearts have become free of all worldly attachments.

جاناں میں کیوں ماسوا
ہمہ اوست داڈترا سبق

جو کچھ ہے ظاہر بر ملا
مرشد تحقق و جوجا

“All is obviously manifest. How can I acknowledge anyone except Him? My spiritual master, after full verification, imparted me instructions on Oneness of Being.”

The Inward manifests in the Outward. It is metaphysically impossible for any one to be there to acknowledge anything outside ‘the Metaphysical Whole.’ The spiritual master not only taught him the doctrine of Oneness of Being but made him realise its truth (metaphysical realisation) as well.

ایہو و جد ہے ایہو حال ہے
ایہو سچ ہے یا سبھ ہے سخت

جانراں میں کیوں ماسوا
ہمہ اوست داڈترا سبق

“It is the reflection and it is the discourse. It is an ecstasy and it is the state. It is the taste that is constantly present. It is the Truth and every other thing is untrue.”

All lower and higher levels of knowledge converge on the point that the ever taste of witnessing is the sole truth and any denial of it renders that level untrue. The taste of witnessing is the measure of all truths.

ڈو جھانو ہی ہے ہک خُدا
موجود حق موجود حق

بٹھو ہم خطرے دی ادا
اندرتے باہر ہے سدا

“Discard the style of apprehension and risk. There is nothing except One God. The Reality or Truth is everlastingly present in the interior and the exterior.”

Religiosity feels threatened in embracing the metaphysical doctrine of ‘Seeing God Everywhere’ fearing pantheism. It has to envision the Omnipresence of God by transcending to the spiritual plane. The Reality is not partially present but is fully, completely and everlastingly present in the inward and the outward. The attempt to constrict the inward and the outward dimensions of the Reality negate the concept of ‘tawhid’ or the unity of God. The religionist has to understand his own nothingness in the Face of God. He has to realise the doctrine of unity in diversity, otherwise he will be condemned to habitually constrict the dimensions of the Reality.

| | |
|---------------------------|------------------------|
| منڈھوں غیر دی اتھ بو نہیں | توں بن فقط بیا کو نہیں |
| ہک نال تھی ہک سٹ فرق | ہے ہک سدا اتے دو نہیں |

“There is no other except you. There is no odour of the profane at its roots. He is the Everlasting One without any duality. Be with the One and discard otherness.”

There is no reality except the Reality. The Essence is the root of everything since the ‘Hidden Treasure’ manifests itself. How could there be anything outside it. He is the One ever present in all forms. A person has to attain identity with the One without leaving any room for otherness.

| | |
|--------------------------|------------------------|
| بے کوں نہ اصلوں پھول توں | اپنی حقیقت گول توں |
| آئیں نہ شک ہے محض پک | رکھ یاد اس اڈا بول توں |

“Search your own reality. Do not bother about the other. Do remember my saying without doubting its veracity.”

Religiosity creates the problem of otherness. Spirituality resolves this problem by inviting Man to cast out all doubts

and accept the veracity of gnosis in delving deep within his own being and capturing the universal truth of Oneness. The doctrine of 'tawhid' or unity of God can only be understood by the method of realisation.

تھی رند مست مدام توں
واہ واہ کرے ساری خلق

پی کر فریدی جام توں
ڈینہہ ودھارکھ گام توں

“Do attain inebriation and rapture after drinking from the Faridi cup. Keep advancing your steps on the spectrum of time. The entire folk may laud you.”

Drinking from the Faridi cup of gnosis makes one look within, and attains inebriation and rapture without which it is not possible to realise the doctrine of Oneness. Once one takes this drink, different layers of the Reality start unveiling before him. Then, people start lauding his doctrinal awareness.

Kafi-65

لگی پنل دی تا نگ آسانوں رہن نہ ڈیبری

“The longing of Punnal does not let me remain in peace.”

How could she be peaceful in longing for her beloved?
Her peace is identical to vision and union with her beloved.

برہوں سنائی بانگ کتڑیں دل دے روز ازل دے

“The primordial call of love is echoing in my ears.”

The call of ‘alast,’ signifying ‘pre-eternal Covenant’ between the lover and the beloved, echoes in her ears. She is singled out from the whole humanity in listening to this call. It is an ever perpetual call to realise the possibility of union with her beloved.

ڈنگڑی نیہہ دے تا نگ کٹھڑی مٹھڑی جاون لادی

“I am butchered by miseries ever since my birth. The snake of love has bitten me.”

Harkening to the primordial call of the beloved sets the stage of miseries. She has to divest herself from both her being and having in order to attain ‘deliverance and union.’

سینے چبھڑی سا نگ دلڑی دشمن سخت ستائے

“My heart is my enemy that highly vexes me. The spear of love has pierced my chest.”

The heart is in Man but is not his. It vexes her because it does not listen to her but only listens to the call of her

beloved. The spear of love pierces her chest. She is victimised by her own embodied self.

یار برو چل کچھ سدھایا جالاں کیندے سانگ

“My Baloch friend has moved to Kech. I should stay here for whom?”

The beloved is the measure of all things. The transcendence of her beloved makes the lover at a loss to do anything.

مارو تھل دی پڑی لمبڑی ڈسم فریدنہ ٹانگ

“The range of the deadly desert is so vast. Farid! No clue of destination is in the view.”

The immensity of the deadly transcendence gives no clue of the beloved. It is so mysterious to miss nearness itself. Isn't it more difficult to find nearness than distantness?

Kafi-66

ہوت پنل دے سانگ ماڈی دلڑی آڑی

“My heart is entangled with my beloved Punnal.”

Her heart becomes entangled with her beloved in such a way that it becomes impossible for her to disengage it.

سک سانول دے سانگ سٹ کر خویش قبیلڑے

“I have left my kith and kin and have become desirous of my beloved.”

The desire of the beloved nurturing in her heart makes her oblivious of her kith and kin. Isn't it a positive sign of love?

ناگ اجل دے سانگ رگ رگ زلف دے پیچڑے

“The locks of hair, like the deadly snake, tether my each and every vein.”

The affect of the beloved's beauty quakes her being. The locks of his hair likened to the deadly snake tether her every vein. It is nothing less than the tremendous might of love that transforms an ordinary person into a lover.

حسن ازل دے سانگ و سرے عشق مجازڑے

“The Primordial Beauty has made me transcend love of the ephemeral.”

The primordial beauty becomes instrumental in making him oblivious of ephemeral love. Religiosity miserably fails to do so. It merely sermonises. Love as vanguard pulls the lover and as rearguard pushes him in the lap of the beloved. Mere words cannot affect love. Reason has many arguments to stay

back but love has only one intuition to move forward. It has to effectuate unity of the lover and the beloved. Love never looks back.

مارو تھل دے سانگ

تا نگھ فرید کوں رولدی

“Longing turns Farid into the wretched of the deadly desert.”

The longing of the beloved makes him wretched in encountering the deadly reality of his transcendence. But isn't such wretchedness, in the way of the Real, worthy than the comforts of the ephemeral world?

Kafi-67

یار سجن دے سانگ ماڈی دلڑی آڑی

“My heart is entangled with my beloved friend.”

The entanglement of the heart with the beloved gives a message of an intimate involvement, which cannot be disengaged at any stage.

جوہ جتن دے سانگ جیندیں میلارب کرم

“I pray that my Gracious Sustainer fructifies my effort in my life time and unites me with my friend.”

The unity with the beloved or the stage of ‘the supreme identity’ is only possible by the Grace of God. It is when the Self draws from its polarity of servant-Lord axis.

ہرون ون دے سانگ نازوڈھول دے نازوے

“The prides of my tender beloved are manifest in each and every form.”

The prides of the beloved are manifest in every form. The Unmanifest manifests Himself in different styles and modes. There is no form that is bereft of the beloved.

من موہن دے سانگ بھلڑے سکڑے سور ہڑے

“I have become oblivious of my blood relationships and in-laws for the sake of my enchanting beloved.”

The enchantment of the beloved is of such a magnitude that he becomes oblivious of his primary and secondary relationships. He has not to make conscious efforts to sever his ties. If it were so, then his efforts could not be fraught

with much positive results. It is the might of love, which carries him on its wings and makes him fly away from the ephemeral to the abode of the Real. Religiosity has to understand that the lover forsakes everything for the sake of his beloved so naturally, easily and spontaneously. He divests himself of his being and having and takes on the onerous burden of love, instead. The fear of hell or the cravings of paradise, the determinants of the religious psyche, do not enter the world of the lover. The enchantment of the beloved is the sole determinant of the lover's behaviour. Does love need sermonising to prosper? Rather, its roar silences all sermonising voices. Didn't the the loving heart of Rabia Basri storm the bastions of religiosity?

لانی پھوگ پھلاری سب پن پن دے سانگ

“The intensity of love has beautifully flowered the desert plants and bushes.”

The intensity of love sustains both the inner and the outer world. The cosmos is born out of love and remains sustained by it.

وقت ضعیف بڈھیڑے سن جو بھن دے سانگ

“The times of frailty and old age too are dynamic forms of life.”

The Spirit within the embodied self is unaffected by times of frailty and old age. The animation of love retains its youthfulness.

تا نگھ فرید کوں آکھدی بیت حزن دے سانگ

“Longing makes Farid listen to the encompassing tunes of angst.”

His state of longing for his beloved is housed in angst. Isn't it instrumental in opening up higher possibilities of his existence?

Kafi-68

میکوں کلہڑا چھوڑتے ویندیں کیندے سانگ

“You are leaving me forlorn. You are going away for whose sake?”

He thinks that he has been deserted by his beloved for someone more worthy of love. Man’s love of God does involve the psychic at the initial stages and thereby it projects the human to the Divine. He feels threatened by the presence of others. He considers them as his rivals in love. However, when the lover’s consciousness gets transformed from the psychic level to the spiritual one, he ceases to feel threatened by others. He realises that the beloved’s love is indivisible and he absolutely loves him in his own right. The beloved’s responsiveness to the one is not at the cost of the other. Symbolically speaking, immanence need not be threatened by transcendence.

قطرہ محض کلکس نہ آئیو لایو ہجر دی سانگ

“You did not have even an iota of pity on me. You have pierced the spear of disunion.”

The merciless piercing of the spear of disunion makes him suffer. It is so necessary for sprouting love to fruition.

تھل مارو داپنیڈ اسارا ہسیم ہک بلہانگ

“My single step will make me leap across the whole deadly desert.”

He remains in a state of hope and courage and constantly fights against the psychic states of despair and cowardice. Love deepens knowledge and sharpens the will. It is his single

step that would make him leap across the deadly desert of pains, adversities and sufferings in order to unite with the beloved. It turns serial time into pure duration. It is a moment, which makes time plunge in eternity.

جے تیں ناسیں دے وج ساہم رہم ہڑی تا نگ

“I shall keep longing for you till my nostrils breathe.”

It is his total commitment to remain sincere to his beloved.

جاون لادی برہوں سناہم کنیں ڈکھاں دی بانگ

“Love made the call of sufferings in my ears, the day I was born.”

It is ontological love impregnated with sufferings, which is manifest in his medium.

صدقے کیتے ہیں نینہہ کو لہوں کھاوم کا لڑانا نگ

“The biting of the black snake would have been better than these propitiatory offerings of love.”

The propitiatory offerings of love are more terrible than the severe biting of the black snake.

چھوٹے وقت کو ارے ویلھے لگڑم ہڑا دا نگ

“Your love marked me in my tender age and maidenhood.”

A pure heart is hunted in the sanctuary of love.

میں ہاں کیڑھے باغ دی مولی کئی رُل گئے میں وانگ

“Where do I stand? When so many in my style were wretchedly lost in wilderness.”

He feels that he stands no where amongst countless lovers wretchedly roaming in wilderness in search of transcendence. It gives him inner strength to realise that he is not alone but

there is a 'community of selves', which is traversing the arduous path of love.

لکھمر گھیر فرید کپر دے نہ تڑو سہم نہ ٹانگ

“Farid! I am engulfed in the whirlpools of love. I find no possibility of ferrying across the waters.”

He finds himself engulfed in the whirlpools of love finding no way to ferry across the waters. It is a very decisive stage creating absolute dependence on his beloved. He realises the ineffectiveness of his efforts, which helps him in attaining consciousness of his own ontological nothingness. It is only his beloved, who can save him. Love absolutely and totally makes him surrender to the Divine.

Kafi-69

آتون دی کر کئی سانول مفت نہ جانوم جو بھن ڈھل

“My charming beloved! Do come back to me lest my youthfulness fades away for nothing.”

There is an element of uncertainty in love, which remains throughout with her and is expressed in different ways. It is uncertainty that makes her rely absolutely on the beloved. She yearns for meeting with her beloved in the prime of her youth. She fears that the spirit of youthfulness in love may not fade away without union. If the bird (who lives only on rain water) dies thirsting for a rain drop, then what avail is the sea to her, says a friend of God.

سانون وقت سہاگ دے رم جھم برسن بادل

“The days of Savan herald the days of union. It is raining with pattering sounds.”

Rainy season heralds the moments of union with her beloved. The pattering sounds of rain symbolise the footsteps of her beloved becoming audible (transcendence assuming immanence).

بٹھ پئے ہجر دے ڈینہہڑے عمر گزاروں رل رل

“Let’s forget the days of disunion and spend our lives in togetherness.”

She relegates her past to nothingness and desires togetherness with her beloved in the present. It is the present that gives meaning to the past and the future. All possibilities are realised in the present.

آویں رانا جکل

ناہیں پیت لجاونی

“Do not debase the tradition of loving. Do come these days, my beloved Rana (Mandhera).”

She is desirous to unite with her beloved. The non-responsiveness of the beloved is equated with debasing the tradition of love. Her perspectives go on changing with the development of her love. They do seem absolute at different stages of love but are essentially relative to the Absolute. The conflicting perspectives of the lover and the beloved are ultimately resolved when the lover attains union with the beloved.

ول کتھ لبھسیا موئل

پرسوں ترسوں مرستے

“She will be lying asleep in the lap of death within a day or two. Then, where will you find Momal?”

She has a deep faith that her beloved loves her. This faith may get clouded at times but it never ceases to be. It is its light that saves her in ‘the dark night of the soul.’ The allusion to the beloved in seeking his lover speaks of this faith. The sense of time is intensely acute in the consciousness of the lover. What is the use of beloved’s responsiveness when the lover is dead?

بٹھ گھت راجردا تھل

یار لڈ آویں آوسیں

“Do come here and dwell with me by leaving the desert of Rajar, my friend.”

The beloved has to descend from transcendence to immanence in order to make love possible.

واراں سادھاں سومل

گھولاں راج خراج کوں

“I am sacrificing my regal status, tribute, Sadhan and Somal for your sake.”

She sacrifices her regality, royalty, friendship and sisterly ties for the sake of her beloved. She becomes oblivious of everything except her beloved.

جی کوں چاہ ملاپ دی دل کوں تا نگھ اتا اول

“My self is yearning for union. My heart is longing for instantaneous identity with you.”

Her inner self yearns for union with her beloved. Her heart longs for this instant union. It wishes time to turn into eternity.

نہن سکتے درس دے لائون سخت ابائل

“My eyes are thirsty of your vision. They are eagerly longing to see you instantly.”

Her eyes are so thirsty of vision that nothing but the sight of her beloved can quench their thirst. She desires love to be so miraculous as to envision her beloved within an instant. The intensity of thirst and its remaining unquenched is the greatest suffering of love.

ماروا کھیاں جادڑو نازو چالیں چنچل

“The ravishing eyes of my beloved are magical. They are prideful, stylish and playful.”

The expressive eye of the beloved creates magic, which ravishes her heart. How could she bear an eye contact with her beloved?

شوخی نگاہ مریلڑی ظلمیں زلف ولو ول

“The sprightly vision of my beloved is ravishing. The intricate locks of hair are so captivating.”

The sprightly vision and the captivating locks of hair of her beloved are enough to ravish her heart. The beauty of her beloved saturated with love becomes so irresistible. She becomes entangled in the intricacies of love.

گرک نہ پاپن کو نجری ڈال نہ ہاں کوں پل پل

“Heron! Do not sin by crying. Do not pierce my heart every now and then.”

She identifies herself with the heron who is crying for her mate. Her evergreen wounds become greener.

کوئل ساٹپچا لیا کر کر کوکاں ول ول

“The Cuckoo by making repeated calls burns my heart to ashes.”

She terribly remembers her beloved in the repeated calls of Cuckoo calling her mate. Her suffering in love becomes more intensified.

واہ واہ یار دی یار ڈی بھل بھل برہوں دی ال بھل

“I laud the friendship of my friend. I laud the conduct of love.”

She ironically lauds the friendship of her beloved and the conduct of her love, which has given her such magnitude of suffering.

جیرا بے کل اکھڑیاں بل بل دلڑی حرم

“I am restless with tearful eyes. My self is burning like wild rue (noise produced by the burning of a seed).”

She intensely suffers from within and finds no way out of this impasse.

نہنہ نہنہ یا کھوڑا نظریم سو کھا اول

“I remained tied to the counterfeit love. It seemed so simple in the beginning.”

She calls love as counterfeit. It seems so simple in the beginning but it becomes highly intricate beyond her imagination.

آخر اُوڑک تھکڑی محض معمالا حل

“I ultimately became tired. I considered it an intricate problem without any solution.”

She becomes tired and finds no way of finding her beloved. Love is an intricate problem having no solution. It is essentially mystery, which deepens with the passage of time. A problem can be solved from the outside but a mystery can only be resolved from within. She has to live with this mystery in the situation of ‘lived participation.’

مارو تھل دے پینڈڑے پیچ کُلڑے ول چھل

“The unintelligible paths of the deadly desert are replete with entanglements and complexities.”

Love is a highly complex affair and there is no royal road to love, either.

تھک تھک ہٹ ہٹ ہارڑی ہتھڑیں پیرڑیں کڑول

“I have been losing the game of love by utter tiredness and exhaustion. It has led to the disfiguring of my hands and feet.”

Love requires highest ‘patience in adversity’. It cripples the embodied self.

لھتھڑے لھتھڑے پریت دے ساڈے ڈورے ملے

“The worn out garments of love are my threading and muslin.”

The worn out garments of love are the finest apparels for her. They signify belongingness with her beloved.

اونی لوئی لاج دی اطلس مشروع مخمل

“The coarse woollen shawl of honour is my silky and velvet covering.”

The coarse woollen shawl of honour becomes her silky and velvet covering. Her honour solely lies in her beloved. Ordinary things become extra-ordinary on the touchstone of love.

جانى لہم آكل

توں بن کون فریددی

“Who will take care of Farid without you, my friend?”

Who will take care of him except his beloved? He communicates his deepest aspirations with his friend.

گال نہ ماہی لاگل

جیجھی تیجھی %یاں

“I am yours in spite of all my shortcomings. My beloved! Do not let me rot but let us embrace each other, instead.”

There is no denying the fact that he is imperfect in comparison with his perfect beloved. But the reality of belongingness overrides all distinctions. He beseeches his beloved not to let him rotten and effectuate union, instead.

Kafi-70

شام دوارے میر ولال ہندرابن میں کھیلے ہو ری

“My beloved plays Holi in the temple of Krishan in Bindraban.”

His dearly loved Krishan Maharaj, a friend of God, plays ‘Holi’ in Bindraban: to rejoice colourfully the spring of mankind, which is fragrant with the ensuing victory of good over evil.

چوراسی لکھ ساج آوا بے ادھر مدھر مون بنسی با بے
سن کے گیان انوکھے خیال بھولی کا یہ مایہ موڑی

“The flute is harping on enchanting songs. There are eighty-four lacs musical tunes forming songs. I have absolutely forgotten wealth and myself after listening to the mystical and gnostic thoughts.”

The infinite depths of his inwardness are unfathomable. The flute of his inward being is harping on eighty-four lacs musical tunes. Listening to gnostic wisdom makes him oblivious of his embodied self and possessions.

دُرم ت دویت پاپ مٹاؤں ترکھٹ جمناتر پھٹ ناؤں
ناچت گاوت رنگ رس تال پی کے پی سنگ پریم کٹوری

“I bathe in the river Jamna (of triangular characteristics) to my heart’s fill. I wash myself of the sins of alienation and duality. I drink the cup of love in the company of my beloved, while dancing and singing on the tune of love.”

He bathes in the 'river Jamna' flowing within the 'infinite depths of his consciousness' till his heart attains fulfilment by washing the sins of alienation and duality. He drinks from the cup of love in togetherness with his beloved and become so ecstatic.

انہد گھور گنگن موں گاجے
چنگ مردنگ لکھو لکھ باجے
لاگی جوری سبد کورے
برست گر پر تیت گلال

“The divine flute is harping clamorous tunes in the heavens. It seems as if thousands of harps and long tom-toms are sounding. The beat of words is striking the pair of drums. The love of the spiritual master is bestowing colourful blessings (likened to 'gula' that is red powder thrown on one another during the festival of Holi).”

The divine flute is harping clamorous and boisterous tunes in the higher levels of his being. The love of the spiritual master is conferring on his colourful blessings by making him envision the transcendent and colourless beloved in colourful forms of immanence.

برج موں دھوم پری دھن لاگے
ابھماں ٹوٹے کبدھیا بھاگے
بانہہ مروڑے بنگری توڑے
کنور کھینے چنچل چال

“There is dawn of merriment in the world. Haughtiness, pride and ignorance have fled away. The charming beloved has made a playful move by twisting my arms and breaking my bangles.”

Love fulfilment drives away haughtiness, pride and ignorance like light drives away darkness. All negativities are privations. Love ushers in real happiness.

داس فرید آکاس ہمارا
دیس ایہو ابناں ہمارا
آتم سوں دل لاگی جوری
ہوں میں سنسار ہت پتال

“Farid! Heavens is our original abode. The world (terrestrial) is ephemeral. Do heartedly realise your Spirit. Otherwise, you will be condemned to the infernal world.”

The original abode of Man is the ‘Heart’ and not the self, which is ephemeral. It is the spiritual vocation of Man to realise his ‘Spirit’ (residing in the ‘Heart’) otherwise he will be condemned to remain tied to the psychic as against the spiritual.

Kafi-71

دیس ہہاسانول اج کل نہ تاں ویبائیں مر جل گل

“My charming beloved! Do come soon and beautify the city (by your presence), otherwise I will be burnt and reduced to ashes.”

The plight of the lover in the absence of the beloved is so precarious. She longs for the beloved to beautify her life by his presence

وہٹ میں وسدا میندھرا شہر لودروے مومل

“Mandhera! You live in the place ‘waht’ and Momal dwells in the city of ‘loderwak’.”

The beloved and the lover are placed at different levels. The beloved has to descend and the lover has to ascend to reach a meeting point. Their ‘universe of discourse’ has also to reach a certain common ground of communication. The dynamics of love is to find a meeting ground between the Divine and the human.

برہوں ڈتی ست سبڑے عیش کوں سٹری لاگل

“The intensity of love has made her multiply the joys in the nuptial bed. She has been deeply immersed in the reality of love.”

The intensity of love develops her imagination of nuptial joys making her deeply immersed in the reality of love.

کترہیں کھانوں سینگیاں کر کر کوڑی کل کل

“The meaningless prattle of my friends is deafening to my ears.”

The discourse of friends is so sweet that the ears yearn for it but when she falls in love then conversation of her friends becomes meaningless prattle deafening to her ears. Love essentially changes the perspectives and meanings of things.

تو بن نظر م او پریاں تو نہیں سادھاں سومل

“Sadhan and Somal seem strangers to me without you.”

The ties with Sadhan (friend) and Somal (sister) fall in oblivion. She takes precedence over all forms of relationships.

سڑ گئی سیجھ سہاگڑی پھائے ڈوڑیئے مل مل

“My nuptial bed has been burnt to ashes. My threading and muslin have been torn apart.”

What is the significance of the nuptial bed without her beloved? The valuable adornments have been tattered and become valueless.

سرخی لہہ گئی ویہہ گئے روروسرے کاجل

“My rouge has faded out. Profuse crying has washed away my antimony and collyrium.”

The disappearance of Reality mars appearance as well.

سک سر مارم ساگراں تانگھاں تانوم ول ول

“The desire of my beloved strikes spears on my head. My longings are perpetually burning me.”

The desire and longing of her beloved ravishes her embodied self.

سول اندوہ اندیشٹرے مل مل آون پل پل

“The afflictions, grief and anxieties frequently encompass me in togetherness.”

She experiences sufferings in togetherness. The breadth and depths of sufferings combine in a single whole.

بھینس دایاں ڈرانیاں
آمڑی ویرن بابل

“I have my sisters, maids, sisters-in-law, mother, brothers and father.”

She has her primary and secondary ties but they are not of any avail to her.

کون ہے درد فریدا
توں بن دارو درمل

“Farid! Who are my balm, medication and cure without you?”

It is only the beloved who is the balm, medication and cure for the malady of his sufferings.

Kafi-72

ذاتاً فعلاً کل شے باطل حق ہے فاعل بیو سبھ ماعطل

“The things in their essence and existence are devoid of reality (existence). It is the Reality that is the animating force in all things and everything else is powerless.”

The cosmos is the shadow of the Absolute. All things in their essence and existence are devoid of reality. They are not self-existent. The Reality is the sole animating force or ‘active agent’ in things, which are otherwise absolutely powerless. No thing in itself has any power.

ذوق، ورا، ہے طور عقل دے بٹھ گھت کوڑے، بحث دلائل

“Tasting transcends the limits of the human reason. Cast aside the false mode of argumentation and proofs.”

Reason cohere the data received from the senses. It has no access to the higher echelons of Reality, which is only possible by virtue of tasting. It directly experiences God. The modes of argumentations and proofs are false when applied to the spiritual realm and hence have to be discarded. They obstruct the vision of God.

اٹھدیں ہندیں تُردیں پھر دیں نہ ہو ذابل نہ تھی غافل

“Do not be unmindful or forgetful of Him in the postures of standing, sitting, walking or strolling.”

One has not to be unmindful or forgetful of God even for a moment. It is living one’s whole life in Divine presence. The presence of God is the forgetfulness of self. It makes one aware of his ontological nothingness. Light makes darkness vanish.

غیر محالے ویر خیالے ہر یک ڈوں رکھ رافت شامل

“The other is impossible and the adversary is a mere figment of our imagination. Embrace every one in the fold of love.”

The whole cosmos including Man is the manifestation of the Reality. The Reality is manifest in all forms. There is nothing outside ‘the Metaphysical Whole.’ Metaphysically speaking, the question of otherness does not arise. It is mere figment of one’s imagination. The corollary of this metaphysical truth is that the whole creation has to be embraced in the fold of love. It is ontological love, which precedes ordinary love. It transcends the ordinary distinction between love and hate. The ontology of love leaves no room for hatred. Metaphysics talks of ontological love, which in its cyclic process ultimately purifies hatred.

ساڈا ہے محبوب دلیں دا جو کوئی ہے توحید دا قائل

“The one who is committed to the doctrine of (contemplative) tawhid (Unity of God) is our heart’s beloved.”

How lovable that person is who is committed to the doctrine of tawhid without any trace of otherness. His own self even lacks self-existence. The realisation of tawhid gives him full consciousness of his own ontological nothingness. Oneness of God implies oneness of humanity.

علم حقائق دا ہے لائق نفس مڑکی مادہ قابل

“The pure self is a receptacle to receive knowledge of realities.”

The ordinary self is bound to the subject and object structure of reality. It has no access to the higher realities. The purification of the self turns it into the mirror of the heart to reflect the Reality lying beneath its exterior.

باجھ محبت جان برابر کیا ناطق کیا ناطق صاہل

“A soul devoid of love is likened to the soul of an unruly ass or a wayward camel.”

A person devoid of love is likened to an unruly ass or a wayward camel. Love creates inner and outer equilibrium. Love is the measure of all things. Man attains higher self in proportionate to his capacity and strength of love.

ابن العربی دی رکھ ملت ٹھپ رکھ فقہ اصول مسائل

“Shelve jurisprudence, principles and issues. Remain committed to the tradition of Ibn Arabi.”

The tradition of Ibn Arabi pertains to the doctrine of Oneness of Being and its realisation. It leaves no room of otherness with all that it implies. The mode of jurisprudence and its principles and issues have to be shelved in order to reach a metaphysical understanding of things.

بہہ کر کلہڑیں رمز سجھائی پیر مکمل عارف کامل

“My perfect spiritual master, an adept in esoterism, secretly gave me a clue to the mystery.”

The spiritual master, adept in esoterism, has imparted clues to the mystery of Oneness.

وجہ اللہ فرید ہے باقی باقی ہالک زاہق زائل

“Farid! The Face of Allah is Permanent. All else is annihilating, dying and ephemeral.”

The Face of Allah symbolises Permanence amidst change pointing to the archetypal reality of things in Divine Consciousness, which is lasting and enduring but everything is annihilating and dying each moment and its being existent and non-existent is identical. The universe is ephemeral. The act of re-creation is so swift that the universe seems stable. It is an illusion. Its unreality is grounded in ontology. The theophany of the Absolute makes ontological descent and ontological ascent in simultaneity. The universe does not confront God as the ‘other’. ‘God is, and there is no thing with Him.’

Kafi-73

سب شے وہم خیال

سٹ سٹک غیر خداوی

“Cast aside the desire of all those things that are not divine. All the existence is an illusion and imagination (cosmic illusion and imagination within imagination).”

Man has to purify his heart of things not divine since the existence of everything is an illusion and imagination. Things have no self-subsistent existence. They are not independent of the Reality and thereby they do not enjoy an autonomous status. The phenomenal ‘reality’ is devoid of being (wujud). It is an illusion to perceive ‘materialization’ and solidification’ of the world. ‘The world is an illusion; it has no real existence. And this is what is meant by ‘imagination’ (khayal). For you just imagine that it (i.e., the world) is an autonomous reality quite different from and independent of the absolute Reality, while it is nothing of the sort... Know that you yourself are an imagination. And everything that you perceive and say to yourself, ‘this is not me’, is also an imagination, so that the whole world of existence is imagination within imagination.’ However, ‘reality’ is not a subjective illusion but an objective one. It ‘is an unreality standing on a firm ontological basis.’ The world is an imagination because it is ‘a symbolic reflection of something truly real.’

کھ سوہنی مہینوال

کھ لیلیٰ کھ مجنوں

“Where is Layla and where is Majnun? Where are Sohni and Mahinwal?”

It was the Real, which manifested in the forms of the lovers and the beloveds. Love itself reflected in the mediums of Layla Majnun and Sohni Mahinwal. They were not independent of the absolute Reality otherwise they would

have remained forever. They were bubbles on the sea and with the vanishing of their 'airy duality' they became essentially the same water.

کٲھ رانجھن کٲھ کھیڑے کٲھ ہے ہیر سیال

“Where is Ranjhan and where are the Kheras? Where is Heer Sayyal?”

Heer Ranjha and their adversaries are no more on the face of the earth.

کٲھ سسی کٲھ پنوں کٲھ اور دکشال

“Where is Sassi and where is Punnal? Where have those pains and adversities gone?”

Sassi Punnu are nowhere to be seen. The pains and adversities they experienced in the course of love have become bygone tales.

کٲھ سیفل کٲھ پریاں کٲھ او ہجر وصال

“Where is Saifal and where are the fairies? Where are all disunion and union?”

The prince Saifal and fairies figuring prominently in Saif-ul-Muluk have passed away. The phenomenon of disunion and union was ephemeral.

باجھوں احد حقیقی کل شے عین زوال

“All the things are demonstrably perishable excepting the essential One.”

The essential One is Permanent. All things are changing, fleeting and ephemeral. Their relative existence is solely by virtue of the Absolute. How could theophanies claim permanence?

چار ڈھاڑے چیتر دے کڈے بکروال

“These are mere four days of the spring season, which make the shepherd dance with joy.”

The shepherd dances with joy at the advent of spring being oblivious of the fact that the season is so short-lived.

بے شک کوڑیپال ما خلا اللہ باطل

“Anything beside God is devoid of reality.
Undoubtedly, it is false and illusory.”

‘God is, and there is no thing with Him.’ The perception of any thing with God is false and illusory. The universe does not confront Him as the ‘other.’ The attempt to place anything with Him is tantamount to positioning divinity beside God. If Allah is the light of the heavens and the earth, then how could there be anything beside light?

مشکل محض محال یار فرید نہ و سرم

“Farid! I cannot be oblivious of my friend. It is hard and simply impossible.”

The absolute spell of love makes it impossible for him to be oblivious of his beloved.

Kafi-74

سن یار پرانی پیڑوو تھیاں اکھیاں چھل گئی دلڑی جل

“My friend! Listen to my primordial suffering. My eyes are flooding with tears and my heart has been burnt.”

The primordial love grounded in suffering ravishes her embodied self.

کانھ کمانے اجڑیاں جھوکاں سخت سیالیں کر دیاں ٹوکاں
رہندی دل دگیروو سر درد اٹل پئے روگ اچھل

“The reeds have dried and the dwellings have become deserted. The crude Sayyal women sneer at me. My heart is in grief. The pain in my head has intensified and the malaise has become unbearable.”

There is deadness and desolation without her beloved. The crude Sayyal women sneer at Heer since they do not understand her choice of bartering everything for the sake of love. Her life is imbued with suffering without her beloved.

لگڑا بندر جھیٹے والا وسریا فہم فکر دا چالا
ہیر گئی جھنگ چیروو سٹ سبھ پنگ تے رنگ محل

“Ranjhan love has become the fabric of my being. The modes of understanding and reflection have fallen in oblivion. Heer has gone across the forests. She has left the nuptial bed and colourful mansions behind.”

Heer contracted sacrificial love in the manner of Ranjha who sacrificed his ordinary mode of reasoning and worldly

comforts for her. She too transcended the habitual mode of reflective understanding and chose the existential one for his sake. She left her abode and worldly enrichments to seek union with Ranjha. Love is not a one sided affair. Both the lover and the beloved have to step out of their levels in order to realise love. The lover has to ascend whereas the beloved has to descend in order to realise the possibility of union.

بھوگے مول نہ دشمن جانی جو جو سختی میں سر آئی
مارم مایویو ویروو دل سینگیاں سرتیاں لہمنہ کل

“I have been bearing such hardships, which may not befall even to my enemy’s daughter. My parents and brothers thrash me. And my same age friends have ceased caring for me.”

The hardships of love are so severe that Heer does not wish these even for her enemy’s daughter. One has to undergo bashes at the hands of one’s parents and brothers. One’s fast friends become strangers. The hostility of the social and cultural environment poses a constant challenge for the lover. However, it helps in the long run by being detached from everything except the beloved.

چاک مہیں دا آوڑ ویڑھے کھیڑے بھیڑے رکھن بکھیڑے
کپڑے لیر کتیر وو گیاہار سنگار مساک کجل

“O! Shepherd of the flock! Do visit my courtyard. The despicable ‘Kheras’ are still keeping incongruities. My clothing has been torn to bits. My makeup, twig (of the walnut tree) for tooth powder and lipstick (for its darkening effects) and collyrium have faded out.”

Heer beseeches Ranjha, the shepherd of her heart, to be responsive in face of the despicable adversaries who are still incongruous with her. Her embellishments for Ranjha have faded too for they were only meant for him.

نازک نگاہ سجن دے
عشوے غمزے من موہن دے
لگڑے کاری تیر وو
سے سینے پلپل چبھدے پھل

“There is tendered and prideful gaze of my friend. The amorous glances and bewitching enticements have speared hundreds of piercing arrows in my chest, which are causing a perpetual ache.”

The beloved causes love and sustains it too. Love is not a dead passion but a vibrant sentiment, which storms her heart. Love is constant banging.

اوکھے لاگھے روہ جبل دے
چھل چھل چھالے پیر پجھدے
رُلدی راہ ملہیر وو
جتھ راخس ڈینیں پون دہل

“The mountainous terrains are hazardous. The oozing boils are burning my feet. I am wretchedly lost in the tracks of Malheer, where giants and witches fear to tread.”

The ‘weight’ of the Infinite becomes so overbearing for the finite that only a sincere heart can put up with the onerous load of love. God has invested Man with the trust of love. The greatest sin consists in betraying one’s beloved.

سسی شودی پیریادی
ناں تڑتاڈے جھوک آبادی
مُٹھڑی بے تقصیر وو
نہ خرچ پلے نہ گنڈھ سمل

“The poor ‘Sassi’ is wandering bare footed. There is neither any place of shelter nor any dwellings. She has encumbered misery without any wrong doing. She possesses no wealth or travel expenses.”

Sassi has lost her being and having for the sake of Punnal. She is engulfed in misery without any fault. Her misery has nothing to do with wrong doing since her misery is born of rightful conduct. The magnitude of her misery corresponds to the degree of her righteousness. Millions of fortunes can be sacrificed on the altar of misery of love.

ماہی باجھوں سول تہردے
 ڈینہاں رات فرید نجر دے
 نینائیں نیر و ہیر وو
 جھر جنگل بیلے چھلو پھل

“There are terrible afflictions in the absence of my beloved that are enervating me day and night, Farid. The flows of tears from my eyes are inundating the thick forests and the riparian shrubbery.”

He has to face terrible afflictions, which constantly enervate him. His separation and disunion from the beloved make him tearful. A single tear of his eye absorbs the seven seas. It purifies his heart unto union with his beloved. The beloved resides in his tearful eye. How could he dwell otherwise? Isn't the throne of God still on waters?

Kafi-75

کل نہ لہڑھڑ وسانول ول کچھ گیوں توں یار بروچل

“My Balochi friend! You have gone to Kech and never thought of me.”

The transcendence of the beloved (Punnal) becomes a source of suffering for the lover (Sassi). The beloved is placed within immanence but the eye cannot see Him since He is hidden in the eye itself. The veil of His nearness is one of His greatest mysteries.

ڈسدیاں زہر بلائیں مصری کھنڈن باتیں

“Sugar-candy, sugar and sweets seem deadly bane to me.”

She lives in the world of love. It is a real world as compared to the unreal world of everyday life. The sweetness of sugar of the everyday world turns into a deadly bane in the world of love. All sweetness is symbolised in the witnessing of the beloved. All tastes turn deadly banes in the absence of the beloved. It is only love, which distinguishes the deadness of life from its liveliness.

بٹھپے ڈورے کل کل گھولے زیور بھاگے

“I have thrown away my jewellery for your sake. I care a fig for my threading and muslin.”

The inner urge gives meaning to embellishments and adornments, which otherwise have no meaning for her. How could inner dryness exhibit outward greenness?

ناز نہورے گئے گل جو بھن جوش جو انڑی

“My animated youth, pride and coquetries have been rotten.”

How could animated youth, pride and coquetries manifest dynamism without her beloved?

کپڑے لیر کتیرے لنگڑیں جائی ملج

“My apparel has been torn to bits. The coat of mire has settled on my hands and feet.”

She becomes oblivious of her apparel and demeanour. She fully concentrates on her inwardness. Love is instrumental in keeping a respectable distance from things and events.

اکھیاں کجلوں کالیاں پیچی زلف ولو ول

“The eyes are darkened with a collyrium. The curly locks of hair are knotted.”

The situation of love being multi-dimensional is knotted with intricacies.

او دل چوٹ چلانیاں اے تھی پھای پی گل

“These moves captivate my heart and tighten the noose round my neck.”

The responsiveness of the beloved makes her immerse more deeply in love. She gets deeply intoxicated with every cup of wine.

ڈٹھم ملک ملہیر ڈوں کالے کالے بادل

“I have seen darkening clouds move towards the city of Malheer.”

Love is inwardness. She has an insatiable desire to turn inward and find her beloved in the inmost chambers of her heart. She finds the signs of unveiling within her being.

سندھڑے رہن نہ ڈیندیاں لگڑیاں تا نگھاں پل پل

“The perpetual longings of the desert do not let me remain in Sindh.”

The perpetual longings to turn inward do not let her remain attached to the outward.

روہی میں گھم مہارڑاں
کھمدیاں کھمنیاں اج کل

“These days the desert (rohi) is overcast with thick clouds and flashes of lightning.”

There are very affirmative indications of the unveiling of her beloved within her own being.

دلڑی سکدی ڈیس ڈوں
اکھڑیں ہنجنوں بل بل

“My heart is desirous of my native abode and tears are flowing from my eyes.”

Her heart becomes desirous of meeting the beloved within its infinite depths. She has to ferry across her tearful eyes.

ڈیکھاں باغ بگوچڑے
چیرا جانوم جل بل

“My heart burns in reminiscence (of my original abode) by seeing gardens and orchards.”

Her heart burns in reminiscence of the primordial unity with her lovely beloved

لانے پھوگ فرید دے
درد دلیں دے درمل

“Farid! The desert plants and bushes are balm for the pains of my heart.”

The sentiment of love growing inwardly acts as a balm to all his inward sufferings.

Kafi-76

کیوں توں فردتے جز سڈاویں توں کلی توں کل

“Why you consider yourself as an individual and a part? You are the unified and the whole.”

Does the consciousness of Man’s ontological nothingness have negative consequences for the development of his personality? From the metaphysical point of view, the realisation of ontological nothingness in Face of the Absolute does not have any negative bearings but, instead leads to the fullest realisation of possibilities inhering in Man. The metaphysical concept of Man is there in the great traditions of the world including the Islamic tradition, which spells out the characteristics of ‘the Universal Man’ (Insan-i-Kamil). However, Man is not ‘ilah’ (self-subsistent reality or autonomous reality) as considered by ‘humanism’ in the modern West. But, he is theophany of the Absolute. He is manifestation of the Reality. The Reality sees itself through his eye as if, in ‘a polished mirror’. The Reality contemplates itself through his medium. He is not individual or part since ‘those discrete things and properties that have been diffused and scattered all over the immense universe become united and unified into a sharp focus in Man. The structure of the whole universe with all its complicated details is reflected in him in a clear and distinctly articulated miniature. This is the meaning of his being a Microcosm’. Man is the best formation for he is universal, embracing all the realities. Man synthesizes the forms of the Divine self-manifestation and has consciousness of this whole. He integrates in himself all cosmic realities and their individual manifestations. Man’s ‘humanity’ lies in his ‘comprehensiveness’. How could a

person cognizant of his metaphysical and cosmic purpose of existence fall victim to pseudo-mysticism by adopting a life-denying attitude? Rather, it is in following his inherent purpose that he transforms his inflated ego into real personality. The doctrine of Oneness of Being (wahdat al wujud) affirms life and restores hope in the despairing humanity.

باغ بہشت داتوں ہیں مالک خود بلبل خود گل

“You are the sovereign of the paradisaal garden. You are the nightingale and the rose.”

The higher possibilities of existence flower within his being and thereby turn it into the paradisaal garden. He loves and is loved.

عرش وی تیڈا فرش وی تیڈا توں عالی ان مل

“The empyrean and the earth belong to you. Your majesty is priceless.”

The cosmos has been created for the sake of Man. He is ‘the bridge between the heavens and the earth’. It gives him superiority over other beings.

چڑھ داریں منصور دے بھائی کرن عجب غل غل

“The Mansurians make strange ecstatic utterances on the scaffold.”

The followers of Mansur Hallaj, in the tradition of their master, who said ‘I am the Truth’, go to the scaffold with strange ecstatic utterances. It is the Reality, which speaks through ‘their’ tongues but the ordinary people understand them not.

روح مثال شہادت توں ہیں سمجھ سنجان نہ بھل

“You are the Spirit, Image and Witnessing. Never become oblivious of this experiential understanding.”

The Reality is identical with its Spirit. The Reality in the form of the Sustainer breathes His Spirit in Man. The Intellect or Spirit is in Man, containing all knowledge, but is not 'his'. The Spirit is universal but is 'individualised' in Man. The immanence of the Spirit in Man does not compromise its transcendence. It is universal and 'individual' in simultaneity. The blowing of the Spirit in Man accords him a higher status than other beings in the cosmos. The dimensions of Imagination are both 'cosmic and metacosmic'. The whole cosmos including Man 'are related to God as dream- images are related to a dreamer'. The world of imagination is constitutive of man's being and the cosmos. It is an intermediate world between spirit and body. It embodies the supra-sensory realities. The cosmos is the manifestation of the Reality. Man witnesses the terrestrial world as an opportunity to realise his macrocosmic and microcosmic realities in the given span of time.

نہیں تہیڈا تہل

دنیا عقلمی برزخ اندر

“No one equals you in the terrestrial world, in the isthmus or in the next world.”

The metaphysical significance of Man confers him a unique status in the hierarchy of beings. The possibility of freedom inhering in him to attain deliverance and union makes him matchless in the world. He is unparallel in continuing his forward march in the next world making it possible for the Reality to contemplate its Infinite Attributes in the mirror of his heart. He is without equal in contemplating the perpetual images of his actions leading to fruition in the state of 'barzakh' or isthmus (an imaginal world of existence lying between this world and the Hereafter in which 'all human beings are pawns to what they have earned and imprisoned in the forms of their works until the day of resurrection. Then they are raised up from those forms and given over to the configuration of the next world')

یار فرید اسے کو لہڑے تیڈے نہ بے ہودہ زل

“Farid! Your friend is with you (even nearer to you than you are to your own self). There is no point in your being wretched in the unwieldy search.”

Why to be wretched in search of God when God is within Man. He is more near to him than the oceanic sweet water is from its salty one with ‘barzakh’ or isthmus between them. He is nearer to Man than the reflected image is to the mirror. The proximity of God with Man can be understood by understanding the proximity of the Divine Essence with His Names or Attributes (Asma al Husna). He is closer to Man than Man is to himself. He is clothed in the attire of Man. God is veiled in Man. Man is His Image. Human consciousness is a manifestation of the Divine Consciousness. The provisional man-God polarity withers away in the transcendent consciousness of nonduality.

Kafi-77

ہر دل میں ہے %ڑی بھال

مل مہینوالا مل مہینوال

“My beloved Mahinwal! Meet me. My beloved Mahinwal! Unite with me. All hearts beat for you.”

Mahinwal symbolising the beloved is the heartbeat of everyone yearning for union. Sohni Mahinwal is a tale of love impregnated with courage, steadfastness and fortitude. Sohni was born of a potter's family in a village on the banks of River Chenab, Gujarat. She was beauty personified. She helped her father, Tulla in designing the earthenware, which were sold like hot cakes. One of the traders, Izzat Beg of Bokhara, happened to stop at their workshop and was enchanted to see Sohni, busy helping her father. It was love at first sight. He frequently started visiting the workshop on pretext of buying pieces of pottery and deeply fell in love with her. His heart always yearned for her eye contact. He succeeded in stirring love in her heart and she went ahead in reciprocating his love with great sincerity. He was equally enamoured by her inward beauty. He did not return to his native place with the traders' caravan but instead chose an odd job of grazing cattle- buffaloes with Sohni's father. Her father came to know about their love affair, which like day light can never be hidden, and he hastened to forcibly marry her to one of the potters living across the river. Mahinwal was grief-stricken to know of Sohni's marriage and he became a wanderer and in the guise of a 'faqir' managed to meet her and tell her about his whereabouts. Sohni used to swim at night to the other side of the river with the help of a water pitcher to meet him and returned before the break of dawn and hid her pitcher. She met him daily but her quest of love

was insatiable. He was each day in a new glory. The secret of love like the fragrance of rose garden cannot be contained and it spreads with its own dynamism. Her sister-in-law came to know about it and she confiding in her mother changed the baked pitcher with a sun-dried one. Sohni realised the trick when she was already in the midst of the stormy waves of the flooded river. Sohni never looked back. She knew that love had no point of return. The passion of love within her was more mighty and tempestuous than the river Chenab. She could die but never be defeated. She chose love in the face of death. The pitcher started giving in to the tumultuous waves, and she drowned defending her love with inward light, in the pitch darkness of night. Sohni was not drowned in the river but the river was drowned in her, says the wisdom of love.

روز ازل دی سختی ماری ڈتڑی مول نہ قسمت واری
ماپیو ویر نہ لہم سنجال

“I am in hardships ever since the primordial day. The destiny did not absolutely give me a fair chance. My parents and brothers do not take care of me.”

Primordial love ushers in sufferings to her hard luck. Her parents and brothers leave her forlorn. They do not understand the sincerity and depths of her love. They adjudge her on relative standards, which fail to measure the absoluteness of love. They do have a certain claim over her but she is not a pawn in their hands. Her whole being and having rightfully belong to her beloved.

فکر فراق تے مونجھ مونجھاری یاری لا کر مُٹھڑی ہاری
ڈسدم وصل وصال محال

“I am bearing pangs of separation and anguishes. My miserableness has made me lose the game of love. My togetherness and union with my beloved seem, impossible.”

How can she win the game of love when it is not possible to achieve togetherness and union with her beloved? Is there any suffering greater than that?

رونندیں رڑوئیں کوکاں کر دی
آہیں بھری جگھ جگھ مردی
عشق او لڑا جی جنجال

“I am weeping, crying and shrieking. I heave cold sighs of distress and remain dying by rotting in suffering. The intricate love has encumbered my self.”

The intricacies of love are so cumbersome. She dies by inches and bears terrible sufferings in the path of love.

زورے تورے حسن دے مانے
سارے ہار سنگار وہانے
آئی اوڑک سولاں جال

“My radiant might, pride in beauty and my entire make up has gone away. Ultimately, I have been netted in afflictions.”

The colours of life fade away. She is caught in the whirlpool of sufferings.

ناز نزاکت نوکاں نخرے
سبجوں سکھ سہاگ دے بخرے
ساڈے پکھڑے کو جھڑا حال

“My pride, tenderness, a collyrium line and blandishments that are the elements of my inward peace and nuptial happiness have fallen to my lot and worsening my state.”

The very things, which gave meaning to her life, start worsening her condition in separation from her beloved. The tide of time drowns her happiness.

خویش قبیلہ دشمن سارا
ہر کوئی مارم جان و چارا
برہوں اوڑا لٹی چال

“All my kith and kin is my enemy. I am considered as pathetic and smitten by everyone. Love is peculiar that makes overturned moves.”

The mystery of love cannot be resolved by rational modes. The peculiarity of love consists in mysterious moves. She faces hostility of her near and dear ones. The world considers her lowly and smites her.

ویرھے یار فرید نہ آیا گل گیا جو بھن مفت اجایا
ڈٹھڑے ڈندتے تے چٹڑے وال

“Farid! My friend did not visit me. My radiant youth has faded in vain. My teeth have fallen and my hair has whitened.”

His animated embodied self shows signs of rapid aging due to the vicissitudes of time. How can he sustain the radiance of his youth without his beloved?

Kafi-78

میں تان تیکوں منتاں کردی سانول اساں ول بھال

“My charming beloved! I beseech you to take care of me.”

She beseeches her charming beloved to take care of her.
Who can nurture and tender her without her beloved?

واہ غمزے واہ ناز چہولے واہ نخرے واہ تلک تلوے

واہ زلفاں واہ خال

“I laud your enticements and I laud your prideful sweet discourse. I laud your blandishments and I laud your brow colour -mark and moles. I laud your locks of hair and I laud the coloured small spot on your face.”

The loveliness of the beautiful beloved, manifest in different expressions ignites love in her heart. There is nothing higher than the communication of love.

تھی کر دام دلیں نوں ونگن تھی کر نانگ جگر نوں ڈنگن

عطروں بھڑے وال

“The locks of hair of my beloved soaked in perfume, net my heart and give me a snake-like bite.”

The descending of the Reality from its abysmal darkness opens the possibility of love relationship. The intricate openness of her beloved spreads fragrance all around. But it becomes so overbearing for her.

جیں ڈینہہ یار اساں تور ٹھڑے بٹھ ڈورے بٹھ لملل پٹھڑے

جر جر بگھ آل

“I stopped wearing my traditional and ceremonial dresses ever since my friend turned his face from me.”

The attachment with the beloved determines the value of things. All beautiful attires lose their meaning in detachment from her beloved.

بھاون مول نہ باجھ سجن دے کپڑے نازک و نوون دے
زیور آلو آل

“All my fine dresses and the most precious jewellery have no meaning for me in the absence of my beloved.”

How could fine dresses and the most precious jewellery have any meaning for her when her beloved is not there? There is no meaning in outwardness bereft of inwardness.

درد فراق دی چال اساڈی سنجھیں & یں جال اساڈی
بے واہی داحال

“Our way is to bear the pain of separation. Our abode is in desolate sandy dunes. The one without shelter is in such a (pitiable) condition.”

The pain of separation is the pang of rebirth. It gives birth to mutual selfhood. She is dependent on her beloved for everything.

اتنا ظلم مناسب ناہیں روروپٹ پٹ کر کر دھائیں
گزر گئے سئے سال

“It is not fair to be so cruel to me. I have passed countless years in weeping, whining and crying.”

She at times reacts to the cruelty of the beloved and measures years of separation from her beloved. ‘And that each day is like a year: A year whose days are long’.

یار فرید نہ رولا ڈیسم
اُوڑک سڈ کر کول ٔہیمسم

ہے سوہنا لُج پال

“Farid! My friend will not create difficulties for me.
At last, he will call me and make me sit beside him.
My beloved is the custodian of my honour.”

A streak of hope does remain lit in his heart even in times of darkest despair. And it is hope, which ferries him across the troubled waters. Love is not possible without hope. Hope gives birth to love and also sustains it. Despair makes it die. He hopes for union with his beloved. He has absolute faith in responsiveness of his beloved; although at times he calls him names. The modern man has lost hope for he has lost his beloved; nay, he never had one. He is imprisoned in the psychic world and experiences hope and despair on the psychological spectrum. He has no way to transcend to the spiritual realm, in order to experience the spiritual dimensions of hope, needed so much by the humanity in despair. How could humanity hope without love?

Kafi-79

یار سپاہیڑا! آوس ماڈڑے کول

“My combative friend! Do come and be with me.”

The game of love is not all tenderness. The combative nature of love is exhibited in calling the beloved as combative and inviting him to dwell with her.

ہک لکھ ڈینڈیں ڈو لکھ ڈیساں ہک واری چا بول

“I will give you a hundred thousand nay two hundred thousands but do converse with me once.”

Is she ‘bribing’ the beloved for making him communicating with her at least once? It is one of the finest verses in the whole literature of love. Her desperation is evident in offering her beloved even money to make him responsive. The offer of doubling the money adds beauty to her desire of union. The offer symbolises the willingness of the lover to win her beloved at all cost.

پہلوں ڈے کر بانہہ سر اندی سانول یار نہ رول

“You folded your arm beneath my head. My charming beloved! Now, do not put me in a wretched state.”

The initial warmth of the beloved and then his becoming indifferent makes her fall in a state of wretchedness.

نیں سانون دی میں من تاری سے چھولیاں لکھ جھول

“The rainy season has made the stream full and I do not know swimming. There are hundreds of stormy waves and countless whirlpools.”

She finds it impossible to ferry across the high tides in the ocean of love. All help comes from the beloved.

یار چہیندا مان مہیندا
زل مل ساڈڑے ٹول

“My beloved friend! You are my pride. Do come and dwell in closeness with me.”

She beseeches her beloved to unveil himself within her being.

سانولیاں دے نین سلونے
کچلے دے تک ٹول

“The eyes of the charming maidens are increasingly enchanted by the beauty of the collyrium.”

The seductiveness of beauty is enhanced by embellishments.

پاپن چلوی کر کر چیکاں
آہڑے زخم نہ چول

“O’ sinful partridge! Do not touch my fresh wounds by crying aloud.”

She identifies her sufferings with the partridge who cries aloud for her mate.

مرمر جاندی رشک نہ سہندی
دلڑی سخت مڑول

“My heart is burning severely. It is in a dire state but it refuses to bear envy.”

Her suffering heart wants to embrace her beloved in fullness and that creates envy. She, at times, becomes envious by the universality of her beloved. However, these psychic traces in the consciousness wither away with the ripening of love.

بینے بولے سینسر و سرے
گئے نورے ر مجھول

“I have become oblivious of my forehead and nose ornaments and my anklets, too.”

How could ornaments have any meaning without her beloved?

نخرے ناز نہورے ہر دم بیایا کرن الول

“The blandishments, pride and coquetries of my beloved increasingly tickle me anew.”

The responsiveness of the beloved makes her dance to the tune of love.

او گن ہاری ناکس کم دی سو ہنا عیب نہ پھول

“I am sinful devoid of any virtue. My beloved friend! Do not resort to fault-findings.”

She acknowledges her own imperfections in the face of the perfect beloved and wants him not to point them out. It is the dawning realisation of her ontological nothingness in relationship with the Divine Being.

سمجھ فرید نہ تھی غم واسو اللہ ملیسم ڈھول

“Farid! Understand and do not plunge in sorrows. Allah will cause you to meet your beloved (the transcendence from the servant-Lord axis is by the Grace of God).”

He understands that in order to ward of his sorrows, God will cause him to meet his beloved. The transcendence from the servant-Lord axis will be only possible by the Grace of God. It is by virtue of transcendence that he will realise union with his beloved.

Kafi-80

پیتم عشق دا جام

دستوں پیر مغاں دے

“I took the cup of love from the hands of the cup bearer.”

The cup of love works spiritual wonders when taken at the hands of the spiritual master.

بُھل گیا کفر اسلام

وحدت کیتا غلبہ

“The unity became so overpowering that I transcended infidelity and Islam.”

The wine of love makes the sense of unity so overpowering that the lover transcends the distinction between Islam and infidelity. He goes beyond the distinction of truth and falsehood. The distinction between truth and falsehood is relevant at a certain level of the self-determination of the Absolute. It remains so and is not obliterated at that stage. But it is relatively absolute and not absolute in absoluteness. Metaphysically speaking, the undifferentiated Reality manifests itself in differentiated forms of Names and Attributes. It is at the descending stages of manifestation that the Truth itself appears in the form of a given truth implying the possibility of a given falsehood. The wine of love takes him to the heights of gnosis, where he identifies himself with the Truth itself in obliviousness to a truth and a falsehood. Individual religiosity gets absolutely transformed in universal spirituality.

سنت کو بھی سلام

گزرے فرض فریضے

“I went beyond the call of duties and imperatives. I took the leave from the Sunnah, too.”

He ascends to such gnostic heights that the religious imperatives or the imperatives of a truth remain far behind.

Religiosity gives way to 'the kernel of the kernel'. The formalities are no more required when a person finally presents himself before the King and remains in his continuous presence.

کشف حقیقی آئے گئے اضغاث احلام

“There has been true unveiling. My doubts and apprehensions have disappeared.”

Doubts and apprehensions are the bye-products of veiled knowledge tied to the subject and object structure of reality. All certainties at the veiled levels are relative characterised by probabilities and negativities. Many a time's even ignorance is considered as knowledge. Religiosity, for example, gives proofs of God's existence, which are hardly tenable at the rational level. There are different epistemological and logical fallacies contained in these religious arguments. It is only metaphysical realisation or unveiling, which grants absolute certainty. It provides absolute certitude leaving no room for any doubt or apprehension.

وحدت ذاتی سبھ دا ہے آغاز انجام

“Oneness is the alpha and omega of every thing.”

Oneness of Being not only demonstrates the Reality as the Inward and the Outward but also as the First and the Last. These four basic dimensions of the Reality are in their fullness. Any attempt to consider any one of these wholesome dimensions as partial tantamount to placing divinity beside Allah. The Reality is in its wholesomeness and it has no parts. Religiosity errs in delimiting God by making the universe confront Him. The universe does not confront God as the other. It is simply the manifestation of His Reality. He is the Origin of everything (The First) and everything returns to Him (the Last).

تکھڑی تیغ نشی دی غیر کیتا قلام

“The sharpened sword of negation has obliterated otherness.”

The negation of everything except the One obliterates otherness. Metaphysically speaking, both negation and obliteration essentially do nothing. There is nothing to be negated and no otherness to be obliterated. There is no thing to be denoted and negated and there is no otherness to be acknowledged and obliterated. The act of negation and obliteration is only at the connotative level (conveying a certain meaning). The Reality is ‘the Metaphysical Whole’ with no thing outside it. The Absolute Reality is essentially or inherently ‘the Most Real’ and the cosmos including Man have no inherent reality or reality in itself. It is simply manifestation of the Reality. And no manifestation has any reality in itself. How could borrowed existence claim to have inherent reality? Anything not having inherent reality is considered as unreal in reference to the Absolutely Real or God. There is no reality except the Reality and Muhammad is the manifestation (Rasul) of the Reality--has been demonstrated so beautifully in the metaphysical truth enshrined in the ‘Shahadah’ of the Islamic tradition. The servant or ‘abd’ points to ontological unreality or ontological nothingness of the servant in face of the ontological Reality of God.

بیوکل کوڑ تمام

باجھوں شغل حقیقی

“All things are absolutely meaningless without the realisation of the Oneness.”

Human activity has no meaning except engaging realisation of Oneness. Man’s Ultimate Concern is the Real or God. It is the measure of all his concerns. Any concern bereft of it is false and rubbish.

پٹھڑے برہوں پیام

کر توبہ اغیاروں

“Love has sent a message of absolute repentance of otherness.”

The spiritual vocation of Man is to absolutely concentrate on the Real or God. He has to repent of the time lost in illusory engagements with otherness. Love ultimately succeeds in uniting the lover with the beloved. Light does not see any darkness or otherness but the light; likewise the lover does not see any shadow or otherness but the beloved.

تھی آزاد تمام

ثرت فرید فریدوں

“Farid! Now, transcend your individuality (transcend delimitation). Have an Identity with Freedom itself (Nondelimitation).”

The Absolute has the aspect of the Infinite, by virtue of which, it manifests itself forming different planes of existence. He is the Origin of all manifestation till its last form. Man is theophany of the Absolute. The Reality, in the process of manifestation, clothes itself in the form of Man. Man has no self-subsistent reality. He comes to assume a relative reality, which is illusory in reference to the Absolute Reality. A person has a sense of individuality or individual consciousness but his sense is relative and not absolute and, in a certain sense, illusory since absolute consciousness only belongs to God. It is a delimited consciousness tied to relative freedom. He has been endowed with the possibility of freedom, to get rid of his delimited, relative or illusory consciousness, which gives him the idea of ego, self or individuality. It is his identity with Freedom itself or Absolute Freedom that his inner and outer perception is transformed and assumes a form of nondelimitation. It is at this level that one can speak of metaphysical realisation; attaining full consciousness of one's ontological nothingness; extinction (fana); self-effacement; to die before dying; being in contact with the roots of one's being; transcending man-God polarity; the Self withdrawing from the servant-Lord axis; Self-Realisation; realising union with the beloved; deliverance; living in the realm of nonduality; Oneness of Being or 'contemplative tawhid.'

Kafi-81

سولیں سانگ سمانی ہم ڈکھڑیں کارن جانی ہم

“I was born for the sake of bearing sufferings. I got absorbed with afflictions in this world.”

She feels that she was destined for sufferings and thereby got absorbed with afflictions in the world.

درد اندیشے سکرے سوڑے بیانہ بھین نہ بھائی ہم

“Pains and anxieties are my close relatives. Besides, I have no brothers or sisters.”

She lives in the intimate company of pains and anxieties.

گہلی کملی سنجڑی ڈھردی پک غم دی سدھرائی ہم

“I was imprudent, simple and damned ever since the primordial day. I was only receptive to sorrows.”

She experiences the tragic aspects of love at the very outset.

جاون لادی پنڈ بلا دی چم سر اکھیاں چائی ہم

“I enthusiastically lifted the bundle of calamities on my head ever since my birth.”

The commitment of love was made with full animation since day one.

راحت ویندیں وداع نہ کیتم می ہم پر مٹرائی ہم

“Comfort was my mother, nay stepmother for she did not bid me a goodbye, while going away.”

The days of comforts passed away leaving her in distress.

پیڑ پرانی امری سکرئی مونجھ منجھاری دائی ہم

“The primordial pain is my real mother. Anguish is my mid wife.”

It was cosmic design that she was born in pain and anguish.

سختی تے بد بختی تتری
حال وانڈا او ہمسائی ہم

“I am the inept one with hardships and misfortunes that are taking care of me like my neighbours.”

Hardships and misfortunes are always present with her who is so inept.

بے ٹھائی دی چولی چتری
پائی ہم پاٹھ کائی ہم

“I adorned and exhibited myself with garments of divergence.”

The garments of love worn by her are at variance with her.

سرتے چھترے چوٹیاں متھڑے
تیں سنگ دلڑی لائی ہم

“I had small hair on my head and locks of hair moving on my forehead (a state of girlhood symbolising primordial covenant), when my heart contracted love with you.”

It was the primordial stage of the pre-eternal covenant when she contracted love with her beloved.

ہو ہو پھلڑی شہر خواری
جاتی فخر وڈائی ہم

“I have accepted infamy, ill-repute and notoriety as my pride and elevation.”

Her world overturns. She is condemned by the force of love to consider infamy, ill-repute and notoriety as her pride and elevation. The retina of her eye completely overturns her social perception.

کینوں یار فرید و ساراں
جیں کیتے اتھ آئی ہم

“Farid! How could I be oblivious of my friend for whom I came here?”

He is fully aware that in spite of all sufferings, he cannot be oblivious of his friend. The cosmic purpose of his existence can only be realised by dint of union with his beloved.

Kafi-82

ڈکھڑا نہیڑا الایم سے، سے، سول سڑاپے

“I have cultivated anguished love with countless afflictions and tribulations.”

She does not romanticise love. Her anguished love is full of afflictions and tribulations at the spiritual level.

ہاں داساڑا وے توں بن گھر وروے
ویڑھا کھانوں آیم سینے لکھ لکھ کاپے

“My household gives me heart-burning without you. There are hundred thousands wounds in my chest. My courtyard haunts me.”

The things closest to her that gave her peace and comfort, become a source of distress and discomfort without her beloved.

پور پنل دے وے پل پل دل نوں وے
دردیں مار منجھایم دل آوے تاں جاپے

“I am perpetually undergoing fits in the state of missing Punnal. I will only believe once he comes. Pains have crushed me with anguish.”

Her hope starts waning while facing the hardships of love. She wants her beloved to visit her so that she could revitalise her faith in him. It is a deepening crisis of hope and a very exacting time of love.

پیت نہ پالی وے یار دیس دے وے

یاری توڑ سدا ہمیں کیوں ڈیواں ڈوڑا ہے

“My closest friend! You did not cultivate love with me. Whom should I complain about it? You went away by snapping friendly ties with me.”

She suffers the fact that her bosom friend has not been responsive and has snapped friendly ties with her without any rhyme or reason. She cannot communicate with any one about her beloved since everyone is an outsider. These facts shine forth so much in the existentiality of love.

حال سناواں وے کیوں دل داوے
سختی سخت ستا ہمیں لوک سبھے ڈوچا ہے

“How should I narrate the story of my heart? People resort to double-talk. My severities highly vex me.”

She desires to share her story of love with people but their insincerity makes her keep things to herself. The severity of not being able to communicate with people about her deepest aspirations is highly vexing.

توڑ نہ تیتی وے یار اوڑے وے
مفتی جان گنوا ہمیں جی جگھ جگھ پرتا ہے

“My peculiar friend! You did not take me to the end. My self is rotting in suffering. Life has been wasted just for nothing.”

She feels left out in the game of love. She suffers in thinking that her life has just been wasted.

رہن نہ ڈیندی وے رسک سا جن دی وے
جیندے ناز مسا ہمیں جیں سنگ دلری اڑا ہے

“The desire of my beloved does not let me live in peace. My heart is entangled with him and his pride has captivated me.”

The prideful beloved entangles her heart in such a way that the desire of union with him destroys her peace.

انگن فرید دے وے
کرم کر لیم آپے

سانول او سی وے
تا نکھیں آس ودھایم

“Farid! My beloved will visit my courtyard. He will himself shower his blessings on me. Longings have increased my hope.”

He is hopeful that one day his beloved will visit him and shower his blessings on him. Longing increases his hope. Longing is the secret of hope. Hope is not an empty posture of mind. It is filled with content. Longing is the content of hope. A person who has no longing has no hope. The ‘dialects’ of longing and hope teach that longing increases hope and hope increases longing.

Kafi-83

نہینہ اولڑا اوکھالائیم سِک پِل پِل دی مار منجھائیم

“I have cultivated intricate and difficult love. My perpetual desire is putting me in crushing anguish.”

His perpetual desire of the beloved is filled with great anguish. It makes love so intricate and difficult for him.

پچھدی ملابا نبھن جو سی کیڑھا وقت ملن داہوسی
ڈھول آساڈے ویڑھے اوسی رنج ہجر دے سخت ستائیم

“I am asking a cleric, Brahman and astrologer to divulge on the moment of union, when my beloved will visit my courtyard? The grief of disunion is highly vexing.”

He being dejected and highly vexed by the grief of disunion, resorts to non-rational modes when his rational endeavours become fruitless in realising the moment of union. His desperation is evident in the modes of his behaviour. It has been aptly said that if a person does not have an illusion of a pool of water in the scorching heat of the desert then it is not perfection of his sight but the imperfection of his thirst. Likewise, it is the intensity of love, which makes him recourse to hidden knowledge, which he thinks, could be instrumental in divulging the destined moment of union with his beloved.

روہی وٹھڑی مینگھ ملہاراں بوٹے بوٹے تھیاں گلزاراں
شالا موڑم دوست مہاراں بھاگ سہاگ دی موسم آیم

“The desert (rohi) has become green and the rain-laden clouds are hovering on the sky. All plants are flowering. I pray that my friend turns the reins

towards me. The season of good fortunes and nuptial happiness has ushered in.”

The Reality manifests in the inward and the outward. The outward changes affect the inward and the inward changes transform the perception of the outward. It is the intensity of love, which makes him behave in different ways. There is a close relationship between the inner and the outer dimensions of the cosmos. The moment of unveiling can only be realised by the Grace of God. He prays for this nuptial union. The portents of spiritual union demonstrate the path of love. The tracks of love are true, absolute and universal making him realise union.

اکھیاں روون دل گرلاوے دلڑی جکھدی تن تڑپھاوے
رات ڈینہاں آرام نہ آوے ڈکھ ڈوہاگ دے بار اٹھایم

“My eyes are weeping and my heart is groaning. My heart is bearing tribulations and making my body restless. I have no peace, day and night. I am bearing the burden of sufferings and misfortunes.”

The ordinary sufferings of love at the plane of psyche do not match the higher sufferings at the plane of spirituality. The psychic love with all its infatuations, obsessions and symbiotic attachments does not engage human consciousness in fullness. It remains stranded on a certain level and keeps on flattening it out. But the spiritual love broadens, heightens and deepens consciousness and ushers in qualitatively different sufferings, which ultimately lead to the identity of knowledge and being. The sufferings of psychic love, in spite of all the hues and cries, do not touch the inmost chambers of one’s being. The sufferings of the spiritual love, on the other hand, engage the person wholeheartedly and in a wholesome way. The alchemy of suffering transforms the base metal into gold and displaces misfortunes with good fortune.

عشق اویرا پیش پیو سے درد کشالے سیجھ ڈھیو سے
مونجھ منجھاری ہار پتو سے سہجوں ڈکھ ڈوہاگ سہایم

“Peculiar love has fallen to my lot. I got the nuptial bed of pain and adversities. I am wearing the necklace of anguishes. I have readily accepted sufferings and misfortunes.”

He readily accepts sufferings and misfortunes in the way of love because he has freely chosen to love his beloved. Love cannot be imposed by might. Love is born of freedom and lives in freedom. He understands the dynamics of love and acts accordingly.

حسن پرستی گھات اساڈی
راز حقائق بات اساڈی
رمز حقیقی جھات اساڈی
فخر جہاں ایہاریت سکھایم

“Our vocation is to be fully absorbed in beauty. Our activity is to delve on the secrets of Reality. Our looking within ourselves is clueing to the Reality. Fakhr Jehan has taught me this tradition.”

His spiritual master, Fakhr-i-Jehan makes him realise the metaphysics of Beauty. He reveals the secrets of the Reality to him by making him appreciate that the Reality is Beauty itself. He has to delve deep within his own being in order to encounter the Beauty and become its adorer in all inward and outward forms.

ملسم یار فرید کڈا ہیں
دود دکھاواں کڈھ کڈھ آہیں
جان جگر تن بھڑکن بھاہیں
سوز پنل دے صاف جلاہیں

“Farid! My friend will meet me one day. I am emitting smoke by continuously heaving sighs. My embodied self is flaming, fire. I have been completely burnt by the passion of Punnaal.”

He hopes for union with his beloved. It is not a false hope but a true one arising from the ashes of his embodied self. He has knowledge of the path of love and is fully conscious of the fact that his effacement opens the door of subsistence with his beloved.

Kafi-84

ہر صورت وچہ دیدار ڈتھم کل یار اغیار کوں یار ڈتھم

“I have witnessed the unveiling in each form. I have witnessed all the intimates and strangers as friends.”

The ‘eye of heart’ witnesses the ultimate nature of things, which is opaque to the ordinary eye. The realised eye sees ‘the transparency of the phenomena.’ It goes to the roots of things. It is the gnostic consciousness, which sees the Reality manifest in all forms. It transcends all dualities and polarisations and witnesses the One in the states of nonduality and pre-polarisation. The ordinary distinction between intimates and strangers sprouts, in the process of manifestation and, in an act of transcendence, withers away and the Reality is witnessed as the Friend. The Reality is above the forms of the intimates and strangers (transcendence), but manifests in the forms of intimates and strangers (immanence). How could anything be excluded from the Reality or the Absolute? Metaphysics provides knowledge of the essential nature of things and their inter-relationships. It enlightens on the manifestations of the Reality in different forms, by integrating the fundamental dimensions of transcendence and immanence. There is no thing in the Heavens and the earth, which is not governed by the Law of things. The Law of things is ingrained in the ultimate nature of things. It is called the immanence of the Law. The law itself is simply what it is. It is neither purified nor defiled by being ingrained in the ultimate nature of a thing. It is understood as the transcendence of the Law. The transcendence and immanence of the Law is simultaneous and if the Reality is identified with the Law of things, then it

may help the ordinary understanding to understand that the One like the Law is ingrained in everything and, further manifests itself in all forms (immanence) without compromising its transcendence. A person, who succeeds in witnessing the ingrained Law of things, will witness Oneness in all things. Likewise, a person who succeeds in witnessing the Reality manifesting itself will equally witness Oneness in multiple forms. The law of things, in a miraculous way, determines the properties of things and these properties range from the material to the spiritual. The positive and negative properties, in different ranges, can be categorised as true and false; beautiful and ugly; right and wrong; good and evil; light and darkness and so on. The positive properties inhere in the ultimate nature of things but the negative ones exist relationally and have no being outside their relationships. They are negatively related to positive properties. The act of witnessing the Truth, manifest in all forms, for example, is in consonance with the ultimate nature of things. Ordinarily a truth has a falsehood as it's opposite but the absolute Truth has no falsehood as it's opposite. It is beyond the categories of true and false. The one who witnesses the Truth witnesses it in 'absoluteness' in all forms without a shadow of falsehood. He is akin to the one who witnesses the Light in 'absoluteness' in all forms without a shadow of darkness. Likewise, the absolute Friend has no stranger as it's opposite. The one who witnesses the Friend witnesses it in 'absoluteness' in all forms without there being shadow of a stranger.

کچھ جوہر تے کچھ عرض ڈٹھم کچھ سنت نفل تے فرض ڈٹھم
کچھ صحت ڈٹھم کچھ مرض ڈٹھم کچھ چُست اتے بیمار ڈٹھم

“I have witnessed at times the substance and at times the accident. I have witnessed at times Sunnah, supererogatory and obligatory rituals. I have witnessed at times health and have witnessed at times

sickness. I have witnessed at times activity and febleness.”

The Reality at times is witnessed as the Substance (the Essence), which is self-subsistent, which requires no support for its subsistence or existence and at times accident (cosmos), which requires support for its subsistence or existence. He is essentially above Substance and accident (transcendence) but He manifests Himself in the form of Substance and in the form of accident (immanence). The Reality witnessed as accident is scandalous for religiosity. It fails to have a metaphysical understanding of things. Religiosity considers the cosmos absolutely distinct from God. It worships the God of transcendence. It has no inkling of the immanent aspects of God. It considers God absolutely over and above the cosmos. The Reality is ‘the Metaphysical Whole’ and there is nothing outside it. The whole cosmos is manifestation of the Reality. The accident is the manifestation of the Substance. It is utterly dependent on the Substance. The notion of an independent, autonomous and self-subsistent accident is a contradiction in terms. It is metaphysically absurd to impute the essential qualities of the Substance to the accident. However, witnessing the Reality as accident means witnessing the accident as manifestation of the Reality. It is witnessing its attachment to the Reality. ‘All things are attached to the Absolute’. How could it be otherwise? The Reality does manifest itself in all forms but, by virtue of its transcendence, it is not delimited, defiled or corrupted in any one of the forms. The transcendence and immanence of the Reality is in simultaneity in every form. It is the act of witnessing that unveils Reality in all its forms. He is manifest in the worshipped and the worshippers and thereby witnessed accordingly. His manifestations (ontological descent) worship Him (ontological ascent). He is essentially above worshipped and the worshippers (transcendence) but is manifest in the forms of the worshipped and the worshippers (immanence). He is essentially above health and sickness (transcendence) but

manifest in forms of health and sickness (immanence). He is essentially above being lively and feeble (transcendence) but manifest in forms of liveliness and feebleness (immanence). Religiosity considers it a blasphemy to talk of His manifestation in the cosmos and especially in the forms of the worshippers, the sick and the feeble because it has a delimited view of things. It is blasphemous itself in committing the Fallacy of Delimitation by delimiting ‘the Nondelimited Being’ or ‘the Supra-Personal Divinity’ and further delimiting Him to the Heavens. It also lacks the vision of witnessing Him in the cosmos. They are only the spiritual men of higher vision, who witness ‘the One in multiple forms.’

کچھ زاهدتے مخمور ڈٹھم
کچھ بطن بطون ظہور ڈٹھم
کچھ چوب رسن تے دار ڈٹھم
کچھ ملاں تے منصور ڈٹھم

“I have witnessed at times hidden, interiority and exteriority. I have witnessed at times ascetics and the drunkards. I have witnessed at times clergy and Mansur. I have witnessed at times a pole, rope and scaffold.”

The Reality is witnessed in its aspects of the unmanifest and the manifest. It is witnessed in the forms of ascetics and drunkards that appear to be poles apart in their conduct. It is witnessed in the forms of the clerics and Mansur Hallaj, notwithstanding that the clerics did not understand the spiritual import of his ecstatic utterance: I am the Truth and hanged him. The Reality is witnessed in the forms of pole, rope and scaffold used in his hanging. The mode of witnessing offers metaphysical proof that there is nothing outside the Reality. How could a thing be divested of its essentiality? All things are attached to ‘the Most Real.’

اے مشرب صاف صفیاں دا
اے مشرب صاف صفیاں دا
آیات ڈٹھم اخبار ڈٹھم
اے مذہب پاک نبیاں دا
اے رُشدار شادولیاں دا

“It is the religion of the sacred Prophets. It is the way of pure saints. It is the discernment and discourse of the friends of God. I have witnessed the symbols and I have witnessed the events.”

The prophets, saints and friends of God have attested by virtue of their witnessing that there is no reality except the Reality and everything is the manifestation of the Reality. There is no thing bereft of His Presence. The witnessing of the symbols, which partake of the Reality and the witnessing of the events, which disclose His recurring Will, there is a clear manifestation of the Reality in things and events. The Reality shines through symbols and His Will operates in all events-small or big.

کچھ بھل گل باغ بہار ڈٹھم
کچھ خس خاشاک تے خار ڈٹھم
کچھ بلبیل زار نزار ڈٹھم
ہک نور دے سبھ اطوار ڈٹھم

“I have witnessed at times flowers, roses, gardens and springs. I have witnessed at times nightingales in a distressful plight. I have witnessed at times straws, litters and thorns. I have witnessed all these manifestations of the essential Light.”

The Primordial light is the Absolute as the Essence. ‘The Real is sheer Light.’ The Essence of Allah is identified with Light itself. Absolute Reality or the Supreme Light is indefinable and is designated as ‘Haqq’ (Truth or Reality). The Primordial Light is unknowable in itself but it becomes manifest and knowable through existence and knowledge. The inherent nature of Light is to manifest itself. Light is the basic stuff out of which the cosmos has been created or manifested. All things are the manifestation of the essential Light. The cosmos constitutes ‘degrees of irradiation and effusion of this Primordial Light, which shines everywhere while remaining immutable and forever the same.’ Allah is the Light of the Heavens and the earth, says the Qur’an. It demonstrates His absoluteness and Omnipresence. The individuation of Light, in the Light verse of the Qur’an,

points towards the degrees of Light. 'Things are so many rays reflected from Light's substance.' The Light's substance is witnessed in flowers, roses, gardens and springs; in the distressful plight of the nightingales longing for their mates and in straws, litters and thorns spread in the garden. The metaphysics of Light accounts for the Light itself and the whole process of its manifestation. It is metaphysical realisation or witnessing, which makes the lover witness the manifestation of Light in every thing and in every event.

کچھ برہم نارائن نرنجن ہے
کچھ رام کنیا لچھمن ہے
کچھ بید بیاس برہمن ہے
کچھ راجس تے اوتار ڈھم

“He is Brahma, Narain and Naranjan at times. He is Ram, Kanaya and Lachman at times. He is Veda, Bias and Brahman at times. I have witnessed men of God in royal dresses and spiritually– incarnate at times.”

It is the Reality, which assumes many forms like Allah, Rahman and Rabb. It has different Names and Attributes in the Islamic tradition. Hindu metaphysics also deals with the Reality and the forms it assumes in the process of its manifestation. Brahman (‘the supreme principle; the ground of the universe, the source of all existence; declared as nondifferent from atman; described as unconditioned existence, self-luminous intelligence and unexcellable bliss’), Narain and Naranjan are different aspects of the Reality. He is manifest in Ram Chandar, Lachman and Krishan. He is manifest in Vedas (the Hindu Scriptures), in Bias (the Brahmin who collected the Vedas), and in Brahmin (‘the priestly class and the priestly functionary’). He is witnessed in holy men with royal attires and in avtar (the mediums of Divine descent). There are degrees of the manifestation of the Reality. It is the Reality, which manifests itself in all forms including the higher ones, namely the metaphysical, the spiritual and the religious.

انسان ظلوم جہول ڈھم
ارواح نفوس عقول ڈھم

معقول ڈتھمنقول ڈتھم اقرار ڈتھمنکار ڈتھم

“I have witnessed spirits, souls and intellects. I have witnessed men as cruel and ignorant. I have witnessed the rational sciences and I have witnessed the traditional sciences. I have witnessed affirmations and I have witnessed negations.”

The embodied self consists of spirit, soul and reason. The Spirit is identical with the Divine Essence and it is individualised in every human medium. The soul or self has the possibility of integration or disintegration by doing good deeds or bad ones respectively. Reason cohere the data received from the material and the spiritual worlds. The spirit, soul and reason are common to Man. Man wrongs his own soul in ignorance of the cosmic purpose of his existence but his essence remains universal. The Reality as the Knowledge itself appears in the forms of the rational sciences and the traditional ones. The negation of the reality is the affirmation of the Reality because there is no reality except the Reality.

کھ منطق نحو تے صرف ڈتھم کھ اسم تے فعل تے حرف ڈتھم
پک معنے ہر طرف ڈتھم چو گوٹھ ڈتھم چودھار ڈتھم

“I have witnessed logic, syntax and accident at times. I have witnessed a name, verb and alphabetic letter at times. I have witnessed essential meaning everywhere. I have witnessed every nook and corner and I have witnessed the four sides.”

The language with its logic, syntax and accident and with its name, verb and alphabet has meaning in its essentiality. Likewise, the Reality is the essentiality in every form.

سب اعلیٰ اعلیٰ شان ڈتھم حسین تے شاہ مردان ڈتھم
ابو بکرؓ عثمانؓ ڈتھم وہ پاک نبیؐ مختار ڈتھم

“I have witnessed all the majestic ones in supreme glory. I have witnessed Hasnayn (Hasan and Husayn) and Shah Mardan (Ali). I have witnessed Abu Bakr,

Umar and Uthman. I have witnessed the lauded pure prophet as sovereign.”

The Majesty and Glory of the Reality or God is witnessed in the grandsons and son-in-law of the Prophet and his foremost Companions. The Reality’s Attribute of Sovereignty is witnessed in the pure medium of the Prophet.

کے شہ نظام الدین ڈھم کے فرد فرید الدین ڈھم
کے قطب معین الدین ڈھم کے فخر جہاں دلدار ڈھم

“I have witnessed Shah Nizam-ud-Din at times. I have witnessed the unique Farid-ud-Din at times. I have witnessed the pole Mueen-ud-Din at times. I have witnessed my friend Fakhr-e-Jehan at times.”

The Reality descends in all forms, which act as mirrors for the Reality to contemplate itself. The saintly hearts reflect the Face of the Beloved more perfectly. The Reality is witnessed in saintly forms. But how could Man witness anything unless the Reality in its Attribute of Witness (As Shahid) witnesses through him? And the matter does not end here. The Witness, the witnessing and the witnessed is essentially the same Reality. It appears in multiple forms in simultaneity but in reality it is the essential One. The same is true of all the Attributes of the Reality appearing in the total activity of Man including his ideas, feelings, words and actions. How could ontological nothingness claim any being or having?

Kafi-85

میں اگیانی کو گیان سناؤں

اپر م بید بتاؤں

“I am disclosing the supreme Veda. I am imparting knowledge to the ignorant.”

The Reality has manifested and appeared in different metaphysical and religious traditions of the world. The Veda is the pure metaphysics of the Hindus enshrined in different doctrines. The Supreme Principle manifests in different forms. Knowledge dispels ignorance like light dispels darkness. The oral Tradition is the repository of Knowledge passed on from one generation to the other by those who understand its teachings and are qualified to communicate it to the concerned. The search of the Reality or God in outer forms has destroyed the spiritual life of Man. He is caught in the outward as against the inward. The symbols have become for him as ends in themselves. He is lost in the pointers and has become oblivious of the inwardness they point to. The rituals are promoting religiosity at the cost of spirituality. The Heavenly truths have been corrupted on earth. The votaries have started idolising the spiritual realities. They are being far removed from the fountainhead of knowledge. They are leading their lives in ignorance caught in the snares of falsehood. It is a call to return back to the original and pure teachings of the Vedas, and for that matter to all the Scriptures so that the votaries of their respective traditions re-establish their contact with the Truth that lies within.

پریم کی تار بجاؤں

سرت سرنده ہاتھ موں لے کر

“I take the violin of knowledge in my hands and play the tune of love.”

Knowledge and love enjoy a deeper intimacy. The supreme Knowledge or gnosis is inseparable from love. How could the lover attain union in ignorance of his beloved? The 'dialectic' of knowledge and love is operative at all levels. Knowledge deepens love and love deepens knowledge. How could a gnostic achieve heights in gnosis without achieving heights in love? Love opens up certain dimensions of higher knowledge, which remain veiled otherwise. The 'Hidden Treasure' loved to be known, which caused the entire cosmos.'

پانچ سکھی مل رام دوارے ست گر کی جس گاؤں

"I laud the Divinity by integrating five intimates (senses) in the temple of God."

The integrated senses in the embodied self perceive 'the transparency of the phenomena.' It opens the door to the non-sensuous aspects of the Reality. One delves within oneself to find the beloved.

کوچ گلی میں شام سندر سنگ ہو ری دھوم مچاؤں

"I celebrate 'Holi' in the beautiful streets with 'Krishan' (my beloved)."

The celebrations of 'Holi' (Hindu festival) symbolise the eventual victory of good over evil; rejoicing in love and spreading beautiful colours of the Colourless.

میت چیت پچکاری ماروں پریت گلال اڈاؤں

"I squirt the love laden and make the colour of love soar."

Life consists in spreading the colours of love from the earth to the Heavens, in order to attain spiritual happiness.

کہاں اجودھیا سنبل متھرا کہاں گوردھن جاؤں

"Why should I wander at Ajodhia, Sanbal, Mathra and Gurdhan (Hindu pilgrimage centres)?"

What the pilgrimage centres have to offer by remaining outward. They have even ceased to play their roles as pointers to the Inward.

اچھمن رام کنیا کالگی
اپنے آپ موں پاؤں

“(When) Lachman, Ram, Kanaya and Kalgi (deity incarnate) are within me.”

The whole world of spirituality lies within Man. Why it should be idealised in outer forms?

دیسوں کہاں بدیس کو دوڑوں
جوگ براگ کماؤں

“Why should I leave my native abode, run to unfamiliar places and undergo hard spiritual exercises or become an ascetic?”

There is no need to displace inwardness with externality, undergo hard spiritual exercises and become an ascetic in search of God. One has to simply realise Him within ‘the infinite depths of one’s being.’

سورج چاند کو ستمکھ را کھوں
سن سادھ لگاؤں

“Why should I keep the sun and moon opposite my face for concentrating on the focal point (ritual)?”

There is no need to adopt the practice of going within from the outside. He is near to Man than his neck-vein. It is in deepening one’s consciousness that one finds the beloved in the inmost chambers of one’s heart.

پپیل تلسی کا ہے کو پوجوں
کا ہے کو تیر تھ ناؤں

“Why should I worship (peepal) a tree and (tulsi) a shrub? And why should I go for a bath to the sacred place?”

Why worship His manifestations in trees and shrubs? Shouldn’t He be worshipped beyond His manifestations? Why to bathe in sacred places for purity, when the possibility of purifying one’s intention lies within.

آتم دیو مناؤں

اور سے کام فرید نہ میرو

“Farid! I have no business with otherness. I am realising the Spirit within myself.”

He realises the Spirit within the infinite depths of his being or consciousness. He has no need of searching Him in the outward. Aren't external aids obstructions in the path of spiritual realisation?

Kafi-86

آج زیور پئے ٹھہندے ہن متاں ڈینھ سہاگ دے آندے ہن

“My jewellery is sounding pleasant to me. May be the days of union are drawing nigh.”

Her inward state changes her perception. Her pleasantness is a sign that the moments of union are drawing nigh.

کچھ مارو دیداں بھالے ٹرخنی مسک مسک غم ٹالے
بولے بینے تے کٹھمالے سہجوں لچکے کھاندے ہن

“The captivating collyrium is befitting my eyes. My rouge is smilingly shunning sorrows. My nose and forehead ornaments and a bead necklace are readily dancing with joy.”

Her embodied self enjoys inward happiness. It perceives everything as joyful.

باد شمالی لُر کے لُر کے بارش رم جھم بُر کے بُر کے
اکھیاں پھر کن لُوں لُوں مُر کے ٹھر گئے گوشے ہاں دے ہن

“The north wind is blowing very gently and there is drizzling. My eyes are winking (an omen of friend’s coming) and the pores of my body are smiling beneath. It is providing fulfilment to the spaces of my heart.”

The signs and omens of meeting her beloved make her so happy.

جیندیں عرب شریف ڈٹھوسے لہندیں سکدیں نہ مرگیو سے
سوہنے سانول یاد کیتوسے ہار سنگھار سہاندے ہن

“I have visited holy Arabia during my life time. I have not died merely desiring and wishing for it. My beloved friend has remembered me. My makeup seems so pleasant to me.”

Islamic spirituality demonstrates the inward dimension of Prophecy, which is realisable by spiritual men. It realises the possibility of direct contact with the Prophet, understood as presence (haduri). The visit of holy Arabia (inwardly and outwardly) during one’s lifetime is spiritually so refreshing. These are moments of great rejoice for him that his desire and wish of visiting the place has been fulfilled before his death. However, it is not a religious visit but a spiritual one. The living Prophet desires to meet him. It stirs his heart and things appear pleasant to him. The efficacy of all rituals is to provide meeting or union. What is the use of going up and down the ladder without reaching one’s friend or beloved? The house remains a house of brick and mortar without the dwelling of one’s friend. Who would like to visit a house in the absence of its inmate? The House of God houses God while the Mausoleum of the Prophet houses the living Prophet, and the visit to these sacred places (inwardly and outwardly) is essentially to experience the Divine Presence and the Prophetic presence. The votaries communicate with God and His Prophet according to their respective spiritual levels. Religiosity being tied to the outward has no such experience. It has never smelt the fragrance of spirituality.

اُو لے گھولے لکھ لکھ واری صدقے صدقے واری واری
ملک میٹھے متراں دے بن سر قربان تے جان بناری

“I repeatedly make countless sacrifices in honour of his love. I sacrifice my head and my whole life is devoted to him. I am in the dominion of my sweet friend.”

He reaches the dominion of his friend and reiterates his absolute commitment with him. He offers his whole being and having to him. Love and reverence of the Prophet is

central in Islamic spirituality. The more one loves the Prophet, the more one is loved by God.

وادیوں راہ مدینے والیاں
ساگی باغ بہشتی چالیاں
ہر ہر آن سدا خوش حالیاں
شکھ سہرے ڈکھ ماندے ہن

“The valleys on the way to Medina are identical to the paradisaical gardens. There are everlasting joys and affluence at each and every moment. Now, peace has overpowered the weary (weakling) sufferings.”

The valleys of Medina are identical to the paradisaical gardens with blissful vision of the beloved. There is happiness and peace all around without suffering.

عرب شریف دی سوہنی ریتے
لاوے دل نوں پر م پلیتے
دسرے چاچڑ صدقے کیتے
اصلوں محض نہ بھاندے ہن

“The tradition of holy Arabia is lovely. It kindles the wick of love in one’s heart. I have forgotten Chachar and sacrificed it (for the sake of my friend). It has ceased to truly appeal me.”

The beautiful tradition of the holy land stirs love in his heart. He becomes oblivious of the terrestrial for the sake of the celestial. He concentrates on the realisation of the higher possibilities of his existence.

حُسن جمال دی دھرتی آئی
سبھ شے چاہری طرز ڈکھائی
فرحت روز فرید سوائی
ڈکھڑے ماندے ساندے ہن

“I have reached land of the radiant beauty. All things are manifesting freshness. Farid! Happiness is on the increase each day. Now, the sufferings have become weary (loosened their grips on me).”

He experiences the radiant beauty of the land of his friend. Things display spiritual freshness. His dwindling sufferings give way to increasing happiness.

Kafi-87

آج شبریاں شخند بھاندے ہن متاں دیس پنل دے آندے ہن

“The caparisons and saddles (on camels) seem pleasant to me today. May be I am nearing the dwellings of Punnal.”

The inward journey of the self to the Self is essentially the realisation of the beloved in the inmost chambers of his heart. The symbolic journey is essentially within the infinite depths of his being or consciousness. The caparisons and saddles on the camel (ship of the desert) symbolise journey to the beloved.

ناز و جمیل جمیل وطن دے راہی راہندے راہ سجن دے

ہر دم ہوون نال امن دے ساتھی درد منداں دے ہن

“The prideful and lovely camels of the native place are travellers to the dwelling place of my beloved. I wish them permanent peace. They are the companions of the compassionate ones.”

The camels or sublime feelings (ships of the inner desert of the being) seem so prideful and lovely unto their journey to union with the beloved. They are wished peace during the journey for they are compassionate to him.

لب مسکاون اکھیاں پھر کن رگ رگ بیکلے دلڑیاں سر کن

غم غم کھاون ڈکھڑے کر کن سول سروں نس جانڈے ہن

“There is smiling on my lips and the eyes are winking (an omen of meeting one’s beloved). Each and every vein of my being is throbbing and my heart is tickling. The sorrows are sorrowful and the sufferings are grumbling (are being envious of happiness). The afflictions have been uprooted in a flash.”

He experiences the transformation of his being and the sudden end of his afflictions.

سوہنے جمل جمیل بد اوی شمس و قمر دے نال مساوی
سارے حسن جمال دے حاوی ساڈے گوشے ہاں دے ہن

“Handsome camel riders are riding the beautiful camels. They are similar to the sun and the moon. They dominate (the patterns of) beauty and loveliness. They are our dear ones.”

The Spirit is riding the self. The Spirit has original light like the sun and it is reflecting its light on the self or the moon. It creates patterns of beauty and loveliness. He considers them as dear because they are instrumental in realising union with his beloved.

بد لیس جڑ گھنگھور چائی پھوگیں لائیں خنکی چائی
ناز کریندی لائی لائی عارف عبرت کھاندے ہن

“The sky is overcast with thickening and rainy clouds. The desert bushes and plants have attained freshness. Here, each and every riverine plant is dancing with priding. The gnostics are in the process of attaining realisation.”

His self is being transformed, by the Grace of God, and he is experiencing liveliness all around. He is in a state of awe in the act of attaining realisation.

آئے بھاگ سبھاگ سدھائے بھاگے بھاگ ڈوہاگ سدھائے
تن من ڈکھڑے جھاگ سدھائے جو چاہندے سو لہندے ہن

“The good fortunes have ushered in and the bad times and misfortunes have withered away. My embodied self has swum across the waters of sufferings. It gets whatever it wishes.”

The perplexing state of disunion and separation is over with the coming of good fortune. His embodied self has

ferried across the waters of suffering. His desire for perpetual vision of his beloved is fulfilled.

سینسر بولے بینے کھمکن
کڑیاں نورے پیریں کھمکن
والیاں والے جھمکے بھمکن
زیور تریور ٹھہندے ہن

“My nose and forehead ornaments are looking beautiful. My ornamental earrings are dangling. My anklet ornaments are looking lovely. All my jewellery and apparel seem so pleasant to me.”

The ornamentations, jewellery and apparel are looking superb and making her so happy. The beauty and loveliness of her inner states endows all happiness.

زلفاں سہجوں سوول پاون
سرخیوں کجل مُساگ سہاون
تلک تلوے لٹکے لاون
ہار سنگار سہاندے ہن

“The locks of hair are readily making countless furls. The brow colour- mark and moles are simply enchanting. My rouge, collyrium and twig (of the walnut tree) as tooth powder and lipstick (for its darkening effects) are looking so good. My makeup is increasingly charming.”

The beauty and charm of her intricate embodied self is on the increase.

طالع بھلے بخت سولے
پل پل یار سنہہڑے گھلے
آئے محض فرید دے ولے
ڈینہہ ڈکھاں تول واندے ہن

“The stars are favourable and the fortunes have started smiling. They have specially turned towards Farid. My friend is sending messages every now and then. My days have become free from sufferings.”

The responsiveness of the beloved ushers in happy times for him . His sufferings of disunion and separation wither away.

Kafi-88

اساں سو بد مست قلندر ہوں کڈیں مسجد ہوں کڈیں مندر ہوں

"We are heavily enraptured qalandars (spiritualists).
We are mosques at times and at times we are
temples."

Religiosity cannot understand the nature and significance of any spiritual state or station from the lowest to the highest. Many of the words and utterances of the Sufis cannot be taken literally or on their face value. The antagonism of the clerics with the Sufis is proverbial. The Sufis, unlike the clerics, experience God and express their experience accordingly. There are many states and stations of the spiritual path, which can only be understood by the men of spiritual vision. The Sufis, who achieve such spiritual heights of being 'qalandars,' do not commit any sin or evil. They are essentially beyond good and evil. They have the heightened consciousness of their ontological nothingness in the Face of Being itself (God). The Reality or God is Power itself (al-Qawi and al-Matin), manifest in all forms of power. It is the degree of His manifestation, in His Attribute of Power, which vests the mediums of angels, jinni and men with ordinary or extraordinary powers. The same is true of His other Attributes as well. The Qur'an is replete with instances of His Power manifesting in different mediums. No medium has ever claimed any power flowing from itself, but has always ascribed it to God. And all those human mediums that made any false claims like Pharaoh and Qarun were destroyed by their very claims. The human medium of a 'qalandar' by virtue of his receptivity becomes a spiritual receptacle for the Divine to manifest Himself to a greater degree than in other

mediums. He acts act under the spell of heightened intoxication or gargantuan rapture. In other words, the ‘qalandars’ are empowered by God to identify themselves with His manifestations assuming different forms. The Reality is the Infinite, the Perfect, the Love, the Beauty, the Good, the Light, the Freedom, and the Knowledge, so on. It has no limit, imperfection, hatred, ugliness, evil, darkness, constraint and ignorance respectively. These arise in the process of manifestation by individualising themselves and thereby creating their opposites. They are merely privations, which ultimately return to their source. Whatever forms the manifestations of the Reality assume, the qalandars come to assume the same. They identify themselves with the archetypal forms but they are not identical with them. Their identification with the manifestations in the forms of mosque and temple is understandable in this context.

کڈیں چور بنوں کڈیں چار بنوں
کڈیں توبہ استغفار بنوں
کڈیں فسق فجوریں اندر ہوں
کڈیں زہد عبادت کار بنوں

“We are thieving at times and at times we are swindlers. We are repentance and forgiveness at times. We are devout ascetics at times and at times we are engrossed in sinfulness and impiety.”

They identify themselves with the manifestations of the Reality in the forms of thieves and swindlers; repentance and forgiveness; devout ascetics and sinfulness and impiety.

کتھال درد کتھال درمان بنوں
کتھال مصر کتھال کنعان بنوں
کتھال کیچ بھنبور داستان بنوں
کتھال واسی شہر جلندر ہوں

“We are pain at times and at times we are remedying. We are Egypt at times and at times we are Canaan. We are the glory of Kech and Bhambore at times and at times we are the dwellers of Jullunder (the city under water).”

Their identification with the manifestations of the Reality embraces ideas, feelings, words and actions both in serial time and in pure duration in the forms of pain and remedy; Egypt and Canaan; glory of Kech and Bhambore; and the dwellers of Jullunder.

کتھے دوزخ باغ بہشت کتھاں کتھاں صومعہ دیر کنشت کتھاں
کتھے گمرہ ہوں کتھے رہبر ہوں کتھے عاصی نیک سرشت کتھاں

“We are Shrine at times and at times we are Monastery and Church. We are hell at times and at times we are gardens of Eden. We are sinners at times and at times we are of virtuous disposition. We are misguided at times and at times we are guides.”

They identify themselves with the manifestations of the Reality in the forms of shrine, monastery and church; hell and gardens of Eden; sinners and of virtuous disposition; guided and the misguided.

ہیوں اور قلاش تے رند اسماں پئی نودی ہے ہند سندھ اسماں
ہیوں بے شک عارف چند اسماں کل رازر موزدے دفتر ہوں

“Although we are penniless and inebriates yet Hindustan and Sindh are bowing before us. Undoubtedly, we are a few gnostics, the repository of all the secrets and mysteries.”

They are few in number divested of being and having. They aren't to be judged by their poor appearances. They are inwardly the repositories of Divine secrets and mysteries. It is by virtue of their inwardness that people in our part of the world hold them in high esteem.

ہن ناز نواز دے ٹول کڈیں ہے مونجھ منجھاری کول کڈیں
رے ڈھول کڈیں گیارول کڈیں کڈیں بردر ہوں کڈیں دربر ہوں

“We are in the company of priding and elegance at times and at times we are in proximity to anguishes.

Our beloved unites with us at times and at times wretchedly separates from us. We are at the doorsteps at times and at times we are inside (dwelling with our beloved).”

They identify themselves with the manifestations of the Reality in the forms of priding and elegance; anguishes; unity of the beloved and His wretched separation; nearness with the beloved and in unison with Him.

ولواتوں سمجھ فریدا لا
کر محض نہ شعر جدید ولا
ہے چالوں حال پدید بھلا
تو نے کب جو سارے اتر ہوں

“Farid! Now take caution in uttering words from your mouth. Do not create such novel poetry again (for people will not understand it). Our inwardness manifests spirituality though outwardly we seem in a bad shape.”

It is risky and difficult to give poetic expression to one’s spirituality. One’s poor outward does not match one’s inward richness.

Kafi-89

آمل اچکل سوہناسائیں نہ تاں مفتی خون تھیسائیں
توں بن مول نہ سچھدیاں واہیں سن دل نال تاں گالھ اکھائیں

“My beautiful beloved! Do meet me these days.
Otherwise, I will die and my blood shall be on you.
Nothing occurs to me without you. I will narrate if
you listen by the ears of your heart.”

He submits to the beloved and anxiously waits for his response. He would consider him responsible in the event of his death. He beseeches him to heed to this forewarning with all seriousness.

پر بھت دہاراں روہ گھنیرے جتھ لاہنگے جتھ تھیوم وہیرے
پیشک درد منداں دے دیرے جتھ تھلڑا جتھ سخریاں جاہیں

“There are hilly terrains and gigantic mountains. I
wait there on the passages. Undoubtedly, the
dwellings of the compassionate ones are there in sand
dunes and desolate places.”

He awaits his beloved at different entry points of the desert. These desolate places are the dwellings of the men of Heart. These places turn into oases with the responsiveness of the beloved.

ہک پل عیش نہ پائیم گھر وچ گذری ساری عمر سفر وچ
پوندے سو سو پورا اندر وچ یار رب یار دے دیس وسائیں

“I have not found even a moment of enjoyment in
my house. My entire life has been spent in the way (of

love). I experience lots of fits within me. My Sustainer! Make me dwell in the city of my friend.”

His plight manifests his state of love. He prays for union with his beloved. It is Divine Grace, which affects union.

جاں ڈیکھاں جھڑیہ کن من کوں روواں کر کر یاد سجن کوں
اکھیاں بلکن مونہہ ڈیکھن کوں گل لانون کوں پھٹکن بانہیں

“I constantly cry in remembering my beloved, the moment I see clouds, drizzling and rain. My eyes are anxiously waiting to see his face. My arms are quivering with fondness to embrace him.”

The signs leading to the beloved’s vision affect inward changes, which leave a deep impact on his embodied self.

واٹ نہاراں کانگ اڈاواں پنڈت جوسی دے کن کھاواں
سو پونج ہاراں فالال پاواں اوسی میڈا یار کڈاہیں

“I keep waiting and shooing the ravens. I make the pundit and astrologer fed-up by my queries. I make countless vows and take omens to know about the visit of my friend some day.”

He desperately tries to know, by all means, the destined moments of union with his beloved. The normal consciousness does not help in solacing his heart. He catches at a straw while drowning in the stream of love. The mystery of future cannot be resolved by rational modes.

میں بدنہ کہیں بھیم بھرم دا توہیں صاحب لاج شرم دا
زور فرید کوں تیدڑے دم دا لگڑی سانول توڑنہ جائیں

“I am imperfect without any respect and reputation. You are the custodian of my honour and grace. Farid’s strength is solely due to you. My beloved! Remain with me till last.”

All said and done, he sustains hope in his beloved. He admits his imperfection in face of his perfect beloved. He

does not impute any honour or good reputation to himself. He totally considers his beloved as the custodian of his honour and grace. He is bereft of any might. It is his beloved, which grants him strength on the path of love. He beseeches his beloved for the ultimate union.

Kafi-90

تھل وچ کردیاں دھاہاں
آمل ماروماڑرو
کر کر لنبڑیاں بانہاں
ماراں ہنگلاں کوکڑیاں

“The heartless dweller of Marwar! Do come and meet me. I keep beseeching in the desert. I cry and yelp for help by spreading my arms.”

Her plight in awaiting her heartless dweller of Marwar (beloved) speaks of the dynamics of love. He initiates love and she intensifies it with suffering in order to realise union.

جیس ڈینہہ لگڑیاں پیتاں
نہل گیاں رسماں ریتاں
پرہک تینوں چاہاں
بٹھ پئے خویش قبیلڑے

“I have forgotten customs and traditions ever since I contracted love with you. I do not bother about my kith and kin. I love you solely.”

The possibility of love cannot be realised partially. It has to be realised in wholeness. It is in the process of realisation that she becomes oblivious of everything except her beloved. She does not discard all these things by any rational effort. She does not make conscious efforts to abandon the whole lot that hitherto gave meaning to her life. Reason teaches otherwise. It is the drive of love that steers her straight to her beloved. The force of love forces everything out of her for the sake of her beloved.

سنجڑی ہیر سلیٹی
کینوئیں جیوے جاڑے
سکلیاں لایاں کاہاں
رانجھن تخت ہزارڑے

“How should the damned Heer live and spend her life, when Ranjha is at ‘takht Hazara’ and all the plants and shrubs have dried up?”

Love itself is polarised in the forms of the lover and the beloved. There is no love without this polarisation. It is not possible for her to remain insulated from her beloved. Her existence would dry-up without inward nourishment of love. It is her ontological necessity to transcend and get united with her beloved. Love quickens the dead to life.

| | |
|-----------------|------------------|
| راول ڈترم رولا | ماپیو ویروساریم |
| چولی چٹڑی لاہاں | پاواں لیرے میلڑے |

“I have become oblivious of my parents and brothers. I have been wretched by my beloved. I wear untidy clothes. I have shed my fine clothing.”

It is a positive sign of love to become oblivious of one’s parents and fraternal ties. The experience of being wretched by one’s beloved is the sign of triumphing in love. The very act of wearing untidy clothes and shedding the fine ones speaks volumes of the conquering nature of love.

| | |
|------------------|-------------------|
| لا یولا ڈکھلا یو | جاہی چوٹ فریدنوں |
| سانول نازنگا ہاں | مول نہ وسرم ہڑیاں |

“You have targeted Farid so perfectly. My beloved! I will never forget the gracefulness of your eyes.”

He is targeted so perfectly with the graceful eye contact of his beloved that he constantly remembers his vocation of love in the vicissitudes of life. How could an imperfect move of the beloved fructify love?

Kafi-91

اے حسن حقیقی نورازل تینوں واجب تے امکان کہوں

“O’ essential Beauty! The Primordial Light! May I describe you as the Necessity and the Possibility?”

In calling Him as the Essential Beauty and the Primordial Light, it seems a delimitation since these are manifestations or manifested forms. How could they describe the Unmanifest? But one has to take a reference point in attempting to describe Him. Otherwise, it is not possible to describe Him even provisionally. The very word ‘You’ speaks of delimitation. Notwithstanding, the initial delimitation, in describing Him as the Necessity and Possibility, the very word necessity cannot be understood without reference to possibility. If there were no possibility, then the question of necessity would not have arisen? How come necessity, in a certain sense, becomes dependent upon possibility for its explanation? In describing Him as Possibility, the question of impossibility arises. It is true that an impossibility being a pure and simple negation is nothing and cannot limit it, but, then the Possibility has to be necessarily unlimited. But in calling it unlimited, it has to be dependent upon the concept of the limited. If there were no idea of the limited, then the idea of unlimited won’t arise. How could the higher be described by the lower?

تینوں خالق ذات قدیم کہوں تینوں حادث خلق جہان کہوں

“May I describe you as you the Creator, the Beginningless Essence? May I describe you as the Originator of the created worlds?”

Can He be described as the Creator (Al-Khaliq) who created the whole creation? Can He be described as the Beginningless Essence since He has no beginning? The First (Al-Awwal) is His Attribute. Can He be described as the Originator of the created worlds at all levels?

تینوں مطلق محض وجود کہوں تینوں علمیہ اعیان کہوں

“May I describe you as the Nondelimited and the Delimited Being? May I describe you as the three degrees of knowledge?”

Can He be described as the Nondelimited Being or Pure Freedom? Can He be described as the Delimited Being or relative freedom? Can He be described as the three ascending degrees of knowledge or certitude: ‘ilm al-yaqin, ‘ayn al-yaqin’ and ‘haqq al-yaqin’?

ارواح نفوس عقول مثال اشباح عیان نہان کہوں

“May I describe you as spirits, souls, intellects, ideas, and embodied existents visible and invisible?”

Can He be described as the spirits, which are the manifestations of the Spirit; the souls or the selves in between the body and the spirit; the rational faculties; the imaginal modes; and all the embodied existents whether visible or not.

تینوں عین حقیقت ماہیت تینوں عرض صفت تے شان کہوں

“May I describe you as the essential Reality and its quintessence? May I describe you as contingent, an attribute and glory?”

Can He be described as the Quintessence of the Reality? Can He be described as contingent being, an attribute or as glory.

انواع کہوں اوضاع کہوں اطوار کہوں اوزان کہوں

“May I describe you as species? May I describe you as types? May I describe you as modes? May I describe you as measures?”

Can He be described in quantitative terms as the species and their types, modes and measures?

تینوں عرش کہوں افلاک کہوں تینوں ناز نعیم جنان کہوں

“May I describe you as empyrean? May I describe you as heavens? May I describe you as delicacies and graces of paradise?”

Can He be described in celestial terms beyond the terrestrial ones?

تینوں تت جمادات کہوں حیوان کہوں انسان کہوں

“May I describe you as atom, matter and plant? May I describe you as living being? May I describe you as human?”

Can He be described in terms of different degrees of matter and life?

تینوں مسجد مندر دیر کہوں تینوں پوتھی تے قرآن کہوں

“May I describe you as Mosque, Temple and Church? May I describe you as Veda and Qur’an?”

Can He be described as different places of religious worship? Can He be described as Scriptures (sacred and authoritative)?

تینوں کفر کہوں ایمان کہوں تسبیح کہوں زنا کہوں

“May I describe you as rosary? May I describe you as cross thread? May I describe you as infidelity? May I describe you as faith?”

Can He be described as rosary of the Muslims and the cross thread of the Christians? Can He be described as the infidelity of the infidels and the faith of the faithful?

تینوں بچلی تے باران کہوں تینوں بادل برکھا گاج کہوں

“May I describe you as cloud, rain and thundering?
May I describe you as lightning and drizzling?”

Can He be described as the atmospheric changes?

تینوں باد کہوں نیران کہوں تینوں آب کہوں تے خاک کہوں

“May I describe you as water and may I describe you
as clay? May I describe you as air? May I describe you
as fire?”

Can He be described as elements of the universe?

تینوں سینتاجی جانان کہوں تینوں دسرت پچھمن رام کہوں

“May I describe you as Dasrat, Lachman and Ram?
May I describe you as my beloved Sita?”

Can He be described as different characters portrayed in the epic poem Ramayana namely, Dasrat (father of Ram Chandar), Lachman (brother of Ram Chandar) and Ram Chandar? Can He be described as the beloved Sita, who remained true to her husband Ram Chandar during his banishment in the forest?

تینوں کشن کنہیاکان کہوں بلدیو جسودانند کہوں

“May I describe you as Baldev, Jaswada and Nand?
May I describe you as Krishan, Kanaya and Kaan?”

Can He be described as characters portrayed in Bhagwat-Gita namely Baldev (elder brother of Krishan), Jaswada (adopted mother of Baldev) and Nand (adopted mother of Krishan)? Can He be described as Krishan, Kanaya and Kan (different names of Krishan)?

مہادیو کہوں بھ گوان کہوں تینوں برما بشن گنیش کہوں

“May I describe you as Barma, Bishan and Ganesh?
May I describe you as Mahadev? May I describe you
as Bhagwan?”

Can He be described as the Supreme Reality with its Attributes or forms namely, Barma (Creator of the world), Bishan (Vishnu, the Lord of the Heavens and the earth) and Ganesh (the Wise and the Succour Provider), Mahadev (the Supreme Lord) and Bhagwan God)?

تینوں گیت گر تھتے بید کہوں تینوں گیان کہوں اگیان کہوں

“May I describe you as Gita, Granth and Veda? May I describe you as knowledge? May I describe you as ignorance?”

Can He be described as the sacred and authoritative books of Hindus and Sikhs? Can He be described as Knowledge? Can He be described as ignorance (which does not arise as an opposite to absolute Knowledge but arises when knowledge creates its opposite in the form of ignorance in the process of manifestation)?

تینوں آدم حوا شیث کہوں تینوں نوحؑ کہوں طوفان کہوں

“May I describe you as Adam, Eve and Sheesh? May I describe you as Nuh? May I describe you as the storm?”

Can He be described as Adam (the prototype of mankind) and Eve (the symbol of feminine essence); the Prophets Sheesh and Nuh and the Great Flood in the times of the Prophet Nuh?

تینوں ابراہیمؑ خلیل کہوں تینوں موسیٰؑ بن عمران کہوں

“May I describe you as Ibrahim, the friend? May I describe you as Musa bin Imran (descendent from the House of Imran)?”

Can He be described as the Prophets Ibrahim and Musa?

تینوں ہر دل داد لدار کہوں تینوں احمدؑ عالی شان کہوں

“May I describe you as the beloved of every heart?
May I describe you as Ahmad, the majestic and the
splendid?”

Can He be described as the beloved of everyone? Can He
be described as the Prophet of Islam in his majesty and
splendour?

تینوں شاہد ملک حجاز کہوں تینوں باعث کون مکان کہوں

“May I describe you as the witness in the city of
Hejaz? May I describe you as the raison d’etre of the
cosmos?”

Can He be described as the beloved Prophet for whom
the cosmos was created?

تینوں ناز کہوں انداز کہوں تینوں حور پری غلمان کہوں

“May I describe you as pride? May I describe you as
mode? May I describe you as houries, fairies and lads
in paradise?”

Can He be described as prideful and beautiful forms of
expression? Can He be described as the celestial inmates of
paradise?

تینوں نوک کہوں تینوں ٹوک کہوں تینوں سرخی بیڑا پان کہوں

“May I describe you as gambol? May I describe you
as playful? May I describe you as redness of lips and
colourful beetle leaf?”

Can He be described as enticements of the beloveds and
their embellishments?

تینوں طبلہ تے تنبور کہوں تینوں ڈھولک سرتے تان کہوں

“May I describe you as drum and tambourine? May I
describe you as small drum, tune and a melodious
voice?”

Can He be described as musical instruments, tunes and
songs?

تینوں عشوہ غمزہ آن کہوں تینوں حسن تے ہار سنگار کہوں

“May I describe you as beauty and embellishments?
May I describe you as amorous glance, enticement
and grace?”

Can He be described as beauty, beautification and bewitchment?

تینوں عشق کہوں تینوں علم کہوں تینوں وہم یقین گمان کہوں

“May I describe you as intuition? May I describe you
as knowledge? May I describe you as illusion,
certainty and vanity?”

Can He be described as intuition and other modes of knowledge? Can He be described as illusion, certainty and vanity?

تینوں ذوق کہوں وجدان کہوں تینوں قوی ادراک کہوں

“May I describe you as beauty and power of
comprehension? May I describe you as tasting? May I
describe you as inspiration?”

Can He be described as the beauty of gaining knowledge of the ultimate nature of things? Can He be described as tasting, by virtue of witnessing? Can He be described as inspiration coming from within the depths of ones being or consciousness?

تینوں سکر کہوں سکران کہوں تینوں حیرت تے حیران کہوں

“May I describe you as intoxication? May I describe
you as the intoxicant? May I describe you as
bewilderment and amazement?”

Can He be described as the spiritual intoxication and the spiritual intoxicant of love? Can He be described as bewilderment and amazement experienced by the gnostic in the state of gnosis?

تسلیم کہوں تلوین کہوں
تمکین کہوں عرفان کہوں

“May I describe you as agreeableness? May I describe you as fickleness? May I describe you as grandeur? May I describe you as gnosis?”

Can He be described as full and absolute submission to the ultimate nature of things? Can He be described as uncertainty? Can He be described as certainty? Can He be described as gnosis?

تینوں سنبل سوسن سرو کہوں
تینوں زرگس نافرمان کہوں

“May I describe you as hyacinth, iris-coloured and cypress (trees)? May I describe you as form of a narcissus?”

Can He be described as different forms of flowers?

تینوں لالہ داغ تے باغ کہوں
گلزار کہوں بستان کہوں

“May I describe you as tulip spot and garden? May I describe you as orchard and garden?”

Can He be described as tulip spot, orchards and gardens?

تینوں خنجر تیر تفنگ کہوں
تینوں برچھابانک سنان کہوں

“May I describe you as dagger, arrow and musket? May I describe you as spear, curved dagger and spearhead?”

Can He be described as different weaponry?

تینوں تیر خدنگ کمان کہوں
سوفار کہوں پیکان کہوں

“May I describe you as arrow, white poplar (whose wood is used in the making of arrows) and bow? May I describe you as notch of an arrow? May I describe you as arrowhead?”

Can He be described as different parts of weapons?

بے رنگ کہوں بے مثل کہوں
بے صورت ہر ہر آن کہوں

“May I describe you as the Colourless? May I describe you as the Incomparable? May I describe you as the Formless, at each and every moment (transcendence in immanence or pure duration in serial time)?”

Can He be described as the Colourless, being devoid of all colours? Can He be described as the Incomparable since nothing can be compared to Him? Can He be described as the Formless recurring in the forms of things?

سبوح کہوں قدوس کہوں رحمان کہوں سبحان کہوں

“May I describe you as the Praised? May I describe you as the Pure? May I describe you as the Merciful? May I describe you as the Glory?”

Can He be described as the Attribute of Sabuh (the Praised)? Can He be described as the Attribute of Quddus (the Pure)? Can He be described as the Attribute Rahman (the Merciful)? Can He be described as Subhan (the Glorious)?

کر توبہ ترت فرید سدا ہر شے نوں پر نقصان کہوں

“Farid! Quicken to repent once for all. I consider each of the descriptions fraught with harmful implications (highly deficient in describing the Essence that transcends even transcendence).”

The attempts to describe the Essence have to be permanently discarded with repentance for all times. The Essence cannot be defined or described even by Names or Attributes. All the planes of existence are highly deficient in describing It. Even the categories of transcendence and immanence are human dimensions of describing ‘the Most Real’ and they miserably fail to describe It. Language and thought have inherent limitations in describing the Essence.

اسے پاک الکھ بے عیب کہوں اسے حق بے نام نشان کہوں

“I describe Him as the Pure and the Transcendent, without any imperfection. I describe Him as the Nameless Truth without signs.”

Can He be described as the Transcendent and Pure of all imperfections? Can He be described as the Nameless Truth without Signs? Isn't describing Him in these terms imperfect since it tantamount to delimiting Him as pure transcendence by the exclusion of His immanence? The Reality (God) is manifest in things (immanent) but at the same time remains apart from them (transcendent). It is transcendent and immanent in simultaneity. The distinction between the Essence and the Divinity does not help us here. He is beyond transcendence and immanence; nay, He is beyond every form of description. 'Glory is to your Lord, the Lord of Grandeur, beyond what they describe' (37: 180). It is an error to delimit Him in any descriptive form. The One, in principle, is beyond description. The Reality cannot be exhausted by the forms of its expressions or contained in the narrow circuits of its forms. Isn't silence the only legitimate human mode of describing the Essence? But again silence is relative to speech. He is beyond silence and speech. Only God knows Himself.

Kafi-92

اے ریت سکھی نہی کیں کنوں ڈھولالک چھپ بہندیں میں کنوں

“My beloved! You keep hiding from me. You have learned this manner from whom?”

He is at a loss to understand the transcendence of his beloved.

جڑ تیغ برہوں دی مارگیوں لکھس صبر آرام قرارگیوں
کیوں جھوک لڈالنگھ پارگیوں کوئی پچھن والا، ہم تیں کنوں

“You have perfectly targeted me with the sword of love. You have grabbed my patience, comfort and tranquillity. Why did you take your dwellings and went across the river? Is there no one to take you to account?”

He considers his beloved responsible for his sufferings and therefore accountable.

ڈینہاں ڈوڑے ڈکھڑے پانودیاں رت رورورات نبھانودیاں
کروین ڈوہاگ سہانودیاں ونج حال گھنہسائیں کنوں

“I bear intense sufferings in the day. My night is spent in awful crying. I wail and try to fashion my misfortunes. Go and verify my condition from my neighbours.”

He explains the plight of his love, which is known to everyone.

جندنال محبت جکڑی ہے لگی شہر ملامت پھکڑی ہے
دل منہوں سٹھنوں تکڑی ہے نئے ڈردے، مہنیں ویں کنوں

“My chain of love has led me earn wider reproaches and ill-repute. My heart is stout in facing these rebukes and satires. I am not afraid of these increasing rebukes.”

He faces numerous contradictions in love. The hostility of the environment does not deter him from the path of love.

اے روہی یار ملاوڑی وے شمالا ہووے ہر دم ساوڑی وے
ونج پیسوں لَسڑی گاوڑی وے گھن اپنے سوہنے سیں کنوں

“The desert (rohi) is the meeting point of my beloved. I pray that it remains evergreen. I will go and have a drink of cow-diluted curd in the hands of my beloved master.”

The desert symbolises the meeting ground with his beloved. He prays that it always remain impregnated with the possibility of union. He desires to have instructions at the hands of his spiritual master, which freshen his being.

غم درد فراق دی روڑیاں گیاں ناز نوازیوں ٹوڑیاں
تھی، گہلی کملی بھوڑیاں دھک مار جھلاں جیں تیں کنوں

“I am wretched by sorrows and pain of separation. My communal pride and elegance has gone away. I am imprudent, naive and simple. I bear kicks from everyone, petty or superior.”

His sufferings multiply when the inner and outer forces reduce him to a non-entity.

دل جھر جنگل دی باندی ہے جتھاں جھوک میڈے متراں دی ہے
بو صدق وفادی آندی ہے انہیں ساوکیں سنہڑیں لیں کنوں

“I am subject to the thick forests, housing the dwellings of my fast friend. The fragrance of sincerity and faithfulness comes from these green and fresh plants.”

The dwelling of his beloved in the inmost chambers of his heart sprouts freshness with fragrance of truth and sincerity.

کچھ یاد نہالی تول نہیں کوئی سنگتی باجھوں سول نہیں
تڑپارو نجن دامول نہیں ہیں نیہنہ دی باری نین کنوں

“I have no memory of my mattresses and a nuptial quilt. I have no companion except affliction. There is absolutely no way to cross the stream of love. It is in such high currents.”

The magnitude of difficulties in the path of love is so high that it is not possible for him to surmount them without the help of his beloved.

بن یار فرید نہ جیواں میں کیوں ا مجھیں او کھی تھیواں میں
لوز ہر پیالہ پیواں میں چھٹ پوساں سولیں سنیں کنوں

“Farid! I will not live without my friend. Why should I spend my life in such hazards? I will take the cup of dissolved poison and be free from countless afflictions.”

He dies by inches in bearing onerous sufferings for the sake of his beloved. He prefers death to his life spent in unresponsiveness of his friend.

Kafi-93

برى بيزار بن ذاتوں
صفاتوں مست جانانوں
محض آزاد بن ناموں
نشانوں دين ايمانوں

“We are now delivered and detached from the essences and attributes by being enraptured of the beloved. We are now free from names, signs and the ways of faith.”

The gnostics achieve gnosis by getting enraptured by the beloved. They get detached from their essences and attributes and achieve deliverance or union. They get freedom from determinates of names, signs and dynamics of faith. They become universal men.

چھٹے اکروں لنگھے پھکروں
عبادتوں اتے فکروں
گذر کر ذکر اکروں ذکروں
نکل گئے کون امکانونوں

“We have been set free from speculations and arisen higher than trivialities, worships and reflections. We have transcended the reciters and recitals. We have gone beyond the spatio – temporal order.”

They become unconditional by transcending the conditional spheres of speculations, trivialities, worshipping, thinking, recitations of sacred texts and the spatio-temporal order. These are preparatory to the final stage of metaphysical realisation.

تھئی دل دور اغياروں
بھری معمور دلداروں
پیو سے خبر آثاروں
تے اخباروں تے قرانوں

“My heart has distanced itself from otherness. It is full of love of my heart’s beloved. Knowledge has been gained by dint of symbols (knowledge of things that is symbolic understanding of the cosmos) events (knowledge of events pertaining to past, present and future) and the Qur’an (knowledge of the earthly Qur’an and the immanent Qur’an which is inscribed on the tablet of the heart).”

The heart of the gnostic in achieving the final stage of gnosis becomes absolutely free from otherness. It is completely filled by the love of the beloved. The intimacy of knowledge and love reaches its zenith. The knowledge of things and events gained by virtue of the cosmos, the Prophet and God become unified in a single whole. Doctrinal truths are metaphysically realised. Theoretical knowledge becomes realised knowledge.

تڈاں ہک نال واصل ہے جڈاں ڈوتریں توں غافل ہے
دل ایقانون تے احسانوں لدھا قرب النوافل ہے

“A person, who discounts duality and trinity, has the realisation of the One. He achieves nearness (to God) by virtuous behaviour. His heart achieves absolute certainty and spiritual beauty.”

The gnostic realises the One by getting rid of the illusion of duality and the metaphysical absurdity of trinity. His virtuous behaviour leads him to contemplate the beloved in the mirror of his heart. His heart achieves absolute certitude and spiritual beauty. The ‘eye of the heart’ sees ‘God Everywhere.’

ہمیشہ رات ڈینہہ شادیاں ڈتیاں استاد استادیاں
شہودوں ذوق وجدانوں تھیاں سنج برتے آبادیاں

“My spiritual master gifted me with the art of unravelling mysteries leading to everlasting and perpetual joys. I got resurrection of my life by dint of witnessing, tasting and intuition.”

His spiritual master taught him the subtleties of gnosis leading to permanent blissfulness. His life got resurrected by experiencing the Reality through witnessing, tasting and intuition (higher modes of knowledge).

جتھاں خود قرب ہے دوری اتھاں کیا وصل مہجوری
انانیت تھی پوری ہے انسانوں تے رحمانوں

“What place do identity and difference have, where nearness itself becomes remote? Man-Lord axis is finally withdrawn by the Self.”

The stage of metaphysical realisation makes nearness itself so remote. It transcends the reality of identity and difference. It is metaphysical Identity-in-Difference. The Divine ‘I amness,’ which manifests in the human ‘I amness,’ remains provisionally bound to the ‘servant-Lord axis,’ till it is finally withdrawn by the Self, by the Grace of God.

عجب مشرب تے ملت ہے سبھو وسعت نہ قلت ہے
نہ انیت دی علت ہے نہ حسنا توں نہ عصیانوں

“It is a strange way and mode, where there is no delimitation but all non delimitations. There is no problem of being delimited neither from the side of virtue nor from the side of sin.”

It is the supreme nondelimited way and mode beyond delimitation. There is no problem of being delimited either from the side of virtue or from the side of sin. Both virtue and sin belong to the conditioned states of existence or the contingent realm of action and thereby are delimited. The Nondelimited is the realm of the universal and the sphere of non-action. The Reality acts itself through the human medium.

فرید آئی ہے ہشیاری نچت گئی چت اندر ساری
پئی سدھ بدھ سچی ساری جگائی جوت تن جانوں

“Farid! Awareness has dawned upon me. It has led me to a complete inward realisation. All intellectual understandings have been renewed. There is an awakening of purpose from the infinite depths of my being.”

His dawning of gnostic awareness has led to his inward realisation in fullness. Intellect realises the identity of knowledge and being. The light of the ‘immanent Qur’an’ shines forth in the inmost chambers of his being.

Kafi-94

بن یار سانول بیو کو نہیں
 ہذا جنون العاشقین
 بے اونہ آنت ونہ این
 ہذا جنون العاشقین

“There is no one except my charming beloved. This is the frenzy of the lovers. There is neither hither nor thither (except my beloved). This is the frenzy of the lovers.”

The frenzy of the lovers is not irrational but beyond rationality. It is a connotative negation of everyone except the beloved and finding him everywhere.

تھل برتی رلدی ہے کیوں
 سده واٹ توں بھلدی ہے کیوں
 یار است ہدم ہمنشیں
 ہذا جنون العاشقین

“Why the inept one is wretchedly wandering in the deserts and forests? Why she has become oblivious of the straight path? My friend is always with me. This is the frenzy of the lovers.”

The lover being finite is not always with the beloved and therefore he becomes inept in wretchedly searching him in wilderness. The frenzy of love teaches him that the beloved being Infinite is always with him. The permanent presence of the beloved with the lover is the greatest miracle of love.

کیا نار کیا گلزاروے
 کیا یار کیا اغیاروے
 اور ابد اں اور ابہ ہیں
 ہذا جنون العاشقین

“What is the meaning of fire and garden? What is the significance of friend and stranger? You see him in all

forms and remain always with Him. This is the frenzy of the lovers.”

The frenzy of love reveals to the lover that all forms are those of his beloved. The dawning of this realisation leaves no space for differentiating between hell and paradise or a friend and a stranger.

یوکل اجائی غرض ہے مذہب وجودی فرض ہے
ہذا جنون العاشقین دیدیم با چشم یقین

“The doctrine of Oneness of Being is mandatory. All else is meaningless prompted by selfishness. I have witnessed it with the eye of certainty. This is the frenzy of the lovers.”

The lover’s frenzy consists in witnessing the truth of Oneness of Being with the ‘eye of certainty.’ It dissolves the consciousness of one’s separate, independent and autonomous selfhood. It appears as meaningless to his gnostic consciousness.

ویلھے وصال دے آگئے ڈینہہ ہجر دے مٹا گئے
ہذا جنون العاشقین جانم بجاناں شد قرین

“The days of separation have bid me farewell. The moments of union have arrived. My being has realised the Self. This is the frenzy of the lovers.”

The path of love, chosen by a few, is still a traversable path leading to destination even though it is narrower than the eye of a needle. The darkness of separation vanishes with the light of union. The frenzy of love succeeds in realising the Self. How could it be realised otherwise?

پہلے اس اڈے نال ہے نہیں قال بیشک حال ہے
ہذا جنون العاشقین نازک مزاج نازیں

“It is not merely an utterance but undoubtedly, it is our state that He is with us at each and every

moment. He is tender hearted and delicate. This is the frenzy of the lovers.”

The frenzied lover does not say something theoretical but doubtlessly experiences his beloved being with him at every moment. He describes the beauty and loveliness of his beloved in absolute certitude. He transcends the rational level to the level of intellectuality. It is absolutely his love cognizance that acknowledges his beloved. How could it be otherwise? Isn't it foolish to ask a frenzied lover to give arguments for the existence of his beloved? It is just like asking Heer to adduce arguments for the existence of Ranjha or asking Sohni to prove the existence of Mahiwal. The lover's whole life is an ample testimony to the fact that he is related with pure objectivity. The objectivity of his love is higher than any other levels of objectivity. He is more conscious than even a scientist in constantly purifying his experience. His style of life is superior to all the other styles of life. His acts of love are qualitatively unique than any other human acts. He is not bindingly stranded on the plane of psyche but freely soars to the spiritual level. The barren rationality cannot understand the fertility of intellectuality. The phenomenology of love (intentionality) grounded in intellectuality needs no rational proofs. Love is its own proof. Light is its own proof. Does sun require any other proof than itself? Rationality debases love and thereby debases itself.

تھی رات سبھ پر بھات ہے واہ عشق ڈٹڑی ڈات ہے
 ہذا جنون العاشقین شد فرش دل عرش بریں

“Laudation to love that has bestowed this gift. The night has ended and now it is all daylight. My heart by traversing through the terrestrial realm has achieved celestial heights. This is the frenzy of the lovers.”

Love has to be lauded for bestowing the most precious gift to the frenzied lover. The night of separation dawns into the day of union. The heart of the lover bridges the heavens and the earth.

ہر دم فرید دے کول ہے
ہذا جنون العاشقیں

خلقت کوں جیندی گول ہے
سو گند پیر فخر دیں

“I swear by my spiritual master Fakhr-ud-Din that He is constantly with Farid whom people are trying to find. This is the frenzy of the lovers.”

He swears by his spiritual master that the beloved, who is sought after by people, is always present with him. How difficult it is to experience nearness itself. But once experienced, in the frenzy of love, the illusion of separation and disunion dwindles away.

Kafi-95

بیٹھی رورو عمر نبھایاں سبھے خوشیاں عشق و نجایاں

“My life has been spent in crying. My love has lost all happiness of life.”

The suffering in love makes his worldly happiness dwindle into insignificance.

واہ سانول دی دھار کجلی دی بے شک تیغ اجل دی
دیداں تیر چلاون کاری پکاں کرن لڑایاں

“I laud the collyrium line of my beloved. Undoubtedly, it is the sword of destiny. The eyes are shooting piercing arrows. The eyelids are in strife.”

The beloved’s mighty initiation of ontological love with beautiful charms is so imposing that he has no way out of the impasse of love.

عشوے غمزے ناز نہورے نخرے نوکاں ٹوکاں
حسن ملاحت شکل شباہت ساریاں طرحیں سدھایاں

“The amorous glances, enticements, pride and coquetries, blandishments, gambols and playfulness, enchanting beauty and facial figures are all well trained forms (for captivating one in the yoke of love).”

The beauty of the beloved is perfectly captivating. The initial thrust of love is so powerful that he becomes powerless in the face of love.

ہنجرٹوں جاری تتلے رترے پپلیاں اجڑیاں بچڑیاں

لوکاں لکھے اکھیں آیاں ظالم برہوں چو نبھایاں

“The tears are falling and the sockets of my eyes have reddened. The eyelids have been totally ravished. People consider my eyes to be a sore but they have been hurt by the cruelty of love.”

The inward sufferings in the path of love adversely affect his body. The inner states cramp his embodied self.

میںہیں سہنیں درد اندیشے ڈکھڑے پگھڑے آیم
دلی سخی ملوی سخری اوکھیاں یاریاں لایاں

“The rebukes, satires, pain, anxieties and sufferings have fallen to my lot. My ruinous heart has met hardships. I have contracted arduous friendship.”

His heart contracts arduous friendship and then suffers as a consequence. The hostility of the social environment increasingly constricts his social space and he is pushed to the wall. It is a miracle of love that he finds a ‘door in the wall’ at the most constricted point.

مفت ملامت سخت ندامت شہر شکایت چايم
ویڑھے یار فرید نہ آیم مستک لکھیاں پایاں

“I am deeply regretful of being reproached for nothing. I have been burdened by varied complaints. Farid! My friend has not visited my courtyard. I got what was destined for me.”

He suffers in noting that the public opinion has turned against him without any rhyme or reason. He is innocent but pronounced guilty. It is his cosmic fate to be deprived of union with his beloved.

Kafi-96

روندی و تاراں رڈی رہاں بے رنگ راول دے کیتے
سو سول لکھ سٹھنیں سہاں دل سنگ سانول دے سوا

“I keep on weeping and crying for my unique beloved. I bear hundreds of afflictions and countless satires for the sake of my heartless beloved.”

He suffers for his unique friend. He has to bear afflictions and satires for his heartless beloved. He owns his beloved in spite of all odds. It fosters a feeling of belongingness in him, which is so vital for the fruition of love.

ڈکھ رنج ویڑھے وچ آوسے سہک سکھ بھوسہی سچ کھسے
ٹوکاں کرم سارا جہاں دشمن سچن ہر مک بے

“My desire has really snatched all my peace. Suffering and grief are dwelling in my courtyard. All my friends and enemies laugh at me. The whole world is sneering at me.”

Love upsets the peace of ordinary life and plunges him in the stream of grief and suffering. The whole world sneers and laughs at him. His self-image undergoes a radical transformation and he comes to see himself as a social and individual non-entity. The peeling of his social and individual self is instrumental in gracing him with the ontological consciousness of his nothingness.

ونج کچ لایو دیروے کیتو پنل واہ دیروے
سرخ بر پھراں سر بھر ڈہاں ڈکھڑے ڈتونی ڈھیروے

“My beloved! How adverse you have been with me?
You went to Kech and started dwelling there. You
gave me countless sufferings. I roam in wilderness
and keep falling headlong on the ground.”

The spiritual sufferings of love even at their heights keep him attached to the pure objectivity of love, unlike the psychic sufferings of love, which are purely psychological in nature and end up in being totally subjective. The psychic lover tries to possess his beloved as an object and as a consequence becomes possessed himself whereas the spiritual lover strives to unite with his beloved as Subject in exercise of his metaphysical freedom. All genuine love is spiritual in nature and is nurtured in freedom.

دِلڑی غماں دی بھین ہے سولاں ڈکھاں داوین ہے
پر بھت جبل چٹ ڈین ہے چاڑھیاں چڑھیاں لایاں لہاں

“My heart is the sister of sorrows (sorrows have such intimacy with me). The afflictions are tuning the wailing of suffering. I am wandering in hills, mountains and plain lands. I keep mounting and dismounting.”

The spiritual pains, sorrows and sufferings are not at the loss of anything terrestrial but arise in separation and disunion from the celestial beloved. How great love is at the higher plane.

سب آس ہو کئی یاس ہے ہر دم اداس ہر اس ہے
مونس نہیں کوئی پاس ہے ہے دل کہاں دلبر کہاں

“All my hope has been turned into despair. I am sad and terror-stricken all the times. There is no one with me to share my sufferings. My heart is here but my beloved is elsewhere.”

He passes through certain states where his hope turns into despair. He feels sad, lonely and terror-stricken but these are not psychic states but spiritual ones.

رحمے بحال بے نوا
صد گونہ ز الطافِ شہاں

آرد فریدائیں التجا
وارد گدا امیدہا

“Farid! I am the helpless one who has presented himself beseeching for mercy. The poor is hoping countless blessings of the king.”

His light of hope remains shining beneath the darkness of despair. It makes him helplessly present himself seeking mercy at the hands of his beloved. He being devoid of being and having hopefully counts on the infinite blessings of the king.

Kafi-97

کڑیں سانول موڑ مہاراں تتی روروواٹ نہاراں

“I am the inept who is on the look out for you, while crying. My beloved! Do turn your reins towards me.”

He wants nothing but the responsiveness of his beloved in order to end his state of suffering. He does not crave for possessing his beloved as an object but desires union with him.

پھراں ڈوہاگی دیس براگی جیں کارن سو سختی جھاگی
تھیواں باغ بہاراں جیندیں ڈیکھاں سانول ساگی

“I have accepted countless hardships for his sake. I am wandering like nomads with misfortunes. I wish to see my beloved face to face during my life time. I want to bloom forth (from within).”

He knows that it is only the vision of his beloved that can make him inwardly bloom with happiness.

جیندے سانگے ماہنیم تھلڑا یار بروچل وسم سو لڑا
توں سنگ چانگے چاراں خان پنلڑا نا کر کلہڑا

“My Baloch friend! Dwell near me. I have chosen dwellings in the desert for your sake. Punnal Khan! Never leave me forlorn. I wish to shepherd my herd with you.”

Love craves for nearness with beloved at all costs. It is the constant consciousness of his friend that keeps the flame of love burning.

جیں ڈینہہ یار اسماں تو نکھرے
میں ہندی روپ ڈکھائے پھلے
ڈسے سرخی دے رنگ نکھرے
وگھریاں کجل دیاں دھاراں

“The colour of my henna faded out ever since my friend parted from me. My rouge has become colourless. The lines of the collyrium have spread out.”

The colours of union fade out and become colourless in the periods of separation.

مَن مَن نتناں پیر مناواں
ملا گول تعویذ لکھاواں
سڈ سڈ جو سی پھالاں پاواں
کردی سون ہزاراں

“I go on making vows for the sake of making my master agreeable to me. I search the talisman for the writing of an amulet. I go on calling the astrologer for giving me omens. I do countless charming.”

He desperately resorts to vows, amulets and astrology in the hope of finding his friend. He goes beyond his ordinary consciousness in tracking his beloved.

خواجہ پیر دے ڈیاں جھٹے
ایسے ڈینہہ اتھائیں کھٹے
جیندیاں سبھ دل کیتیاں مٹے
وَسَم سدا گھرباراں

“I shall give bowls in the name of Khawaja Pir in return of my beloved spending these days with me. He should lovingly accept the cravings of my heart and everlastingly dwell in my house.”

He makes up his mind to give bowl (‘crumbled bread rolled in sugar and butter oil’) in the name of the saint, in fulfilment of his vow, that his beloved spends his days with him with everlasting responsiveness.

بندڑے نال نہ کر سیں مندڑا
تو نہیں کو جھاکلا گندڑا
لٹک سہائیں صحن سو ہنداڑا
پوں پوں توں چندواراں

“You will not despise your bondsman in spite of his being ugly, naive and defiled. You will step in his

courtyard in a majestic way and beautify it. I will sacrifice myself at your each and every step.”

He still has hope that in spite of his imperfections, he will be accepted by his perfect beloved who will unveil himself with majestic beauty. He is ready to sacrifice his whole being and having for the sake of the moment of union.

| | |
|--------------------------|--------------------------|
| جئیں جی کیتا جڑ کر کا من | چھوڑ فرید نہ یار دادا من |
| کینویں دلوں و ساراں | ڈوہاں جہانیاں ساڈا من |

“Farid! Do not cease to cling to your friend. He has enchanted your heart in fullness. This is our treasure in both the worlds. How can my heart be oblivious of him?”

He reiterates his choice to remain attached to his friend who has fully enchanted his heart. How can he be oblivious of his friend who is his support both in this world and the life hereafter?

Kafi-98

تتی نینہ دے پندھ اڑانگے نیں ڈکھے ڈونگر اوکھے لانگھے نیں

“O’ the inept one! The paths of love are very difficult. There are hard mountainous terrains and the passages are hazardous.”

The paths of love are difficult and hazardous. The ideal of union is realised in exercising great patience in terrible adversity.

ڈنگے راہ اولڑے ولڑے دے بیاپندھڑے روہ جہلڑے دے
نہ سمجھیں مفت سہانگے نیں

“The turnings encountered in the way are winding and circular. There are also mountainous terrains lest you consider them as easy costing nothing.”

The straight path of love does not mean that it is not winding and circular. It simply means that it leads to destination. The novice in love has to understand the intricacy of the way. He has not to mistakenly think that the path is easy and free of cost. It is not romantic love merely thriving on romance. It is real love with real sufferings.

رکھ طرح طریق توکل نوں کر حوصلہ صبر تحمل نوں
دل وصل وصال مہانگے نیں

“Remain steadfast in the tradition of trust in your Sustainer by manifesting guts, patience and forbearance. The meeting and union (with beloved) are of high value.”

He has to have constant trust in his beloved. He has to employ guts, patience and forbearance in face of separation and disunion coupled with inner and outer hostility. It is nothing less than bartering his head for the realisation of union.

سے دھکڑے دھوڑے سول بہوں لکھ خار آزار بول بہوں
سبھ سہندے یار دے لانگھے نیں

“There are numerous violent pushes, set backs and afflictions. There are countless thorns, distresses and thorny bushes. They all seem pleasant in reference to my beloved.”

His connectivity with his beloved makes the physical and mental onslaughts lose their sting in his eyes. He considers them as pleasantries in the course of love.

بن ماروے تھل ماروے نہ جھوک نہ کوئی چاروے
نہ بھیدیاں بکریاں چانگے نیں

“The desert is deadly without Maroo (my beloved). There is no habitation or any shepherd to be seen. The sheep, goats and their calves are not grazing.”

He sees deadness all around in being separated from his beloved. The vibrant desert life seems so lifeless to him.

سبھ برہے ڈرہے ڈرہے رچھ راخس مم دی گڑ بڑہے
کئی سمجھم نہ اصلوں ٹانگے نیں

“The places are lonely, desolate and dreadful. The bears, giants and man eaters have created a great nuisance. I essentially cannot discern the marks and signs of the way.”

The transformation of the psychic into the spiritual is a dreadful experience. There are no given marks and signs in

the path of love. He draws them while traversing the path. He has to make his own drawings. Isn't it the uniqueness of love?

سر نہونندے تے روح پھر دے ہن
دل ڈکھدے تے ہاں گھر دے ہن
چم لیراں ماس وی گھا نگھے نیں

“My head aches and I am feeling unwell. My heart is suffering and I am having a feeling of vertigo. My skin has worn out and my flesh has been cut to pieces.”

His embodied self faces quakes of love, which transform his being into nothingness.

غم محنت دی دل جوئی ہے
سر گھڑی مونڈھے لوئی ہے
گئے چولے بوچھن لائگھے نیں

“Sorrow inspires my efforts. There is burden on my head and there is a shawl (of suffering) on my shoulders. I have become oblivious of my shirt, dopatta (head-covering) and leggings.”

He is not cowed down by sorrows, which inspire him instead of making him perspire. The alchemy of sorrow purifies his heart in order to make it worthy of his beloved.

گھر باروں برہوں بعید کیتا
کم کاروں فرد فرید کیتا
دل پر م نگر ڈوں تا نگھے نیں

“Love distanced me from my household. Farid! It detached me from worldliness. My heart is longing for the City of Love.”

He inwardly long for the City of Love. The light of his longing makes the darkness of his worldly attachments disappear.

Kafi-99

ڈٹڑی برہوں برات نہیں چند سولاندے وات نہیں

“Life has become a bed of thorns. It is the blessing of love.”

What a blessing of love that life becomes a bed of thorns.

کڈیں ڈینہہ ڈکھاں داسرتے کڈیں غماں دی رات نہیں

“The day of suffering encompasses me at times and at times the night of sorrow envelops me.”

He lives his life on the spectrum of sufferings and sorrows.

تول تلیندی بیج سڑیندی جلدیں تھئی پر بھات نہیں

“The nuptial quilt scorches me and the nuptial bed keeps me burning till morning.”

The nuptial bed and quilt torch him without his beloved.

رونندیں عمر وہانی ساری یار نہ پائیم جھات نہیں

“My whole life has been spent in crying. My friend has not even shot a glance at me.”

He spends his life in crying for his unresponsive friend.

پنل ہے مسجود و لیس دا دین ایمان دی بات نہیں

“Punnal (my beloved) is the object of my heart's adoration. It is my whole inward commitment.”

His heart adores his beloved with inward sincerity.

احد تے احمد فرق نہ کوئی واحد ذات صفات نہیں

“There is no difference between Ahad and Ahmad.
The Essence and the Attributes are identical.”

The undifferentiated Reality (Absolute, Essence, Ahad) became differentiated (Infinite, Divinity, Names or Attributes), by virtue of the principle of Ahmad. Ahad or the principle of al-Ahadiyah and the principle of Ahmad are essentially the same since the Reality in the undifferentiated and the differentiated form is essentially the same. The Possibilities inhering in the Essence are internally transformed into Names or Attributes. The Essence (Dhat) and the Names or Attributes (Sifat or Asma al Husna) are identical. The metaphysical principle of unity in diversity enlightens us on the essential sameness of Ahad and Ahmad and the essential identity of the Essence and the Divinity.

حسن پرستی تے میخواری ساڈی صوم صلوة نہیں

“The adoration of beauty and drunkenness is our
fasting and prayers (rituals).”

The enraptured adoration of beauty and the spiritual state of drunkenness are their rituals of Fasting (abstinence of otherness) and Prayer (witnessing the beloved).

نقر فنا داراہ اڑانگا ہن لکھ لکھ آفات نہیں

“The realisation of one’s ontological nothingness and
effacement is very intricate. There are countless
tribulations (in the way).”

The effacement or the realisation of one’s ontological nothingness is not easy but intricately woven with countless tribulations. ‘To plunge into nonbeing, with the consciousness of being, is as difficult an act as to fly without wings.’

ٹھڈے ساہ تے ہار ہنجوں دے ڈٹے عشق سوغات نہیں

“Love has sent these rare gifts of cold sighs and
strings of tears.”

The rare gifts of cold sighs and strings of tears are identifiable as coming from the hands of Love.

ساڑے، سول فریدی سنگت درد کشالے سات نیں

“The company of Farid comprises burning afflictions along with pains and adversities.”

What a sweet company of burning afflictions, pains and adversities he has as a lover. Why the world should not feel envious of such a blissful company.

Kafi-100

جیں رمز راول جی بجھی تن کھے مشاہدہ رات دن

“The one who unravels the mystery of the beloved does remain in the state of witnessing day and night.”

The one who unravels the mystery of love constantly witnesses his beloved.

نہیں جاتھاں افیون دی نہ بھنگ نہ معجون دی
جنہاں سدھ لکھی بے چون دی نت مست رے پیتیں وتن

“Here, there is no scope of opium, hemp or electuary. They keep a track of the Unique. They are enraptured without wine.”

They have no need of opium, hemp, electuary or wine (inducing psychic states). They are enraptured at the spiritual plane without any psychic aid or support. (This also accounts for the genuineness of spiritual experience).

رل وسدے لوکاں نال ہن پر اصل فارغ بال ہن
ہر آن غرق خیال ہن شاعل سمہن شاعل اٹھن

“They remain and dwell with the people but are essentially free from the worldly strings (worldliness). They are drowned in imagination at every moment. They remain committed in sleep and remain absorbed, while awake.”

They maintain a respectable distance from things and events. ‘They live in the world like boats sailing in the widely spread waters, which do not pour in. But when the waters rush in then the boats sink.’ The friends of God do not let the waters, sink their boats. They remain in a constant state of

contemplation. They remain attuned to the Reality in state of sleep and wakefulness.

خود توں خودی توں دور ہن
حق دے ہمیش حضور ہن
سر مست جام طہور ہن
اولیں وچوں بھولے بھن

“They are beyond themselves and ego hood. They are enraptured in Divine illuminations. They are permanently in the fold of Divine Presence. The worldly activity is for them a persona.”

They are enraptured in Divine illuminations. They go beyond themselves without any sense of egohood. They are always in the fold of Divine Presence in their state of nothingness. The worldly activity is for them a persona since the Divine acts through their mediums.

نہیں ملک ملک تے مال دے
ہن ذوق وجد تے حال دے
نہیں زال دے نہیں بال دے
گم کرگماں یک رور ہن

“They are not attached to property, dominion and wealth. They are neither attached to a wife nor to children. They belong to tasting, inspiration, and a mystic state. They thrust aside all doubts and remain meditative.”

They are detached from the world and its ties. They delve deep within themselves and experience tasting, inspiration and countless spiritual states. They doubtlessly remain meditative in absolute certitude.

سر ڈے لہن سردالتا
ہو کر فنا پاؤن بقا
گئے محض مرنوں سر کا
سو سود نقصانوں کرن

“They witness the real mystery by sacrificing their head. They save their head from ordinary death. They attain subsistence by annihilating themselves. They reap countless benefits from one loss.”

They unravel real mystery by sacrificing everything for the sake of the beloved. They are saved from meaningless death.

They die before dying and earn immortality. They reap countless benefits from the one loss of passing away from this world.

وَنج وٹھڑے دیں سہاگ دے
سکھ روپ مانن بھاگ دے
بارہ مہینے پھاگ دے
پاچین چٹھ سبجیں بہن

“They go and dwell in the nuptial city. They enjoy the destined forms of peace. Their twelve months are the season of spring. They sit, while mounting on the nuptial bed in the state of fulfilment.”

They go and dwell in the city of happiness. They enjoy the fortunes of peace. They constantly experience bloom all around. They remain in the state of realisation.

جیں من مندر پایا بیا
ڈکھ پاپ سارا مٹ گیا
تھی محو اثباتی تھیا
رہند افرید افرید بہن

“The one who finds the beloved in his heart, it leads to the effacement of all his sufferings and sins. Farid remains without individuality by subsisting in the everlasting one (non duality).”

His finding of his beloved in the inmost chambers of his being leads to the effacement of all his sufferings (of separation and disunion) and all his sins (of duality). He ceases to be individual and becomes universal by attaining the ontological consciousness of his nothingness. He lives in the state of nonduality.

Kafi-101

درسن بن اکھیاں ترس رہیاں

“My eyes are thirsty of your vision.”

His eyes thirst for vision of his beloved. His thirsty plight is more precarious than the thirsty traveller, who is dying for want of a few drops of water in the scorching heat of the barren desert. It is only a drop of water that can save his life. If he is not given water to drink and instead is offered the whole treasures of the world, then how could he survive? Likewise, nothing can quench his thirst except the vision of his beloved.

سے سول سہاں ریک سانگ سوا شکھ سڑ گئے، خوشیاں راکھ تھیاں

“I bear hundreds of afflictions and spearing desires (of union with my beloved). My peace has been burnt and my happiness has been reduced to ashes.”

The onslaught of afflictions and spearing desires burn peace and reduce happiness to ashes.

جی جلد اسینے اگ لگی دل بیکل ہنجڑوں ڈہلک پیاں

“My self is aflame and my chest is burning. My heart is anxious and the tears are flowing from my eyes.”

His embodied self tears from within and evokes flowing tears in his desolate eyes.

بٹھ سچ سڑی بٹھ تول تتی گیاں سینگیاں سرتیاں و سرسیاں

“I don't care for the burning nuptial bed and I don't bother about the parched nuptial quilt. My same age friends have forsaken me.”

The nuptial bed burns and the nuptial quilt parch in absence of any response of his beloved. He has no value of his nuptial belongings since his friends have also forsaken him.

گل کو جھے کانٹے خار چبھن تھئی چولی ساہوں سہنس دھیاں

“The ugly pointed thorns round my neck prick me. My garments and the red shawl have been torn into bits.”

The jewellery around the neck seems ugly and pricks like pointed thorns. The beautiful dress has been torn into pieces.

کئی لہر لوڑھے کئی روہ زو لے کئی پھر دے بوٹے بیٹ لیاں

“There are many who have been swept away in waves and there are many who are wandering in the mountains in a wretched state. There are many who are roaming amidst plants, marshes and riverine growth.”

The might of love has destroyed many a lovers and there are many who are on the verge of being destroyed. The intricacies of the path of love are opaque to ordinary consciousness.

دن بیت گئے سدھ بسر گئی سا جن نے برائیاں جوڑ کیاں

“My days are ended and my thoughtfulness has fled. My beloved has pointedly stated my imperfections.”

His ordinary understanding dwindles with the passage of time. His encounter with the perfect beloved mirrors his own imperfections.

ہے ناز، نہیں اعراض مُنڈھوں رکھ آس، نہ تھی غم واس میاں

“Do keep hope and do not remain immersed in sorrows. It is essentially pride and not avoidance (on the part of your beloved).”

It gives him a new understanding about the behaviour of his beloved. He solaces himself by the idea that the beloved does not shun him on account of his imperfections but has his own majestic way of responding to love.

بن یار فرید نہ عید ڈتھم کھل کھیداں ساریاں و سرگیاں

“Farid! I am not experiencing happiness without my friend. All playful things have gone away.”

How could he experience happiness without embracing his beloved? He distances himself from the whole world considering it as a child’s playful thing.

Kafi-102

دل عشق چائی اگ سائیں ڈکھ، سوزر چیارگ رگ سائیں

“Love has again intensified the fire, my master. My each and every vein has been the abode of suffering and passion, my master.”

Love intensifies fire from within. His every vein becomes pyre of passion and suffering.

گھر گھر مل گئے ہو کے قبلہ یار دی جھو کے
ایں جگ تے اوں جگ سائیں

“It has been proclaimed on the beat of the drum that my ultimate concern is the abode of my friend in the terrestrial world and in the hereafter, my master.”

His ultimate concern is the universal truth that the beloved dwells in his heart in this world and in the life hereafter.

دلبر دور سدھاناں ساڑاں تول وہاناں
جیواں کیندے لگ سائیں

“My beloved has gone away. I set aflame my bedding and pillow. With whose support should I live, my master?”

His beloved is his only support. He does not need outer supports. He transcends multiplicity to reach unity.

ہور نہیں کوئی باقی ایہا ذات صفاتی
ہاں دلدار داسگ سائیں

“There has remained nothing except the Essence manifest in Attributes. I am the canine of my beloved, my master.”

There is nothing except ‘the One in multiple forms.’ It is the One in many. It is unity in diversity. There is no otherness. He is the canine of his beloved. He is loyal to him.

من مَوْنَجَاتِنِ تُوْنَدَے لَنگِ مِیلِے سِر بھونڈَے
سول آون کروگ سائیں

“My self is in anguish and my body is in cramps. The parts of my body are untidy and my head is deformed. The afflictions are pouring in multitude, my master.”

The higher magnitudes of afflictions in the path of love adversely affect his embodied self.

برہوں روح حیاتی غم ہے یلی ساتھی
درداں دی ہم تگ سائیں

“Love is the life of my Spirit. Sorrow is my fellow and companion. The durable pains are intimate with me, my master.”

He considers love as the Spirit of his life in spite of bearing pains and sufferings. He understands the intricacies of love, the adversities of the way, and the sacrifices he has to make for the sake of his beloved. Sorrows become his fellows and companions, and the durable pains his intimates. Shouldn't the world envy the lover for having such fellows, companions and intimates?

حال ”فرید“ خوارے دلڑی زار نزارے
کیٹم ہجر الگ سائیں

“Farid! I am in a disgraceful state. My heart is highly distressed. I have been isolated by disunion, my master.”

He experiences highly distressed states of his heart and the isolating affects of his disunion, which makes his condition so pathetic. All these deplorable states are so many positive signs in the path of love. These signs are indicative of the vast distance he as a lover has traversed on the straight but hazardous road to love.

آتم دیو مناؤں

اور سے کام فرید نہ میرو

Kafi-103

دل مست محو خیال ہے سر مو تفاوت نہ سہوں

“My heart is engrossed within imagination. I cannot bear any differentiation.”

‘Imagination (khayal) has the power to grasp God’s similarity (tashbih).

His heart is engrossed within imagination. It is unified with the undifferentiated imaginal reality.

اے خیال عین وصال ہے تے کمال ہے نہ کہ ہے جنوں

“My imagination is an immanent union. It is perfection and not lunacy.”

His imagination realises immanent union. It is not a psychic state but spiritual identity of knowledge and being.

اصل الاصول شہد تہ ہمہ سو بسو ہمہ کو بکو
چہ شہود عین بعینہ نہیں فرصت اتنی کہ دم بھروں

“I have openly witnessed the Supreme Principle in every nook and corner. The witnessing is so glaringly evident that I cannot disengage myself even for a moment.”

He witnesses the Supreme Principle in the modes of its manifestations. The ‘transparency of the phenomenon’ becomes so absolute that he finds it impossible to disengage himself from this witnessing.

جو مکاں تھا بن گیا لامکاں جو نشان تھا ہو گیا بے نشاں

شده اسم و رسم زمن دواں اللہ اپنے آپ کو کیا کہوں

“The spatial turned spaceless. The sign turned without a sign. The names and customs of the ages have left me forlorn. My Allah! What should I call myself?”

He experiences the imaginal reality of space becoming spaceless and the signs ceasing as pointers. The dimension of quantity tied to the ordinary spatio-temporal order undergoes qualitative transformation. The habitual mode of perceiving the physical and the social world deserts him. His self identity remains in a state of flux.

نہ عیان ہے نہ نہان ہے نہ بیان ہے نہ دھیان ہے
نہ رہا ایہہ جسم نہ جان ہے کیہاں ڈوس ہوش حواس کوں

“There is neither openness nor hiddenness. There is neither speech nor a thought. My body has neither remained nor the life-impulse. How can I blame my sense and sensibility?”

He sees neither openness nor hiddenness. He has no speech or thought. He sees neither his body nor life. His senses and sensibility are radically transformed. The Divine takes over the human medium and acts through it.

شد عکس در عکس ایں بنا کہ فنا بقا ہے بقا فنا
باقی نماںد بجز انا کتھ اوتے توں کتھ ہاں تے ہوں

“There is double reflection. ‘Fana’ (extinction) is ‘baqa’ (subsistence) and ‘baqa’ (subsistence) is ‘fana’ (extinction). There is solely the ultimate, without any question of that and you (otherness)?”

The states of ‘fana’ (annihilation) and the states of ‘baqa’ (subsistence) at different levels are relative and complementary to each other. There is invert reflection by virtue of which, ‘fana (annihilation) is ‘baqa’ (subsistence) and ‘baqa’ (subsistence) is ‘fana’ (annihilation). The term ‘fana’

(annihilation) and the term 'baqa' (subsistence) are derived from the Qur'an: 'All that dwells on the earth is annihilated, and there subsists only the face of your Lord, the possessor of majesty and generosity' (55:27). 'Inasmuch as human beings are Not He, they are annihilated, but inasmuch as they are He, they subsist... Creaturely attributes have been annihilated and divine attributes subsist... But in truth it is God who acts, since the servant has been utterly effaced... Annihilation always means annihilation from some specific mode of lower consciousness and simultaneous subsistence through a specific mode of higher consciousness. One kind of awareness is given up to be replaced by a higher kind. Annihilation, in other words, is validated through the subsistence that accompanies it. That which subsists is the Real's self-disclosure, and that which is annihilated is the unreal---the limited self-awareness of the individual... Subsistence is your relationship with the Real... But annihilation is your relationship with the engendered universe, since you say, "I have been annihilated from such and such." Your relationship to the Real is higher. Hence subsistence is a higher relationship, since the two are inter-related states. None subsists in this path except him who is annihilated, and none is annihilated except him who subsists. The one described by annihilation will always be in the state of subsistence and the one described by subsistence will always be in the state of annihilation.' There is solely the self-disclosure of the Reality without any trace of otherness.

کڈیں شور دے سطوات ہن کڈیں زور دے شطحات ہن
کئی قسم دے بکوات ہن ستوں دے بتوں، بتوں دے ستوں

"There are percussions and spiritual impositions at times and at times there are drives and antinomian utterances. There are so many types of prattling leading to meaningless discourse."

He undergoes percussions, pressures and drives in a state of spiritual drunkenness. He overflows with antinomian

utterances, prattling and meaningless speech. His modes of communication cannot be understood at the plane of psyche. He has no psychic control over any of these things originating from the spiritual source. His self dwindles in the wake of spiritual experience.

اٹھ گئی ”فرید“ ہوس مُنڈھوں نہ رہا ہی وس ہک خس مُنڈھوں
کسے کس ہو کس ناکس مُنڈھوں چپ چاپ فیل فسادتوں

“Farid! Lust has been uprooted. I have become incapacitated as a straw. You should be quiet for there will be tumult in determining, who absolutely merits or who does not merit.”

Lust has been completely uprooted with the withering of his self. His gnosis has made him absolutely incapacitated as a straw. He no more remains doer of his actions. He prefers to keep quiet in order to avoid tumult in determining as to whose actions are totally perpetrated by the Divine and whose actions are by dint of his self.

Kafi-104

ہن موت بھلی بے شک سائیں ڈکھاں سولاں کیتم کک سائیں

“I have been reduced to a straw by sufferings and afflictions, my master. Now, undoubtedly death is a boon for me, my master.”

The sufferings and afflictions undergone by her adversely affect her embodied being to the extent that she considers death as a boon.

پنل کیچ سدھائیم ولدی خبر نہ آئیم

رہیاں راہیں تک سائیں

“My Punnal went to Ketch. I got no news of his return. I kept waiting for him, my master.”

She suffers the transcendence of her beloved. She does not receive any indication of the moment of his immanence. She awaits her beloved.

گھولاں بھیڑی گھل کوں پوون تتی دے دل کوں

سو سو پورتے جک سائیں

“I sacrifice my detestable sleepiness. I am the inept one with countless worries and captivations distressing my heart, my master.”

Sassi detests her sleep during which Punnal went to Ketch. Her resolve to sacrifice sleep symbolises determination to overcome forgetfulness of God even that of a moment and to constantly remain in the state of wakefulness. Her heart is distressed by the devastating affects of separation from her beloved.

آئے سخت کروپ کشالے کون بندی دے ٹالے

جو لکھیا مستک سائیں

“Many stringent difficulties and adversities have befallen me. Who can erase the writings on the forehead of the slave maid, my master?”

The difficulties and adversities faced by her in the path of love are primordial.

ڈکھڑے درد ڈکھیندے جان جگر وچ پیندے
سو چونڈھی لکھ چک سائیں

“The sufferings and pains hurt me. They cause hundreds of pinches and countless bites on my embodied self, my master.”

Her embodied self is ravished by pains and sufferings.

بھاگ سہاگ گیوسے یار دلوں و سر یوسے
پک سائیں ہم پاک سائیں

“All my nuptial fortunes have vanished. My friend has erased me from his heart (forsaken me). It is the truth, my master. It is the truth, my master.”

She becomes so cowed down by the pressures of love that she comes to believe that the possibility of union has ended since her beloved has forsaken her.

ہجر ”فرید“ اجاڑیم سوز اندر دے ساڑیم
دلڑی ہم چک مک سائیں

“Farid! Disunion has ravished me. The inward passion has burnt me. My heart catches fire by rubbing, my master.”

He is ravished by disunion. The inward passion burns him. His heart catches fire in being rubbed by desires and longings of his beloved.

Kafi-105

ریڑاں گھنیاں پیڑاں بہوں ڈو کھ ڈھیر سکھ داویر ہے
نک سیڑھتے سیڑھاں بہوں رت رو تہجوں نیراں وہن

“The sufferings are great adversaries of peace. There are a number of acute and continuous pains in my bodily joints. The bloody tears are flowing heavily from my eyes. My nose is oozing blood and is bleeding profusely.”

The intensity of sufferings reaches a height where even peace becomes her adversary.

ڈکھ ڈکھ کڈھاں آہیں بہوں جکھ جکھ کراں ڈھائیں بہوں
اک چک پیماں دھیراں بہوں دو کھ دو کھ اوٹھن بھاپیں بہوں

“I am beseeching by rotting in suffering. I heave great sighs in encountering sufferings. The burning flame of sufferings is emitting smoke with a steady pace. All my efforts have dwindled into insignificance.”

Her efforts do not fructify in giving her peace, which is only possible by uniting with her beloved. The principle of effort, so sacrosanct in religiosity, is not of much efficacy in the spiritual realm. The decisive factor is the Grace of God.

منہہ دھوڑ سینہ چاک ہے سر بھونڈا جڑیا خاک ہے
موٹھی جھوک دل ویراں بہوں چوچک تھیا ہن چاک ہے

“My deformed head is covered with a coat of dust. There is dust on my face and my chest is wounded. The daughter of Choochak has been reduced to a

maid servant. My dwellings are hapless and my heart is deserted.”

She gradually becomes devoid of being and having. Heer, born and nurtured in royal environment, is forcibly married and reduced to a maid-servant. She forsakes everything for her beloved, Ranjha.

سبھ لوک کرداٹوک ہم
گگی دل نیارڑی نوک ہم
ڈتی برہوں ڈاڈھی چوک ہم
چٹی دردے تیراں بہوں

“All people are ridiculing me. My heart has been pierced in a novel way. Love has afflicted great prick. Numberless arrows of pain have targeted me.”

He has to repeatedly encounter ridicule, which makes him suffer a lot. He loses his social standing. His social consciousness becomes so traumatic. It is his absolute commitment with the beloved that provides him courage to stand against these onslaughts. He transcends his social self to the realm of the solitary, which is so vital in the path of love. Doesn't God turn evil into goodness?

بے پیر دل دیاں چالیاں
سبھ ہن اوپٹھیاں گالھیاں
پیتم نہ پیتاں پالیاں
رور و کرے ریڑاں بہوں

“The moves of my rebellious heart have overturned. My beloved has not nurtured love. My heart cries with great wailing.”

A heart full of love is beyond the control of reason. It rebels against the normal notion of loving someone who reciprocates love. His move to keep on loving the beloved without his loving response is upturned. He wails while crying but of no avail.

کلی میں نہی ایہیں جول دی
پھرے لکھ فرید ایہیں تولدی
دل بوڑدی دل رولدی
سوہنیاں سسٹیاں ہیراں بہوں

“I am not alone in realising this tradition. Farid! There are countless others who are immersed in this way. It is heart that drowns and it is heart that makes countless beautiful ‘Sassis’ and ‘Heers’ turn into the wretches of the earth.”

He is not the only one in realising the tradition of love. It has been realised by many lovers deeply immersed in love. Many lovers like ‘Sassis’ have drowned and many others like ‘Heers’ have become the wretches of the earth. The lover realises that he has to remain sincere to love without taking into account the consequences thereof including the behaviour of his beloved. He has to remain in love in all types of easy or stringent circumstances Love is unconditional. It is not hypothetical. It can be understood, in a certain sense, as ‘a categorical imperative’. The absoluteness of love requires absolute commitment.

Kafi-106

خوشیاں بھاونوں رہیاں ڈکھڑے پگھڑے آئیم

“Sufferings have been fallen to my lot. Joys have remained unappealing to me.”

Her perception of joy keeps on changing in the state of suffering. She realises at a certain stage the elusive nature of joy and remains content with her deplorable state.

سیاں کھیدن گیاں چاند نیاں راتیں برہوں براتیں

“The moonlit nights are the gifts of love. My friends have gone to play.”

The enlightened moments of contemplation are realisable in spiritual company.

رُل مل دھانوں پییاں رُت سانوں دی مینہ برساتیں

“There is a rainy season with a heavy downpour. My friends are going together for bathing.”

Heavenly blessings, in the ambience of love, purify human souls.

پکڑ نہ کھیڑا بیاں صدقے کیتا ناں نہ نیتا

“He renounced me and did not take me with him. O’ my adversary! Do not hold my arms.”

Heer feels herself renounced by Ranjha. But she still loves him from the core of her heart. How could she give in to the adversary bent upon winning her to his side? Rival is a displaced lover who does not understand the free nature of love. He tries to possess his ‘beloved’ as an object and

becomes possessed instead? How comic is the fate of the psychic lover?

روز ازل دا وارث ساڈا توں ہیں رانجھن سیاں

“My Ranjhan friend! You are my custodian ever since the primordial day.”

Love is essentially primordial. It is symbolically manifest in the forms of lovers and beloveds. Heer’s primordial commitment of love with Ranjha is expressed in terms of symbolism.

وسریم سارا راج بیاہ و سیریاں سیگنیاں سیاں

“All the regal status of my house has been fallen in oblivion. My same age friends have gone away.”

She sacrifices her being and having for the sake of her beloved.

سکڑے سوڑے خویش قبیلے سٹ کر بڑی تھیاں

“I discarded my blood-relationships, in-laws and kith and kin. I have come to absolutely belong to you (completely subjected myself to you).”

She transcends her primary and secondary ties and gives herself completely in the hands of her beloved.

سینگیاں سرتیاں شہر سہاون میں وت بوٹے لیاں

“My friends and intimate companions are enjoying in the city. I am wandering in the riverine growth.”

Her inner self stranded in psychic entrails intensify her sufferings and even more, while seeing her friends and companions realise happy union.

عشق ”فرید“ کوں خلوت ڈرتی منہ، سر، بھٹتر چھیاں

“Love has infested Farid with the robe of honour. His face and head have been soiled with dust.”

Love infests him with a robe of honour, which
'dishonours' him in the social world. But doesn't the beauty
of love shine forth in his plight?

Kafi-107

ڈکھے ڈینہہ فرقت دے نبھن مٹھے نین رو، رو، رت تھیون

“The days of separation are passing with great suffering. My miserable eyes are pouring tears of blood.”

She only gets peace in union with his beloved. The days of separation are the days of suffering.

سرتھی پنل گیا دور ہے سر درد تہر کور ہے
تن چور من رنجور ہے شمالہ سجن کولے وسن

“My companion Punnal has gone far away. My head is aching with terrible severity. My body has been crushed and my heart is sad. I pray that my friend dwells near me.”

She is weighed down by the transcendence of her beloved. She prays for the Grace of God to realise union.

ماہی مٹھل گیوں رول دے واہ ڈھول بڑے بول دے
ڈیکھاں ہیں کیندے کول دے دل ڈھانڈھ درداں دے بلن

“My sweet beloved! You have made me wretched. What happened to your commitments? I am eager to see with whom you are staying. The great fire of pain is burning in my heart.”

It is habitual with the lover to remind his beloved of the great commitments of love that he made, which have not been corroborated by his subsequent behaviour. He becomes miserable in assuming that his beloved has become oblivious of him due to engagement with someone else. It is a residue

of psychic love, which often creeps into the spiritual one although there is an isthmus between the two. The psychic love is highly possessive, which strives unsuccessfully to possess the beloved as an object of his desire. Freedom cannot be possessed. One's attempt to possess the other ends up in becoming possessed, instead. It frequently borders on lunacy. It is cosmically retributive to possess the freedom of a person. The divine cannot be possessed as an object. It belongs to the whole creation. It belongs to every one. It is never oblivious of any one. It does not care the one at the cost of the other. It responds to each one, according to the respective degree of preparedness, in simultaneity. There are no rivals in divine love. Love has no scarcity. The beloved overflows with love.

جیڑا ڈکھے جنڈری گلے
اکھیاں ڈکھن دیداں سیکن

دلڑی تپے سینڈ جلے
ہڈچم سڑے لوں لوں تلے

“My heart is aflame and there is burning in my chest. My self is suffering and my life is rotting. My flesh and bones are on fire and each and every pore of my body is on frying. My painful eyes are longing for his vision.”

The insatiable quest of union can ravish his embodied self but cannot deter it from love. How graceful are the eyes that become painful in longing for vision of his beloved.

چو گوٹھ سخت اجاڑ ہے
مشکل نبھاواں رات دن

مونس تے نہ غنخوار ہے
پل پل غماں دی دھاڑ ہے

“I have no loving friend or anyone to share my sorrows. There is absolute desolation all around. The cries of sorrowfulness are emitting all the times. It is so difficult for me to bear these days and nights.”

One can share the whole world but one cannot share his sufferings. It is the uniqueness of his meaningful sufferings that they cannot be shared. The attempt at sharing

metamorphoses these as meaningless. There is no one to share the lover's cross of love. He has to carry it himself.

سج بر پھروں ڈکھڑے سہوں ڈٹھڑے سوا کیکر رہوں
باندر بلائیں بھوت جن جتھ رچھ گھنے راخس بہوں

“How should I live without witnessing my beloved? I am bearing sufferings, while wandering in desolations and forests that are full of bears, and plenty of giants, monkeys, demons, evil spirits and fiery creatures.”

His inner attempt to witness his beloved is thwarted by the negative forces of his psyche. It is his struggle against these psychic forces, which gives him spiritual strength to continue in the path of love.

ماہی کچھے راہی تھئے سید فرید سہی سبھے
گئے ہن ڈکھاں نوں ساتھ گھن یا ونج ملے یارل موئے

“Syed, Farid, Sassi and others went in the tracks of the beloved. They either realised union or they died wretchedly. They went away along with their sufferings.”

Many lovers, belonging to different traditions, went in the tracks of the beloved with great sufferings. There were those who realised union in their lives while others died in states of wretchedness. The lucky ones united with their beloveds but the unfortunates ones died in the way. They all were inherently dignified as travellers in the path of love. They attained immortality but stopped short of attaining unison with their beloveds. It is only the beloved who knows the mystery of union.

Kafi-108

ڈکھے عشق دے رٹکھڑے گھائے میں سر بھٹھڑا تر ٹڑے گاٹے میں

“Love-suffering bestows countless sufferings. It leads to head injuries and neck breaking.”

The violent sufferings crush her embodied self.

میں جاتا سوہنا یا رپنیل رہی کول نہ ویسی کچھ ڈوں ول
ہن ول ول پور پور پون پل پل اکھیں نیر ہنوں فرڑائے میں

“I was under the impression that my beloved friend Punnal will remain with me and will not go back to Ketch. Now, I am undergoing cyclic fits at each and every moment. The tears are flowing profusely from my eyes.”

She tends to take the immanence of her beloved as final. It is only when she is veiled from immanence that she comes to know about the reality of transcendence. Her cognition of love expands in breadth and becomes deeper. She becomes completely unnerved in discovering this fundamental aspect of the Real.

دھیاں ہار حمیلاں مارتھئے سبھ اتے گل خار تھئے
مٹھی دلڑی کرم گھائے میں جند جو کھوں تار و تار تھئے

“My nuptial bed has become empty and flowers have turned into thorns. My necklace has broken into pieces and my neck ornaments have become snaky. My life is full of hardships. My hapless heart is undergoing great sufferings.”

The meaning of things becomes radically changed in the state of suffering. All those things, which seemed attractive, become repulsive. The ordinary meaning of things gives way to existential meanings. Things remain but their meanings change with the change of consciousness. Consciousness, in a certain sense, takes primacy over things. Isn't man free and thereby responsible in interpreting the contents of his consciousness?

ڈکھ پیڑتے نالہ زاری ہے برابر ہوں بری بیماری ہے
کوڑے شربت گھوٹے چائے نہیں ڈھولے باجھ نہ ہرگز کاری ہے

“Love is hard and it is sickness-unto-death. There are sufferings, pains and lamentations. I have crushed and licked bitter forms of medicine but it is absolutely of no avail except union with my beloved.”

The sickness of love takes its toll on her. No medicinal measures can cure it without union.

گڈ گینڈے گرگ بلائیں ہن بدوں باندر بوزادائیں ہن
سرڑائے سخت چکائے نہیں تھل مارو اکھیاں جاہیں ہن

“There are wild boars, monkeys, black faced monkeys with long tails and the like along with hordes of rhinoceros wolves and demons. There are dangerous places in the deadly desert. There are noises of rusting leaves and the noisy cries of the animals.”

The psychic forces in the desert of the psyche offer resistance to her on the spiritual path of love. They ultimately prove to be the testing ground of love. She gains strength in the act of encountering these negative forces. She transcends the psychic realm to reach the spiritual one. They become the milestones of the way.

آئے پیش تقی دے سول تے بٹھ والی والیاں بول تے
ہک ریت تقی بیابھائے نہیں پیریں چُجھن ہزار بول تے

“The earrings and nose jewellery are not a penny’s worth. The inept one has undergone many hard afflictions. There are innumerable burning thorns that are pricking my feet. There is burning sand and above that mark on my feet (due to burning in hot environ).”

Her perception changes in the state of suffering. The worth of precious things is ultimately determined by her consciousness, which does not give a penny’s worth to worldliness. Love excels in giving existential meaning to things. It establishes existential objectivity.

آئی روہاں جبلاں جال میری ممیں ڈینیں لہن سنبھال میری
رچھ راخس رکھدے بھال میری ڈینہہ رات فرید گپاٹے نیں

“I am spending my life in mountainous terrains. I am being nursed by man eaters and witches. The bears and giants are taking care of me. Farid! I am encountering uneven patches of land, day and night.”

Sarcasm notwithstanding, he strives against turbulent psychic forces in order to reach the realm of spirituality. These dark forces like opposing winds help him in soaring higher. They, in a certain sense, become his allies.

Kafi-109

ڈھولن %ی سِک ڈھیرِ حم تا نکھاں گھنیاں چاہیں بہوں
کھپ کھپ کراں آہیں بہوں تپ تپ او ٹھن بھاپیں بہوں

“My beloved! I am greatly desirous of you. I have immense longing and enormous fondness to be with you. I heave numberless cold sighs in an exhausted state. The sparks of love are enkindling increasingly.”

He expresses his love and communicates with his omnipresent beloved. He narrates the nature of his love and the ensuing suffering he undergoes.

کھسی دل مہیندے چاک ہے جیڑا سدا غمناک ہے
تن چور سینہ چاک ہے سر دھوڑ مو نہہ پاہیں بہوں

“My heart has been grabbed by the shepherd of the herd. I remain in constant sorrowfulness. My body is ravished and my chest is wounded. My head is muddy and a heavy coat of (dung) dust has settled on my face.”

He recounts the moments of his falling in love and the hardships he encounters in the way.

لگا سخت ڈکھڑا روگ ہے بے پیر دل نوں جوگ ہے
تتی پی بھوگ یندی بھوگ ہے رور و کرے ڈھا نہیں بہوں

“I am undergoing great suffering and malaise. My unruly heart craves for union. I am the inept one bearing so many ordeals. I am beseeching increasingly, while crying (to meet my beloved).”

She narrates her plight in encountering her unruly heart, which settles for nothing short of union.

دل لٹ کے تھیارا ہی پٹھی ماہی پُنلِ دِلڑی لٹی
بوٹے لیاں کا نہیں بہوں رُل رُل تھکی پھر پھر ہٹی

“My beloved Punnal looted my heart. He retraced his steps after ravishing my heart. I have become tired in a fruitless search and fully exhausted myself wandering in great wilderness.”

She does not understand the moves of her mysterious beloved, who made her fall in love and then just left her in wilderness. Doesn't she consider herself as a goat, which has been butchered and just left there without being skinned and chopped?

سٹ سچھ تھل دے راہ تھی جڈاں دل نوں بی چاہ تھی
'آسرے واہیں بہوں سنج برکھی بے واہ تھی

“My heart became fond of you. I left the nuptial bed and followed the way to the desert. I went alone in wilderness in a search of you without any help. I discarded numerous supports and ways.”

She recounts her sincere voyage of love or fondness when she left the comfort zone and heeded towards the perilous zones without seeking any help or banking upon any support or assistance. The way of love has to be traversed in solitariness, which implies freedom from psychic and social aid or assistance in order to strengthen her.

آئی نہ دلبر دی خبر گذری فرید آخر عمر
تک تک رہا رہا ہیں بہوں ڈھونڈاں جنگل جھر بر بحر

“Farid! My entire life passed away, at last. I got no news regarding the whereabouts of my beloved. I searched for him in thick forests, land and sea. I remained waiting for him at so many entry points.”

His whole life has been spent in finding his transcendent beloved in every nook and corner without any result. It is the mystery of the Being itself that it may not reveal itself to an individual, community or an aeon. The basic vocation of Man is the search of transcendence with all that it implies. His search of the transcendent beloved in the tracks of immanence is one of the greatest mysteries in the tradition of love.

Kafi-110

کُنْثَرِیں کَاں سِجَاوِمِ بَیْنِ ڈِیْنِہَاں رَا تَیْنِ، سَنَجِّہ صَبَا حَیْنِ

“Krishan harps on the flute of love in my ears, day and night and in the hours of morning and evening.”

The beloved continually harps the tune of love in her ears.

رَا نَجِّہنِ پھوکِ سَنَاوِمِ فَضْلُوں قَدْرِی بِنِی اِنْہِد اَز لُوں

“Ranjhan harps on the perfect primordial divine flute by grace. It reflects the mode of unity.”

The beloved harps the primordial divine flute by his grace. It reflects unity in diversity.

عَوَجِ تَہْمَی سَبِّہ حَنْفِی مِلْتِ اِثْنِیْنِیْتِ دِی گَی عِلْتِ

سَیْنِ بِلَالٍ دَا بَیْشِکِ شَیْنِ

“The illusion of duality has vanished. It has led to the establishment of the truthful tradition. The ‘sein’ (Bilal’s pronunciation in the call to ritual prayer) of Bilal is undoubtedly ‘sheen’ (the exact pronunciation in the call to ritual prayer).”

The illusion of duality vanishes by listening to the tune of unity. It establishes the truthful tradition of Oneness. Bilal’s call to ritual prayer in testifying that there is no reality except the Reality and Muhammad is the manifestation of the Reality is the whole truth. His manner of pronouncing an Arabic alphabet ‘sheen’ as ‘sein’ essentially makes no difference. His proverbial love of God and his Prophet takes precedence over any linguistic imperfection or mispronunciation as in the instant case. The universal language of love rises higher than

‘the words, their pronunciation and the methods of combining them used and understood by a community’. Religiosity finds it difficult to understand the Prophet’s sanctifying Bilal’s call to ritual prayer five times a day in spite of mispronunciation of an alphabet pertaining to witnessing or testifying. The difficulty arises because religiosity merely concentrates on outwardness and often at the cost of inwardness. It sees the form and is oblivious of the spirit beneath the form. The dimension of spirituality essentially concentrates on inwardness. However, it finds no contradiction between inwardness and outwardness. But if it has to choose between inwardness and outwardness in a situation, it will readily choose inwardness. The kernel, at times, takes precedence over the crust.

جو ہے مرد محقق موقن اوسدا تھیا شیطان بھی مومن
ملل نخل کل قیم دین

“The one, who is verifier of truth with certainty, subjects his satanic impulses to the will of God. The principle of unity is manifest in all diversities.”

The one, who verifies truth with absolute certainty, succeeds in invoking obedience from his satanic impulses. It is symbolised as Satan being faithful to him. The sincere ones have authority over Satan and not the other way round. Didn’t Satan say that he had no authority over the sincere ones? The tradition of unity gets strengthened by embracing different shades of rightness.

دلڑی غیروں ویروں خالی صدر صدور ولایت والی
راخ مالک ملک یقین

“Their heart is free from otherness and animosity. Their word and deed are truly universal and beneficial. They live in the world of absolute certainty.”

The heart of these gnostics is free from otherness and thereby from animosity. Their word and deed is universal and beneficial for the whole creation. They do not live in the night of ignorance but live in the light of certainty.

بیٹا قوں تاروز حشر دے جو دوجو دثا فقر دے

دولت صحبت فخر الدین

“My being and having is reduced to ontological nothingness since the primordial day to the Day of Resurrection, by virtue of the priceless company of Fakhr-ud-Din.”

He values the invaluable company of his spiritual master. It is his blessings that have given him the ontological consciousness of his nothingness from the first to the last, that is from the primordial day to the day of resurrection.

ظلم جہالت کھیم پریرے کیتے عدل عدالت دیرے
آئی تمکین تے گئی تلوین

“The forms of oppression and ignorance have distanced themselves from me. Justice and equity have taken roots, instead. Fulfilment has dawned upon me and fickleness has disappeared.”

He is free of oppression and ignorance. He practices justice and equity. He achieves fulfilment without any fickleness.

بٹھ گھت اے تلبیس ابلیسی اے دل سکھ تدریس ادریسی
تھی وارث فاران تے سین

“Discard satanic viciousness. My heart! Learn the lesson of Idris (Prophet). Realise the heritage of Faran and Sina.”

One has to discard falsehood and learn the lessons of truth practised by the Prophet Idris, who was placed at a

higher station. One has to inherit Musa's tradition of justice (Sina) and Muhammad's tradition of love (Faran). Justice has to be rendered with love.

سوسو حمدتے لکھ شکرانے
یار فرید لدھوسے خانے
گئی تشویش تے آئی تسکین

“Farid! I found my friend within the depths of my being, I offer infinite praises and immense gratitude. Disquietude has been replaced by consolation.”

He offers infinite praises and immense gratitude to God, who blessed him with His vision in the inmost chambers of his being. The state of his disquietude gave way to fulfilment. Identity of knowledge and being gave him the sense of wholeness. Metaphysical realisation granted him absolute certitude. Religiosity cannot attain these supernal heights, which are only possible by virtue of spirituality.

Kafi-111

ڈینہہ رات ڈکھاں وچ جالاں ونجیاں خوشیاں غم بیٹھی پالاں

“I spend my day and night in the state of suffering.
My joys have slipped away and I am just nurturing
sorrows.”

She does not merely miss joy but has to encounter sufferings and sorrows for the sake of her beloved.

یار پُئیل گیا کچھ شہر ڈوں تھی راہی روہی تھل برڈوں
بیواہی کیوں آکر گھر ڈوں جگھ جگھ عمراں گالاں

“My friend Punnal went to the city of Ketch. I should become traveller of the deserts (rohi and thal) and desolations. Why should I return home without shelter and let my life rot in suffering?”

The transcendence of the beloved poses a great threat to her normal life. She prefers wilderness against the comforts of her home. She refuses to take any shelter except that of her beloved. Her beloved is her absolute concern. She is not concerned about anything else.

ڈیون ڈوڑے سول سہیلیاں بد طینت پٹھریاں تے دل میلیاں
سج بر سارے صحن حویلیاں ہر ساڑاں جی جالاں

“My friends inflict double afflictions. They are vicious, irrational and impure of hearts. All the courtyards and the mansions are desolate and deserted. My head is aching and my self is burning.”

She starts distancing herself from her friends. Her friends being placed at a lower pedestal do not appreciate the

commitments of her higher consciousness. She essentially finds faults with them since they do not support her vocation of love. The courtyards and mansions are there but they seem desolated and deserted in her eyes. Her uniqueness lies in her existential perception. The objectivity of a thing remains but its meaning undergoes change by the perceiving consciousness. Her embodied self burns incessantly that adds fuel to the fire.

پیت پر بندی روز سوائی
سٹ کرویرن بھینس مائی
وسرے خویش قبیلے بھائی
سانول تئیوں بھالاں

“My love of the beloved is on the increase each day. My kith and kin have dwindled into insignificance. I have discarded my brothers, sisters and my mother. My beloved! I am just waiting for you.”

She increasingly loves her beloved in spite of so many contradictions. She becomes oblivious of her primary relationships. Her close relatives become distant. She frees herself of all distractions in order to fully concentrate on her beloved.

یار نہ پانواں پئی کر لاناواں
پٹ پٹ رور و بار اٹھاناواں
سو ہے سبجھ نوں بھا بھڑکاواں
وین کراں روہ ڈالاں

“I do not find my friend and I keep groaning. I set the nuptial bed and colourful ‘dopatta’ to fire in order to intensify the flames. I mourn and cry and take the woods by storm. My wailing tears asunder the mountains.”

The search of the transcendent beloved increases the magnitude of her suffering. One could imagine her state, in the situation of separation, in setting aflame the nuptial bed and colourful dopatta that symbolise union.

لگڑی جڑ کر چوٹ اندروچ
آیم ڈوڑے ظلم تھروچ

ہوت نہ ہم سنبھالاں

اکر کلہڑی روہ ڈونگروچ

“The injury has been perfectly struck within me. I am engulfed in multiple severe cruelties. I have been stranded alone in the difficult mountainous terrains. My beloved has not cared for me.”

The beloved has perfectly struck her being by leaving her alone without nursing her grievous open wounds. A ‘kind-hearted’ beloved could not do the job so perfectly.

سہندی ساڑے سول ہزاراں

یار فرید نہ لہند اساراں

ڈکھ ڈکھدیں ڈینہہ ڈھالاں

رت رور و کرات گزاراں

“Farid! My friend does not bother about me. I am bearing burnings, pains and countless afflictions. I spend my night by shedding tears of blood. I pass my day by bearing sufferings.”

He is constantly gripped with the idea of his beloved’s transcendence? He suffers to know that his beloved does not bother about him even in states of acute pains and sufferings. Isn’t it the Mercy of Allah and His Infinite Wisdom to increase the intensity of labour pangs for perfect rebirth? There is no ‘sizerin’ (scissoring) in love.

Kafi-112

رَتِ رُو سِر پَاہِ رَنگِ نُو دِیاں بُرے برہوں دے سگن سہا نو دِیاں

“I am shedding tears of blood and dyeing my nuptial dress. I am realising the ritual of awful love.”

To dye one’s wedding dress with tears of blood in order to realise the ritual of awful love signifies the heightened suffering undergone by her in separation from her beloved.

سب سینگیاں سرتیاں بھاگ لدھا سرگوڈڑے کھنتھ سہاگ لدھا

میں مٹھڑی مفت ڈھاگ لدھا ڈکھے ڈکھڑے بار اوٹھانو دِیاں

“All my same age friends have found good fortune. They have found their wedlock by placing their heads on the leg joints of their husbands (symbolizing intimacy). I am the miserable one, who is undergoing misfortunes for nothing. I am carrying the burden of sufferings.”

She envies good fortune of her friends who have realised union. She suffers in her being in a state of misfortune. She does not feel jealous (a negative psychic emotion), but experiences a positive sentiment of envy in seeing her friends succeed in the path of love. Although, she feels sorry at her plight as compared to them but beneath her pensive mood there is an inspiration or hope of union.

کہیں سرخی کجد دہار ٹھہے کہیں چوڑہ ہار سنگار ٹھہے

کہیں نوریں داٹھمکار ٹھہے میں کجڑے ساٹگ رسانو دِیاں

“The rouge and line of a collyrium are looking good at times. The set of bangles and make up is pleasing at times. The exquisiteness is manifest in the sound of anklets at times. I am the one who is exhibiting ugly forms (as compared to my friends).”

She envies her triumphant friends who are blooming with beauty as compared to her ugly forms.

کہیں جو بن جوش بہار سو ہے کہیں ٹول خوشی دے تار سو ہے
کہیں بانہہ سر اندی یار سو ہے ہک میں روندی غم کھانودیاں

“There is flowering of animated youth at times. There are plenty of collective joys at times. My friends are folding their arms beneath the heads of their beloveds at times. I am the one who is crying and is in sorrow.”

She visualises the matchless fruits of realisation borne by her friends in contrast to her who is stranded on the way.

ہجوں سیجھ نہالی تول چھکے ہکو جیڈیاں سینسر بول چھکے
منہہ پلڑو گھر گھر پانودیاں میں موئی نوں کو جھاسول چھکے

“My age group friends are wearing nose ornaments that are so beautiful. They are fondly enjoying mattresses and nuptial quilts. I am spiritless and meant for ugly affliction. I wander (crying) hither and thither, while covering my face.”

She keeps on envying her beautifully ornamented friends having joys of union. She is spiritlessly afflicted, on the other hand, with hideous afflictions and crying while wandering here and there. She may be spiritless at times but the comparison with her friends does reflect spirit of love. It ushers in a healthy spirit of competitiveness.

سوہی سیجھ سنجی اگ لانودیاں سوہنے یار فرید نہ بھانودیاں
روبو چھن پاند پانودیاں تڑپھاندی رات نہانودیاں

“Farid! I am unappealing to my lovely friend. I set to flames my wedding dress and the colourful nuptial bed. I spend my night in restlessness. I wet the corner of my ‘dopatta’ (head covering), while crying.”

He feels that he is not attractive to his friend. He sets to commit all his finer sentiments to flames. He cries and feels restless in ‘the dark night of the soul.’

Kafi-113

رت روندیں عمر نبھیاں ایہوداغ قبر وچ نیساں

“I will spend my life by shedding tears of blood. I will take these marks to the grave.”

She at times feels that her sufferings will never end during the span of her life.

لگا تیر جگر وچ کاری تھیا خون اکھیں توں جاری
میں مٹھڑی ڈکھڑیں ماری ہے کیندے ساگ جلیساں

“The arrow has pierced my self. The blood is oozing out from my eyes. I am the miserable one, who is a victim of sufferings. How shall I share my life with someone?”

She considers her life of suffering as a pawn in the hands of her beloved. She cannot share her inwardness with anyone else.

اتھر رہن نہ ڈیندیاں پیڑاں تھئے نیر ہنوں نگ سیڑھاں
ڈینہہ رات ڈکھاں دیاں بھیڑاں ہن موت داملک و سیساں

“The pains do not let me live here. The tears are flowing from my eyes and my nose is bleeding. The sufferings are flocking me, day and night. I shall go and populate the city of death.”

She wishes to die in order to get rid of her pains and sufferings.

سڑ سونیں دی گئی مہندی تھئی کنڈڑے سیچھ پھلیں دی
تتی قست رو دھے ڈیندی میں مٹھڑی کیڈے ویساں

“The henna of my marriage rite has faded out. The nuptial bed of flowers has become thorny. My misfortune keeps me in hardships. I am the miserable one having no knowledge about my future.”

Her plight increases with her decreasing awareness of future. She has no knowledge as to what the future has store for her. She does not know where to go. She finds no ‘door in the wall.’ She subsequently learns that she has not to carve a door but has to wait for the door to open. And she ultimately learns that there was neither a wall nor a door. It was all openess.

بٹھ پھلوں تول وہانے
بھن چوڑا اگ اڑیاں
کھل کھید دے وقت وہانے
بھن ہار حمیلاں گاہنے

“The times of playfulness have fled. I discard the flower carved pillows and bedding. I will break my necklace, neck ornaments, colour thread around my wrist (symbolising marital bond). I will break my set of bangles and commit these to flames.”

She interprets her past and future, while being stranded in the present. The glorious past in which, she had vision of her beloved remains no more inspiring. The very things connected with her union become instruments of torment. She cannot change her past but goes on changing its meaning in reference to her present project. Past is fixed but its contours are ever changing. Man, in a certain sense, is responsible for his past by virtue of freely interpreting it. Love is purely an act of free choice. There are no compulsions in love. The creeping of any compulsion correspondingly leads to ending of love.

تن گالے ٹھڈڑیں سہاں
وج کچ فرید منسیاں
ہڈ جالے تتریں آہیں
میں ویساں یار دے راہیں

“My bones have been burnt by the searing sighs. My body has been rotten by my cold sighs. I will follow

the way of my friend. Farid! I shall go to Ketch and spent my life over there.”

He has ravishing affects on his embodied self but still he is not cowed down by the vicissitudes of love. He resolves to follow the road of searching his friend till he triumphs in uniting with him forever. His resolve keeps him alive in the midst of deadness.

Kafi-114

روندی سنج صبا حیں

پنل آوم آ، گل لاوم پووم قبول دعائیں

“I cry, day and night. My Punnal! Come and embrace me. I wish my prayers to be granted.”

She constantly prays for the Divine Grace in order to get united with her beloved.

یار بروچل پھیر نہ آیا اُجڑیاں جھوکاں جاہیں

“My beloved friend did not return. The places and dwellings have become deserted.”

The places and the dwellings become deserted in the absence of her beloved.

مارو تھل دے ڈکھڑے پینڈے سہنس ہزار بلائیں

“The paths of deadly desert are full of sufferings. There are hundreds and thousands of demons (calamities).”

The path of love is a deadly desert replete with sufferings. The unleashing of psychic forces play havoc with her. They oppose her from turning spiritual.

باجھ مٹھل دے باجھ نہ کائی سیجھ نہ ہر گز واہیں

“I have no shelter except that of my sweet beloved. There is no other option available to me.”

She finds no shelter except in her beloved.

روز ازل دی ایں جگ اوں جگ میں بانندی توں سائیں

“I am your slave and you are my master ever since the primordial day both in the terrestrial world and in the hereafter.”

The primordial commitment of love symbolised in the forms of master and the slave embraces both the worlds.

سماڑاں بیور زیور ترپور بیناں سینسر باہیں

“I will put to fire my suiting, jewellery and apparel along with my forehead and nose ornaments and bracelets.”

She desperately desires to burn all her ornaments and adornments. They become torturous in reminding her of the happy days spend with her beloved. They cease to have any meaning in her search of transcendence.

کچی پچی دے ہتھ و پچی جنڈڑی ستڑے پائیں

“I have sold my life for a nominal amount in the hands of the deceiver of Ketch.”

She feels that she has been deceived in bartering her life for such a paltry price in the hands of her beloved. Isn't a smile of the beloved worth more than the whole treasures of the world?

عمر وہانی کانگ اوڈیندیں تھکڑی تک تک راہیں

“My life has been spent in shooing the ravens. I am tired of constantly watching the gateways (to my beloved).”

She spends her life in shooing ravens (omen of friend's return) but to no avail. She gets exhausted by constantly watching the entry points of her beloved's return. A strong person takes more time to exhaust and gets more exhausted in return. Isn't the exhausted one who finds the One?

کر کر یاد سجن دے رلڑے نکلن لکھ لکھ آہیں

“I heave countless sighs by recalling the moments of union with my beloved.”

The blissful moments of joyful union with her beloved torments her.

ڈھولن کارن جاون لادیاں لگڑیاں دل نوں چاہیں

“My heart contracted love with my beloved ever since the primordial day.”

The heart contracted love ever since the pre-eternal covenant. It is the primordial possibility, which is realised in the human medium.

انگن فرید دے آ البیلا کر کر ناز ادا یس

“O Lively one! Do come in the courtyard of Farid by making prideful and stylish moves.”

He anxiously awaits his lively beloved to unveil himself within the infinite depths of his being in prideful and stylish moves,

Kafi-115

رُوہی لگڑی ہے سانوئی ثرت ولاہوت مہاراں

“The rains have set out in the desert. My beloved!
Hasten to turn the reins of the camel back.”

Human self symbolised as desert is impregnated with infinite possibilities. The gradual deepening of human consciousness correspondingly opens up the hidden treasure hidden beneath its ordinary layers. It is symbolised as rain setting in the desert. The lover calls his beloved to quickly unveil himself within the desert of his being. The nearing moments of unveiling are so testing for the lover.

لھنیاں لھمن رنگیڑیاں رم جھم بارش باراں

“The lightning flashes are spreading colours. It is raining heavily.”

Heavy rain with flashes of lightning brings shine in his eyes.

سارے سگن سہاگڑے یارلم آیاراں

“All these are omens of union. My beloved! Do come to meet your friends.”

The omens of union signify meeting with his friend.

بدلے گوڑھے سانورے دچ برسات دیاں دھاراں

“The threading patterns of rain are visible in the thick and black clouds.”

The thick and black clouds of separation have given way to the threading patterns of rain of union.

گاون برہوں دیاں دہاراں کردھد کارے گاڑاں

“The clouds are singing songs of love in an act of thundering.”

The thundering of clouds are the songs of love.

سجڑے تھلڑے باراں مارو والیاں کھاڑے

“Rain is pouring on deadly desert, plants and barren places.”

The spiritual opening is resurrecting inner deadness.

گل گلزار بہاراں کارن مٹھڑی ماروی

“There are flowers, orchards and springs for the sake of the miserable Marwi.”

The miseries of the lover Marwi have borne flowers, orchards and springs of love.

گل گلزار بہاراں کارن مٹھڑے یاروے

“There are flowers, orchards and springs for the sake of my sweet beloved.”

The beloved is manifesting in full bloom.

سہندڑی ساریاں ماراں سختیاں سول سڑاپڑے

“Life is bearing hardships, afflictions and tribulations and all forms of ravishing.”

Life is bed of thorns without his beloved.

توں سنگ ڈاگاں چاراں شالا بھٹڑیں ریچڑیں

“I pray that I rear the herd in lowly places and sand dunes in your company.”

He prays for a life of action in full contemplation of his beloved.

دشمن سہنس ہزاراں

سجن سنجی داکوئی نہیں

“I am the damned one, who has no one except foes in hundreds and thousands.”

He considers himself damned due to psychic and inimical forces working against him.

گلڑے کرن پچاراں

ڈوڑے ڈوہ ڈورا پڑے

“There are multiple censures, sarcasms, complaints and objections against me.”

He faces inner and outer hostility just for the sake of his beloved.

سے سے سفنے گارہاں

اٹھی اٹھی نیندروں روندڑی

“I wake up from my sleep in tears. I narrate countless nightmares.”

He wakes up from his disturbed sleep and narrates his countless nightmares.

اولٹا کرن ویااراں

سن سن ہس ہس سینٹلیاں

“My friends laugh at me, while hearing (my narrations). They unjustly develop animosity with me.”

His friends laugh at hearing his dream-interpretations. They do not understand him and develop animosity with him, instead.

ٹوبھے تارمتاراں

& ڈہر سلا پڑے

“The sand dunes and low lying areas are flooded. The ponds are full of water.”

The heavy rainfall floods the desert and fills the ponds. The receptacles become recipients of divine blessings in proportion to their inner reach.

ناز و کرن تو اراں

چھیڑن چھیڑو چھا نکڑاں

“The shepherds are rearing herds. They are harping on love tunes with priding.”

The lovers are realising their beloveds within the infinite depths of their selves.

روروواٹ نہاراں

مکل وادھ سوادڈو

“I am seeing towards the south west. I am crying, while awaiting my beloved.”

He sees towards the direction of the incoming clouds (entry point of his beloved) waiting and crying.

بیٹھی کانگ اڈاراں

ڈسدایار پرو بھرا

“My friend seems so far away. I am shooing the ravens.”

He is shooing ravens as an omen to bring his distant friend in his lap.

کن من مینہ پھنگاراں

مکڑے مکڑے ڈھانڈلے

“There are muddy brownish clouds, fast blowing winds with rain and drizzling.”

The ambience of unveiling is symbolised in the atmospheric changes.

لانی لایاں کھاراں

ظرفاں مَرخاں پھو گڑے

“The desert plants, trees and shrubs are blooming.”

Heavenly blessings resurrect the dead.

ٹھڈڑیاں مینگھ ملہاراں

پورب ہیلاں بھانوانیاں

“The soothing gusts of eastern wind and the cold drizzle of the clouds are very pleasing.”

He is pleased with the incoming messages of union.

دردوں کڈھن پکاراں

کوئل اغن پیہیرے

“The nightingales, cuckoos and crested cuckoos are singing with anguish of love.”

The birds sing with anguish of love in calling their mates. How could one’s mate be called otherwise?

آلہو ساڈیاں ساراں

سوہنا عربی سانورا

“My charming Arab beloved! Do come and take care of me.”

Love of God and His Prophet is the fountainhead of Islamic spirituality. Religiosity denies a direct contact with God (mar’ifa) and a direct contact with the Prophet (haduri). It fails to appreciate that spirituality is not merely a dimension of religion but is its essentiality. The negation of spirituality is the negation of the quintessence of religion. It leads to deadness of religion. A spiritual contact with God and his Prophet is exceedingly imperative for the resurrection of religious life. The Sufi tradition of Islam has envisaged the possibility of experiencing God and His Prophet. Religiosity shows religious respect to the Prophet but falls short of paying spiritual reverence to him. It does not understand the spiritual aspect of prophecy or the ‘Substance of the Prophet.’ The lover expresses his love of the Prophet. He beseeches his beautiful and charming Arabian Prophet to come and take care of him. The coming of the Prophet and his taking care of the lover is all by the power and leave of God. The Prophet has been vested with powers from God and he acts accordingly. The Reality has inherent powers and all other powers are derivative of its power. Allah is Power itself (Al-Qawi, Al-Aziz, Al-Matin) manifest in all forms of power. There is no power sharing since all power belongs to God. It is equally applicable to all His Names or Attributes (Asma al Husna). Traditionally speaking, it is God, in His Attribute of Power, who manifests in different mediums according to their respective capacity or receptivity. The presence of the

Prophet is essentially the Presence of the Divine in the medium of Muhammad. He understands this metaphysical truth. He requests the Prophet to take care of him so that he triumphs in uniting with his beloved.

ڈکھڑے تاروتاراں ڑے باجھ فریدنوں

“Farid is drowned in sufferings, without you.”

He implores the Prophet to bless him with his vision and presence (the Muhammadan Station); otherwise he will remain drowned in sufferings without him.

Kafi-116

ساری عمر گزاریم گڈسائیں ہن ہوت پنل گیم لڈسائیں

“I have spent my entire life with him, my master. Now, my beloved Punnal has gone away packing his tents, my master.”

She after enjoying her life with her immanent beloved is at a loss to understand his transcendence.

نہ کل یار سجن دی نارہ گئی جوہ جتن دی
نہ تڑتاڈے ڈسائیں

“There is no news of my dear beloved. There is no way to reach him. There is no river bank (so that I could search him across the waters) or temporary habitation to be seen (where I could find him), my master.”

She has no means to reach her transcendent beloved. Her search for transcendence does not even find a starting point.

تھل مارو دیاں پٹیاں ڈونگر اوکھیاں گھٹیاں
اپڑم توڑنہ سڈسائیں

“The vast paths of the deadly desert, the mountains and difficult passes make it impossible even for my voice to reach him, my master.”

The paths of love are so intricate that she finds it impossible even to communicate with her beloved.

سخت او یڑے پنیڈے رڑدے رچھتے گینیڈے
اوٹھ گئی آس تے تڈسائیں

“The unintelligible paths are strenuous. There are shrieks of bears and rhinoceroses. All my hope and support has gone away, my master.”

It is so strenuous to traverse these unintelligible paths. The psychosocial forces instil fear and dread. She finds no one to bank upon. She loses all hope of union.

باندرا ررا خس گھاٹے کھڑ بن کھوب گپاٹے
قدم قدم تے کھڈ سائیں

“The monkeys and giants are there on the arduous passes. There are cavities, quagmires, uneven patches of land and ditches at each and every step, my master.”

The psychosocial forces obstruct the spiritual journey of the self to the Self. The paths are so hazardous that she faces the possibility of fall at every step. A single fall from one’s ‘ideal human nature’ is so spiritually ruinous.

درد ”فرید“ ستاوے اگ لاوے بجھن کھاوے
پٹ پٹ ماس تے ہڈ سائیں

“Pain is vexing Farid. It is burning and grilling me. It is crushing my flesh and bones, my master.”

He is vexed with pain. It burns and grills him. It crushes his flesh and bones. Isn’t such an acute form of suffering an ideal state for the realisation of love?

Kafi-117

ترس پووی پنل آموڑ مہاراں سانوں مینگھ ملہاراں

“The sky is overcast with thick clouds in the rainy season. My Punnal! Have pity on me and turn the reins towards me.”

The moments of unveiling are setting in. She beseeches her beloved to have pity on her by unveiling himself.

ہنجڑوں ہاراں واٹ نہاراں بیٹھی کانگ اڈاراں

“I am shedding my tears waiting for you in the way. I am shooing the ravens.”

She is waiting for her beloved in the path of love. She is shooing ravens to know the moments of union. Ordinary knowledge fails her in ‘boundary situations.’ She banks upon her cultural understanding of things and events to face the vagaries of her love.

سجڑیاں راتیں پاواں فاللاں ڈینہاں ڈھالے ماراں

“I make omens in the early hours of night. I resort to superstitions in the morning.”

The ordinary modes of knowledge by dint of dry logic fail to engage the lover who spends her life on the spectrum of omens and superstitions. Her existential relatedness with them is opaque to rational consciousness.

توں بن کچ شہر داوالی اوکھی عمر گزاراں

“My beloved! The custodian of the city of Ketch! I pass a difficult life without you.”

Her life becomes so exacting during the transcendence of her beloved.

روز ازل دیاں لدھیم لائواں ہن کیوں کر دیں عاراں

“I accomplished nuptial rites with you ever since the primordial day. Why do you avoid me now?”

She remembers the pre-eternal covenant (immanence) with her beloved. She is at a loss to understand the cause of his avoidance (transcendence) at this belated stage.

سُخڑیں & دِلڑی مُوی وِسرے شہر بزاراں

“The barren sand dunes have captivated my heart. I have forgotten cities and bazaars.”

She becomes oblivious of outwardness and starts looking within .

ملک ملہیر و سائیم مولیٰ تھیاں چو گوٹھ بہاراں

“My Lord! Make the city of Malheer flourish so that there is spring all around.”

She prays for the spiritual life of her heart so that everything starts blooming.

تھل چترانگ ڈسجین ندیاں رم جھم لاسوں تاراں

“The streams are visible in the deserts and plains. Rain has made these lines.”

Heavenly blessings start watering her dried self from within.

نیلیاں پیلیاں رتیاں پینگھاں مچھلی سہنس ہزاراں

“There are blue, yellow and red ransoms patterned like countless fishes (in the sky).”

The beauty of the self starts shining forth in different colours.

سرخ کرینہ تے چٹڑیاں بوٹیاں ساویاں لائیاں کھاراں

“There are red flowers and fruits, the white flowers and the green plants.”

She starts growing like a plant, laden with flowers and fruits.

جھوپڑ جھوپڑ لھبکن ٹیاں سہندیاں گھنڈ تواراں

“The sound of churning vessels is audible from huts. The tuning sounds of the herd and melodious songs of the shepherds are so enchanting.”

The deadness of life is resurrected. There is merriment and happiness all around.

گائیں بکریاں بھیداں چانگے چردے جوڑ قطاراں

“The cows, goats, sheep and calves are lined up while grazing.”

The self gets integrated by virtue of the Spirit.

یار فرید لم دل بھاندا میلے ویس اُتاراں

“Farid! Meeting my friend will be so pleasing to my heart. I will change my shabby dress.”

His uniting with the beloved in the chamber of his heart, leads to a positive change in his human overlay. He discards the duality of his existence. He starts living in nonduality.

Kafi-118

سجنتوں بن نہ تھیاں میں گھڑی کیا پل نہ جیساں میں

“My beloved! I cannot live without you. I cannot live without you even for a moment. What to take of a little period of time?”

She reiterates her stance that she cannot live without her beloved even for a moment. Water constitutes the being of fish. How could a fish live without water?

گیا سولاں اندر سر گل سبھو مشکل تھیو سے حل
سسی سوہنی اتے مو مل انہاں وچ پئی گنیاں میں

“My life has been worn out due to these afflictions. It has resolved my problems. Now, I will be reckoned amongst Sassi, Sohni and Momal.”

She takes stock of her life and sees it worn out by afflictions. It finishes her anxiety of being caught between hope and despair. She now becomes absolutely clear that she will meet the tragic end of Sassi, Sohni and Momal.

توتیت ٹیک ڈکھلاوے کرے وعدے تے نہ آوے
جے آئے نہ تہاں کھٹ کھاوے ناول سستی منیاں میں

“He takes to pride in his beauty every day. He falsifies his promise of returning to me. It is his sweet will to unite with me or not. Now, I am not going to patch up with him so easily.”

She analyses the causes of her beloved’s indifferent behaviour towards her (one of the most beautiful cultural expressions of love). It mainly consists in the fact that the

beloved takes constant pride in his beauty. He knows that he is beautiful and therefore does not give due consideration to others. He falsifies his promise to meet her. She tries to detach herself by declaring that it is the sweet will of her beloved to unite with her or not. However, she resolves not to patch up with him so easily. It is again one of the most beautiful ways of dealing with transcendence of her beloved. She essentially is losing her grip on love but is trying to keep her face. However, she does understand the deeper intimacy of love and beauty. If love is dependent upon beauty then beauty too is dependent upon love. The most tragic thing that can happen to beauty is to remain unloved.

نہ سڈویندے نہ آندا ہے ڈینہو ڈینہہ روح ماندا ہے
تاجیون نہ بھاندا ہے ہلاہل جھول پیساں میں

“He neither calls me nor returns to me. My spirit is becoming weary day by day. My inept life does not give me fulfilment. I will take diluted deadly poison.”

She finds it very difficult to understand the behaviour of her beloved. The beloved neither makes her ascend to him nor descends to her level. Her spirit becomes constantly wearied by grappling with the problems of transcendence and immanence. She finds her life of unrealised love so miserable that she prefers death to it.

کئی ڈکھڑیں توں بچ بچ گئیاں کئی ورنال رچ رچ گئیاں
کئی سک سانگ مچ مچ گئیاں کراں کیس نال ریساں میں

“There were some who were saved from grief. There were some who united in love with their beloveds. And there were some who got burned in longing of their love. How can I compete with any one of them.”

She considers that she is no match with the ones who triumphed in love without any grief, the ones who became

united with their beloveds or remained burning in longing of their love.

فرید آیانہ ماہی ول
ڈتی سولاں نہ ساہی ول
پیاڈکھ ڈور پھاہی ول
اجھو آج کل ہر یساں میں

“Farid! My beloved has not returned. My afflictions have given me no relief. Well, the noose of suffering has tightened around my neck. I may lose these days (the game of love).”

He gets no relief from afflictions caused by the absence of his beloved. The noose of suffering tightens round his neck. He fears that he might die soon without realising union with his beloved.

Kafi-119

سکھ ریت روش منصورى نون هن ٹھپ رکھ کنز قدورى نون

“Learn the Mansurian tradition and its realisation.
Now, shelve ‘Kanz’ ‘Kanduri’ (books of
jurisprudence).”

The knowledge of jurisprudence remains tied to the formal aspects of religion. It is a rational stage in the development of religious life, which has to be finally transcended to the stage of spirituality. Religiosity remains stranded at the formal stage without any inkling of gnosis. Mansur Hallaj at the heights of gnosis said: I am the Truth. The Reality had completely taken over his human medium and was communicating through his tongue. The clerics did not understand the subtle reality and executed him. The Mansurian tradition is the tradition of Oneness. It is not merely theoretical but has corresponding means of realisation.

جو کوئی عشق مدرسے آیا فقہ، اصول داکرا ٹھایا
بے شک عارف ہو کر پایا رمز حقیقت پوری نون

“The one who joined the academy of love, ceased to bother about jurisprudence and its principles. Undoubtedly, he attained gnosis and thereby fully understood the clue to Reality.”

The one who joins the academy of love rises higher than jurisprudence and its principles. He is not involved in hair splitting. He understands the whole truth in the state of gnosis.

جو کوئی چاہے علم حقائق راز لدنی کشف د قائق
تھیوے اپنے آپ د اشائق سٹ نزدیکی دوری نون

“The one, who yearns for knowledge of realities, inspired knowledge and illumination of subtleties, should delve within his own self. He should cast away proximity and distance.”

The key to gnosis is delving within the infinite depths of one’s being. It is deepening the layers of one’s consciousness till one discovers the beloved in the infinite depths of one’s consciousness. The gnostic comes to have inspired and illuminative knowledge of his self. The rational distinction between proximity and distance dwindles away. It leads to the identity of knowledge and being.

ہمہ اوست تے بھید نیارے جان وحدت تے ونجارے
ہر ہر شے وچ کرن نظارے اصل تجلی طوری نوں

“The mysteries of Oneness of Being are remarkable. They are known by the dealers of Unity. They behold the real Sinai theophany in each and every existent.”

The mysteries of Oneness of Being (wahdat al wujud) are extraordinary. They entail wisdom of the ages. They are known by the gnostics who understand the principle of unity in diversity. They understand Reality’s transcendence and immanence in simultaneity. They behold the theophany of the Reality in every existent. They see ‘God Everywhere.’

بیدانو کھے پنتھ اوڑے ویڑھے وسدے رکھن بکھیرے
ہور نہ کوئی آپ نیڑے اپنی اکی، پوری نوں

“The forms of religiosity are novel and the modes of spirituality are unintelligible. Those who dwell in the same courtyard develop incongruities. There is no other but oneself who has to settle the accounts of ones own unsettled disputes.”

The forms of religiosity and the modes of spirituality come into conflict with each other due to their different perspectives. It is very strange that the votaries of the one Reality develop incongruities among themselves. They have

to resolve these differences themselves by appreciating different levels of understanding. The spiritual perspectives also come into conflict with each other. One has to bear in mind that there is not always a conflict between right and wrong. There are times when different shades of rightness also come into open conflict with each other. The votaries of the spiritual traditions have always to keep these things in mind, which are otherwise opaque to the religious consciousness.

فخر جہاں گریان سنایا
فہم لغات طیوری نوں

لطف ازل دا ویلہا آیا
طبع سلیم فریدی پایا

“It was the dawning of eternal bliss that Fakhr Jehan laid bare the principles of gnosis. The harmonious disposition of Farid understood the language of birds.”

It was the moment of primordial bliss when his spiritual master, Fakhr-i-Jehan, unravelled the Gnostic wisdom. His receptivity reached such heights and depths that he understood the language of birds (mysteries of gnosis in the universal language of love).

Kafi-120

ستزئں هوت سدھانے ناہیں ہک تل ترس جتن میں

“My beloved left me, while sleeping. There is not even an iota of pity in this camel rider.”

She considers the transcendence of her beloved as an act of cruelty.

گئے کر ہوں قطاری بر، ڈو تھی پاندھی کچھ شہر ڈو
کر زور ازورد دھگانے خوش و ٹھڑے ونج دیس وطن میں

“They took the caravan of camels in desolations towards Ketch with (my beloved) forcibly tied up. They started dwelling happily in their own land.”

The dimension of transcendence is still a delimitation of the Reality. The Reality cannot remain content for long at this level. It has to descend at times to the level of immanence.

تی کلہڑی تے نندرانی بیواہی مونجھ منجھائی
مونہہ بُسرائین کمانے ہوش نہ سر میں سر ت نہ تن میں

“I am pitiable and alone with tiredness in my eyes. I am without support and drowned in anguishes. My face is covered with dust and my eyes are lustreless. I am mentally incapacitated and my body is out of control (my embodied self has lost contact with everydayness).”

She is in a pitiable condition in search of her transcendent beloved. She is condemned to live in a world that has been completely shattered.

بٹھ بے درداں دی یاری
میں مٹھڑی لاکرہاری
نت جھردی جھور جھرانے
رہندی درداندوہ محن میں

“I don’t care for the friendship of those who are heartless. I am the miserable one, who contracted friendship and lost. I am always worrisome. I remain in pain and grief.”

Her suffering has brought her to such a desperate state that she has to say that she does not care for the friendship of her heartless beloved.

آپے یاری لایس
ول ویندیں نہ موکلا لیس
سبھ رہ گئے حال پرانے
دل دی دل میں من دی من میں

“He himself came and initiated friendship with me. He went away without bidding me a farewell. All good things of the past have been just left there in my heart. The things in my mind and heart are not fructified.”

She tries to make her point by referring to the initiation of love by her beloved and then his going away from her without adieu. The moments of love are still fresh in her mind and they start to haunt her. She is ‘dying of unburned life.’

ڈے ویرن ڈوہ ڈوراپے
رکھ آس ملن دی آپے
مومیں جیندیں تھلڑے مانے
نیتس پوری گور کفن میں

“My adversaries are passing censures and sarcasms against me. I am keeping to myself my hope of meeting him. I shall dwell in these deserts, while living and dying. I will accomplish my funeral rites.”

Her sufferings multiply by the attitude of her adversaries who leave no stone unturned in proving her wrong. It is not only ‘what’ they say but ‘how’ they say, which terribly pains her. She resolves not to disclose her hope of union and wait till end. It is so difficult for her to keep things to herself. She

would like to narrate the tale of her woe and misery even to a wall. Does she feel that she will die in holding her breath of love in case she does not breathe it out? And isn't her latest resolve to keep things to her own self akin to holding her breath? How difficult love is.

گئے جو بھن جوش بہاری
گئی ہار سنگار دی واری
تھئے کجلموساگ نمانے
والی وٹڑی سوہم نہ کن میں

“The spring of my animated youth went away. The times of my makeup are gone. My collyrium and twigs (of the walnut tree) as tooth powder and lipstick (for its darkening effects) lost their attractions. My earrings (including black thread in space reserved for earrings) lost their meaning.”

She recounts the gradual dwindling of her youthfulness along with its ornaments and adornments. Isn't the intensity of her painful realisation, in the fire of love, makes her ultimately worthy of her beloved?

ٹھگ باز بہوں دل کالے
سے پیچ کرن لکھ چالے
کر کوڑ فریب اگھانے
ڈسدے پورب و سن دکھن میں

“These swindlers are black-hearted. They make hundreds of pretensions and countless dubious moves. They profit in their falsehood and deceits. They live in the East but give their address of the West.”

She attempts to demean transcendence in failing to capture it. Aren't the ways of transcendence beyond human understanding?

سبھ سینٹلیاں ملک امن وچ
اے چھوری بیت حزن وچ
کر بیٹھم جاوڑگانے
سوز بدن میں دوددہن میں

“All my friends are dwelling in the city of peace. I am unaided, who is living in the house of angst. It is my

abode and dwelling. My body is in passion and the smoke is emitting from my mouth.”

She is condemned to live in the house of angst with all that it implies. It is only by living in this house for an uncertain period that she qualifies for dwellings with her beloved.

گئے و سر مزاخاں ہا سے تھیاں خوشیاں آ سے پا سے
بڈھڑی تھیم نوڑے سن میں کیا حسن جمال دے مانے

“Pleasures have dwindled away from me. My puns and laughter have gone away. Why I should have vainglory in my beauty and elegance? I have turned old in young age?”

Aren't the endings of happiness, puns and laughter; the casting off vainglory in one's beauty and elegance, and turning old in young age foretell the fruition of love?

اے خوشیاں زورے تورے اے غمزے ناز نہورے
ہر علم تے ہر فن میں ہن ڈاڈھے سخت سیا نے

“There are enticements, pride, blandishments, joys and radiant might. They are perfect and highly accomplishing in all types of knowledge and in all forms of art.”

The beloved's mighty expressions of beauty and love ravish her heart. She has no defence to offer in face of her beloved's perfect knowledge and art of love.

ایہو گھیر کلڈا گھر ساں لا، نیٹھ ”فرید“ نہ پھر ساں
رہسوں ہر دم ہکڑے دن میں اوہ جانے خواہ نہ جانے

“Farid! I will not betray my committed love. I will ferry across the unintelligible waters. He may realise it or not. I shall always remain sincere in my commitment.”

He resolves never to betray his commitment of love; face the vicissitudes of love and ever remain sincere in commitment to his beloved. He further resolves to leave it to his beloved to appreciate it or not. His resolve brings out essential elements in the metaphysics of love. He is essentially committed with love itself, polarised in the forms of the lover and the beloved. It is the absoluteness of love that matters in the end. His sincerity is essentially to love. The behaviour of his beloved becomes accidental, in a certain sense, to his absolute and categorical commitment with love. It is precisely the reason that he remains sincere to love not only in the state of union but equally in the states of separation and disunion. The acts done, in consonance with the principle of love, do not smack of expediency. He essentially takes credentials from love itself and not from the beloved.

Kafi-121

سوہنیاں رمزاں تیریاں بھانودیاں سانوں لچھڑی چونک لاونودیاں

“Your lovely antics are so pleasant. They deeply strike my heart.”

He finds the lovely expressions of beauty so pleasant. They deeply strike his heart.

چشماں جادو قہر قیامت ہوش حواس بھلانودیاں

“Your magical eyes are very striking and irresistible. They make us lose our sense and sensibility.”

The magical eyes of the beloved are spellbinding. He loses his sense and sensibility in face of vibrant beauty.

ابرو توستے مڑگاں کبر ظلمیں چوٹ چلانودیاں

“Your eyebrows are bows and the eye lids are arrows. They hurt so cruelly.”

The beauty of eyebrows and eyelids is so ravishing.

چڑھن شکار نہ مڑدیاں ہرگز زلفاں صید پھانودیاں

“They do not turn back in vain once they are on hunt. The locks of your hair succeed in hunting.”

The locks of hair are always triumphant in the game of hunt. They hunt the heart of the lover.

چالیں نازدیاں دل نوں موہندیاں حکمیں برہوں بچھانودیاں

“The prideful moves bewitch my heart. They coerce it to love.”

His heart is bewitched by the coercive prideful moves of his beloved.

تیغاً تیز نگاہ دیاں ہر دم لال لہو وچ دھانودیاں

“The sharpened swords of your eyes are always immersed in red blood.”

He falls prey to the sharpened swords of eyes immersed in red blood.

عشق ”فرید“ کئی گھر گالے سہنس پیاں تڑپھانودیاں

“Farid! Love has ruined many a household, whereby thousands are experiencing restlessness.”

Beauty ignites love. It is not possible for love to resist the magical spell of beauty. He is akin to a fish out of water without his beloved. Countless souls get rotten in love by suffering restlessness in separation and disunion from their beloved.

Kafi-122

سینہ محض لویراں دلڑی دھتیاں دھتیاں

“My chest has been absolutely torn asunder. My heart has been broken in bits and pieces.”

She experience heaviness of chest and ravishing of heart in search of her beloved.

روروا جڑیاں اکھیاں سبجڑیاں چولی چنڑی لیراں
کھلداں سینگیاں ستیاں

“My eyes have become dry and swollen due to crying. My apparel has been torn apart. My age group friends are laughing at me.”

Her plight makes her a laughing stock in the eye of her friends. It is relatively easy to bear such treatment from the strangers or outsiders than at the hands of one's friends. How tormenting it is to be made fun of by one's friends. It is love that makes these things happen.

عشق برائی جڑ کر لائی لوں لوں لکھ لکھ پیڑاں
وس سولیں دے پیاں

“Love has been fully appalling. There are countless pains, in each and every pore of my body. I am entirely in the hands of afflictions.”

She becomes a pawn in the hands of appalling love.

درد اندر وچ سوز جگروچ اکھیاں نیر و ہیراں
منہ سر بھڑ چھتیاں

“My self is burning with inner pain and passion. My eyes are weeping profusely. My head is muddy and my face is covered with dust.”

Her embodied self is shattered in course of love.

نیڑے ویڑھم سخت نہیر دم چٹڑی بجر دے تیراں

او خوشیاں کن گیاں

“Love has enveloped and stringently tightened me. The arrows of disunion have targeted me. Where those (primordial) delights have gone?”

She measures her sufferings in relation to her earlier delights. The intensity of early happiness correspondingly intensifies sufferings of her present state.

کھوٹ کماون کوڑا لاون کوڑیاں ڈیوم دھیراں

'دے سانول بیاں

“They earn what is counterfeit and speak lies. They give false consolations. My beloved! Leave my arms (I am not willing to repose my trust in you).”

Her relative consciousness is no match for the absolute consciousness of her beloved. She has a partial view of things as against her beloved who has full perspective. Her sense of serial time is characterised by past, present and future, while her beloved's sense of time is in pure eternity. The whole sweep of time for him is 'eternal now.' The contradiction between these conflicting perspectives is one of the essentiality of dynamic love. Her apparent behaviour with her beloved may be considered as atrocious but beneath it is the burning desire of realising union. The language of love is universal but its existential meanings can only be understood by the lover and her beloved. How could an outsider understand the communication of the insiders?

برہوں بھنوالی ڈیکھ فریدا سے سسیاں لکھ ہیراں

رلدیاں بوٹے لیاں

“Farid! See the vicissitudes of love. Hundreds of Sassis and countless Heers are wretchedly wandering in shrubs and marshes (wilderness).”

How embracing are the vicissitudes of love. The lovers are wandering in wilderness in wretched states. Only that person is worthy of love who chooses to become the ‘wretched of the earth’. Isn’t a little romantic love here and there enough for a person who cannot face the sufferings of true love?

Kafi-123

عشق اولڑی چال (بھلایا روے) یاریاں لانوں سر منگدیاں

“Love is an intricate move, my good friend. The contracting of friendship requires bartering one’s head.”

Love is an intricate move impregnated with infinite intricacies. One has to barter his being and having for the sake of love.

زلفاں دلتوں پاون جالی اکھیاں کر دیاں مست موالی
نازنگاہاں دے نال (بھلایا روے) برہوں بچھندیاں نہیں سنگدیاں

“The locks of hair net the heart. The eyes enrapture and detach one from attachments, my good friend. The prideful eyes do not hesitate to intensify love.”

The locks of hair, symbolising intricacies of love, net his heart. The eyes of the beloved intensify love and detach the lover from all attachments. He only remains attached to his beloved.

چشماں قہری رمزاں ویری اکھیاں ظالم دید لٹیری
ڈیون چندڑی گال (بھلایا روے) سرہوں بہادر ہن جنگدیاں

“The eyes are ruthless and the antics are inimical. The cruel eyes have capturing vision. They rot life, my good friend. They initially dare in warfare.”

The militant eyes of the beloved defeat him and make him prisoner of war.

نازک چالیں یار سجن دیاں سوہنیاں گالھیں من موہن دیاں

کرن دلیں پامال (بھلایاروے) ہر ہر آن کھڑیاں تنگدیاں

“The tender moves of my friendly beloved and the captivating discourses of my bewitching friend devastate me, my good friend. It leads to longing of him at each and every moment.”

The beloved perfectly nurtures love in his heart to the extent that it does not remain possible for him to retract love in the events of separation and disunion. His desire and longing of the beloved adds wind to the fire of love.

چہری طرز ڈکھاون اکھیاں زلفاں تیل پھیل دیاں کھیاں
گھتدیاں جی جنجال (بھلایاروے) زورے رگ رگ نوں ڈنگدیاں

“The eyes manifest fondly styles. The locks of hair are greased and saturated with oil. They entangle, my good friend. They forcibly bite my each and every vein.”

The beloved ties him with locks of hair so tightly that each greasy hair binds his flesh and bones. The forcible biting is a happy sign that that he has been bound perfectly. It remains impossible for him to extricate himself from the grip of love.

عشق ”فرید“ کشالے گھلے آس، امید، تسلی، بھلے
کوڑاؤ، ہم خیال (بھلایاروے) ڈٹھڑیاں پیتاں دل سنگدیاں

“Farid! Love has sent me adversities, hopes, expectations, assurances and good intentions. All this is false, illusion and imaginary, my good friend. I have experienced the love of the heartless.”

He experiences adversities at the hands of his heartless beloved. He is bitten by love. He becomes distrustful and considers the package of love devoid of any reality. His consciousness shrinks to the level of his own awful experience. He dreads the expansion of his consciousness. It is so understandable. The level of expansion correlates to the

level of suffering. A higher consciousness undergoes higher suffering.

Kafi-124

عشق بھلائیاں کل طاعتاں

“Love has made me oblivious of all forms of subservience.”

Love frees him from all forms of obsequious servilities. He becomes completely in consonance with the law of things in the form of his beloved.

معمور خفی دے اندر
اے گھر میرا سکھ مندر
اتھ ہر جنسوں ملن سوغاتاں
جتھ بحر محیط دا بندر

“My house is the temple of peace. It is built inside the corners of my heart. It is the harbour of the encompassing sea. Here, the rare gifts of all goods (merchandise) are available.”

Man’s inner being or self is the temple of peace. It lies in the inmost chambers of heart. It is the harbour of the encompassing sea of gnosis. It harbours the rare gifts of spiritual goods coming from different positions.

تھئی رفح جب یکباری
آئی حال مقام دی واری
حج زکواتاں صوم صلواتاں
گئی زہد عبادت ساری

“The timings of state and station have arrived. The veil has been instantly lifted. All asceticism and worship, pilgrimage, alms giving, fasting and prayers have been transcended.”

The efficacy of devoutness or piety, worship and rituals fructifies in opening spiritual states and stations. It leads to the instant lifting of veil. The Reality unveils itself. Religiosity

considers the acts of devoutness or piety, asceticism and rituals as ends in themselves as against spirituality, which considers them as means to the attainment of spiritual openings. A religious votary cannot understand the essence of religion unless spirituality is wholly acknowledged as the measure of religiosity.

تھی نصرت فتح فتوحی سب سری قلبی روحی
گئی ظلمت نور صبحی کیتیاں جسم عجب پر بھاتاں

“The openings of the invisible mysteries of heart and spirit have taken place, by virtue of the Divine Grace. The darkness has vanished, giving way to pure light. My body has made strange revelations.”

The invisible mysteries of heart undergo spiritual unravelling by the Grace of God. Pure Light instantaneously dispels darkness of the embodied self, which becomes transparent in reflecting light of the Spirit.

سرا نہد طبل شہانہ خوش مطرب تان ترانہ
گیا نفل نماز دو گانہ دسریاں ڈو، ترے، چار، رکعتاں

“The secret of percussion is being beaten on a royal drum with melodious tunes and lyrics. Gone are the supererogatory prayers of two genuflexions. The prayers of two, three and four genuflexions (ritual prayers) are gone in oblivion.”

The disclosing of Divine secret in the form of celestial music makes the votary transcend the level of ritual prayers. Ritualistic prayers tend to become a veil in the face of such spiritual openings. Religiosity does not know the way of handling rituals, which at times turn spiritually ruinous. Spirituality handles rituals with care. It understands their rationale and acts accordingly.

گر، بات، بتائی پوری طیفوری تے منصورى
تھی فاش تجلی طوری ہر جا ایمن تے میقاتاں

“The master taught me the whole doctrine of Bayazid Bistami and Mansur Hallaj. The Sinai theophany became openly manifest. There is ‘aiman’ (the valley of Mount Sinai) and ‘mekataan’ (the moments of communication with the Sustainer) every where.”

The spiritual master taught him the whole doctrine of Bayazid Bistami and Mansur Hallaj founded on the metaphysics of Oneness of Being with its corresponding realisation. It led to the theophanic vision of the Reality. The whole earth became holy and the channels of communication with the Sustainer were opened for him.

اے وجدانی شطحاتاں ہن وحدت دیاں آیاتاں
 کر طمس دلیں سطواتاں کر داظاہر اے کلماتاں

“These inspirational antinomies are the symbols of unity. Witness the reality of oneness by effacing everything from your heart. The words are made manifest.”

The intensity of spiritual experience became so overwhelming that the recipient started uttering inspirational antinomies so scandalous to religiosity. These are symbols of unity beneath, which lays the essential Reality. The heart purified of otherness witnesses the reality of Oneness. The words reveal the essential Truth.

کل اٹھ گئے فتن زلازل بھج پئے اغلال سلاسل
 دل ہک پاسے تھی شاغل بٹھ در کاتاں تے در جاتاں

“All earth shaking nuisances have disappeared. All binding chains have been broken. My heart is engrossed on the side of Oneness. The down gradations and up gradations have lost their meaning.”

The spiritual experience of such higher intensity drives out even the quaking nuisances out of one’s mind. Man becomes free from all binding chains of the self. The heart becomes

completely attached to the Absolute or God. It does not bother about the downgradations or upgradations of its spiritual states. If the beloved is the alpha and omega of the lover's quest, then why he should be concerned with these things? Aren't these things thick veils in the path of spirituality?

تھئے بھاگ "فرید" بھلیں
 آکان دوارے میرے

دول دلبر لائے دیرے
 بنسی جوڑ سنایاں گھاتاں

"Farid! Fortune has started smiling on me. My beloved is dwelling in my heart. Krishan do visit my house. The flute has perfectly harped on the intricate tunes."

Fortune starts smiling on him. His beloved unveils himself from within 'the infinite depths of his being or consciousness' by perfectly harping on the intricate tunes of love.

Kafi-125

گذریا وقت گندھاون دھڑیاں وِسر یا ہار سنگار اساہاں

روگ کروپ کشالے ہر دم دردوں نالہ زار اساہاں

“The time of kneading my hair has fled. My makeup has faded away. There are malaises, difficulties and adversities at each and every moment. Pain makes me cry in distress.”

Her sufferings lead to the collapse of her habitual, rational and happy world.

سرمد پاون، سرخی لاون سینسر، بول، تے مانگھ بناون

سہجوں پھلوں سہرے پاون سب کجھ تھیایکار اساہاں

“The affecting of antimony in my eyes and applying rouge, wearing of nose ornaments, setting my hair and fondly wearing chaplets of flowers, all seems useless to me.”

All beautifying things done in a state of nuptial happiness become irrelevant in states of separation and disunion.

تن من چہڑی سانگ نماں دی جان جگروچ چوک ڈکھاندی

دلڑی سولیں کیتی ماندی سینے، سو سو، خار اساہاں

“The spear of sorrows has pierced my body and soul. There is anguish of sorrow in my embodied self. My heart has become weary due to these afflictions. There are thousands of thorns in my chest.”

The states of separation and disunion are not inactive states but are highly active in ravishing her embodied self.

ہسن لھلن کجھ یاد نہ آوے روندیں کھپدیں عمر نبھاوے

جند جگھ جگھ لکھ رنج اٹھاوے ڈکھڑے تاروتار اساہاں

“I can’t remember the days of playfulness. My life is being spent in crying and making hue and cry. My life is rotting by bearing intense grief. I am drowned in the ocean of suffering.”

She loses her memory of playful days. Time becomes static for her. Her present moment of suffering seems all-pervasive. Isn’t it the precise description of hell, where one’s burning need or desire is not satiated?

پیت پنل دی رگ رگ گھیریم یار اغیار کنوں منہ پھیریم
جھور جھرانے بڑ بڑ ویڑھیم چھٹ گیا کل کم کار اساہاں

“The love of Punnal has encompassed my each and every vein. I have turned my face away from my friends and foes. Worries have completely engulfed me. I have been detached from all works and vocation.”

The attachment with the beloved makes her detach from otherness. The degree of attachment corresponds to the degree of detachment. Absolute attachment leads to absolute detachment. Detachment from the ephemeral is one of the greatest signs of love. It is at the final stage that she becomes detached even from detachment paving way for absolute attachment with her beloved.

یار ”فرید“ نہ آیم ویڑھے ٹوکاں کر دے کھیڑے بھیڑے
سوہنے کیتے سخت نکھیڑے تول تتی تھی دار اساہاں

“Farid! My friend has not visited me in my courtyard. The despicable ‘Kheras’ are sneering at me. My beloved has created a great void. My inept quilt seems, scaffold to me.”

He misses his beloved so much. He experiences a great void in his life. The despicable adversaries sneer at him. He can’t vile away his time even with distractions. He has no spill

channel of life. His psychic coverings are so inept that they tighten the noose around his neck, instead.

Kafi-126

یارولاہنے ہئے واگاں کلہڑی رول ملہیر گیوں

“You wretched and left me alone and went to Malheer. My friend! Quicken to turn your reins back.”

She suffers transcendence of her beloved. She is all alone without any internal or external ties.

ڈکھڑے تھلڑے جھاگاں روہ جبلڑے اوکھڑے

“The mountainous terrains are hazardous. I cross the deserts bearing great difficulties.”

The deserts of life are so difficult to cross. The mounting issues of love are very hazardous.

دلڑی لگڑیاں لاگاں قدم قدم تے ڈھے پوواں

“I fall down at each and every step. My heart has contracted love.”

She falls down at every step in steering her way across individual and social situations.

مٹڑیں لگڑیاں جاگاں روہی وٹھڑی گھاتھئے

“The desert has turned green with rain and there is plenty of grass. The curd is being prepared for churning in the vessels.”

The dormant possibilities of union in her desert of life are becoming alive.

سے سے چرن کوراگاں گائیں سہنس سوائیاں

“Countless cows after giving birth to calves are ready for being milked and countless others (without milk) are having their fodder.”

Her efforts are nearing fruition.

سندھڑی ڈکھڑے گھاٹڑے روہی ملڑے بھاگاں

“The river bank areas of Sindh are full of great sufferings. Desert is in line with good fortunes.”

Transcendence is full of suffering. Immanence is impregnated with good fortunes.

لانی، پھوگ پھلاریئے رل مل چاروں ڈاگاں

“There are desert plants and bushes. Let’s herd the camels together.”

She recounts the symbols of immanence. She invites his beloved to union.

ڈینہاں، ڈوڑے ڈوار پڑے تائیں روندیں جاگاں

“My difficulties multiply by day. I keep awake crying at night.”

She suffers both in action and contemplation in her search of transcendence.

سینگیاں سرتیاں مل، ملا سرخیاں کرن مُساگاں

“My same age friends gather together and apply rouge, collyrium and twig (of the walnut tree) as tooth powder and lipstick (for its darkening effects).”

She envies the spirit of life in her friends who have united with their beloveds.

میله ویس سہانودے پھیری کنڈھ سہاگاں

“Only shabby dress suits me. My nuptial blessings have turned away from me.”

She loses the inner urge to be well dressed. She prefers to wear shabby dress since blessings of union have turned away from her. Could there be beautification without happiness?

ڈکھڑے ڈتم ڈہاگاں

درد ”فرید“ اجاڑیا

“Farid! Pain has destroyed me. Misfortunes have made me suffer.”

He feels great desolation of life at the hands of love. He considers love as misfortune whose pain has made him suffer.

Kafi-127

گوڑھیاں اکھیاں سدرا متوالیاں رت بیون کان اوابھلیاں

“The red eyes are permanently drunk. They are quick
in sucking blood.”

Beauty is inseparable from love and is thereby responsive. But it requires the ‘eye of heart’ to behold it. Beauty in both its inward and outward dimensions creates love. The responsiveness of beauty corresponds to the intensity of love. A dormant beauty may or may not ignite love. But vibrant beauty does. The Most Beautiful manifests in beautiful forms and contemplates Himself. He loves Himself. Love becomes irresistible.

تن من بنھ بنھ قید کریندیاں رگ رگ وگ وگ پچ اڑیندیاں

ایسے زلفاں دلڑی کالیاں

“These black hair curls capture me. They tie my body
and soul. They hasten to knot my each and every
vein.”

He is wholly ensnared in the intricacies of beauty. The spell of beauty binds the core of his being.

جان جگروچ پاون دامان عشوے غمزے ناز خراماں

واہ نازک ریتاں چالیاں

“I laud the delicate moves that entrap my embodied
self by dint of amorous glances, enticements and
prideful gaits.”

The game of love begins with bewitching expressions of the beautiful beloved.

کرن نہ ٹالے موہن مالے سینسر، بول، اتے، کٹمالے

کیا پھلوالے کیا والیاں

“My famous neck ornament, nose ornaments, a bead necklace and ornamental earrings do not abstain from seducing me.”

The inward expressions of beauty take an outward form that are highly seductive in nature.

ساڑم دلڑی ڈکھڑیں کٹھڑی جنڈڑی لٹڑی کٹھڑیں کھڑی

بیاں اکھیاں دردوں آلیاں

“My heart burns and is butchered by sufferings. My life has been looted due to loss of peace. And my eyes are a sore due to fresh wounds.”

His encounter with beauty is akin to his encounter with light passing through prisms. The moment he is separated from beauty or light, his whole world turns into pitch black darkness. He is completely swung to the other side of the pendulum. The intensity of his sufferings increase since he has beheld beauty, otherwise he would not have any comparison. Fall is tragic because one constantly remembers the majesties of heights. A born blind person suffers less than the one who completely loses his eyesight after enjoying it for decades. How could a person who had never an occasion to witness real beauty and fall in love with it understand the plight of the lover?

گھولے کوچے شہر برازاں سوہن ”فرید“ نول اجڑیاں باراں

ڈتیاں برہوں ملک نکالیاں

“I have sacrificed lanes, streets and bazaars. The desolate forests seem pleasant to Farid. Love has turned him out of the city.”

His sacrifice in choosing desolation in place of worldliness is not so much a rational choice than the force of beauty,

which divests him of being and having. Religiosity will never understand love. It may at times rest content in preaching love of God. It is so tragic to sermonise love. A man who falls passionately in love with a woman in the terrestrial world, for example, may readily do anything for the sake of his beloved. His love may be just an infatuation but still under its spell he may do anything even to the point of transgressing religious, social and cultural limits over a period of time. He is never sermonised to love but may be sermonised to desist from love on one score or the other. How come divine love needs to be sermonised? All those who sermonise divine love do not understand even the alphabets of love. Religiosity does not understand that the lover does not initiate love but it is initiated by the beloved. Unless religiosity understands this metaphysical truth, it will go on floating pseudo theories of love. It will not shy itself even to promote hatred in the name of love. There are many psychic lovers in the terrestrial world who continue loving even without the beloved being aware of it. Likewise, there are so many 'experts' of love in the area of religiosity who have never loved any one in their life since they have never experienced vibrant beauty but they hold themselves as champions of love. There can be no love unless the Divine Beauty unveils by initiating love itself. Love is imaginative but not imaginary. The act of forming a concept of God and then loving Him is self-defeating. The onus is on the beloved and not on the lover. People should wait and do something nice till the beloved falls in love with them. Then, love will guide them accordingly.

Kafi-128

تسخ برهوں دی کٹھیاں کٹھیاں کون کرم نروار

“Who ought to do justice in my case? I am butchered
by the sword of love.”

The one butchered by the sword of love seeks justice. It points to a conflict between love and justice. But how could love be measured on the standards of justice? It is not that love is unjust but it transcends the ordinary meaning enshrined in the rational concept of justice. The metaphysical concepts of love and justice do not contradict each other since they are completely in consonance with the ultimate nature of things. It will be nothing less than injustice if the intensity of sufferings was mitigated or finished before love ripened into fullness.

راول جوگی لئیاں لئیاں ”انہد“ بین بجا من موہیس

“My beloved captivated me by playing the divine
flute. My beloved Yogi has completely looted me.”

The flute of inner being harped by the beloved completely transforms him.

علم و عمل توں چھٹیاں چھٹیاں راز حقیقی فاش ڈٹھوسے

“I have witnessed the Divine secret in manifest
openness. I have transcended knowledge and action.”

Rational knowledge and contingent action belong to the domain of individual contingencies and are thus’ determined and conditioned states.’ The gnostic is free from them once the essential Divine mystery becomes openly manifest to him. It is gnostic knowledge and not action that dispels ignorance,

‘which is the root of all limitation.’ The effects of action are only within its own realm and thereby it cannot achieve total or universal realisation. Intention (niyyah) takes primacy over action for it entirely depends on man himself. ‘As regards action, it is important to observe that it is the intention (niyyah) which counts for the most, for this alone, depends wholly on man himself, without being affected or modified by outward contingencies as the results of action always are.’ The gnostic’s supreme knowledge embraces both action and love by freeing them from their contingencies. The Reality, in the ultimate sense, loves and acts through human mediums.

عشق نہیں، ہے آگ غضب دی دہانہہ کریندی ہٹیاں ہٹیاں

“It is not the love but a terrifying fire. My beseeching has exhausted me.”

The fire of love is so terrific that she gets exhausted in beseeching her beloved for union.

کلہڑی ' کے کچھ سدھایوں اکھیں ملیندی اٹھیاں اٹھیاں

“You left me alone and proceeded towards Ketch. I am waking by rubbing my eyes (witnessing a world of contrast).”

Her eyes cannot behold the transcendence of her beloved.

جام زہر دے ظلم تہر دے درد پلیند اگھٹیاں گھٹیاں

“Pain gives me, sip by sip, the most terrible cup of poison.”

Like the fire of love, which at times is smouldering, pain too makes her take the deadliest cup of poison sip by sip. Love seldom gives instantaneous death. It makes the lover die by tasting death in its fullness. Doesn’t love teach the art of dying?

عشق ”فرید“ نہیں آج کل دا روز ازل دی مٹھیاں مٹھیاں

“Farid! It is not a newly contracted love. I am its captive ever since the primordial day.”

He qualifies the essential nature of his love as celestial and not terrestrial. It is since the divine beloved entered into a pre-eternal covenant with his soul (Alast...).

Kafi-129

گھاٹے عشق دے گھاٹے جاتے میں تاں بھی چم سیرا کھیاں چاتے میں

“I have realised that there are numerous losses in love but in spite of that I have inwardly taken on this vocation.”

He unravels the secret of love. He is conscious of the losses encountered in the path of love but he still chooses his vocation with earnestness because he knows that it is the only way to win his beloved.

کھوٹا نمینہ انوکھا دیر ہے منہ دھوڑ مٹی سر کیری ہے
ڈکھاں سولاں دلڑی گھیری ہے پلو سول کپترے پاتے میں

“The counterfeit love is a novel adversary. My face is covered with dust and my head is muddy. My heart has been encircled by sufferings and afflictions. I have gathered appalling afflictions within me.”

The novice who enters the arena of love with a sure sense of victory realises after some time that love is absolutely a different ball game. He projects his own limitations by calling love as counterfeit and strange adversary. He is thronged by afflictions and sufferings. He becomes soiled with dust. The dust of love is elixir of life.

سجی رات سنجی تڑپھاندى ہے تہی تول ستیں اگ لاندی ہے
ڈکھی ڈسک ڈسک گر لاندی ہے برے برہوں دے سہا سنجاتے میں

“The shades of evening keep the damned restless. My blazing beddings burn me when I go to sleep. The

sufferer groans by heaving sighs. I have recognized the breath (nature) of evil love.”

The shades of night fall making him fall too. He becomes so restless. He breathes love and becomes out of breath. Love inhaling is not a child's play.

بے واہی وہ واہ واہ میری ہے ہو عزت جاہ میری
سُخ واہ ہے تکیہ گاہ میری پانی پیت توں ایہا براتے میں

“I laud that my being without shelter is my support. Infamy is my honour. The barren plains are my habitations. I have got all these fortunes at the hands of love.”

He has to adjust himself regarding the inverse picture appearing on the retina of love sarcasm, notwithstanding. There is no shelter except the support of his beloved. Infamy in the way of love is his honour. The barren plains are his habitations where he can fully concentrate on his beloved.

لگی تیانگ پینل دی سانگ جڈاں بھنا چوڑا اجڑی مانگھ متڈاں
اللہ کھیسیم وصل داسانگ کڈاں سہرے ساڑسٹے گہنے لاتھے میں

“When the spear of Punnal's longing hit me, it broke the set of my bangles and my head line became uneven (widowhood symbolising acute suffering). My Allah! When there would be an eventful moment of my union? I have burnt my chaplets and thrown away my ornaments.”

The spear of longing hits her by ravishes her habitual world. She destroys the old for the rebirth of the new. She invokes God's Grace in realising union with her beloved.

نہ باجھ ہے باجھ خواری دے ایسے حال تساڈڑی یاری دے
ڈکھے گذرن ڈینہہ ازاری دے مٹھے نین کلڑے لاتے میں

“I have no support except disgrace. It is the condition of your friendship. My days are passing in sufferings

and distress. My hapless eyes have entangled themselves in unintelligible relationships.”

It is the expression of love and friendship that it offers disgrace as the only support. Isn't such a disgrace more graceful than all the graces of the world? Love is an unintelligible relationship which entangles her. Her eyes have to pay a very heavy price for beholding their beloved.

گل زلف پنل دا پچ پیم ہتھ ہوت دے دلڑی و پچ ڈ تم
سٹ سیجھ فرید بعید تھیم ویساں کچھ زہساں جاتے میں

“Punnal's lock of hair is around my neck. I have bartered my heart in the hands of my beloved. Farid! I have thrown away the nuptial bed and have distanced myself from it. I won't stay here but go to Ketch.”

The mystery of love lies in the beloved's lock of hair. It locks him from all sides and throws away the key in the infinite ocean of love. Union is just finding that key.

Kafi-130

دلدار بغیر اولیاں ماہی باجھ کللیاں

“I am useless without my friend. I am worthless without my beloved.”

The absolute consciousness of love reveals to her that she is just a thing of no use without her friend. Her whole worth depends on her attachments with her beloved.

سنگ بجز درے زلیاں ماہی جھوک لڈائی ویندا

“My beloved is going away by tying up his household. I have entered the realm of disunion.”

The transcendence of her beloved immerses her in the state of disunion.

سخت غماں وچ گلیاں ترس نہ آوے ہک تل تینوں

“You don’t have an iota of pity on me. I am rotting in great sorrows.”

The pitiable lover rots in immense sorrows and laments that her beloved does not take pity on her plight. Isn’t the beloved’s taking pity at this premature stage of love tantamount to ending the game of love?

اگ فراق دی جلیاں ویرڈھا کھاوے انگن نہ بھاوے

“My neighbourhood haunts me and my courtyard does not appeal to me. I have been burnt in the fire of separation.”

The fire of separation separates her from her physical and social vicinity. Doesn’t the degree of separation correspond to the degree of proximity with her beloved?

شرم و نجایم بھرم گنواہم زلدی کوچے گلیاں

“I have cast away my honour and have lost my prestige. I am wretchedly wandering in streets and lanes.”

Isn't the casting away of one's honour and losing one's prestige indicative of righteousness in love? It is the ruling of love that anything earned by one's own hands has to go. Only that thing sustains, which is bestowed by the beloved.

عشق فرید بہوں ڈکھ ڈیسم اج کل موئی بھلیاں

“Farid! Love will give me greater sufferings. It is better that I die one of these days.”

He reaches the crossroad of love in quest of his beloved. It is an either/or. He has either to bear incoming great sufferings of love or to die early in order to be saved from them. His favouring the latter option signifies the magnitude of pain and suffering he has to undergo in his desire and longing for union.

Kafi-131

آمل ماہی میں ماندیاں بے وس برہوں دی باندیاں

“My beloved! Do come and meet me for I am weary.
I am a helpless maid of love.”

She gets weary of love in the absence of her beloved. A feeling of being a helpless maid of love shows the tremendous power of love, which completely subjugates her. The idea of conquering the universe creates pride but the idea of being conquered by love creates humility. She is thinned as a thread and straightened in order to pass through the eye of the needle of love.

عشق او بیڑے دشمن ویڑھے سس ناناں کرم بکھیڑے
آمڑی جڑ جڑ لاؤم جھیڑے بابل ویرنہ بھاندیاں

“It is a peculiar love and the enemies are in my courtyard. My mother-in-law and sister-in-law develop incongruities with me. My mother is pointedly picking up brawls. I am unacceptable to my father and brothers.”

The peculiarity of love is that it creates its enemies from within. The heightened antagonistic contradictions between the self (individual and social) and the Self are not imported but given in the very situation of love.

کھیڑے بھیڑے سخت ستاون نیڑے وسدے مارن آون
سینگیاں سرتیاں تہمت لاون کلہڑی پئی کر لاندیاں

“The despicable ‘Kheras’ highly vex me. My neighbours are in for thrashing me. My intimate

companions are casting allegations against me. I am groaning in loneliness.”

She faces a very hostile situation at the hands of her near and dear ones and as a consequence becomes secluded from her social relationships. There is a qualitative difference between alienation and solitude. Alienation is a ‘deficient mode of being-with-others.’ A person who is completely immersed in the world can be ‘lonely in crowd and crowded when alone’ but he can never be in solitude as against her who experiences solitude solely in reference to her beloved.

سچھ سڑیندی لنے لیندی گانے گہنے پھل نہ پیندی
تول تلیندی چوڑ جلیندی روندی تے غم کھاندیاں

“The nuptial bed is burning and blazing me. I am not wearing colour threads around my wrist (symbolising marital bond), ornaments and flowers. The nuptial quilt is grilling me and my set of bangles is burning me. I am crying and bearing sorrows.”

All things symbolising nuptial union become the very cause of her suffering in the state of separation and disunion.

ڈکھڑے پاواں نینہہ بھاواں توں بن کینوں کوک سناواں
تپدیں کھپدیں وقت ونجاواں ول ول جھوکاں جاندیاں

“I face sufferings but remain committed in love. To whom should I narrate my tale of suffering except you? I pass my time, while burning and raising hue and cry. I repeatedly keep on going to your dwellings.”

She remains true to love in spite of intense sufferings. She can only communicate the tale of her sufferings to her beloved for there is no one who can existentially understand the intricacies of her love. There is no middle man in love. The third person always remains an outsider. She desperately tries to find her beloved in the deserted dwellings. She constantly grapples with the transcendence of her beloved.

ساراروگ اندرداویسی
ڈسیم بانہہ سیراندیاں

مولی جھوکاں پھیر و سبسی
یار فریداگن پوں پبسی

“God will again make these habitations turn into dwellings. All my internal malaise will wither away. Farid! My friend will visit my courtyard. He will fold his arm under my head.”

He keeps treading the path of love with a ray of hope in the benevolence of his beloved. He is hopeful that his beloved will unveil himself within his being ending his inner malaise. He will realise union with him.

Kafi-132

میڈا عشق وی توں میڈا یار وی توں میڈا دین وی توں ایمان وی توں

“You are my love. You are my friend. You are my way. You are my faith.”

Love itself is polarised in the forms of the lover and the beloved. The transcendent Reality takes immanent form to make love possible. He offers his absolute, sincere and unconditional love to his beloved. Religiosity does not understand the reality of love and friendship for it remains tied to the dichotomy of master and slave. A slave’s obedience arises due to the fear of his master. It is love that transforms religious consciousness into spiritual one by revealing the Reality as the beloved friend. There are many ways of life but he chooses the way of love. The axis of his whole life is love of God. He has unflinching faith in the transcendental (Nonmanifest) and immanent (Manifest) realities.

میڈا جسم وی توں میڈا روح وی توں میڈا قلب وی توں جند جان وی توں

“You are my body. You are my Spirit. You are my heart. You are the spirit of my life.”

He has no being in itself. He has ontological consciousness of his own nothingness. He has gnostic consciousness of his whole body being theophany of the Reality. The Reality is the warp and woof of his whole body (being-in the world) The Spirit or the Divine Essence, which inheres in him, does not belong to him. ‘It is in ‘him’ but is not ‘his.’ It rightfully belongs to God. His ‘heart’ contains innate knowledge. His beloved dwells in the inmost chambers of his ‘heart’. It is the abode of his beloved. His beloved is

the animating and vibrant spirit of his life. His whole life is permeated with divine love.

میڈا کعبہ قبلہ مسجد منبر مصحف تے قرآن وی توں

“You are my House of God, direction of prayer, mosque, pulpit, Scripture and the Qur’an.”

He as a lover is spiritually oriented to life. The religious symbols gain spiritual orientation. They do not remain enmeshed in religiosity but are transformed into spirituality. The lover becomes ‘the speaking Qur’an.’

میڈے فرض فریضے حج زکواتاں صوم صلوات اذان وی توں

“You are my rituals, pilgrimages, almsgiving, fasting, prayers and call to prayer.”

Rituals are not ends in themselves but are means to the attainment of union with the beloved. The rituals manifest the presence of God. They become lifeless once they cease to manifest His presence. The most authentic call is a call to inwardness. It is a call to orient one’s whole life to God.

میڈی زہد عبادت طاعت تقویٰ علم وی توں عرفان وی توں

“(You are) my asceticism, worship, obedience and piety. You are my knowledge. You are my gnosis.”

His asceticism, worship, obedience and piety absolutely belong to the beloved. They do not remain external to him but become internalised. God is the object of knowledge. All levels of knowledge manifest the corresponding levels of the Reality including gnosis (‘esoteric knowledge of spiritual truth’), which is a direct experience of God.

میڈا ذکر وی توں میڈا فکر وی توں میڈا ذوق وی توں وجدان وی توں

“You are my remembrance. You are my reflection. You are my tasting. You are my intuition (inspiration).”

He constantly remembers God. He considers even a moment of forgetfulness as sinful. He reflects on the symbols of God both within his own self and the world. He does not remain merely at the reflective level but experiences the ultimate nature of things. He has intellectual intuition of the Reality, which is more immediate than even sensory intuition. He experiences God in ‘the infinite depths of his being or consciousness.’

میڈا سائل میٹھرا شام سلونا من موہن جاتان وی توں

“You are my charming, sweet, supporting, pleasant and bewitching beloved.”

He is captivated by the beauty of his beloved, which evokes all finer sentiments in him.

میڈا امر شہادی پیر طریقت شیخ حقائق دان وی توں

“You are my spiritual master, guide and adept of the Sufi way and Gnostic with full knowledge of realities.”

The Reality assumes the form of the spiritual master and guides the disciple on the gnostic path. People remain stranded in forms and fail to reach the Formless hidden within them. The spiritual master is human but it is the Divine that wholly acts through him. The infallibility of the spiritual master is essentially the infallibility of the Reality openly manifest in him. Revering his murshid is essentially revering God.

میڈا آس امید تے کھیا وٹیا تکیہ مان تے تران وی توں

“You are my hope, expectation and profitable earnings, reliance, pride and support.”

The beloved is the ground of hope, expectations and achievements. His only pride is in his beloved. He fully relies upon the support of his beloved in all situations of life. He never banks upon otherness.

میڈا دھرم وی توں میڈا بھرم وی توں میڈا شرم وی توں میڈا شان وی توں

“You are my righteousness. You are my trust. You are my sense of honour. You are my glory.”

His righteousness is not self-styled but is rooted in the ultimate nature of things. It stems from the beloved. The beloved is the foundation of his credit, trust and prestige. He has no separate sense of honour. It is completely formed in reference to his beloved. He does not take glory in anything except in his beloved.

میڈا ڈکھ سکھ روون لھلن وی توں میڈا درد وی توں درمان وی توں

“You are my suffering, peace, crying and laughing. You are my pain. You are my remedy.”

He suffers in the path of love. He has peace in unison with his beloved. He is sad when he misses him. He is happy when he finds him. He is in pain in the state of disunion. The beloved remedies it by realising union.

میڈا خوشیاں دا اسباب وی توں میڈے سولائ دا سامان وی توں

“You are the cause of my joys. You are the cure of my afflictions.”

He experiences joy in his beloved’s responsiveness. The only cure of his afflictions (separation and disunion) is uniting with his beloved.

میڈا حسن تے بھاگ سہاگ وی توں میڈا بخت تے نام و نشان وی توں

“You are my beauty and nuptial fortune. You are my prosperity and celebrity.”

His beauty, nuptial fortune, prosperity and celebrity solely lie in his beloved. He has no concern in their worldly counterparts or terrestrial dimensions.

میڈا ڈیکھن بھالن جاچن جوچن مجھن جان سجان وی توں

“You are my seeing, caring, examining, verifying, understanding and recognition.”

He orients all his sources and modes of knowledge in deeply knowing his beloved. It leads to the metaphysical identity of knowledge and being.

میڈے ٹھڈے سلتے مونجھ مٹھالی ہنجنوں دے طوفان وی توں
 “You are my sighs of despair, anguishes and the flood of tears.”

The sighs of despair, anguishes and flood of tears arise due to separation and disunion from his beloved.

میڈے تک تلوے سیندھال ناز نہورے تان وی توں
 مانگھال

“You are my brow colour mark, mole and hair parting line on head, pride, coquetries and imperiousness.”

His expressions of beauty and love are solely for the sake of his beloved.

میڈی میندی کل مساک وی توں میڈی سرخی بیٹاپان وی توں
 “You are my henna, collyrium and twig (of the walnut tree) as tooth powder and lipstick (for its darkening effects). You are my rouge and the triangular fold of betel-leaf.”

The colourfulness of his life completely hinges on the positive response of his beloved.

میڈی وحشت جوش جنون وی توں میڈاگریہ آہ و فغان وی توں
 “You are my desolation, animation and frenzy. You are my crying and lamentation.”

The varying states of his Gnostic and suffering consciousness (intentional) are attached to his beloved.

میڈا شاعر عرض توانی توں میڈا بحر وی توں اوزان وی توں

“You are my verse, prosody and rhyme. You are my metre. You are my balance.”

The inward musicality of love is manifest in different forms of poetry. All poetry stems from his lovely beloved. The essence of poetry is openness-unto-transcendence.

میڈا اول آخر اندر باہر ظاہر تے پنہان وی توں

“You are my first, last, inward, outward, visible and the invisible.”

The Reality manifests itself in all dimensions of his embodied self.

میڈا فردا تے دیروز وی توں ایوم وی توں آآن وی توں

“You are my coming day and the bygone day. You are my today. You are my instant.”

He identifies time and eternity with Reality.

میڈا بادل برکھا لکھمنیاں گا جاں بارش تے باران وی توں

“You are my cloud, rain, lightening, thundering, downpour and rainfall.”

All inward and outward openings of love are in the hands of his beloved.

میڈا ملک ملہیر تے مارو تھلڑا روہی چولستان وی توں

“You are my dominion Malheer and deadly sandy tract, wasteland and desert.”

All liveliness and deadness is in reference to the states of love. He feels animated in the presence of his beloved and feels deadened in his absence.

جے یار فرید قبول کرے سرکار وی توں سلطان وی توں

“Farid! If the friend accepts you, then you are the authority and you are the sovereign.”

If a person is accepted by God (Friend), then He manifests Himself in His Attributes of Power in that medium conferring on him authority and sovereignty. A person thereby exercises authority and sovereignty over things and events. Religiosity takes false pride in human effort. Faith and good deeds, notwithstanding the ultimate recognition of a person entirely depends upon the Grace of God.

ندتاں کہتر کمتر احقر ادنیٰ لاشے لامکان وی توں

“Otherwise, you are the least, inferior, meanest and ordinary bereft of reality and devoid of possibility.”

A person who fails to be worthy of recognition by his friend is then brought down to the lowest of the low. He becomes bereft of reality and devoid of any possibility of development. He is reduced to a thing of no use.

Kafi-133

میڈا یار گیا پردیس ڈوں وے میاں گانے گننے کینویں پانواں (ژی پانواں)

“My beloved has gone to a foreign land. Why should I wear jewellery and for whom should I ornament myself.”

The transcendence of her beloved does not inspire her to beautify herself.

ساڑاں سیندھ تے مانگھ اجاڑاں بوڈی کوں اگ لاناواں (ژی لاناواں)

“I burn my hair parting line of head and make it uneven (widowhood symbolising extreme suffering). I commit the braid of my hair to fire.”

She becomes desperate in facing the intricacies of love.

بٹھ کجلا بن سرخیاں میندیاں سولیں سانگ نبھاواں (ژی نبھاواں)

“I cast away collyrium and do away with rouge and henna. Now, I have to bear afflictions.”

She is not in a mood to add colours to her, while bearing the brunt of separation and disunion.

سجڑی رات کراں فریاداں ڈینہاں وین ولاواں (ژی ولاواں)

“I beseech in the evening and tune wailings in the day.”

She suffers to the core of her being in missing her beloved.

ککڑے کنڈڑے فرش وچھا کر ڈکھ دی سیجھ سہاواں (ژی سہاواں)

“I make gravel (small pieces of stone) and thorns as my beddings. I ornament my nuptial bed with sufferings.”

Her plight can be gauged from the fact that even her resting place makes her so restless.

ملک ملہیر نہ وٹھڑم ہے ہے روروسندھ ڈوں آواں (ڑی آواں)

“Alas, there has been no rain in the city of Malheer. Now, I am coming towards Sindh, while crying.”

She moves pitifully from one place to another in search of her transcendent beloved.

بھینیں ویرتھئے سبھ ویری امڑی مول نہ بھاواں (ڑی بھانواں)

“My sisters and brothers all have become my adversaries. My mother also does not tolerate me even for a moment.”

One of the most glaring indications of love is that the nearest and the dearest ones become one’s adversaries. She loses her communication even with the most intimate ones. Isn’t the blocking of these channels a prerequisite to the opening of channels of communication with one’s beloved?

باچھوں یار فرید ہمیشہ رت روواں غم کھاواں (ڑی کھاواں)

“Farid! I always pour the tears of blood and bear the fruits of sorrow without my friend.”

His separation and disunion from his beloved is not an ordinary happening but is a traumatic experience. Isn’t the intensity of trauma that transforms his inner being and perfects him for attaining unison with his beloved?

Kafi-134

عشق اسماڈا دین ایمان

ناصح ناہی نہ تھی مانع

“My adviser and counsellor do not stop me from it.
Love is the way of our tradition.”

He goes beyond the religious advice and counselling in committing himself to the tradition of love. Religiosity is condemned to play safe. It takes no risks. It has no inkling of the game of love. It has no strength to traverse the intricate path of love rampant with pains, adversities and sufferings. It deprives its votaries from the inward infinite space and compels them to live in an outward finite space leading to problems of religious maladjustments. Its denial of the inward inflates the outward. It romanticises fear and keeps its votaries chained to the external and the apparent. It believes in the transcendent God bereft of immanence. It is happy in placing Him in the Heavens and following His Commandments on the earth. And in attempting to follow His Commandments, its votaries start following their own vain desires. It leads to dogmatism, ritualism and sectarianism. Religious behaviour becomes constricted and elements of hatred, hypocrisy and militancy start creeping in. The denial of the spiritual dimension of religion is denial of the essence of religion. It tantamount to rejecting the Signs of God without encompassing them with knowledge says the Qur'an. The denial of spirituality veils 'the infinite depths of one's being or consciousness.' The 'Universal Man' is reduced to a mere embodied self. Religiosity becomes instrumental in the spiritual fall of man. It has no real understanding of tawhid or unity of God. It does not understand the simultaneity of God's transcendence and immanence. It

denies the Omnipresence of God and that's why it is damned to see polytheism, idolatry and infidelity everywhere. It falsely accuses the Unitarians of placing divinity beside Allah. It has no notion of saint reverence, which it falsely equates with saint worship. It stifles religious creativity by stamping its own ignorance on rightful innovations in religion. Religiosity in its zeal to weed out certain foreign elements creeping in its beliefs and practices blows them out of proportion and dupes its votaries in believing the necessity of its pseudo claims. These exercises in self-deception are spiritually so ruinous. They strike at the very roots of religion. Religiosity degenerates in projecting worship of its self-created idols without any pang of conscience. It finally ends up in misconceiving the 'Signs of God.' It is the gnosis of love, which can rid the modern man from 'learned ignorance' and the philosophies of hatred. Religion can only be handled with love.

گنت کنزاً عشق گواہی پہلوں حب خود ذات کوں آہی
جیں سانگے تھیا جمل جہان

“Hidden Treasure’ testifies love itself. Originally, the Essence inspired itself with love. It caused the entire universe.”

‘Hidden Treasure’ manifested the forms of the world and appeared to the Essence itself in these forms. The entire worlds or the cosmic manifestation is understandable by the reality of Love. Divine love causes the ontological movement by virtue of which the world comes into existence from the state of non-existence. ‘Hidden Treasure’ refer to the holy tradition wherein the Divine Essence loved to be known. ‘I was a hidden treasure and I desired (ahabatu, loved’) to be known Accordingly, I created the creatures and thereby made Myself known to them. And they did come to know Me’. This tradition is fundamental in accounting for the original emergence of the principle of differentiation within the Reality. Self-Consciousness is the primordial and fundamental

polarization within the Absolute. The otherness is not absolute for in case of divine Self-Consciousness the principle of otherness is essentially for Self-realization.

عشق ہے ہادی پر مگر دا عشق ہے رہبر راہ فقر دا
عشقتوں حاصل ہے عرفان

“Love is the guide to the city of affection. Love steers the way to ontological nothingness. Love leads to the realisation of gnosis.”

‘Love of God is legitimate for the Divine Essence assumes the form of the personal Divinity, which in reference to man is a human aspect and in the soul of man there is an affective element which makes this relationship possible.’ Love makes him attain full consciousness of his ontological nothingness and ultimately unites him with his beloved. Love leads to the identity of knowledge and being. The realisation of gnosis takes place at the hands of love.

مال عیال دی بٹھ گھت یاری دنیا عقی توں تھی عاری
بے سامانی ہے سامان

“Cast aside the attachment with wealth and family. Be devoid of this world and the world hereafter. Poverty is richness.”

He has no attachment with wealth and family. He has no craving to possess anything of this world or the next one. His void is his plenitude. His ontological nothingness mirrors Reality itself. He realises union with his beloved.

مذہب مشرب لاندہب دا لب ہے سارے آرٹ عرب دا
شاہد درس حدیث قرآن

“The religious tradition of ‘negation’ (in the connotative sense and not in the denotative one for there is nothing except Reality) is the kernel of the

entire Arab heritage. It is evident in the teachings, Hadith and the Qur'an.”

The kernel of the entire Arab heritage, imbibed in the Islamic tradition, pertains to the negation (la) of any reality for there is no reality except the Reality. It is in the explication of Islamic Shahadah that one can clearly decipher the metaphysical message of tawhid. It provides a key to unlock the treasure of two assertions pertaining to the Absolute and the relative. The first Shahadah by virtue of transcendence (tanzih) and the second Shahadah by virtue of immanence (tashbih) conveys the metaphysical message of tawhid. The Shahadah becomes the doctrinal basis and the most perfect expression of Oneness of Being (wahdat al-wujud).

سکھ خلت سٹ غیر دی علت ابن العربی دی رکھ ملت
آکھیم سوئے فخر جہان

“Learn the lesson of unity and leave craving of otherness. Be in the tracks of Ibn’ Arabi. The majestic Fakhr Jehan advises so.”

His spiritual master advises him to learn the lesson of uniting with the beloved. He has to cease craving of otherness. He has to remain in the tracks of Ibn’ Arabi, who teaches the doctrine of Oneness of Being (wahdat al wujud).

غافل شاغل ناسی ذاکر صالح طالح مومن کافر
سب ہے نور قدیم داثان

“All is the Splendour of the Primordial Light (manifest) in the unmindful and the devotee, the neglectful and the attentive, the virtuous and the vicious and the faithful and the infidel.”

The Primordial Light manifests in different forms. The distinction between light and darkness, true and false, beautiful and ugly, good and evil, perfect and imperfect and

so on arises in the process of manifestation. The negativities or privations pass through certain cosmic cycles and ultimately return to their source. Religiosity erroneously considers them as absolute whereas spirituality rightfully understands them in their relative context. Isn't everything sacred at its roots?

آحد اوی ہے احمد اوی ہے
میم دے اولے دلڑی مو ہے
دھیان فرید رکھیں ہر آن

“He is Ahad. He is Ahmad. He captivates the heart by being manifestly hidden (remaining immanent and transcendent) in the form of Meem (Muhammad). Farid! Keep constant watchfulness (about this Divine disclosure).”

The doctrine of the Logos considers Ahmad as the first self-determination of the Absolute. It is by virtue of the principle of Ahmad that the undifferentiated Reality (al-ahadiyah) assumed differentiated form (al-wahidiyah). It is at this stage that ‘the Essence at the level of Unity determined itself before any other forms of self-determination.’ The Prophet realized the permanent and actual synthesis of all states of Being. The Reality captivates the ‘heart’ hidden in the form of Muhammad. Islamic Shahadah enlightens us in understanding this fact by virtue of discernment and integration. The first Shahadah point toward discernment whereas the second establishes integration.

Kafi-135

نہینہہ لایم کارن سکھ وے میاں چے پلڑے ڈوڑے ڈکھ وے میاں

“I initiated love for the sake of attaining peace, my master. Multiple sufferings have fallen to my lot, my master.”

He contracts love for the sake of peace but multiple sufferings fall to his lot. He suffers at the hands of the world. He has to undergo pangs of separation and disunion. His perception of love changes with the passage of time. His theory of love does not hold ground in practice. It is dynamism of love, which makes him understand the dimensions of the beloved.”

نہ خواہش دنیا دولت دی نہ شاہی شوکت صولت دی

ہے ہک دیدار دی بوکھ وے میاں

“I have no wish of worldliness, suzerainty of power or regal status. I have only hunger of witnessing my beloved, my master.”

He has no wish of worldly pomp and show. He only desires the vision of his beloved. Religiosity takes pride in sermonising its votaries to abolish the love of worldly things and concentrate on God but it meets with a limited success. Spirituality just does the opposite with unlimited success. It provides a glimpse of the beloved to ignite love in the heart of the lover and then the wish of worldly things just withers away from his mind. Sufi doctrinal sittings are catalyst of inward transformations.

نہ قاصد نہ پیغام آیا نہ خشک جواب سلام آیا

گئی گذر عمر جگھ جگھ وے میاں

“There has been neither messenger nor message. I have not received any cold response, too. My life has been spent rotting in suffering, my master.”

He encounters the most agonising moments of love when he does not receive any form of message or any indication of his beloved. He does not get even a curt reply, which could have signified a connection though poised negatively. It makes his life rot in suffering.

وچِ دلّی درداندوہ بھری پئی روڑی وانگے چننگ ذری
نیت سڑم تتی دکھ دکھوے میاں

“My life is full of pain and grief. It is like a spark that flames a heap of litter. I am the inept one being consumed in fire, my master.”

He faces pain and grief in being separated from his beloved. The spark of love consumes him little by little like a heap of litter that catches fire with a spark.

کہیں خبر ڈساں میں ڈھالادی دل سبھڑی مُنہڑی مُنڈھ لادی
تھولی گالھوں ویندی ڈکھوے میاں

“How should I narrate the state of my ups and downs? My heart is damned and ravished ever since the primordial day. It suffers even on account of a petty matter, my master.”

His heart bears intense sufferings since the primordial day to the extent that now even a petty matter becomes a source of suffering for it.

ہیوں عشق وے ملک دے میر اسماں پوشاک ہے لیر کتیر اسماں
ہے بستر کھتڑی نکھ وے میاں

“We are notables of the city of love. Our royal dress is made of countless patches. Our sleeping mat is worn out that has been made by the leaves of palm dates, my master.”

The notables of the city of love wear a royal dress made of countless patches. These patches symbolise appearance (multiplicity) beneath, which lies Reality (unity). His sleeping mat made of palm date leaves, symbolises his constant thriving to concentrate on his beloved without forgetfulness.

ایہو کھٹیا علم بہنر دا ہے کیوں و سرے نقش پتھر دا ہے
سوئے خان پنل دکھ وے میاں

“It is the only earning of our knowledge and art. Why should I forget the face of my beloved Khan Punnal? It is a line carved in stone, my master?”

She considers knowledge and its realisation as her only treasure since it does not make her oblivious of the reality of her beloved, which is permanent and unaffected by the vicissitudes of time.

ہے چھوٹیں لادی دل کٹھڑی ہتھوں ناز بروچل دی مٹھڑی

“My heart was butchered (crushed) ever since childhood. It has become more miserable in the hands of my prideful beloved. I have yet to give it any peace, my master.”

She remembers the primordial ravishing of her heart. It becomes more miserable when the beloved does not respond to her because of his being prideful. Her heart has not been in a state of peace ever since it contracted love.

تھل مارو دے وچ رو گیا آیا سخت ڈکھاں دے وات جیا
تلے ریت تنی او توں لگھ وے میاں

“He has left me wretched in the deadly desert. My heart has been gripped by terrible sufferings. There is burning sand beneath me and the hot wind blows above me, my master.”

She finds herself stranded in the deadly desert of life. Her heart experiences terrible sufferings. She faces severe adversities of life.

جیس ڈینہہ فریدتوں یارِ ٹھن پٹ روروکٹ کٹ پیٹ مٹھن
 ماری مک سینے گک گھوے میاں

“Farid! I have been mourning and crying ever since my friend snapped ties of communication with me. I have beaten my chest and boxed my ribs, my master.”

He fiercely suffers at distancing of his beloved. He is at a loss to understand the reason of his beloved snapping friendly ties with him.

Kafi-136

نازک نازو جٹیاں وچ روہی دے رہندیاں

“The tender, sublime and stout maids dwell in the desert.”

The desert maids symbolise tender, sublime and stout possibilities dwelling within the human self.

ڈینہاں ولوڑن ٹیاں راتیں کرن شکار دلیں دے

“They hunt hearts at night (contemplation) and in the morning, churn their vessels (action).”

The possibilities in the process of their realisation, lead to the integration of contemplation and action so beautifully brought forth in the Qur’anic verses of Surah Muzzamil.

سے دلڑیاں پھٹیاں لچھڑے تیر چلاون کاری

“They hit hard the arrows of mystery. They pierce countless hearts.”

The mysterious possibilities of love are actualised by ravishing countless hearts.

ہے بے بدھن نہ پٹیاں کر کر درد منداں کوں زخمی

“They inflict wounds on the compassionate souls. Oh! Oh! They do not even bandage them.”

The compassionate ones are susceptible to love. They are wounded by love without being bandaged by their beloveds.

لیلے گابے کٹیاں چھیڑن بھیداں بکریاں گائیں

“They graze sheep, goats, cows, lambs, calves and young buffaloes.”

Love makes possible the grazing (realisation) of different possibilities of the self in the vicissitudes of life.

کئی مسکین مسافر پھاتھے چوڑکیتونے ترٹیاں

“They have trapped many a lowly travellers. They have ruined their lives.”

Love has waylaid many a modest lowly travellers and slaughtered them at the s of their beloveds.

دھوئیں دار فقیر تھیو سے نخر وڈائیاں سٹیاں

“We have become the meditative mystics. We have discarded self-conceitedness.”

He meditates on his own ontological nothingness by ceasing to be self-conceited, which arises due to the illusory notion of separate selfhood. The union with the beloved is attained by fostering mutual selfhood. A man devoid of love remains estranged from the higher possibilities of his self and is captivated in ‘the narrow circuits of his individuality.’ He is condemned to live on the psychic plane, which stultifies development of his personality. The loss of his personality correspondingly gives birth to his ‘ego’ and makes him self-conceited. He loses the taste of real freedom. His apparent freedom turns into bondage. The crisis of the modern man is the loss of his capacity and strength to love.

ہیوں دلبر دے کُترے دردے برہوں بیباں گل کٹیاں

“We are dogs at the doorsteps of our beloved and around our neck is the collar (chain) of love.”

He considers himself as canine at the doorstep of his beloved in all humility. His commitment to love impregnated with his belongingness to the beloved is symbolised by the collar of love around his neck. The modern man has lost the sense of belongingness due to the loss of spiritual love. It

leads to alienation, depersonalisation and dehumanisation. One of the greatest miracles of love is that it blesses the lover with a sense of belongingness to the beloved, which is greater than the treasures of the world. It is the sense of belongingness, which makes him face testing situations of life with sincerity, courage and hope. It gives a higher meaning to his life. A person who does not belong to God does not belong to himself.

موجھ فرید مزید ہمیشہ
آج کلھ خوشیاں گھٹیاں

“Farid! Anguish is constantly on the increase. These days’ joys have decreased.”

He passes through different states of union and disunion. The state of disunion makes him experience increasing anguish and decreasing happiness.

Kafi-137

وہیوں سنبھ صبا حیں خالی رہسن جائیں

“We will go from here in the morning or evening.
The dwellings will be deserted.”

The self (nafs) infused with the Spirit (Ruh) will go to its eternal abode by leaving bodily dwellings in the terrestrial world.

دو دن دے خلتائیں کچھی پردیسی اُٹھے سردے

“We are birds of the north coming from distant lands.
We are thirsty of two days hospitality.”

The self coming from the celestial world thirsts hospitality of embodiment for a brief period in order to realise higher possibilities of existence.

ملک بیگانہ دیس پر ایا کو جھیاں کوڑ بنائیں

“It is an estranged country and an alien land. All
foundations are false and ugly.”

The self find the body estranged and alienated with false and ugly demeanour. But it is solely through the medium of the body that the self has to accomplish the task of winning immortality. The base metal has to be turned into gold.

نہ کوئی ساتھی نہ کوئی سنگتی کینوں درد سنائیں

“I have neither any companion nor any friend to
whom I could narrate the tale of my pain.”

He finds no companion or friend to share his pain of separation and disunion from his beloved. He has to carry the cross of love himself.

قسمت سانگے ڈنھم اے دھرتی
آندا کون اتھائیں

“I have seen the terrestrial world by dint of fortune.
Who would have come here otherwise?”

The birth in the terrestrial world is not a misfortune but a great blessing of Divine Mercy. Symbolically speaking, the self gets embodied by primordial fortune. How could love be realised otherwise?

حسن نگر ڈوں تھیم روانہ
یارب توڑ پچائیں

“I have started towards the City of Beauty. My
Sustainer! Make me reach my destination.”

The self embarks on the path of realising the Self (the beautiful beloved). He beseeches His Sustainer to fructify his efforts of realisation.

منگاں دعائیں اللہ سائیں
وچھڑیا ڈھول ملائیں

“I pray to God, my benefactor, to unite me with my
parted beloved.”

He prays to God to transform his disunion in unison with his primordial beloved.

عشق فرید بہوں ڈکھ ڈتڑے
بچھیتاں برہوں بلائیں

“Farid! Love has given me great sufferings. The
calamities of love keep track of me.”

He is tracked by the calamities of love that instil great sufferings on him.

Kafi-138

ویندیں دل کچھ ڈو پنل کیندے کان

“My Punnal! You are going to Ketch for whom?”

She tries to delve on the mystery of her beloved's transcendence.

جیندیں سانول رل مل مانوں شہر بھنبھور سیوہان

“My beloved! Let us both enjoy our lives living in Bhambore and Sauhaan.”

She wants to enjoy immanence of her beloved.

توں ہیں جیون جو گاساڈی ڈکھڑی دل دامان

“You are worthy of life. You are the honour of my suffering heart.”

She considers her beloved as the very worthiness of her life. It is honour for her heart to suffer for his sake.

نازوادادی جانی لایو جان جگروچ کان

“My beloved! You have shot the arrows of your stylish pride in my being.”

She reminisces the moment when her beloved with stylish pride captivated her in the snare of love.

ڈتڑی جہریں امڑی کھڑی غم گھڑی ڈکھ ڈان

“My poor mother gave me mouthful of sorrow and a doze of suffering at the time of my birth.”

She recounts her primordial commitment to love impregnated with sufferings.

ایں جگ اول جگ موئیں جیندیں ہاں بڑی جان نہ جان

“You may realise it or not but I belong to you in this world and in the next one and in the state of life and death.”

She reiterates her unconditional love and absolute belongingness with her beloved beyond the vagaries of time. It is an all weather friendship.

توں بن گانون یار مٹھی دے دین تتی دے وان

“My friend! The songs of the hapless and the inept one are tunes of wailing without you.”

She expresses the intensity of her suffering without her beloved. One can imagine her plight whose songs turn into wailing tunes in disunion from her beloved.

جے ڈینہہ بھلڑے مترووی بھلڑے ہے مشہور اکھان

“It is a famous proverb that if the days are good then one’s friends are also good.”

She takes light from a famous proverb and thinks that her days are not good otherwise she would have found a friend who would have been highly responsive.

درد موٹھا چک چونڈھیاں پاوے مارم سول وڈان

“The hapless pain cuts and bites me. It hammers me with afflictions.”

She is crushed by the pain of separation from her friend.

لیلیٰ مجنوں ہیر زلیخا سے لڑھ گئے ہیں گھان

“Layla, Majnun, Heer, Zulaikha and countless others have drowned in the whirlpool (of sufferings).”

She takes solace in the fact that it is not only she who suffers in love but there have been many before her who remained drowned in the whirlpools of sufferings. The story of Yousaf and Zulaikha has been told and narrated at

different times with different meanings. The strange case of Zulaikha and the sufferings, which she had to undergo for the sake of Yousaf, manifests the tremendous might of love. Her whole life since she met Yousaf was a tale of suffering. Her mention with Layla, Majnun and Heer brings out a spiritual dimension of her love beyond the ken of religiosity. Religiosity is not concerned with love and thereby rests content with moral dimension of her choice. It cannot unravel the mystery of her love. Zulaikha's essential faltering or existential sinfulness consists in attempting to possess the freedom of her beloved as an object, and as a consequence in reducing her own self to an object. There can be neither union of subject and object nor union of objects. It can only be union of subjects in consonance with the ultimate nature of things. Her faltering notwithstanding, her essential quest of love remains sanctified. Love itself is beyond good and evil. The expression of love can be misdirected but not love as such. This is precisely the reason that she continues to occupy an ambivalent place in the cultural consciousness of people. Zulaikha has come to symbolise a spiritual opening beneath the labyrinth of psychic love impregnated with symbiotic attachments.

چیوے کیندے تران

باجھوں یار فرید نہایا

“How can Farid, the unacceptable one, live without the support of his friend?”

He finds himself out of place with everyone and realises that he cannot live without the support of his friend. Aren't the push factors instrumental in drawing him nigh with his beloved?

Kafi-139

صوفی سمجھ سناجان

ہر جا حسن پہل ہے

“Primordial Beauty is present everywhere. Sufi
Understand it by witnessing.”

The beautiful beloved is omnipresent. Sufi understands it by witnessing Him in all forms. He is transcendent and immanent in every form in simultaneity. His Omnipresence does not negate his transcendence but affirms it.

سب شے اس نول جان

لیس کینلہ شئی

“There is no thing resembling Him. Know Him as
All-Reality.”

There is no thing, which could resemble Him. He is ‘the Metaphysical Whole.’ There is no thing outside it. There is no thing to be denoted as such. Things have only a connotative meaning. The question of resemblance does not arise. The very attempt of religiosity to compare Him with things and then declare Him as Incomparable is missing the whole point. He is Incomparable because there is no thing to be compared with Him. ‘God is, and no thing is with Him’ says the Prophet. He is the All-Reality.

باقی کل شے فان

یثقی و جدء ریک

“The Face of your Sustainer endures. Remaining all
things perish.”

The reality of the Sustainer is changeless amidst change. The cosmos is being re-created every moment. Everything is perpetually perishing. It is in the state of ‘He/not He.’ The moment it is and at the same moment it is not. It is the

recurrence of theophanies that the mind provisionally carves as things. The perception of stability of things is an illusion. The ontological descent of theophanies and their ontological ascent is so quick that the mind fails to grasp it.

لَا يَحْتَاجُ سِوَى اللَّهِ
ہے فقر و ایشان

“There is no dependence on any thing except Allah.
It is the majesty of ontological nothingness.”

All things depend upon Him for their sustenance. He is ‘Al-Ghani’ and the whole creation is ‘faqir’ says the Qur’an. The majesty of ontological nothingness consists in realising that there is no dependence on anything except Allah. No one has self-subsistent reality or independent qualities. His existence or qualities are completely derived from God and are dependent upon Him. It is Allah, who in His Infinite Wisdom manifests Himself in different forms. No medium has any quality of its own because it has nothing of its own. The question of depending upon any one thus does not arise. How could one depend on anything else when there is nothing except Allah?

لَا مَوْجُودٌ سِوَى اللَّهِ
ساڈا دین ایمان

“Nothing exists except Allah. It is the way of our
tradition.”

It is the way of our tradition that there is no reality except the Reality and the cosmos including Man is the manifestation of the Reality. There is nothing beside Allah. Philosophical pantheism errs in understanding the metaphysical truth enshrined in the doctrine of Oneness of Being (wahdat al wujud). ‘The Indivisible One-And-Only’ is ‘the One- and –All.’

حق باجھوں بیو باطل
دھیان رکھیں ہر آن

“All is ephemeral except the Reality. Do keep
constant watchfulness.”

One has to remain constantly watchful of the metaphysical truth that everything is unreal and ephemeral in Face of the Most Real. One has to concentrate, for example, on Reality, Truth, Beauty, Love, Perfection, Light, Freedom, Goodness, and Knowledge as against unreality, falsehood, ugliness, hatred, imperfection, darkness, bondage, evil and ignorance, respectively. The privations or negativities are born in the process of manifestation and through a system of cosmic cycles return to the source. All things come from Allah and return to Him says the Qur'an. It is a perpetual homecoming. The friends of God, however, caution humanity to remain fully concentrated on the Reality by saving itself from the snares of unreality and the ephemeral.

علم فرید ہے حاجب بے شک بے عرفان

“Farid! Knowledge is veiled. It is undoubtedly bereft of gnosis.”

There are different levels of knowledge corresponding to different levels of Reality. The modern man commits the Delimitation Fallacy in delimiting these levels and then subsequently denying them. The levels he declares as legitimate are further delimited by the delimitation of his own mental set-up. If one fails to perceive the ‘permanent essences of things,’ ‘the transparency of the phenomena’ and ‘the ultimate nature of things’ then doubtlessly his knowledge is veiled. A piece of knowledge bereft of gnosis cannot be called knowledge. The traditional concept of knowledge demonstrates the identity of knowing and being. How could humanity survive if it labels ignorance as knowledge?

Kafi-140

عاشق جان یقین

ہر جازات پندل دی

“There is omnipresence of my beloved’s essence.
Lovers! Know it with certainty.”

Love gains realised knowledge with absolute certitude. He witnesses the essence of his beloved in all forms.

کیا اسماں زمین

ہر صورت وچ یار داجلوہ

“My friend’s manifestation is in each form. What to talk of the heavens and the earth.”

The friend is manifest in all forms. He is manifest not only in the cosmos but in everything.

مویس چین چین

احد ہابن احمد آیا

“Ahad emerged in the form of Ahmad. He has captivated China and other parts of the world.”

The undifferentiated Reality emerged in the form of the differentiated one by virtue of the transcendent principle of Ahmad. The immanent principle of Ahmad in the form of Muhammad has captivating influence on different parts of the world.

آپ بنے مسکین

حاکم ہو کر حکم چلاوے

“He is the Sovereign, who issues the decrees. He himself becomes lowly (assumes the form of petitioner).”

He assumes the form of the Sovereign who issues decrees. But at the same time He assumes the form of the lowly one subjected to these decrees. Religiosity cannot understand any

aspect of His manifestation since it believes in the delimited God established on throne. The Reality keeps its transcendence intact while being immanent in forms. It cannot be defiled in any form.

آپ کرے بہہ وعظ نصیحت آپ بجائے ہیں

“He himself delivers traditional and moral discourses in doctrinal sittings. He himself plays the flute.”

He assumes serious forms of conducting doctrinal sittings. He assumes different playful forms like playing the flute. How could any form exist bereft of His manifestation or devoid of His presence? One has to metaphysically understand that every form implies a respective formlessness.

جے چاہیں توں یار دامیلا سٹ کاوڑ بٹھ کین

“If you want to have a contact with your beloved, then discard hardness and throw away malice.”

The state of anger, fury or rage arises due to hardness of heart. A few of the impurities of the heart consist in having malice: an intention ‘to cause pain, injury or distress to another.’ It is harbouring grudge against others. A person who wants to befriend God must achieve calmness and purity of heart. The moral and psychological aspects notwithstanding, the spiritual virtues and vices have deeper spiritual meanings. Religiosity has no deeper understanding of spiritual virtues or methods of curing spiritual vices. It constricts things in their religious and moral contexts. The friend of God knows the secret of meeting God, so he delves on the avoidance of anger and malice in order to have a living contact with God. A person who avoids these spiritual vices brings calmness in his life and that of others. It leads to the expansion of his self and it is somewhere in the expansion of his self that he meets God.

زاهد کوں جانبر سناؤ عشق اساڈا دین

“Go and convey the message to the ascetic that love is our religion.”

The devout remains devoted to religious obligations and piety. He remains tied to the external aspects of religion. The Sufi lives in inwardness and considers love as his religion.

ساجن سمجھ قرین پیر مغاں ہک رمز سجھائی

“The cup bearer has made us realise an intricacy of understanding the beloved as absolutely near.”

The cup-bearer makes him realise the intricacy of understanding the nearness of his beloved. It is the dawning realisation of his nearness that makes it possible for him to unite with his beloved with a relative ease.

غافل نہ تھی یار تھوں ہک دم ہر جاگہ ہر چین

“Don’t be oblivious of your friend for an instant at any place or moment.”

The lover has never to fall in oblivion of his friend at any place even for a moment. It is the spiritual lesson of constant remembrance of God. Always remembering God through one’s mind and heart with all that it implies is the royal road to the beloved.

دل فریدی لٹن کیتے بنیا فخر الدین

“He has assumed the form of Fakhr-ud-Din in order to loot the heart of Farid.”

The Reality or God assumes the form of his spiritual master and wins him through him. World Spirituality unites in paying reverence to the spiritual master. Any irreverence to him is discourtesy to God. A man who has a spiritual master has surely God on his side.

Kafi-141

ہکار مزلد ہم ہر چال کنوں بکورا زڈ تھم ہر گال کنوں

“I have unravelled an essential secret in each discourse. I have found an essential clue in each move.”

He realises metaphysically the Reality manifesting in every form.

ہر صورت من نون موہندی ہے ہر صورت دل نون کوہندی ہے
سب نسبت یار نون سوہندی ہے ہر حال کنوں ہر قال کنوں

“Any of the forms captivates my inwardness. Any of the figures ravishes my heart. All referential befit my beloved in each state and in every communication.”

The forms are so charming because each one of them occasions transparency of his beloved. Likewise, the figures are heart-ravishing. The manifestation of his friend is befitting in all mediums. It is befitting in every act and in every word.

کتھے عاشق ہو کر رونا ہے کتھے دلبر تھی من موہندا ہے
غم نازدی قید و بال کنوں کتھے ربطوں فارغ ہو ندا ہے

“He captivates my heart in the form of beloved at times. He resorts to crying in the form of lover at times. He gets free from all attachments, sorrows and the complex chain of priding at times.”

He assumes the form of the beloved and captivates the heart of the lover. He assumes the form of the lover and undergoes sufferings of love. But He stays transcendent in

immanence and thereby remains free from attachments. It makes Him detach from sorrows and the intricacies of pride. The metaphysical truth of His transcendence and immanence in simultaneity is witnessed by virtue of metaphysical realisation.

بدنامی میڈانام ہو یا غم کھاؤں شراب مدام ہو یا
رت پیوں کام دوام ہو یا جھٹ پیو سے شرم دی جال کنوں

“Notoriety has been identified with my name. Sorrowfulness is my regular drink. My permanent task is blood-bearing. I have become free from the sense of honour.”

He accepts notoriety in love. He does not bother about his own name. He is solely concerned with the Name of his beloved, which is identical with Reality. He constantly remains in sorrows. He is permanently blood-bearing and sacrifices his sense of honour solely for the sake of his beloved.

ڈیکھو حسن حقیقی ظاہر ہے کیا اندر ہے کیا باہر ہے
کتھے ناسی ہے کتھے ماہر ہے سوہنا اپنے وصل وصال کنوں

“Witness the manifestation of the essential Beauty in the realms of inwardness and outwardness. He is forgetful at times and at times is skilful. The Beautiful manifests itself (in different mediums).”

The essential Beauty is manifest in the Inward and the Outward. The Beautiful manifests Himself in the forms of forgetfulness and skilfulness. The simultaneity of transcendence and immanence is perceived in every form. The Reality remains perfect, by virtue of transcendence, even when it manifests itself in imperfect forms as such. The Reality or Knowledge itself, for example, remains transcendent while manifesting itself in the form of forgetfulness. It is the nature and capacity of the receptacle, human medium in the instant case, which reflects or deflects

theophanies of the Reality. The Reality remains transcendent and thereby unaffected by the mediums in which it manifests itself (immanence). If Allah is the Light of Heavens and the earth, which He is, then the entire cosmos including Man is constitutive of His Light. How could it be otherwise? The cosmos demonstrates the immanence of Allah. His transcendence consists in simultaneously remaining apart from everything in the cosmos. Religiosity neither understands the immanence of God nor His transcendence. It fails to appreciate that they are simply human ways to understand the Divine. It does not understand the relative nature of both these terms. To talk of one is to imply the other. How could one talk of God's transcendence without implying His immanence and vice versa? These terms complement each other in a certain context of understanding God. They have no relevance outside this context. The negation of the one is the negation of the other.

جداں عشق فرید استاد تھیا
پر حضرت دل آباد تھیا
سب علم و علم برباد تھیا
سو وجد کنوں لکھ حال کنوں

“Farid! When love becomes the mentor of someone, it ravishes all his knowledge and action. But, it enlivens his heart with hundreds of spiritual states and hundred thousand of ecstasies.”

Love leads to end of knowledge and action, when it becomes mentor of someone. The end of knowledge consists in the end of theoretical knowledge bound to the subject-object structure of reality. It is end of veiled knowledge. It harbingers heart-knowledge. The end of action consists in the end of contingent action bound to the individual realm. It is end of the contingent realm. It harbingers non-action. Love blows the breath of life in the deadness of heart resulting in countless ecstasies and innumerable spiritual states. The heart finally does what the mind fails to do. Heart-knowledge or gnosis leads to the identity of knowing and being. He gets united with his beloved. What else one wants?

Kafi-142

ہن دل بدلا یم ٹر سائیں گیا دردوں جیڑا جھڑ سائیں

“My heart has changed its state, my master. Pain has made my self so worrisome, my master.”

The heart changes its state from union to disunion with self becoming so worrisome.

درد دے کنڈڑے سینے لگڑے ہن دیرینے
پے نکلن بھر بھر سائیں

“The thorns of pain are in my chest. They have been pricked ever since immemorial (primordial) times. They are crumbling and finding their way out, my master.”

The celestial pricking thorns of pain become more painful in finding their outlet in the terrestrial world.

ڈکھڑے روز سوائے جیں ڈینہہ سجن سدھائے
شہر بھنجھوروں ٹر سائیں

“My daily sufferings are on the increase ever since the day my beloved went to the city of Bhambore, my master.”

He remembers his increasing sufferings since the transcendence of his beloved.

ڈکھ آیا سکھ واٹم ڈینہاں راتیں ماتم
خوشیاں دے تھئے پر سائیں

“I am mourning day and night. The entry of suffering has led to the exit of my peace. It is the death rites of happiness, my master.”

The separation from the beloved leaves him in a state of constant mourning. The sufferings encountered thereof lead to the end of peace. Happiness has been cut at its roots.

یار نہ آوے، اکھیاں
روروہٹیاں تھکیاں

ڈینہہ راتیں دی پھر پھر سائیں

“My friend has not come and my eyes by dint of crying to have become tired and exhausted. They involuntary wink day and night (an omen of beloved coming), my master.”

He cries in vain for his beloved. His eyes continually wink as an omen of friend’s coming.

چڑاماس لویراں
کپڑے لیرکتیراں

برہوں ڈٹوسے برسائیں

“Now, my skin and flesh have been minced. My clothes have been torn to bits. Love has given me such courage, my master.”

Courage to love makes him steadfast through mincing of his skin and flesh, and tearing of his clothes. He courageously faces pain of his self peeling unto nothingness.

صبر فرید نہ آوے
گھر کھاوے جیڑاتاوے

دلڑی کیتم لرسائیں

“Farid! I am at a loss to exercise patience. My house haunts me and my self makes me burn. My heart has made me crazy, my master.”

The most difficult thing for him is to exercise patience. The collapse of his everyday world or his habitual self is nothing less than a trauma. Isn’t patience in adversity that ultimately makes him unite with his beloved?

Kafi-143

ہن عشق و نجام چس سائیں لکھ وار اساڈی بس سائیں

“Now, love has made me lose all my fondness, my master. I have firmly resolved to end it once for all (call it a day), my master.”

She distances herself from the fondness of love by firmly resolving to end it once for all. But these firm resolves prove to be walls of sand against surging waves of love.

رات ڈینہاں تڑپھاواں روروحال و نجاواں

رحم نہ کیتو خس سائیں

“I am restless, day and night. I keep crying and worsening my condition. There has not been an iota of pity on me, my master.”

She perpetually suffers but her beloved does not take an iota of pity on her by granting her vision or union. Isn't the beloved's taking pity on her at such a premature stage tantamount to stultifying love?

کھپدیں عمر نجاواں کلہری پئی گرلاواں

دھاں کراں بے وس سائیں

“I am groaning all alone. I am leading my life by raising hue and cry. I implore out of sheer helplessness, my master.”

The highest form of loneliness is the loneliness of love. It is the solitariness of love with all its sufferings that makes union possible. Her sheer helplessness is an occasion of Divine help.

چاک مہیں من بھانے
ہمنیں ڈیوم ننانے
طعنے مارم سس سائیں

“The shepherd of the flock is my beloved. My sisters-in-law rebuke me. My mother-in-law taunts me, my master.”

The beloved shepherds her embodied self so pleasantly as against the animosity of her dear and near ones.

نندر سبھو ڈکھ لایم
سترئیں ساتھ لڈایم
نہ کئی خبر نہ ڈس سائیں

“My sleep is the root cause of my entire suffering. I slept and the caravan went away. There is neither any news nor any indication of his whereabouts, my master.”

The transcendence of the beloved is a moment of great remorse for her. She considers her forgetfulness as the root cause of her suffering. Transcendence has no signs. It leaves no traces.

عشتوں سو دنہ پایم
سارا بھرم ونجایم
جو لگڑی سو کس سائیں

“I have not profited from love. All my respect has gone down the drain. All my commitments have caused me losses, my master.”

Love leads to loss of honour. Her gains are reduced to losses instead of profits.

ڈکھے پیٹھے تھل دے
پور پون پل پل دے
در دیں دی ہتھ رس سائیں

“There are suffering paths of the desert. I am having fits at each and every moment. My reins are in the hands of suffering, my master.”

His reins are in the hands of suffering. It makes him suffer in the paths of the desert. His state is worsened by perpetual fits.

درد اندوہ گھنیرے کردے سول وہیرے
نس گیوں دل کھس سائیں

“There is intensification of my pain and grief. I am bearing the onslaught of afflictions. You have just run away after grabbing my heart, my master.”

His intensification of pain, grief and affliction increases at the transcendence of his immanent beloved.

غم فرید ستائیم ڈکھڑا نیہڑا الایم
مونہہ سرپایم بھس سائیں

“Farid! Sorrow has vexed me. I have contracted love filled with suffering. I have covered my face and head with dust, my master.”

He is vexed with sorrows. He is in a deplorable state. He repents in contracting loved filled with suffering. But is love possible without suffering?

Kafi-144

ہن کیتم برہوں تنگ سائیں دل نال اساڈی جنگ سائیں

“Now, love has vexed me, my master. There is a tug of war with my heart, my master.”

He is vexed by the tug of war between his reason and heart. Reason demands rationality and has no inkling of the intellectual treasures of heart. It remains contented with the visible and resists the moves of going beyond the visible into the realm of the Invisible.

غمرے سخت اوڑے جھیرے کرن بکھیرے

نہ کچھ ترس نہ سنگ سائیں

“The enticements (of my beloved) are very peculiar, brawling and incongruous without any pity or hesitation, my master.”

The enticements of the beloved with all their characteristics captivate him. They neither have any pity on him nor hesitate to ravish his heart. The beloved perfectly ensnares him in such a way that that he cannot extricate himself from the grip of love.

عشق مریلے لئیاں ہٹیاں مٹھیاں کٹھیاں

تن من چورچورنگ سائیں

“Ravishing love has ransacked me. I am weary, worn out and butchered. My body and soul are crushed by being targeted of doting, my master.”

Love ravishes his embodied self. It constantly targets his heart.

گدرے ویلھے سکھ دے جی جو کھدے پیا ڈکھدے

رگ رگ تے انگ انگ سائیں

“The times of peace have passed away. My heart is burning. Suffering is rampant in every vein and part of my body, my master.”

The intensity of suffering is inimical to peace. The state of peace dwindles away once he contracts love.

درد اندوہ پرانے جھردی جھور جھرانے

یارلم دل سنگ سائیں

“My pain and grief have a long history (primordial). Worries have made me so worrisome. I have met a heartless beloved, my master.”

He remembers his primordial covenant of love, which ushered in pain and grief. His life is replete with worries. He considers his beloved as heartless, who has brought him to such a wretched state.

عشق علامت ظاہر سول گھنے تن لاغر

ساواپیلارنگ سائیں

“The signs of love are visible. The intensity of afflictions has crippled my body exhibited in greenish yellow colour, my master.”

The intensity of love affects his embodied self. The inward states of love leave a crippling affect on the body and also change its colour into greenish yellow.

نہنہ زالی ڈاتے ملی فرید براتے

گیانا موس تے ننگ سائیں

“Love is a strange gift. It has been fortunated to Farid. It has led to the ending of all my prestige and honour, my master.”

Love is a strange gift of fortune, which cuts the roots of his worldly prestige and honour. Isn't it a great fortune that the lover is pushed to the wall and ultimately he finds himself in the lap of his beloved?

Kafi-145

ہن وطن بیگانے ول نہیں آنوناں یاد کیتم دلداریں

“My beloved has remembered me. Now, I will not return towards this alien land.”

She becomes stranger to her world at the call of her beloved. She responds with pure earnestness.

کو لے رہساں مول نہ سہساں ہجر داباری ہارنیں

“I will remain near and will never bear the burden of disunion.”

She resolves not to bear the burden of disunion but to attain metaphysical realisation in order to live permanently with her beloved in the state of nonduality.

وسر یا سارا راج باناں وسر گیا گھر ہارنیں

“All my regal status in my parent’s house has been fallen in oblivion. My entire household has become oblivious to me.”

Love makes her oblivious of her parental and household ties. She has sole ties with her beloved.

بھاڑ من لسیاں ماڑ نہھیساں گھولے عارویارنیں،

“I will inhabit the deserted dwellings of my beloved. I have gone beyond feeling ashamed of the public opinion.”

She chooses to concentrate on her heart where her beloved dwells. She goes beyond the compulsions of public opinion inimical to her love. She freely chooses her beloved in inwardness.

سرخی کجل مساک گیوسے بٹھ پیاہار سنگار نہیں

“My rouge, collyrium and twig (of the walnut tree) as tooth powder and lipstick (for its darkening effects) have no meaning for me. I don't care a fig for my makeup.”

She does not give an iota of meaning in beautifying herself in separation and disunion from her beloved. They become relevant in responsiveness to her beloved.

پاروں ڈسدی جھوک سجن دی کیوں رہساں اروار نہیں

“The dwellings of my beloved are visible across the river. Why should I remain on this side?”

She has to ferry across the stream of love in order to unite with her beloved. There is no point in remaining stranded in duality when the beloved can only be realised in nonduality.

میں متاری تے نیں باری قادر نیسم پار نہیں

“The stream is full and I do not know swimming. The Almighty will take me across the waters.”

She finds herself unqualified to ferry across the stream of love. Human effort stands nullified. It is the Divine Almightyness, which fructifies union.

بٹھ پئی سندھڑی کیتتم مولی ملک ملہیر ملہار نہیں

“Why should I bother about Sindh? My Sustainer has made the city of Malheer blossom.”

She does not bother about outward but turns inward to find it blossomed by the Sustainer.

دیس عرب داملک طرب دا سارا باغ بہار نہیں

“The land of Arab is the land of happiness. It is in full bloom.”

The lover finds happiness in achieving the Muhammadan station in course of his spiritual journey.

روہی راوے روہیں رو لیس نس گیا کر ہوں قطار میں

“My beloved has made me wretchedly wander in the desert ‘rohi,’ rocky grounds and mountainous terrains. He has fled away with the caravans of camels.”

He encounters wretchedness at the transcendence of his beloved.

ڈینہہ ڈکھاں داڈو نگر ڈسدا رات غماں دی غار میں

“Day seems the mount of suffering and night the cave of sorrows.”

He faces constant sufferings and sorrows at the hands of his beloved.

سانول آیا روہی وٹھڑی بار تھئی گلزار میں،

“My beloved has come and there is rain in the desert. The woods have been turned into orchards.”

The unveiling of his beloved turns disunion into union.

دار مدار فرید ہے دلنوں ڈکھڑے تار و تار میں

“Farid! My heart is bearing all these all-encompassing sufferings.”

His heart has to bear unbearable sufferings.

Kafi-146

ہے صدقے گھولے یار توں ایہو جیڑا نینہہ پنیاں

“I sacrifice my heart soaked in love for the sake of my friend.”

He offers his heart soaked with love to his beloved. It is the most valuable offering for the sake of his friend.

مثلا حسن جوانی مانے مسٹھری دل داوناں

“I pray that God grants beauty and youth to the beloved of my miserable heart?”

He invokes Divine Grace for the perpetual beauty and youth of his beloved, in spite of the fact that his heart has suffered miseries at the hands of his beloved.

تھل بڑے چترانگ وی بڑے ملک ملہیر دا بناں

“These deserts with plain lands belong to you. You are the suzerain of the city of Malheer.”

The beloved's almightiness is manifest both in transcendence and immanence.

ڈکھ دا حال نہ تھیوم پورا چتراں سو سو پنیاں

“The narration of my heart's sufferings will not end even if I go on writing hundreds of pages.”

The sufferings of love are unending. They cannot be completely reduced to writing. Words cannot capture the tale of sufferings.

جے توں آویں تن من ڈیاں پیر پر م دا چھناں

“If you visit me, then I shall make ritual offerings of my body and soul on the altar of love.”

He tenders his whole self as a ritual vow on the altar of love in case his beloved returns.

بیعت کر کے عشق کڈھایم علم و عمل توں بناں

“Love has administered me an oath of allegiance. It has made me transcend knowledge and action.”

Love administers an oath of allegiance to itself. It makes the lover transcend the realms of knowledge and action. Knowledge turns into gnosis and action is transformed into inaction (non action). The individual and contingent spheres of knowledge and action respectively merge into the realm of the universal. Love leads to metaphysical realisation.

سوہنیں دے وچ وصف وفادی میں اے گالھ نہ مناں

“I do not believe that there is quality of faithfulness in my beloved.”

He is not ready to believe that his beloved is faithful since he undergoes sufferings in love. He gauges the faithfulness of his beloved by the act of his responsiveness. He is right but his beloved is also right. The conflict between these two perspectives of love is a conflict between two shades of rightness. It is not a conflict between right and wrong. The conflict is ultimately resolved in rightness itself.

برہوں فرید تھیو سے ساتھی سب شے توں جی بھناں

“Farid! Love has become my companion. I have broken my ties from everything (detached myself).”

He lives in the company of love. It is the uniqueness of love that he detaches himself from everything. The basic contradiction of religiosity is that it preaches detachment without offering love. It is only love that makes real detachment possible.

Kafi-147

تم بیشک اصل جہان کے ہو

“You undoubtedly belong to the real world.”

Man belongs to the real world by virtue of the Spirit (Ruh) that inheres in him.

نہ تم فرشی نہ تم عرشی
ذات مقدس نور معلیٰ

نہ فلکی نہ ارضی ہو
آئے وچ انساں کے ہو

“You are neither mundane nor celestial. You are neither heavenly nor earthly. You are the holy essence and pure light embodied in Man.”

The Spirit is neither mundane nor celestial. It is not heavenly or earthly. It is the Holy Essence (Divine Essence) or Pure Light embodied in the form of Man.

روتے ہو کھہنتے ہو
اپناں بھیت بتاؤرے

کھہ عاشق تے معشوق بنو
تم کون ہو بھلا کہاں کے ہو

“You weep at times and at times you laugh. You assume the forms of the lover and the beloved at times. Do disclose your esoteric reality. Who are you? Where do you belong to?”

Man weeps and laughs. He assumes forms of lover and beloved. The esoteric reality of Man lies in ‘the Spirit, which is in him but is not his’. Man is ontologically nothing. It is the Spirit, which works in him. He is manifestation of the Absolute. He rightfully belongs to God.

روپ انوکھے طور اوپرے
نازک چالیں من موہنیاں
نازناکت حسن ملاحت
صاحب سب سامان کے ہو

“The forms are novel and the ways are odd. The tender moves captivate the heart. You muster all pride, delicacy and charming beauty. You are the treasury of all graces.”

It is the Spirit in Man that assumes novel forms and odd ways. It assumes the form of the beloved and captivates the heart of the lover. It musters all pride, delicacy and charming beauty. It totally enriches Man.

کچھ جاہل کچھ فاسق فاجر
اپنا آپ گماتے ہو
کچھ عارف کچھ اہل حقائق
واقف سر نہاں کے ہو

“You are ignorant at times and at times you are sinner. You just lose yourself. You are gnostic at times and at times you are witnessing to truth. You are familiar with the secrets of the Invisible.”

Man becomes ignorant of the Spirit. He sins against himself. He becomes oblivious of his origin and centre. But the one who knows the secrets of the Invisible Spirit becomes a gnostic and a witness to truth.

قبلہ کعبہ مسجد مندر
دیور گنش سب تجھ میں ہے
صوم و صلوة کے خود ہو والی
کیوں پابند گمان کے ہو

“Qibla (prayer direction), Kaabah (House of God), Mosque, Temple, Monastery, Synagogue all is within you. You are the custodian of fasting and prayer. Then, why are you the captive of delusion?”

The outer forms of religious worship and rituals are the manifestation of the inward Spirit dwelling in Man. There is unity in diversity. Man should not fall into delusion by considering these multiple forms as absolute. They are relative to the Absolute. Their strength lies in their inwardness.

غیر تمہارا محض محالے
دنیا تم ہو عقبی تم ہو
اس جگ میں اور اس جگ میں
مالک کون و مکاں کے ہو

“Your other is hardly possible in this world and in the next world. You are the terrestrial world and the hereafter. You are the possessor of the cosmos.”

The Spirit dwelling in Man makes him unique in the whole creation in this world and the next one. He becomes the possessor of the cosmos.

وعظ نصیحت رمز فریدی
اپنی عظمت یاد کرو
سوج سب خانو دم دم سے
کیوں تھے یوسف زندان کے ہو

“Faridi symbolism is manifest in his sermons and counsels. Think and reflect on it at each instant. Remember your vocation. Why have you become Yousaf, content with prison?”

Man has to constantly think and reflect on these Sufi discourses impregnated with symbolism. He has to understand his higher place in the scheme of reality. Yousaf, without any of his fault, preferred prison against the seductive designs of women. He remained contented in prison till he was absolved of all charges levied against him. But he had finally to move out from the prison in order to realise his cosmic destiny. Likewise, Man is imprisoned ‘in the narrow circuits of his individuality.’ He cannot remain content with it forever. He has to set himself free from his own imprisonment in order to get united with his beloved in the state of nonduality.

Kafi-148

ڈٹھری یار بھلائی ہک تل ترس نہ آیو

“My friend! I have seen your goodness. You did not even have an iota of pity on me.”

She sees no goodness in her beloved since he did not take pity on her deplorable state and just left her forlorn. He made her suffer pangs of separation and disunion.

پاگلو اڑی ستروں ویندیں نہ موکلا یو

“You slept with folding arms around my neck. You did not say even parting words to me, while going away.”

She reminds him of his caresses in love and then his just leaving her without adieu.

سہجوں کول بلہا کے کیوں جانی دل چایو

“You fondly made me sit beside you. My beloved! Why have you cast me away from your heart?”

She recalls the showering fondness of her beloved and then his cooling towards her.

ہے ہے یار بروچل کیوں میں تو بھر مایو

“Oh! Oh! My dear beloved! Who made you so distrustful about me?”

She thinks that someone has made her beloved distrustful about her. It is a cultural expression of love. Man is not only a social being but he is a cultural being as well.

جے ہاوی اے نیت کیوں وت یاری لایو

“If you had this intention (of not remaining true to love), then why did you contract friendship with me?”

She questions the intention of her beloved in contracting friendship with her. She perceives her beloved through cultural lens.

منفت ڈکھاں وچ پایو

جان فرید نکمری

“Farid! You have just put your valueless life in sufferings.”

He laments that he has put his simple life in sufferings.

Kafi-149

کریار اسماں ول آون دی آج سہج کنوں اکھ پھر کے وو

“My friend! Do make haste in coming towards me.
My eye is readily quivering.”

The readily quivering of eye omens the coming of friend.
It intensifies the quest for the beloved.

گذری ڈکھ ڈوہاگ دی واری روہی گل بھل نال سنگاری
مد مستانی ڈینہہ ملہاری باد شمالی لُر کے وو

“The times of sufferings and misfortunes are gone.
The desert is embellishing with flowers and fruits.
The day is overcast with rain laden clouds in the
enthralling season. The north wind is blowing gently.”

The days of separation and disunion are over. The self is
flowering into fruition. There is an all-encompassing spiritual
ambience.

کیتی بھاگ سہاگ اتا دل رت آئی کر تر ت اباہل
کن من کنیاں رم جھم بادل بارش بر کے بر کے وو

“The nuptial fortunes have hastened to descend. The
season has quickened to come early. The raindrops
are pouring from the rain laden clouds. It is
drizzling.”

The nuptial blessings have quickened. The moment of
union has suddenly arrived. It has refreshed the lover’s inner
being. There is an aura of spiritual openings.

سدھڑی تھئی ول قسمت پٹھڑی آپے منزی راحت رٹھڑی
سوہنی موسم روہی وٹھڑی وحشت ڈوں دل لُر کے وو

“My overturned fate has been turned into good fortune. Happiness has readily become agreeable. The weather is fine and the desert is blossoming. My heart is leafing towards wilderness (of love).”

The overturned fate has been transformed into good fortune. The era of happiness has ushered in on its own. Her heart becomes entranced in a state of bewilderment.

کچلے بادل لہسٹریاں کالیاں ٹھڈڑیاں ہیلاں پورب والیاں
ہک ویرن پئی گر کے وو سینگیاں سرتیاں نوں خوشحالیاں

“The cool winds of the north are blowing. The sky is overcast with thick and black clouds. My same age friends are happy. I am the adverse one who is murmuring.”

Her transcendent beloved is assuming immanent forms. The portents of union are imminent. She gets impatient by seeing her friends unite with their beloveds. She laments state of her disunion. The most difficult thing in life is to exercise patience in love.

سوہنے سانول پتیاں پالیم آپے یار فرید سنہجالیم
جی مکے دل مر کے وو بختیں سخری سختی ٹالیم

“Farid! My beloved friend has himself taken care of me. My charming beloved has nurtured the beautiful tradition of love. My good fortune has replaced my damned hard times. My heart is cheerful and amused.”

He becomes happy in seeing his charming beloved take care of him and nurture the lovely tradition of love. He gets fulfilment in embracing good fortune after experiencing hard times. It is a moment of great cheerfulness and amusement for him.

Kafi-150

کیس پایا باجھ فقیراں جذبہ عشق کی لذت کو

“Who found the taste of the enthusiasm of love except those who are conscious of their ontological nothingness?”

A ‘faqir’ is the one who is conscious of his ontological nothingness. He knows that his being and having are all from God. It is only the ‘faqirs’ who taste the fervour of love.

کل شے وچ کل شے ڈٹھوسے ہمہ اوست دادرس کیتوسے
برکت صحبت پیراں پی کر بادہ وحدت کو

“We witnessed the Reality in all things. We narrated the doctrine of Oneness of being by drinking the wine of unity in the blissful company of mystics.”

They drink wine of unity in the blissful company of the mystics and thereby witness the Reality in everything. They narrate their experience of Oneness of Being (wahdat al wujud).

جب مدہوشی نازڈکھایا عریانی نے رنگ جمایا
خرقہ پاڑلو پیراں پہننیم رندی خلعت کو

“The moment drunkenness manifested its prideful style (the reality of things became manifest), nudity stamped its reality. The saintly attire was torn into bits. We wore the robe of the inebriates.”

The heavy drunkenness makes the ‘faqirs’ witness the unveiling of Reality. Their saintly attire becomes tattered (outward) and they wear robe of the inebriates, instead (inward)

درد منداں کوں درد سلامت بار محبت پنڈ ملامت
دو کھ دو کھ اٹھدیاں پیڑاں گھول گھتاں سب راحت کو

“The pain of the compassionate ones may remain intact. They may carry the burden of love and load of reproach. The pains are steadily intensifying. I sacrifice all my peace in their honour.”

He prays for the perpetuity of pain of love borne by the compassionate ones. The onerous burden of love and load of reproaches may always remain with them. They may constantly experience the intensifying pangs of love. All happiness is sacrificial at the altar of suffering.

حسن فرید کئی گھر لوٹے رلدیاں پھر دیاں جنگل بوٹے
سے سسیاں لکھ پیراں ڈیکھو عشق دی شدت کو

“Farid! Beauty has ransacked many a home. There are numerous Sassis and countless Heers, who are wandering, wretchedly in forests and marshes. Do hereby witness the intensity of love.”

The beauty of the beloved ransacks many a hearts. The intensity of love heightens so much that numerous lovers wander wretchedly in wilderness. The radiance of beauty intensifies love and the intensity of love glows beauty. The lover is sawed by beauty and love.

Kafi-151

نہینہ نہایا سخت برا ہے باراجل سرباری بھلو

“I have been bearing highly detesting love. It is better to carry the burden of death on my head, well.”

Love is so highly laden with sufferings that he prefers the onerous burden of death than bearing love.

مارو محب ملہیر سدھایا ولد اکوئی پیغام نہ آیا

پھر دی شہر آواری بھلو

“My heartless lover has gone towards Malheer. There has been no message of his coming back. I am wandering in the streets as a vagabond, well.”

The transcendence of the beloved makes him restless. Doesn't he drift like a rudderless boat in the stream of love?

کچ گیاں دی خبر نہ آئی روندیں گل گئی عمر اجائی

یار نہ کیتم کاری بھلو

“There has been no news about him from Ketch. My life has been rotten in crying for nothing. My friend did not solace me, well.”

He suffers at the transcendence of his beloved. His expectations for any solace of love remain unrealised.

ڈکھڑے ڈکھڑے آیم پھڑے تاڈے ڈٹھڑے ٹوبھے سکرے

ڈلڑی دردیں ماری بھلو

“Sufferings are fallen to my lot. The thatched houses are fallen and the ponds have become dry. My heart is abject with pain, well.”

His suffering has no outer supports and he finds his inner being as a dried well. His heart pains in becoming spiritless.

لکرے کنڈڑے راہ جبل دے اوکھے پینڈے مارو تھل دے
سولیں ساڑی ہاری بھلو

“There are gravelling and thorns in the mountainous ways. The difficult paths of the deadly desert have burnt me. Afflictions have given me a sense of defeat, well.”

The adversities of love bring him to the edge of losing the game of love.

ریت تھلانڈی پیر پجالے جھلکن چھلکن لکھ لکھ چھالے
پاڑے پیوم خواری بھلو

“The sand of the desert burns my feet. There are countless boils and oozes that are clearly visible. Disgrace has been fallen to my lot, well.”

Love is fraught with sufferings, which make him fall in the pits of miseries.

روہ ڈونگر دیاں اوکھیاں گھٹیاں مارو تھل دیا ڈکھڑیاں پٹیاں
وہ وہ یاردی یاری بھلو

“There are difficult passages in the mountainous terrains. There is suffering inducing vast areas of the deadly desert. I laud the friendship of my friend, well.”

He resorts to sarcasm in lauding the friendship of his beloved that ravishes his embodied self.

عشق فرید نہ کیتم بھلا ہے ہے بخت نہ تھیم سولا
ویندم ہوت و ساری بھلو

“Farid! Love has not favoured me. Oh! Oh! Good fortune also did not come my way. My beloved Punnal is now going away by deserting me, well.”

He feels being left out by love and good fortune. He considers the transcendence of his beloved as a desertion. The consciousness of love develops with its own logic. It adopts a piecemeal approach at times and at times it develops in leaps and bounds. The conflicting perspectives of the lover and the beloved essentially in reference to the beloved's transcendence are necessary for the realisation of union. The exertion of the lover in uniting with his beloved is the essential effort (jihad). All forms of effort (jihad) are its hues and colours.

Kafi-152

سوہنیاں جو سرداریار مہنجو ہر دل جو دلدار یار مہنجو

“My friend is the object of love of each heart. My friend is the master of all beautiful maidens.”

The friend’s beloved is the object of love of every lover. The beloved rules the heart of all the beautiful maidens.

کچھ منصورتے دار یار مہنجو کچھ ملا کچھ آمرناہی

“He is a cleric at times and at times a preacher. My friend is Mansur and the scaffold at times.”

The formless assumes all forms. The Absolute manifests Himself in every form. The whole creation is His manifestation. The friend manifests Himself in forms of the cleric, preacher (the moral preacher who moralises about performance of good and avoidance of evil), Mansur and the scaffold. He not only manifested Himself in the form of the martyr Mansur but the scaffold was also his manifestation on, which Mansur embraced his death for his so-called religious blasphemy in stating: ‘I am the Truth’. The Absolute or God wills and says ‘kun’ (to be) to His Possibilities and the things from their unmanifest state assume manifest form. How could a thing come to be without His Presence?

آپ کرے اظہار یار مہنجو آپ چھپائے راز حقیقی

“He himself hides the real secret. My friend himself makes it manifest.”

The friend is transcendent and immanent in simultaneity. He is the Absolute in his absoluteness but by virtue of being the Infinite. He manifests Himself in every form.

کچھ بلبل کچھ گل جی صورت برگ کتھاں کچھ خار یار مہنجو

“He is a nightingale at times and at times as the form of rose. My friend is a petal at times and at times is a thorn.”

The nightingale, rose, petal and thorn are different forms of friend's manifestation.

کچھ سرخی کچھ ناز نراکت کچھ کجہ کچھ دھاریار مہنجو

“He is rouge at times and at times pride and delicacy. My friend is a collyrium at times and at times is the line of the collyrium.”

The friend assumes the form of rouge, pride, delicacy, collyrium and even the line of the collyrium.

کچھ ڈھولک کچھ تان ترانہ کچھ صوفی سرشار یار مہنجو

“He is a drum at times and at times a tune and song. My friend is intoxicated Sufi at times.”

The friend's manifestation is in drum, tune and song. The friend manifests Himself in the form of the Sufi and the lover deeply steeped in love.

کچھ عابدتے کچھ نفل دوگانہ کچھ کیفی میخوار یار مہنجو

“He is devout at times and at times supererogatory prayer with two genuflexions. My friend is in an ecstatic state of drunkenness at times.”

There is nothing even less than an atom, which is not His manifestation. The friend manifests in the form of devout, ritual prayer and in ecstatic state of drunkenness.

کچھ عاشق کچھ درد کشالے کچھ دلبر غم خوار یار مہنجو

“He is lover at times and at times bears the pains and adversities. My friend is the beloved comforter at times.”

The friend assumes the form of the lover and bears pains and adversities. The beloved friend also becomes the comforter. Metaphysically speaking, love itself assumes the forms of the lover and the beloved.

یار فرید نہیں وچ پردے خود پردہ ہے یار یار مہنجو

“Farid! My friend is not in a veil. My friend is the veil itself, my friend.”

It is one of the finest experiences undergone by him to demonstrate the metaphysical truth that the friend is not in a veil but is the veil itself. If there is nothing outside the Metaphysical Whole, then how could the veil be outside it? “The idea of the veil, however, is in reality of a more complicated structure, because it contains in itself other basic paradoxes. One of them is the following... the phenomenal world works as an impenetrable veil concealing the Absolute behind it; the Absolute is not visible because of the veil. But on reflection we easily discover that this is a very inexact description of the real ontological situation... the veil is the external epiphany of the Absolute. From this point of view we must say that when man sees the veil, he is actually seeing nothing other than the very Absolute. In other words, the veil qua “veil” does cause obstruction to man’s sight and prevents him from seeing the Absolute, but in its epiphanic form the veil is rather an immediate presentation of the Absolute itself. We must go a step further and say that the Absolute is so nakedly apparent to man’s sight that it is not visible – another paradoxical situation in which light appears as darkness. As Shabastari say: “The whole world of Being is the beams of the absolute Light. The Absolute remains hidden because it is so clearly manifest.”

Kafi-153

پر میں آج نہ گیو سے کل ہی سہی ایہو وطن بیگانہ کوڑا کوڑا ٹکانہ

“If you have not gone to the next world by now, you will go there for sure. This alien land is false and an illusory abode.”

The certainty of death is absolute though its hour is uncertain. The meaning of death has been construed differently in the history of Man. Humanity is divided in negating or affirming life hereafter and there are varied shades of these negations and affirmations. Eschatology enlightens us on the ultimate destiny of mankind. It is one's concept of death, which gives corresponding meaning to one's life. The existentialists- theists and theists- have brought out existential significance of death, which is opaque to the ordinary or rational understanding of death. However, it gets enmeshed within its own modern mentality, which has no inkling of the metaphysical transcendence. It is the spiritual understanding of death that gives real meaning to life. Man has constantly to remain aware of the sureness of death and the uncertainty of its hour so that he could realise the spiritual purpose of his existence, which consists in uniting with his beloved. The terrestrial world is not an end in itself but it is a means toward the realisation of unity. It is an alien world. Our original abode is in the heavens to which we have to return. It is a false world for it gives semblance of the real. It is an illusory abode creating misperception of its finality. All those who negate the reality of the life hereafter negate the higher dimensions of the terrestrial life as well. Their negation is not based on knowledge but is an expression of their deep rooted ignorance. Their arguments are within the narrow

orbits of their own thinking, which considers human finitude as ultimate. They commit the Fallacy of Delimitation. They are no friends of humanity. They are misled and have misled large sections of mankind. The traditional literature of mankind on immortality, on the other hand, not only shows the fallacious nature of their arguments but presents eschatological world view in consonance with the law of things. Both worlds are constitutive of Man's being.

رنگ گل پھل ڈیکھتے بھل نہ بہیں سدھے راہوں سالک رل نہ بہیں
ایں جگ دی جگمگ سمجھ بہانہ

“Do not be forgetful after seeing the colours, flowers and fruits. Do not get astray from the right path, O' traveller. The attraction of the terrestrial world is just a cloak.”

Remembrance of God is forgetfulness of otherness. One has not to be oblivious of the underlying reality and its purpose beneath the colours, flowers and fruits. Man has not to astray from the right path of finding the beloved manifest in these forms. The attractions of the terrestrial world are occasions to go beyond the manifest.

اے نگری ملک پر ایسا ہے اتھ آسرا رکھن اجایا ہے
منڈھوں رہن نہ ڈینڈے کرن روانہ

“This world is an estranged place. It is useless to put one's trust in it. It makes every one move on without letting anyone have permanent abode here.”

This world is a transitional phase of life. It is useless to trust the impermanent, fleeting and ephemeral mode of life and existence. Man has no permanent abode here. He is led to the grave after the end of his transitory period in this world. He embarks upon a journey beyond the grave.

تھی غافل اصلوں ہک نہ گھڑی ہن ہتھ مل مل پر تاب ذری
اجھو موت نے بھجیا لکھ پر وانہ

“Do not be forgetful even for an instant. Be deeply repentant of your deeds. Your written warrant of death is just on its way.”

The uncertainty of the hour of death implies that Man should not be forgetful even for a moment about his spiritual vocation. He should deeply repent about his deeds committed in the state of forgetfulness and do good deeds (by removing rust and polishing the mirror of his heart for the Reality to contemplate itself). He should consider the hour of death so near for the completion of this task.

بٹھ دنیا فانی دلیں ایہو سب مکرو فریب دا ویس ایہو
کیا ناز نہورے تان ترانہ

“Discard the mortal place of habitation. It is garbed by cunningness and deceit. What is (the ultimate significance of) pride, coqueties and singing a tune?”

One has to discard the ephemeral nature of the terrestrial world. He has to beware of its cunningness and deceit hidden beneath its beautiful forms, which rob him of his celestial treasures.

کر توبہ ترت فرید سدا ہر شے نوں پر نقصان کہوں
تھی محض موحد صاف یگانہ

“Repent everlastingly and seek forgiveness. Always refrain from infidelity and duality. Be simply Unitarian and purely unique.”

One should constantly repent of losing his origin and centre of being. He needs to seek forgiveness from his Lord and thereby return to his spiritual vocation. He has to always refrain from innovations that are inconsistent with the law of things and also from placing divinity beside Allah. He has to be unique in simply realising contemplative tawhid or the doctrine of Oneness of Being (wahdat al wujud). It is the

realisation of his ontological nothingness, which opens the door of unison with the beloved.

رَبِّ بَاجِہ فریدنوں آس نہیں
 ایہا عمر سبھو یک پاس نہیں
 کہیں نال نہ چاڑھے توڑ زمانہ

“Farid has no hope except in the Sustainer. I have my whole life before me but there is no one on my right side. Time is not faithful to anyone.”

The friend of God has no hope except in his Sustainer. Life finds no other friend. The world does not escort one to the life hereafter but robs him in the way. It is only spiritual friendship, which is beneficial in both the worlds.

Kafi-154

آیا شہر مدینہ تھیواں صدقے صدقے

“I sacrifice my life countless times. I have reached the city of Medina.”

He offers himself in thanksgiving in reaching the city of the Prophet. It is a city that houses the Prophet. Religiosity understands prophecy in the outward sense and mainly concentrates on its outward aspects. The mode of revelation is even construed as if from the outside. It negates Muhammadan presence or a contemporaneous living contact with the Prophet. The spiritual dimensions of prophecy remain opaque to the religious consciousness. It is the spiritual consciousness, which unveils the veil of prophecy and realises the possibility of experiencing the Prophet in different modes.

شکھ دی سبجھ سہایم گیا ڈکھڑا دیرینہ

“I lay the nuptial bed of peace. My old suffering has vanished.”

His old suffering withers away and he finds inward peace.

نہ روڈ لڑی لڑی نہ ڈکھ سبجھ اسینہ

“O looted heart! Do not cry. O chest! Do not give an abode to suffering.”

He addresses his looted heart not to cry and his chest not to be abode of suffering since the Prophet is so caring.

سبجھ سونے دا ابھریا ڈٹھڑا نیک مہینہ

“The golden sun (moment of bliss) has risen. I have witnessed the month of blessings.”

The golden sun of prophecy is visible in the times of blessings.

حرم معلى روشن ہے نوری آئینہ

“The Sanctuary of the Prophet is shining. It is a mirror of light.”

The sanctuary of Medina shines forth and acts as mirror of Divine light. The Reality contemplates itself in the prophetic mirror.

عرب دی ساری دھرتی سوہنی صاف نگینہ

“The whole land of Arabia is a beautiful transparent jewel.”

The entire land of Arabia is a beautiful and transparent jewel. God has spread his beautiful and clear message to mankind through His beloved Prophet.

صدق ثبوت یقینہ ملی جیڑھا رکھی

“It will fall to the lot of the one, who shall be truthful, intuitive and absolutely certain.”

The one who is inwardly pure and has absolute certitude of the Prophetic presence will be blessed with his vision and presence (haduri).

تھیاشیطان پسیلہ مر گیا نفس کمینہ

“The Satan has been cornered. The meanness of the self has been effaced.”

It is due to the blessings of the Prophet that the Satan has been subdued and the mean self has given way to the higher self.

خبر فرید سنیوسے ملسوں شب آدینہ

“Farid got the news of meeting (prophetic presence) on Friday night.”

He has got spiritual news that he would be graced by the Prophetic presence (haduri) at the appointed time.

Kafi-155

سُبْحَانَ اللَّهِ سُبْحَانَ اللَّهِ ہے عشقِ دا جلوہ ہر جا
سُبْحَانَ اللَّهِ سُبْحَانَ اللَّهِ خود عاشقِ خود معشوقِ بنیا

“The immanence of Love is manifest everywhere. Glory is to Allah, the Glorious. The lover himself has assumed the form of the beloved. Glory is to Allah, the Glorious.”

Love itself is manifest in each form. He has himself assumed the forms of the lover and the beloved. Allah is glorified for His transcendence and immanence in love.

گلِ شمع اتے دیوانہ ہے خود بلبل تے پروانہ ہے
سُبْحَانَ اللَّهِ سُبْحَانَ اللَّهِ تھی چاند چکور نوں موہ لیا

“He is himself the nightingale and the moth. He is crazy of the rose and the candle. He has enchanted the red-legged partridge in the form of the moon. Glory is to Allah, the Glorious.”

The Reality manifests itself in the form of nightingale (beauty) and moth (love). It demonstrates the intimacy of beauty and love. It manifests itself in the form of rose and candle (beauty) and also in the form of passion (love) for them. It manifests itself in the forms of the red-legged partridge and moon (beauty) and also in the magnetic attractiveness of moon (love), which enchants the bird. Allah is glorified for manifesting in forms of beauty.

دل و عجز کرے تو ریت پڑھے کڈیں موٹی تھی میٹات چڑھے
سُبْحَانَ اللَّهِ سُبْحَانَ اللَّهِ کڈیں عیسیٰ یچی زکریا

“He becomes Musa and climbs stations of communication with the Lord at times. Well, He narrates the sermon and recites the Torah. He is (in the forms of) Isa, Yahya and Zakariya at times. Glory is to Allah, the Glorious.”

The Reality assumed the form of the Prophet Musa in climbing stations of communication with the Lord. He narrated the sermon and recited the Torah on the tongue of Musa. He manifested in the form of the Prophets Isa, Yahya and Zakariya. Allah is glorified for manifesting in immanent forms.

کتھے صلح ڈسے کتھے جنگ ڈسے
تھیاشان جلال جمال ادا
سُبحان اللہ سُبحان اللہ

“He seems happy at times and at times niggard. He seems peace at times and at times strife. He manifests the grandeur of Majesty and Beauty. Glory is to Allah, the Glorious.”

The Reality manifests itself in expansion (feeling of happiness) and in constriction of heart (feeling of being hard pressed); in peace and war and in the grandeur of the Majesty and Beauty. The whole creation is the manifestation of Allah. He is manifest in ideas, feelings, words and actions. Allah is glorified in His transcendence and immanence.

کتھے رازانا الحق فاش تھیا
کتھے سُبْحانی داورد پڑھیا
کتھے انی عبد رسول کہیا
سُبحان اللہ سُبحان اللہ

“The secret, ‘I am the Truth’ were unravelled at times. He recited, ‘Glory to me’ at times. He stated, ‘I am a bondsman and Messenger’ at times. Glory is to Allah, the Glorious.”

The ‘antinomian utterances’ of Mansur Hallaj and Bayazid Bistami and the Prophet’s expression of being servant and messenger of God are beyond the ken of religiosity. What is the secret of Mansur al-Hallaj’s assertion ‘ana’ l-Haqq, I am

the 'Truth'? The Self withdraws from the 'servant-Lord' polarity and 'resides in its own transpersonal being'. The subject-object dichotomy is transcended by virtue of pure intellect or Spirit, which is identical with the Divine Essence. The second verse essentially refers to the same message but this time through Bayazid Bistami who says: 'Glory to me! How great is my majesty'. His 'antinomian utterance', or 'theophanic locutions' based on his experience of ultimate union have made him celebrated as a representative of the most intellectual form of Sufism. Again, ordinary people did not understand the metaphysical significance of these utterances for it transcended servant-Lord polarization and in the ultimate sense it was the Self-alone which said: 'Glory to me. How great is my majesty'. The third verse refers to the servant-Lord polarity and manifestation of Allah pertaining to the Prophet who is both 'abd' servant and 'rasul' messenger. As 'rasul' he is the manifestation of the Divinity. In other words, the Self polarizes itself into the 'servant-Lord' axis and ultimately reduces it to itself. Man's actualization of servanthood makes him correspondingly perfect. The most perfect servant is God's greatest locus of disclosure. He perfectly manifests God's attributes. And it is here that the axis servant-Lord is surpassed and the door from God to man is opened. The Qur'an in these words expresses the reality of realization: 'Therefore, you did not kill them, but God killed them. And thou (O Muhammad) didst not shoot (at them) when thou didst it, but God did it... Surely God is Hearing, Knowing.' (8:17). Knowledge is the most all-encompassing of the divine attributes and it is identical with His Essence. The Prophet identified himself with Knowledge itself. His prayer of being granted knowledge of the ultimate nature of things was granted. Allah is glorified in making possible the simultaneity of transcendence and immanence.

ہن حسن ازل دے ڈھنگ عجب

سُبْحَانَ اللَّهِ سُبْحَانَ اللَّهِ

ہن ہستی دے نیرنگ عجب

بیرنگ بہ ہر رنگ رچیا

“The forms of the Essence are strange. The ways of the Primordial Beauty are strange. The ingraining of the Colourless is in each and every colour. Glory is to Allah, the Glorious.”

The Essence or the undifferentiated Reality assumes the form of the differentiated Reality so that it could know itself through the ‘other.’ It is by virtue of the principle of Ahmad that the Essence takes these forms beyond ordinary understanding. It is so strange to see different manifestations of the primordial beauty. The way it becomes a beauty and gives rise to its opposite ugliness and the return of ugliness to its source in beauty through cosmic cycles is so difficult to understand. It is equally strange to see the colourless manifest in every form. The colourless light assumes different colours in the process of manifestation. Allah is glorified in manifesting Himself in different modes and colours.

ہے محض مقام تیردا بٹھ حیلہ درک و تفکر دا
 ہیں ڈونگھڑے ڈیہہ ڈوں ہتھ نہ پیا سُبْحَانَ اللَّهِ سُبْحَانَ اللَّهِ

“It is simply a station of bewilderment. Discard the effort of comprehension and reflection. Do not try to traverse these deep ways. Glory is to Allah, the Glorious.”

The intricacies of the Essence and Divinity take the lover to bewildering heights. Discard the rational mode with its tools of comprehension in understanding these subtleties. Do not try to delve deep in these mysteries with ordinary modes of knowledge. Allah is glorified in devising different layers of knowledge and being.

تقدیس کتھاں تزیہہ کتھاں تقیید آتے تشبیہ کتھاں
 ہے حیرت سکھ تسلیم و رضا سُبْحَانَ اللَّهِ سُبْحَانَ اللَّهِ

“There is holiness, at times and at times, is transcendence (Nondelimitation). There is delimitation and immanence at times. It is

bewilderment that teaches acceptance and resignation. Glory is to Allah, the Glorious.”

The Reality is the holy Essence. It is transcendent or Nondelimited. It assumes the forms of delimitation and immanence otherwise pure transcendence itself becomes delimitation. Religiosity has to understand the metaphysical truth that Allah is not only in the heavens but He simultaneously dwells on the earth. Religiosity commits the cardinal error in placing Him solely in the heavens and thereby delimiting the nondelimited One. It is so bewildering to understand these mysteries. One should keep an intellectual poise and be content with God, who confers knowledge according to His will. Allah is glorified in keeping His transcendence and nondelimitation intact in spite of His manifestations in the forms of delimitation and immanence and conferring the stations of knowledge according to His will.

تھئی عمر تلف برباد سبھو
مردے تیں نہ بیٹم سنا
بہہات سبھو فریاد سبھو
سُبْحَانَ اللَّهِ سُبْحَانَ اللَّهِ

“My whole life has been ruined and destroyed. I have immense remorse and great beseeching. I got no disclosure (of the holy essence) even in my last moments of dying. Glory is to Allah, the Glorious.”

It is a moment of great remorse for him to find his life wasted without finding his friend in the last hours of life in spite of great beseeching. Allah is glorified as the Infinite, who cannot be totally absorbed by the finite.

ہے پیت فرید دی ریت عجب
سن سجھو سارے اہل صفا
ہے درد تے سوز دی گیت عجب
سُبْحَانَ اللَّهِ سُبْحَانَ اللَّهِ

“The tradition of Farid’s love is strange. It is a strange song of pain and passion. All the followers of Purity! Do listen and understand. Glory is to Allah, the Glorious.”

All the puritans must listen and understand that the Faridi tradition of love is strange. It is a song of pain and passion beyond the ken of human understanding. Allah is glorified for purifying the heart of the lover and making it possible by the alchemy of suffering to unite with the beloved.

Kafi-156

آپہنتم جیندیں مکے
ایہیں شہر مبارک مکے

“I have reached Makkah during my life time. It is the city of blessings called Bakkah.”

It is moments of spiritual rejoice to reach the city of Makkah. It is the city of blessings also called Bakkah by the Qur’an. The crowning jewel of this city is the House of God, the source of constant blessings for humanity. It is the birth place of the Prophet, who revolutionised mankind.

واہ دیس عرب دیاں چالیں
خوش طرحیں خوب خصالیں
گیاں و سر وطن دیاں گا لہیں
کیا خویش قبیلے سکے

“I laud the styles of the Arabian land. They are pleasing and highly qualitative. I have forgotten the characteristics of my own native town, my close relatives and kith and kin.”

The traditions of Arabia are highly laudable. The transcendent and immanent aspects of the beautiful tradition confer so much happiness that the visitor forgets his homeland and his near and dear ones.

ہے لذت وادھو وادھی
ہے ہر دم ڈوڑی شادی
ہر ویلھے تانگھ زیادہ
کئی ہارے تے کئی تھلے

“The pleasantness is on the increase. Here, each and every moment is filled with multiplying joys. There is an ever increasing longing. Many of them have been lost and a number of them have drained out.”

The joy of living in the sacred land is ever on the increase. Happiness multiplies every moment. There is a constant longing to have a direct contact with God. The insatiable quest of the beloved is never satiated. The path of love is so arduous that some lovers have been lost in the way and some others have drained out.

ہے دُھوڑی تول گلاں دی ہن پتھر سبجھ بھلاں دی
تا صبح جھلندی کھئے شب بادِ صبا من بھاندی

“The stones are my nuptial bed of flowers. The dust is the nuptial quilt of roses. The zephyr fair wind of night is pleasing to the self. It fans till morning.”

The ambience of the holy city is such that even the stones and dust impart spiritual meaning and thereby are so likeable. The zephyr wind of contemplation pleasingly integrates action.

خر بوڑے پنڈ کثیرن انگور ہزار متیرن
چن دانے ماروں کھکے زمان صغیر کبیرن

“There are numerous bunches of grapes, countless watermelons, melons and plenty of dates. There are small and big beads of pomegranates that we are eating in a mouthful.”

The pilgrims enjoy the fruits of civilization in plenty.

ہے جنت حورِ قصوری ہے ملک مقدس نوری
ییا کون قدم اتھر رکھے بن عاشق پاکِ حضوری

“This land is holy and shining. It is a paradise of beautiful houries. Who can step in without love and pure presence?”

The light of Divinity shines in the holy land, which is a paradise full of bounties symbolised by pure heart. The spiritual bounties are reserved for those who enter the presence with love and purity. Religiosity remains at the

peripheral and has no access to the corridors of spirituality. It is the spiritual dimension, which makes possible vision of God.

وَنَجِّدْهُمْ مَدِينَةَ عَالِي
ہے دھرتی عیبوں خالی

جتھ کون و مکان داوالی
پیانور رسالت چھکے

“I went and saw the majesty of Medina. There lies the custodian of the universe. The place is free of any imperfection. The light of prophecy is shining forth.”

He sees the majestic city of the Prophet, which houses the custodian of the universe. The shining forth of the light of prophecy leaves no darkness in any corner of life. Symbolically speaking, it is the ‘Muhammadan Station’ of the soul.

کیوں و سرن یار دے دیرے
دم جیندیں کر سوں پھیرے

تھیاں اکھیاں رور و بیرے
یا لڈ بہسوں آئیے

“Why should the dwellings of my beloved fall in oblivion? My eyes have become pieces of red flesh by constant crying. I shall continue coming here during my life or I will come here to dwell on permanently.”

He does not want to be oblivious of his beloved’s dwellings. He bears great sufferings in love. He desires continual visits or permanent dwellings with his beloved (the outward symbolising the inward).

توڑے لگدے دھکے دھکے
تن آگ محبت کھکے

اکھول ول یار ڈوں تکے
دل دردوں لذت چکھے

“Although, there are the numerous physical pushing (hazards) but my eyes are constant in looking toward my friend. The fire of love is burning in my body. My heart, by virtue of pain, is enjoying this taste.”

He remains unmindful of physical pushing (due to rush of pilgrims) during circumambulation ‘of the Holy Ka’aba as a

religious rite' but remains absolutely mindful of his friend. He burns with the passion of love. His heart enjoys the pain of suffering. The tastes of suffering in divine love keeps him remain in the tracks of love. The taste of love has to be earned with great efforts in face of sufferings.

ہے سخت شدید آزاری کرے کون فرید دی کاری
تھئے تیلے نالے جاری دل سوزوں بھج بھج پکے

“It is a terrible and great distress. Who would share the lot of Farid? There is flow of tears from my eyelids. My heart is being grilled with passion.”

Love sufferings are so terrible and distressful that no one can share his lot. He has to carry the cross of love on his shoulders amidst his crying eyes and passions grilling his heart. Isn't it the only way to reach the destination of love?

Kafi-157

آپے بار محبت چا ئیم ٹری ونج آپ کوں آپ اڑا ئیم ٹری

“I have taken upon myself the burden of love. I have myself entangled my being.”

The metaphysics of love helps in understanding the metaphysics of freedom. Love is a relationship of pure freedom. It has no psychic entrails, which qualitatively differentiates it from all sorts of infatuations. She accepts the responsibility of contracting love with all that it entails. She takes the liability of entangling her being in the state of love.

سب ڈکھاں سولان دی تات ملئیم غم درد اندوہ برات ملئیم

بھیڑی دلڑی مار مجھا ئیم ٹری

“I have been invested with the robe of sufferings and afflictions. I have been gifted with sorrows, pain and grief. The despicable heart has ravished me.”

The path of love has its own dynamics, which he cannot escape. He has to encounter sufferings, afflictions, sorrows, pains and grief. Is her heart despicable in ravishing her by being completely subservient to her beloved?

سوہناں ہوت پنل کچ گیا گل سوز فراق دا پچ پیا

جو لکھیا پلڑے پائیم ٹری

“My lovely and charming Punnal left and went to Ketch. The collar of passion and separation is around my neck. My destiny has fallen to my lot.”

She suffers when the immanence of her lovely and charming beloved becomes veiled in transcendence. It is not an ordinary separation but a passionate one, which shakes the fabric of her being. She realises that it is destined

(symbolically written on the forehead) or law of things that pure heart is hunted in the sanctuary of love and that love and suffering are inseparable.

دکھا تھل مارو آپیش گیا دل جان جگر تن ریش تھیا
تقی عشق اولڑ الامی ٹی

“I am encountering deadly desert with sufferings. My whole embodied self has become a sore. I am the inept one who has embraced such an intricate love.”

Love is not a simple romance. The deadly desert of sufferings awaits her. The contracting of the intricate love sores her whole embodied self.

مہنجا یار پُنل گیا کیچ رُٹھا سر ظلمی نینہہ جو مینہہ وُٹھا
رَب ایڑھے بار سہا ایم ٹی

“My friend Punnal went to Ketch by being cool towards me. There is down pouring of the cruel love on my head. I am bearing these heavy burdens due to my Sustainer.”

She perceives transcendence as a reaction of her beloved, which pours down cruelties on her. The Sustainer succours her to bear these onerous burdens of love, since it by virtue of these sufferings that the Divine Grace transforms duality into nonduality.

ہک وار فریدنوں یار ملے سروں پنڈ جمر دابار ملے
جیندے کارن عمر گنوا ایم ٹی

“Farid! I wish an encounter with my friend. The load of disunion on my head may wane. It is for his sake that I lost my life.”

He stakes his entire life for the sake of uniting with his beloved. He wishes an encounter with his friend in order to get rid of the pangs of disunion. It is the light of union, which can dispel the darkness of disunion.

Kafi-158

آپے کیتوئی یاروے کیوں تھی گھڑیوں آواز روے

“You yourself cultivated friendship with me, oh.
Now, why you have been disgusted and gone aside,
oh?”

She beautifully questions the transcendence of her immanent beloved.

اینویں نہ ہالا قن پٹل کلہڑی دی ول لدھڑونہ کل
ونج کچ لایو عیش گل میں گل موئی وچ یاروے

“Punnal! It was unbecoming of you not to ask about the welfare of the forlorn one. You embraced all pleasures at Ketch. I got rotten and spiritless in wilderness, oh.”

She points to the transcendent aspects of her beloved that pertain to his responsiveness. She compares her deplorable plight with the happy state of her beloved and seeks justice.

دڑوں نہ سنجڑی کوں چہیں شرموں کترموں آہیں
شالاسد اتو خوش رہیں اصلوں نہیں اے کاروے

“You do not love the damned one from the core of your heart. It is merely your courteous demeanour to sit with me. I pray that you remain happy forever. It is not the true way, oh.”

She considers the polite behaviour of her beloved just a face saving bereft of real love. She questions its propriety while wishing her beloved happiness. The communication between the lover and the beloved is at a level, which cannot

be deciphered by ordinary or rational standards. The words and forms of expressions are unique. The language of love cannot be used or understood outside the situation of love.

مُدست مینہ وساونی
موسم سہاگ سہاونی
میں سر ڈوہاگ داباروے

“Rain has poured heavily. The enthralling rainy season is in full swing. The weather of union is lovely. But, I am bearing the burden of misfortunes on my head, oh.”

Her solitude deepens both in the inward and the outward ambience of union. Doesn't the deepening awareness of solitariness pave the road to union?

گئی مفت چیتز بہاروی
مہندی تے ہار سنگاروی
سرخی تے کجہ دھاروی
کر یاد قول قراروے

“The joyful spring, rouge, the line of a collyrium, henna and makeup have gone just for nothing. Do remember your commitments, oh.”

She laments the passing away of spring without union with her beloved. Her beautification and ornamentation have not succeeded in evoking a single glance of her friend. She makes her beloved remember the vows of love. Love consciousness is dynamic but it has no steady pace. It develops with leaps and bounds.

مائی پوتی توں دور ہے
سنانول سبھو منظور ہے
دو کھ درد قہر کلور ہے
ہک توں نہ تھی بیزاروے

“I am the inept one whose parents are far away. The sufferings and afflictions are terribly severe. My beloved! All things are acceptable to me. But do not get fed up from me, oh.”

She accepts the parting of her parents, sufferings and afflictions for the sake of love but beseeches her beloved not to get cool towards her.

آیاں رتاں من بھانویاں لالیاں لہون تے کاونیاں
دل تا نگھ چاوے چاونیاں دل رس وسوں ہک واروے

“There is ushering of a pleasant season. The voice of starlings and the ravens is audible. My longing for you is again awakening within me the deeper feelings of love. Let’s dwell together in happiness, oh.”

She finds a qualitative pleasant change within herself. The language of birds is audible. The sprouting feelings of love crave for unity with her beloved.

گیوں رول مٹھڑا ڈھول وے سارے بھلے تک ٹول وے
وسرے الول مخول وے ڈکھ سول ناسیں تاروے

“My sweet beloved! Why you wretched me by going away? All my enchantments have been forgotten. All our fun and pun fell in oblivion. I am fully drowned in sufferings and afflictions, oh.”

She faces afflictions and sufferings while wretchedly experiencing transcendence of her beloved. She remembers the moments of joy with her friend in the state of immanence.

دل شینہ نہینہ دے وات ہے ہیہات ڈینہاں رات ہے
اے مونہ نہماندی بات ہے دل ہک تے لکھ آزاروے

“My heart is in the jaws of the lion of love. My day and night is spent in lamentation. It is not a befitting utterance but my heart is one and the distresses it has to face are countless, oh.”

She expresses the deadly grip of love, which ravishes her bones and flesh. The unity of her heart is distressed by the world of multiplicity.

قسمت پٹھی دیاں گالیاں
مارونہ پیتاں پالیاں
ڈے گیوم ملک نکالیاں
گھر باربر، گھر باروے

“It is my overturned fortune that my ravishing beloved has not nurtured love. He has banished me. Now, my abode is in the desert and the desolate places have become my dwellings, oh.”

She considers it her misfortune that her beloved has not responded with love and has banished her in wilderness.

ڈکھ پیا پٹی دے پیش ہے
دل زخم زخمی ریش ہے
غم صبح شام ہمیش ہے
توں بن تھیوم لاچاروے

“I am the dejected one facing sufferings. Sorrow is constantly with me in the morning and evening. My heart is hurt and there are sores in my wounds. I am utterly helpless without you, oh.”

The consciousness of sorrows, sufferings and utter helplessness without her beloved, shows that she has no fallback position. Isn't she reaching the threshold of union?

باہل دی شفقت کھٹ گئی
بھینیں دی سنگت تڑٹ گئی
مامار ماتے ہٹ گئی
ویرن دا نیت تکراروے

“I lost the love of my father. My mother has got fed up after thrashing me. The company of my sisters has been severed. My brother keeps quarrelling with me every now and then, oh.”

The untying of her primary ties signifies increasing hostility of her dear and near ones. One of the mysteries of love is the nurturing of love in the environment of animosity. It brings the best out of a person. Love transforms negativity into positivity.

جے تیں نہ ڈیکھاں ول تیکوں
رکھیں جے اتنی تاگھ توں
اصلوں نہ تک رہساں منڈھوں
ہن پار نیلا پاروے

“I will not get real peace unless I see you again. If you also develop the similar longing, then I will be able to achieve my fulfilment, oh.”

She finds no real peace without the vision of her beloved. She thinks that if her beloved has the same longing as she has about him, then she can certainly find fulfilment in love (union).

ہن ہٹ دی کوڑی بیچ گئی نیڑے کنوں دل رنج گئی
ڈکھڑیں توں دِلڑی بیچ گئی بس یار گیوسے ہاروے

“Now, I am shattered. My heart is fed up from love. My heart fled away from sufferings. My friend! I ultimately lost, oh.”

There are hard times in love, when she even loses her face. She feels that she has lost the game of love. The beauty of these symbolic expressions consists in understanding the waning of self and the unveiling of the Self. It points to the hazardous path of love and the steadfastness of the lover in spite of all odds.

آپ کیتو بیاروے چا سرتے ڈوہ ہزاروے
گلڑے، پچار، ویاروے ٹھہندی نہیں ہن عاروے

“You yourself cultivated the ties of love. You took upon yourself countless censures, complaints, and objections. Now, it is unbecoming of you to be ashamed of me, oh.”

She addresses her beloved and makes him remember his initiative in contracting love. It was love itself, which took the forms of the lover and the beloved. The transcendent had to delimit itself in order to manifest itself in immanence. There is nothing to be ashamed of this cosmic reality. The Reality assumes the form of Divinity, in order to realise the possibility of love, and maintain its transcendence in spite of its immanence.

ستیزیں کوں کلھڑا چھوڑ گیوں واگاں وطن تے موڑ گیوں
سُج بردی چھل وچ بوڑ گیوں لُٹ دھاڑ ظلم اندھا روے

“You left the lonely one asleep. You turned the reins towards your native place. You have drowned me in the sea of wilderness. It is loot, offensiveness, cruelty and darkness (darkness at noon), oh.”

The transcendence of the beloved becomes so overbearing that she hurls accusations of injustice against her friend. She loses her composure in experiencing the splendour of immanence turned into wilderness of transcendence. The dwindling of the self also leads to the dwindling of calm and poise. Love is so strange.

ہیں ظلم توں کر بس کڈیں رلڑے فرید دے وس کڈیں
وس رس اتے کھل ہس کڈیں جیون دے ڈینہہ بن چاروے

“Now, end this cruelty. Do dwell in togetherness with Farid. Let’s spend these four days of life in joy, happiness and fraternity, oh.”

He offers a friendly advice to his beloved to shun cruelty of separation and disunion, and unite with him to enjoy the short span of life. What if the beloved accedes to his demand there and then? The seed of love would not flower or bear fruit. It is the wisdom of the beloved that fructifies love.

Kafi-159

بھسری بجائی اگم گیت گائی اج جن مومں برن جراج بھسری بجائی

“Krishan Maharaj played on the flute today in his native place. The playing of the flute orchestrated a celestial song.”

The beloved's attuning of the self orchestrated celestial song.

رُت سہاگ بھاگ پھاگ داگ تگ پیا تگ بھيو آند انگ انگ ہر مومں ہریائی

“It is the season of happiness. My good days have dawned. I am in a state of musical festivity with my beloved. There is peace and every part of my body is alive with freshness.”

The nuptial season of happiness leads to the dawning of good days. He enjoys musical festivity with his beloved. He experiences joy in every pore of his being. It is rebirth in the world of love.

کون چنگلی مومں بھلی کرشن سے کھیلوں ہوی پریم نیم کی گلال کو اڑائی

“I play holi with Krishan in the lovely street. I spread red colour signifying my happiness in love.”

He plays the celestial game of love with his beloved. It symbolises commitment and happiness of love.

عین عین چین میں عین بھيو نہیں عین انہد گھن گھور شور جور سے مچائی

“The happy note of my heart is comfortable and soothing, without any fear. The celestial music is like the thundering of the raining clouds.”

The celestial music is like thundering of clouds but it does not instil fear in his heart. The note of his heart is joyful, serene and calm.

سن مینہ سادھ سادھ دالکھ لاگ رہو مہاں گھٹ دھٹ پٹ جوت ہیں جگائی
 “True concentration ultimately led to my beloved.
 The annihilation of my self led to the identity of spirit
 and light.”

His full concentration on the Real led to realisation. The effacement of self unveiled the enlightened Self.

کہاں گنگ گو متی جمنا اور رام گنگ دل جل مول ٹوب ٹوب تیر تھ پر سائی
 “Where is the Ganga, Gomti, Jamna and Ram gang? I
 have plunged myself in the waters of my heart and
 attained realisation.”

The rite of bathing in the sacred rivers or holy waters for purifying oneself has been transcended. He dives inwardly in the waters of gnosis and attains realisation.

کاشی، متھرا، پراگ، برما، بشن، مہیش سب ہی اپنے بھیس کیوں پدیس جائی
 “Kashi, Mithra, Praag, Barma, Bishan and Mahesh are
 all my forms (manifestations). Why I should I alienate
 myself in a search of otherness?”

He finds no necessity in visiting the sacred places of Kashi, Mithra and Praag and worshipping the manifestations of the Absolute in the lordship forms of Barma, Bishan (Vishnu) and Mahesh (outwardness) since the Self is within Man (inwardness). It is by delving deep within the infinite depths of one’s being that one can attain union or ‘the Supreme identity.’

پر م کی فرید کھیل بسری جگت مول نیل درمٹ کے پھول کو پھلا کے پھل کھائی
 “Farid! The one, who lost the game of love, wronged
 himself by eating from the creeping plant, sprouting
 evil in the world (symbolically eating from the
 forbidden tree).”

The one, who tastes the fruits of otherness, loses the game of love.

Kafi-160

آج پہلوں سے سڑیندی ہے تہی تُول سڑی چک پیندی ہے

“My nuptial bed is burning my sides today. My inept nuptial quilt is biting me with its teeth.”

The very things, which give comfort, become a source of torment for him in the absence of his beloved. Things remain the same but the freedom of consciousness gives them meaning. No one can deny the objective meanings of nuptial bed and nuptial quilt but he confers existential meanings to them in the state of suffering.

ڈینہہ فراق اسماں سر کڑ کے دلڑی پھڑ کے چھاتی تھڑ کے
سول نویں نت ڈیون دھڑ کے سختی سخت ستیندی ہے

“The days of separation are weighing heavily on my head. My heart is fluttering and my chest is palpitating. The incoming afflictions are threatening me. Hardship is highly vexing me.”

The situation of separation is overbearing for him. His embodied self falls in a deplorable state. He is overwhelmed by the state of dread.

آئے وقت وداع سخن دے سوہنے سانول من موہن دے
سنجڑے سینے بیت حزن دے دلڑی جھوک ڈکھیں دی ہے

“The parting time of my beloved friend has come. He is lovely, charming and bewitching. My wild bosom is the abode of angst. My heart has become the abode of sufferings.”

He faces the moments of angst and suffering in the parting of his charismatic beloved. He experiences peeling of his self.

اُجڑی رنگت پھٹے پھٹے
بارحمیلاں سہرے تڑپے
لے ڈکھ کھڑے کھڑے
پل پل پیڑا مومجھیندی ہے

“The brightness of colours has disappeared and the colourful bridal coverings have faded out. The necklace, neck ornaments and chaplets stand broken. The flocking of sufferings has displaced peace. My constant pain gives me anguish.”

His whole world collapses in the state of separation from his beloved. The everydayness of existence has no meaning for him. The colourful life becomes colourless. The ornamentations break in pieces. The day of peace turns into night of suffering and painful anguish. His midday sun of love becomes totally eclipsed.

وطن پیاسا چایاں خشکیاں
خوشیاں ڈسکیاں مونجھاں مسکیاں
سانوں ڈوڑیاں ڈوڑیاں خشکیاں
قسمت رخ بدلیندی ہے

“My longing for the native land is reviving. My delights are sobbing and my anguishes are smiling. I am feeling highly dry and oppressed. It is destiny that takes such turns.”

The quest of finding the origin and center of one’s self, on the spectrum of time amidst oppressiveness, becomes so challenging for him.

پاس نہ کہتی آس دلیں دی
یاری توڑی یارچہیندے
مان ونجاہمان مہیں دے
جندڑی کھتر کریندی ہے

“He has not cared for the hope of my heart. My beloved friend has snapped his friendly ties with me. It has lead to the breaking of my vanity. My life is regretful of it.”

He perceives the transcendence of his beloved in different ways. He holds his beloved responsible for dashing his hopes; snapping friendly ties with him and ruining his faith in love. He is regretful of his life, which has brought him to such a tragic end.

یار فرید نہ کھڑ مکیو سے مسکن لکھڑی پیش پیو سے
سب کئی ہنیں ڈیندی ہے بیدرداں دے ساتھ رلیو سے

“I got what was destined for me. Farid! My friend did not stay to bid me even good-bye. I am being rebuked by every one, on account of having been wretched at the hands of the heartless.”

He tries to understand his plight in the context of cosmic destiny. It at least gives him some solace in placing his suffering in a wider context. He recalls the suddenness of parting, which leaves him unprepared. He faces rebukes for cultivating friendship with his heartless beloved who has turned him into ‘wretched of the earth.’ Isn’t it the beauty of love that the lover hardly blames himself in the game of love?

Kafi-161

آج ڈوڑی سیک دید اردی ہے متاں آئی نگری دلد اردی ہے

“My desire for witnessing is doubly on the increase today since the dwellings of my beloved are nigh.”

The nearness of beloved's dwellings increases his desire of vision.

ارض مقدس ملک عرب دی ہر ہر وادی فرح طرب دی
منزل منزل طرح عجب دی ساری وضع سنگار دی ہے

“The Arabian land is holy. There is a state of blooming, happiness in each and every valley. The beauty of the way is being strangely reflected at each and every stage.”

The land of Arabia is holy by virtue of the House of God and the Prophetic presence. The valleys manifest thriving happiness. The steps of journey amazingly reflect the beauty of the way.

ہر ہر قطرہ آب ہے کوثر گرد و غبار ہے مشک تے عنبر
کرڑ کنڈا شمشاد صنوبر خاروی شکل بہار دی ہے

“Here, each and every drop of water is blessed. The cloudy dust is perfume and ambergris. Thorny shrubs and thorns are bon-tree and a bearing tree. The thorn (autumn) looks like spring.”

The land symbolises blessings of Divine revelation, which is guidance to mankind. Both the outer and the inner stand transformed.

عرب شریف ہے سوہنی ساری نازک نازوتے متواری

تھیواں واری لکھ لکھ واری دار نبی مختار دی ہے

“The sacred Arabia is all beauties. It is tendered, elegant and graceful. I may sacrifice myself countless times on it. It is the dwelling of the sovereign prophet.”

The sacred land is so beautiful. It mirrors the tender, elegant and graceful tradition of love. He resolves to completely sacrifice himself at the altar of the living Prophet, who bestows mercy on mankind.

آئے حج عمرے دے وارے سبھ رل مل لبیک پکارے
جیندیں ڈیکھاں رب نہ مارے و سری حُب گھر بار دی ہے

“The times of Hajj and Umra have ushered in. All have gathered together in proclaiming their presence (receptivity before God). I may witness it, while living before the Sustainer calls me back from this world. All loves of my household have dwindled into insignificance.”

People proclaim their receptivity before God in togetherness (collective self) in times of Hajj and Umra. He becomes oblivious of his everydayness of existence and he longs for the vision of his beloved before his exit from the terrestrial world.

انگن نہ بھاوے تے گھر کھاوے ساڑے تول نہالی تاوے
کئی شے اصلوں محض نہ بھاوے سک پک سانول یار دی ہے

“The courtyard of my house is not pleasant and my house haunts me. My nuptial quilt burns me and the mattress parches me. There is nothing that really enchants me. I have the sole desire of my charming friend.”

He is completely immersed in the desire of union with his charming beloved. The outer claims of his self hold no ground for him.

عشق فرید خرید کیتو سے
 کل کاروں آزاد تھیو سے
 سُرخ سیندھ مساک گیو سے
 نہ کل کچلے دھاردی ہے

“Farid! Love has bought me. It has freed me from the contingent realm of the action. My rouge, collyrium and twig (of the walnut tree) as tooth powder and lipstick (for its darkening effects), is no more. I have no concern even for the line of the collyrium.”

He is sold out to love and thereby frees himself from the contingency of action. Action is bound to individuality and the ceasing of individuality leads to the cessation of the contingent realm of action; metaphysically understood as nonaction or ‘inaction’. The Divine fully acts through the human medium. It is the stage of metaphysical or universal realisation. When the individual ceases to be; he no more requires beautification to attract his beloved (symbolising transcendence from the contingent realm of action).

Kafi-162

آج رنگِ رخ تے ولیا ہے متاں ماہی مانھوں گھلایا ہے

“The colour of my face has brightened today.
Perhaps, my friend has sent some courier.”

The expectation of his beloved’s message, at the hands of a courier, ends the period of separation and disunion, which restores colour on her face.

جنگلِ پیلے سبزی چائی رونقِ روز بروز سوائی
زلِ ملِ ستیاں ڈیون ودھائی رانجھن لُوں لُوں رلیا ہے

“The forest and the marshes are green. The bloom is on the increase each day. My friends in togetherness are congratulating me. Ranjhan has been knitted in the fabric of my being.”

The deadness of forests and marshes turns into an ever increasing liveliness. Friends congratulate her in togetherness at the unveiling of her beloved in the infinite depths of her being.

گانہہ کیلے خٹکی چائی چائی لیاں دے بور لائی
گل پھل کر دے حسن نمائی سکھ ملیا ڈکھ ٹلیا ہے

“The riverine reeds and plants have become fresh. The plants (jhao) have turned red. The flowers and rose buds are manifesting their beauty. Peace has ushered in and sufferings have withered away.”

There is enveloping freshness, happiness and beauty. The ushering of inward peace leads to the withering away of sufferings. Doesn’t light make darkness vanish?

رانجھن جوگی میڈا ماہی
میں بے واہی داسے واہی
روز ازل توں اس دی آہی
جیں دلڑی نوں ملیا ہے

“Ranjhan Yogi is my beloved. I am without shelter and he is my shelter. I belong to him ever since the primordial day. He has captivated my heart.”

She has no shelter except the recurring shelter (symbolised as Yogi) of her beloved. It is her primordial love commitment in the pre-eternal covenant.

ڈھولن ڈٹی بانہہ سر اندی
سس ننان تھئی درماندی
کھیڑیں بھیڑیں حسرت آندی
کوئی گلیاتے کوئی جلیا ہے

“My beloved has folded his arms under my head. My mother-in-law and my sister-in-law have become disheartened. The despicable ‘Kheras’ are in a state of wistfulness. It makes some of them rot and others jealous.”

The beloved’s responsiveness of love in owning her elicits negative responses at the hands of her in-laws (secondary ties). There is disheartenment, wistfulness, rottenness and jealousy amongst them. Doesn’t happiness create loneliness? There is hardly any one to share happiness except a sincere friend.

ماہی کیتے جھوکیں دیرے
تھئے ہن میرے بھاگ بھلیرے
ہتھ گانے سر سوہندے سہرے
باغ خوشی دا پھلیا ہے

“My beloved has settled in my dwellings. Now, my fortune has started smiling on me. There are colourful threads around my wrist (symbolising marital bond) and adorning chaplets on my head. The orchard of my happiness has flowered.”

He has the feeling of being so fortunate in winning his beloved on his side. His inward state of happiness blooms forth.

تھیو سے سول کنوں جی واندا
یار فرید ملیم دل بھاندا
گذریا ویبھلا وقت ڈکھاں دا
بخت اتاں ول ڈھلیا ہے

“My heart has become free of afflictions. The times of sufferings have passed away. Farid! My heart is pleased to meet my friend. Good fortune has turned towards me.”

Time is not static. The times of sufferings pass away freeing heart of afflictions. Time turns into eternity when his heart finds contentment in meeting his beloved. It is the turn of fortunes, which makes him smile. The smiles of fortunes or the smiles of the lover are identical. All human effort is ultimately subject to fortune. Good fortune or misfortune is beyond the ken of human endeavour. The results are in the hands of the Divine, says the tradition. The message of union or hope encourages the lover to remain steadfast in traversing the path of love without falling in despair.

Kafi-163

آج فال فراق ڈسیندی ہے متاں یار کنوں نکھڑیندی ہے

“There is an augury of separation today. May be it separates me from my friend.”

The omen portent indicates separation from friend.

سختیاں ودھیاں سکھ تھئے تھولے رنج و الم غم سوز سمو لے
چرکھا ڈکھڑی روں روں بولے تند ڈنگی ول پیندی ہے

“There is an increase in my hardships and my peacefulness has decreased. Grief, torments, sorrows and passions have all flocked together. The spinning wheel is uttering notes of suffering. The threading is bending and not following its straight course.”

The act of separation from the beloved is beset with hardships, grief, torments, sorrows and unfulfilled passions. The spinning wheel uttering notes of suffering symbolises the human self undergoing suffering in love. The twisting of thread symbolises the nullity of human effort in the face of Divine Grace.

سیندھال کجڑیاں میندیاں پکڑیاں کجلے اُجڑے سرخیاں بکھڑیاں
یاساں ملیاں آساں نکھڑیاں لوں لوں وین ولیندی ہے

“The parting line of hair on my head is untidy and henna is faded. The collyrium has worn out and rouge has been swelled. I am in despair with unrealised hopes. There is a tune of wailing in my each and every pore.”

The outward reflects the inward. The state of separation or disunion leads its marks on the outward. The unrealised hopes lead to despair. It is a state of “dark night of the soul” and has to be qualitatively differentiated from ordinary despair. It can be understood as an eclipse of hope. Isn’t the inaudible song of love beneath the inward tune of wailing?

تول نہالیاں دارڈ سیجن ہار پھلانڈے خارڈ سیجن
صحن، حویلیاں بارڈ سیجن سب شے مونجھ ودھندی ہے

“My nuptial quilts and mattresses seem as gallows.
The garlands appear as thorns. The courtyard and mansions look like wilderness. All things are increasing my anguish.”

Her separation or disunion from her beloved is a terrible experience. The things, which once gave peace, beauty and homeliness, have now turned to be the instruments of increasing anguish. She perceives everything through the eye of anguish.

بھاگ گیا بد بختی جاگی بانہہ چوڑیلی تھیوم ڈوہاگی
جیندیں ڈیکھاں سانول ساگی جندڑی مر مرویندی ہے

“Fortunes have gone away and misfortunes have awakened. My arm covered with bangles exhibits misfortune. I may see my beloved in my life time. My life is ending spiritlessly.”

The dormant misfortune has activated by banishing good fortune. The ornamented arm seemingly conveys a stroke of bad luck. She yearns for her beloved’s vision before her spiritless life comes to an end.

ٹوٹے پیلین کڑیاں نیور ٹکڑے مینے بولے سینسر
کٹمالے تھئے ناٹگ برابر چوہنہب کلی چک پیندی ہے

“My bangles, bracelets and anklets are broken. My forehead and nose ornaments are reduced to pieces.

My bead necklace seems like a snake and the champak necklace is biting me. All my ornaments are reduced to bits and pieces.”

The jewellery and ornamentation symbolise delight of belongingness. She finds them as a source of torment since she is separated and disunited from her beloved.

نظر نہ آوے رانجھن ماہی کیتس بے کس تے بے واہی
مونجھ مونجھاری گل دی پھاہی صبر آرام و نیندی ہے

“My Ranjhan friend is no where to be seen. He has made me helpless and without any shelter. Anguishes are a rope around my neck leading to the loss of my patience and peace.”

The veiling of the beloved makes her helpless and shelterless. The multiplying anguishes tighten the noose around her neck making it overbearing and discomforting.

درد کنوں مونہہ سا واپیلا چولا کالا بوچھن نیلا
توں بن ساڈا کو جھاجیلہ ہر کئی سخت الیندی ہے

“My face has turned green and yellow due to pain. My cloak is black and my head covering is blue. All my efforts are fruitless without you. People talk bitterly with me.”

The inward sufferings cast their shadows on her face (reality) and the attire (coverings). People discourse with her so bitterly, instead of sharing her sufferings. Her efforts to attain or realise union do not fructify without the responsiveness of her beloved (Divine Grace).

سون شگون سبھے تھے پٹھڑے وصل وصال دے سانگے ترڑے
نین نہ بھائے رور و ہٹڑے دلڑی کیس کریندی ہے

“All omens of my marriage are overturned. The ties of my union have been snapped. My despised eyes are exhausted by crying. My heart is drowned in woe.”

The omens of happy union with her beloved have turned into sad states of disunion. It has snapped the ties of union. The dried eyes reflect the heart drowned in woe.

چیز بہار خزان ڈسجے جھوک سبھو ویران ڈسجے
نہ کوئی علم نہ بان ڈسجے روہی ڈین ڈریندی ہے

“The spring season of April seems autumn to me. All dwellings look so deserted. I have no knowledge or a way out. The haunted desert frightens me.”

The seasons of spring and autumn are relative to the union or disunion of the beloved, respectively. The dwellings seem deserted without her beloved. The contingent realms of knowledge and action do not fructify. The haunted wilderness of her self is so frightening.

بار فرید نہ کھڑ مکلایا باری بار بجز سر آیا
سک ساڑیا تے تا نگھاں تاپا قسمت رو دھے ڈیندی ہے

“Farid! My friend did not bother to bid me a goodbye. The heavy burden of disunion is fallen on my head. The desire has burnt me and the longing has set me aflame. It is my destiny that creates hardships for me.”

There are no mental preparations in love. The suddenness of the beloved’s transcendence makes him feel being thrown in a situation. He has to bear the onerous burden of disunion. The desire and longing of union with the beloved burns the lover and reduces him to ashes. Destiny engulfs one in trying circumstances. Isn’t it the law of things that union is realised out of ashes of the lover?

Kafi-164

اج کل اکھ پھر کاندی ہے کئی خبر وصال دی آندی ہے

“My eye is quivering these days. May be there is a message of union.”

Waiting for the beloved is the most taxing art of love. The quivering of eye is taken as the news of the friend's arrival. It is a cultural expression of her desire and longing for union.

وقت ملن دی موسم آئی لذت روز بروز سوائی
خوشیاں کردی مایو جانی کیا بردی کیا باندی ہے

“The time of realising union has come. There is a constant increase in happiness. My sister is happy with me. What to talk about my maid and bondwoman (who are happy too).”

The times of union have ushered in leading to day by day increase in happiness. Good times bring positive changes in the attitudes of people. She finds her sister happy to know facts about her intimacy. Even the maids and bondwomen share this happiness.

درد و الم برباد تھیو سے جنگل بیلہ شاد تھیو سے
ویرانہ آباد تھیو سے فرحت مول نہ چاندی ہے

“My pains and torment have been uprooted. The forests and riparian shrubbery have become fresh. The desolate areas have turned into dwellings. Happiness will never depart.”

The eye of happiness sees the world happy. It gives a fresh meaning to things. She considers the state of her happiness as permanent.

ہر ویلھے ہر آن ہے شادی ڈیون لوک مبارک بادی
ہر آزاروں تھی آزادی سول کنوں چند و اندی ہے

“There is happiness at each and every moment. People are conveying their greetings. There is freedom from every distress. My heart has become free from all afflictions.”

She experiences perpetual joy in the situation of love. She is greeted by people for her realising union. Her life becomes free from every distress and affliction.

سڑدے مردے کھیڑے بھیڑے رانجھن جوگی آیم ویڑھے
پلپل بانہہ سراندی ہے ہن وٹ سانوں کون نکھیڑے

“Ranjhan Yogi has come to my courtyard. The despicable ‘Kheras’ are dying of jealousy. Now, who will part us? Your arm is folded under my head all the times.”

The beloved unveils from within the infinite depths of her being. The adversaries are jealous to see her good fortunes in realising love. The beloved’s intimate responsiveness leaves no chance for anyone to create disunity between them.

مولی جھوک نوں آن وسایا تھیافرید سہاگ سوایا
جیں کارن دل ماندی ہے رانجھن میڈا میں گھر آیا

“Farid! My union has become auspicious. My Sustainer has turned the place into dwellings. My Ranjhan has come to dwell with me. My heart was suffering from weariness (sickness-unto-death) without him.”

His love and gnosis lead to metaphysical realisation. Heart weariness withers away with the unveiling of his beloved, by the Grace of God.

Kafi-165

آج مانگھ مہینے دی نانویں وے ول آویں آگل لانویں وے

“It is ninth of Mangh (the month that comes before the spring season) today, oh. Do come and embrace me, oh.”

The advent of spring deepens the desire of union with her beloved.

زت رنگیلی تے ساعت سوہنی موسم گل پھل دی من موہنی
مدستانی ڈکھڑیں کوہنی سانول صحن سہانویں وے

“The season is colourful and the moments are lovely. The spread of flowers is enchanting. These enthralling times eliminate sufferings. My charming friend! Do beautify my courtyard by your presence, oh.”

It is the ambience of love, which eliminates sufferings of separation and disunion. She beseeches her charming friend to unveil himself for the sake of realising union.

ستیاں ناز نواز کریندیاں کجلہ سُرخِ مانگ بنیندیاں
چیتڑ سہیندیاں ور گل لیندیاں میں گھروں پوں پاویں وے

“My friends are displaying their pride and elegance. There are applying the collyrium, rouge and setting their hair. They are enjoying the season by embracing their beloveds. Do step in my dwellings as well, oh.”

She sees her friends pridefully and elegantly realising union of love. She entreats her beloved to affect union with her.

مٹھڑی روپ انوپ وسارے ڈکھڑی روندیں عمر گزارے
سوہنا ڈے کر کوڑے لارے آندیں نہ مڑ جانویں وے

“I am the miserable one who has become oblivious of beautifying forms. I am sufferer who is spending her life in crying. My beloved friend! Do not just leave me by giving false hopes, oh.”

She becomes oblivious of her beautiful forms. She suffers in crying. She does not want to spend her life in false hopes of union at the hands of her beloved.

کھیڑے بھیڑے ر لھن بکھیڑے سس ناناں لا نوم جھیڑے
چاک مہیندا آوڑ ویڑھے تترڑی نوں ناتا نوں وے

“The despicable ‘Kheras’ are fanning their incongruities. My mother-in-law and sisters-in-law are picking up brawls with me. The shepherd of my flock! Do come in my courtyard. Do not make the inept fiery, oh.”

She finds herself in miserable plight at the hands of her adversaries. The unresponsiveness of her beloved makes her fiery.

ستیاں جگتاں نوکاں کر دیاں مہنے ہاپ کریندیاں بردیاں
مل ماہی ہن بھٹ گھت سردیاں نہ ڈھوتیں لاج لجاویں وے

“My friends are laughing and making fun of me. The bondwomen consider me fit for rebuking. My beloved! Meet me and cast aside indifference and apathy. Do not let the backbiters dishonour me, oh?”

The transcendence of the beloved (exhibited in his indifference and apathy) makes her helpless in facing hostile environment. She wants her beloved to manifest in immanence in order to save her from being dishonoured at the hands of the backbiters. Her individual and social self is almost peeled out and she finds no refuge except in her beloved. Doesn't such vulnerability bring her to the threshold of union?

توں بن میرا ہور نہ کوئی
روز ازل دی تیری ہوئی

طعنے مارم خلق سبھوئی
لگڑی توڑ نبھانویں وے

“There is no one who belongs to me without you. All the people are taunting at me. I belong to you ever since the primordial day. Do realise this primordial commitment, oh.”

She has no friend except her beloved. Otherness is so despicable. Her love is primordial. She beseeches her friend to honour his commitment of love till end (to absolutely honour the commitment of love).

سالاہوں بھنڑا اکھیاں نیرے
لوں لوں سیڑھاں لکھ لکھ چیرے

چوٹی چڑی لیر کتیرے
الڑے زخم مٹانویں وے

“My nuptial shawl is wet with tears rolling from my eyes. My dress has been torn to bits. There are countless cuts and profuse bleeding in my each and every pore. Do heal my fresh wounds, oh.”

The wounds of love are always fresh. Who can heal these wounds except her beloved?

نیںہہ فرید فقیر دی موڑی
مردیں جیندیں نیویں پوری

باجھ برہوں دے گل کوڑی
دل نوں داغ نہ لانویں وے

“Farid! Love is the treasure of the faqir (one who is conscious of his ontological nothingness). All talks except love are false. Do remain committed to it at all times. Do not stigmatize your heart, oh.”

He reiterates the traditional wisdom of love. Love is the treasure of the one who is conscious of his ontological nothingness in Face of the Beloved. The reality of love is the sole reality and it exposes the fakery of all things. One should remain committed to love through thick and thin and never stigmatise his heart by being drowned in otherness. It is the Divine, which is loved in all forms— knowingly or ignorantly. All love is sacred at its roots. Loving human for the sake of human is falling to the lowest of the low in the pit of otherness.

Kafi-166

آج مانگھ مہینے دی یارہی وے کیوں بیٹھیں یاروساری وے

“It is the eleventh of the Mangh month today, oh.
Why are you being oblivious of your friend, oh?”

She suffers the transcendence of her beloved with the nearing of the spring season.

آئی موسم چیتز بہاراں سینگیاں سرتیاں ملیاں یاراں
جو بھن لہریں تارمتاراں ہک میں مفت ازاری وے

“The season of spring has come. My same age friends are meeting their friends. The tides of their youth are in full swing (animation). I am the one who is distressed for nothing, oh.”

She sees lovers uniting with their beloveds, in their youthfulness, during the spring season but finds herself bearing the distress of separation from her beloved.

سبیاں دھانوں گانوں گانوں سبجوں ہار سنگار سہاون
مانگ بناون دھڑیاں گندھانوں میں سر ڈکھڑے باری وے

“My friends are bathing, while singing songs. They are fondly accomplishing their makeup. They are drawing a parting line of hair on their head and kneading the locks of hair. I am loaded with heavy burden of sufferings on my head, oh.”

She witnesses joys of lovers and their preparations in accomplishing union but she finds herself condemned to overbearing sufferings.

سرخی کجہ میندی سہندی
ہرہک اپنے ڈھول نوں ہندی
میں مسٹھری غم لٹھری ہندی
کردی لکھ لکھ زاری وے

“The rouge, collyrium and henna look so pleasant. My every companion is captivating her beloved. I am the miserable one who has been destroyed by sorrows and is experiencing an anxious desire (of my beloved). I am making countless calls of distress, oh.”

The lovers are enjoying the moments of love with their beloveds but she is left out and making innumerable calls of distress to her beloved.

زیور پانوں بیڑے لانون
کنتھ ر جھاوَن سبجھ سہاون
بانہہ سراندی وَر گل لانون
میں ہاں سولاں ماری وے

“They are wearing jewellery and complete set of bangles. They are being intimate with their beloveds and dwelling in the nuptial beds. They are embracing their beloveds with folded arms. I am the one dying with afflictions, oh.”

The lovers are ornamented and uniting with their beloveds but she is victim of afflictions in disunion from her beloved.

رُت سوہنی تے وقت سکھیے
انگن سپیلے گھر البیلے
میکوں وی رب رانجھن میلے
قسمت ڈیوم واری وے

“The season is beautiful and the times are comfortable. The courtyard is beautiful and the house is lively. My Sustainer! Make me also unite with Ranjhan. Let fate give me my turn, oh.”

She wishes a turn of fortune in these happy times, in order to unite with her beloved, by the Grace of God.

گل بھل دھجراں جوڑ ڈکھاوم
بلبل بھونرے خوشیاں پانوم
ول ول حسرت ساڑے آنوم
پل پل چُپھم کٹاری وے

“The rose buds and flowers are in heightening blooms. The nightingale and the moth like insects (black beetle) are radiating happiness. My wistfulness

is burning me perpetually. The dagger is piercing my heart at each and every moment, oh.”

She finds herself so miserable without her friend and more so amidst the singing birds in the orchard of spring.

اُجڑے سہرے ہار کمانے ناز نواز دے ٹول وہانے
گڈرے سارے مانے ترانے لگڑی شہر خوارے وے

“The chaplets have been crushed and the garlands have lost their freshness. The company of priding and elegance has passed away. All vanities have vanished. I have earned notoriety, oh.”

She has lost all colour and freshness of love. She has no more any pride, elegance and vanity but has earned notoriety, instead.

راتیں ندر نہ ڈینہہ قرارے ہر ہر ویلے دار مدارے
تول نہالی ڈسدی دارے تتری اوڑک ہاری وے

“There is no rest at night or peace in the day. There are irritating situations at each and every moment. My nuptial quilt and mattress seem, scaffold to me. I am the inept one who has finally lost (the game of love), oh.”

She is in such a terrible condition that she perceives losing the game of love.

بانہہ چوڑیلی سسک ہٹڑی گل نہ لاوے ڈبند اہٹڑی
پریت کلڑی ریت اہٹڑی ڈٹڑی یاردی یاری وے

“My arm decorated with set of bangles has been worn-out due to perpetual desiring. My beloved does not embrace me but walks away. My love is unintelligible and the tradition of love is overturned. I have experienced the (so-called) friendship of my friend, oh.”

The effortful desire to unite with her beloved does not fructify. The unintelligibility of love and the intricacy of its tradition are beyond the ken of rational understanding.

She questions the friendship of her friend (in such a sweet way).

گانے گہنے کھاؤن آؤم
ساڑے باد بہاری وے

ماہی مٹھڑا گل نہ لاؤم
باس گلاندی ساہ منجھاؤم

“My sweet beloved does not embrace me. My colourful threads around my wrist (symbolising marital bond) and my ornaments haunt me. The fragrance of flowers anguishes my breath. The cool breeze of spring burns me, oh.”

Union with the beloved is the measure of all things. All inspiring things become perspiring in separation and disunion from her beloved.

سوز پچالے اکھتیاں نالے
ٹالم مُونجھ مونجھاری وے

درد اندوہ تے روگ کشالے
شالایا فرید سمبھالے

“My life is characterized by pain, grief, malaise, adversities, burning passion and tearful eyes. Farid! I pray that my friend takes care of me and ends my anguishes, oh.”

He is fully conscious of the fact that it is only his beloved who can end his distresses and mounting anguishes by gracing him with union.

Kafi-167

پیلوں پکیاں نی وے

آچنوں رل یار

“My friends! Let’s pick together. The pilus is ripe,
oh!”

The tree of the desert laden with ripened fruit symbolises the essential vocation of Man in realising the possibilities of his existence. Pilu harvest in its natural and cultural context notwithstanding, the picking of pilu in the company of friends symbolises realisation of possibilities in society. It is a message of integrating the inward with the outward. It is integration and not segregation from community that helps her attain metaphysical realisation.

کئی بھوریاں کئی پھلڑیاں نیلیاں
کٹوریاں رتیاں نی وے

کئی بگڑیاں کئی ساویاں پیلیاں
کئی اودیاں گلنار

“Some are white, green and yellow; some are
brownish and light bluish while some are red, mauve
and grey, oh!”

The traditional symbolism of colours helps in understanding the nature of different existential possibilities realisable on the spectrum of time.

سک سڑگئی جڑھ ڈکھتے غم دی
ساکھاں چکھیاں نی وے

بار تھئی ہے ریشک ارم دی
ہر جا باغ بہار

“The paradise is envious of the desert. The roots of
sufferings and sorrows have been dried and burnt.
There is blossoming spring everywhere. The recently
plucked fruits have been tasted, oh!”

The desert of the inner self becomes paradisaical state leading to the uprooting of sufferings and sorrows of individuality. Tasting symbolises realisation

پیلوں ڈیلھیاں دیاں گلزاراں کہیں گل ٹوریاں کہیں سرکھاریاں
کئی لایٹھیاں بار بھر بھر پچھیاں نی وے

“Pilus and other fruits are flowering. Some (pilus pickers) are bearing neck baskets and some are bearing small baskets on head. Some has gathered heaps of fruits by filling on hawker’s baskets, oh!”

The beautiful art of realising existential possibilities varies from individual to individual. It is the manifestation of the inward in different modes of the outward.

جال جلوٹیں تھئی آبادی پل پل خوشیاں دم دم شادی
لوکی سہنس ہزار گل نے پھکیاں نی وے

“People have gathered at the site of the pilus trees. There is happiness and rejoice at each and every moment. There are hundreds and thousands of people over there. They are chucking pilus in their mouths with the palms of their hands, oh!”

The realisation of existential possibilities in the community sets such a beautiful pattern. The society of selves is a happy society where play and work become identical.

حوراں پریاں ٹولے ٹولے حسن دیاں ہیلاں رہوں دے جھولے
راتیں ٹھڈیاں ٹھار گوئیں نتیاں نی وے

“The beautiful and lovely maidens are visible in groups. They are the breezes of beauty and the gusts of love (in the desert). The nights are cool and chilly. The day wind is hot, oh!”

The integration of beauty and love is the integration of contemplation (night) and action (day); hot day wind symbolising the testing times of love, which are necessary for the realisation of union.

رکھدے ناز حسن پروردے
 تیز نگھے ہتھیار
 ابروتنختے تیر نظر دے
 دلیاں پھٹیاں نی وے

“These maidens keep prides and nurture themselves in beauty. Their eyebrows are swords and the arrows of their eyes are sharp and pointed weapons. Hearts have been ravished, oh!”

The magnetism of beauty attracts the lovers and their hearts become ravished in return.

کئی گھن آون ڈیڈھے کر کر
 کئی وپچن بازار
 ٹلیاں تلمیاں نی وے
 کئی وپچن بازار

“Some is bartering for wheat. Some is bartering for one and half wheat. Some is measuring by the eyes keeping in a view the market price, oh!”

The realisation of possibilities takes place by virtue of freedom. It is not a mechanical affair but a creative one, which makes every individual choose his own mode of realisation.

کئی دھپ وچ دی چندیاں رہندیاں
 کئی چن چن بیاں ہار
 کئی گھن چھان چھنویرے ہندیاں
 ہٹیاں تھکیاں نی وے

“Some remain picking pilus even in sunshine. Some has picked these and sat under the shade. Some by constant picking have become exhausted, tired and worn out, oh!”

The act of picking pilus even in sunshine symbolises the resolve to attain universal realisation, whereas the sitting of the pickers in shade symbolises the inferior stage of individual realisation. The realisation of the doctrine is free but it is so hard. Some may even ultimately fail to attain realisation (union and deliverance).

ایڈوں عشوے غمزے نخرے
 کُسن کان تیار
 اوڈوں یار خراپتی بکرے
 رانداں رسیاں نی وے

“There are amorous glances, enticements and blandishments, on part of the beautiful maidens. There is the spirit of sacrificial animals on part of the lovers, readily available for being slaughtered. The game of love is in full swing, oh!”

There is inseparability of beauty and love. Beauty attracts the lovers and the lovers like iron filings get attracted to it. It is the game of realisation, which is in full swing.

پیلوں چُنْدیں بو چھن لیراں چولاوی تھیالیر کتیراں
گلڑے کرن پچار سینگیاں سکیاں نی وے

“The shawl has been torn apart and the shirt has also been torn in bits, while picking pilus. The youthful companions and relative girls are making complaints and objections (being critical and making them ashamed), oh!”

The difficult act of realisation is essentially inward leading to the dwindling of individuality into universality and going beyond the ordinary standards of society in simultaneity. The lover is a rebel who, in the act of realisation, casts away his self and at the same time sets higher standards for the community.

آیاں پیلوں چنن دے سانگے اوڑک تھیاں فریدن وانگے
چھوڑ آرام قرار ہکیاں بکیاں نی وے

“They came for the sake of picking pilus. Ultimately, they became Farid like. They left peace and rest and fell in a state of rapture, oh!”

The possibilities inhering in the Divine Essence were in the state of calm and repose (nonexistence). They were manifested in the state of existence in individual forms. The individuals embarked on attaining realisation (symbolised in the act of pilu picking). The individual realisation gave way to his universal and bewildering stage of metaphysical realisation.

Kafi-168

کوئی وصل سنہیرا آندا ہے آج ویڑھا پیا بھاندا ہے

“My courtyard seems pleasant to me today. Some message of union is in the air.”

Love heightens the sense of intuition. The ambience of love makes him intuit the unveiling of his beloved.

بجلی چمکے مینہ پھنگارے مل مل آئے بادِ کارے
جھوک سہاگ سہاندا ہے گج گج گاج کرے دھدکارے

“The black clouds are gathering. There are flashes of lightning with drizzle. The thundering of clouds is loudening. The merriment in my dwellings is looking so good.”

He finds himself on the threshold of meeting with his beloved, which causes merriment in the inmost chamber of his being.

راتیں یار اسماں گل لاوے ٹو بھے اچھلن مال نہ ماوے
ہک ڈکھ ڈکھ پیا کھاندا ہے ہر کوئی فرحت نال نبھاوے

“The ponds are overflowing with water and the place of a herd has become constricted. My beloved embraces me in the darkness of night. Every one is realising his possibilities in happiness. It is only suffering that is obliterating suffering itself.”

The water of life starts overflowing. The frontiers of the habitual self cannot constrict the higher possibilities of existence. He experiences his beloved in the state of contemplation. Suffering is obliterated at its roots. He goes beyond the clutches of suffering. The era of suffering withers away.

کوئل کو کے مور چنگھاڑے
 اغن پیہیے کرن ہلارے
 ہر ہر وحشی کر لکارے
 گیت خوشی دے گاندھے

“The cuckoo is cooing and the peacock is sounding wild. The crested cuckoos are voicing calls. Here, each and every wild animal is also loudly voicing the songs of delight.”

The language of the birds is the language of love. The songs of delight are being loudly voiced even by wild animals. Love is making the soft and hardened possibilities of the self become vibrant.

دشت بیاباں ڈسن بہاراں
 بوٹے بوٹے سہنس تواراں
 راحت ہوئی ہے تار متاراں
 چولے انگ نہ ماندھے

“The forests and desolate places seem to be lively. The herds with bells around their necks are gathered around each and every plant. The depth of happiness is overflowing its bounds. All is immensely happy.”

Deadness has been transformed into liveliness. The development of the inner self is so musical. Joy knows no bounds. It is a state of ecstatic happiness.

چنکے کر دے چنک سہیلی
 ویہلے آن سنبھالیم بیلی
 سیندھ فرید رکھاں کیوں میلی
 ناز نواز سبھاندھے

“The tinkle of bells around the necks of the herds sounds so musical to my ears. My beloved has taken timely care of me. Why I should keep the parting line of my head dusty? It looks so nice to display pride and elegance.”

The realisation of existential possibilities sounds so musical. The friend has given a timely response. He resolves not to remain contented with his untidy appearance since it is so heartening to display pride and elegance. He is not

independent or autonomous since he takes all his cues from his beloved and acts accordingly.

Kafi-169

دل ناں ماندی تھی اچھو مارو ملیو

“My heart! Do not be so weary. You will soon unite with your beloved.”

She consoles her weary heart by giving it hope of union with her beloved. Her solitariness reaches such heights that there is no one to soothe her heart burning in passion except herself.

وچ متراں دی تھی سو ہے تیج کوں ساڑتے

“Burn your nuptial red head covering and the nuptial bed. Go and realise identity with your friend.”

She has to discard the formal rites and delve deep within herself in order to realise identity with her friend.

بردی باندی تھی باندی بردی یاردی

“You are the handmaid and bondwoman of your friend. Become his bondmaid and bondwoman (remain completely subjected to him).”

She has to constantly remember that she is completely subject to her beloved and thereby has to act accordingly.

دلڑی واندی تھی غیروں اُلفت یار دے

“My heart! Do empty yourself from the love of everything except my friend.”

She counsels her heart to empty itself from the love of otherness. She has to love her beloved in absoluteness.

پُئل کاندھی تھی نینہ نہ بھیندیں مرگیم

“I have died while remaining true to love. Punnall! Now, you should come to accomplish my funeral rites.”

Her vocation is to remain true to love till the last moment of her breath in spite of all odds. She may die and leave it for the beloved to accomplish her funeral rites. There is no logical necessity between her efforts and the beloved's response. Love rises higher than the horizontal concept of justice. Love is not a trade off. It is a mystery.

برڈوں پاندھی تھی

تا نگھ فریدنوں آکھدی

“The insatiable longing asks Farid to travel to the world of wilderness.”

His insatiable longing for his beloved makes him resolve to reach the wilderness of his self with the hope that the autumn of life will certainly have its spring. His despair is qualitatively different from ordinary forms of despair. There is an invisible ray of hope buried beneath his darkness of despair. It is this ray, which keeps him moving in the tracks of love. Isn't love and hope identical?

Kafi-170

الف کہو ہم بس وے میاں جی

“Alif (the alphabet symbolizing Allah, the Reality) is simply and solely enough for me, my respected teacher.”

The imagery of letter Alif is of an independent vertical straight line. The symbolism of letter Alif (A) stands for the Absolute. She attaches herself to the root of Knowledge and needs nothing else.

ہور کہانی مول نہ بھانی الف گیم دل کھس وے میاں جی

“There is absolutely no other narration that has touched me. It is Alif that has grabbed my heart, my respected teacher.”

She distances herself from the narrations of religiosity. She is bewitched by the letter Alif (A) that contains all love and gnosis.

بے تے دی بئی کل نہ کائی الف کیتم بے وس وے میاں جی

“I have no knowledge of ‘bay’ and ‘tai’ (alphabets symbolising formal learning). Alif has made me helpless, my respected teacher.”

She is overpowered by the inward reality and transcends the domain of formal learning.

ٹھپ رکھ فقہ اصول دے مسلے باب برہوں داڈس وے میاں جی

“Shelve the issues of jurisprudence and its principles. Open the chapter of loving for me, my respected teacher.”

Jurisprudence and its principles do not offer taste of love. She asks her master to shelve them and make her drunk deep in love and gnosis.

جے کر لگڑو چاٹ برہوں دی جاپاں کول ڈیسس ڈس وے میاں جی

“Once you get the taste of love (get existentially involved in love), you will even caution your descendants (about the sufferings of love), my respected teacher.”

The taste of love warrants such heights of sufferings that no ordinary being could ever think of contracting love.

جے ناں سبق برہوں دا ڈتڑو آج کل ویساں نس وے میاں جی

“If you do not teach me the lesson of love, then I will one of these days flee from you, my respected teacher.”

She has no tolerance for religious discourses. She is only interested in attending doctrinal sittings steeped in love.

برہوں سکھیں تے برہوں سکھائیں ہنجی شابلس شابلس وے میاں جی

“Learn love and teach love. Bravo! Bravo, my respected teacher.”

It is so commendable to learn the art of love and teach the same to votaries.

جیندیں موئیں ہک یار دے رہسوں وسری ہور ہوس وے میاں جی

“We shall remain committed to the one beloved in life and death. All other craving has been fallen in oblivion, my respected teacher.”

Loving the beloved with absoluteness leaves no room for craving of otherness. She will remain committed to her beloved through thick and thin.

منتر پریت دا پھوک شکاریں لکننیں ہم آلس وے میاں جی

“Blow over me the incantations of love since there is indisposition in parts of my body, my respected teacher.”

She asks for blowing the incantations of love on her so that she could overcome the temporary indispositions of her body and hasten to reach the destination of love. It is requesting the freshening of her spirit to unite with her beloved.

اُلفت زردی گھردی وردی نہ رہ گئی ہک خَس وے میاں جی

“No attraction of wealth, household and husband has remained in me even to the extent of a straw, my respected teacher.”

The absoluteness and universality of love for one’s beloved does not leave any room of love even to the extent of a straw for one’s wealth, household or spouse.

رانجھن میرا میں رانجھن دی کھیڑیل دے مونہہ بھس وے میل جی

“Ranjhan is mine and I belong to Ranjhan. I wish dust in the mouths of the ‘Kheras’ (signifying contempt for one’s adversaries), my respected teacher.”

Her deep and intimate relationship with her beloved warrants contempt for the adversaries of love.

سٹ گھر بار تے بار و سسیاں بدلیں کیتی لَس وے میاں جی

“I will leave my household and shall dwell in desolate forests. The clouds have shown flashes of lightning, my respected teacher.”

She resolves to leave her everydayness of existence and delve in the desolate forests of herself for there are signs of unveiling of her beloved in the inmost chambers of her being.

علم عمل بھل، ویسی جے کر عشق پیو کن رُس وے میاں جی

“You will become forgetful of knowledge and action (transcend), once the tune of love enters your ears, my respected teacher.”

The universal tune of love played within the infinite depths of her consciousness makes her forget the contingent realms of knowledge and action. Knowledge is transformed

into gnosis and action is transcended to the realm of nonaction.

اُوڑک عشق اندر رجنڈ ڈیسوں نہ سمجھیں کھل ہس وے میاں جی

“Ultimately, I will sacrifice my life for the sake of love. Do not take it as a joke, my respected teacher.”

Reason needs to take her seriously in her claim of sacrificing her life for the sake of love. Reason cannot measure the abysmal depths of love and thus, is at a loss to understand that how could she sacrifice her life just for the sake of her beloved.

نہینہ کڈو کناں پیو سے پگھڑے نہ ہی قلم تے ہس وے میاں جی

“Love fell to our lot before there was the pen and ink, my respected teacher.”

‘Hidden Treasure’ testifies love itself. The Reality loved to know the possibilities of His Essence in the forms of His Names or Attributes. It was before the Reality created Pen (al-Qalam) to ink ‘the realities of all things (al-haqa’iq) upon the Guarded Tablet (al- Lawh al-Mahfuz).’

نہ آج کل دی یار دے ول دی روز ازل دی ہس وے میاں جی

“My intimate bond with my friend is not recent. I am with him ever since the primordial day, my respected teacher.”

Her intimacy with her friend is not merely a temporal affair. It is a pre-eternal covenant of friendship with him.

عشقوں مَول فرید نہ پھر سوں روز نَویں ہم چس وے میاں جی

“Farid! I will never turn my face from love. I have creative taste each day, my respected teacher.”

He resolves never to turn his face from love. He is drowned in its recurring creative taste.

Kafi-171

اللہ میلے ول سنگ یارا بردی توں دلبردی

“Allah may unite me with you, my friend for I am the
bondmaid of my beloved.”

She prays for transcending the servant –Lord axis by the
Grace of God.

ناز نزاکت حُسن ملاحت کیا چالیں کیا ڈھنگ یارا
سوہنی طرح نظر دی

“You have prideful tenderness and charming beauty.
You have great moves and unique expressions, my
friend and a lovely style of seeing.”

He is bewitched by Beauty. He describes the beauty of his
beloved with its captivating antics.

عشوے غمزے کرن لڑائی چشمیں کر دیاں جنگ یارا
ڈاڈھے ظلم تہردی

“The amorous glances and enticements are battling.
The eyes are in a state of warfare, my friend, with
severe cruelty.”

The striking beauty of eyes ravishes his heart.

ہر ہر کا کل ناگ وار دھا زلف مریندی ڈنگ یارا
لڑدی مول نہ اڈدی

“The hair with each and every lock is like an
overpowering snake. The tress bites me, my friend,
without any reservations.”

He is capitulated by the tresses symbolising intricacy of love. He has no exit from love.

قامت یار قیامت ساری سہنس فریب فرنگ یارا
کردی جو جو سردی

“The height of my friend is so captivating. It has countless forms of deceit, my friend, doing all that is possible.”

He tries to encompass the terrific beauty of the magnificent build and stature of his beloved. The beloved succeeds in enticing him at will.

تیرنگہ دارگ رگ رچیا سارا بدن چورنگ یارا
لکڑی نوک ہنردی

“The arrow shot from the eyes has pierced my each and every vein. My whole body is a target dot, my friend, with the point of an arrow shot so perfectly.”

The eye targets him perfectly. It ravishes his embodied self. It plays on the game of beauty and love.

عشق فرید زلایم بروچ ہڈ ہڈتے انگ انگ یارا
کھڑیم کوچ ولہردی

“Farid! Love has made me wretched in wilderness affecting my every bone and each part of flesh, my friend and I am a heron separated from my flock.”

He experiences the separation and disunion of his beloved in his bones and flesh. It is likened to a heron flocking together with other herons and once separated dies alone. The lover and the beloved having the same feathers of love ‘flock’ together. He tends to lose his identity in face of the transcendence of his beloved. He suffers crisis of identity because the formation of his mutual selfhood cannot sustain his evaporating isolated self.

Kafi-172

ہر وقت یارتے دیدوے آئیوم بصر حدیدوے

“My vision is very sharp today, oh. I am witnessing my friend at each and every moment, oh.”

It is beyond the ken of religiosity to understand that his sharpness of vision (spiritual) makes him constantly witness his friend.

تھئے لچھڑے راز پدیدوے کھولی عشق قلب کلیدوے

تھیابعد سخت بعیدوے ڈینہہ رات ساڈڑی عیدوے

“Love has opened the key of my heart, oh. The deeper secrets have been unravelled, oh. It is our day and night festivity, oh. The distances have greatly distanced themselves, oh.”

Love opens his deeper mysteries of heart (innateness of knowledge or the ‘immanent Qur’an’). Doctrinal realisation confers perpetual spiritual happiness. Absolute proximity banishes the concept of distance from the gnostic consciousness.

ہٹ کھٹ گئی تقلیدوے غیروں ہے قطع بُریدوے

ہے حال روز مزیدوے دل نل گھدی توحیدوے

“The relation with otherness has been severed, oh. The state of servitude has finished, oh. My heart has embraced unity of God, oh. My state is progressing each day, oh.”

The illusory nature of otherness falls to the ground. The state of religiosity crumbles like the house of sand. There is no reality (ilah) except the Reality (Allah). The realisation of Oneness or Unity deepens in every situation.

ہر آن ذوق جدیدے ہر لحظہ شوق شدیدے
 کر صلح تھیم مریدے اٹارہ نفس عنیدے

“My fondness is intensifying at each moment, oh. My taste is renewing at each instant, oh. The carnal self is a deadly enemy, oh. It has made peace with me and has become my disciple, oh.”

The fondness of witnessing the unveiling of the Reality is on the increase. How could religiosity tame the carnal self (al-nafs al-amarah) and transform it into realised self (al nafs al mutma'innah) without spirituality?

وہ فقر دی تمہیدے وہ جذب دی تائیدے
 گئے و سر وعد و عیدے تھی جو گفت و شنیدے

“I laud the mystic state of absorption, oh. I laud the preamble of faqr (consciousness of ontological nothingness), oh. I was engrossed in doctrinal sittings, oh. I became oblivious of all promises and threatening, oh.”

The state of spiritual absorption is the preamble of attaining consciousness of one's own ontological nothingness. The deep involvement in doctrinal sittings makes the illusory nature of self vanish and thereby the votary transcends the promises of paradise and threats of hell. The spiritual experience of God (communication with the Lord) makes one transcend the realm of action.

کاوڑا تے تہدیدے ٹھہندی نہیں تشدیدے
 آزلوں ہے دید خریدے ایہو ادنیٰ عبد فریدے

“Harshness is not befitting, oh. Anger and punishment too (are not befitting), oh. Farid is a humble servant, oh. He has been bought for the sake of the vision of my beloved ever since the primordial day, oh.”

The whole drama of cosmic existence is unfolded on the stage of love. How could he bear harshness, anger and punishment, when he has primordially bartered himself for the sake of his beloved's vision in all humility and subjection?

Kafi-173

آتھ درد منداں دے دیرے جتھ کرڑ کٹڈ ابوئی ڈھیرے

“Here, are the dwellings of the compassionate ones with widely spread out thorny shrubs, trees, plants and bushes.”

The loving hearts dwell in Nature, which pacifies them against the humdrum of city life.

اے سوہنی کلڑی والی اے اچڑے & عالی

ہن مشتاقاں دے والی بیا کون قدم اتھ پھیرے

“These high and majestic sand dunes and lovely brownish sand is the custodian of the people eager of vision. Who else can step in here?”

The lovers eager for the vision of their beloveds step here in the lovely sand and mounting dunes. It provides a calm atmosphere for contemplation.

کھپ کھاراں تے لئی لانے سنھ پھوگ بہوں مَن بھانے

تھل تھلے ڈھیر ٹکانے ہر بھٹ بھٹ نال بسیرے

“The desert grass, plants and bushes are appealing to the lovers. They have their dwellings in the desert, sand dunes and the areas between dunes. They have their habitations on the top of every sand mound.”

The lovers are happy in the habitat of the desert with its natural growth. The sand dunes are instrumental in providing them occasions to contemplate on the higher realities of life.

مڈ جھوکاں تے تڑتاڈے رس چھڑے کھیلاں کھاڈے

واہ تکیہ گاہ اساڈے ہن ہووے کون نکھیڑے

“Who can separate us from the thatched huts, dwellings, river beds and transitory habitations,

cultivable land amongst sand mounds, water drains and pools, when these are our abodes?”

The lovers do not wish to be displaced from their dwellings in the desert amongst plantation and water.

ٹب ٹو بھے باہیں سوہندے وچ چنکے دل نوں موہندے
جی ہر ویلھے پیالوہندے ہے ہر دم ہوون نیڑے

“The big sand dunes and ponds create such a pleasant atmosphere. They captivate my heart in broad day light. My heart is yearning that these always remain near me.”

He is fascinated by the desert, which creates a sense of spaciousness in him. He wishes to remain near the lovely sand dunes that give him calmness, serenity and tranquillity.

جھڑگا جاں بجلیاں بادل کیا چڑے گورے سانول
سک سانول کرے اُباہل لڈ ہوت وسم آویڑھے

“The sky is overcast with whitening and black clouds with flashes of lightning and thundering clouds. My longing for my beloved is intensifying. I wish that my beloved packs up and reach my courtyard.”

There are visual and audible signs of the unveiling of the beloved. His longing to unite with his beloved intensifies.

ولھ لکڑیاں رہی بھڑکچریاں کئی سبز متیرے لکھڑیاں
کئی گدریاں پیلیاں ککڑیاں سر روہی سوہندے سہرے

“The creeping plants of different sizes and colours of melons are enhancing the beauty of the desert.”

The possibilities of the self (desert) symbolised in plants (growth) and fruits (fruition) enhance its beauty.

خوش قطرن عطروں بھڑدی گزلائی ساوی سنڑی
کھاساگ پوسی دی پنڑی نہج ویندے وقت سکھیرے

“My time passes in peace in the desert by living amidst sweet-scented grass, riverine green and fresh plants and by eating potherbs and turnips.”

He is at peace to contemplate the higher possibilities of his existence. He embarks on the vocation to realise these possibilities symbolised in eating of vegetables.

دل ہر ویلھے پی تا نگھے ونج ڈیکھاں مال دے لانگھے
گنیں بکریاں بھیداں چانگھے لنگھ پوندیم قدم اگیرے

“My heart perpetually longs to see the passages of the herd. I step out to see cows and flocks of goats and sheep.”

His heart perpetually longs to see the passages of the herd and he steps out in the hope of meeting the shepherd of the herd (beloved). It is a hope of witnessing his beloved in immanence.

سن کملے کر دے ٹوکاں سنج واہ آساڈیاں جھوکاں
دل بٹھڑے سخت اویرے کچھ خبر نہیں انہاں لوکاں

“Our dwellings are desolate. These naive folk resort to sneering. These people have no awareness. Their hearts are overturned and are highly odd.”

The lovers dwell within. They are beyond the understanding of ordinary people, who have nothing to do but resort to sneering. The heartless outsiders are precluded in principle to understand the wisdom of love

بے واہی برہوں بشارت بٹھ شہر بزار عمارت
' جھگڑے کوڑے جھیرے پر بے شک عشق اشارت

“Cast aside market places, city and mansions. Our inspiration of love is to be without any support. Undoubtedly, these are signs of love. Leave aside wrangling and pseudo- brawls.”

These are doubtlessly the educative signs of love that the lover has to cast aside all things, which distract him from his beloved; needs no external support in the path of love and has not to get involved in wrangling and pseudo-brawls. Isn't it one of the greatest gifts of love that the lover is saved from the pettiness of life?

تھتیاں روہی مینگھ ملہاراں
وچ سوہندیاں گھنڈ تواراں
کُل گل گزار بہاراں
ہر ٹوہے چھانگاں چھیڑے

“The desert is overcast with rainy clouds. All the flowers and the orchards are blossoming. I like the tinkling of the bells around the necks of the herds while grazing every pond.”

The visual and audible signs of the beloved indicate that the beloved is nigh. It symbolises sprouting of inwardness.

سو کمرے کنڈڑے کاٹھیاں
سب ڈنگڑے وٹڑے چاٹیاں
لکھ ڈونگر اوکھیاں گھاٹیاں
جتھ تھیوم فرید وہیرے

“The feet of Farid are pierced by hundreds of gravels, thorns and small broken wooden pieces along with curved sharpened stones and slabs during his travel through countless mountains and arduous passes.”

It is not easy to realise union with the beloved. The path of love is filled with pains and sufferings.

Kafi-174

اے عشق نہیں سر رو ہے ڈکھیں صولیں دا آنو ہے

“It is not love but a mountain of sufferings and afflictions that has befallen me.”

To fall in love is so easy but to remain steadfast in love is so difficult. Love is impregnated with sufferings and afflictions.

نہ تو لہا ناگ سندراری میں من تارے تے نیں باری
میںہ بوری رات اندھاری بیخا ص مہینہ پو ہے

“I lack different means of ferrying across the waters. The waters are running fast and are deep and I do not know how to swim. It is a dark night and there is continuous drizzling. It is a month of extreme cold.”

Love strands him on the bank and makes him face downpour in the chilly dark night. He has neither means to ferry across the waters, which are running fast and are so deep, nor knows the art of swimming. It is an eye opener for a novice in love to have a glimpse of the intricacies of love.

تھی یار رکھے ہم رازی ہے کوڑی حیلہ سازی
ہے پچھاتے ٹھگ بازی اے لطف نہیں کوئی درو ہے

“He should become my friend and deeply share with me. (Otherwise) It is a false stance. It is pretence and swindling. It is not love but act of dubiousness.”

He becomes desperate in love. He challenges his beloved to become his friend and share deep aspirations with him, and in case he does not respond, then it means that his stance is false. His desperateness is visible in interpreting the behaviour of his beloved as pretence, swindling and dubiousness. He makes his own criteria of love and judges his

beloved accordingly. His reaction to the repose of the beloved brings to light the subtle distinction between the human and the Divine. He continues to bear the brunt of love and does not sever relationship with his beloved in spite of hurling accusations against him. Love is such a great mystery.

پہیاں کھوج پُئیل دیاں خبراں گیاں روگ اندر دیاں ڈمراں
جڈاں عاشقاں بدھیاں کمراں تھئی دلی ڈھائی کوہے

“I have got a track of my Punnal. It has reduced the intensity of my malaise. When the lovers make choice to remain steadfast in love, the destination seems so near.”

Her success in tracking her beloved ends her malaise and inner stagnancy. When the lovers resolve to march on the road to love, the destination of love seems so nearby. The static state of the lover turns dynamic making the beloved seem so close at hand.

رورنگ رنگ کھم کر بہل بٹھ ڈکھ سکھ رج بگھ دی گل
دم جیندیں تو نیں گیہیل جتھ جوہ جتن دی تھوہے

“The camel of my beloved in the state of crying asks me again and again to discard the thought of peace or suffering or of his being fed or hungry. He would keep his striving till he lives to reach the signs of the dwellings of the camel riders.”

His self (symbolised by the camel of the beloved left behind) inspires him not to bother about its physical or mental deprivation but continue his journey to the abode of his beloved (Self). Isn't love a journey of the self to the Self?

نہ یار فرید ملیو سے ناں در دیں وانڈ ڈتو سے
پندھ کر کر ہٹ پیو سے سندھ سندھ دی کھتی موہے

“Farid! I have neither met my friend nor have pains given me any respite. I have become tired of this long

journey. There have been twists in each and every part of my body.”

The inward journey of the self to the Self seems so long. Time, as such, has no ‘objectivity.’ It lengthens and shortens in reference to disunion and union, respectively. Love unfolds the existential dimensions of time. His embodied self has no respite from continuous pains and bodily twists in the absence of his friend. Love involves his whole being. He suffers in his flesh and bones.

Kafi-175

آئے مَسْت ڈھاڑے ساون دے وہ ساون دے من بھانوں دے

“The enchanting days of a rainy season have come.
These good days of raining are so pleasing.”

The beauty of the enthralling days of rainy season in the desert notwithstanding, rain in the desert symbolises the process of the unveiling of the beloved within the lover’s being, which makes the lover experience self-fulfilment. It is unveiling of the beloved, veiled within the symbols of Nature (Cosmic Book), which is also understood as going beyond the symbols, discovering behind the veil or going beyond the manifest.

بدلے پورب ماڑڈ کھن دے کجلیے بھورے سو سوؤن دے
چارے طرفوں زور پون دے سارے جوڑو ساون دے

“The clouds have come from the West, Marwar and North. These clouds are black, brown and of hundreds of colours. The rain-laden winds are blowing on all sides. All these are signs of rain.”

The direction of the incoming clouds, their colours and the blowing of the rain laden winds are the vibrant signs of the transformation of the beloved’s transcendence into immanence. These are the openings of Self-realisation.

چکویاں چکویے اغن پیہیے کوئل مور چچونے حیے
سہنس چکور چنڈور پیہیے شاعل گیت سناون دے

“The birds are engrossed in singing songs (language of the birds).”

The birds symbolising the tender and musical feelings of love (language of the birds), within his self long for union close at hand.

ڈینہاں پیٹنگھاں ساویاں پیلیاں راتیں لھمنیاں لھمن رنگلیاں
گج گج گجاں گجن رسیلیاں وقت سنگار سہاون دے

“There are green and yellow rainbows in the sky at daytime. There are flashes of coloured lightning at night. The thundering of the clouds seems so pleasant. This is the time to embellish one self.”

The visual and audible signs of Nature symbolising inwardness inspire him to embellish his embodied self for affecting union with his beloved. The outward is transformed into the inward. It is a shade of integrating contemplation with action symbolised as night and day, respectively. The beauty of action (embellishing oneself) has to correspond to the beauty of contemplation (flashes of coloured lightning at night).

روہی راوے تھیاں گلزاراں تھل پترانگ وی باغ بہاراں
گھنڈ تنواراں بارش باراں چرچے دھانوں گانوں دے

“The barren and hardened earth has been turned into orchards. The deserts and small white piece of lands flowered and bloomed. It is raining and at the same time the tinkling of the bells around the herds is sounding so musical. The rain is inviting us to sing and bathe.”

The deadness of the self becomes enlivened. There is colourfulness of life spreading its fragrance all around. The celestial music is so audible. The heavenly blessings are sending messages of participation in the ambience of love.

چاندنی رات ملہاری ڈینہہ ہے ٹھڈڑیاں ہیلیاں رم جھم بینہہ ہے
سوہنی موسم لکڑا نیہہ ہے گئے ویہلے غم کھانوں وے

“There are moonlit nights and cloudy days. The cool and pleasant breeze is blowing and there is continuous rain. We have contracted love in such a beautiful season. The days of sorrows have gone away.”

The manifestation of the beloved does wonders. It initiates love in beautiful season (the spiritual moments of contact between the human and the divine). Days of sorrowful separation are displaced by happy times of union.

مُستانی تے خوش دنڑے سالہوں سو ہے کیسر بھنڑے
سہجوں مینہ برساتوں سنڑے جھڑ گے لانگھے لانوں دے

“These are happy days in the enthralling season. My wedding dress is soaked in perfume. It is readily raining heavily. The corners of the dress of my beloved are exhibiting beauty.”

He experiences the joy of love during the immanence of his beloved. The nuptial dress spreading the fragrance of love gives such a lovely look. The forms of the beloved seem so beautiful in the rain of love.

دیہہ فرید آباد تھیوے مال مویشی شاد تھیوے
دل دردوں آزاد تھیوے چولے انگ نہ مانوں وے

“Farid! My dwellings have enlivened. My cattle are grazing to the fill. My heart has become free from pains. My happiness knows no bounds.”

His static self becomes dynamic (deserted places are transformed into dwellings). His wild passions of love get satiated. The pains of separation and disunion wither away. He experiences proverbial happiness (boundless happiness).

Kafi-176

ہیں باعث عشق اولٹیدے ایسے ناز ادا سانوٹے دے

“The prides and style of my charming beloved is the cause of my odd love.”

He finds himself thrown in the situation of love by virtue of the beautiful expressions of the beloved. There are many shades of the intimate relation between beauty and love. He considers love as odd because it is beyond rational understanding. The oddness of love obliges him not to understand love from the habitual perspectives. He has to develop the style of ‘lived participation’ with the mystery of love.

آئے دورے درد کھلڑے دے گئے ویسے بھاگ سوٹے دے
ڈکھے پینٹے مارو تھلڑے دے ڈتے پیش فراق پینٹے دے

“The times of good fortune have passed away. I have been held up by unintelligible fits. The separation of my beloved has made me step in the suffering paths of the deadly desert.”

His good fortune is tied to the vision of his beloved. The separation from his beloved is an inward shaking experience. It is traversing the suffering paths of the deadly desert of his self.

ترسلڑے عیش سو کھلڑے دے گئے گذر ڈھاڑے رلڑے دے
سکھ پال تھے دل جلڑے دے ہن پر بھت روہ جبلڑے دے

“The times of meeting my friend have whisked away. The moments of joys, peace and ease have fled.

Now, these mountains and mountainous ranges are comforts of my burning heart.”

He experiences the whisking away of the times of vision and union. They lead to the end of reassurances, joys and ease at the hands of his beloved. His burning heart has no way but to find solace in the meaningful suffering of love.

جڑکیتی برہوں چھول مٹھی گیا ہاں سنگار داتول اٹھی
لگی پھلڑی ہو ہو وول پٹھی واہ بھلڑے بھاگاں بھلڑے دے

“The discourse of the beloved has ravaged the hapless one. The glimmer of my makeup has faded out. There is ill-repute and infamy chasing me. What goodness has been done to me by the blessed one?”

Religiosity has to understand the magnetism of beauty in attracting heart of the lover. How could love be initiated without vision and intimate discourse with the beloved? Sermons are no substitute for a living communication with her beloved. The beautiful discourse of her beloved is so bewitching that it ravages her. Doesn't goodness consist in the blessings of love that fade away her glimmer of make-up and confer ill-repute and infamy on her?

سب مصری کھنڈ نباتِ بھلیم اعجاز مسیح دی باتِ بھلیم
مے گوثر آبِ حیاتِ بھلیم سن شوخ سخن راو لڑیدے

“I have forgotten the sweetness of sugar and sugar – candy. I have forgotten the miracles at the hands of Messiah (Syedna Isa). I have become oblivious of the pure wine and the eternal water of life after listening to the sweet discourse of my beloved.”

His listening to the lively discourse of his beloved takes him to such heights of love that he becomes oblivious of the sweetness of life, the miracle of Syedna Isa (of infusing life in the deadened self), pure wine (drinking from Hauz-i-Kausar or special fountain in paradise at the hands of the Prophet, which will quench the thirst of the spiritual thirsty) and Ab-i-

Hayat (Water of life or immortality ‘supposed to give eternal youth and sempiternal (everlasting) life to him who drinks it; esoterically (representing) the universal self and life’s principal substance’). Religiosity denies love and gnosis and thereby fails to touch the inner chords of the human. It can never understand the immense engaging power of the communication of love, which makes the lover oblivious of even the greatest things of life.

دل چبھڑے برچھے تیرا ساں لگانینہ نیارڑی پیڑا ساں
نبھ وقت چکے در لڑے دے سونشتر لکھ لکھ سیڑھ ساں

“I have contracted a painful novel love. The spears and arrows have pierced my heart. There are numerous cuts and countless fountains of blood oozing out. The times of healing have long passed away.”

The open wounds of love make him experience peculiar pains. The wounds could be healed at the initial stages with timely stitches but with the passage of time the wounds have deepened and the possibility of their healing has ceased to exist. How can love last or union realise if the wounds are stitched in time? His open wounds can only be healed in unison with his beloved at appropriate times.

رہے درد اندر سد اسول جگر لگی نوک نظر گیا ہوش ہنر
ڈکھے روہ ڈو نگر راہ ولڑے دے ڈوڑے ظلم قہر ڈہاں منہ دے بھر

“The piercing gaze of the eye has made me loose my sense and sensibility. I am having inward pain and lasting afflictions within me. I fall down with my face on the ground due to torment, cruelty and severity. These are the sufferings of traversing the mountainous paths and intricate ways.”

Love is contracted by eye contact. The loss of sense and sensibility is the sure sign of love. It is further confirmed by inward pain and perpetual afflictions. The lover’s falling

down with face turned to the ground with torment, cruelty and severity leaves no doubt that love has done its work so perfectly. The sufferings encountered by the lover in traversing the intricate and hazardous path of love are attestations of his following the Straight Path (sirat al mustaqem). Love straightens. How it could be otherwise?

سٹ بجمیل ململ رنگ محل گئے سانگ بدل کوئی ہم نہ کل
رچھ راخس گھل ممیں ڈینیں دل آئے پیش سنبھل سر کلہڑے دے

“Now, cast aside silky and muslin clothing and colourful mansions. The times have changed and there is no one to take care of me. I am the solitary one against flocks of bears, giants, man eaters and witches.”

He discards the comforts of life in course of love. There is no one to take care of him except love. And love takes care by pitching him against flocks of inner and outer demoniac forces. Love is so considerate.

دل ول پیازلف پنل داگل پئے سوزا تھیل پئے روگ اٹل
گئے سکھڑے ڈھل گیں خوشیاں ٹل دل چلڑے نیش اجلڑیدے

“My neck has been rounded by each and every tress of my beloved. The passions have leaped and the malaise has crossed the limits. Peace has passed away and the delights have been burnt. The arrows of destiny have pierced my being.”

How could he bear separation after undergoing the experience of his neck being rounded by every tress of his beloved? His unrealised leaping passions through him with malaise. He loses the moments of peace and happiness, which he spent in the intimate company of his friend. He experiences the piercing of his being by the arrows of destiny that have disunited him from his beloved.

گل کاروں عشق فرید کیتا
 گھر باروں برہوں بعید کیتا
 ہر پل پل شوق جدید کیتا
 مونہہ نور بھرے نرملے دے

“Farid has left all works and has accepted love as his only vocation. Love has made me distance myself from my household. The witnessing of lighted and a tender face of my beloved has kindled in me the desire of vision at each and every moment.”

His sole vocation is the vocation of love. Love makes him oblivious of everything. All his acts are acts of love. Love becomes the measure of all things. The vision of his beloved’s tender and shining face enkindles in him the desire to creatively envision it at every moment. Religiosity has to understand that sermonising hardly prepares a man to leave his entire work and household for God unless he is inspired by the love of God to do so. One may die for God due to psychic necessity but one can only live for God by freedom of love. It is so easy to die for God than to live for Him. Beauty and love act as catalysts in divesting the lover of his ‘having’ and ‘being.’ Love goads him into the lap of his beloved.

Kafi-177

واہ بھانے من بھانے اساڈے بٹھ گھیا نہ راج بانہ
پیشک مانے ترانے اساڈے ستر دھوئیں کا نہہ کھیلے

“I don't care of Maghiana (the birth place of Heer) and the regal status of my father. I really like the cowsheds made of thatches. This is my pride and honour.”

She rejects her royal birth and abode and takes pride and honour in the thatched cowsheds, instead since they relate to her beloved. Love is essentially commitment with inwardness and the royal outwardness as such loses its meaning. Love gives higher meaning to things.

برہوں ڈتیاں ڈکھڑیں ہتھ بیاں سنو سہیلیاں سینگیاں سیاں
خون جگر تھئے کھانے اساڈے چولہ بوجھن دھیاں دھیاں

“Do listen to me! My same age friends and companion! Love has given my arms in the hands of sufferings. My shirt and head covering have been torn to bits. My vital blood is my food.”

She warns her friends about the sufferings undergone at the hands of love. The ordinary self is peeled into nothingness and blood becomes the food of love.

سولاں دی نت سیجھ سہانواں ہار ہنجوں دا گل وچہ پانواں
ویری دوست پورانے اساڈے ماپو بھاواں مول نہ بھاواں

“I wear the necklace of tears in my neck. I hereby prepare the nuptial bed of afflictions. I am completely unpleasant to my parents and brothers. My old friends have become my adversaries.”

She constantly weeps profusely in the state of separation and disunion. She has no resting place except her laid nuptial

bed of afflictions, which tantamount to sleeping on thorns. She is deprived of the tendering care of her parents and brothers. She immensely suffers to see her old friends becoming her adversaries. Isn't the inner and outer plight of the lover an eye opener for the novices in love, who consider love as a bed of roses?

ضعف بدن وچ سرت نہ تن وچ
بھا جگر وچ دود دہن وچ
دلڑی غرق اندوہ محن وچ
رورونین کمانے اساڈے

“My body is fragile and my bodily senses have lost their strength. My self is burning and my mouth is emitting smoke. My heart is drowned in grief and woes. My eyes have lost their lustre by constant crying.”

Her body becomes fragile with waning strength. She burns and heaves sighs (emit smoke). Her heart drowns in grief and woes. Her shine of eyes lose their lustre by continuous weeping in the states of separation and disunion.

گیا کچ شہر دا والی
تھل مارودی کلڑی والی
مکڑے کنڈڑے تول نہالی
ڈلھ سلھ پتھر وہانے اساڈے

“The custodian of the city of Ketch has left me forlorn. Now, the brownish yellow sand of the deadly desert, gravels and thorns are my nuptial quilts and mattresses. The stones, pebbles and bricks are our pillows.”

The transcendence of the beloved leaves the lover forlorn in the deadly desert of her being. The things of comfort become highly vexing.

یہنگھ پیپل ماکانے بھل گئے
گانے گہنے سہرے بھل گئے
گھر در جاہ لکانے زل گئے
پڑپے یار ایانے اساڈے

“Such amateur friends have fallen to my lot that I have forgotten my swing on the ‘peepul’ tree, colourful threads around my wrist (symbolising

marital bond) ornaments, chaplets, flowers, my house
and various abodes.”

She remembers the times of her carefree childhood and the colours of her youthfulness, which fell in oblivion since she contracted love with her amateur friend. Isn't it the beauty of love to call ones beloved as amateur?

مفت فریدِ امت چاہم سمجھ سنبھل کر نیہ نہ لایم
ساری پت پر تیت و نجایم شہزادے عقل سیانے اسٹاے

“Farid! I have taken upon myself regrets for nothing.
I did not contract love with understanding and
carefulness. I have lost all my honour and credibility.
It has led to the fall of my rationality.”

He becomes regretful of contracting love without resorting to understanding and carefulness. He laments that it has led to the loss of his honour and credibility, while earning him nothing. He thinks that it is the slip of his rational wisdom, which has brought him to such a deplorable plight. The wisdom of love exists beyond rational understanding and so-called watchfulness (tools of rationality). Love is not a dark leap but it is certainly a leap in the dark, which contains within itself thousands of suns and moons that blind the lover by the brilliance of their light. It is in the higher stages of love that he realises that the leap he took was not a leap in the dark but was essentially a leap in the light. Reason abhors the very act of leaping in the dark and rests content in remaining as an outsider. It is deprived of the real treasures of life. It is the law of things that one has to take a leap in the dark in order to find light. Once a person plunges in the ocean of darkness, he finds it an infinite ocean of light and is bewildered to witness darkness consisting of veils of light. The lover takes this leap and eventually finds the beloved as veil itself.

Kafi-178

برہوں پیوسے پگھڑے بے کل دھندڑے چکڑے

“Love has been fallen to my lot. I have become forgetful of all other activities.”

He experiences himself thrown in the situation of love. It is a whole time affair, which engages him wholeheartedly and in wholesomeness.

پیت پر م دی چاشنی چکھڑیم وسرے ڈکھڑے سکھڑے

“I have tasted intense love. I have forgotten all sufferings and comforts.”

The one who tastes love goes beyond the pettiness of life.

عشق دی بات نہ سمجھن اصلوں اے ملوانے رکھڑے

“These exoteric clerics essentially do not understand the reality of love.”

The reality of love cannot be understood by the clerics who never taste esoterism and are condemned to remain tied to lifeless exoterism.

ادبئی ربی جب ہو یا شرع مسائل مکڑے

“The Prophet’s saying: “My Lord has taught me and made me aware of secrets” has come to light. It has led to the settlement of all issues of jurisprudence and its principles.”

The Prophet’s allusion to inward knowledge of God makes a person aware of secrets unknown to ordinary people. It leads him to understand that the letter of the law is peripheral in nature. The enlightened person does not raise

the 'dust of multiplicity' because he has obtained spiritual knowledge of unity.

ہمہ اوست داسبق گھدوسے فاش تھے کچھ کلڑے

"I have learnt the doctrine of Oneness of Being. All mysteries and secrets have become openly manifest to me."

The mysteries and secrets of the principle of unity in diversity become openly manifest to a person who learns the traditional lesson of Oneness of Being (wahdat al wujud).

ہیں راہوں نہ پھر سہاں تو نیس سر ھیسم سو کلڑے

"I shall not turn away from the path till the end even if my head is smashed to bits."

He is committed to the realised path of gnosis and resolves to remain steadfast even at the cost of his life like Mansur Hallaj who did not relent from his statement: "I am the Truth" and embraced martyrdom at the hands of the clerics. The clerics have remained ignorant of the spiritual dimensions of religion. Their ignorance, at times, has sprung in the form of violence against peace loving Sufis.

مھض فرید نہیں کئی حاجت ہیوں ہک نیہہ دے بکھڑے

"Farid! I have absolutely no need of any thing. I am only hungry of love."

He is only hungry of love and nothing else can satiate his hunger. The whole world with all its bounties has no worth in his eyes since his eyes are fixed on his beloved. Love of God is absolute, wholly and total. It is expression of the whole heart. It leaves no room for anything else. It integrates both inward and the outward.

Kafi-179

بن یارِ مِسْطَل میں ویساں مَر جیں باجھوں ہک پل کونہ سرے

“I will die without my sweet beloved. I cannot spend a moment without him.”

The transcendence of the sweet beloved is so overbearing for her.

ہوت اکلہڑی کیچ گیا سو پیڑا اُوٹھی لکھ پوریا
پٹی پٹ پٹ ہٹڑی شام سحر پئی بیت دے ڈسدے بندھ پرے

“My beloved left me alone and went to Ketch. I experienced hundreds of pains and countless fits. I am the crushed one who got tired by mourning day and night. The ways of love seem beyond my reach.”

She undergoes acute pains and sufferings in grappling with the problem of transcendence. She mourns day and night but mourning does not succeed in transforming transcendence of her beloved into immanence. She mourns on that very account. The ways of love are beyond her rational understanding.

مٹھمارو محب ملہیر سے رت روواں سہارالوک سے
تھیاں برڈوراہی سٹ گھر در تو نہیں یار قبول کرے نہ کرے

“My sweet and enchanting beloved is dwelling in Malheer. I cry intensely and people laugh at me. I will leave my household and become traveller on the road to wilderness. My friend may accept it or not.”

She is aware of the transcendent aspect of her beloved but her knowledge does not help her to remain calm. She cries

wildly giving occasion to people to laugh at her. She chooses to leave her household and go to wilderness whether her friend approves it or not. She does know that her beloved appreciates patience in adversity but this knowledge again, does not benefit her in the painful and suffering state of separation and disunion. The lovers of God, who attain gnosis through love, know how difficult it is to exercise patience in adversity of love. Love opens up certain vital dimensions of gnosis, which remain opaque even to the ordinary gnostics.

کٹھی ناز نگاہ اوپرے دی مٹھی لذت عشق بکھیڑے وی
مومیں جیندیں تادم روز حشر اللہ دل توں مول نہیں وسرے

“I am a victim of the prideful and elegant gaze of the peculiar one. I am miserably subject to incongruities by virtue of tasting love. I pray to Allah that my heart never becomes oblivious of my beloved till the Day of Resurrection, while living or dying.”

He is captivated by the beautiful expressions of his beloved. The taste of love eventually makes him miserable in facing its incongruities but it does not let him detest it. Rather, he beseeches Divine Grace to succour his heart so that he does not get oblivious of his beloved even for a moment in this world or in the life hereafter. Divine love is absolute and all-embracing. It unfolds various dimensions of the temporal and the eternal by integrating time and eternity.

واہ دلبر بڑی یاری ہے لگی پھلڑی شہر خواری ہے
دل سڑدی جلدے جان جگر سر ٹوٹے پرزے سہنس ذرے

“My beloved! I laud your friendship. I got ill-repute and notoriety. My heart is burning and my embodied self is being grilled. My head has been smashed into parts, pieces and bits.”

He questions the nature of his beloved's friendship, which has ravished his social and individual self. Doesn't the beloved's sincere friendship consist in such ravishing?

شالا تھیوم وصل داسانگ کڈیں مٹے لڑوی دل دی تانگ کڈیں
ٹلے سخت پہر کرے بخت و ہر سوہنا سخن سنجی دے پیر دھرے

“I pray that I may succeed in uniting with my beloved some day. The longing of my looted heart may find its fulfilment. My hard times may end and good fortunes may start smiling on me in multitudes. My handsome beloved may step in the courtyard of the damned one.”

The beauty of love is that its flame does not die down even in the most adverse circumstances. He remains enkindled with hope, which does not let him fall in the pit of despair. He prays for self-fulfilment of his ravished heart and the ushering of good fortunes displacing misfortunes leading to the ultimate union with his beloved.

آانگن فرید دے یار مٹھل ساری عمر گئی جو کھ جو کھدیں گل
کر لطف مہر بٹھ ظلم قہر دل ڈکھڑی ٹھڈڑے ساہ بھرے

“My sweet beloved! Do step in the courtyard of Farid. My whole life has been worn out by rotting in suffering. Be kind and merciful to me by eschewing severe cruelty. My suffering heart heaves cold sighs.”

He beseeches his beloved to unveil himself in the infinite depths of his being. He communicates to him the sufferings he has undergone in life in the state of separation and disunion and the present deplorable state of his suffering heart. He implores his beloved to shun cruelty and harshness and be kind and merciful, instead. The shades of the human and the Divine, true in their own right, come into conflict with each other. The partial knowledge of the lover as against the absolute knowledge of the Divine causes a clash of perspectives. The sincerity of the lover in accusing his beloved of cruelty and harshness cannot be called in question.

His rightness consists in expressing the perspective of his love in a truthful, frank and candid way. The perspective of the beloved, on the other hand, is universal and what is understood as cruelty and harshness by the lover is, in fact, kindness and mercy. Is it cruelty and harshness to let love ripen into ultimate fruition? Isn't it kindness and mercy not to make Divine intervention at such a premature stage that could cease the lover's possibility of union with his beloved? Love is so great a mystery.

Kafi-180

بھان وسایا یار چہیندے بیٹ سہایامان مہیندے

“My beloved friend has enlivened the cow-shed. The grand shepherd of the herd has made the area on the side of the river so attractive.”

She is happy to experience the immanence of her beloved. She is attracted by the purity of the waters of life.

اصلوں مول نہ ویساں روہی کانہہ کھیلے دلڑی موہی
رانجھن دی سرچھیاں ڈوہی تن من ملک تہیندے

“I will not go to the desert at all. The riverine reeds have captivated my heart. I will become a maidservant to Ranjhan and milk his cows. My body and soul belong to him.”

She resolves to forsake wilderness and dwell with her beloved in the ambience of love. She chooses to subject herself completely to the demands of her beloved’s immanence.

گانیں ویچتے منجھیاں لیاں نیں چندن تے جھوک بنیاں
بیلا بلی نال سوہیاں جیر ڈھاچاک سڈیندے

“I will sell my cows and buy buffaloes. I will make my dwellings on the Chandan stream. I will thrive in the riparian shrubbery with my beloved. He is known as Chak.”

The selling of cows and buying of buffaloes symbolises her attempt to realise the higher possibilities of her existence. She resolves to dwell on the stream of love in the riparian

shrubby (fertility of love) with her beloved, who is the shepherd of her heart.

ساری عمر بے سنگ جالاں ماراں ڈھالے پاواں فالالاں
بٹھ کھیڑے موئے جیندے رنگ پور ساڑاں ساڑاں پجالالاں

“I resort to different omens. I want to spend my whole life with you. I want to burn Rangpur and reduce it to ashes. I have no concern with the life and death of ‘Kheras’.”

She resorts to omens to know the possibilities of meeting with her beloved on the spectrum of spatio-temporal order. She wants to spend her entire life with him without any jerks or breaks. Heer demonstrates the will to burn and reduce to ashes the city of Rangpur where she was forcibly married and taken to the city of her in-laws. She attains such great heights of love that she discards any concern about the fate of her adversaries. Isn't it the height of detachment to become unconcerned even about one's adversaries?

جاں جاں کنڑیں رنگ سنیندی جنڈی صدقے گھولے تھیندی
پاہنباہتے دھوڑ مہیں دی ڈسدے نورا کھیں دے

“I hear the voice of the herd. I sacrifice my life to it. The dung of the herd and its dust is the light of my eyes.”

She is committed to the unveiling of her beloved in forms of sound and light. The Reality may will to manifest itself in any small, lowly and unclean medium. Religiosity considers it blasphemous and thus despises such mediums. It fails to realise that the mediums do not affect the Reality. The Reality keeps its transcendence intact, in spite of simultaneously manifesting itself in various mediums. It is by virtue of the simultaneity of immanence and transcendence that the whole cosmos is “He/not He.” Aren't all things attached to the Absolute?

ہر دم یار دے نام سڈیواں شالانہ بے واہی تھیواں
 باجھ %ی دے باجھ نہ جیواں بیا کوئی کون کہیندے

“I want always to be identified with the name of my friend. I pray that I never remain without your support. I do not want to live without you. There is no one who cares for others.”

She merges her identity in the identity of her beloved. The identity of the individual self plunges in the identity of mutual selfhood. She prays for Divine Grace in affecting the support of her beloved (identity). She yearns for the supreme identity and has no desire of self-identity. There is no one except her beloved, who can affect this identity.

ہیر سلیٹی چوچک بیٹی ناز پنی مشک لپیٹی
 آ تقدیروں چاک چکیٹی ہن ڈکھو کیا تھیندے

“Heer! The daughter of Choochak has been nurtured with great pride and her fragrance is spread all around. She has been destined to fall in love with the shepherd of the herd. Now, let’s see what happens.”

Heer, born in royal mansions, having prideful nurturing, and spreading fragrance of her beauty became an instrument in the hands of Providence to fall in love with Ranjha, appointed by her father to shepherd his herd. The love story of Heer and Ranjha met such a tragic end. Isn’t it better to die in love than to live without it?

چاکی اڑے چاک چکائے وسریا مایو مایو جائے
 مامے چاچے تے ہمسائے ان سو نہیں نظر بندے

“The shepherd has inflicted fresh wounds. It has led to the obliviousness of my parents, brothers and sisters, my maternal and paternal uncles and my neighbours. Now, they seem to me as strangers.”

The wounds of love inflicted by the beloved are ever fresh. They lead to the obliviousness of her primary and secondary ties. The intimate ones seem outsiders.

جھنگ سیالیں پھیرا پایا پار چناہوں رانجھن آیا
کینوس چھپ چھپیندے ہیرے نوں جڑ جادو لایا

“My Ranjhan came from the other side of the Chenab River. He came to meet the Sial of Jhang. He completely bewitched Heer. How can a secret remain hidden?”

The transcendent beloved assumed immanence to make love possible. Heer became totally bewitched by the might of love. The love story of Heer and Ranjha, among other things, demonstrates the indubitable fact that the secret of love cannot remain hidden. The fragrance of love spreads far and wide. The ordinary consciousness develops antagonistic contradictions with love consciousness and the first thing it does is it to denounce it publicly. The ignorant ones ravish the gnostic lovers in public interest. Doesn't the multitude worship idol of the public?

گھڑے وکڑی ٹوبھے تاڈے سب و سرائے نیڑے تاڈے
آوس سانول کولے ساڈے بٹھ گھت دروہ دیس دے

“Your love has made me forget arduous passes, water- storing fields, ponds and transitory dwellings of the desert. My beloved! Come and dwell with me. Remove dubiousness from your heart.”

He recounts the peeling of his self for the sake of his beloved. He hurls accusations of dubiousness (of love) against his beloved and beseeches for union with him. The human cannot understand the infinite ways of the Divine. It interprets Divine behaviour from the human standards. The rightness of each, absolute in its own right, comes in conflict with the other. The dynamics of love inspire different shades

of rightness to clash with each other. The clash of perspectives ripens love. How great!

موسم مسرت ڈھاڑے بھلڑے ڈاگاں ملڑے ساوے تلڑے
بھاگ سھاگ فرید سولڑے اکھتیاں نال ڈسیندے

“Farid! It is an enchanting season and the days are good. The herd has nearby found green pastures. My nuptial happiness is so near that I can see it with my eyes.”

The process of Self-Realisation makes him traverse different stages in the path of love. The moments of union cast their happiness before. The herd feeding on nearby green pastures symbolises his sentiments, in process of realising love in inwardness. He witnesses the ushering of good fortune in the imminent act of union.

Kafi-181

بے صورت صورت اولے کرنازاوا گھنڈ کھولے

“The formless is hidden in the form. He unveils himself in the pride and style.”

The transcendent formless Reality assumes prideful and stylish immanent forms. It is hidden beneath forms and unveils itself from within. There is essential continuity between the formless and its manifested forms.

ہر ہر جاوچ را نجن ماہی آیاناں صفات کماہی
سب سرا نہد مرلی واہی رمز حقائق چولے

“My beloved Ranjhan is omnipresent. He has truly manifested himself in attributes. He plays all tunes on the divine flute. He touches the chords of realities.”

He witnesses the omnipresence of the beloved as a metaphysical truth. Metaphysical understanding of the Essence and the Divine demonstrates the manifestation of the Essence in Attributes. The Essence manifests itself in immanent forms, while keeping its transcendence intact. There can be no form without the formless. The formless is veiled in every form. He plays tunes on the divine flute, touching the chords of realities, and thereby the reality of things becomes manifest.

و فی افسکم بھیت بتاوی نحن اقرب بین بجاوی
لو دلیتم گیت سناوی لفظ انا الحق بولے

“ ‘I am within your selves’ is the secret that he discloses. ‘I am nearer to man than his neck vein’ is

his harping tune. He sings the song of his omnipresence. 'I am the Truth' is his uttering."

The Reality or God discloses the secret of His dwelling within human selves. He is nearer to man than his jugular vein. He sings the song of his presence in every nook and corner. He says: I am the Truth through human tongue (as in case of Mansur Hallaj). The Reality discloses the secrets of its dwelling, nearness, omnipresence and utterances to the gnostics. The gnostic's peeling of his last layer of self finds nothing but the Reality itself. He realises the metaphysical truth that the Reality is more near to man than man is to his own self. The Reality is nearer to him than nearness itself. He understands that the metaphysical concept of nearness simply means the transcendence and immanence of the Reality in simultaneity. He witnesses the omnipresence of the Reality at every place and moment. He understands that the Reality in its attribute of Speech, utters: I am the Truth. The ignorant ones do not understand the metaphysical truths for they are bereft of knowledge.

سارے لچھڑے رازنوں پیسی
جو کوئی دل ڈوں دھیان رھیبی
بچ پوسن سبھ بھولے
اشنیت کل اٹھ ویسی

"The one, who concentrates on his heart, shall unravel the deep secret (of unity or oneness) in entirety. All the duality (multiplicity) will wither away. All doubts will be removed."

Heart houses the Reality itself. The one who fully concentrates on his heart shall unravel the deep secret of Oneness. He will attain metaphysical realisation of the principle of unity in multiplicity, unity in diversity or one and many. He will realise that the very concept of duality is based on sensuous and rational misgivings for there is no thing in the self of man or in the cosmos, which is independent or autonomous. The absolute certitude of his gnostic experience will make the illusory separateness of existence vanish like a mirage.

ہک جاہن احکام شریعت
ہک جاہن اسرار طریقت
تھیوے کیا درفت حقیقت
کون اے پھولے پھولے

“Now, at one level are the obligations of the Shariah and at the other level are the mysteries of the Way. Who could discover the Reality? Who would unravel these intricacies?”

There are different levels of understanding the Reality, generally considered as four namely, Shariah, Tariqah, Haqiqah and Marifah. The first three levels have their own respective dynamics to unravel the intricacies of the Reality but it is only marifah (gnosis) or metaphysical realisation, which successfully unravels the Reality in fullness. It realises the identity of knowledge and being and leads to the attainment of “the Supreme Identity.”

نہ رل ڈکھڑی روہ جبل وچ
نہ تھی اوکھی مارو تھل وچ
پہلو دوش کنار بغل وچ
یار پنل ہے کولے

“Do not be wretched in the mountainous way. Don’t face arduousness of the deadly desert. Punnal friend is in proximity with you (nearer to you than you are to yourself).”

The arduous attempts to find the Reality in the outward do not succeed, in spite of all efforts, for the beloved is found in the inward. He is not found as object but as Subject. Love and gnosis demonstrates the dwelling of the beloved in the inmost chambers of one’s heart.

فخر جہاں ہک ریت سکھائی
اصلوں حاجت رہی نہ کائی
دل جڑ جڑ دھم دھام چائی
تھئے گن گیان سمو لے

“Fakhr Jehan has taught me a tradition. It has essentially made me free from every need. My heart has integrated virtuousness and knowledge (by dint of inspiration).”

The doctrinal knowledge of the Reality (beloved) residing within the infinite depths of one's being bears no fruit unless it is transformed as realised knowledge at the hands of one's spiritual master. The realised lesson of metaphysical realisation taught by his spiritual master leaves no room for any other teaching. The integrated or pure heart attains gnosis.

رنگ پور دے، ہن پنتھ نیارے
ہک نون بوڑے ہک نون تارے
ہک پیا جیتے ہک پیا ہارے
تلدے ماسے تولے

“The ways of the colourful are unique. They let some ferry across the waters and let the others drown. One wins while the other loses. Here, ‘masha’ (weight equivalent to 16 grains) and ‘tola’ (12 ‘masha’ weights) are measured.”

The ways of the Divine are manifest in unique colours or modes. But they are not arbitrary, whimsical or capricious. A lover wins the game of love, while the other loses it. It is all in consonance with the Divine scheme of things by the Almighty Wise. Any big or meagre effort of the lover is measured on the scale of love. Who knows what?

فاش فرید اے وعظ سنا توں
عالم جاہل شاہ گدا کوں
جے کوئی چاہے فقر فنا کوں
اپنے آپ کوں گولے

“Farid! Openly narrate this spiritual discourse to the knowledgeable, ignorant, king and beggar that any one who wishes to attain the consciousness of his ontological nothingness and annihilation should search within himself.”

He reiterates the ‘Primordial Truth’ current in all the great metaphysical and religious traditions of the world that any one desirous of attaining consciousness of his ontological nothingness and annihilation should delve in the inmost chambers of his heart. He will find God in finding himself. Isn't finding one self and finding God identical?

Kafi-182

پٹی پیت دے پندھ پریرے برے برہوندے باربریرے

“The path of love is quite distant. The loads of dreadful love are very heavy.”

The path of love is so transcendent. The onerous burden of transcendent love is overbearing.

جانے مول نہ جانے بھانے یار دے من نون بھانے
گانے گہنے میوے کھانے دسرے تول وہانے
راج بجانے حسن دے مانے گذرے بھاگ بھلیرے

My friend cares for me on not but his cowsheds are close to my heart. The colourful threads around my wrist (symbolising marital bond) ornaments, jewellery, delicious foods, a nuptial quilt and mattresses have all fallen in oblivion. The good days of regal status in my parental home and the vanity of my beauty have all gone away.”

She rests content only with the ways of her beloved in obliviousness of many things including her marital bond and regal status. She has to accept the fact that the times of good fortunes have passed away.

ٹول خوشی دے رول ڈتے وہ سولائ لائی کانی
ڈھول نہ نیتم کول مٹھی گیا جو بن جوش جوانی
بار سنگار نہ کھڑ مکلایا ترڑے پھلوں سہرے

“The afflictions shot such arrows that it wrecked all situations of my happiness. I am so miserable that my beloved did not take me along leading to the withering away of my bloom, animation and youth.

My makeup did not wait to bid me a farewell. The flowers of my chaplet have been broken into pieces.”

She loses all happiness in the state of affliction. She feels miserable in finding her lively youth deadened without affecting union. The possibility of uniting with her beloved seems so remote.

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| نالے بادشاہے | بادل کالے پورب والے |
| موسم روپ ڈکھالے | بارش نالے وقت سکھالے |
| یار نہیں ہے ویڑھے | سوز اکالے پون ابالے |

“The black clouds from the east along with the eastern wind, rain and the times of comforts manifest the weather in its lovely forms. My passion is burning and is grilling me from within. My friend is not in my courtyard.”

The ambience of love heightens her insatiable quest of union with her beloved. The sentiment of flowering love within her being becomes unbearable without fruition. The stage is all set but how could the drama of love unfold without the beloved. The absence of the beloved is felt more in such situations of life.

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| ٹوبھے تار متاراں | چیتز بہاراں لھیتز ہزاراں |
| کنزیں پون تواراں | گل گلزاراں لکھ لہکاراں |
| دوست نہ وسدانیڑے | جو ہپڑ ساڑاں جھوک اجاڑاں |

“It is the season of spring and the melons are in plenty. The ponds are full of water. There are flowers and orchards all around. The long tune songs of the shepherds are reaching my ears. I like to burn my hut and leave my dwellings since my friend is not nearby.”

She encounters the visual and audible signs of her beloved in the outward and the inward but they do not offer her any solace since her beloved remains veiled (transcendent).

کٹڑیں برہوں سنایاں بانگیاں تانگھاں یار دیاں سانگیاں
 لکھدی ہجر دیاں کانگیاں کچرے وال تے اجڑیاں مانگھاں
 نکھ دے بُڈگئے بیڑے کر دی چانگیاں سمجھن نہ ٹانگیاں

“The spears of longing of my friend have pierced me. The calls of love have reached my ears. My hair is dirty and my lines of head have become dusty. I am lettering a long tale of my disunion. I try my utmost but I can't find a way out. The rafts of my peace have sunk.”

She longs for her friend so intensely that her embodied self becomes ravished thereby. She tries to find out a way out from the labyrinth of disunion but does not succeed. She finds peace nowhere. How could she find peace except in unison with her beloved?

ساگ کساگ اجل دے راہ جبل دے مارو تھل دے
 پورپون پیل دے آون یاد پیل دے رٹے
 درد اندوہ گھنیرے ڈکھڑے ولول پکھڑے ڈھلے

“The mountainous ways and the passages of deadly deserts, whether good or bad are my destined ways. I recall the moments of togetherness with my beloved and constantly undergo fits. My destined lot perpetually sends me sufferings and heightened pains and grief.”

She accepts the fact of her being thrown in hazardous love. The passed moments of joyfulness in togetherness with her beloved, give rise to proportionate suffering, pain and grief during the passing moments of disunion, nay more. A lover who has experienced ecstasy with her beloved suffers deeply in separation than an ordinary lover. A king who is reduced to a beggar obviously suffers intensely than an ordinary beggar.

وئیس وئیسوں دئیس چھڑئیسوں
 خاک رئیسوں دھوئی لئیسوں
 شرم لڑھئیسوں بھرم بڑئیسوں
 جوگن تھی گزریسوں
 نازک نئینہ نہجئیسوں
 کئیجھو کھلسن کھئیرے

“I will change my attire and leave my native city and lead my life by becoming a Yogi. I will rub dust on my body and burn incense and remain true to my tender love. I will leave my honour and do away with my prestige. I won't care if 'Kheras' laugh at me.”

She is ready to abandon the comforts of her ordinary self and choose the hard path of renunciation. It is renouncing her prestige and honour for the sake of remaining true to her tender love. She ceases to care for the scorns of her adversaries. Isn't it one of the greatest blessings of love that it makes the lover keep a respectable distance from things and events, by renouncing the ordinary for the sake of the extraordinary?

نوک غماندی چوک ڈکھاں دی
 رات ڈئیں تڑپھاندى
 سئیجھ نہ بھاندى پئی گرا لاندی
 دم دم دل درماندى
 کھٹھڑی مہنئیں سٹھنئیں کھاندى
 مٹھڑی عشق اوئیرے

“The spear of sorrows and the prick of sufferings make my heart dejected at each and every moment. I am the crushed one who is restless day and night by facing rebukes and satires. The nuptial bed does not please me and I keep groaning. The peculiar love has made me so miserable.”

The sign of peculiar love is that it makes her so miserable and restless at the hands of her inner and outer circumstances that she constantly undergoes sufferings, sorrows, dejections, rebukes, satires and groans that lead to the effacement of her self. Doesn't the dying of habitual self give birth to the non-habitual one for the sake of union?

دلڑی حرمل اکھتیاں بل بل
 نرمل درد اندردے درمل
 پیریں چھل چھل چھالے
 ڈٹڑے روگ کشالے
 زخم پئے وچ زیرے
 جلبل تے ہتھ ملل کوکالے

“My heart is burning like wild rue (noise produced by the burning of a seed) and my eyes are itching by crying. My feet are full with oozing boils. The creeping pains have fully settled within me. They have inflicted malaises and adversities on me. I am burning and calling by rubbing my hands. Now, my inner wounds have become a sore.”

The sufferings undergone by her, at the hands of her beloved, are not psychic, which engage a person partially but are spiritual that engage her wholly. They ravish her embodied self and can be likened to an innocent person being skinned alive, nay more terrible. The grip of love increasingly tightens her amidst her hues and cries. Love has entry point. It has no exit. How wonderful!

لالی لوے تے کانگا بولے
 مرغ ممولے کرن چبولے
 تھیواں اولے گھولے
 نہ ڈے راول روولے
 سارے سون شگون سمولے
 وڑو پڑھے بٹھ جھیرے

“I am sold out after listening to the local bird’s singing and the crowing of the crow (for they are the omens of your coming). The fowl and a wag tail (birds) are gambolling. My beloved! Do not make me wretched. All rites and omens have been combined to augur your presence. Enter my courtyard and cast away brawls.”

The sentiments of love, symbolised by the language of the birds, intensify inwardness. She considers them as rites and omens auguring the presence of her beloved. She beseeches her beloved to unveil himself by casting away brawls. Aren’t brawls necessary milestones in the path of love?

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| و نجنال جھوک ضروری | کیا دوری مہجوری اوڑک |
| ہم ایمان دی موڑی | پوری نیساں سک سانول دی |
| کر سم کچھ و ہیرے | پوری جھوری خاک پٹی دی |

“What are these distances and separations? I have necessarily to go to my dwellings. I will remain faithful to the longing of my beloved. It is the real treasure of my commitment. I will reach Ketch in a mud-covered state and face people’s ridicule.”

She resolves to dwell within her being without caring for the veils of distance and separation. She resolves to remain faithful in the longing of her beloved since it is the real treasure of her commitment to love. She ultimately longs to ‘reside in her transpersonal being’ in spite of facing all odds in the path of love.

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| چشماں چوٹ چلائی | اگ لائی بھڑکائی رنگت |
| رمزاں جڑ کر چاٹ چکھائی | دیدیاں کرن لڑائی |
| غمزے رکھن بکھیرے | بے واہی دے نال اجائی |

“The colourful face of my beloved has kindled a great fire of love within me. His eyes have knocked me. His visions are in a war like state with striking expressions. I am without support against enticements, which fan incongruities.”

Beauty ignites love. It intensifies the fire of love by its bewitching expressions. Static beauty cannot create the dynamism of love. It is exciting beauty, which creates vibrant love. Love becomes defenceless at the hands of beauty. How could love prosper without being defenceless?

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|-------------------|-------------------------|
| شہر بھنجوردی واسی | اللہ راسی مانا ماسی |
| بدن بھبھوت سناسی | طرح اوداسی سخت بیاسی |
| پیل پیل موت کہیرے | کھوساں پھاسی تھی بے آسی |

“I am powerless without my mother and aunt. I am the inhabitant of the city of Bhambore. I am wandering in sadness and I am feeling very thirsty. I am an ascetic with my body covered with dust. I will tie the noose around my neck and die in the state of despair. Death is challenging me at each and every moment.”

She finds herself powerless without her inward ties. She is trying to find her transcendent beloved, while dwelling in immanence. She is saddened not to find him. Her eyes are very thirsty of his vision. She is becoming lowly in order to find the higher one. She envisages the possibility of death, which shall end her despairing life. Doesn't her deplorable plight take her to the threshold of her beloved?

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| ڈوڑے ڈکھ ڈوپیلے | جنگل بیلے شینہہ مریلے |
| نبھ گئے ہسن کھلن دے ویلھے | کپڑے میلے کچیلے |
| آوس ہوت اڑیرے | ویلھے میلے کر الیلے |

“There are forests, riparian shrubbery, fierce lions and multiple sombre sufferings. My dress is shabby. The days of my playfulness have gone away. My beloved! Hasten to meet me. My dear Baloch! Do come and dwell near me.”

She faces arduousness, dangers and sombre sufferings in the path of love. Her appearance is at the stage of disappearance. The times of romance in love have whisked away. She entreats her beloved to instantly unveil himself within the infinite depths of her consciousness and remain unveiled everlastingly. Doesn't this beseeching manifest her innocence pinned against the power of her beloved?

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| اوکھے وصل دے سائکھے | پندھ اڑانگے دلڑی تانگھے |
| چولا بو چھن گھانگھے | ملن مہانگے کو جھے لانگے |
| ناکھارے نہ چھیڑے | جوہ جتن وے ڈسم نہ چانگے |

“The stations of the way are intricate and my heart is longing. The chances of meeting my beloved are so remote. It is so difficult to meet for the ways are hideous. My shirt and head covering have been torn to bits. I cannot see any signs of dwellings or herds. The treading paths of the animals or flocks of the grazing buffaloes are not visible.”

She gets lost in the way of love. She finds her ordinary self ruptured. She sees a contradiction between her longing and the attainment of union with her beloved through the intricate, hideous and sign less path of love. All are the signs of immanence. There are no signs of transcendence. Isn't love a dangerous game of transcendence and immanence?

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| نیراں نیروہیراں | تیر جگروچ پیڑ اندروچ |
| دل د لگیر لویراں | پیر مناواں دہیر نپاواں |
| چے تقدیر کھیرے | مارو چھوڑ ملہیر سدھایا |

“I am having inward pain by the shot of an arrow. The tears are flowing from my eyes. I make vows in the name of the saints. I do not find any solace. My aggrieved heart is in pieces. My ravisher deserted me and went to Malheer. Destiny has parted us.”

She undergoes pains and sufferings. She vows in the name of saints as a prelude to finding her beloved but does not succeed and thereby she does not find any solace. Her grief becomes so heart-breaking. She feels herself to be deserted by her beloved who has assumed the form of transcendence. Destiny plays the game of love with rules of transcendence and immanence.

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| وٹیاں پٹیاں پتیاں | سٹیاں ٹٹیاں بٹھیاں کٹیاں |
| بٹیاں سکھ دیاں رتیاں | گھٹیاں خوشیاں پاڑوں پٹیاں |
| لٹیاں ناز نویرے | مٹھیاں تیغ برہوں دیاں کٹھیاں |

“I have thrown away the earthly jars of milk and have left caring the calves. I have instead exchanged the long ways of love. My happiness has decreased and has been uprooted. The traditions of peace have passed away. I am the miserable one who has been slaughtered by the sword of love. I have been looted by youthful pride.”

She discards her everydayness of existence and chooses the hardest path of love. (She wants direct vision of her beloved without any intermediary or medium). Happiness does not merely decrease but is subsequently uprooted while traversing the way of love. The modes of peace pass away. She finds herself in a miserable state in being slaughtered by the sword of love in the prime of her youth. Real love is real suffering.

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| ریت پریت سوائی | در جدید مزید ہمیشہ |
| نیت اسماں سرچائی | پریت پر دم دے گیت سکھایم |
| غم کیتے دل دیرے | عید فرید بعید سینوسے |

“Farid! My instant pain is permanent and is on the increase. The tradition of love is deepening. It is my commitment of love that makes me sing the songs of adoration. I have heard that the days of Eid are far away. Sorrows have taken an abode in my heart.”

He finds the perpetual re-creation of pain as permanent. It leads to the deepening of love in his bones and flesh. No pain, no love. The commitment of love inspires songs of adoration. He is conscious of the fact that he has to bear sorrows of separation and disunion for quite some time for he has heard that it takes ample time to affect union with one's beloved.

Kafi-183

پر دہی یار او پورب دی گھلے

“My friend of alien lands! The eastern wind has started blowing.”

His friend of alien land symbolises transcendence of his beloved. The blowing of eastern wind is a symbol of transcendence turning into immanence.

سائون مینہ برسات دی واری پھوگ پھلی کھپ پھلے

“The rainy season has set in. The desert plants have started flowering.”

The times of inward blessings of unveiling have set in. The sentiments of love have started to flower. The desert of his barren self has started turning into orchard.

گاجاں لجن بجلیاں لیکن ذوقوں دلڑی چلے

“There are flashes of lightning and thundering of clouds. My heart by virtue of this tasting is in ecstasy.”

His heart experiences flashes of illumination and celestial music that makes it ecstatic.

دھامن کترن سنھتے سہجوں چتر سہاگ دا جھلے

“The heads of the desert plants are fondly waiving with happiness.”

The sentiments of love, by virtue of inner urge, are sprouting with happiness.

جے تیں پانی پلہر نہ لھٹسی
کون بھلا سندھ مچلے

“Well, who will go to Sindh unless the rainwater gathered in the low lying areas gets dried.”

He does not want to experience the ‘dark night of the soul’. He wants to remain recipient of the blessings of union.

روز بروز فرید ہے لذت
طبع ڈینہو ڈینہہ کھلے

“Farid! My taste is increasing day by day. I am experiencing expansion within myself.”

He enjoys the ever increasing flavour of love. He experiences expansion within his self. The degree of transformation of the self into the Self corresponds to the degree of expansion. It speaks of the dynamism of the self leading to the beautiful integration of permanence and change.

Kafi-184

اے دل دیوانی موہی پر وحشت سنجڑی روہی

“My heart has been spiritlessly frantic in the dreadful and desolate desert.”

Her heart is spiritlessly frantic in the dreadful and desolate desert of her self.

واہ داروں درد دلاں دا واہ یار پئیل من بھاندا
چم چاتم بڑی ڈوہی ہاں بردا بڑے ناں دا

“I laud you my friend Punnal for you are so appealing to me. I laud you also because you are the balm of my heart pain. I have been sold in your name. I have willingly accepted the blame of your love.”

She lauds her beloved for being so appealing to her and being remedial measure of her heart pain. She totally and wholeheartedly subjects herself freely to her beloved and willingly accepts the blame of love. Freedom is the ascending spirit of love. Love deepens freedom. There can be no love without freedom. Pure love is pure freedom. Romance is psychic and oppressive but love is always spiritual and free. Love is not mechanical. It is highly creative.

ہے سانوں سخت سولڑا ونج آکھیں قاصد بھلڑا
ہئی قسم خدا دی دروہی مل یار تھلاں ونج کلہڑا

“O good messenger! Go and deliver my message. The rainy season is so near. Do meet me alone in the desert. It’s a vow of God on you.”

She sends message to her beloved for unveiling himself within her barren self since the nuptial times are so nigh by the binding Grace of God.

تھی راہی بر ڈوں جلساں
دل راہوں مول نہ ولساں
ونج ساتھ پریں دے رلساں
وچ روہی کر سوں پوہی

“I will become a traveller of desolate places. I shall never return. I will go and join the company of my friend. I will spend my life in the desert.”

She resolves to look within and never resort to rational mode of consciousness. She will unite with her beloved and achieve mutual selfhood.

بٹھ توں بن چیتز بہاراں
سر سول آون کرواراں
دل ڈکھڑے دردہزاراں
اندوہ کرن انبوہی

“What will I do in the spring season without you? The afflictions are striking my head. My heart is suffering with countless pains. Grief has gathered all around.”

She has nothing to do in the spring season since her friend is not there. She suffers afflictions, pains and grief in his absence. How could deadness turn into liveliness without one's beloved?

کیا زپورہار چنبیلی
کیا پھلوں سیجھ سہیلی
تھیا عشق فرید آہیلی
سجھ بھل گئے ایہی اوہی

“What to talk of my jewellery, necklace and champak necklace. What to talk of my nuptial bed covered with lovely flowers. Farid! I have become forgetful of all these ever since love became my companion.”

The company of love makes him lose meaning of his ornamentations and nuptial belongings. He transcends these realities and reaches the realm of supernal consciousness, which finds everything worthless except love.

Kafi-185

گی مفت ڈکھاں وچ آیا ہے پل پل سول سوا یا ہے

“My afflictions are increasing at each and every moment. My being has been engulfed in sufferings for nothing.”

The increasing inflictions make her feel that her being has been engulfed in the sufferings of love for nothing. The axis of her whole life is vision or union of her beloved, which can only satiate her hunger of love. She considers her suffering as of no account if it fails to make her achieve her object of love. Her rightness in the situation of separation and disunion cannot be challenged. Although, it is relative to his situation yet, in a certain sense, it is also absolute. Love manifests the simultaneity of the relative and the absolute. Also, the reality of her suffering at the level of the relative cannot be brushed aside from the viewpoint of the absolute. The relative has its own legitimate sense of absoluteness.

تن من دھن ہے مال جھیندا دور گیا منظور دلیں دا
درداں سخت ستایا ہے شالا ڈھولن مل جھیندا

“The cherisher of my heart has gone far away. My body, soul and wealth are his dominion. I pray to God that I unite with my beloved friend. The pains have highly vexed me.”

She experiences vexing pains to find her beloved withdrawing in the realm of transcendence after cultivating love in immanence. She recounts surrendering her body, soul and wealth for him. She prays for uniting with her beloved by the Grace of God.

دشت بیاباں جال اساڈی
سوز اندوہ دی چال اساڈی
ما تم حال تے قال اساڈی
عشق بہوں ڈکھ لایا ہے

“I am leading my life in wilderness. My gait is of passion and grief. My state and discourse are the state of mourning. Love has given me great sufferings.”

She finds herself stranded in wilderness in the state of separation and disunion from her beloved. Her suffering knows no bounds.

چاک کیتے دل چاک مہیں دے
کون کلڑے زخم کوں سیندے
مرہم وصل وصال تہیں دے
کھیڑا کوڑا جایا ہے

“The shepherd of the herd has broken my heart in pieces. Who will stitch my unintelligible wounds? It requires balm of unity with my friend? The ‘Khera’ is false and useless.”

The unintelligible wounds of love can only be stitched by the beloved who inflicts them in the very first instance. The healing of wounds requires the balm of unity. The adversaries of love being false (privations) and useless (of no ultimate consequence), do not figure in over here. Doesn’t the doctor (beloved) administer the medicine of unity to his patient (lover) without their being any one (adversary) in between?

رانجھن جوگی میں جگیا نی
بے زراوس دے راہ وکانی
مٹھڑی ماری پھراں نمائی
نام نشان گنویا ہے

“Ranjhan is my Yogi and I am completely subjected to him. I have been freely sold out to him. I am ravished by miseries and condemned to roam bereft of vanity. I have lost my identity.”

She is completely subjected to her beloved in whose name she has been sold free of cost. She is ravished by miseries in the state of lowliness. She loses her identity. Isn’t the loss of

one's identity imperative for attaining "the Supreme Identity"?

سڑ دیں بلدیں پھر اں کُئی
لوک کیا جانے پیڑ پرائی

"Love has set me aflame with great perfection. I am burning all alone. How can people understand the excruciating pain of others? I got what was written in my destiny."

Love sets her aflame with great perfection and makes her bear the burns within her own self. No one can share the pain of others. Isn't it the uniqueness of a self that no other self can share its pain? She is an innocent instrument in the hands of love, destined to play the cosmic game of love.

کیٹس حال کنوں بے حالی
ساڑاں سیجھتے تول نہالی

"The custodian of my being Ranjhan left me forlorn. He has led me to a deplorable state. I burn my nuptial quilt and mattress. Disunion has made me oblivious of everything."

The beloved leaves her stranded and becomes transcendent, in spite of being her custodian. She is led to a deplorable state, where she casts away things signifying nuptial happiness. She becomes oblivious of everything. Isn't the remembrance of the beloved the forgetfulness of everything?

پھری دی شہرتے جنگل نیلے
متاں فرید کرے رب میلے

"Farid! My ravishing love has looted my heart. I am wandering in cities, forests and riparian shrubbery with the hope that the Sustainer unites me with my

beloved. My longing has been instrumental in the loss of my comfort.”

The ravishing love loots his heart and he wanders in wilderness with the hope that the Sustainer unites him with his beloved. The longing of the beloved banishes him from his comfort zone. Isn't it the graciousness of love to snatch comforts from his hands and ultimately invest him with peace, instead?

Kafi-186

پرانی پیڑ پئی گل دی نہ گلدی دال درمل دی

“The primordial pain has fallen to my lot. There is no way out of it.”

The pain of ontological love is primordial and there is no way out of it. But it has to be borne for attaining ontological consciousness of one's nothingness and thereby uniting with the beloved.

اجل دی تاگ پل پل دی سدا جلدی تے ہتھ ملدی
نہ ٹل دی سک بروچل دی دوتاں زلدی پٹی تھل دی

“I am perpetually burning and rubbing my hands. I am awaiting death at each and every moment. I am wandering wretchedly in the vast passages of the barren desert. The desire of my beloved does not satiate.”

It is so difficult for her to bear the burning pain of love. She laments at contracting love in the first instance symbolised by her rubbing of hands. She prefers death to wretchedly stranding in wilderness. Her efforts do not fructify in uniting her with her beloved. The insatiable desire of her beloved does not satiate.

سڑیندی سیچھہ بمخمل دی تکلیندی تول نرمل دی
سنجی نوں ساگ سا نول دی آزل دی ہے نہ آج کل دی

“The velvet nuptial bed burns me. The nuptial quilt of soft cotton fries me. The damned one is longing

for the charming beloved not only in these times but ever since the primordial day.”

Things associated with nuptial happiness grill her in state of separation and disunion. Her imagination damns her by longing for her charming beloved ever since the primordial times. It makes her consciousness undergo deeper suffering.

ڈکھاں ڈکھڑے ڈتے ڈاڈھے ہڈاں داماس غم کھا دھے
بہمشہ درد بن وادھے پُئیل ولدیں کریں جلدی

“The anguishes have given me great sufferings. Sorrows have eaten the flesh of my bones. My pains are constantly on the increase. My beloved! Do hasten to come to me.”

Anguishes are source of great sufferings. Sorrows invade the depths of her being. The increasing pains make her entreat her beloved to come soon for ending anguishes, sorrows and pains.

لویراں ہے چنی چولی اویرا عشق پیا جھولی
ڈتی گولی ہلاہل دی نہ جہریں وقت ماگھولی

“Peculiar love has befallen me. My dopatta and shirt have been torn to bits. My mother did not give me a tablet of poison on my birth.”

The ways of love are peculiar and they are beyond rational understanding. The peeling of the self is a painful process. She feels that it was better to be poisoned to death at her birth than to die in love with such great sufferings.

خوشی داسانگ سبھ ترڑا سجن رُٹھڑا تے نیکھ مُٹھڑا
اُپٹھڑی مونجھ ول ول دی نہ ڈکھ کُٹھڑا نہ جی پُٹھڑا

“My beloved has turned his face and has snapped ties with me. All ties of happiness have broken. I have not got free from my grief. My devastating anguish is ever recurring.”

She is completely dependent on the responsiveness of her beloved. The cooling of her beloved leads to the end of her peace and happiness. She does not get free from anguishes. She faces ever recurring overturned anguish of love. Who can experience the working of the Divine in the human more than the lover?

سڑیندا سوز چھاتی ہے مریندا روگ کاتی ہے
نہ پیندا یار جھاتی ہے کراں کیا کجھ نہیں چلدی

“Passion is burning my bosom. The malaise is striking me with knives. My friend does not cast glance at me. What should I do for none of my efforts fructify?”

Her deplorable state does not succeed in eliciting response from her beloved. Her efforts do not succeed in affecting union with her beloved and she does not know what to do. Her reaching the point where she does not know what to do is understood as the ablation of love which she has to undertake at the hands of her beloved. Religiosity with its underlying tall claims is absolutely unfit to enter the realm of love. It has not done even the ablation of love. The mystery of love consists in the absence of any relation of causal necessity between the lover and the beloved. Aren't there some who spend their whole lives in search of God but do not find Him and some who walk just a few steps and find Him standing in the way?

ڈکھی دادر دویری ہے مٹھی دی ماویڑی ہے
تتی داویرویری ہے سروں سختی نہیں ڈھلدی

“The pain of the sufferer is primordial. The mother of the hapless one is so peculiar. I am the inept one whose brother is her adversary. The hard times do not give me any sigh of relief.”

She as sufferer considers pain as her adversary. It is a pain born out of primordial love. She finds no support in love

even from her near and dear ones; rather, they detest her for contracting such a meaningless love.

فرید آیا نہ ماہی ہے
جگر وچ جرح جاہی ہے
ڈٹی سولاں نہ ساہی ہے
لگی جڑ نوک راول دی

“Farid! My beloved has not come. The afflictions have not let me even breathe. My self is seriously wounded. The arrow of love has been perfectly shot by my beloved.”

He realises that the transcendence of his beloved is a source of great suffering for him. The constant pouring of afflictions does not let him rest even for a moment. The wounds have been well grounded in his self. His beloved has perfectly captivated him in love. He has been caught in the impasse of love. If the arrow of love would have been shot imperfectly by the beloved, then he could have found a way out from love. Isn't it gracefulness on the part of the perfect beloved to let the imperfect lover play the game of love; what to talk of the lover winning it?

Kafi-187

پتا لوں پانی آوے پورب لبھاوے تے

“The blowing of the east wind moistens the earth by attracting deep water beneath it.”

The blowing of the east wind and the rainfall in the desert with all its liveliness notwithstanding, it symbolises the breeze of love moistening self by attracting deep water of life beneath it.

مچھلے پیلے گوڑھے ساوے مینگھاں ونوں ون دیاں
بجلی اکھ مارے مسکاوے بدلے دردوں روون

“The rainbow is manifesting many colours. The clouds have figured in small sizes in yellow and dark green colours. The clouds are crying in pain. The flashes of lightning are winking and smiling.”

It is the manifestation of the Colourless in many colours. The different layers of the self burst out to unveil different behavioural patterns of the Self.

چک کھپ ہار حمیلاں پاوے روہی رنگ رنگیلی
گیت پر م دے گاوے بوٹے بوٹے گھنڈ سہاگوں

“The desert has become multicoloured. The desert herbs (during rain the red flowers sprout) are wearing necklaces and neck ornaments. The song of love is being sung by each and every plant in a nuptial veil.”

The desert of her self has become colourful. The sentiments of love ornament and sing songs of union.

دل ول مینہ پساوے کیسر بھنڑی چولی پٹھڑی
کوئی آوے کوئی جاوے پورب ماڑڈ کھن دے بادل

“The desert shrubs are in garments of fragrance. They are being drenched in rain. There are incoming and outgoing clouds from the east Marwar and the north.”

The possibilities of her self are in the process of fragrant realisation due to recurring Divine blessings.

سانون ميگھ ملهاراں
سہجوں تھلڑیں مال نہ ماوے
پیسوں پانی دھارو دھاری
ڈیسوں جھوک تراوے

“The rainy season in the desert has gathered the flock in plenty. We will also drink the rainwater at different places. We will water our dwellings.”

The water of life gathers different possibilities and soaks them afresh.

وٹھڑے پالے تھے خوشحالے
مال مویشی گاوے
سبھ کئی پا کر چوڑے بیڑے
بہہ ٹیاں گھکاوے

“The desert plains have blossomed due to rainfall. The cattle are in tune with it. Women have worn full set of ornamental bangles and are churning the vessels.”

The desert of her self has blossomed by heavenly blessings. It animates various possibilities in it. The tender and beautiful possibilities thrive to realise themselves.

سوہنی کو جھی گہنے گٹھڑے
پاوے پاٹھم کاوے
سیندھاں مانگھاں تلک تلوے
کجل مساک سہاوے

“The beautiful and the ugly are wearing ornaments and are displaying them. The parting line of hair on head, the brow - coloured mark and moles coupled with a line of the collyrium and twig (of the walnut tree) as tooth powder and lipstick (for its darkening effects) are looking so beautiful.”

The beautiful and ugly possibilities of the self are realising themselves in the best forms possible. Ugliness is

transforming itself into beauty. Isn't ugliness a privation and absence of beauty?

ریشکِ خوئید ڈسے سنھ دھامن
تھئے چو گوٹھ پلاوے
نندنہ ماون کھیر گئیں دے
پر تھئے جھاب ڈواوے

“The dry and hard shrubs of the desert are outweighing the soft and green plants of wheat. There are ponds full of drinking water for the herd all around. The cows ooze_out milk in plenty beyond all measures.”

Even the harder possibilities of the self symbolised in the dried and hard shrubs of the desert are susceptible to the waters of life as compared to the yielding ones symbolised by the soft and green plants of wheat. Her self overflows with knowledge.

کونجاں گر کن مور چنگہارے
کونل کوک سناوے
آون رلڑے یاد سجن دے
ظلمیں برہوں ستاوے

“The herons are cooing and the peacock is sounding wildly. The cuckoo is singing a song. I recall the times passed with my beloved. Love vexes me so cruelly.”

She is vexed by understanding the language of the birds. It recalls the moments of union with her beloved.

سوہنی موسم سوہنیاں مدتاں
سوہنا آن ملہاوے
باقی عمر فرید دی شالا
سانول سانگ ویاوے

“It is such a lovely weather and such fine times that I wish my beloved to unite with me. Farid! I pray that my remaining life is spent in togetherness with my beloved.”

The pleasant and lovely changes within his self intensify his longing to unite with his beloved. He prays for his ultimate union.

Kafi-188

تاکھ پنل ول تیندی ہے سانوں ہک پل رہن نہ ڈیندی ہے

“My longing for my beloved has intensified. It does not let me live in peace even for a moment.”

Her intensified longing of her beloved does not grant her even a moment's peace.

عشق اُجاڑی جھوک امن دی پاڑوں بیخ پٹیس ہڈ تن دی
ہک سک رہ گئی یار سجن دی جو سب بار سہیندی ہے

“Love has destroyed the city of peace. It has uprooted my flesh and bones. There remains only a longing of my beloved friend, which is bearing all these burdens.”

Love and peace remain antagonistic to each other. Love destroys her state of dwelling in peace. It turns her flesh and bones into pieces. The vocation of longing is to bear these onerous burdens of love. No longing. No burden.

مونجھ مجھاری درد و چھوڑا لکھیابا تتی دے ڈوڑا
اے غم مول نہ تھیوم تھوڑا چند جگھ جگھ مکیندی ہے

“The increasing anguishes, pains and separations have been destined for the inept one. My sorrow does not decrease at all. My life bids me good bye, while rotting in suffering.”

Her condition is not static. The intensity of anguishes, pains and separations that fall to her lot are not still but intensify with the passage of time and make her wretched.

تغ طمانچہ بانگ کٹاری
خجر پکاں تیر شکاری
بھٹ کیتے تن من وچہ کاری
پیڑ قرار و نچیندی ہے

“The eye lids of my beloved are daggers and hunting arrows, sword, gun, dagger and double edged knife. They have seriously wounded my embodied self. Pain leads to the loss of my peace.”

The affect of ravishing beauty is so immense that it pierces her embodied self. She loses her peace by bearing painful wounds of love.

درد اندوہ ہزاراں دل نوں
ڈکھ ڈیوں لکھ ماراں دل نوں
سولاں دیاں تلواراں دل نوں
حسرت بر چھی لیندی ہے

“My heart has countless pains and grief. Sufferings give hard blows to my heart. The swords of afflictions hit my heart. Wistfulness spears my being.”

Her heart has to bear countless pains, grief, hard blows of sufferings, cuts of the swords of afflictions and spears of wistfulness. Isn't love so gracious in conferring these rare gifts?

مہنہ نہ لیندے سکے بھائی
مہنیں ڈیوے ماپو جانی
خویش قبیلے کرن لڑائی
سس ننان مریندی ہے

“My real brothers are not on speaking terms with me. My sister rebukes me. My kith and kin fight with me. My mother- in- law and my sister- in -law thrash me.”

The ordinary consciousness is highly antagonistic to the consciousness of love. The ‘familial’ consciousness goes to the extreme in resorting to criminal intimidation and even physical violence against the lover for the sake of their so-called family and cultural values. Isn't the the lover a rebel who sets high standards of value for her family, culture and society by standing for the development of social, cultural and spiritual consciousness of the people of her times, and

inspite of being beaten by her near and dear ones exercises patience in adversity and does not get beaten in love?

شوق فرید شعور اڑھایم حال و نجایم قال گنوا یم
دھوڑی پام خاک رما یم دل سبھ کیس کریندی ہے

“Farid! My fondness has made me drown my consciousness. I have lost my inner poise and ability of discourse. I have put dust on my head and rubbed it on my body. Heart makes such woeful things happen.”

The first sign of his fondness of love (his beloved) is getting rid of his ordinary consciousness. The cessation of this level of consciousness makes his habitual self crumble. The crumbling of this level of self or consciousness leads, among other things, to the collapse of his value system. He loses his inner poise (by being so much excited in love), and ability of discourse (because the informal discourse of love displaces all forms of discourse). The things do not end here for these are merely the humble starters of love. He puts dust on his head and rubs it on his body, while feeling the pain of anguish at the transcendence of his beloved. It also symbolises his realisation that appearance has no value as compared to reality. It is his heart as against his mind, which makes such woeful things happen.

Kafi-189

تتا عشق بہوں گزریو سے ایہو قہر نہ پیش ایو سے

“I have been bearing the inept love but I have never experienced such severity.”

He bears the ineptness of love but the increasing severity of sufferings become unbearable.

بھاہ برہوں دی ساڑ پچالیا ہڈتن کیتس کیری
یار لدھو سے جانی ویری لکھیا واہ ملیو سے

“The fire of separation of my beloved has burnt me. It has burnt my flesh and bones to ashes. I found a friend who turned out to be my sworn adversary. I laud what was written in my destiny.”

The fire of separation burns and reduces to ashes the inner layers of his being. He laments that it was his destiny to cultivate friendship with the one who proved to be his deadliest enemy. Religiosity cannot understand his loving discourse where his bosom friend is being called as his sworn adversary. It is the intensive state of love and suffering that makes such discourse possible. Isn't he so lucky in reaching this stage?

جان جگر تن پارے پارے سینہ محض لویراں
لوں لوں رگ رگ وچہ سو پیڑاں ہجر برات ڈھیو سے

“My embodied self has disintegrated. My chest has been torn to bits. There are countless excruciating pains in each and every pore and vein of my body. Disunion has infested me with this rare gift.”

Disunion invests him with the rare gift of ravishing his embodied self. He suffers the birth pangs of giving birth to his higher self. Isn't it a rare gift that reduces being to nonbeing and prepares it for union with the beloved, notwithstanding the pains and sufferings?

ہنجرٹوں ہاراں واٹ نہاراں
بیٹھی کانگ اڈاراں
جان جگر ہے جیندا دیرا
تنہا چھوڑ گیوسے

“I am looking at the paths of my beloved with tears in my eyes and shooting the ravens. It is all for him, whose dwellings are in the inmost chambers of my being. He has left me all alone.”

She resorts to omens to seek her beloved who dwells in her being. The beloved assumes transcendence by making her lonesome in the vicissitudes of time.

پیت پرانی من نون بھانی
لذت بہوں ڈکھالی
مثل سمندر آتش اندر
سوسو عیش لدھیوسے

“It is a primordial pain, which is pleasant for my being. It has made me experience its great taste. I have found hundreds of treasures in the fire of love as one finds treasures in the sea.”

He considers the primordial pain of love pleasant for his being. He experiences its great taste, which is opaque to ordinary consciousness. He finds hundreds of treasures in the fire of love likened to the treasures found in the sea. The alchemy of suffering turns the base metal into gold. The fire of love with its ensuing pain purifies the self by removing the dross of otherness. It polishes the unpolished mirror of the heart and makes it worthy of the beloved to contemplate himself in it.

سڑ گیوم جل گیوم مر گیوم گل گیوم
سکدیں تپدیں مردیں کھپدیں
یار فرید نہ آیا
نازک نینہ نہ بھیوسے

“I have been burnt, grilled, ravished and rotten. Farid!
My friend has not come. I will remain true to my
tender love in desiring, burning, dying and in raising
hue and cry.”

He gets burned, grilled, ravished and rotten during the period of his beloved's transcendence. But he resolves to remain true to his fragile love even in the terrible states of pain and suffering. Love of freedom turns into freedom of love. His choice to remain true to his love is essentially the exercise of his freedom in the most trying circumstances. Freedom is absolute or it is nothing. Partial or relative freedom is no freedom. Reason cannot decipher the mystery of freedom. It is caught in the snares of finitude. It lacks transcendence. It never tastes freedom. Freedom is truly understood by virtue of spiritual phenomenology, which understands it in the simultaneity of transcendence and immanence. The 'existential' renderings of freedom take us to the heart of the matter. The metaphysics of freedom is revealed in the situation of love and gnosis. Man is manifestation of the Freedom itself. No freedom. No love.

Kafi-190

تتے تینہہ تترئی دے اوتے حیران سارا لوک ہے

اے دل نہیں کچڑی گھدی ماہی و جائی ٹھوک ہے

“All people are surprised at the burdening love of the inept. My heart is not raw and that has been perfectly tested by my beloved.”

She amazes people by her capacity and strength to bear sufferings in the path of love. The beloved perfectly tests her heart to see whether it is raw or strong enough to play the game of transcendence and immanence. It is only a stout heart that can bear the burden of love.

چٹ تھی جو بن دی تاروے گئے کم بھلے کل کاروے

توں بن تتی دایاروے جیون نہ جیون بھوگ ہے

“My youthfulness has been wasted. I have become oblivious of all my activities. My friend! I am such an inept one that living or not living with you is equally an ordeal for me.”

She feels that the prime of her youth has fled without affecting union with her beloved. She becomes oblivious of her everydayness of existence. She considers herself such an inept one for whom it is equally an ordeal to live with her beloved or without him. She faces the ordeal to live with her transcendent beloved in the state of separation and disunion with all that implies or to abandon the path of love once for all. She finds no exit. She has to remain committed to her beloved in all pressing circumstances.

اواپنی جاتے خوش وسن اتھ نین تھی بے وسن

کیوں لوک نہ میں تے ہسن مٹھڑی کوں چاتا بوک ہے

“There, he dwells happily at his place and here, the tears are helplessly flowing from my eyes. Why not people should laugh at the miserable one, whose youthfulness of heart has made her suffer?”

The beloved happily dwells in transcendence but she cries in failing to find her. The animation of her heart contracts love, causing people to laugh at her miserable state. What would people do if they had no such cause of laughter?

روپٹ اساڈی کار ہے ڈو کھ سول گاہناں ہار ہے
بربار چٹ گھر بار ہے مارو تھلاں وچ جھوک ہے

“My vocation is crying and whining. Sufferings and afflictions are my jewellery and garlands. My household is in desolations, plain lands and forests. My abode is in the deadly deserts.”

She lives in the deadly desert of her self. She is housed in wilderness. It is her vocation to cry and whine. She is ornamented by sufferings and afflictions. The transcendence of her beloved makes her inward and outward overbearing.

تھیا بخت میں تے تنگ ہے سکھ دی ہمیشہ جنگ ہے
بکھڑا مساک دارنگ ہے اُجڑی سہاگ دی نوک ہے

“My fate has constricted me. Peace is in constant war with me. The colour of twig (of the walnut tree) as tooth powder and lipstick (for its darkening effects) has faded out. The bridal line of a collyrium has flawed.”

Her fate (ontological love), subject to cosmic design, constricts her in lonesomeness. She is not at peace with herself. The beauty of her life fades out. Love pushes her to the wall. Doesn't the one who is lucky in love find the “door in the wall”?

بچھڑا فرید داحال ہے سانول نہ تتیم نال ہے
نظر م وصال محال ہے ڈکھ دی نویں زیت چوک ہے

“Farid is in a deplorable condition. My beloved has not taken me along with him. Union with my beloved seems impossible. There are ever new strikes of sufferings.”

His condition becomes deplorable. The beloved assumes transcendence by stranding him in the state of selfhood. It is not possible for him to have union with his beloved in the “servant-Lord axis.” “Nothing removes man farther from God than a desire of union with Him.” He faces novel and fresh strikes of sufferings since his beloved does not facilitate him to “reside in his transpersonal being.”

Kafi-191

توں بن حضرت یار
ہر دم پھراں حیرانی

“My sacred friend! I perpetually wander in bewilderment without you.”

He communicates with his sublime friend about his disoriented state without him.

ماہی باجھوں سول کھنیرے
جیون ہے بیکار

“There are countless afflictions without my beloved. My life is useless. My sweetheart knows about it.”

He knows that his dearest beloved is aware of the countless afflictions of love faced by him and his viewing life as useless thereof. The difference between psychic love and the spiritual one, among other things, consists in the beloved being entirely aware of the state and station of the lover. The divine beloved has absolute knowledge of things and events. The lover's knowledge is relative (piecemeal) and therefore he has problems in understanding certain patterns of his beloved's behaviour. He hurls accusations on his beloved, which manifest his lack of perfect knowledge but his communication never breaks down even when he gets negatively related to him. However, he remains traversing the path of love and with increasing knowledge starts understanding some of the ways of his beloved. How great it is to have omniscient beloved!

دلبر جیہاں ہو رنہ کوئی
خوبی داسردار

صورت وچ آثانی

“There is no one resembling my beloved. He is the epitome of all virtues. He is matchless in his form.”

He finds no one resembling his beloved, epitome of all virtues, and matchless in form. He is without resemblance and matchless in his form and conduct not because others are inferior to him but because there is no one beside him. The very act of denoting and then negating someone is anti-metaphysical. How could any thing be denoted and then negated? The metaphysics of love demonstrates the omnipresence of the beloved.

پنل کے کچھ سدھایا
رورو تھیم دیوانی
کیش زار نزار

“Punnal left and went towards Ketch. He has distressed me (worsened my state). I am becoming frantic by crying profusely.”

The beloved assumes the transcendent form. It worsens her state. She becomes frantic and cries profusely. Aren't her condition and behaviour in response to the transcendence of her beloved ultimately conducive to the attainment of union?

عشق اوڑا پیش پیوسے
تن من سو سوکانی
دل نول دار مدار

“Peculiar love has engulfed me. My heart is in complexities. Countless arrows have stuck my body and soul.”

Peculiar love, characterised by heart complexities and ravishing of his embodied self, has fallen to his lot.

درد فرید ہے چیز مہانگی
جنڈی کر قربانی
تھیندے ونج وپار

“Farid! Pain is a valuable product. Do barter your life in this trade.”

He realises the value of pain suffering at the transcendence of his beloved. He resolves to barter his life in the trade of love. Painfulness of love purifies him of otherness and makes him unite with his beloved. "Those who live more lives than one, more deaths than one must die". He lives many lives (unions with his beloved), therefore he must be prepared to die at least as many times (separations and disunions).

Kafi-192

توں بن موت بھلی ویندم شالا مری نکساں ک نہ ذری جیساں پل نہ گھڑی

“Death is preferable to me without you. I pray not to stay here but die without bearing separation for a moment. I will not live for a moment or instant in this situation.”

She prefers death than living without her beloved. The situation of separation and disunion is so testing that she prays for her death than bearing it for even a moment.

پورب طرف ڈھوں مینگھ ملہار ڈتھم بجلی لک ڈتی گج گج گاج سنیم
رہساں اتھ نہ اڑی ویساں وطن وری

“I have seen the rainy clouds and the overcast atmosphere from the east. There are flashes of lightning and huge thundering of clouds. I will not stay here but go back to my native land.”

She finds within her signs of the unveiling of her beloved. She wants to delve deep within the infinite depths of her being in order to unite with her beloved.

کنڑیں ووڑ پیم روہی وٹھڑی دی ڈھولا کل نہ لدرھوڈ کھڑیں کٹھڑی دی
پھاڑیم چولی چینی رورو تھیم چری

“The news of rain in the desert has reached my ears. My beloved! You have not asked about the one, who has been butchered by sufferings. I have torn my shirt and dopatta and have become frantic by crying.”

She receives the news of rain (freshening of his sentiments of love) within the desert of her self. She communicates with

her beloved, referring to his heartlessness in not saving her from being butchered by suffering, and not taking pity on the plight of her embodied self.

اپنے دیس و نجماں دل نوں تانگھ تھئی ڈیکھاں تاڈے ٹوبھے لانے کھار بوئی
برڈوں رہی تھیواں سڈیں سول سڑی

“My heart is longing to reach my native abode. I wish to see the transitory dwellings, ponds and desert plants. I want to travel in wilderness after having been burnt with afflictions.”

She longs to reach the inmost chambers of her heart. She is burned with afflictions and wishes to delve deep within her self (wilderness) in order to realise its higher possibilities.

اونگاں بونگ اوٹھن بدلیں کیتی لس گھن گھن نام ٻار وندی تھئی بیوس
سانول تینوں ملاں یا سرپووم مری

“The sound of thundering clouds is so audible. The swinging clouds are joining together. I am helplessly taking your name, while crying. My beloved! I meet you either/ or death overtakes me.”

The visual and audible signs of unveiling of her beloved within herself make her desperate in affecting union with her beloved. She helplessly cries by taking her name at the threshold of union. She makes an absolute choice: either union or death. She reaches the state of either/or after undergoing great pains and sufferings. And it becomes efficacious in realising union with her beloved.

سرخی میندی مٹھی کجہ دھار گیم ناز نواز بھلیا ہار سنگار گیم
مینسر بول بھٹاں اجڑی مانگھ دھڑی

“Rogue and henna have been spoiled and the line of a collyrium has been washed away. Pride and elegance have gone in oblivion and my makeup has disappeared. My nose ornaments have been broken

into pieces and the parting line of hair on my head
and my kneaded locks of hair have all been ravished.”

She loses her pride and elegance in the course of love. The
beauty of her appearance fades away. Isn't the fading away of
appearance an occasion for the appearance of reality?

کھین کڈن گیا سکھ دا ٹول گیم ڈکھڑے کھڑے پئے خوشیل ول گیم
جڑ کر راول جوگی لائی پر م جڑی

“My playfulness has gone and my sittings of peace
have withered away. The sufferings have fallen to my
lot and all my happiness has turned into
wretchedness. Rawal Yogi (my beloved) has perfectly
ignited the spark of love in me.”

The beloved perfectly ignites the spark of love in her
heart. The test of its perfection consists in her losing
playfulness and peace; bearing onerous sufferings and the
state of happiness turning into wretchedness.

کھمدی لہمن فرید جھوکاں یاد پوون اکھتیاں نیر ہنجوں کر برسات وسن
لکھ لکھ دھانہہ وٹھم جہل جہل ڈسم جھڑی

“Farid! I remember the dwellings during the flashes
of lightning. The tears are flowing from my eyes like a
rainfall. My self beseeches countless times (for uniting
with my beloved), when I see any rainy cloud.”

He recounts the ripening states of his love sentiments
within his self, symbolised by the rainy cloud and flashes of
lightening. These moments intensify his inward fire of love,
tracking him to the threshold of union with his beloved. A
flash of light (vision and union) breaks the spell of darkness
(separation and union).

Kafi-193

تو بن ہمیں داچاک وے
دِ لڑی غماں دی جھوک ہے
جو جو خوشی سر سبز تھئی
صر صر ڈکھاں توں سوک ہے

“My shepherd of the herd! My heart is the abode of sorrows without you. All my happiness that was green has dried up due to the autumn of sufferings.”

She addresses the shepherd of her heart and communicates with him the state of her heart, which has become an abode of sorrows without him. The spring of union has turned into the autumn of sufferings. Doesn't love teach the sufferer such beautiful expressions?

گئی ریت بھت ڈت گھت منڈھوں
اصلی نہ نکسوں اتھ منڈھوں
ساڑے نہ سہاں نت منڈھوں
اے گالھ روک دی روک ہے

“My cultural and social relationships have been uprooted. I will not stay here even for a moment. I will essentially not bear burnings every now and then. I am stating the truth.”

Her inward suffering, in the act of desiring and longing for the beloved in the state of separation and disunion, is intensified by the hostility of her social and cultural environment. She firmly decides to peel away her social self in order to get rid of painful social contradictions.

رل مل تتی نوں تیندیاں
رکھ ویروین الیندیاں
ہکڑیاں اُلا نھجے ڈیندیاں
ہکڑیاں دی نوک تے ٹوک ہے

“They combine in burning the inept one. They detest and give me maledictions. Some of them are accusing me. Still others gambol and sneer at me.”

She suffers intensely at the hands of her companions who in togetherness make her fiery with their behaviour. She faces detestations, maledictions, accusations, gambols and sneering. The companions are outsiders who neither understand the reality of love nor the inherent dignity conferred by it on the lover. They are ignorant of love and gnosis. Isn't their being negatively related to love ultimately proving to be strength for her?

رورواکھیں وچ چہ پیاں چراں
یا ونج بڈاں یا بھونکیں وڑاں
کل مردی شالا اج مراں
گیا یار تروڑ سنجوک ہے

“My eyes have become a sore by constant crying. I pray that I die today than tomorrow. I may drown or be buried. My friend has gone by severing relationship with me.”

The transcendence of the beloved makes her dejected because she feels that her friend has broken ties of love with her. Her eyes become sore by constant crying. She prays for the end of her life before time and does not bother about the mode of her burial. It is easy for the human understanding to understand the sufferings one undergoes at the hands of one's deadliest enemies but it is so difficult for it to understand the sufferings undergone by her at the hands of her bosom friend. Doesn't higher suffering require higher consciousness to understand it?

ڈکھ سول ہار ہنڈ پیرے
بد بخت ضعف بڈ پیرے
آئے سرتے سخت رنڈ پیرے
کیا ملیا تھوک کوں تھوک ہے

“The sufferings and afflictions are my garlands, clothing and jewellery. Hard days of widowhood have befallen me. What an ‘ideal’ combination of misfortunes, weaknesses and old age?”

She is clothed and ornamented by sufferings and afflictions. The unfortunate widowhood of transcendence pushes her against the wall. The infirmities and old age mirror each other.

گیارول سانول ڈے پٹھی قسمت فریددی تھئی پٹھی
خوش وسد اسارالوک ہے چٹڑے پدھرتے میں لئی

“The destiny of Farid is overturned. My beloved has wretched my existence by turning his back. I am the only one who has been looted in openness (broad daylight). All people are dwelling in happiness.”

He feels his destiny overturned because it does not shower good fortunes but strikes misfortunes, instead. It does not follow the standard patterns of life. He grapples with the question of destiny as one of the mysteries of love. He hardly unravels it since it starts deepening in the very act of unravelling. He construes the transcendence of his beloved as turning back on love. The mystery of transcendence remains folded for him. He recounts his being ravished by the cruelty of love. He singles himself out as the wretched one as against others who have attained permanent state of happy union.

Kafi-194

تیرا نینہہ بھجھیاں زورے سانوں ہنگے کون تے ہوڑے

“My beloved! I will remain steadfast in love. There is no one to caution me and there is no one to stop me.”

She resolves to remain steadfast in love against those who try to prevent or stop her from loving her beloved.

جان جلیساں سبیں سڑیاں سہجوں سوز سہمیاں
سارا شرم شعور لڑھیاں ساری عار و یار اٹھیاں
تن من دھن سبھ ملک سجن دے تو نے کجوا کرم و چھوڑے

“I will burn my self and aflame my head. I will most heartily bear the passion. I will leave my honour and won't be ashamed of public opinion. I will sacrifice my whole being for the sake of my beloved even if he parts ways from me.”

Love is an unconditional commitment. The absoluteness of love does not admit of any conditionality. She faces intricate inner and outer contradictions but reiterates her commitment to remain sincere in love even if her beloved parts ways from her. She offers her whole being and having to her beloved in the spirit of wholeheartedness and wholesomeness. Love is total offering. She wilfully surrenders her right of being and having without expecting anything in return. She does not withhold anything (qualitative or quantitative) from her beloved. The essentiality of love is indivisibility. It is only her undivided self in its unity, totality and wholeness, which is worthy of being offered to her beloved. How could the divided self realise indivisible unity?

عشق اجاڑیم سولائ ساڑیم
 درداں لائے دیرے
 روگ کروپ کشالے ہر دم
 گانے گہنے سہرے
 راج بیانے تول وہانے
 وسرے زورے تورے

“Love has ravished me and the afflictions have burned me. Pains are dwelling in me. Malaises, difficulties and adversities at each and every moment are colourful thread around my wrist (symbolising marital bond), ornaments and chaplets. I have become oblivious of my parental regal status nuptial quilt and pillows. My radiant might has fallen in oblivion.”

Her vocation is to freely divest herself from her being and having in order to attain ontological consciousness of nothingness, and thereby achieve unity with her beloved. The process of divesting oneself from the contingencies of being and having is replete with pains and sufferings. There is transvaluation of values. The nuptial colours of life fade away and the radiant might falls in oblivion. Aren't these positive signs of reaching the threshold of union?

پیکے نوکاں کرم، سورتجے
 مارم جگتاں نوکاں
 کٹھڑی دلڑی لٹڑی دا
 ہے قبلہ یار دیاں جھوکاں
 ماپو خویش قبیلہ مل مل
 ڈیندے دھکڑے ڈھوڑے

“My parents sneer at me and my in-laws laugh and make fun of me. The dwellings of my beloved are the axis of my miserable and ransacked heart. My parents, kith and kin join together in pushing and knocking me with their feet.”

It is not an easy exercise to divest herself from her being and having for the sake of her beloved. It leads to the snapping of her primary and secondary ties, which is so painful and violent. The pangs of rebirth and the cutting of the social umbilical chord turn into a traumatic experience.

She is ultimately reduced to nothingness. Wasn't everything created from nothingness?

| | |
|-----------------------|-----------------------|
| ہوش قرار بھلایا | چشماں جادو جوڑ جگائے |
| دَم دَم نال سوا یا | ڈکھڑے پکھڑے آئے غم ہم |
| رَمزاں گھت دیاں گھوڑے | غزے خوب دھموڑے ڈیون، |

“The eyes of my beloved have become so magical that these have led me to lose my sense and sensibility. The sufferings have fallen to my share with breathtaking sorrows on the increase. The enticements greatly imbalance me and the stylish expressions ravish me.”

She cannot accomplish her mission of divesting herself from her being and having unless she loses her sense and sensibility. But she cannot lose these unless she becomes bewitched by beauty characterised by enticements and stylish expressions. It makes her face sufferings and increasing breathtaking sorrows. Beauty seeds love and love flowers beauty.

| | |
|---------------------|----------------------------|
| رور وڈھا نہیں کرساں | یار فرید نہ و سرم ہرگز |
| ساہ محبت بھر ساں | جیندیں مردیں اوکھیں سوکھیں |
| جے ڈکھ ڈیوم ڈوڑے | دوہری سکدی سانگ جگر وچ |

“Farid! I can never be oblivious of my friend. I will beseech, while crying. I will always breathe love in the state of hope or despair and in the state of ease or discomfort. The spear of longing doubly pierces my being in proportion to the double sufferings given by my beloved.”

His passionate commitment of love consists in never being forgetful of his friend. He resolves to remain constant in love in the state of liveliness or deadness and in the situation of ease or discomfort. The intensification of suffering proportionately intensifies his longing of the

beloved. The principle of sincerity in love makes it exceedingly imperative for him to remain steadfast in the path of love by exercising patience in adversity. He has to remain committed to his beloved in the most trying circumstances and in the most testing times. How could he mature if he falls from the nest of love without flying? The nest of love, at times, may turn into hornet's nest but still it is his vocation to amass courage to face the ordeals of love. His leaving half-way makes him neither here nor there. He should not become the arbiter of his own fate but let the destiny unfold itself. The lover need not be passive but he is certainly required to be receptive. All great things in life are received in the state of receptivity. How unfortunate is the lover who abandons the path of love when his beloved is just a few steps away? The dimension of future exists as an open possibility. The inept lover tends to close it by mistakenly considering his wretched situation as permanent in the world of change. Time is dynamic and not static. Things change on the spectrum of time. There is no room for despair in the creativity of love. The tendency to take results in one's own hand is the root cause of despair. It is really tragic to be despaired of God's Mercy. Hope is our best friend. The lover should struggle and leave the results in the hands of God. Let the beloved have the last word.

Kafi-195

تیرے بناں سانول بہوں دلڑی الگ بے آس ہے
 جندڑی جلے سینہ سڑے سرچور ہے تن ناس ہے

“My beloved! My heart is stranded hopelessly without you. My life is burning and my chest is sizzling. My mind is exhausted and my body is worn out.”

She communicates to her beloved the deplorable state of her heart, which is hopeless without her. The transcendence of her beloved has ransacked her embodied being.

چیرا نماں دے وات ہے ہیہات ہے ہیہات ہے
 ہک ڈکھ تتی دے ساتھ ہے سکھ دی نہ بونہ باس ہے

“My self is in the jaws of sorrows. I beseech! I beseech! There is all suffering accompanying the inept one. There is no aroma or odour (a sign) of peace.”

The self is in an unending sorrowful state. She implores her beloved regarding her sufferings, which leave her with no chance of peacefulness.

جیں ڈینہ پنل گیا کچ ول سٹ سیجھ کھٹ رنگیں محل
 جھاگاں جبل گھاٹیاں تے تھل ہک مونیجھ ہے نئی پیاس ہے

“I am traversing mountainous ranges and desolate places since Punnal went back to Ketch after casting away his nuptial bed and abandoning colourful mansions. I am in anguish and thirst.”

Sassi (lover) describes her wilderness, state of anguish and thirst since Punnal (beloved) transcended his immanence, symbolised in leaving her nuptial bed and colourful mansions.

The transcendent and colourless beloved withdraws from his nuptial and colourful forms leaving her in the lurch.

پوپاتے سینسر بول سب و سرے نہالی تول سب
یا در دے یا یا س ہے ہن سوز ہے یا سول سب

“All my mattresses, nuptial quilts and all my nose ornaments have fallen in oblivion. Now, there is passion or afflictions and pain or despair.”

She loses interest in those very things, which symbolised union and were the source of attracting her beloved. The beloved is the measure of all meanings. Things and events attain meanings in reference to the vision and union of the beloved. Transcendence turns everything elusive.

کتھ رچھ تے باندر دی وسوں کیڈے فرید آج بھج نسوں
سو غول لکھ نسنا س ہے ڈینیں ممیں راخس بہوں

“Farid! Where should I run away from the dwellings of bears and monkeys? There are numerous witches, man eaters and giants. There are dreadful creatures in wilderness.”

He encounters dreadful ideas, feelings and sentiments in the wilderness of his self, while caught in the impasse of love. There is no escape from dread. Aren't love and dread identical?

Kafi-196

سندھڑوں دور اُتاڑتے ٹوبھ بنواڑے پکاڑتاڑتے

“Make a pond for me at an upper place in the desert with full care. It should be far away from the low-lying areas of Sindh.”

The reality of the pond in the desert with its physical, social and cultural dimensions notwithstanding, it symbolises gnostic consciousness or becoming conscious of the spiritual reservoir in the desert of one’s self far away from the vicissitudes of religious life.

جھوپڑ دے اگواڑتے صبح سحوریں لھیکن ٹیاں

“There is the sound of churning vessels in the desert at the early hours of the morning.”

The contemplative aspects of being are integrated with action (symbolised by the churning of vessels). Spirituality integrates contemplation and action.

ہوک پووے ونج ماڑتے روہی راوے روہیں دھماں

“The eminence of this pond may reach the deserts, plains and mountainous areas. Its fame may spread till Marwar.”

The spiritual dimension of religion should widespread and permeate other forms of religious life.

چڑھنا پووم پہاڑتے اچڑے & ے نکھ ساگر دے

“My pond should be placed higher like the ponds of ‘Sukh Sagar’ even if I have to climb a mountain to reach it.”

He desires his spiritual reservoir to be placed higher like the gnostic reservoir even if he has to mount it hard.

چو طرفوں ویہہ پانی آوے سوئے صاف جھکاڑتے

“The rain water from all sides may settle in pure and lovely low lying areas due to this pond.”

The heavenly water (spiritual liveliness) from all sides may settle in the pure and lovely spiritual reservoir.

پاک ڈہروچ ٹوبھاماروں نہ جھت جھاڑ کھاڑتے

“I want to dig this pond at a clean and plain land that is free from the piles of thorny herbs and hideous places.”

The immensity of the spirit knows no bounds.

روہی واس سبھے لڈاوسن اپنیاں جھوکاں ساڑتے

“All the dwellers of the desert will abandon their temporary dwellings and will have an abode on this pond.”

The ideas, feelings and sentiments within the self will leave their ephemeral abodes and permanently cluster around spirituality.

پھلوڈھے تے منت لیسوں تھوراچڑھیسوں دینے لاڑتے

“I shall vow at phullu dhey and shall bestow favours on Dina Lar.”

He makes a vow to pay reverence to unique stages he encounters in the desert of his self, during the course of his nuptial journey.

آن فرید سوہ میساں چنورے شہر بزار اُجاڑتے

“Farid! I will beautify my shady hut dwellings. I will abandon the city and its market places.”

He resolves to beautify his inwardness by transcending his outwardness.

Kafi-197

ٹوبھا کھٹاڑے سوہنی جا تاڑتے او جھانہ ہووے ساری ماڑتے

“Dig a lovely pond for me at such a site that it has no parallel in the city of Mar.”

He desires to uncover lovely spiritual reservoir at such a point in his higher self that remains matchless in the desert of his being.

ٹوہھے باجھوں مول نہ ٹھہساں ناگھتے نہ پاڑتے

“I will never be satisfied without a pond. I don't want to build it on an unsuitable land.”

He is not satisfied without spiritual love. He does not want to nurture love on shifting foundations.

ڈیہماں پیسوں لسیاں گاڈیاں راتیں کھیر کوں کاڑھتے

“We will take beaten curd in the morning and at night we will take boiled hot milk.”

He resolves to integrate action and contemplation in quest of his beloved.

توں بن سانول اک اڑیساں چولہ بوچھن پاڑتے

“My beloved! I will commit my clothing to blazing up fire without you.”

He has no desire to remain content with mere appearance without reality. He is in search of 'kernel of the kernel'.

جے نہ اوسیں توں ول جھوکاں لڈسوں جھوپڑ ساڑتے

“If you do not visit our dwellings, then we will burn our huts and move away with our households.”

He explores the possibility of abandoning his dwellings in search of transcendence in case his transcendent beloved does not become immanent (does not unveil himself).

جھوپڑ جوڑ بنیسوں کھپ دے تھل دے صاف پھاڑتے

“We will build our huts with desert grass branches on the clean and open spaces of the desert.”

He chooses to dwell within the pure and spacious greenery of his self.

گائیں سہنس سوائیاں سوہنیاں ڈبھن آن اکاڑتے

“Hundreds of lovely buffaloes will be milked on a hard and high place.”

His dwelling within his self opens higher possibilities of realisation (gnostic knowledge).

ٹوبھا بنویسوں دل دے سانگے منت چڑھیسوں لعلولاڑتے

“We will build the pond with great fondness of our heart and vow at the shrine of Laloo Lar.”

The uncovering of spiritual reservoir within one’s self is possible by virtue of the fondness of heart and reverence of saints (dead or alive).

آوم راحت ڈوڑی چوڑی لانے پھوگ دے وار تے

“My happiness multiplies in dwelling with the desert plants and shrubs.”

He is increasingly happy in dwelling amidst fresh possibilities of his higher self.

فرح فریدنوں روز سوائی سخ بر سخت اُجاڑتے

“The happiness of Farid is increasing day by day in desolate, barren and deserted places.”

His happiness multiplies in seizing possibilities of realisation within the desert of his self

Kafi-198

ٹوبھا کھٹاڑے ملک ملہیر تے پتھر پہاڑ کوں چیر تے

“Please gift me a pond in the area of Malheer by cutting the hard mountain.”

He beseeches his beloved to dig spiritual reservoir for him in the infinite depths of his being or consciousness by melting the hardness of his heart.

ملک ملہیر دی ناز و چالی بوئی لانی دار تہ عالی
ٹوکاں کردی دھوڑی والی کیسر مشک عنبر تے

“The prideful moves of the city of Malheer are such that the desert plants enjoin a high status. Its dust and sand are saffron, musk and ambergris (sweet smelling).”

The desert of the self is impregnated with higher possibilities. The outer coverings of the self (dust and sand) are saffron, musk and ambergris for they contain beneath the sweet and fragrant beloved of his heart.

منجھیاں رنکسن گائیں ڈھکسن بھیداں بکریاں چانگے نکسن
اکھتیاں اڑسن دڑیاں بکسن دھرتی دی تاثیر تے

“The buffaloes will voice with joy and the cows will make callings for their calves. The sheep and goats along with their calves will come to their appointed places. The eyes will contract love due to the loving environment of the place.”

The higher possibilities inherent in the desert of his self are in the process of realisation in the ambience of love.

برہوں دے ٹھوہ تے جوہ نیسوں
جھوکاں جوڑ سنجوک چھکیسوں
سسی تے سے تھورے لیسوں
مَنّت چڑھیسوں مائی ہیرتے

“I will make my dwellings in the suitable station of love and foster the ties of love. I will confer a favour on Sassi and also fulfil a vow on Mai Heer.”

She enjoins to reach the unique station of love and foster ties of love. She resolves to strengthen the tradition of love lived by Sassi and Heer.

بیعت کریسوں کل تھل برکوں
ساگھر پریم تے سکھ ساگر کوں
گجھڑے رچھنے جو دھاسر کوں
رکھ تکیہ گر پیرتے

“I will take oath of allegiance from all those living in the deserts, desolations and adjoining areas by the grace of my spiritual master. (I will make them my disciples and bring people of these areas to my fold).”

He desires, by the grace of his spiritual master, to take oath of allegiance from the possibilities of his self unto vision and realisation.

جاں جاں وُوٹھ دی وہو سینوے
سندھڑوں دل اوچک ڈسیوے
ڈینہاں لسڑی تے روح تھیوے
راتیں گاوے کھیرتے

“The more I hear the news of rains in the desert, the more my heart gets alienated from Sindh. I am so fond of churned curd mixed with water in the day and milk of the cow at night.”

He hears the calls of his inner self, which distances him from his ordinary being. His heart yearns to integrate action and contemplation.

ٹویھے باجھوں مول نہ ٹھہساں
نہ وکڑے نہ بندتے بہساں
نہ گٹھ تے نہ پاڑتے رہساں
نہ وت کھوہ وہیرتے

“I will be never satisfied without the pond. I will not sit on any piece of the field or any bank. I will not dwell on the cultivable land.”

He resolves not to be satisfied at all without the spiritual reservoir (spirituality). He firmly rejects the outside view of things. Doesn't he prefer spirituality over religiosity?

آپے آکر دلڑی لا تو
ہن کیوں مٹھڑی توں دل چا تو
حال میڈا سبھ مجھیو جا تو
دھو تیں دی تقریر تے

“You yourself came and contracted love with me. You understood me fully. Now, why have you distanced yourself from the miserable one on the sayings of the backbiters?”

He recounts the beloved's initiative in contracting love and his being omniscient. He assigns different reasons while grappling with the reality of his beloved's transcendence. He thinks that the backbiters have prevailed upon his beloved, which has led to his distancing from him. The meeting of the human and the Divine creates such anomalies, which deepen the passion of love. Aren't paradoxes and anomalies instrumental in keeping love vibrant?

عشق فرید لکھیا پروانہ
کر سر صدقے پڑھ شکرانہ
گھر باروں تھی بار روانہ
ہیں مٹھڑی تحریر تے

“Farid! Love has sent me a decree that I should leave my household and move towards the forest. I ought to sacrifice myself and offer thanksgivings in compliance with these sweet written orders.”

He receives the decree of love to abandon his everydayness of existence and delve within his inner self. He resolves to sacrifice his self and offer thanksgiving, in compliance with these orders, carved on his heart. Isn't he fortunate enough to be chosen by his beloved as sacrificial in the arduous path of love?

Kafi-199

کروین ڈٹی مالولی

جڈاں جائمُ پآ کر جھولی

“When I was born, my mother took me in her lap and sang the tune of moaning.”

She recounts her birth in the orbit of ontological love. Her mother took her in her lap and sang the tune (lullaby) of moaning symbolising suffering in the path of love.

پچھے ہوت بلوچ نہ رادھی
ہم بخت سڑی ڈکھ رولی

پہلوں پیٹ نہ پئی پومادی
میں مُٹھڑی جاوَن لادی

“I did not get love of my parents in the first instance and then my Balochi beloved did not remain true to me. I am the miserable one who is suffering wretchedly ever since birth.”

She feels herself miserable in suffering wretchedly since birth for being deprived of parental love in childhood and of being roughly treated by her beloved in maidenhood.

آ اُجڑی جھوک وساوے
وس ہس رس کھیدوں ہولی

گھر فخر پیاپوں پاوے
رل چیتز بہار سہاوے

“My beloved Fakhr may step in my house and enliven my deserted dwellings. We may enjoy the spring and celebrate holi with happiness.”

He desires that his spiritual master may step in his deserted house and start dwelling there. They may enjoy the season of spring and celebrate holi with happiness. The inward realisation of one’s spiritual master is a vital stage in

the spiritual voyage. It facilitates the attainment of ‘the Supreme Identity’.

تاں وی نازک نبینہ نہ بھسیاں
تھی درد لبردی گولی

تو نہیں درشن مول نہ پیسیاں
وچ کوٹ شہر مروسیاں

“I will remain true to the sensitivities of my love in spite of never witnessing my beloved. I will become the maidservant of my beloved. I will die in the city of Kot.”

He resolves to remain true to his tender love even if there were no possibility of his beloved’s vision. He will remain completely subject to the will of his beloved and die at his altar.

گئے زیور تریور لاگھے
تھی سرخی زہردی گولی

سارا چولا بوچھن گھاگھے
سرمانگ مریندی سانگے

“My clothing has been worn out. My jewellery and apparel have gone in oblivion. The parting line of hair on my head is striking spears. My rouge is like a poisonous tablet.”

The transcendence of the beloved is overbearing for him. The embellishments and ornamentations fade away into nothingness. The effects of nuptial happiness become source of torment.

بُھل سہرے تروڑ سٹسیاں
بٹھ چندن ہار نبولی

بن یار نہ بیچ سٹسیاں
بٹھن سینسر بول سٹسیاں

“I will never be happy on the bed of flowers without my beloved. I will pull down the flowers and chaplets and throw them away. I will commit my nose ornaments to flames. I don’t care a fig for my spangled necklaces.”

The transcendence of his beloved makes all things signifying nuptial happiness lose their meaning. The

passionate rejection of all these things implies the sole acceptance of the beloved. There is nothing beside the beloved, which is acceptable to him.

سٹیاں رَل مل ہنیں ڈیندیاں کھل ہاسے کس کریندیاں
ما بھینیں وین الیندیاں سس مارم سو سو بولی

“My youthful companions join together and rebuke me. They laugh at me and make me feel embarrassed. My mother and sisters give me maledictions. My mother in law hurls hundreds of insults at me.”

She faces animosity at the hands of her primary and secondary ties. Isn't she strengthened in facing rebukes, furs, embarrassments, maledictions and insults?

جند جلڑی جندڑی جھولی جتھ کرڑ کنڈ اسب سولی
ڈسے کمرے ریتز کولی ول درد چلائی گولی

“My life has been burnt and my spirit is restless. The thorny shrubs and thorns seem as gallows. The particles of soft sand seem gravels. My heart pain has shot a bullet.”

Love ravishes her embodied self. She is crushed by the onerous load of love.

ہر پل پل پیت پیل دی سک سانول بارو چل دی
ہے ڑی روز ازل دی ایہا کو جھی کملی بھولی

“My love for Punnal is constant. I am desirous of my charming Barochal. I am ugly, naïve and simple belonging to you ever since the primordial day.”

She remains constant in love and desirous of her charming beloved in spite of pains and sufferings. She considers herself ugly, naïve and simple but merits a sense of belongingness to her friend since the primordial day.

سر سولیں ساگ رسایا
گئی ناز نوازدی ٹولی

ول یار فرید نہ آیا
سب ہارسنگار و ہایا

“Farid! My friend did not return to me. Heavy afflictions have fallen on my head. All my embellishments have fallen in oblivion. The times of my pride and elegance have ended.”

He misses the recurrent immanence of his transcendent friend, which weighs so heavily upon him. His embellishments fall in oblivion leading to the end of his pride and elegance. Isn't he stripped of his self-image in order to mirror the Divine Image in the mirror of his heart?

Kafi-200

جگ وہم خیال تے خوابے سب صورت نقش بر آبے

“The world is illusion, imagination and dream. All forms are marks on water.”

The sensible world around us is not-self, imagination and dream. Ordinary understanding considers the sensible world or phenomena as real and ends up in the ‘materialization’ and ‘solidification’ of the world whereas phenomenal ‘reality’ has no Being (wujud). ‘All men are asleep (in this world); only when they die, do they wake up’ (the Prophet). ‘The world is an illusion; it has no real existence. And this is what is meant by ‘imagination’ (khayal). For you just imagine that it (i.e., the world) is an autonomous reality quite different from and independent of the absolute Reality, while in truth it is nothing of the sort...Know that you yourself are an imagination. And everything that you perceive and say to your self, ‘this is not me,’ is also an imagination, so that the whole world of existence is imagination within imagination’. Does this metaphysical position lead us to say that since the world is dream, illusion and imagination therefore it is vain, groundless and false? The answer to this question is not in the affirmative. The world is not the Reality itself but it ‘vaguely and indistinctively reflects the latter on the level of imagination’. It is ‘a symbolic reflection of something truly real’. It is in other words, a symbolic representation of the Reality. All it needs is that we should interpret it in a proper way just as we usually interpret our dreams in order to get to the real state of affairs beyond the dream---symbols’. Man does not see in a dream the Reality itself but an ‘imaginal’ form of the Reality and by interpretation he has to take back

this symbol to its Origin. The real or absolute Reality, which is the Absolute 'hides behind the veil of the phenomenal' and the latter constitutes 'a grand-scale net work of symbols, vaguely and obscurely pointing to that which lies beyond them.' 'Thus, the so-called, 'reality' is but a dream, but it is not a sheer illusion. It is a particular appearance of the absolute Reality, a particular form of its self-manifestation (tajalli). It is a dream having a metaphysical basis. 'The world of being and becoming (kawn) is an imagination', but 'it is, in truth, Reality itself'. However, these forms and properties are not real in their own right but are manifestations of the Reality. Thus, 'reality' is not a subjective illusion, whim or caprice but is an 'objective' illusion. It 'is an unreality standing on a firm ontological basis'. Aren't all forms mere marks on water?

جے پچھدیں حال حقیقت
سن سمجھ اُتے رکھ عبرت
جیویں بحر محیط ہے وحدت
کل کثرت شکل حبابے

"If you ask about the state of reality, then listen, understand and take a note of the fact that the sea encompasses unity. All the multiplicity is bubble-faced."

The essentiality of things is analogous to sea with bubble-faced multiplicity.

نہیں اصلوں اصل دوئی دا
خود جان ہے نسل دوئی دا
گیا پھوکا نکل دوئی دا
دل اوہی آب دا آئے

"Duality has no essential reality. Know yourself that duality is not everlasting. The airy duality vanishes. The water essentially remains the same water."

Duality is not essentially real and thereby ephemeral. The airy duality of bubbles in the sea vanishes and there is the same water. The unreality of multiplicity is grounded in the reality of unity.

نہ ہادی سمجھ ہدایہ
ایہا دل قرآن کتابے

نہ کافی جان کفایہ
کر پرزے جلد و قایہ

“Do not consider ‘Kifaya’ (a book of jurisprudence) as sufficient. Do not consider ‘Hidaya’ (a book of jurisprudence) as the guide. Just tear to bits the pages of ‘Wiqaya’ (a book of jurisprudence). Our heart is the immanent Qur’an (corroborated by the earthly Qur’an).”

The spirit of the law takes precedence over the letter of the law; nay heart is the ‘immanent Qur’an’. Heart is attributed vision and ‘this corporeal centre gives access to, namely the centre of the soul, which itself is the gateway to a higher ‘heart’, namely the Spirit’. Sense perception and reason do give us knowledge of the visible aspects of Reality but are inherently limited in giving us a direct knowledge of the ultimate. They need to be supplemented by the perception of the heart.

ہے بید پران دی دلڑی
دل بطن بطون داباے

ہے پر مگیان دی دلڑی
ہے جان جہان دی دلڑی

“Heart is love and gnosis. Heart is the essence of life as portrayed in Hindu Scriptures: Vedas and Puranas. Heart is the artery of the universe. Heart opens to infinite depths of interiority.”

The metaphysical and traditional understanding of the Intellect or the Spirit points out to heart, which is the source of love and gnosis. It is the seat of intellectual intuition. Hindu Scriptures have also brought out the structural and functional aspects of heart in the attainment of knowledge and its realisation. Heart stands for interiority, which is the essence of Man.

دل غایت اصل جہاں دا
بیا کوڑ پلاں تجاے

دل لب ہے کون مکاں دا
دل مرکز زمین زماں دا

“Heart is the quintessence of the universe. Heart is the raison d’etre of creation. Heart is the centre of the heavens and the earth. All else is false, deceptive and veiled.”

The Reality reveals itself on human heart. It contemplates itself in the mirror of heart. The negation of heart-knowledge or heart-perception is nothing less than falsity, deception and veiling.

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| وچ معنے دے لکوتی | وچ صورت دے ناسوتی |
| دل اندر سب اسبابے | جبروت اتے لاهوتی |

“It is terrestrial in form. It is celestial in meaning. It is omnipotent and beyond space and time. All possibilities of knowledge inhere in the heart.”

Heart is man’s intellectual essence wherein all the possibilities, which are unfolded in the world, are contained in it. Knowledge is innate. It also marks the threshold of the Beyond by being as isthmus of Heavens and the earth. And it is in it that man meets God.

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| سٹ سلھنی پیر فریدی | رکھ انتر دھیان فریدی |
| جی گھڑیں کان عذابے | ہے دوری سخت بعیدی |

“Farid! Meditate within the infinite depths of your own being. Leave aside the empty profession of becoming a spiritual master and having disciples. Distancing (from concentrating on one’s heart) is being greatly remote (from one’s destination). It is a curse to lead a life of comforts (for it makes one oblivious of his basic vocation).”

The Faridi tradition is to delve deep within one’s being. One has to discard mere formalism even in spiritual life. Forgetfulness in concentrating on one’s heart distances one from inwardness. A life of worldliness is a curse.

Kafi-201

چندڑی اُچا کے جیڑا اُداسے جا پے تتی کوں کیندی پیاسے

“My life has become empty and I am sad. I am the inept one who is thirsty of God knows what?”

The sad feeling of being an outsider to everydayness of her existence makes her question her insatiable quest.

پیکیں سور مجھیں گڑے ویکھو ہے ڈیندی مٹھی نوں ما بھین ڈو ہے
قسمت دیاں گاہیں دلبروی درو ہے ایڈوں گیوسے اوڈوں گیا سے

“There are complaints and accusations against me in my own house and in my in-laws. I am the hapless one whom my mother and sisters censure. It is my destiny that my beloved is unfaithful. I have lost on both sides.”

She faces hostility of her primary and secondary relationships. She is destined to face the unfaithful behaviour of her beloved. She considers to have lost love on both sides.

تھئی آس پاسے آئی یاس پاسے زربفت ڈورے لمل تے خاصے
کھنڈڑیاں نباتاں مصریاں پتا سے کچڑے اوڈا ہے کوڑے دلا سے

“My hopes have gone far away and despair has come near me. My costly garments and sweets have lost their significance. They are just imaginary things and false consolations.”

Hope of vision and union with the beloved recedes far away by her being thrown in the situation of despair. The precious and sweet things of life are ephemeral. They are

devoid of reality and merely give psychological satisfactions.
The real significance of things lies in unison with the beloved.

لکھڑی متھے دی پلڑے پیا سے وہ واہ خدادے کم بے قیا سے
جیرہیں کوں منہ وی لیندے نہ ہا سے مل مل کریندیاں کھل ٹوک با سے

“The writings on my forehead (my destiny) have fallen to my lot. I laud the ways of God that are beyond human understanding. Those people whom I considered of no significance have now joined together and are scorning, sneering and laughing at me.”

She realises that it is her destiny, which unfolds itself in the vicissitudes of time. The laws of things or the ways of God are beyond human comprehension. People whom she considered insignificant have ganged up to scorn, sneer and laugh at her. The process of attaining consciousness of her ontological nothingness divests her of her individual and social self. It shatters her self-image. The fabric of her being is torn asunder. It is from the ruins of her self that she sees ‘door in the wall.’ Now, she is incapacitated, thinned and straightened like a thread, which passes so easily through the eye of the needle. How could it be otherwise?

منہ ویڑھ ٹھڈ ہڑے پئی ساہ بھر دی ویندی نبھائی ڈینہو ڈینہہ نجر دی
چس رس نہ مانیم گھر دی نہ وردی ہک پل نہ ڈترم سکھ سچ پاسے

“I hide my face and heave sighs of grief. I am becoming enervated each day but still I am true to my love. It is a matter of great concern that I have neither found peace in my house nor found conjugal happiness. I did not get a moment of peace in my nuptial bed.”

She experiences immense suffering. She finds neither domestic peace nor conjugal happiness. The nuptial bed symbolising marital happiness ceases to be peaceful for her. However, in spite of all adversities, she remains true to love.

She does not abandon the path of love in face of terrible blows. Aren't these blows instrumental in blowing the spirit of love in the heart of the lover?

برہوں بچھیندا لکھ لکھ بلائیں
تھی تھی ڈکھاری منگدی دعائیں
شالا کہیںدیاں یارب کڈا ہیں
دیدال نہ اٹکن دِ لڑی نہ پھاسے

“Love inflicts countless calamities on me. I keep on praying in the state of suffering. I pray to God that the eyes may never contract love and the heart may never be hunted in the sanctuary of love.”

Love paves her path with countless adversities. She being engulfed in the pool of suffering prays that no one may fall in love and no heart may be ensnared by such a wild passion. Doesn't these warnings of love fall on deaf ears? Hasn't Intellect been forthright in not paying any heed to the cry of reason? Isn't it better to have loved and lost than not to have loved at all?

سانول سلونامارو مریدہ
نکھرڑیانہ ڈٹھڑس کوئی وقت ویلھا
سُرخی ڈوہاگن کجلہ ڈوہیلا
گل گیا فریداجو بن زاسے

“My charming and enchanting beloved did not appreciate the moment of separation. My reddening of lips is a misfortune and my collyrium has become sombre for me. Farid! I could not enjoy my youthfulness that has just gone wasted.”

He complains that his charming and enchanted beloved chose to assume transcendence without understanding its adverse affects on him. He narrates his misfortune and sombreness in the absence of his friend. He finds his youth rotten and wasted without affecting union with his beloved.

Kafi-202

جھوپڑ جوڑوں چک کھپتے اکیجھاں نہ ہووے سارے ٹڈتے

“I will build a hut after cleaning the ground from the desert grass and shrubs. It will have no parallel in any habitation.”

It is unique and matchless dwelling within one’s heart after cleansing it from otherness.

نہ وکڑے نہ بندتے بہساں نہ گٹھ پاڑوی کھڈتے

“I will not choose water-storing fields, dams, roots of plants and ditches for building a durable hut.”

The durable dwelling has to be free from imperfections of the self.

سانوں آن سوہسیاں روہی سندھڑوں سگھری لڈتے

“I will dwell in the lovely deserts during the rainy season. I will shift from Sindh with my bag and baggage.”

He likes to dwell in the desert of his self during the times of heavenly blessings by transforming his outwardness into inwardness.

جے پانی گھٹ ویسی بہسوں ڈھائے تے کل اڈتے

“If there is shortage of water in the desert, then we will have our temporary dwellings on the ends of the desert.”

The desert of the self is watered by the Self, which enlivens everything. The lover envisages the possibility of having his provisional dwelling at the end of the desert,

anxiously awaiting heavenly blessings. It symbolises search of transcendence.

شہر بھنبھوری کھاؤں اوسم ہوت نہ جاویں 'تے

“The city of Bhambore will haunt me. My beloved!
Do not desert me.”

She entreats her beloved not to assume transcendence (understood by the lover as desertion) since it will be so haunting for her self.

تیغ فرید برہوں دی ویہہ گئی چم چم تے ہڈ ہڈ تے

“Farid! The sword of love has very aptly cut my flesh
and bones.”

The sword of love, in the hands of the beloved, perfectly pierces his flesh and bones. He cannot extricate himself from the tightening grip of love. How great!

Kafi-203

جوسی توں پوتھی پھول وے و سسی کڈاں سوہنا کول وے

“Fortune teller! Open the book, oh. Let me know when my beloved will come and dwell with me, oh.”

She asks the fortune teller to omen the timings of her beloved’s return and his dwelling with her. The ordinary and rational ways of thinking offer her no knowledge in the state of distress. She prefers the omens of the fortune teller as against the dry logic of a logician and the barren reasoning of a philosopher. Her going to the fortune teller for getting omen or augury is a form of rebellion against rationality and other allied forms of thinking. What is the use of knowledge if it does not provide gnosis?

رورو تھکی پٹ پٹ ہٹی کیڈے ویساں ڈکھڑیں کٹھی
سولائ لٹی درداں مٹھی ماہی پُئل گیم رول وے

“I have become tired by constant weeping and have weakened by mourning. Where should the one go, which is butchered by sufferings? I have been looted by afflictions and made miserable by pains. My beloved Punnal has gone away leaving me in a wretched state, oh.”

The transcendence of her beloved leaves her in a wretched state. She faces pains and sufferings in search of her beloved. Isn’t the weakening of the embodied self a positive sign in path of love?

پاندھی پچھاں واٹیں تکاں ستر ستر بھجاں بھج بھج پکاں
ٹر ٹر بھجاں بھج بھج تھکاں سنج بر لایم ڈھول وے

“I ask the way from the travellers and keep on looking at different tracks. I walk on burning sand and am grilled by scorching heat. I walk and run and by running I get exhausted. My beloved has made me wretchedly wander in wilderness, oh.”

No traveller or track can give any clue to her beloved's transcendence. She wretchedly wanders in wilderness in its search. She may have to deplorably wait for a life-time and then even may not succeed. There is no casual nexus between the seeker and the sought. The mystery of love deepens with the passage of time.

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| دکھ اڑ گیا سکھ لڑ گیا | جیر انماں وچ وڑ گیا |
| سو جھول لکھ لکھ چھول وے | دریا غضب دا چڑھ گیا |

“My self has entered the realm of sorrows. Suffering has entangled me and peace has turned into my enemy. The river of wrath is in fullness with hundreds of waves and hundred thousands of whirlpools, oh.”

Her self faces sorrows. It suffers to see peace that was once his bosom friend now turned into his deadliest enemy. The full river of wrath (transcendence) mounts with hundreds of waves and creates hundred thousands of whirlpools. She finds herself drowning in the sea of love in search of transcendence.

| | |
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| دردوں نہ تھیوم دل جدا | سک ساتھ سانول دی سدا |
| جندڑی گھتاں میں گھول وے | شالا پینل میلیم خدا |

“The longing of my friend is always with me. My heart is never separate from pains. I pray to God to unite me with my Punnal. I am ready to sacrifice my life for his sake, oh.”

She constantly longs for her beloved. Her heart experiences constant pains at the separation and disunion. She invokes Divine Grace, in order to transcend servant-Lord

axis, and get united with her beloved for whom she is readily available to sacrifice her life.

زاهد وٹا، ہن جول وے
پتری پر م دی کھول وے
بر ہوں چپولا بول وے
دلڑی اسا ڈڑی چول وے

“Ascetic! Relocate your style, oh. Discourse with loving, oh. Open the book of the love, oh. Awake the higher consciousness of unity within my heart, oh.”

She counsels the ascetic to change his style of piety and learn from the book of love. The art of loving consists in awakening the higher consciousness of unity lying in the infinite depths of one’s being.

ڈکھانینہ انوکھاراز وے
موٹھی دھانہ فرید آواز وے
تتا سوز دے ہتھ ساز وے
ہو ہو ملامت دول وے

“Love impregnated with suffering is a strange mystery, oh. The instrument is in the hands of the inept passion, oh. Farid! I am imploring in a hapless voice, oh. It is bringing me trumpeted infamy and reproach, oh.”

Suffering in love is a strange mystery. The inept passion of love is instrumental in making him undergo heightened suffering. He implores in a hapless voice that love has brought him infamy and reproach. Aren’t sufferings in love meaningful in making him worthy of love in the eyes of his beloved?

Kafi-204

چوڑے بیڑے کینویں پانواں (ژی پانوں) میڈا یار گیا ملہیرتے

“My youthful companion! Why should I ornament myself? My friend has gone away to Malheer.”

She shares with her youthful companion the fact of not ornamenting herself during the transcendence of her beloved.

ڈے کر کوڑیاں آس امیدیاں تھوڑے چاڑھ ڈکھانواں (ژی ڈکھانواں)
ہیں ڈکھڑے دل د لگیرتے

“I give false hopes and expectations. I oblige my sufferings and aggrieved heart.”

She gives false hopes and expectations of her beloved’s return or a message from him, in order to solace her suffering and aggrieved heart.

گئے برباد لکھو لکھ وعدے ہن کیوں چھٹکی کھانواں (ژی کھانواں)
کھوٹے توں ویری بے پیرتے

“All the countless commitments have been falsified. Now, why should I be deceived by the one who is a counterfeit, adversary and unruly?”

She boldly declares that her beloved has not honoured his countless commitments with her. She resolves not to trust the one who is counterfeit, adversary and unruly. The lover and the beloved are poised differently on the spectrum of love. She accuses her beloved in the spirit of sincerity and rightness. Her perception is absolute but is essentially relative from the universal point of view. The beloved, in his all

mightiness and wisdom, desires the lover to exercise patience in adversity during transcendence in order to realise union.

رات بجزردی رتڑوں روواں رتڑیاں مرچاں لاناواں (ڑی لاناواں)
تتی سو من ہک ہک چیرتے

“I cry intensely in this night of disunion. I am the inept one who applies hundreds maunds of red chillies on my each and every wound.”

She cries intensely during the period of disunion. She intensifies her pain by heightening the consciousness of her separation from her beloved. Doesn't suffering intensify love?

صدقے صدقے اولے گھولے واری واری جاناواں (ڑی جاناواں)
مٹھی قاصدی تقریرتے

“I sacrifice my self many a times over the sweet discourse of the messenger.”

She becomes immensely happy with the messenger for bringing sweet message of union. The inward discourse with the beloved ushers in vision and union.

یار نہ آوے کجھ نہ بھاوے بھینیں نوننت تاناواں (ڑی تاناواں)
تھیواں کاوڑا پویرتے

“My friend does not come and nothing seems meaningful to me. I keep my sisters fiery and remain angry with my parents and brothers.”

There is nothing meaningful for her during transcendence of her beloved. Her behaviour creates animosity with her near and dear ones. The natural communication with her parents and siblings breaks down with bad taste.

کھڑیں کھڑیں دے ہتھ آئی جیس ڈینہہ لدھیلا لاناواں (ڑی لاناواں)
ڈوڑی ترپوڑی سختی ہیرتے

“There are double and triple oppressions on Heer ever since she came in the hands of the despicable ‘Kheras’ through the rite of marriage.”

She undergoes awful oppression at the hands of forces inimical to love.

اُکھیں سوکھیں مُول نہ پھر سہاں کیوں نینہہ فرید لجانواں (ڑی لجانواں)
مٹھی کل کم رکھ تقدیر تے

“I will never renounce my love in situations of hardship or ease. Farid! Why should I dishonour my love? O’ hapless one! Leave all activities in the hands of destiny.”

He resolves never to renounce his love even in varied circumstances for the renouncing of love tantamount to dishonouring it. He is an instrument in the hands of Providence, and he wants his destiny to unfold itself on the spectrum of time. Love does not teach passivity but it does teach receptivity, which consists in identifying oneself with the law of things. Destiny of love (measures of love) is the inner reach of love. It is not imposed, as if, from the outside. It is inherently ingrained in the nature of love. Metaphysically speaking, the one who acts in consonance with the law of love ultimately transcends the contingent domain of action and reaches the universal realm of nonaction.

Kafi-205

درد پئے ول پیٹے ڈترے یارر کھٹھے

“Well, pain has fallen to my lot that has been bestowed upon me by my friend Ranjha.”

Pain falls to her lot. She is bestowed the pain of love by her beloved.

میں بیٹھیں گئی عمر، نہ آئے لائوں لہن دے نیٹے

“It is since long that I have been in a state to get readily married. But the moments to accomplish my nuptial rites have not ushered in.”

She contracts love and awaits final union with her beloved. The period of anxiously awaiting crushes her soul by becoming so overbearing.

ہتھڑیں پیریں غم دے گانے سر سولاندے ریٹے

“The colourful threads of sorrow are around my hands and feet. My head is covered with the colourful shawl of afflictions.”

The colourful threads of marriage rite signifying happiness and expansion become the source of sorrows and constrictions. The colourful shawl, worn as head covering or around shoulders to accomplish a marriage rite, turns into a covering of afflictions.

سینگیں سر تیں لگڑے جھگڑے سکڑیں سورہیں پھٹے

“There have been brawls with my youthful companions. I have developed contradictions with my blood relationships and in- laws.”

Her primary and secondary ties become a noose around her neck. The very relationships, which stand for peace, become so warlike. Isn't it a natural consequence of loving the beloved in wholesomeness?

سانول آوے آگل لاوے سبجوں سبجھیں لیٹے

“I wish that my beloved comes and embraces me and lies on the nuptial bed with an inner yearning.”

She yearns for her beloved to unveil himself and realise union.

دلڑے سوسوز خم کلڑے سینے سخت چپے

“My heart has hundreds of unintelligible wounds. My chest has been severely hurt at different places.”

She has to bear intricacies of love, which are beyond the ken of reason.

یار فرید سنبھالم جیندیں رب ڈکھ ڈکھڑے میٹے

“Farid! My friend may take care of me during my lifetime. My Sustainer may free me from sufferings.”

He desperately wants his beloved to take care of him well in time. He prays to the Sustainer to free him from the sufferings of separation and disunion, by affecting union with his beloved, by virtue of Divine Grace.

Kafi-206

دِلڑی دردوں ٹوٹے ٹوٹے پُڑے پُڑے ڈڑے ووڈرے

“My heart by virtue of sufferings has broken into bits and pieces.”

His heart is crushed by the pain of love.

عشوے غمِ ناز نہورے نخرے نخرے زورے تورے

خون کریندے ذرے ووڈرے

“The amorous glances, enticements, pride, coquetries, blandishments, disdainful airs and radiant might are butchering me intermittently (ravishing the lover).”

The bewitching beauty and ways of the beloved ravish him now and then. He cannot build any defence against the perpetual onslaughts of his friend.

آپے اپنا سوہاں کیتو آپے اپنی جاتے نیتو

ہن کیوں تھیدیں پرے ووپرے

“You yourself acquainted with me. You took me to your abode. Now, why do you remain far from me?”

He is at a loss to understand the transcendence of his beloved who, in the first instance, familiarised with him in immanence. Isn't love a game of transcendence and immanence?

گوڑھے نین تے زلفاں کالیاں سوہنیاں رمزاں موہنیاں چالیاں

جیں بن مول نہ سرے دوسرے

“You have shining eyes, long black hair, lovely expressions and enchanting moves without, which I can't spend my life.”

He becomes completely enchanted by the lovely expressions of his beautiful beloved that he cannot live without them.

پل پل تیرنگہ دے پھلڑے ول ول پچی زلف دے ولڑے
بیوس کینویں کرے دو کرے

“The pointed arrows of your eyes are striking me at each and every moment. There are involving intricate locks of your hair. What should the helpless do?”

He becomes powerless in face of the radiant might of his beloved's intricate and striking beauty.

مُو نچھ مونجھاری درد اندیشے ڈینہاں رات فرید دے پیشے
ہجروں جنڈڑی ڈرے ووڈرے

“The constant vocation of Farid is to bear anguishes, pains and anxieties. His life fears disunion.”

He fears the transcendence of his beloved, which makes him constantly bear anguishes, pains and anxieties. Isn't the road to union characterised by the milestones of disunion?

Kafi-207

دِلڑی نہانی کوں روز منجھاری اگیا ڈھولا یار ازاری

“My modest heart is daily experiencing anguish. My friend has left me in distress.”

He regularly experiences anguish. The transcendence of his friend leaves him in distressful situation.

عشق نہیں کئی نار غضب دی سڑدی جلدی جان و چاری

“It is not love but a devastating fire in, which my pathetic soul is flaming and burning.”

The devastating fire of love flames and burns his poor soul.

عاشق پھر دے مست موالی سر قربان کرن لکھ واری

“The enraptured lovers wander, care free. They sacrifice their heads countless times.”

The lovers enraptured by love spend their lives in the spirit of care freeness. They sacrifice everything for the sake of their beloveds.

درد اندوہ تے سول ہزاراں لا کر یاری یار و ساری

“He contracted friendship and has forgotten his friend. There are pain, grief and thousands of afflictions.”

He faces pains, grief and afflictions during the transcendence of his beloved. He suffers in thinking that his friend after contracting friendship has become oblivious of him.

صید کریندے مرغ دلیں دے ناز واداہن باز شکاری

“The prides and style of my beloved are like the hunting falcons. They hunt the birds of my heart.”

The prideful style of the beloved hunts his heart. How could birds escape the eye of the hunting falcons? Love has no defence against the bewitchment of beauty.

چشماں شوخ بہادر جنگلی پکاکاں دھر دیاں دست کٹاری

“The sprightly eyes are courageous and martial. The eyelids have dagger in their hands.”

The beautiful eyes of the enchanting beloved pierce his being.

جند فرید بچے ہن کیوں نیماں خدنگ چلائی کاری

“Farid! How could my life be saved? The eyes have shot perfect arrows.”

The captivating beauty of the beloved is so perfect in arousing love in his heart that he finds no refuge except in his beloved.

Kafi-208

دلہیں تے دیدیں سہمنل ہٹے دیرے ہر دم و سہیں پیاتوں ساڈڑے نیڑے

“My lovely friend! My eyes and heart are your dwellings. You may always live near me.”

Her eyes and heart signifying vision and union are the abodes of her beloved. She desires permanent immanence of her beloved.

سینگیاں سرتیاں حق ہمسائے گلڑے کرن و کھوئے
ماپو ویرن بھین بھنچیاں جڑ جڑ لانون جھیرے

“My youthful companions, friends and nearby neighbours complain and accuse me. My parents, brothers, sisters and nieces are picking up sharp brawls with me.”

She faces indictment of love at the hands of her near and dear ones. The consciousness of love is essentially higher than ordinary consciousness, which makes her face the antagonistic contradictions of society.

جگتاں مارن پیکے پتنے ہاسے کرن سورجے
اٹھدیں ہندیں ٹردیں پھر دیں سس ننان کہیرے

“My own housemates laugh at me. My in-laws make fun of me. My mother-in-law and my sister-in-law provoke me every now and then.”

She faces ridicule and provocations for the sake of her beloved. The society imposes levelling process, which fails to level her down since she experiences consciousness of love. The individuals with higher consciousness are generally at the

mercy of average people. They have to pay heavy price for awakening before time. But it is the sacrifice of such individuals, which ultimately raises the societal consciousness both at the horizontal and vertical levels.

سر سرواہ دا وارث چوچک چاک % اتوں مالک
کوڑے چھوڑ کھیڑے منجھیاں % یاں جھوکاں % یاں

“Choochak is your servant and you are the master. You are the custodian of my honour. Herd and dwellings belong to you. Leave aside meaningless incongruities.”

Heer considers her father Choochak as servant of her beloved master. He is the custodian of her honour. He is the shepherd of her heart. She wants him to leave aside meaningless incongruities (transcendence) for the sake of her sincere, absolute and committed love.

کون سیال تے کھیڑے کون ہے قاضی رشوت راضی
ساڈے کون نیڑے باجھ خدا دے جھگڑے جھیڑے

“What about the judge who is satisfied by taking a bribe? Who is Sial (the family of Heer) and Kheras (the family of Ranjha)? Who can resolve our wrangling and brawls without God?”

She refers to the forced marriage of Heer, which was illegally solemnised by the cleric after taking a paltry sum, which led to contradictions between the two families. How could love be imposed, which only sprouts in pure freedom? There cannot be false or imposed union. It is the Divine Grace, which affects real union between the lover and the beloved.

اُوڑک ناحت تھیندے ڈوں ڈینہیں دے ناحت دعوے
سر سڑ مر سن کھیڑے رانجھن تے میں ہس رس و سسوں

“These are momentary false claims. They will ultimately prove false. Ranjhan and I will happily pass our lives and the ‘Kheras’ will keep dying with jealousy.”

She declares the falsity of the ephemeral claims in the same vein, which will ultimately prove to be groundless. She will unite with her beloved by leaving her adversaries in state of ‘green eyed’ jealousy. She sends a message to the adversaries of love to desist from opposing love, which has ultimately to succeed leaving them defeated disgracefully.

جو جو لیکھ متھے دے آہے
جنڈی چھٹن فرید ہے مشکل
آخر وہ بلیو سے
ویڑھیا عشق اویرے

“I got what was written on my forehead (destined for me). Farid! It is very difficult to extricate my life from the peculiar love that has encompassed my being.”

He does not consider his love as accidental or coincidental. It is a trans-historical phenomenon. It does take place in the temporal world but it is rooted in the eternal. It is a pre-eternal Covenant (alasti) between him as lover and his beloved. The destiny of love refers to the primordial love. He has to face the dynamics of love. He has no escape from intricate ontological love, which is constitutive of his being.

Kafi-209

دلے دارم بے آوارہ طبعے وحشت آرائے
برہوں بارے بروچل دے بیاباں دشت رلوائے

“I have a rover heart and wild temperament. The love of my Brochal (beloved) has made me wretched in the forests and the deserts.”

His primordial nature attracts him to his beloved. It makes him pass through the process of wilderness.

کیہاں غمدیاں کیہاں باتیں ڈکھی ہم دل ڈینہاں راتیں
خدا را حال زارم ہیں کہ بے وستیم و بے پائے

“What tales of sorrows should I narrate for my heart is suffering day and night? Do notice for God’s sake my distressful state of utter helplessness.”

He constantly faces inexplicable sorrows and sufferings in the state of separation and disunion from his beloved. He beseeches his beloved to unite with him, by virtue of Divine Grace.

بماطالع شدہ پر کیس زارم بے دل و غمگیں
ند پیندا یار ہے جھاتی اجن ڈکھڑے ند پاندائے

“The star of my fate has become inimical to me and I have become distressed in the state of melancholy. My friend does not cast a glance at me and my sufferings do not end.”

He feels that he is not fortunate in love. He is distressed in the state of melancholy. His beloved is not responsive in love,

which perpetuates his sufferings. The unresponsiveness of the beloved is a form of transcendence. Every lover is uniquely poised in facing transcendence of his beloved. He has to accept the black night of transcendence, in his own way, in order to experience the bright day of immanence. The law of things is permanent, absolute and universal. How could one impose dawn on midnight?

سجن ورس ڈکھایم چس سوز بھیں پیکڑیں بس بس
دل دیوانہ باہر کس ندر دینچ پروائے

“My beloved dwelled with me and gave me such a taste that I have forgotten my in laws and housemates. My frantic heart has no concern with otherness.”

The taste of love makes all other tastes fall in oblivion. His frantic heart has no concern with his primary and secondary ties. Religiosity makes fruitless efforts in transforming man. How one could be transformed without love. The spiritual dimension of religion gives primacy to contracting love. Doesn't, then love takes care of everything else. It is the taste of love, which works wonders and miracles in distancing the lover from all tastes of otherness. It is for the religiosity to understand that Man cannot cease to taste otherness, until and unless he tastes love.

ہمیشہ مونجھ وادھی ہے سنجی سختی زیادتی ہے
سدا سولاندی شادی ہے میں اپنے بخت آزمائے

“My anguish is always on the increase and the damned hardship is exceedingly great. The afflictions are happily mounting in togetherness and I have tested my fate.”

He faces tremendous hardship of increasing anguish. The afflictions are happy in subjecting him to pains. Destiny has always bestowed misfortunes on him.

ڈیہاں ڈوڑی خرابی ہے قلق ہے اضطرابی ہے

تماشاں جی عذابی ہے نہ آپ آئے نہ بلوائے

“There is acute worsening (of my state) at daytime with grief and uneasiness. I bear torments in the evening and neither my friend comes to meet me nor does he call me.”

His embodied self remains highly deplorable in the state of grief and uneasiness during the whole day. He faces torments in the evening. He is bereft of vision and union of his beloved.

ز عشق عارض رنگیں چولالہ داغ ہادیریں

کیتیاں ہن دل اندر جاہیں کڈیں رب یار ملوائے

“The old marks like a tulip have found a place in my heart due to my love of red cheeks. God will sometimes make me unite with my friend.”

His heart places his beloved in the inmost chamber of his being. He is hopeful of uniting with his beloved, by the Grace of God. The light of hope keeps shining in his heart even during the pitch dark night of transcendence. Hope vitally links him with his beloved during these testing times. The end of hope is the end of love.

بغیر از من کرا شاید فرید ایں مر مر اباید

ڈکھ پینڈے تے تھکھ سجد میں ماخس تے تہ چھ سائے

“Farid! Who is fit and capable except me to bear sorrowful journey replete with arduous paths, sufferings, man eaters, giants, bears and evil spirits?”

He testifies his strength in remaining steadfast, while facing inner and outer adversities in the path of love. A weak person can hate but cannot love. Love requires special strength of the spirit. All people, in principle, have the possibility of love but very few realise it.

Kafi-210

دل دم دم درماندی ہے سک ڈٹھڑیں باجھ نہ لہندی ہے

“My heart is weary due to pain at each and every moment. My desire is not satiated unless I see him (my beloved).”

Her heart is weary due to constant pain. Her desire remains insatiable without vision of her beloved.

بہجردیاں گزریاں ڈکھیاں راتیں ماپو خوشویش نہ پچھدے باتیں
سینگیاں سرتیاں لہن نہ تاتیں مُٹھڑی پئی تڑپھاندی ہے

“The nights of disunion have been spent in suffering. My parents and relatives do not discourse with me. My same age friends do not enquire about my welfare. I am the miserable one who is in a state of restlessness.”

She suffers during the nights of disunion. Her near and dear ones have broken channels of communication with her. Her friends do not share with her. She faces misery and restlessness.

چاک ہمیں دامن نوں بھاناں بھل گیا سارا راج بھاناں
گھولاں بچتے تول وہاناں بیٹ دی ریت سوہاندی ہے

“The shepherd of the herd became appealing to my heart. I forgot all the regal status of my parents. I sacrifice my nuptial bed and a nuptial quilt. The sand of desert seems so pleasant to me.”

Heer fell in love with Ranjha. Her entire regality fell into oblivion. The sand of the river bed seems pleasant to her as

against the nuptial bed and nuptial quilt, which have no meaning without her beloved.

دل نوں جس نے جادو کیتا رانجھن جوگی میرا بیتا
رگ رگ مول نہ واندی ہے عشق تہیں دالوں لوں سیتا

“Ranjhan Yogi is my friend. He has bewitched my heart. His love has knit the whole fabric of my being. There is not even a single vein that has not been knitted.”

She contracts friendship with her beloved, who has bewitched her heart. Love knits the fabric of her being without leaving a single thread out. Love is absolute and wholesome, which leaves no room of otherness. Love is not a relative concern. It is the ultimate concern permeating relative concerns. The unity of love is reflected in the world of multiplicity.

ساڑاں جھنگ تے شہر گھیا ناں بھانہ یار دامن نوں بھاناں
چنڈڑی جھوک غماں دی ہے پامسکینی سٹساں ماناں

“The cowshed of my friend appeals to me. I torch Jhang and the city of Maghiana. I will attain lowliness and cast away my pride. My life is the abode of sorrows.”

Heer prefers the cowshed of her friend to her royal mansions and abodes. She shuns her pride and attains lowliness, instead. Life is love and thereby abode of sorrows. Love embraces lowliness at the expense of outward royalty. But this lowliness is inward royalty, which cannot be matched even by the whole treasures of mankind. The one who loves the king solely for his sake is not bothered by his treasures. Religiosity makes its votaries merely concentrate on the treasures of the king. Spirituality opens the possibility of loving the king purely for his own sake.

گذریا و سپہدہ حسن لھلن دا
 اوکھا پینڈا دوست ملن دا
 آیا وقت فرید چلن دا
 جان لبہاں تے آندی ہے

“The times of playfulness have ended. Farid! The time has come to depart (from the terrestrial world). The path of uniting with my beloved has been so arduous. I am just breathing my last.”

He recounts initial playfulness of love with his beloved, while departing from the terrestrial world. The subsequent path of realising union with his beloved had been very arduous since it was characterised by separations and disunions. The adversities of love notwithstanding, he gives the final message of hope in realising friendly union.

Kafi-211

دم مست قلندر مست قلندر مست و مست الستی

“The enraptured qalandars are in ecstasy. They are deeply drowned in the reality of the pre-eternal covenant.”

The qalandars are enraptured and in the higher state of ecstasy. They are lost in the reality of the pre-eternal covenant (alasti). They are drowned in the infinite depths of love.

نفس مقدس اہل سعادت علم عمل و بچ رکھن سیادت
اکروردتے زہد عبادت نیت کردے درد پرستی

“They are the sacred selves. They are the people of virtue who keep heights in knowledge and action. They transcend daily recitals, asceticism and worship. They are drowned in the reality of love.”

They are sacred and virtuous. They integrate knowledge and action. They transcend the realm of rituals. They are immersed in the reality of love.

صاف مبرا غیر خیالوں پاک عیالوں آلوں مالوں
راخ وجدوں ذوقوں حالوں وہ وہ مستیں دی مستی

“They are purely clean from the thought of otherness. They are free from a household, family and wealth. They are grounded in ecstasy, tasting and witnessing. Laudation to those who experiences such ecstatic enraptures.”

They witness ‘God Everywhere’ and are thus pure from the thought of otherness. Their absolute concentration on the

Real makes them detached from their households, families and wealth. Their spirituality is at such heights that they have direct experiences of the ultimate Reality, which plunges them in ecstasies. They deserve laudation in undergoing ecstatic ruptures.

ازل ابدہک جان واقف
بجھن مکاشف محض مرادف
لعنت رحمت سجھن عارف
کیا بالائی کیا پستی

“They are familiar and knowledgeable from the primordial day to eternity. The gnostics understand a curse as blessing. They recognize illuminations as everyday happenings belonging to the higher or the lower realms.”

They understand the dynamics of time and eternity. The gnostics perceive curse as blessing at its roots. It is in the process of manifestation that blessing itself is polarised in the form of blessing and curse. Curse is privation and ultimately it returns to its source in mercy or blessing. They are constantly in touch with the source of illuminations without measuring the higher or lower degrees of these illuminations.

جے توں چاہیں قرب حقیقی
ریت جیندی رسم شفقتی
ورثہ علوی تے صدیقی
بٹھ ہستی وٹ ہستی

“If you are seeking real proximity and the inheritance of Ali and Abu Bakr and the tradition of Junayd Baghdadi and Shaiq Balkhi, then negate your being (become consciousness of your ontological nothingness) and let the Being shone itself through your nothingness.”

The real proximity can be attained by following the Sufi tradition of becoming conscious of one’s ontological nothingness and letting the Being itself shine through one’s mirror of nothingness. It is metaphysically understood as the stage of Self-realisation. The difficulty in understanding the

metaphysical concept of real proximity arises due to the rational attempt of capturing it in the net of spatial categories. Metaphysics teaches us that the concept of real proximity is not spatial. The proximity of the Absolute and its shadow; the Essence and the Divinity; Allah and His Attributes; Ahad and Wahid and transcendence and immanence is non-spatial and unquantifiable. Likewise, the proximity between nothingness (man) and Being (God) is neither spatial nor quantifiable. It is purely non-spatial and qualitative beyond the ken of rationality. The Reality is nearer to man than man is to himself. Here, the question of spatial proximity between man and God does not arise. There is no space intervening between man and God. Nothingness is no thing. How could it be some thing with Him? If it were so, then it is polytheism or placing divinity beside Allah. Reason has no access to the realms beyond the manifest. It is the Intellect, which apprehends the metaphysical notion of non-spatial and qualitative proximity. Unfortunately, it has been the spatial approach to proximity blown out of proportion, which has created the problem of pantheism, unknown in pure or traditional metaphysics. Real proximity means union of the lover and the beloved or ‘the supreme identity.’

سٹ صحبت رکھ خلت عزلت موت ارادی توں پانزہت
جے سر ڈیسیں ہی بے شبہت اتھ سودا دست بدستی

“Leave worldliness and have solitude by maintaining a respectable distance from things and events. Die to your self before dying. If you sacrifice your head, then doubtlessly you will reap the benefit.”

One has not to immerse himself in the world. He has to leave worldly attachments. He has to delve deep within the

infinite depths of his being or consciousness. He has to die to his self before dying by attaining consciousness of his ontological nothingness. Once he attains this consciousness he will find the Reality there and then.

| | |
|------------------------|---------------------|
| مذہب ملت ہس توحیدی | سنو پریتا حال فریدی |
| خوش و سدا پر م دی وستی | میل کچیل شکل جریدی |

“My friend! Listen about the condition of Farid. His religious tradition is that of unity. He is shabbily dressed with a frenzied face. He happily dwells in the City of Love.”

The religious tradition of Farid is contemplative tawhid (unity in diversity). His shabby appearance and frenzied face reflects his happy dwelling in the inward city of love.

Kafi-212

دن رین دل حیران ہے آسائش نہ پایم کج گھڑی
سر ٹکڑے ٹکڑے ہو گیا تن من جلیالوں لوں سڑی

“My heart is surprised day and night. I did not get peace even for a moment. My head has been smashed into pieces. My body and soul has been burnt and each and every pore of my body is aflame.”

She remains constantly bewildered. She does not find even momentary comfort. She is ravished by the thoughts of her beloved. She burns in flames at the transcendence of her beloved.

دریا برہوں داتا رہے ہر موج آدم خوار ہے
نہ پار نہ اروا رہے او کھی اڑا ہیں آڑ ہی

“The river of love is in heights. It's each and every wave is man-eater. The river is without any bank. I have been engulfed in such whirlpools.”

The river of love is in high flood. The mounting waves tend to drown her. She is engulfed in whirlpools without any bank (support) in sight.

ایہا ہے حقیقت حال دی ساری عمر رہی بھال دی
کئی کل نہ پی مہینوال دی بے وس تنی لہریں لڑھی

“It is my real state. I have spent my whole life waiting for him. I found no clue of Mahinwal. I am the helpless and the inept one who has been fighting with waves.”

Her whole life has been spent in waiting for her beloved without any clue. She finds herself helpless and inept in wading through the waves of love.

ساتھی پنل اگیا پرے
جیس باجھ بک پل نہ سرے
پھر پھر ڈونگر گھٹیاں درے
سک ساتھ ونج بھونیں وچ وڑی

“My Punnal friend left me and went far away. I cannot pass a single moment without him. I have wandered in mountainous terrains, arduous passes and mountain passes. I have at last been buried in the ground along with my desire.”

The beloved assumed transcendence beyond her reach. It is not possible for her to spend even a moment without him. Her wandering in wilderness has borne no fruit. She is sure to die at last in longing for her friend.

ہن عشق آدل موں پیا
ہوش و ہنر ضائع تھیا
سب محو منسی ہو گیا
جو کجھ سکھی جو کجھ پڑھی

“Now, love has dwelled in my heart. All my awareness and skill has been destroyed. My formal education has all been erased and forgotten.”

She finds her heart full of love. She realises the uselessness of her awareness and skill. Her formal education falls in oblivion. It is love, which leads to gnosis.

تھی دل فرید آگاہ ہے
ہر جا جلوس شاہ ہے
بادل موں ظاہر ماہ ہے
جب جھڑگی من کی جھڑی

“Farid! Now, my heart has achieved complete knowledge. The Sovereign is Omnipresent. The moon is visible after the clouds have passed away. My heart has attained purity (of unity) after being cleansed from the dust (of multiplicity).”

He attains heart-knowledge, which bestows absolute certainty. He witnesses the Omnipresence of the Sovereign. The moon of realised knowledge becomes visible after the clouds of formal knowledge pass away. His heart attains purity from otherness.

Kafi-213

دل نوں مار منجھایم نت دے درد اندیشے

“The constant pain and anxieties have ravished my anguished heart.”

Her anguished heart is ravished by constant pains and anxieties. Isn't it the ground-breaking ceremony of love?

وس نیڑے چاک مہیں دا توں باجھ اے حال سنجیں دا
زخمی سینے چکدے ریشے

“The shepherd of the herd! Do come and dwell near me. The condition of the damned one is such that the chest wounds have become a sore.”

She beseeches the shepherd of her heart to shun transcendence and dwell in immanence with her.

ڈکھ ڈولہیاں ڈوڑ ڈوڑا پے سسے ساڑے سول سڑا پے
وین سیا پے ساڑے پیشے

“It is my vocation to bear sombre sufferings, torments, sarcasm, hundreds of burnings, hundred thousands of blazing up afflictions, lamentations and chest beating.”

Her vocation is to bear all forms of adversities in the path of love. Doesn't the vocation of love consist in clearing of the ground for vision and union with her beloved?

اے غمزے ناز، نہورے اے عشوے زورے تورے
سر سانگاں تن من تیشے

“These enticements, pride, coquetries and the radiant might are spears hurt on my head and spades hurt on my body and soul.”

The radiant and vibrant beauty of her beloved elicits love from her ravished heart.

بٹھ رہوں برابر ویری چاکیتس کو لے کیری
ظلمیں مذہب کافر کیشے

“I cast aside love that is constantly inimical to me. It has burnt and reduced me to ashes. Its religion is cruelty and its ways are highly oppressive.”

She reacts at the inimical, cruel and oppressive love, which burns and reduces her to ashes.

کیا دھانہہ فرید سناواں کیا رورو جگت رواواں
مستک لکھڑی آئی پیشے

“Farid! What tale (of love’s oppression) should I narrate? Why I should I make the world weep by my crying. I got what was written on my forehead (what was destined for me).”

He is at a loss to narrate the tale of oppressive love, which would make the world cry along with him. He does not want to find fault with any one. He realises that it was his destiny to fall in love and undergo the pains and sufferings for the sake of his beloved.

Kafi-214

بھور مز خفی ہن بھیم جلی ڈٹھا عشق عیان بازار گلی

“I have evidently witnessed the omnipresence of love.
All hidden intricacies have become manifest to me.”

Religiosity, as a fall from the true spirit of religion, denies the possibility of experiencing God. It fails to witness the Signs of God in the human selves. The spiritual dimension of religion, true to the spirit of the Qur’an, demonstrates the possibility of experiencing the ultimate Reality. It is not merely doctrinal truth but is realised in the infinite depths of one’s being or consciousness. The gnostic openly witnesses the omnipresence of love itself (Reality). All hidden intricacies become manifest to him.

یا ایمن تے یا طور ڈ سے سبھ جلوہ نور ظہور ڈ سے
دل ونج دلبر دے ساتھ رلی گئی غیبت عین حضور ڈ سے

“All splendours are witnessed as the manifestations of light. They are witnessed as Aiman or as Tur. All absences have vanished and presence has become openly manifest. My heart has become united with my beloved.”

Allah is the light of the Heavens and the earth. The gnostic witnesses the splendours of the manifestation of light as holy. The veils of separation are removed and everything becomes openly manifest. The heart unites with the beloved (heart knowledge identifies knowledge with being).

ہے وجد تے حال دی گھات عجب ہے کشف کمال دی بات عجب
مٹھی غیر دی ذات صفات جلی ہے وصل وصال دی رات عجب

“The talk of perfect illumination is strange. The way of inspiration and a spiritual state is strange. The night of nuptial union is strange. The existence and attributes of hapless otherness have plunged into nothingness.”

Ordinary or rational understanding cannot understand the reality of the perfect illumination, which is without any shade of darkness. It has no inkling of the modes of inspiration and spiritual states, which spring from the inmost chambers of heart. It cannot go beyond servant-Lord axis in order to comprehend the realisation of unity. The existence and attributes of hapless other burn into nothingness. The Reality shines with full splendour without any trace of otherness.

کڈیں سیر نزول دی چال بنے کڈیں طیر عروج دا حال بنے
سارے سول سڑے ساری مونیجھ ٹلی جوہر ہے عین وصال بنے

“It is a state of ascending heights at times and at times it is a way of descending to the lower strata. Separation becomes a manifest union. All afflictions have been burnt and all anguishes have been cast away.”

Spiritual experience has its unique heights and depths. The ordinary distinction between separation and union ceases to exist. The very thought of the beloved is identical with vision and union. He becomes free of afflictions and anguishes borne by him in the state of separation and disunion.

گم ہو گیا غیر دانام نشاں جل خاک تے کھوٹ کھپوٹ گماں
گھر بار گلی بازار ملی تھیا نور وجود شہود عیاں

“All falsehoods and doubts have been burnt. The signs of otherness have simply vanished. The light of being and existence has become manifest in house, a lane and street.”

The revealing of the Absolute Truth in absolute certainty totally burns falsehoods and doubts. The misleading signs of

otherness disappear too. The ephemeral nature of otherness vanishes like a mirage. The light of being and existence manifests in every nook and corner.

جستھاں بھال ڈیکھاں تھے رازڈ سے سبھ حسن تے ناز نوازڈ سے
سبھ سوز فریدنوں سازڈ سے ہمہ اوست سجھائی ریت بھلی

“I discern mystery in seeing everywhere with my searching eyes. All the beauty, prides and elegance are visible. Farid! All passions are seen as instrumental to the realisation of my basic vocation. The doctrine of Oneness of Being (wahdat al Wujud) has made me realise a noble tradition.”

His Gnostic consciousness sees the Glory of God everywhere. It witnesses the beauty, pride and elegance of his beloved in all things. The passion of love is instrumental in playing the tune of unity. Oneness of Being is not merely the metaphysical truth but has corresponding means of doctrinal realisation. It makes the gnostic realise the noble tradition of unity in diversity.

Kafi-215

ڈکھ سینے تے موگ ڈالے سک تڈی تڈی تیل ڈکھالے

“Suffering is inducing intricate pains in me. The desire is meaninglessly pushing me in the jaws of death.”

She suffers intricate pains in the path of love. Her desire of union with her beloved does not fructify. It tends to push her meaninglessly in the jaws of death.

غم دردالم بدیتے پے ساڑن سوز پلیتے
تھئے میں مٹھڑی دے کیتے سب رانی خاں دے سالے

“Sorrows, pains and torments have evil intentions. The impure passions keep burning me. All these ineffective ones have become cruel for the miserable one.”

The sorrows, pains and torments are ill-intentioned and impure in burning her passionate self. They have no power except on her who has to bear their cruelty. Isn't it the force of love that she is victimised even by the powerless?

کئی ڈینہہ ناں رل گزریونے ساری آس امید و نچیونے
ہے خبر نہیں کیا تھیونے تھئے پیچی کچ اباہلے

“My beloved did not spend a few days with me. All my hopes and expectations withered away. I have no knowledge of the event. My dubious beloved was in such a haste to go to Ketch.”

She recounts that her beloved did not spend even a few days with her. She has no hope and expectation of his return.

She had no knowledge of the event of transcendence. Her beloved dubiously assumed transcendence so quickly.

”ہم سنگت“ سارے کھوٹے
 بچہ باز اُبھڑے ڈوٹے
 رُل مل بے درد کھوٹے
 پئے کرن کھلاں ہاں کالے

“All my companions are counterfeit. They are funny, lacking understanding and vagabonds. They are personified pitiless people who gather together and with blackened hearts make fun of me.”

He distances himself from his companions by accusing them of insincerity. He brings out the negativities of their personality and character. His consciousness reaches such heights that he finds faults with his friends. He faces social contradictions, which become antagonistic at times. Doesn't the consciousness of love develop by virtue of these contradictions?

تتی سوز اندوہ وچالے
 سے واقعے فاقے گھالے
 نیت روہ پتھر پڑتالے
 ہتھیں لپٹھاں بیڑیں چھالے

“The inept is caught in passion and grief. She is bearing hundreds of incidents and is being worn out by hunger. Her daily vocation is to wander in the mountainous ranges. Her hands have roughened and there are boils on her feet.”

She is enveloped by passion and grief. She bears countless events of hardships and is in the state of acute hunger. She constantly wanders in wilderness. The strain of her quest for the beloved is visible on her hands and feet.

کر صبر فرید نبھسیاں
 پئی سولیں سانگ جلیسیاں
 دم جیندیں تیں پکریاں
 متاں قادر سختی ٹالے

“Farid! I will patiently bear all this. I will remain in the company of afflictions. I will continue beseeching till

I live. The Almighty may free me from these hard times.”

He resolves to remain true to love by exercising patience in adversity. He will continue beseeching the Almighty, till the last breath of his life, to free him from the hard times of separation and disunion by granting him vision and union of his beloved.

Kafi-216

ہے ہر ویلھے آزاری ڈکھی دلڑی دروین ماری

“My suffering heart is ravished by pains. It is always in distress.”

Her suffering heart is ravished by pains and is continuous in distress.

آیم بروچ روہ ڈونگروچ سُوز اندروچ سُول جگروچ
ہوت نہ کیتیم کاری سخت سفر وچ ظلم تہروچ

“I have inward passions with inner afflictions. I have been caught in desolations and difficult mountainous terrains. I am having hardship in travelling in a severely cruelly environ. My beloved has not seen me through (these difficult situations).”

Her deplorable state creates intense suffering by the very consciousness that her beloved has not granted her vision and union.

پر بت دھاراں غم دیاں ماراں دار مداراں سنجڑیاں باراں
یار و ساری یاری پرم پوکاراں جنڈڑی واراں

“I am amidst desolate forests, long mountainous ranges and blows of sorrows. I call my beloved and make sacrifices for his sake but my friend has become oblivious of my friendship.”

He suffers and sacrifices everything for the sake of his beloved but his beloved does not grant him a friendly response. He does not care about his friendship.

شان شرم گیا بھیم بھرم گیا
دین جرم گیا دیر دھرم گیا
لطف کرم گیا نیک رحم گیا
لگڑی شہر خواری

“My glory and respect have been lost along with my honour and prestige. My way, tradition and forms of religious worship have disappeared. The subtle blessings and virtuous actions have withered away. I have earned notoriety.”

He discards his glory, respect, honour and prestige in the path of love. He goes beyond the forms of his religious tradition. He is deprived of the possibility of formal blessings and virtuosity of actions. He has got widespread notoriety. Isn't it the clearing of the way for vision and union with the beloved?

اوکھیاں گھائیاں لکھ لکھ گھاٹے
کھڑ بن بھاٹے سہنس گپاٹے
تتزی والی ڈکھڑے گھاٹے
کر کر پیت پیاری

“There are narrow and countless mountainous passages and hazardous ways. There are cavities, mounds and countless uneven patches of land. There are sufferings of burning sand and losses. All these have to be borne by keeping love so dear.”

The one who keeps love close to his heart has to bear pains, sufferings and adversities. He has to suffer loss of everything in order to win his beloved.

نہنہ نہ ہایا روز سوایا
پو پر ایامفت اجایا
دید مسایا زلف اڑایا
گھت گھت پیچ دی گاری

“The unsuitable love is on the increase each day. The concern of others is valueless and meaningless. The eyes of my beloved have beguiled me and the locks of hair have entangled me by weaving countless knots.”

He is ensnared by the intricacies of love. He considers his concern for his beloved as valueless and meaningless. The incompatibility of love keeps on growing.

سوز ہے ساتھی روگ ہے بھاتی
پل پل موت تیاری

ساڑن چھاتی مارن کاتی
ہجر دی جھاتی کھسم حیاتی

“Passion is my companion and malaise is my intimate that are burning my chest and are striking me with a knife. A glance (moment) of disunion squeezes my life. I am all the times preparing for death.”

He finds himself in the throes of death while his embodied self suffers the disunion of his beloved.

عید بعیدے بخت عنیدے
باربر ہوں سرباری

درد فرید جدید جدیدے
شوق شدیدے مونجھ مزیدے

“Farid! My pain is novel and original. The days of happiness are far away and the misfortunes are hostile to me. My fondness has heightened and the anguish is on the increase. The burden of love has fallen on my head.”

The pain of love, in being fresh and original (spiritual), is qualitatively different from all forms of psychic pains. He finds happiness so remote since terrible misfortunes have befallen him. The fondness of love heightens with corresponding increase of anguish. He finds love so overbearing. Love is not a mechanical affair. It is creative act, which finds no parallel in any other human activity. Doesn't he like to perpetually taste the pain of love, which gives him a sense of belongingness?

Kafi-217

زگرھر ور روگ ودھاوے ڈینہہ راتیں عشق ستاوے

“Love vexes me day and night. My wealth and household increase my malaise.”

He is constantly vexed by love. His wealth and household increase his malaise by obstructing the contemplation of his beloved.

ہر بھٹ بھٹ نال بسیرے تھل ریناں جھر بردیرے
گل ہجر دا بار سہاوے سر سولاں چھکدے سہرے

“My dwellings are in desolations, deserts and forests. We are living amidst the high dunes. My head is honoured by the chaplets of afflictions. The necklace of disunion in my neck seems so pleasant.”

He spends his life in uneven circumstances. He remains afflicted by the state of disunion. Aren't the chaplet of afflictions and necklace of disunion his distinguishing marks demonstrating possibility of union with his beloved?

دل لٹ گیا جوگی راول سے پور ڈکھاں دے پل پل
ہر وقت کہاں ہتھ ملل مٹھانیڑا کوئی نہ لاوے

“My beloved Yogi has captivated my heart. I am continuously undergoing countless fits of sufferings. I always say by rubbing my hands that no one should contract unfortunate love.”

Her heart is captivated by her beloved. She suffers transcendence of her beloved to such an extent that she counsels others not to contract such an ill-fated love.

روہ کو جھمکالیاں دھاراں
پوں چو بھن ببول ہزاراں
سر قہر کلور دیاں ماراں
ڈکھ ہر ویہلے تن تاوے

“There are hideous mountains and terrains in my way. Hundreds of thorns are pierced in my feet. The cruel severities strike my head. Sufferings always keep me fiery.”

He faces pains, severities and sufferings in the arduous path of love. His embodied self remains fiery.

دل دود غماندے ڈکھدے
جی ہر ویہلے پیا کجکھدے
گئے گذر ڈھاڑے سوکھدے
موئی چندڑی سوز نبھاوے

“The smokes of sorrow are emitting from my heart. My self is always bearing tribulations. The days of peace have gone away. Now, my spiritless being is remaining true to the passion of love.”

His heart burns with sorrows. His self bears tribulations. The era of peace has gone away from his life. His spiritless life is being faithful to the passion of love. Isn't it the glory of love that he remains true to love even in being so spiritless?

ہے درد اوٹرا پٹھڑا
کیوں پیش پیم اے کٹھڑا
کجھ گھٹے نہ گائے تڑٹڑا
ہتھوں مر ہم زخم پھٹاوے

“Pain is intricate and overturned. Why such a disfigured one has fallen to my lot? This neck breaking does not decrease. The balm instead of healing the wound makes it sorer.”

The pain of love is intricate and has its own peculiar logic. He is scared by its origin and intricate growth. The wound of love cannot be healed by ordinary balm for it makes the wound sorer, instead. The vision and union with the beloved is the only balm which heals the wounds of love.

جن رَاخس سخریاں جائیں رچھ باندر بوز بلائیں
تھئے ساتھی سنجھ صاحبیں مٹھی اوکھی عمر دھاوے

“There are fiery creatures, giants, bears, species of monkeys and demons in the desolate places. I am the hapless one who is passing her life with great difficulty.”

He faces psychic forces in the desolation of his self. They create negative ideas and feelings in him. He passes his life with great difficulty

آئے پیش فرید گپاٹے انگ ترٹن تے سر پھاٹے
لکھ روڑاں سہنس چکاٹے تتی بے وس تھی کر لاوے

“Farid! I have encountered uneven patches of land leading to the breaking of my bones and injuries on my head. The countless noises of wild animals and numerous shrieks are audible. The inept is desperately crying in helplessness.”

He faces intricacies of love, which ravish his embodied self. The dark forces of his psyche are let loose on him. He desperately cries in helplessness. Isn't such crying in helplessness a sure sign of nearing union with his beloved?

Kafi-218

سب غیر داوہم بھلایا ہے رانجھن انگ لگایا ہے

“Ranjhan has marked me as his slave. He has freed me from the illusion of otherness.”

The beloved confers the identity of love on him that makes him oblivious of otherness.

منظہر ذات صفات کہا ہی رانجھن میر انور الہی
طہ چتر جھلایا ہے سر لولاک کلنگی پائی

“My Ranjhan is the Light of God. He truly manifests the Attributes of Divinity. He is crowned with the raison d’etre of the whole creation. The laurel of ‘ta’ waves over his head.”

His beloved is the Light of God. It is through the Muhammadan light that the Reality manifests the Attributes of Divinity. He is crowned with the raison d’etre of the whole creation. His creation is the metaphysical, cosmological, traditional and symbolical meaning and purpose behind the origin of the cosmos. He is the Perfect Man whom humanity emulates for realising the cosmic purpose of human existence. The laurel of ‘ta’, signifying qualities of the Universal Man, waves over his head.

کھیڑیں بھیڑیں شور مچایا رانجھن میڈے ویڑھے آیا
بے شک بخت بھڑایا ہے آیا ولد انہیں ولایا

“Ranjhan entered the inmost chambers of my being. The despicable ‘Kheras’ created a lot of fuss. But once he came, he did not turn back (remained

steadfast with me). Undoubtedly, my destiny has favoured me.”

The beloved has unveiled himself in the inmost chambers of her being. Her psychic forces, in the forms of despicable adversaries, have created great upheaval. It is her good fortune that the psychic forces have not succeeded in thwarting her spiritual vision and union.

| | |
|-----------------------|------------------------|
| پاکر جھاتی لائے چھاتی | ماہی میں ول پائی جھاتی |
| لوں لوں وچ سما یا ہے | ہر ویلے ہر جا ہے ساتھی |

“My beloved shot a glance at me. Thereafter, he embraced me. He is with me at all places and at all times. He is dwelling in each and every pore of my being.”

The beloved took initiative and blessed her with his vision. He embraced her. He is with her everywhere and at every time. He dwells in her bones and flesh. Her proximity with her beloved is not bound to spatio-temporal order. It is non-spatial and non-temporal. The beloved does not come to dwell as if from the outside. He is the root of her being. He unveils within the infinite depths of her being or consciousness. She ceases to be or has consciousness of her ontological nothingness. The beloved is all-embracing.

| | |
|-------------------------|-----------------------------|
| ڈیکھن آیاں سینگیاں سیاں | حسن رانجھن دیاں ڈھماں پیاں |
| ڈیکھو کیا رنگ لایا ہے | ہیر دا بو چھن دھتیاں دھتیاں |

“The beauty of Ranjhan created a great stir. My same age friends have come to see him. The shawl of Heer has been torn to bits. Witness these ecstasies of love.”

The beauty of the beloved has dazzled everyone. Her friends have come to witness her beloved. The ecstasy of the lover (Heer) in the state of love has dropped all her coverings. Appearance has given way to the Reality.

فخر بیاتوں بل بل جاواں
اس دی ہو کر کیوں غم کھاواں
جیندے نال میں لدھیال لاواں
سب کچھ یار سجھایا ہے

“I sacrifice myself for the sake of Fakhr. I have accomplished my nuptial rites with him. Why should I be in the state of sorrowfulness, when I belong to him? My friend has made me realise everything.”

He sacrifices everything for the sake of his spiritual master. He has taken oath of allegiance at his hands. He has completely offered himself to him so there is no question of being sorrowful about any thing. His friend has made him understand all the subtleties of the path of love.

یار فرید نہیں مستورے
ظلمت بھی سب نور حضورے
ہر جا اس داعین ظہورے
اسم فقط بیا آیا ہے

“Farid! My friend is not hidden. He is openly manifest at each and every place (Omnipresent). Darkness too is the pervasive presence of Light. It has just been named differently.”

The friend is not hidden. He is manifest everywhere. The so-called darkness is essentially the immanent light. It has been named differently in the world of contrasts or polarisations. If darkness were not the pervasive presence of light, then we could not even perceive darkness, says a friend of God. The doctrinal formulation of the Omnipresence of God as light does raise certain reservations in the minds of the theoreticians but once this doctrinal truth is metaphysically realised, it imparts absolute certitude. He realises his beloved and thereby openly witnesses him everywhere.

Kafi-219

میں کارن اتھ آئے رانجھن ماہی تخت ہزاروں

“My beloved Ranjhan of Hazara should come here for my sake.”

She wishes her transcendent beloved to become immanent for her sake.

سکدی کوں گل لائے سوہی سیچھتے سانول سہجوں

“My beloved should readily embrace the one desirous of him on the colourful nuptial bed.”

She desires that her beloved realises the bright possibility of union with her.

ڈکھڑے کھیم سجائے ڈکھڑے کھا کھایا رلدھوسے

“I have found my friend after ongoing different sufferings. My sufferings have borne fruit.”

She has found her friend after undergoing sufferings. She realises that it is through the medium of sufferings that she can have vision and union with him. The sufferings are not meaningless but are highly meaningful. The knocking of sufferings is instrumental in opening the door of the beloved.

سکھڑے گھول گھمائے ایں جہیں پک ڈکھتوں سے سئے

“Hundreds of comforts are to be sacrificed for such individual sufferings.”

A life full of comforts is to be sacrificed for the sake of uniting with her beloved in spite of sufferings now and then.

بختیں بھاگ سہاگیں گکھڑیں میں ول منہ ولانے

“My nuptial fortunes and happiness have turned their face towards me.”

She is happy and fortunate in finding her beloved.

راتوں رات نسو کڑ ڈکھڑے کالے روہ سدھائے

“My sufferings fled towards the black mountains during night.”

Her sufferings due to separation and disunion have stealthily fled far away.

سیندھاں مانگھاں سرچڑھ بولن والیں سوول پائے

“The parting line of hair on my head is so distinct. My hair has got hundreds of curls.”

The unruly hair has been well knitted. The curls of hair are so distinct.

گانے ناز نواز دے گاہے پائے پاٹھم گائے

“I have worn and displayed the colourful threads around my wrist (symbolising marital bond) and the ornaments of priding and elegance.”

She experiences pride and elegance in wearing her nuptial ornaments. The company of her beloved is so inspiring.

بجر فراق نساہا تھی ہک چائے سہنس لوٹھائے

“Disunion and separation are crying with low spirits.”

The union with the beloved has banished disunion and separation.

پاکجلا لاسرخی دلڑی ڈیکھے تے مسکائے

“Apply a collyrium and rouge so that my heart sees and smiles.”

Beautifying makes the heart smile. It becomes happy in witnessing the blessings of love.

جھوک نوں آن سہائے مدتاں کچھے شام سلونے

“My charming beloved after a long time has made my dwellings lively.”

She had to wait for a long time before her charming beloved unveiled himself.

مولى ماڑوسائے سوسو حمدتے لکھ شکرانے

“I will highly praise God and offer infinite gratitude to Him for making Marwar green.”

She highly praises God and offers Him Infinite Gratitude for turning her deadness into liveliness. Self-realisation is affected by the Grace of God.

ساڈے آن ملہائے سانول سوہناسانوں بدرہ

“My lovely beloved has spent the months of Savan and Bhadoon, while dwelling with me.”

She is happy that her beloved has remained in immanence with her during the rainy season. She recounts the blessings of her beloved in granting her vision and union.

رل وسدے ہمسائے ڈیون ودھایاں سینگیاں سیاں

“My same age friends and companions are congratulating me.”

Her friends, companions and neighbours congratulate her in enjoying the nuptial blessings of love.

فخر الدین سُبھائے لہجڑے راز فقر دے سارے

“Fakhruddin made me realise all the deeper mysteries of the way of ontological nothingness.”

The spiritual master made his disciple understand the subtleties of the Sufi way. He has made him realise the deeper

mysteries of ontological nothingness. Isn't the face of the beloved reflected in the mirror of nothingness?

حال مقام دی رتق فتق سب شر حین کر فرمائے

“He made me fully understand the states and stations of the soul and the ensuing contractions and expansions.”

He made him understand the states and stations of the soul with their closures and openings on the path of gnosis in order to save him from the pitfalls of illusion.

یاریاں باشیاں رلڑے داریاں وس وسیب وپائے

“My friendly associations, sittings and relationships with my neighbours have all ended.”

The concentration on the Real makes one oblivious of the unreal. It leads to the end of all attachments.

تیم فرید بر ہوندے پند ہڑے بے ڈھنڈے مکلائے

“Farid! I bade goodbye to all other activities ever since I took the way of love.”

The way of love leaves no room for any thing else. He detaches himself from the domain of action. He essentially contemplates his beloved.

Kafi-220

رونہیں عمر گزار ڈتو سے یار پُئل دی کل نہ پیوسے

“I have spent my life in crying. I got no access to my friend Punnal.”

She spends her life in crying for her transcendent beloved.

لائی دلڑی چوٹ اندردی وِ سری سیجھ رنگیلی گھردی
زُلدی ریت تتی تھل بردی اُوڑک موت نصیب تھیوسے

“My heart has hurt me from within. I have forgotten the colourful setting of my home. I am wretchedly wandering in the desert on burning sand. Ultimately, I have suffered death.”

Her heart is wounded by love. It leads to forgetfulness of her homely comforts. She wretchedly wanders in wilderness- unto-death.

چچ پیاول کچ شہر دا مشکل پینڈاروہ ڈو نگر دا
آیا پھرہ سخت پھر دا زُلدے پھر دے مَر بھر گیوسے

“Well, Ketch city entangled me. I have to go across difficult routes and traverse the intricate mountainous terrains. The period of difficult times has come. I will die in a state of wretchedness.”

She has got entangled in transcendence. She has to struggle a lot to affect union with her beloved. She is apprehensive of dying wretchedly in the trying circumstances.

زل مل ڈکھڑے آئے پکھڑے اجڑیاں خوشیاں نبھ گئے سکھڑے
گانے گہنے سہرے سُکڑے سنجڑے غم دے سانگ رلیوسے

“Sufferings in togetherness have fallen to my lot. My happiness has been deserted and the state of peace has gone away. The colourful threads around my wrist (symbolising marital bond), ornaments and chaplets have lost their freshness. I had to wander along with damned sorrows.”

She faces numerous sufferings. She loses peace and happiness. All those things signifying nuptial happiness for her turn into damned sufferings.

اوکھیاں گھاٹیاں ڈونگر کالے تترے & یں پیر پجالے
ڈکھ کھا کھا سنج واہ وچالے تھی بے واہ ڈوہاگ چھکیو سے

“There are arduous passes in the black mountains. The burning sand dunes have made boils on my feet. I have borne sufferings in the desolate places. I have shouldered my misfortunes in spite of being without any support.”

She recounts the misfortunes and sufferings she has faced in the arduous path of love without any internal or external support.

رکھساں دم دم نال سنبھالے سہساں روگ کروپ کشتالے
بھالے یار فرید نہ بھالے جیں زورے چند جان لئیو سے

“I will honour my commitment at each and every moment. I will bear malaises, difficulties and adversities. Farid! My friend, who has forcefully captivated my being, may take care of me or not.”

He reiterates his unconditional commitment to remain sincere in love in spite of experiencing malaises, difficulties and adversities of the way. Love is an absolute commitment.

Kafi-221

یاردی خبر نہ کائی روندیں عمر بھائی

“I spent my life in crying but I did not find any trace of my friend.”

She spends her life but does not find a trace of her transcendent beloved.

دلوں وساریا مہی بھاگ سہاگ سنگار و نجایم

“I forgot my nuptial fortunes and beautification. My friend has erased me from his heart.”

Her nuptial fortunes and beautification are meaningful in reference to her beloved. She becomes oblivious of them in the wake of her beloved erasing her from his heart.

مرساں کھا کر پھائی دور گیا دل آیانائیں

“He went far away and did not come back to me. I will die by tightening noose around my neck.”

Her grappling with the transcendence of her beloved becomes so overbearing that she wishes to die.

چنگ چوانتی لائی عشق نہیں کئی نار غضب دی

“It is not love but a devastating fire that has burnt me with a spark and burning wood.”

It is not simply love but a raging fire that burns her to ashes.

درویں مار مسائی جو بن سارا روپ گنوائیم

“I lost my youth and its bloom. Pains have severely ravished me.”

Pain severely ravishes her. She laments that she has lost her animating youth for the sake of her beloved but has not succeeded in affecting union with him.

فخرالدین مٹھل دے شوقوں دم دم پیڑ سوانی

“My pain of loving sweet Fakhruddin is perpetually on the increase.”

The love of the spiritual master with its ensuing pain is on the increase. The moments of separation from him are so painful.

یار فرید نہ پائیم پھیرا گل گئیم مفت اجائی

“Farid! My friend has not revisited me. I am rotten for nothing.”

He awaits the immanence of his beloved. He considers himself rotting for nothing. Isn't this 'nothing' harbinger of everything?

Kafi-222

آمل تو سینگا یاروے روہی وٹھڑی ٹوبھاتاروے

“The desert has come to life after the rainfall and the ponds are full of water. My youthful friend! Do meet me.”

The desert coming to life with the rainfall, notwithstanding it symbolises ushering of the happy times of vision and union with his beloved. The inward ambience craves for meeting with his friend.

تھئے تھلڑے باغ بہاروے چودھار گل گزاروے

“The sand dunes have turned into orchards and gardens. There is spring everywhere.”

The barrenness of his self is ending and he has started flowering from within. It is the era of widespread spring.

کتھے چنکیں دے چھنکاروے کتھے ٹیانڈے گھنکاروے

“There is the musical sound of tinkling of bells around the necks of the herd at a place and on the other there is the sound produced by churning of milk in the vessels.”

The musical sounds are audible, which makes the atmosphere melodious.

وچ پکھیانڈے چھنکاروے ڈینہہ رات مینگھ ملہاروے

“The sky is day and night overcast with rainy clouds. The chirping of the birds is also audible.”

It is ambience of heavenly blessings. The language of the birds symbolise spiritual openings.

کتھے گاج دے ڈھد کاروے کتھے لہمن دے لسکاروے

“There are flashes of lightning at times and at times there is thundering of clouds.”

He is transposed from the terrestrial sphere to the celestial one by virtue of sound and light

پئے ٹھہندے ہارسنگاروے سُرخئی تے کجد دھاروے

“My makeup, rouge and the line of a collyrium are looking so lovely.”

His inward happiness makes beautification look so lovely.

آئے ٹکھ سہاگ دے واروے گئے ڈکھ وی آرتے پاروے

“The days of peace and happiness have come. My sufferings have fled away.”

The dawn of peace and happiness makes sufferings wither away. Doesn't light make darkness vanish?

سینگیاں وسن گھرباروے لاگل سمہن دلداروے

“My same age friends dwell happily in their abodes. They are lying with their beloveds in the postures of embracing.”

The lovers and the beloveds are dwelling happily in their abodes. They are enjoying the fruits of union.

ہک میں زلی اڈازاروے ڈکھ سول نال وپاروے

“I am the one who is wandering in a wretched state. I have traded with sufferings and afflictions.”

She wanders in a state of wretchedness for not affecting union with her beloved. She suffers afflictions at the hands of love.

توں بن فرید خواروے رت ہنجڑوں روون کاروے

ول جلد موڑ مہاروے نہ تاں مرویساں واروواروے

“Farid is disgraced without you. His activity is to drop the tears of blood from his eyes. Now, instantly turn the reins towards me. Otherwise, I will die within a week.”

He is wretched in pains without his beloved. He beseeches his transcendent beloved to assume immanence otherwise he will soon die in separation and disunion.

Kafi-223

ساڈی دل پھیر ڈے جیویں کھس نیتی کیوں چا تا بو کیتئی

“My friend! Return my heart to me in its original state. Why have you overpowered it?”

She beseeches her friend to return her heart in its pre-love state. She questions the overpowering of her heart by her beloved.

ڈوہ ورائیں وین الیندیں ڈیکھن سیتی تریڑھی پنیدیں
ڈے دڑکے رت پیٹئی

“You censure and give me maledictions without any rhyme or reason. The moment you see me, there is a frown on your forehead. I become scared to the last ounce of my blood.”

She does not decipher any reason for her beloved’s transcendence. The forms of transcendence scare her to the marrows of her bones.

ویرنہ لہناں ہاوی ماہی کھس کر زورے دل بے واہی
سانگ ڈکھاں دے سیتئی

“Which type of revenge you took from me that you forcefully captivated my poor heart and sewed it with sufferings?”

She considers it a form of revenge that her beloved used his might to capture her helpless heart and sewed it with sufferings.

تو نے لگڑی ہو ہو پھلڑی
 دلڑی تکلڑی دردیں پکڑی
 توڑ پچا جو نیہی

“My heart, in spite of being subject to infamy and ill-repute, remains stout and bears these pains and remains steadfast till an end in consonance with its primary commitment.”

Her heart remains stout and bears the pains of infamy and ill-repute at the hands of adversaries. It reiterates its primary commitment of remaining steadfast in love.

ناہیں مڑن مناسب تھک تھک
 جے سر ڈیسیں ہے پک پیشک
 برہوں دی بازی حیتہی

“It is not desirable to retrace the steps as a reaction against the tiredness of the way. It is doubtlessly certain that if you sacrifice your head you will win the game of love.”

She resolves to manifest sincerity in love by remaining in the tracks of her beloved. She considers it undesirable to betray love on account of getting tired by traversing the path of love. She is absolutely certain without an iota of doubt that the one who sacrifices his head (life) for the sake of his beloved is bound to win the game of love.

آیا وقت فرید ملن دا
 بھورل جانی یار سجن دا
 رین غماں دی بیہی

“Farid! The times of having union with my charming beloved have dawned. The Night of sorrows has ended.”

The times of union with his charming beloved draw well-nigh. The acts of exercising patience in adversity bear their fruits. The difficult times of separation and disunion come to an end. Doesn't hope of union keeps him firmly saddled in the tracks of love?

Kafi-224

ساون بوندڑیاں جھراوے

“Savan is making the drops of rainfall.”

The rainy season notwithstanding, it symbolises the era of the unveiling of her beloved.

کوک کوک پاپی ژے پیہا پھوک پھوک تن آگ جگاوے

“The crested cuckoo is cooing and sinning by awakening the fire of love within my being.”

The cooing of cuckoo (calling her beloved) is likened to sinning, for it makes the fire of love burn her from within.

کوئل کوچ مہر واولے دل دوکھاری نوں ڈکھلاوے

“The cuckoo, heron and peacock are calling. Suffering is making the suffering heart fiery.”

The language of the birds is the language of love. The cuckoo, heron and peacock (sentiments of love) call their beloveds. It makes her suffering heart suffer more by being fiery. She misses her beloved so intensely.

نین چین سے جھگڑت جھگڑت تڑپھت تڑپھت رین بہاوے

“My eyes are in constant warfare with the state of peace. My whole night is spent in increasing restlessness.”

Her eyes struggle to keep awake awaiting their beloved at the cost of her peace of mind. The whole night passes in increasing restlessness.

چھتیاں دھڑکت جیڑا لرجت توں بن کاری گھٹن ڈراوے

“My chest is vibrating and my heart is shaky. The black clouds are frightening without you.”

Her embodied self is adversely affected in the state of separation and disunion. She dreads the black clouds in the absence of her beloved. She is gripped by existential dread at the very possibility of union with her beloved.

روم جھوم رت برکھا سو ہے انگ ڈھنگ رس راند رچاوے

“The dancing clouds have made the weather pleasant. They are playing the game of pleasantness.”

The ambience of love is conducive to the pleasant game of love.

بیت گئے دن رین ڈکھاں دے کہوری پیا کو سبجھ سہاوے

“The times of suffering have ended. Go and invite your beloved to dwell in the nuptial bed.”

The times of suffering due to separation and disunion have ended. She invites her beloved to realise union.

پیتھم بیت فرید نہ پالی انگ انگ برہن مُر جھاوے

“Farid! My beloved did not remain true to love. The unresponsiveness has deadened each and every part of my being.”

His embodied self becomes ravished and deadened in the absence of loving responses from his beloved.

Kafi-225

سب سراسر ارقدم داہے اتھ محض نہ دخل عدم داہے

“All secrets and mystery are of the eternal essence.
Here, there is no question of nothingness as such.”

The Essence itself or the Beginningless Essence encloses the entire mystery. It manifests itself in the form of Divinity or Divine Presences. There is no essential reality of nothingness. It is another name of the unrealised Possibilities of the Essence. The plenitude of Being itself leaves no possibility or room for the existence of nothingness, otherwise it tantamount to accepting the reality of otherness. The very concept of nothingness is not absolute. It is polarisation of being and nothingness. The attempt to consider nothingness as absolute commits the fallacy of turning it into a self- subsisting reality (ilah), which has been connotatively negated by the Islamic Shahadah (there is no reality except the Reality).

دلڑی سنگھڑ بجان سیانی آکھے ہر دم سمجھ بلیانی
مظہر ذات حمد اجانی تو نے روپ صنم داہے

“My heart is pure, knowledgeable and wise. It constantly wants me to know as a friend that all is the manifestation of the essence though it may be in the form of an idol.”

Metaphysically speaking, there is only the Principle and its Manifestation. It is also understood as the Absolute and the Infinite; the Essence and the Divinity; the Universal Possibility or the Metaphysical Whole. The Intellect, Spirit or ‘Heart’ in purity, knowledge and wisdom counsels the lover

to realise that the whole cosmos is the manifestation of the Essence. There is nothing outside it. The Reality manifests itself in all forms. There cannot be any idol unless the Reality shines through it. To place an idol confronting the Reality (God) is worst form of blasphemy. It is placing divinity beside Allah, which is the unpardonable sin of polytheism. No form has reality in itself. It is theophany or tajjali of the Reality (God).

علوی سقلى دا ہے ماہر
والی عرب عجم دا ہے

جو ہے نفس مقدس طاہر
کل دامظہر کل دا ناہر

“The sacred and pure self with its heights and depths manifests totality in fullness. He is the custodian of Arabia and Persia.”

The metaphysical dimensions of prophecy bring to light the essential aspects of the prophet of Islam, which are opaque to ordinary understanding. The prophetic self, by virtue of its sacredness, purity and mastery of heights and depths, manifests the cosmos in its entirety. The cosmos manifests in totality in his medium. He is the custodian of the corners of the world. He is the perfect mirror through which the Reality contemplates itself in fullness, perfection and in wholesomeness.

اس نوں قال تے حال مہیا
وارث باغ ارم دا ہے

جس نوں ذوق خیال مہیا
گلشن جشن جمال مہیا

“The one, who has been bestowed with taste and imagination, has been blessed with spiritual discourse and experience. He has been endowed with the majestic beauty of a garden. He is the inheritor of the garden of paradise.”

The one who is blessed with the faculty of imagination, experiences the ‘Imaginal Worlds’ and has the art of communicating the imaginal realities. The gift of imagination makes him orchard of majestic beauty. His imagination is constitutive of its objects. He achieves identity of his imaginal

forms and content and becomes the custodian of the paradisaal garden. How could one understand the deeper realities of life without coming into grips with the levels of imagination within the self and the world?

بیولایعنی تے نادانی
دل دلدارتے دل دل جانی
دل اخلاص تے سبع مثانی
مہد ادم قدم دا ہے

“All else is useless and imperfect. The heart is the beloved and the heart is the friend. The sincere heart is the gateway to seven openings. It is the *raison d’etre* of the universe.”

All faculties or forms of knowledge in comparison to the ‘Heart’ (the intuitive aspect of the mind) are useless and imperfect. The ‘Heart’ is one’s beloved and friend. The sincere ‘heart’ purified of otherness is the gateway to numerous spiritual openings. It is the *raison d’etre* of the cosmos. It is through the mirror of the heart that the Reality contemplates itself. It is the cosmic purpose of human existence.

ڈیکھو شوکت شان پسارا
محور گردش سبع سیارا
مرکز دور محیط داسارا
نقطہ دل آدم دا ہے

“Witness the widespread splendour and grandeur, the axis of seven revolving around planets and the all-encompassing centre: the point of Adam’s heart.”

The point of Adam’s heart, with its widespread splendour and grandeur, is axis of seven revolving planets and the all-encompassing centre of the cosmos. Man has to realise the infinite treasure he carries in the infinite depths of his ‘heart’.

سینہ صاف صفا بے کینہ
نور حقیقی دا آئینہ
دلڑی خالص پاک نگینہ
نقشہ بیت حرم دا ہے

“A clear and pure self without any malice is the mirror of the supernal light. A pure heart is a sacred jewel figuring the House of God.”

The human self, clear and pure of sinfulness, otherness and maliciousness mirrors the supernal light. The sincere heart is a crystal jewel, which reflects the dwelling of God. Isn't a heart purified of otherness the real abode of the beloved?

| | |
|-----------------------|---------------------------|
| باند ابردا اس دے دردا | خاص فرید غلام فخر دا |
| مکیہ دوست دے دم دا ہے | بٹھ پیا آسرا علم و ہنر دا |

“Farid is a special bondsman of Fakhr. He is the servant and slave of his house. The trust in knowledge and art is valueless. My only trust is in my friend.”

To know a metaphysical doctrine is one thing but to realise it is another. The gnostic realises the doctrinal truth in the infinite depths of his being or consciousness. All the great metaphysical and religious traditions of the world, in their unique ways, assign a pivotal role to the spiritual master in the understanding and realisation of doctrinal truths. The reverence of the spiritual master consists in considering one self as his bondsman, servant and slave. He manifests his nothingness in front of his spiritual mentor. He loses trust in his own knowledge and considers his art of no value and consequence. His only trust is in his friend. He turns himself into a pure receptacle in the hands of his spiritual master, who is his friend. The friendship with one's 'murshid' falls to the lot of the lucky ones. The disciples may be many but the friends are a very few. The friends are bestowed knowledge of the inmost esoteric mysteries and become recipient of certain spiritual blessings, which are not blessed to ordinary disciples. The whole treasures of mankind are not worth a straw in comparison to friendship with one's spiritual master.

Kafi-226

سب صورت وچ ذات سنجانی حق باجھوں بیو غیر نہ جانی

“Discern the essence in all forms. Do not consider any other reality except the Reality.”

One has to discern the Essence manifest in all forms. The Reality is Omnipresent. There is no otherness. There is no reality except the Reality.

نہ کوئی آدم نہ کوئی شیطان بن گئی اے کل کوڑ کہانی

“There is neither any Adam nor any Satan. It has become a totally fabricated story (bereft of symbolism).”

The Possibilities inhering in the Essence are realised in the forms of Names and Attributes. The degrees of the Reality or the Divine Presences account for the manifestation of the Principle in different forms. The first part of the Islamic Shahadah, ‘there is no reality except the Reality’ negates all other forms of reality. The second part of the Shahadah, ‘Muhammad is the manifestation of the Reality’ makes everything as theophany (tajjali) of the Absolute or the Reality. The Shahadah implies that no thing has self-subsistent reality (ilah) except the Reality and all things are manifestation of the Reality. Manifestation, by definition, is devoid of self-subsistence. It has no being in itself. It derives its ‘reality’ from the Reality. The human has no reality in itself. It has no independence or autonomy. It is absolutely dependent on the Divine. There is essentially neither Adam nor Satan. The mind falters in fabricating the ‘autonomous’

existence of both Adam and Satan. It is in the process of manifestation that Adam and Satan come to limelight. It is the Divine Freedom manifest in Adam that envisages the possibility of Satan. The Divine works through these mediums. The birth of freedom for the creation of good necessarily gives rise to the possibility of evil symbolised in the form of the Satan. The dark ignorance and false pride of the Satan in not prostrating before Adam consists in his failure to perceive the presence of the Divine in the human. His persistent error has been to create an unbridgeable gulf between the Divine and the human. He had knowledge of Allah's transcendence but he had no inkling of His immanence. It is precisely this reason that He failed to perceive the Reality clothed in the form of Adam. The Divine command to prostrate to Adam was essentially a command to prostrate to the Divine in the human form. Religiosity accepts the transcendence of God but errs in denying His immanence. Oneness of Being (wahdat al-wujud) rightfully worships God in transcendence and serves Him in immanence. It accepts the transcendence and immanence of God in simultaneity.

دل نا کر غیریت ہانی باجھ خدا دے محض خیالے

“It is just your imagination to see anything except God. Do not make your heart intimate with otherness (God is everywhere).”

It is a mere illusion to see anything except God. One must refrain one's heart from intimating with otherness. Isn't the constant concentration on the Real that makes one realise the Omnipresence of God?

مطلب وحدت ہے ہر چالوں سبک نہ رکھئے پاسے تانی

“Oneness is manifest on all sides. Do not be desirous of the other sides (for they are not).”

The metaphysical principle of unity in diversity is universal and thereby applicable in all realms and at all levels. One has

to concentrate on unity without being desirous of multiplicity. Man has to attach with the Real and not with the ephemeral.

جانوں لادی دل دانوں
اشنیت مول نہ بھانی

“My wise heart has not appreciated duality ever since my primordial birth.”

It is sense-perception aided by reason, which creates the illusion of duality. Religiosity fails to correct the cardinal error. However, his heart is wise in not accepting duality since the primordial day. Heart-knowledge creates identity of knowing and being.

سوہنا کو جھا صرف بہانہ
ہکڑو ہئی ول سمجھ سنجانی

“The distinction between beauty and ugliness arises in the process of manifestation. Posit your understanding on Oneness.”

One has to concentrate on the doctrine of Oneness. The polarisation between beauty and ugliness like all polarisations is provisional and not permanent. Beauty in itself does not have its opposite. But ‘once it is reflected in the manifested order, it appears in a particular form and this particularism necessitates the possibility of a given opposite.’ It is in the process of manifestation that the beauty appears in the form of a given beauty, which implies the possibility of a given ugliness. ‘It can be---in a relative sense---can be produced only in a world of contrast.’ Metaphysically speaking, ugliness is a mere privation and it has no being in itself. However, ‘it has the positive function of highlighting its counterpart a contrario.’ It is by passing through certain cosmic cycles that it returns to its original source in beauty itself.

روز ازل دی یار پُئیل دی
پئی گل ساڈے پیت پرانی

“The traditional love of our friend Punnal has fallen to our lot ever since the primordial day.”

Love itself polarises in the forms of the lover and the beloved. It is ontological love, which captivates him since the primordial day.

سوہنی ساری عمر وہانی

یار فرید ملیو سے جیندیں

“Farid! My friend met me during my life time. My whole life remained beautiful.”

The union with the beloved in one's life time is such a heavenly blessing that he finds his whole life spent beautifully. The ugliness of pains, sufferings and adversities, he experiences during the separation and disunion with his beloved are not only forgotten but integrated in the beauty of his life. His thought transforms ugliness into beauty. The pure objectivity of things notwithstanding, the consciousness determines the meaning of things. It is free to interpret the past in reference to present and future projects. Love of freedom leads to freedom of love.

Kafi-227

سب صورت وچ وسدا (ڈھولاماہی) دل اساڈی کھسدا (ڈھولاماہی)

“He dwells in each form, my beloved friend. He captivates our heart, my beloved friend.”

The beloved friend dwells in every form. He wins hearts in friendly ways.

رنگ بے رنگی اس دے دیرے آپے رانجھا ہیرتے کھیڑے
لک چھپ بھید نہ ڈسدا (ڈھولاماہی)

“He dwells in different colourful forms. He is himself Ranjha, Heer and Kheras. The Invisible (transcendent) does not unravel his mystery, my beloved friend.”

The transcendent colourless Reality manifests in colourful forms. Its immanence is so colourful. He assumes the forms of the lover, the beloved and the adversaries of love. He hides himself within His manifestation without unravelling the mystery of his hiddenness to the ordinary eye or human reason. He is hidden in the eye and thereby cannot be seen by the eye. People try to find him behind the form of things whereas he himself is the form. The doctrine of his dwelling in all forms is experienced in the act of realisation. The metaphysical truth remains elusive to ordinary and religious understanding. There can be flashes or pointers to truth, which a person may catch if he is blessed with good fortunes. If the Reality is considered as law itself, then there cannot be anything bereft of the law. Rather, it is by virtue of law that things come to manifest their relative existence (ontological nothingness). No pure or impure thing is exempted from the

operation of law. Rather, it is the working of the law that makes such distinctions and differentiations possible. Now, the law is not affected by the purity or impurity of things, which can be understood as the transcendence of the law. By stretching the analogy further, we can say that the law is both transcendent and immanent in simultaneity. The law is hidden but its working is so openly manifest. The identification of God with the law itself, among other things, helps in imparting some idea of the Reality manifesting in all forms.

آپے ہجرتے آپے میلا آپ ہے قیس تے آپ ہے لیلا
آپ آواز جر سدا (ڈھولامانی)

“He is himself disunion and he is himself union. He is himself Qays and he is himself Layla. He is himself the tinkling of a bell tied around the camel’s neck, my beloved friend.”

The beloved friend is not only manifest in all things but characterises the states of all things as well. He takes the human form of feelings of union and disunion. He is both the lover and the beloved. He is himself tinkling of bell tied around the camel’s neck of his beloved heralding her presence. He is manifest in all things by assuming the forms of His Names and Attributes, which warrant perfect and imperfect, beautiful and ugly, good and evil actions otherwise some of His Names and Attributes will become inoperative. How could He manifest in His Attributes of forgiveness, for example, if there were no sins of the sinner to be forgiven? Thus, Names and Attributes are the characteristics of the law operative in all things.

آپ موحد صوفی صانی آپ ہے مطرب مجلس کانی
منکر ہو کر سدا (ڈھولامانی)

“He is himself the musician and he is himself the singer of kafi amongst the audience. He is himself Unitarian and pure Sufi. He himself negates

(transcends these forms) and then laughs (for he cannot be captured in any form), my beloved friend.”

He is the musician and the kafi singer (divine poetry sung on musical instruments) amongst the audience in simultaneity. He is himself Unitarian and himself in the form of Sufi, who is pure of otherness. He himself negates, that is, becomes transcendent and then laughs for he cannot be captured in any of these immanent forms. Who is the other who could hear the last laughter at the subtleties of his manifestations?

راول یار بروچل سانول آکر ہر ہر آن اسماں ول
دل کھس کھس ول نسدا (ڈھولامہی)

“My lovely and charming friend Barochal perpetually manifests himself to us in different forms. He flees after grabbing our hearts every now and then, my beloved friend.”

His lovely and charming friend perpetually assumes immanent forms. He grabs his heart and becomes transcendent every now and then. Isn't love a game of transcendence and immanence?

بطن بطون توں ظاہر ہو یا عربی تھی کر ملک نون موہیا
رسم رسالت رسدا (ڈھولامہی)

“He manifested from the most invisible realm. He manifested himself in the form of an Arab (Arabian prophet) and captivated the dominion. He has perfectly conducted the tradition of prophecy (in the form of Muhammad as messenger), my beloved friend.”

The Essence, the most Invisible Realm, manifested itself in the form of Ahmad or the principle of differentiation within the differentiated Reality. He assumed the form of Muhammad and won the hearts of mankind. My beloved friend perfectly conducted the tradition of prophecy, in the

form of Muhammad, as the Messenger of God. He perfectly manifested Himself in the perfect medium of Muhammad.

دل نوں تا نگھاں لکھ لکھ چاہیں نکلن آہیں سو جھمن نہ واہیں
ہنجرٹوں مینہ برسد (ڈھولامائی)

“My heart has longings and countless likings for you. I am heaving sighs without finding any outlet. The tears are flowing from my eyes, my beloved friend.”

He communicates with his beloved friend about the longings and countless likings of his heart, his heaving sighs in grappling with the problem of transcendence and his crying for vision and union with his beloved. The intimate communication with the beloved essentially helps him in understanding the dynamics of love.

یار فرید نہ و سرم شالا اوڑک لہسی آپ سنبجالا
میں بے وس بے کس دا (ڈھولامائی)

“Farid! I pray that I never become oblivious of my friend. Ultimately, my friend will take care of me. I am just helpless and without any support, my beloved friend.”

He prays never to become oblivious of his friend even in the most testing times. He has hope in the responsiveness of his beloved. He is helpless and without any support. His only help and support rests with his beloved. It is an element of hope, which keeps the flame of love burning in ‘the dark night of the soul.’

Kafi-228

سجڻ سدھائے وے ميال سا تھوسن شالا جيون مُج مٹھل متوارے

“My friends who have gone may dwell in togetherness. I pray that the friendly, sweet and the enchanted ones may live forever.”

The path of love is so intricate, difficult and hazardous that all those who successfully traverse it deserve heartiest congratulations. She sends good wishes to her friends who have realised union. She prays for the immortality of the friendly, sweet and loving souls.

سج بر زلدي ول ول بھل دي ڈسم نہ چانگے چارے

“I am wretchedly wandering in wilderness and forgetting the turnings of the way. I can't see pastures and the routes of the herds.”

She wanders wretchedly in wilderness and forgets the turnings of the way. She does not discern any indications of her transcendent beloved.

جلدي گلدي ہتھري ملدي 'گئے ہوت پیارے'

“My beloved Punnal has deserted me. I am burning, rotting and rubbing my hands in vain.”

She considers transcendence as act of desertion by her beloved. She suffers in considering that all her efforts of realising union with her beloved have not fructified.

ڈکھدي جکھدي ماري لوکھدي تھی کٹراندا نگارے

“I am suffering, bearing tribulations and caught in the gusts of hot wind. I am the crushed stone turned into molten fire.”

The painful times of separation and disunion burn her to ashes.

منگاں دعائیں سنبھ صبا حیں آوم وصل دے وارے

“I am praying day and night for the moments of union.”

She realises that it is only by the Grace of God that she can transcend the servant-Lord axis and thereby unite with her beloved. Her ontological prayer reveals the dynamics of union.

سٹ بے واہی تھی گیاراہی دلڑی پارے پارے

“The traveller (my beloved) has left me without support. My heart has been crushed to pieces.”

The transcendence of her beloved leaves her without any immanent support. Her heart is ravished by the times of separation and disunion.

چھندی جھوکاں سہندی نوکاں کٹڑیں پوم توارے

“I sheepishly enter my dwellings and bear the sneers of people just to overhear any news about my beloved.”

She is very conscious of the contradiction that exists between her and the society. But even at the cost of being awkward, she still prefers the company of these sneering people just to overhear any news of her beloved.

یار پُئیل دی سک پل پل دی روز ازل دی کارے

“The constant desire of my friend Punnal is with me ever since the primordial day.”

The ontology of love finds its roots since the primordial day. It is not a momentary romance but her permanent love with her beloved.

برہوں بھنوالی الٹی چالی سکھ بوڑے ڈکھ تارے

“The whirlpools of love are paradoxical. Peace sinks (the boat of love) whereas sufferings make it afloat.”

She brings out the paradoxical nature of the whirlpools of love. The boat of love sinks in calm or stagnant waters whereas the tides of suffering keep it afloat. The alchemy of sufferings removes the dross, which helps the lover realise union with the beloved. If the dross were not removed by virtue of suffering, then the lover would simply drown by dint of the weight of his self. Doesn't suffering protect love?

سوز فریدنوں روز سوا یا لوں لوں لکھ چنگارے

“Farid's passion is on the increase day by day. There are countless sparks in each and every pore of my being.”

Love is not static but essentially dynamic. It is not a rational exercise involving cold logic. It is a burning, which burns the inmost chambers of one's being. The passion of love constantly increases with the passage of time. He experiences the sparking of fire of love in his bones and flesh, which is a positive sign of realising union with his beloved.

Kafi-229

سسی کر ہوں قطار کچھ ڈھوں ہن ہن وے

“O’ Sassi! Saddle the camels and hasten towards Ketch. The cry of the leaving caravan is so audible (at the imaginative level).”

Love prompts her to make preparations for grappling with the transcendence of her beloved.

جھاگ جبل تھل بار نال پُئل بن تن وے

“Go across the waters, mountains, deserts and forests and be united with Punnal.”

She has to face the hazards of transcendence in order to unite with her beloved.

پلڑے ڈوہ گناہ نہ میڈے وے ہے وی بروچل ید مفت کیتون بن وے

“I am neither liable to censure nor am I sinful. My Barochal friend! You have developed animosity with me for nothing.”

She is at a loss to understand the animosity (form of transcendence) of her beloved without her faltering or being in fault.

ہک کلہڑی بنی پیت کلڑی وے روواں زار و زار گئے دن دن وے

“I am all alone and further unintelligible love has fallen to my lot. I cry profusely by embracing each and every tree.”

She experiences loneliness that is intensified by the unintelligible love fallen to her lot. She wretchedly cries in wilderness.

نیں باری تے ٹانگ ابھاری وے رات لدرھل غبدا جھڑ مینہ دی کن کن وے

“The stream is full and the bank is on the upper side (beyond my reach). It is a dark and cloudy night with rain.”

The transcendence of the beloved is so intricate that she finds it beyond her reach to capture it.

کیڈے کجل مساک گیوسے وے کیڈے ہد سنگار گننے دی گھن گھن وے

“Where are my collyrium and twig (of the walnut tree) as tooth powder and lipstick (for its darkening effects)? And where are my makeup and the sound of my ornaments?”

She becomes oblivious of her beautification in separation and disunion from her beloved.

دلڑی چست نہ تھیوں کچلائی وے مطلب ہئی دیدار مونیں چندیں تن تن وے

“My heart! Be active and do not show any weakness. The meaning (of all this effort) is to remain steadfast in witnessing, while living or dying.”

She counsels her stout heart not to show weakness in the arduous path of love but remain concentrated on achieving beatific vision of the beloved in the terrestrial world or the celestial one.

رہبر شوق شفیق سنجیں داوے جلدی موڑ مہل پریں ڈول کھن کھن وے

“Love is the kind guide of the ravished one. Hasten to turn the reins and keep on going towards my beloved.”

The fondness of love provides her guidance to quickly turn her face towards the beloved and continue her search of transcendence. The search of transcendence ultimately fructifies in immanence. She has to continue his journey of love till end.

برہوں فرید ہے بو جھا کو جھاوے بیشک باری بار تتی رتی من من وے

“Farid! Love is a disagreeable burden. Undoubtedly, it is a heavy burden whereby every ‘rati’ (a small measure) equals the weight of a maund (big measure).”

He finds the onerous burden of love very overbearing. It has no parallel with ordinary measures. Love assigns heaviness to even lightness. He wishes to end his life in separation and disunion from his beloved.

Kafi-230

سک ساڑے دل تا نگ پچالے وطن نہ و سرم را نچن والے

“The desire of my beloved is burning me and the longing of my heart is grilling me. I am not oblivious of my beloved’s city.”

The desire and longing of his beloved ravishes his heart. He does not remain oblivious of his beloved’s dwellings.

بجر فراق دا کو جھاقصہ ساہ منجھائے تے ہاں ڈالے

“The tale of disunion and separation is hideous. It makes me lose my breath and tears my chest apart.”

The hideous tale of separation and disunion of his beloved makes him fall in a deplorable state.

راہ او لڑے لکھ لکھ و لڑے ڈونگر کالے پیریں چھالے

“The ways are intricate with countless turnings. I got boils on my feet, while walking through the black mountains.”

The path of love is paved with intricate ways and countless turnings. He suffers a lot in facing difficulties of the way.

دلڑی جڈڑی ڈکھڑیں لڈڑی کینویں ہوش حواس سنبجالے

“My heart is incapacitated and burdened with sufferings. How could it sustain the sense and sensibility?”

His heart is incapacitated and affected by the onerous burdens of sufferings and thereby loses its poise.

جیندیں ڈیکھاں جھوک سجن دی قادر بار غماں دے ٹالے

“I wish to dwell with my beloved during my life time.
I beseech the Almighty to remove the burden of
sorrows from me.”

He beseeches the Almighty to remove the sorrows of
separation and disunion by granting him vision and union
with his beloved.

عشق سو غامتاں میں ول بھیجیاں درد اندیشے روگ کشالے

“Love has sent me the gifts of pains, anxieties,
malaise and adversities.”

Love has sent the gifts of pains, anxieties, malaise and
adversities to him. Aren't these gifts as mediums of attaining
realisation of love?

ہے سوہنیں دی ہے عادت اصلوں کوڑے پیچ فریبی چالے

“False pretensions and deceitful moves are the
essential habitual modes of the beautiful ones.”

He thinks that it is the habit of the beautiful ones to make
false pretensions and deceitful moves. He reflects on these
lines in the act of grappling with the transcendence of his
beloved.

یار فرید نہ اترم دل توں لطفوں بھالے خواہ نہ بھالے

“Farid! My heart cannot be oblivious of my friend,
whether he casts the glance of love at me or not.”

He categorically wishes that his heart may never become
oblivious of his friend, irrespective of his positive or negative
response. Love has no conditionality. It is essentially
unconditional. It is not hypothetical. It is a form of
categorical imperative. He has to remain sincere to love for
the sake of love. The behaviour of the beloved, in a certain
sense, becomes irrelevant for him since he is committed to
love itself. The spiritual value of love consists in remaining
true to love, in principle, without setting eyes on its results.

Kafi-231

سک ٹولیں ساڑیں ساری وہ عشق دی اڈاواڑی

“Desire is characterized by all burnings. I laud the fraternity of love.”

He uses sarcasm to laud the world of love. The desire for vision and union with the beloved painfully burns his embodied self.

دل جل بل کیری کو لے ڈکھ رگ رگ سوز سمولے
ہک سینہ سو سوشعلے ہن برہوں تے دوزخ ہاڑی

“The perpetual burning has reduced my heart to ashes. The suffering is storing passion in my each and every vein. I have one chest with hundreds of sparking. Love has become so hellish.”

His heart by virtue of perpetual burning is reduced to ashes without any trace of otherness. Suffering permeates his embodied self. The fire of love becomes so hellish. The fire of hell is not an end in itself. It is means toward wiping out the sins of duality or otherness so that the Reality is able to contemplate itself in the mirror of the sinner’s heart. It is removing the rust from the heart or polishing the mirror of the heart (Sufi terminology). The concept of eternal damnation finds no place in the tradition of Islam. Likewise, the fire of love as an alchemy of suffering awakens consciousness in the lover regarding his ontological nothingness. The attainment of this consciousness corresponds to the end of his suffering. He, in a certain sense, is himself responsible for his suffering. The metaphysical law of things has been devised by the Almighty Wise. The

necessity of the law creates freedom. There can be no freedom bereft of law. The lover realises in fullness the wisdom of the law at the moment of his vision and union with the beloved.

جیں ڈینہہ اکھیں میں لاتیاں
کل آس امیدیں لاتھیاں
کیا پھینکن جیڑھیاں پھاتھیاں
بیاہر کوئی ماری تاڑی

“My all hopes and expectations have withered away since I experienced love. How the fluttering of a captivated one is of any avail? All people are making fun of me.”

Love is such a heavenly blessing that his hopes and expectations of the world wither away. He becomes detached from all worldly attachments. He realises that the fluttering of a captivated bird is of no avail. The divine grip of love cannot be loosened by human efforts. It is only the beloved, which can offer some respite. But the beloved is so gracious as not to offer any respite during the ripening of love. Any respite offered at this stage is so disastrous for the lover. The inmates of hell fire will beseech God for some respite, which will be rightfully not granted by the Merciful God. Any temporary respite, internal or external, from the intensity of heat or period of burning will bring to naught the alchemical process of purifying the heart. It could not be started again. The lover is at odd with society. Ordinary people do not understand his higher consciousness and they exhibit their own ignorance and pettiness in making fun of him. Aren't they befooling themselves by mocking the wisdom of love?

میں کراں تتی کیا کاری
ہن زخم پٹھے پھٹ کاری
گل کاتی پیٹ کٹاری
سربر چھی تبر کو ہاڑی

“I am the inept one and what effort should I make? My sore and deep wounds are in a terrible state. The knife is on my throat and the dagger has pierced my

belly. And there is a spear, lance and axe on my head.”

She realises the futility of her effort in the face of the tremendous might of love. She does not become passive but remains receptive. She exercises patience in adversity. Religiosity cannot understand the passion of love, which shakes the lover’s fabric of being. It contents itself in being purely dogmatic, ritualistic and moralistic. It has no road map for affecting a spiritual contact with God (Allah), his prophet (nabi) and his friends (awliya) including spiritual master (murshid). It can only offer them courtesy (adab) bereft of spiritual reverence. Resultantly, it remains oblivious of the spiritual perspectives, which make the Reality (God) manifest, pulsate and act through these mediums, which do not exist beside Allah for it tantamount to placing divinity beside Him. They are the manifestation of Allah in their being and having to the respective degree of their receptacles. Allah contemplates in the mirrors of their hearts. He feels, speaks and acts through them. The awakening of spiritual consciousness makes this metaphysical reality and truth become openly manifest.

تھیادس رس کو لے اولے
ہن پھول نہ دل دے پھولے
اتھ پئے جو لہندے بھولے
گٹھ سیواں ڈوہتھ پاڑی

“My beloved happily dwells with me so near and hidden. Do not ask me to delve on the states of my relationships. Here, the old contradictions are not resolved but I enter into graver contradictions.”

He experiences the transcendence and immanence of his beloved in simultaneity. He finds his beloved happily dwelling with him. The transcendence and immanence of his beloved is not spatial. It is a veil, constitutive of brilliance of light. He becomes inept in expressing the paradoxical nature of his relationship. He finds greater paradoxes in attempting to express the Inexpressible.

مل مو تجھیں ڈولیاں وٹیاں
گئی فرحت شادیاں ہٹیاں
غم خوشیاں پاڑوں پٹیاں
دو کھ سکھ دی بیخ اکھاڑی

“The anguishes have gathered and are in a war like states with me. My serenity and happiness have vanished. The sorrows have uprooted my joys. Peacefulness has been incapacitated by sufferings.”

He battles with clusters of anguishes. He loses serenity and happiness. Sorrows uproot his joys. Sufferings incapacitate the states of his peacefulness. Isn't it a paltry sum for transforming the psychic into the spiritual?

آئے لوکاں ہتھ بہانے
کئی ڈیوم ہنیں طعنے
کئی مارن کاٹھیاں کانے
ہے بیایا ظلم ڈھاڑی

“People got many pretexts. Some is rebuking and taunting me and some are uttering offensive remarks against me. The cruelties are on the increase each day.”

His vocation is to divest himself of his individual and social self in order to attain consciousness of his ontological nothingness. His task is eased by people who find pretexts of rebuking, taunting and offending him. The cruelties at the hands of the outsiders remain on the increase. Doesn't love destroy the self-image of the lover, which he has formed in conjunction with his own self and the world?

سن یار فرید دیاں دھائیں
کر ناز و شوخ نگاہیں
ول آکھے سانول سائیں
ہے راڑا کون پھچھاڑی

“Farid! Listen to the imploring of your friend. Well, my charming beloved in a state of priding with sprightly eyes asks: Who is this uncouth who is creating such a fuss?”

His imploring fully reaches her charming beloved who is so happy to hear these calls of distress signifying his

steadfastness on the path of love. The Omniscient beloved, in a prideful style, questions the identity of the uncouth lover creating such a fuss. The differentiation between the human and the divine love, among other things, pertains to the Omniscience of the divine beloved. The modern man has lost the capacity and strength of communication. It is one of the patterns of modern alienation that a person is not understood. The other always remains for him an outsider. Alienation is the bitter fruit of otherness. If there is no otherness, then there is no alienation. Divine love leaves no room for otherness. The very act of his imploring implies that his state is fully known to his beloved who is Omniscient, Omnipresent and Omnipotent.

Kafi-232

سیاں رملل دھوم چپائی سکھی کر یوہار سنگار سبھی

“My friends are embellishing themselves. My friends are enjoying in togetherness.”

The polarisation of union and disunion is with a cosmic purpose. Being is realised through nothingness. The sweetness of immanence can only be tasted in fullness once the lover has faced the bitterness of transcendence. A person dying of thirst knows the worth of a few drops of water. The testing times of separation and disunion, which the lover faces, makes him really enjoy the times of vision and union. The ushering of the times of union makes her companions embellish themselves. Her friends are enjoying in togetherness.

رت سانوں ٹھیک سہائی گرجت بد رہ لکت بجلی

“There are flashes of lightning and thundering of clouds. The rainy season has made the weather fine.”

There flashes of lightning and thundering of clouds symbolising the advent of her beloved. The heavenly blessings have made the weather of love so fine.

رس کو نل کوک سنائی اغن پیسے کرن بلارے

“The call of crested cuckoos is audible. The nightingale is singing in a sweet voice.”

The finer sentiments are awakening within her being.

سب گل پھل خنکی چائی ملک ملہیر وسائیم موئی

“My lord has made the area of Malheer blossom. There is freshness on flowers and fruits.”

Her inner self starts blossoming, by the Grace of the Lord.
The fresh sentiments of love are flowering and fructifying.

مل مل سیاں ڈیون مبارک مڈبھاگ سہاگ دی آئی

“My friends in togetherness are congratulating me on
the dawning times of nuptial fortunes.”

The dawning of the nuptial times is such a precious gift
that her friends are congratulating her on this festive
occasion.

مدتاں پچھے رانجھن ملیا رب اُجڑی جھوک وسائی

“I have met Ranjhan after a very long time. My
Sustainer has enlivened my deserted dwellings.”

She has met her beloved after such a long time (the
transcendent beloved has become immanent). She is grateful
to the Sustainer for enlivening her deserted dwellings with the
holy presence of her beloved.

آکر کان دوارے دل دے سدھ بنسی پر م بجائی

“Krishan has visited the inmost chamber of my heart.
He has perfectly played the flute of love.”

The beloved has perfectly played the flute of love by
unveiling himself in the inmost chamber of her heart.

سمجھ فرید نہ کر دل موندھی کل لاج پئے گل پائی

“Farid! Understand and do not anguish your heart.
My entire honour is in the hands of my beloved.”

He counsels his heart to be free from anguishes. It has not
to bother about any thing since nothing is in his hands. His
entire honour is in the hands of his beloved. His realisation
that all is in the hands of his beloved is not a psychological
fact purporting to give psychological satisfaction or false
consolation but is a metaphysical truth. The Infinite
Attributes of the beloved cannot be exhausted by finiteness.
Romance is just psychic but love is essentially spiritual.

Kafi-233

نکھ سمہن سدہایم یار نہ نیتم سنگ وے

“My peaceful sleep has gone. My beloved did not take me along with him.”

People enjoy peaceful sleep in being oblivious of their ontological nothingness. Isn't he yet asleep in not realising that he cannot be with his beloved; it is his beloved who is with him? The one, who falls in love, wakes up.

سیچھ رنگیلی سٹیم پسلی دھانہ کرم انگ انگ وے

“I have thrown away my colourful nuptial bed. There is imploring of each and every part of my being.”

Her colourful nuptial bed has no meaning without her beloved. Her bones and flesh achingly implore for vision and union with her beloved.

نکلن آہیں سنچھ صباہیں ڈکھڑیں کتیم تنگ وے

“I heave sighs of distress day and night. My sufferings have made me tense.”

She constantly heaves sighs of distress at being separated and disunited from her beloved. She has no freedom from her vexing sufferings.

بجن سدھائے ول نہ آئے وہ قادر دارنگ وے

“My beloved went away and did not turn back. I laud the ways of the Almighty.”

The beloved became transcendent and did not appear in immanence. He lauds the intricate ways of the Almighty.

Doesn't the human, at times, fail to understand the Divine?
How could the human be the measure of Divinity?

کول نہ نیتتم ڈھول دیندے روہی زلیم ک رنگ وے

“The beloved of my heart did not take me along with him. I have wretchedly wandered in the desert reduced in the form of a skeleton.”

She again laments that her beloved did not take her along with him. It is search of transcendence that makes her wander in the wilderness of the self till she is reduced to a wretched skeleton. She is surely stepping towards attaining the consciousness of her ontological nothingness. Isn't she lucky in being emaciated, which ultimately strengthens the spirit within her?

ٹلیم نہ سختی تے بد بختی گیانا موس تے ننگ وے

“My hard times and misfortunes did not end. I lost my honour and prestige.”

Her hard times and misfortunes on the path of love did not end. She lost her honour and prestige as well. Love makes social honour and prestige dwindle into insignificance. She earns infamy and notoriety, instead. She is perpetually pushed to the wall in order to realise that her entire honour and prestige is in reference to her beloved. She has no independence or autonomy in the affairs of her life. The sooner she realises, the better it is for her union.

در داؤ لڑے سول کلڑے تن من چور چرنگ وے

“My pains are intricate and my afflictions are unintelligible. My body and soul have been targeted for victimization.”

Intricate pains and unintelligible afflictions fall to her lot. Her embodied self becomes the target dot of sufferings.

زُلدی تھل وچ یار نہ ولوچ دلڑی گڑی جنگ وے

“I am wretchedly wandering in the deserts but my beloved does not take care of me. There is warfare within my heart.”

She wretchedly wanders in wilderness at the transcendence of her beloved. There is warfare within her heart to disband love or continue under adverse circumstances. Reason and Intellect are constantly on war path with each other. The spiritual literature of mankind reveals that ultimately the Intellect (Heart or Spirit) wins the game of love.

عشق فرید چھکا موئیں جیندیں ڈے سر مول نہ سنگ وے

“Farid! Remain true to love with grace in good or bad times. Do not hesitate at all but sacrifice your head (for the sake of love).”

He counsels his heart to be graceful in love irrespective of good or bad times. He has no hesitation is sacrificing his being and having for the sake of love. Isn't romance merely hypothetical and love so categorical?

Kafi-234

متاں ساناول اساناول آندا ہے سون سگون سہاندا ہے

“The rites of auguries seem pleasant to me. May be my beloved is coming to meet me.”

He is pleased at the rites of auguries of his beloved's unveiling in the inmost chamber of his heart.

لالی لوے تے کانگا بولے فال وصال دی کرے چبولے
سیجھ سے گھر بھاندا ہے سہجوں انگ نہ مانوم چولے

“The omen is giving good news of my meeting with my friend. The starling is singing sweetly and the raven is crowing. My inner happiness knows no bounds. My nuptial bed is flowering and my dwellings seem pleasant to me.”

The omen of his meeting with his beloved creates inward and outward happiness.

سول کریندے نالہ زاری سوزاندوہ تھئے آزاری
دردالم غم کھاندا ہے ہجر ڈوہاگ نوں مونجھ منجھاری

“The passion and grief themselves are in a state of distress. The afflictions are making lamentations. Disunion and misfortunes are in anguishes. The pains and torment are in a sorry state of affairs.”

The negative thoughts and feelings dwindle into insignificance. The dawn of light makes darkness vanish like a phantom.

عید سعید مبارک بادی
سکھ سکھڑا ڈکھ ماندا ہے
آس امید نوید ہے شادی
راحت ہر دم واد ہو وادھی

“My hope and expectations have got the message of union with happy greetings. My fulfilments are on the increase at each moment. My peaceful state is on the increase and sufferings have become weary.”

The era of joy ushers in leading to the end of sufferings undergone by him in the state of separation and disunity from his beloved.

کنڈڑی کرڑ سنگارے وہ وہ
جھوکاں مال نہ ماندا ہے
لانے پھوگ بھلارے وہ وہ
چتر کی گھنڈ تو ارے وہ وہ

“The desert plants, thorny shrubs and bushes, the sound of bells around the necks of the herd and the songs of the shepherds seem so laudable. The dwellings cannot house the herds (there are plenty of herds in these dwellings).”

The spiritual joy leads to inner expansion. The self spreads in leaps and bounds. The whole world seems to dance on the tune of love.

صحن سو ہیلا گھر البیلا
جیس بن جی تڑ پھاندا ہے
گیا فرید ڈوہاگ دا دلہا
آپے دلبر کیشم میلا

“Farid! The times of misfortune have ended. My courtyard is marvelling and my house is lively. My beloved has himself come to meet me without whom I was restless.”

The times of misfortune end for him. His inner self becomes so vibrant. The beloved unveils himself by giving peace to his restlessness. The initiative of responsiveness entirely rests in the hands of the beloved. Doesn't the lover weep on this very account?

Kafi-235

ساڈے نال نہ ہس رس و سدا اڑی سوہنا نجن اقرب ڈ سدا اڑی

“The beautiful discloses that he is nearer to me than my neck-vein but he is not intimate and friendly with us (the mystery of immanence and transcendence).”

The beautiful is nearer to us than our neck-vein but he remains transcendent in not being intimate and friendly with us. The concept of nearness is not spatial and it breaks down when it comes to explaining the nearness of the beloved to the lover. The Reality is nearer to man than he is to himself yet it is so far away (non-spatial sense). The metaphysical reality of nearness is a form of identity but it still remains a mystery. The mystery is resolved in the act of metaphysical realisation. The lover realises his own ontological nothingness in the face of the Being itself. Isn't He more nearer to man than the mirror is to its reflected image? The lover questions the nearness of his beloved. He finds it so difficult to be near nearness. He realises that it is not possible to be near Him. The Prophet is reported to have said: God is, and no thing is with Him. If no thing is with Him, then the question of lover's nearness with the beloved does not arise. Metaphysically speaking, God is as near man as His Essence is with His Attributes.

کلہڑی سیجھ ستی تڑپھاواں کینوں ڈکھ دی گالھ سناواں
ہے جی اوکھابے وس داڑی تارے گن گن رات نبھاواں

“To whom should I communicate my tale of suffering? I am suffering alone, while lying restless on the nuptial bed. I pass the night in vain. My heart is constricted and I am helpless.”

She suffers transcendence. She finds no one to understand her suffering.

یار پُئیل ڈوں دلڑی تا نگے اوکھے لاکھھے راہ اڑا نگے
مشکل پینڈا ملن مہا نگے کنیں پووم آواز جس داڑی

“My heart longs for my friend Punnal. The paths are intricate and the way is hazardous. The route to him is so difficult and demanding although the tinkling of a bell around the camel’s neck is audible.”

She longs for her beloved. She feels the presence of her transcendent beloved but the paths leading to Him are intricate, hazardous, difficult and demanding. It is so testing for her to feel the presence of her beloved but at the same time failing to have a direct contact with Him. Isn’t it, as if by Providence, so hard for her to realise that unveiling is absolutely and totally in the hands of her beloved?

کو لے وسدا بھیت نہ ڈسدا دلڑی کھسدا اول ول نسدا
ڈکھ کے حال ایہیں بیکس دا کر ٹہہ ٹہہ دوروں ہسداڑی

“He dwells near but does not disclose the secret. He grabs the heart and remains on the run. He roars with laughter from a distance after seeing the state of the helpless (transcendence and immanence).”

He dwells near but shrouds it in mystery. He wins the heart in immanence and then becomes transcendent. He laughs in transcendence at her state.

نازک ڈھنگ عجائب ون دا سانول ڈھولے من موہندا
مان کراں کیا یار سجن دا او دلبر ہے ہر کس داڑی

“These are delicate ways and strange forms of my charming and bewitching beloved. How could I be possessive of my beloved friend alone? He is the beloved of every one.”

He experiences delicate ways and strange forms of his charming and bewitching beloved. He ceases to be possessive of his beloved friend since he is the beloved of every one.

Psychic love is possessive in nature. It desperately desires to possess the object of its love as a thing. It considers the beloved as the other devoid of freedom. It gives rise to symbiotic attachments. The whole romantic literature of mankind remains tied to the world of the psyche. It is only when it transcends the psychic world that it becomes spiritual. And it is such a rare happening. Spiritual love is non-possessive. It does not desire to possess the object of its love as a thing. It considers the beloved as person exercising real freedom. This is one of the reasons that it does not instil jealousy in the lover. He is spiritually contented in knowing that his beloved is loved by all.

لوہے وانگ بہوں بے مایا
تھیامسایہ پارس داڑھی

اے بیکار فرید نبھایا
فخر پئے دی صحبت آیا

“The useless Farid did not catch the eye of others. He was like scrap having a little price. He entered the splendid fold of Fakhr. It was the philosopher’s stone, which turned him into gold (the spiritual company of the master acted as an alchemy that turned base metal into gold).”

The great metaphysical and religious traditions of the world assign a pivotal role to the spiritual master in the quest of the Real. The disciple friend thinks that he was useless to catch the eye of the other. He was like a worthless scrap. It was his initiation at the hands of his spiritual master that transformed his psyche into spirituality. God manifests in the higher degree in the medium of the spiritual mentor. Love and reverence of the guru is essentially love and reverence of God. God leads the one to pir and, in turn, he leads him to God. God bestows knowledge of things (ilm) and knowledge of events (khabr) on the spiritual master, who guides his disciples accordingly. It is necessitated by the logic of the spiritual situation that he as a disciple submits sincerely, wholeheartedly and in wholesomeness to his murshid in order

to be blessed with metaphysical realisation, which is affected by the Grace of God.

Kafi-236

سوتے یار باجھوں میڈی نہیں سردی تا نگھ آوے وودھدی سک آوے چڑھدی

“I cannot pass my life without my lovely friend. My longing for him is increasing and my desire for him is mounting.”

He finds it impossible to pass his life without his lovely friend. His longing perpetually increases and the desire of his beloved remains mounting. Love is not a static affair. The dynamics of love is such that his longing and desire for vision and union with his friend is greater than ever.

دل پارے پارے سردھارودھارے کیتا بجر بڑے میکیوں زاروزارے

رب میلے ماہی بیٹھی دھانہہ کردی مونجھ وادھو وادھے ڈکھ تاروتارے

“Your disunion has distressed (exhausted) me. My heart is crushed into pieces and my mind is highly incapacitated. Anguish is on the increase and sufferings are beyond my bearing. I am imploring that the Sustainer grants me union with my beloved.”

She is distressed by the disunion of her beloved. Her heart and mind are adversely affected. Her anguishes increase and the suffering become so overbearing. She implores her Sustainer to grace her with union with her beloved. Her entreating for Divine intervention brings to light the purity and spirituality of love. It implies the Grace of the Sustainer for the initiative and sustenance of love.

سوہنا یار ماہی کڈیں پاوے پھیرا شالا پاکے پھیرا کچھے حال او میرا

دل دردال ماری ڈکھاں لایا دیرا راتیں آہیں بھردی ڈنہیں سولاں سڑدی

“My lovely friend may come to meet me some day. I pray that he comes back and asks me about my condition. My heart is abject with the abode of

sufferings. I heave sighs at night and burningly bear afflictions in the morning.”

She is caught in the web of afflictions and sufferings. She wishes her friend to visit her, and ask her about her madness in love. Love attempts to integrate the human and the Divine perspectives.

پنوں خان میرے کیتی کچ تیاری میں منتاں کردی تروڑی ویندا یاری
کئی نہیں چلدی کیا کیجئے کاری سٹ باندی بردی تھسیاں باندی بردی

“My Punnal Khan is making preparations to move towards Ketch. I keep beseeching but he is going by ending friendship. I am powerless without knowing what to do. Now, I will leave my own maid servants and bonds women and shall become myself the maidservant of the deserts.”

She reads the signs of her beloved assuming the form of transcendence. She beseeches him not to become transcendent, meaning thereby not to end friendship. She becomes powerless without knowing what course of action would be befitting in these circumstances. She resolves to leave her supports and wander in wilderness of transcendence.

یور و فرید افریاد کرساں غم باجھ اسدے بیساہانہ بھرساں
جا تھیسیم میلا یاڑدی مرساں کہیں لاڈ کھائی دل چوٹ اندردی

“Farid! I will beseech while crying. I will not take any breath except in sorrow for him. I will meet him or die in a wretched state. He has made me see within me his inflicted wound.”

He has been inflicted with inner wound by his beloved. He is entreating his friend with tearful eyes to heal his wound. He will breathe sorrowfulness without any breath of peace. He will affect union with him or die in a wretched state. His absolute, permanent and wholesome commitment keeps him steadfast on the path of love in spite of testing times.

Kafi-237

سکدی بانہہ چوڑیلی سبجھ سہاوم بیلی

“My arm wearing set of bangles is longing for my friend to come and honour the nuptial bed.”

Her colourful sentiments of love long for her friend to affect union. Doesn't the inward and outward beauty attract one's beloved?

یار نہ ملد اعالم کھلدا حال اڈلڑا او کھڑے دل دا

سج بر صحن حویلی

“The whole world is laughing at my separation from my beloved. The condition of my complex heart is intricate. My mansion and courtyard are so desolate.”

Her agony increases when the world laughs at her in being separated from her beloved. Her heart is filled with complexities and intricacies. The transcendent plenitude of her beloved makes her feel so empty.

بلبل بھنورے خوشیاں پاون رل مل دوست بسنت سہاون

آئی رت الیبلی

“The nightingale and moths are manifesting happiness. My friends are celebrating Bas'ant. It is such a lively season.”

The sentiments of love are sprouting with happiness. The lovers are harvesting their love. The dawn of the lively season is making everyone happy.

کھڑکے سی سیالے بیٹے سینگیں زیور ترپور کیتے

ہک میں محض ڈوہیلی

“The cold days and the winter season have passed away. My same age friends have worn jewellery and apparel. I am the only one in a state of sombreness.”

The times of separation and disunion have whisked away. Her companions are ornamenting themselves. She experiences sombreness in being deprived of realising union.

پیت پریں دی سہک متراں دی سینے سو سوسانگ ڈکھاں دی
سیندھ دھڑی تھئی میلی

“The love of my friends and desire of my companions is just like the spears of sufferings devouring my chest. My dressed hair has become unfastened and the line separating the hair on my head has become untidy.”

The love of her friends and the desire of her companions devour her embodied self. She becomes oblivious of her appearance and becomes lost in search of transcendence.

کچلے بادل مینہ برساتیں گا جاں لکھمنیاں کالیاں راتیں
ژلدی روہ اکیلی

“I am all alone wandering in wilderness and darkness of nights amidst black clouds, rain, thundering and lightning.”

She experiences a deeper loneliness amidst the signs of ushering of her beloved. It is only union with her beloved that can satiate her being.

نازنواز دے وقت وہانے بچھل گل ہار سنگار کمانے
بٹھ راہیل چنبیلی

“The times of priding and elegance have fled. My blooming flowers, necklace and makeup have faded away. I don't care a fig for the jasmine and its species.”

The times of her pride and elegance have become realities of the past. The colours of her life have faded away. She remains unconcerned with outward beauty. Her thirst for inward beauty remains insatiable.

یار فرید نہ آیم ویڑھے
 اجڑے گانے گہنے سہرے
 پھر دی میل کچیل

“Farid! My friend has not stepped in my courtyard. The colourful threads around my wrist (symbolising marital bond) ornaments, and chaplets have been ravished. I am just roaming untidily.”

The beloved has not unveiled himself in the infinite depths of his being or consciousness. Things signifying nuptial union have lost their lustre (meaning). He wanders without caring about his untidy appearance. What is the significance of appearance bereft of reality?

Kafi-238

جوگی جادو گروے

شہ رانجھا البیلا

“My majestic Shah Ranjha is an enchanted Yogi.”

The majestic beloved bewitches her in the form of a Yogi.

وسر گیم گھروروے

راول بنسی جوڑ سنائی

“My beloved played on the flute and fully enchanted me. I have become oblivious of all my dwellings.”

The beloved played on the flute of love. She became so enchanted that she became forgetful of her being and having.

کر کر پیچ ہنروے

یارر بھٹیے مرلی واہی

“My friend Ranjhan played on the flute with great expertise and mystery.”

Her beloved played intricately on the flute of love with great mastery.

زُلدی بُوٹے جھروے

انہد بین بجا من موہیس

“My beloved has captivated my heart by playing on the divine flute. I am wretchedly wandering in forests and desolate places.”

Her friend captivated her heart by playing on the divine flute.

رہندے حسن نگر وے

کنے کنے بندے گل جھپ ماہاں

“He came from the city of beauty and had earrings and a string of beads around his neck.”

He manifested from the Beauty itself in the form of her beloved with earrings and string of beads around his neck.

تخت ہزاروں رانجھن آیا ہیرتی وے گھروے

“Ranjhan came from Takht Hazara in the house of the inept Heer.”

The transcendent beloved assumed immanence to make love possible with the inept Heer (lover).

جو گن تھسیاں خاک رمیساں رلساں شہر بجدوے

“I will become a Yogi and apply dust on my body. I will lead a wretched existence in land and sea.”

She will become an ascetic by soiling her body. She will wander wretchedly on land and sea.

ماہیو چھوڑ گئی لڑبڑے سانول کاری کروے

“I have left my parents and have become completely subjected to you. My beloved! Do steer me across these difficult times.”

She has foregone her parents and has become wholly attached to him. She beseeches her beloved to finish her hard times of separation and disunion by granting her his vision and union.

باجھ پریندے باجھ نہ کائی بٹھ زیور بٹھ زروے

“I have no support except that of my beloved. I cast away my jewellery and I don't care a fig for my wealth.”

She has no friend except her beloved. She has cast away her having purely for his sake.

اتنا ظلم مناسب ناہیں رب کولوں کچھ ڈروے

“Such a magnitude of cruelty is not fair. Do have some fear of the Sustainer.”

It is not fair on his part to be so cruel to her. He transcends, no doubt, her human dimension of cruelty but how should she leave her human dimension at this stage of love. She beseeches him to take into consideration his Attribute of being Sustainer of the heavens and the earth.

راڻجا جو گي ميں جو گياني
ڏٺي عشق خبروے

“Ranjha is my Yogi and I am his Jogiani (completely subjected to him). This message has been communicated by Love.”

Love itself has polarised in the forms of the lover and the beloved. She is inspired to be her lover.

يار فريدنه و سرم هرگز
سکدي وياں مروے

“Farid! I will never be oblivious of my friend. I will die in an insatiable state of desiring him.”

He commits never to be forgetful of his friend even for a moment. His insatiable state of desiring him will not end till his death.

Kafi-239

ہیں دلیندا ٹھگ وے شہ رانجھا البیلا

“My majestic Shah Ranjha is the swindler of hearts.”

The majestic beloved is the swindler of hearts.

ڈیوم سارا جگ وے بے طعنے مہنیں سہنیں

“The entire world taunts, rebukes and satires me just because of you.”

The entire world has gone against her just for the reason that she loves him.

ہیر تتی دی تگ وے جھوک نہ آواں کیں ول جاواں

“Where should I go instead of your dwellings? You are the support of the inept Heer.”

Where should she dwell without him? He is the only support of the inept Heer (lover).

کیڈے گئی جھگ مگ وے کیڈے ہار سنگار گیو سے

“Where my makeup has gone? And where is my ceremonial apparel?”

Her embellishments and fine apparel have become meaningless for her without him.

دھانہہ کریم رگ رگ وے نیرے جیڑا جوڑ نہیڑیم

“Love has stringently tightened my self. My each and every vein is imploring.”

Love has constricted her being. Her veins in the state of suffering are imploring her beloved to end the night of transcendence and dawn the morn of immanence.

سول اولڑے مول مٹھی دے ڈکھ آون کروگ دے

“I am the hapless ones with intricate afflictions. The sufferings are storming my being.”

She is the hapless one encountering intricate afflictions. The sufferings have thronged her being.

برہوں لئی جڑ کرائی لوں لوں ڈوکھدی اگ دے

“Love has ignited a great fire. Here, each and every pore of my being is aflame.”

Love has ignited a great fire in her being. Her bones and flesh are aflame.

رونڈیں کھپدیں آتن بہندیں تھئی بیمار اگ دے

“I sit in to spin my wheel, while crying and raising hue and cry. I have also become sick.”

She sits to spin the yarn of love while crying and raising hue and cry.

یار فرید نہ کیتھم کاری جیواں کیندے لگ دے

“Farid! My friend did not take care of me. How can I live without his support?”

His friend did not alleviate his sufferings. How could he live on the support of the other when there is no otherness? The plenitude of the beloved’s being leaves no possibility or room of otherness. It is He who manifests Himself in the mediums (immanence) and outside the mediums (transcendence). Nothing is over and above Him. If He chooses to bless him then the whole world cannot thwart His blessings (because the whole cosmos is ontologically nothing) and if He chooses straitening him then no one except Him can do away with it (because there is no one beside Him).

Kafi-240

صبح صادق خاں صاحبی مانے پاسہرے گانے گہنے

“I wish you royal status Suba Sadiq Khan with chaplets, colourful threads around your wrist (symbolising marital bond) and ornaments.”

The administration of Bahawalpur State was in the hands of the agent of the British crown. Sadiq Muhammad Khan was the fourth Nawab in the royal lineage. He was the most illustrious disciple of Khawaja Ghulam Farid. It was prior to 1879, when he was in the prime of his youth, that Khawaja Ghulam Farid prayed for his ascension to the seat of power with all pomp and show.

سہجوں پھلوں سیچھ سہاتوں بخت تے تخت کوں جوڑ چھ کاتوں
اپنے ملک کوں آپ وساتوں پٹ انگریزی تھانے

“You readily choose to grace your seat and with fortune establish yourself in full power. You make your dominion prosper with your own hands and uproot the seats of colonial oppression.”

Khawaja Ghulam Farid, being born and nurtured in the Saraiki tradition, has made everlasting contributions in enriching Saraiki language, art and culture. He experienced life in wholesomeness. An in-depth study of his works reflects his deep understanding not only of the transcendent but also of the anthropological, social, economic, political, psycho and cultural conditions of his times. He inculcated values of freedom, justice and equality in his oppressed people and gave the message of struggle against the British colonial oppressors. It was before the year 1879 that he

addressed Suba Sadiq Khan, his disciple belonging to the Nawab (royal) family of Bahawalpur, and sensitised him to make his people prosperous with his indigenous efforts (negating even prosperity at the hands of foreign domination) and to uproot the citadels of oppression (apney mulk koon aap wasa toon put angrezi thaney). This single historical verse proved historic not only in developing the political consciousness of the Saraiki people at that nascent stage but of other people as well. Its local political reference notwithstanding, it purported to give a universal message of political freedom, which remained shining forth in the freedom movement and eventually led to the creation of Pakistan in 1947. It was a principled message of political freedom against political bondage. It was a call of cultural freedom from all forms of cultural oppressions. It is not only what is said but when and by whom that takes precedence in a tradition. The saint's word of mouth flashed like light and broke the magical spell of darkness. It struck like lightning at the roots of colonialism. It is still so deeply inspiring in the era of neo-colonialism.

سُن اقبالؔ اپنے ڈردے راجے دہشت کھا کر مردے
میر نواب تھے آبردے بے زرمفت وکانے

“The sovereigns fear in hearing your might and are spiritless in a state of dread. The chiefs and princes have subjected themselves to you without getting any riches or anything in return.”

He inspires him by saying that the sovereigns fear his might and become dreadfully spiritless. The chiefs and princes subject to him unconditionally.

پیر فقیر تیکوں سب چہندے صوبیدار ملازم رہندے
گرداگرد کچھری بہندے افلاطون سیانے

“The saints and holy men are fond of you. The army officers are your employees. The wise men of the status of Plato are present in your court around you.”

The saints and holy men have great fondness for him. The men of state authority are his employees. The wise men of the status of Plato are readily available to him for advice on the conduct of the state.

فیض بے دے جگ وچ قے زالاں مرد گئے لہن حصے
نینگر تکرے بڈھڑے لے نڈھڑے بال ایانے

“The world is narrating the tales of your benevolence. All people including women and men, young boys and stout men, old people and weak ones and small children and those with less understanding got their due shares.”

His benevolence is spread far and wide. All sections of the society including the poor, feeble and weak get their due shares.

خوب ہنڈائیں چند جوانی ہر دم کول و سین دل جانی
یار پیارا یوسف ثانی ناز بے من بھانے

“I wish that you pass your life in animated fullness. The beloved of my heart! You may ever dwell with me. My beautiful friend of Yousaf countenances! Your prides has enchanted my heart.”

He wishes him a long life with prosperity. He desires that the beloved of his heart dwells with him may forever. He likens his beautiful friend to the prophet Yousaf since his gracefulness has enchanted his heart.

کرے فرید ہمیشہ دعائیں سانول جیویں چر جگ تائیں
بے ساڈے سوہنا سائیں لگڑے نیہہ پرانے

“Farid constantly prays: “My beloved, you may live forever”. My lovely friend! Your and mine

relationship of love has been ever since times immemorial.”

He constantly prays for the long life of his beloved friend. He refers to the primordial love that exists between him and his disciple. The love of the disciple for his murshid reaches a stage when the murshid starts loving him. The mystery of love notwithstanding, the disciple has to earn the love of his murshid with reverence. Once the murshid falls in love with his disciple it tantamount to God falling in love with him. The wishes, desires and prayers of the murshid are granted by the Almighty in His Infinite Wisdom, Beneficence and Graciousness. The spiritual relationship between the murshid and murid reaches its climax when the murid considers God in the form of his murshid. Nothing less is acceptable in the spiritual way.

Kafi-241

عشق انوکھڑی پیڑ
سوسوسول اندر دے
نین و ہاوم نیر
الڑے زخم جگر دے

“Love is a novel pain with countless inward afflictions. The eyes are flowing with tears and there are fresh wounds of the self.”

The pain of love is qualitatively different from all other pains. The ambiguity of love pain is that the lover wants to get rid of it but at the same time develops a taste for it. He faces innumerable passionate afflictions. The eyes remain tearful for the lack of vision of the beloved. The wounds of the self remain ever fresh.

برہوں بکھیڑا سخت اوڑا
خویش قبیلہ لاوم جھیڑا
مارم ماپیو ویر
دشمن لوک شہر دے

“The incongruities of love are very peculiar. My kith and kin are having brawls with me. My parents and brothers thrash me. The people of my city have turned into my enemies.”

The peculiar incongruities of love, among other things, are the turning of his primary and secondary ties as nooses around his neck.

تاگ اوڑی ساگ کلڑی
جنڈی جلڑی دلڑی گلڑی
تن من دے وچ تیر
مارے یار ہنر دے

“My longing is intricate and the spear of love too is so unintelligible. My life is burnt and my heart is

rotten. My friend has swiftly shot the arrow in my body and soul.”

His longing is intricate. It remains constantly on the increase. Its search for transcendence makes it detached from everything around. The mystery of ontological love is not intelligible. It is initiated by the beloved who swiftly shoots the arrow of love in his embodied self and then leaves him on his own.

اکھٹیاں جادو دید لٹیری
چسپی پتچا قہر دے
غمزے سحری رمز اا ویری
ظلمیں زلف زنجیر

“The enticements of my beloved are captivating and its expressions are my adversaries. The eyes are magical and the vision is capturing. The captivating long hair is a chain with ravishing furls.”

The beauty of the beloved with its seductiveness entices him to the arena of sufferings. He realises when ‘the shades of night have already fallen.’ There is no turning back. He cannot retrace his steps. The road is not there.

مارو تھل دی ریت پجبل دی
جو سردے سو کر دے
پیت پُنل دی سک پل پل دی
ڈکھ لاؤن تڑ بھیڑ

“My love of Punnal is a constant desire of him. The sand of the deadly desert is fateful. The flocking sufferings impose themselves on me to the utmost extent.”

The love of her beloved makes her constantly desire the object of her love. The feelings of the deadly desert of her self are fateful. The hordes of sufferings take no pity on her. They do what they are capable of doing or they do what the beloved has commanded them to do (roughly analogous to the inmates of the fire of hell). Symbolically speaking, the keepers of the hell are bereft of pity for the inmates of hell. They are completely subject to the command of their Lord. The process of alchemy is such that any pity showered, by

any one, to the inmates of hell would be so spiritually disastrous. It is deeper love, which makes the process of alchemy reach its fruition in 'deliverance and union' without any intervention.

تول نہالی ڈین ڈکھالی
لُوں لُوں لکھ لکھ چیر

صبر آرام دی وسرم چالی
کاری تیخ تبر دے

“My nuptial quilt and mattress haunt me. The ways of patience and peace have been forgotten. The severe hits of the axe have made hundred thousand deep cuts in each and every pore of my being.”

The signs of nuptial union haunt him. He becomes incapacitated even to exercise patience in order to achieve some peace in life. He is completely ravished from within.

یار فرید نہ پائیم پھیرا
سڑ گیم سسیر

لایا درداں دل وچ دیرا
نیساں داغ قبر دے

“Farid! My friend has not come back to meet me. The pains have settled in my heart. My head, body and soul have been burnt. I will take these marks to my grave.”

His transcendent beloved has not assumed immanence. His heart has become abode of sorrows. His embodied self has been burnt. He will carry these marks of sufferings till his death.

Kafi-242

لوکاں خبر نہ کائی

عشق او لڑی پیڑو

“Love is an intricate pain. People are not aware of it.”

People are not aware of the intricate pain of love. Pain is not conceptual, it is purely existential. One has to experience pain in order to realise it. Ordinary pain indicates that something is wrong. The pain of love indicates that something is so right.

چشماں سر ہوں بہادر جنگی
نت کرن لڑائی

زلف ڈنکندیں مول نہ سنگی
ناز نگاہ دے تیرو

“My tresses give me snake bite without any hesitation. The eyes are essentially courageous and warlike. The arrows of prideful eyes are ready to make strife at each moment.”

The bewitching beauty of the beloved ignites love in her heart. The intensity of love corresponds to the degree of beauty. It is not a mathematical equation but it does represent the Pythagorean qualitative understanding of numbers.

درد اندیشے سوز سوائے
سرتے سختی آئی

شالا نیز اکوئی نہ لاوے
دم دم دل دگیرو

“I pray that no one may fall in love. It leads to increasing pains, anxieties and passions. My heart is constantly in state of grief. Hard times have befallen me.”

She expresses the hardships of love. Her prayer that no one may fall in love, in fact, is a deeper call to love but with the consciousness that the lover has to exercise patience in adversity in order to have vision and union with her beloved.

مُنْجھ منجھاری گل دی پھائی
روندیں مویم اجائی

ہک بیواہی بیا پھٹ جاہی
تک تک راہ ملہیر وو

“I am shelterless, stricken and wounded. The anguishes have tightened the noose round my neck. I will die in vain by watching the path of Malheer.”

She is stricken and wounded by the arrow of love shot by the beloved. She has nowhere to go. The anguishes of separation and disunion from her beloved have straitened her. She is sure to die in vain in her search of transcendence.

بشیر بد بگھیار بکھیلے
غم سکڑے بھائی

سُخ برچترے شینہہ مریلے
ڈکھ ڈکھڑے تھئے ویر وو

“There are tigers, ferocious lions, black snakes, wolves and wild animals in these desolate and deserted places. My sufferings have become my brothers and I have established real fraternal ties with my sorrows.”

She faces negativities in the wilderness of herself. She has become susceptible to sufferings and sorrows. Aren't sufferings and sorrows fraternal in ultimately affecting union with her beloved?

ویرن ویری سخت ستاوم
اے بیدرد کسائی

سینیں بھینیں وین الاوم
مارم بے تقصیر وو

“My close relatives and sisters give me bad wishes. My brothers are inimical to me and they highly vex me. They are pitiless butchers, who ravish me without any fault of mine.”

She feels herself like a sacrificial animal butchered ruthlessly and brutally at the hands of her kith and kin, who act as cruel butchers without any of her fault. Isn't the sweet punishment of love inflicted on the one who is right? Hasn't rightness itself in ontological love been considered as a 'fault'? It is not the hunter but the hunted that is at 'fault' in the sanctuary of love. Doesn't her pitiable condition demonstrate that the alchemy of suffering is so wondrous?

سو لیس مول نہ ڈتزم سہای
کیٹم اے تقدیر وو
قادر اینویں قلم و ہائی
سوہنے نال جدائی

“My afflictions did not let me have even some breathing space. The Almighty has written this with pen on the tablet of my destiny that I will remain separated from my beloved.”

She has no breathing space against pouring afflictions. The Almighty (God) has destined separation from her beloved. Isn't it the law of things that the lover faces separation, which ripens his love to fruition?

چندڑی بکھدی جیڑا دکھدا
رنج و الم دی بھیڑ وو
ویلھا وقت نبھایا سکھدا
آفت پیم سہائی

“My life is in tribulations and my self is emitting smoke (burns). I did not get even a few days of peace. Grief and torments have flocked together. It is a cosmic catastrophe.”

She considers her love as catastrophic characterised by tribulations, burnings, grief and torments. Her self (shattered) in pieces has no peace.

مڑگیں نشتر ہاں دی ماری
زخم کللڑے چیر وو
پلکیں لائی کیہر کاری
ویندیں چوٹ چلائی

“The eyebrows of my beloved captivate me. The eyelids have shot such fierce arrows that my

unintelligible sores cannot be healed. It is the injury that my beloved infested me with, while going away.”

The beloved bewitches her by the spell of his beauty. The sore wounds of love are so unintelligible. Only a wounded lover can qualify love. The beloved infests her with the wound of transcendence. Unlike ordinary healing, the wounds of love can only be healed by the one who inflicts it. It is vision and union, which heals the sore wounds.

لُونُ لُونُ سَرْدِي ہڈِ چَم گِلدا دِلڑی جلدی سینہ بلدا
رگ رگ چھٹڑی سیڑھ دو بے برہوں چھڑائی

“My each and every pore of being is on fire and my flesh and bones are rotting. My heart is burning and my chest is constricted. My beloved! Your love has made my blood gush forth from my each and every vein.”

Her very being is set on fire by her beloved. Her bones and flesh are reduced to ashes. There are no remedial measures against the fire of love. The wind of separation increasingly enkindles it. Isn't it the only way to make her conscious of her ontological nothingness?

صبر قرار آرام گیوسے بار ملامت مفت چتوسے
کانی بے تدبیر وو جانی لاڈ کھلائی

“I have lost my patience, peace and rest. I have taken reproaches on my self just for nothing. My beloved shot the arrow of love without realising its consequences for me.”

She loses her patience, peace and rest. She innocently takes upon herself the reproaches of others. The beloved did not realise the disastrous consequences she would face in the course of love.

کچھ گیا اول گھر نہ آیا
کیٹس خوب بھلائی

یار فرید نہ کھڑ مٹلایا
ڈٹس جڑ تعزیر وو

“Farid! My friend did not stop for a while to bid me goodbye. He went to Ketch but did not return to my home. He has so chastised me. What a great goodness he has done to me.”

He persistently grapples with the problem of transcendence. The beloved assumed transcendence and did not assume immanence within the infinite depths of his being or consciousness. It is considered as a form of chastisement inflicted upon him. He questions the very goodness of transcendence in reference to his deplorable state?

Kafi-243

عشق چلائے تیر
یار ملیا بے پیر
ڈاڈھے ظلم قہر دے
لؤلؤل سوسو دردے

“Love shoots arrows of severest cruelty. I have found an unruly friend. There are immeasurable pains in each and every pore of my being.”

He faces the arrows of love of severest cruelty as a dot target. The beloved has no consideration in infesting him with countless pains permeating his being.

عشق اجاڑی جھوک امن دی
سوز ڈٹس جاگیر
نظر نہ آنوم جوه جتن دی
جیڑا مولال سڑدے

“Love has destroyed my peaceful dwellings. I can't find a way to reach my destination. I have been invested with the wealth of passion. My self is burning with afflictions.”

Love destroys the peace of everydayness of existence. He does not find out a way entrapped in the tunnel of love. He is enwrapped with heightened passions. His self burns with afflictions.

قول ڈکھاندى سبجھ نہ بھاندى
رگ رگ وچ ہے پیڑ
سول سرائى درد پواندى
ڈسدے روگ اندردے

“My nuptial quilt is knitted with sufferings and the nuptial bed is not appealing. The affliction is on the side of my head and pain is on the side of my feet. There is pain in my each and every vein. I can witness my inward malaise.”

He faces nuptial sufferings. His embodied self becomes highly afflicted. Pains settle in his veins. He witnesses his inner malaise in separation and disunion from his beloved.

رہن نہ ڈیندی پیڑ پرائی
سک مہینوال دی روز سوائی
کیجو لوڑ ہم سیرھ
بوڑم کن کپر دے

“The pain of my beloved is becoming unbearable.
The longing of my beloved is increasing every day.
What, if this deadly whirlpool of love drowns me?”

What she understands as the unbearable pain of the other is essentially the pain of not seeing or meeting her beloved. Isn't it to make her realise that the beloved is not the other but her own Self? The longing of her beloved is constantly on the increase. The deadly whirlpool of love is bound to drown her.

سکھ سمھن دا وقت وہایا
باربر ہوں داسرتے آیا
گزر گئی تدبیر
نہ گئے وقت ہنر دے

“The times of sound sleep are gone away. The burden of love has fallen on my head. The phase of an effort is over. The times of doing something perfectly with one's own hand have fled away.”

The times of ignorance have passed away. He has to bear the onerous burden of love. The mode of his effort and reliance on his resources comes to an end. The modes of the terrestrial world are qualitatively different from the modes of the celestial world. Even in the terrestrial world the effort is made by the Grace of God and the results entirely rest in His hands. There is no cause-effect relationship in love. He realises that ultimately his effort or resources cannot win the beloved on his side. It is pure blessing of the beloved to respond to his calls. How great to realise that effort does not count since nothing is in his hands, nay even hands don't belong to him!

شالاناں وصال سہیلے
گزرن ڈینہہ سفردے

نبھن فرید اے ڈکھ ڈوہیلے
ہوواں شکر شیر

“Farid! These days of sombre sufferings may come to an end. I pray that I become one and attain unity with my beloved. My days of journeying may fructify.”

He wishes the end of his sombre sufferings. He prays for the Grace of the Lord in affecting union with his beloved and thereby fructifying his journey of love.

Kafi-244

غزے کر دے جنگ لڑے مول نہ اڑے
نیزے تیر تفنگ قہری ناز نظر دے

“The enticing are warring and never retreat. The prideful vision is fighting with spears, arrows and muskets.”

The mighty and vibrant beauty initiates love in his heart. How could love of such a magnitude be initiated otherwise? Religiosity has no answer. The ordinary religious life is content with faith in God and acting in consonance with His will. It has no roadmap of love. He encounters beauty at the very first instance and then burns with love for his beloved. He has found God and then seeks to find Him. It is paradoxical but it simply means that unless one has envisioned his beloved, the question of affecting union with Him does not arise.

زلف ہے بشیر اور پچھوے مارن ڈنگ نَسنگ
چکدے زخم جگر دے

“The lock of hair is a black snake and the eyebrow is a scorpion. They are biting freely leading to the bleeding of wounds in my being.”

The manifestation of Beauty itself in brilliance blinds the eye of love. Love becomes blind due to the recurrence of majestic beauty. It ravishes his being. Love implies beauty.

سانول دی ہے طرز انوکھی تن نازل دل سنگ
ذره مہرنہ کر دے

“The style of my charming beloved is so novel. His body is delicate but his heart is stony. He does not shower even an iota of pity.”

The style of the charming beloved is so queer. His appearance is delicate but the reality behind appearance is so stony. He does not shower even an iota of pity on him. Isn't it that if the reality of the beloved would have been identical with his appearance then the lover would have never succeeded in affecting vision and union with him?

برہوں اسانول خلعت بھیجی
سہاوا پیلارنگ
سوسوسول اندر دے

“Love has sent us a robe of honour coloured in green and yellow. There are hundreds of afflictions wrapped in it.”

Love infests him with a robe of honour coloured with pains, sufferings and countless afflictions wrapped in it. How fortunate is the person whom love infests with such a robe of honour!

عشق و نجایم شرم بھرم توں
گیانا موس تے ننگ
گذرے وقت صبر دے

“Love has made us lose our prestige and honour. My grace and respect have been finished. The times of forbearance have passed away.”

Love divests him of prestige and honour. It ends his grace and respect. It does not let even a trace of otherness remain. He finds it impossible to exercise patience in the adversity of love.

حال فرید دا دکھ ڈوہیلا
ڈلڑی کیٹس ننگ
نہ جیندے نہ مردے

“Farid is in a state of sombre sufferings. His heart has vexed him so much that he is neither living nor dying.”

He remains in the state of sombre sufferings. His vexing heart does not make him live or die. Doesn't the state between living and dying make him experience the zenith of suffering in which he can neither live without his beloved nor die without Him?

Kafi-245

کاں کو کو کر کو لوند ہے کوئی قاصد یار دا آوند ہے

“The raven is crowing loudly. Some messenger of my friend is coming.”

His love life is not static. It is essentially dynamic. The high tides and low tides arise within the sea of love. The times of high tides or union are catching both for the eye and the ear. The ushering changes are in consonance with the law of things. The outward changes symbolise changes in the inward. The crowing of raven culturally symbolises a positive responsiveness of the beloved.

رُت سانون دی ڈینہہ ملہاری باد شمالی کن من جاری
بوئی لانی کھپ خوب بھلاری کر رکنڈ اسب بھوندا ہے

“It is the rainy season and the day is overcast with thick clouds. The north wind is blowing and there is drizzling. The desert plants are flowering. The thorns are looking so pleasant.”

The rainy season with the day overcast with thick clouds; the blowing of the north wind and drizzling and the flowering of the desert plants symbolise the workings of his inner self attuned to the beloved. The pleasantness of the thorns is symbolic of the fact that the things, which were so irritating in the period of separation, lose their sting and seem pleasant. Doesn't the inward essentially bring change in the outward?

آس آئی تے یاس سدھائی جھڑ بادل آ جھر مر لائی
اجڑیاں جھوکاں ختکی چائی غم ڈر ڈر لگ پوندا ہے

“Hope has dawned with the end of despair. The raining clouds have started to rain. The deserted dwellings have become fresh (inhabited). Sorrow is fearfully trying to hide itself.”

One of the signs of happy times is that the night of despair ends with the dawn of hope. Nuptial blessings start to pour. The deadness of his self is transformed into liveliness. There remains no room for sorrow.

مینه برسات خوشی دے ویلھے
چھیڑن چھیڑو چھانگ سویلے
آپے دلبر کیتے میلے
جیں بن جی تڑ پھوندا ہے

“This rainy season is the time of happiness. The shepherds take their herds for grazing in the early morning. My beloved has himself come to unite with me. My heart was restless without him.”

The pouring of nuptial blessings is the period of happiness. His sentiments feed on the freshness of love. His transcendent beloved takes initiative in assuming immanence for his sake so that his restless heart finds peace.

ٹبے ریجاں تھل تے ڈہر
کل گل ڈسدے احرا صفر
ڈکھ کشالے گزرے یکسر
نکھ رگ رگ وچ دھوندا ہے

“There are sand dunes, sandy tracts, deserts and the areas between dunes spread with red and yellow flowers. The sufferings and adversities have all disappeared. Peace refreshes itself in my each and every vein.”

The wilderness of his self gives way to the sprouting of beautiful flowers symbolising happiness. The light of vision and union vanish the darkness of sufferings and adversities. The veins of suffering become the veins of peace.

ڈکھ ڈوہاگ دا وقت وہایا
بھاگ سہاگ دا ویلھا آیا
یار فرید انگن پوں پایا
ہار سنگار سہوندا ہے

“The days of sufferings and misfortunes have gone away. The times of good fortunes and union have dawned. Farid! My friend has stepped in my courtyard. My makeup seems so pleasant to me.”

The mystery of time is one of the greatest mysteries encountered by man. There are numerous dimensions of time and eternity. One of the greatest blessings of time is that it does not stop or stand still. It builds civilizations and razes them to the ground when they are metamorphosed into ‘sensate cultures’. It moves in majestic silence without creating any hue and cry. People live in time and die in time but time never dies but lives on. It goes its way in different patterns in order to reach its source. No moment of life and thereby no situation of life is static. Dynamism pervades all situations. Patience in adversity by remembering God and acting in consonance with His will is the traditional lesson forgotten by the modern man. He is so desperate that he wants dawn at midnight. He has intensified the pace of life. He has no space for time. Time has also no space for him. Despair errs in considering time as static. Hope understands the dynamic reality of time. Modern alienation is essentially alienation from time. The traditional man understands the reality of time. He creatively struggles within the parameters of time without losing his poise. There is easiness after difficulty says the Qur’an. It is a moment of great happiness for him to see the passing away of the difficult times of sufferings and misfortunes. The times of good fortunes and nuptial union begin to dawn. How could time remain static in the face of dynamism? The beloved steps in his courtyard (unveils within the lover’s heart). He finds the taste of his embellishments so relishing. God is Time, says the tradition. How great!

Kafi-246

گزر گئی گذرانِ غمِ سہانگِ رلیو سے
ڈٹھڑا جمل جہاں نا کجھ پلڑے پیو سے

“My life has been spent in togetherness with sorrows. I have experienced the world but it has offered me nothing of significance.”

He spends his life in the midst of sorrows. He finds nothing of significance in the world. The world with all its attractions and lures is worthless. The only thing valuable is vision and union with his beloved.

کچھوں کوئی پیغام نہ آیا ویندیں یار نہ کھڑ مکلایا
گل دا گٹر تھیو سے چندڑی دا جمان

“My friend did not bid me a farewell, while parting from me. I have not received any message from Ketch. The subjection of my life to love has become a noose around my neck.”

She is shocked by the suddenness of her beloved’s transcendence. She does not receive any message from the transcendent abode. Love ties the noose around her neck.

جھوک اجاڑ ڈسم تہیں ڈینہہ دی نہ ماہی نارنگِ مہیں دی
تھی بے آسِ رلیو سے بیلا تھیویران

“My dwellings are deserted since the day my beloved left. The voices of the herd are no more audible. The green pastures have become desolate. I am in a wretched state without any hope.”

Her dwellings become deserted with the transcendence of her beloved. She hears no inner voices. The green pastures of her life are deadened in separation and disunion from her beloved. She wretchedly wanders in state of hopelessness.

لانیس لہندیس پیم وچھوڑا کھارے چہدیس ایم وھوڑا
مہندی سرخی بان نیلارنگ وٹیوسے

“I got separation and set back, while performing my nuptial rites. Henna, rouge and frankincense (the red colours of happiness) changed into blue (the colour of sorrow and sadness in contradistinction to the red colour).”

She was united with her beloved (immanence) when suddenly she experienced separation from her beloved (transcendence). The colours of immanence and happiness changed into the colours of transcendence and sorrows.

وین سیاپے ماتم گاہنے ڈکھ ڈوہاگ دے تول وہانے
سولان داسامان، آزلوں ڈاج ڈھیوسے

“My jewellery consists of wailing, chest beating and mourning. The quilt and pillows are my sufferings and misfortunes. This is my dowry of afflictions that I have received ever since the primordial day.”

She gets violently shaken from within while facing her beloved’s transcendence. She undergoes sufferings and misfortunes. It is her dowry of afflictions that she has received in affecting nuptial love since primordial times.

چھوٹی عمر زنڈیاپا ایم کھوٹی قسمت کھوٹ کما ایم
ڈو جھالے آرمان ویندیس نامکھیوسے

“I have become a widow in such a tender age. My bad luck (destiny) brought misfortunes. And further my beloved did not fulfil my wish of bidding me a goodbye.”

She considers herself as the widower of love at such a tender age. It is her bad luck, which has brought misfortunes for her. She had an earnest desire that her beloved should have at least bidden her good-bye while going away. It is a strange feeling which recurs in her mind. It is a form of projecting human to the divine. She, in fact, is not mentally prepared for parting with her beloved. She wants to know the road map of love. She wishes a strong foothold on the path of love. But she is face to face with the suddenness of her beloved's transcendence, instead. It is so difficult for her to face this bolt from the blue.

جیندیں تیں اے درد نبھیاں
پٹ پٹ تھیا خفتان
مردیں داغ قبر وچ نیساں
رور و خلق روو پوسے

“I will bear my pain till I live in this world. I will take these marks to my grave. I have mourned so much that my heartbeat has affected my mind. I have cried and made other people cry.”

She resolves to bear the pain of love till she lives. Her mourning at the widowhood of her love has affected her mental faculties. She has cried and made other people cry at her awful condition.

جیں بن ہک پل مول نہ وٹے
وہ تقدیر داشان
باقی کرنے آئے قصے
کیا ہا کیا تھی گیوسے

“I was never in peace even for a moment without my beloved. Now, only the tales (of my friendship with my beloved) are left. I laud the glory of destiny. How (good) times have changed (the state of union has become the state of separation).”

She recounts the times when she was always with her beloved. She did not have even a moment of peace without him. Now, it has all become history. She lauds the glory of destiny, which has changed the times of union into the times

of disunion. Doesn't her concept of destiny symbolise circumstances beyond her control?

لا گل روواں ہک ہک ون کوں
کر کر یاد فرید سجن کوں
جانی جوڑ مریو سے
جان جگر وچ کان

“Farid! I cry by folding my arms around every tree by constantly remembering my beloved. My beloved has perfectly shot the arrow in my self.”

He cries in helplessness by constantly remembering his beloved, who perfectly shot the arrow of love piercing his embodied self.

Kafi-247

کرن نظارے تیز نظر (شلاجیویں) نور وجود عیانی

“I pray for the people to live long, who witness the manifest light of Being with their sharp vision.”

He prays for the ones whose heart-perception witnesses the manifest light of Being.

سر سبجانی رازانا الحق رندی ورد لسانے

“The ecstatic utterances, unravelling the mystery of ‘Glory to Me’ and the secret of ‘I am the Truth’ are on my tongue.”

He reaches the spiritual stage of ontological nothingness whereby the ecstatic utterances of Mansur Hallaj and Bayazid Bistami are on his tongue. It is essentially the Reality, which takes over his medium and speaks through him.

ورد مہانی کشف معانی اہل دلیند اشانے

“The discovery of hidden meanings in the ordinary recitals is the glory of the people who have heart-knowledge.”

The ones who have heart-knowledge discover the apparent and hidden meanings contained in the recitals. It is at the highest level that the subject and the object of recital become identical. It is the Reality, which recites on the human tongue.

سب صورت سبجانے سمجھ سبجانی غیر نہ جانی

“Do have a deeper understanding and never consider it as the other because the Reality (Transcendent) is manifest in all forms of immanence.”

The Reality is manifest in all forms. There is nothing other than the Reality since there is no otherness.

اول آخر ظاہر باطن یار عیان بیانے

“The First, the Last, the Outward and the Inward are the open-manifestations of my friend.”

The Reality is openly evident in the forms of the Origin, the End, the Manifest and the Unmanifest. The four dimensions of the Reality are not only non-spatial and non-temporal but are spatial and temporal as well. Religiosity commits a cardinal error in constricting and isolating these four fundamental dimensions of the Reality. One of the dimensions of the Reality or God is the Manifest (Zahir), which is rightly understood as the Omnipresence of God. But religiosity due to imaginary fear of pantheism (by-product of modern philosophy) denies the metaphysical reality and truth of ‘Seeing God Everywhere’. It fails to realise that the dimension of the Manifest (immanence) does not deny the transcendence of the Reality or God. “Is God One at specific places and times or One at all places and all times,” questions Baba Husayn Shah, a notable mystic. The answer is that God is One at all places and at all times. And if it is so, then man has no place beside the plenitude of the Absolute Being. The desperate attempt of religiosity to assign him a place beside God is placing divinity beside Him, which is the very negation of the principle of tawhid or unity. Speaking ontologically, Man is simply nothing. The doctrinal truth of the four dimensions of the Reality is witnessed in the act of metaphysical realisation.

کچھ منصورى تے طيفورى کچھ سرمد صنعانے

“He is Mansuri and Taifuri at times and at times is Sarmad and Sanaan.”

The Reality, at times, manifests in the forms of Mansur Hallaj and Bayazid Bistami and at times in the forms of Sarmad and Sanaan (the murshid of Fariduddin Attar). It is through the principle of Oneness that one can understand the Reality and doctrines of the Sufi-saints.

ساڈا دین ایمانے

حسن پرستی شاہد مستی

“The adoration of beauty and ecstatic witnessing is our religious tradition.”

The lover’s religious tradition is to adore Beauty and ecstatically witness it in all beautiful forms. It is not an ordinary seeing. It is contemplating Beauty itself in all forms of beauty. The first part of the Islamic Shahadah: There is no beauty except the Beauty and the second part of the Shahadah: Muhammad is the manifestation of the Beauty make one understand the source and manifestation of the Beauty.

اپنے آپ دا دھیانے

رہ توحیدی ریت فریدی

“The way of unity and the Faridi tradition is watchfulness of one’s inner self.”

The way of unity and the Faridi tradition consist in the traditional dictum: Know thyself. The modern man has become exceedingly outward. He is enmeshed in the world of multiplicity and diversity. He has severed the identity between knowing and being. He has lost his inwardness. He has to look within the infinite depths of his being or consciousness in order to realise the metaphysical truth of the principle of Unity or Oneness. The Faridi tradition essentially is the metaphysical tradition of Oneness of Being (wahdat al-wujud).

Kafi-248

کس دھرتی سے آئے ہو تم کس نگرہی کے باسی رے
پر م نگرہے دیس تمہارا پھرتے کہاں او داسی رے

“Which is the place of your origin? Where are your dwellings oh? Your habitation is in the city of love. Why are you wandering forlorn, oh?”

The concept of Man in the great metaphysical and religious traditions of the world is grounded in pure and traditional metaphysics. It gives due place to the inward and the outward aspects of human personality. The modern concept of Man has divested him of his inwardness and robbed him of his spiritual treasures. Modern psychology and psychotherapy, for example, have weaved hundreds of theories of personality but they have not been able to fathom the infinite depths of his being or consciousness. The modern man bereft of transcendence is condemned to consider his human finitude as final. He faces the crises of identity not only in the psychic realm but essentially in the realm of spirituality. The tradition makes him remember his ‘Forgotten Truth’. It makes him bear in mind his ‘origin’ and ‘centre.’ He primordially belongs to the city of love. He has become oblivious of the cosmic purpose of his existence and has chosen finite purposes, instead. He has become alienated from his self, which has made him alienated from the world. He has lost the ultimate meaning of life. The metaphysical and the traditional world, under the spell of modernism and postmodernism, tend to become oblivious of the metaphysical and traditional principles of knowledge and being. Modern times are the times of solar and lunar eclipses.

کیوں ہوتے ہو جو گی بھوگی
 روگی طرح ہراگی رے
 انگ بھبھوت رما کے کیونکر
 رکھتے بدن سنیا سی رے

“Why do you become ascetic or beggar, sick and dressed in Hindu ascetic’s attire, oh? Why do you soil your body like that of Hindu abstinent, oh?”

The votaries of the metaphysical and religious traditions have fallen short of the metaphysical and religious truths enshrined in their own respective traditions. The truths of pure metaphysics pertaining to Hindu metaphysics have degenerated into mere rituals devoid of spirituality. The entire exercise is geared to outwardness at the expense of inwardness.

اپنا آپ سنبھال کے دیکھو
 کر کے نظر حقیقت کی
 فکر نہ کیجو یارو ہرگز
 آسی یا نہ آسی رے

“Realise your self by virtue of casting a real glance (within). My friends do not worry at all about his coming or not, oh.”

One has to develop a doctrinal understanding of his being and plunge in the infinite depths of his consciousness. It is up to his beloved to unveil himself or not. His relationship with his beloved has to be unconditional. It is one of the most illuminating guidance in the path of love. The lover does expect positive results of his efforts. But they do not accrue according to his hopes and expectations. He may have a feeling of perpetual emptiness, instead. It is here that he may get discouraged and as a reaction engross himself in worldly activities, which ultimately make him more empty. He may finally abandon the path of love. The safest course in love is to remain concentrating on the Real for the sake of it beyond results. Apparently, the regular response of the beloved seems to inspire the lover in remaining fastened in the tracks of his beloved but in reality it does not happen. The period of transcendence becomes so unbearable. The lover who remains steadfast in love without concerning about the vision

and union of his beloved is surely to reach his destination. But it is so difficult to sustain love during the long periods of transcendence. Doesn't one require courage to love?

تم ہو سائی تم ہو سائی
واکی ذرہ نہ واکی رے
اپنی ذات صفات کو سمجھو
اپنی کروشناسی رے

“You are the real and you are the truth. You are neither fake nor there is an iota of a counterfeit in you, oh. Do understand the reality of your essence and attributes. Realise yourself from within, oh.”

Man is real because he is the manifestation of the Reality. He is truth because he is the manifestation of the Truth. How could he be fake or counterfeit? His essence and attributes are the manifestations of His Essence and Attributes. His task is to realise his ontological nothingness in order to let the Being itself contemplate in his mirror of nothingness.

بات فریدی سوچ کے سنیو
لا کر دل کے کانوں کو
دونوں جگ کے مالک تم ہو
بھولے اللہ راسی رے

“Listen to the Faridi discourse with reflection and attentiveness of heart. You are sovereign in both the worlds. Why have you forgotten to put your trust in Allah, oh?”

Faridi discourse has to be realised with spiritual understanding. Man is the apex of both the worlds. He is the mirror in which the Reality or God contemplates Himself. And this act of contemplation will continue in the next world as well. One should not forget to put his trust in Allah. He will not throw you ‘as a thing of no use’.

Kafi-249

مٹھی ریت انوکھی راندے کل غیر کنوں جی واندے

“My heart is absolutely emptied from otherness. It is a sweet tradition and a novel way of love.”

It is such a sweet tradition and way of love that his heart is emptied of otherness. Love and gnosis gift him with spiritual treasures.

بردے بڑے نال دے سٹ کر خویش قبیلہ تھیوسے

“I have left my kith and kin. I have become a slave of your name.”

He leaves his ephemeral relationships and purely concentrates on the Real.

تھیوونہ درماندے سب صورت وچ ڈھول سجانو

“Witness your beloved in all forms. Do not be dejected.”

The Reality as the beloved is manifest in all forms. One should not be dejected in perceiving Him even in ugly forms. He is transcendent and immanent in simultaneity. The ugliness of a medium does not affect Him. To delimit His manifestation violates the metaphysical concept of unity.

سوہنے دوست دلاندے سینے جھوکاں دیدیں دیرے

“The beloved of my heart dwells in the infinite depths of my being.”

The beloved of his heart dwells in the inmost chambers of his being.

ہر پل پل وچ کول بغل وچ یار مٹھے من بھاندے

“My sweet and enchanting beloved resides within me at each and every moment.”

His sweet and enchanting beloved is constantly with him. His presence with him is the metaphysical proof of His Omnipresence.

اکھتیاں دے وچ قطر نہ ماوے سارے سجن سماندے

“My beloved fully dwells in my eyes, where even a straw cannot reside.”

His eye cannot bear even a straw but his beloved dwells in it in His fullness. Isn't the spiritual all-pervasive and immeasurable? He sees through his eye. How wonderful!

شالا ونج کر حضرت روہی ڈیکھوں گھر متراں دے

“I pray to God that I may instantly go to the reverend desert and see the dwellings of my friends.”

He prays for visiting the dwellings of his friends within the reverend desert of his self. Isn't it a prayer for the realisation of all the possibilities of one's higher self?

سٹ کرورد فرید ہمیشہ گیت پر م دے گاندے

“Farid always sings the songs of love beyond the rituals.”

He transcends rituals and sings the songs of love, instead. A person deeply immersed in love is free from the discipline of rituals.

Kafi-250

کہیں ڈکھڑی لایم یاری روندیں عمر گزاریم ساری

“I have contracted such a love of suffering that my whole life has been spent in crying.”

She spends her entire life in crying as a consequence of contracting love full of sufferings.

سوئے ہوت بلوچ اویرے ڈاڈھے کیتے سخت نکھیرے
نہ سدھ سلام سنہیرے کیڈے ویساں سولاں ماری

“My awkward Baloch beloved has oppressively resorted to absolute separation. He informs me neither of his states of affairs nor sends me any felicitations or messages. What should I do since I am ravished with afflictions?”

She discerns awkwardness of her beloved in resorting to oppressive and lengthy transcendence. There is absolute no response from the transcendent. She finds no way out in being ravished with afflictions.

ایہوراؤل رانجھن ماہی کھس دلڑی تھیند اراہی
ؤل کردا بے پرواہی وہ ظلم تے بے زواری

“Look towards the cruelty and injustice of my beloved Ranjhan. He captivates my heart and walks away without caring at all.”

She points to the cruelty and injustice of her beloved friend who captivated her heart in immanence and then became transcendent without tendering her.

اکلھیرڑی نال نہ نیتم
پیش آئی شہر خواری

مہینوال نہال نہ کیتم
بھر جام ڈکھاں دا پیتم

“My beloved did not make me happy. He left me forlorn and did not take me with him. I took the cup of suffering and faced notoriety.”

She would have been happy if her beloved had affected permanent union with her. He transcended leaving her in the lurch. She was condemned to drink the cup of suffering. She faced notoriety, at the hands of her primary and secondary relationships, for contracting love with the transcendent.

ڈینہہ رات ہمیشہ جھیرا
ڈھولے اصلوں محض وساری

سر آیا رہوں بکھیرا
بیا کھاؤں آوم وھیڑا

“The incongruities of love have fallen on my head (to my lot). There are constant brawls being faced by me, day and night. The courtyard of my house haunts me. My beloved has completely forsaken me.”

She encounters incongruities of love. She faces constant brawls. She lives with her haunted self with the feeling that her beloved has completely forsaken her.

غم درد الم نیت کو ہندا
سر سہرے مونیجھ منجھاری

جی جانی کارن لو ہندا
گل ہار غماں دا سو ہندا

“My self is intensely longing for my sweet heart. Sorrows and torment slaughter me. The garland of sorrows is in my neck and the chaplet of anguishes is on my head.”

Her inner self intensely longs for her beloved. She feels slaughtered by sorrows and torments. Her embodied self is ravished by sorrows and anguishes.

کیوں کرن سیالیں ٹوکاں
ونجاں واری لکھ لکھ واری

ماہی آن وساوے جھوکاں
میڈیاں سبز تھیون ول سوکاں

“My beloved may come and inhabit my dwellings. Why should the Sial women sneer at me? My dwellings may become evergreen. I may sacrifice myself countless times (for the sake of my beloved).”

She beseeches her beloved to unveil himself in the inmost chamber of her heart. She does not want to give any opportunity to her adversaries to sneer at her. She wants the deadness of her self to be transformed into liveliness. She resolves to sacrifice her being and having for the sake of her beloved.

سے روگ ہزار کشالے
تھل مارو پر بت کالے
بڑے کارن چندڑی گھالے
لاچارتی ہُن ہاری

“I am bearing hundreds of malaises and thousands of adversities in the deadly desert and black hills for you. I am helpless and inept. I have lost (and you have won).”

She has borne countless malaises and adversities for the sake of her beloved. She is so helpless and inept that she finds herself lost in the deadly and tedious wilderness of her self. Doesn't a streak of light break the spell of darkness?

جہیں دل بردی دل بردی
جڑ لہاُس چوٹ اندر دی
تہیں باجھ فرید نہ سردی
وہ زخم کلہا اکاری

“I have become the slave of my beloved. Farid! I cannot pass my life without him. He perfectly shot and made a terrible unintelligible wound in my being.”

He has become the slave of his beloved. He cannot pass his life without him. It was his beloved who perfectly stirred terrible and unintelligible love within his being. The inseparability of beauty and love characterises the whole spiritual journey. Aren't the beloved sun and the lover moon in the game of ontological love?

Kafi-251

کھسی او باجورب گنی

کیا تھیا جو بی نہ بی

“If your wishes have not been realised, then do not worry. It is so because it has been destined by the Sustainer.”

Man wishes and desires so many things in life. He has an ever growing wish-list with him. But it is not possible that he gets what he wishes or desires. The oppressive structure of the society or the inner and outer limitations of his self may deprive him even of his genuine needs. It is the way he chooses to give meaning to his predicament that ultimately designs the pattern of his behaviour. He may choose to act or react. His action or reaction may be in the air or grounded in reality. The one who considers human finitude as final (modern) may have an altogether different perspective from the one who has faith in the Infinite (traditional). The traditional man has to realise that if he has not got what he wanted---at multidimensional levels--- it is because of the implicit or explicit will of the Sustainer (God). His implicit will is reflected in the scheme of things. He has given freedom to man. It is by virtue of freedom that good and evil are realised as possibilities. God does not create evil directly. It indirectly arises due to the freedom inherent in the human. If the human were deprived of freedom, then there would not have been any possibility of good. And the possibility of good posits the possibility of evil. Man has to be good and shun evil. God, in His Infinite Wisdom, has measured all things (destiny or ‘the inner reach of a thing’) and has full control over them (Al-Qadir, Al-Qadeer). His implicit will containing all His Attributes is imbibed in the law of things.

The law of things are not lifeless. They are lively by His Presence. The person, who acts respectfully, invokes His Attribute of Al-Muiz but the person who acts disrespectfully invokes His Attribute of Al-Muzil. Thus, it is for man as to which Attributes of God He chooses to invoke. God's responsiveness to man, by virtue of His law of things, does not end with His implicit will. His explicit will, over and above His implicit will, directly intervenes in the cosmic affairs. He is directly concerned with the affairs of every individual. He is not an outsider or a spectator but participant in the life of every one. He is not unjust to any one. The underlying principle of His behaviour is Mercy. He is Omnipresent, Omnipotent and Omniscient. He knows what a particular or general thing is beneficial or harmful for a certain person at all levels. Many things, which are good and apparently beneficial to a particular person, may be in reality harmful for him. The Sustainer knows but that particular person does not know. Thus, man is advised to leave his affairs in the hands of the Sustainer--- consciously and willingly--- in pure receptivity.

| | |
|-----------------------|----------------------|
| ٹھگ بازداؤ ٹکونہ کھا | دولت کوں چوچی لا اڑا |
| چین گھن سنجائی دی انی | آزاد تھی صفناً صفناً |

“Commit your insatiable quest of wealth to flames and never be deceived by this swindler. Become absolutely free. Do away with all those things that bring misfortunes.”

Wealth is blessing of God but it becomes a curse when it is earned and spent against the will of God. Man is advised to commit his insatiable hunger of wealth (“infinite gold hunger”) to flames. It is to divest oneself from the craving of wealth. It deceptively robs man of his inwardness. Wealth as an end in itself destroys the spiritual quest of man. The Qur’an mentions Qarun (a fabulously rich man in the times of the Prophet Musa) whose hoarded wealth was of no avail to him and he was buried with it as a chastisement from the heavens.

The psychic ties of wealth imprison the person in a golden cage by captivating his freedom. The quest of wealth and amassing it for its own sake is counter productive. It is not man who possesses wealth but it is ultimately wealth, which possesses him. A possessed man becomes essentially alienated from his own self. Man should free himself from the misfortunes of wealth.

دنیا دانہ تھی آشنا
کھانویں نہ موذن دادغا
ہے اے مکارہ بے وفا
ہے بیچ کنی تیکوں گھنی

“Do not commit yourself with worldliness. It is cunning and faithless. Do not be seduced by its dubiousness. Remain contented with your small share.”

One should not develop his ties with worldliness. It cunningly deceives one in thinking that his possessions will always remain with him. It is faithless in changing hands. A person has to be aware of its power of seduction. He has to remain contented with his legitimate share in the world.

دھج و ج دی جھگ مگ تر وڑوے
ہے ڈلھ پتھر دی بھوردے
ڈورے تے ملل چھوڑ دی
تیں کان ہیڑے دی کنی

“Break away from the seduction of honour and fame. Leave aside costly apparel. Consider a piece of diamond nothing more than a stone.”

Save yourself from the allurements of honour and fame. They inflate your ego at the expense of your real personality. They lead you to compromise with Truth. They veil you from your beloved. Never strive to achieve them. If God bestows honour and fame on you, then be humble and thank Him for His blessings. Leave your desire of costly apparel. You can only wear it by robbing so many people of their dresses, which could hardly cover even their bare bodies. Never forget the traditional wisdom that simplicity is beauty. Do not

value a diamond more than a stone, nay a crushed stone. All these things act as obstacles in the way of spiritual realisation.

شيوے نہ جانن یار دے ملاں نہیں کہیں کار دے
وہج کٹڈ دے بھرنے تھئے دنی سمجھن تے بھیت اسرار دے

“The clerics are just for nothing. They do not understand the ways of the friend. They do not understand the intricacies of mysteries. They fall on their backs (they can’t rise to the occasion and fail to disclose the intricacies of reality and truth).”

One cannot get any benefit from the clerics. They are inimical to the sentiment of love. They deny the possibility of experiencing God. They do not understand the ways of the beloved. They cannot unfold the mysteries of esoterism. They cannot face the truth. They turn their backs on it.

جے آئیں قدم ڈہینہو ڈینہہ ودھا ایں راہ ڈو آنویں نہ ہا
حیلہ کریں سر تیں تئی بچھوں تے نہ ڈیکھیں منہہ ولا

“You should not have entered the way in the first instance. Now, when you have stepped in, do not turn your face backwards. Keep striving till you have consciousness.”

One should not have entered the realm of love and gnosis for there are intricacies, pains and sufferings of the way beyond his imagination. He should have contented with paradise and not vouchsafed for the paradise of Essence. However, once he has entered it, he should never envisage the possibility of leaving it. He must keep striving to realise ‘deliverance and union’ till end.

روہیں پہاڑیں وچ تئی نوہی ترس بارو چل رتی
نیہنہیں اکھڑی ہک جنی شودی سستی زلدی وتی

“My beloved Brochal! You have not even an iota of pity. The inept and poor Sassi due to her being in

love is wandering alone and wretched in the mountainous terrains.”

She beseeches her transcendent beloved to have pity on her and assume the form of immanence. The love of the inept Sassi is making her wander in the wilderness of her self.

ہے او غضب دابے وفا ہے دل قہر دی مبتلا
آپت دے وچ کھڑ بڑ بنی من اتے من ڈے وی آ

“There is terrifying love (of Sassi), on the one hand, and on the other hand is the presence of (Punnal), who is absolutely faithless. There is a great contradiction between the creditor and the debtor.”

The contradiction between the terrifying love of the lover and the cold response of the beloved reaches such heights that the lover considers himself as a debtor facing the cruelties of the creditor. Isn't all love on credit?

پچھدا نہ ہر گز حال وے سن بے وفادی گالھ وے
ڈیوے نہ چوٹی دی تنی اصلوں نہ لہم سنبھال وے

“Listen to the tale of the faithless one. He never enquires about me. He does not favourably share with me. He is not ready to give me even a thread (to tie the collar of shirt).”

He depicts the absolute transcendence of his beloved and its impact on his life.

ڈکھڑیں کون نہ کریا دل تھی خوش فرید تے شادول
ایہا نہیں نہ وہسی ہک منی اچھو تھیوم جھوک آبادول

“Farid! Be glad and happy and do not remember your sufferings. Your world will flourish soon (will unite with your beloved). The stream does not flow at one bank (it flows at the other bank also).”

He is sustained by hope even during the unresponsiveness of his beloved.

Kafi-252

کیا ڈکھڑا نینہہ لیو سے ڈکھ باجھ پلے نہ پیو سے

“Why I have contracted love impregnated with sufferings? Nothing fell to my lot except sufferings.”

She questions her love replete with sufferings.

عشق نہیں ہے نار غضب دی تن من کیتس کو لے

سولاں سڑ دیں آہیں بھر دیں ساری عمر نبھیو سے

“It is not simple love but a horrible fire that has turned my body and soul into ashes. I have spent my whole life in burning afflictions by heaving cold sighs.”

The fire of love ravishes her embodied self.

نہ غمخوار نا کوئی ساتھی نہ کوئی حال و نڈاوے

عشق جیہاں ڈکھ ہو نہ کوئی مایو ویری تھیو سے

“I have no comforter or companion. There is no one to share with me. There is no suffering greater than love. My parents have become inimical to me.”

She feels ostracised from her social self.

خویش قبیلہ ہر کوئی جانے منزل یار دیاں جھوکاں

سینگیاں سرتیاں کر دیاں ٹوکاں سارا بھرم لوڑھیو سے

“My kith and kin and everyone know that my destination is in the dwellings of my friend. My same age friends sneer at me. I have lost all my honour.”

People know about her object of love. But still her friends sneer at her. She has lost her honour.

گلیاں کوچے شہر بزاراں لوگ مرینداکانے

ننڈھڑے وڈڑے ڈیون طعنے شرم شعور و نیچو سے

“People pass offensive remarks against me in the city, streets, lanes and markets. The younger and the older ones taunt me. I have lost my awareness and intelligence.”

She has to face offensive remarks and taunts everywhere. She loses her ordinary sense of the self.

گالھ نہیں آج کل دی سخری مسھر دی روز ازل دی
بے نشان سجن دے کیتے نام نشان گنو یوسے

“It is not a recent occurrence of damnation. I am miserable ever since the primordial day. I have lost my identity for the sake of my nameless beloved.”

Her damnation is traced back to the miseries since the primordial day. She loses her identity for the sake of her nameless beloved. Isn't it one of the greatest achievements in the path of love?

ہار ہنجوں دا گل وچ پانواں بیٹھی رور و حال و نجاواں
پیت سوائی ریت نہ کائی ڈے سر مفت گدھیوسے

“I wear the garland of tears. I have worsened my state by crying. I have nothing to do except remaining in the state of love. I have sacrificed my being for the sake of love in return for nothing.”

She suffers terribly without gaining union and vision of her beloved.

مُونجھ منجھاری درد و چھوڑا لکھی باب تتی دے ڈوڑا
یار فرید خرید نہ کیتا رور و خلق رو یوسے

“I am the inept one who has been destined for greater anguish, pain and separation. Farid! My friend did not own me. I made the whole world weep by crying.”

He faces anguish, pain and separation in consonance with the pre-eternal covenant (alast). He cries and makes the world cry with him for he has not been owned by his beloved.

Kafi-253

گیارول راول وچ روہ راوے نہ یار مل دانا موت آوے

“My beloved has left me wretched in the hard mountainous passages. I neither unite with my friend nor does death overtake me.”

The beloved's transcendence makes her wander wretchedly in wilderness. She terribly suffers the ambiguity of neither living in union nor dying in disunion.

آتن کتیندیں سینکیاں ستاون جگتاں عمر بندیاں بولیاں سنوان
کئی کئیں کردیاں کئی نوک لاون جیڑا ہمیشہ صدمے اٹھاوے

“My same age friends vex me, while spinning the wheel. Some of them make me a laughing stock, while others pass insulting remarks against me. Some make me woeful, while some resort to gambols. My self always bears these shocks.”

She faces shocks of ridicules, puns and insults at the hands of her friends while spinning the yarn of love.

بھینیں نہ بھاواں امڑی الاوے پیکے سور بھجے ہر کوئی دکھاوے
جانی اوڑا پھیرا نہ پاوے ہک سبھ ساڑے بیاتول تاوے

“I am not pleasing to my sisters and my mother scolds me. All my house inmates and my in laws make me suffers. My peculiar beloved does not come to meet me. My nuptial bed burns me and my quilt sets me aflame.”

She suffers at the hands of her mother, sisters, inmates of her house and in-laws for contracting such a queer love. She

further suffers the transcendence of her beloved. The nuptial emptiness of her self haunts her in the absence of her beloved.

ڈکھڑے سستی نوں ڈینہو ڈینہہ سوائے جیس ڈینہہ بروچل گھر ڈوسدھائے
موجھیں منجھائے سولیس ستائے قادر کڈا ہیں وچھڑے ملاوے

“Sassi faced increasing sufferings ever since my beloved left for his dwellings. Anguishes have made me suffer and the afflictions have vexed me. I pray that the Almighty unites the separated ones.”

She faces great sufferings since her beloved assumed transcendence. She suffers in anguish. She is vexed with afflictions. She prays to the Almighty to unite the separated ones.

مٹھڑی اکیلی سانول نہ بیلی لبھل نہ کردی سرتی سپہلی
نظرے حویلی سنجڑی ڈوہیلی مارو تھلاں دی والی سہاوے

“I am miserably alone without my beloved or any companion. My youthful companions and friends do not welcome me. My mansion seems damned and sombre. The sand of the deadly desert seems pleasant to me.”

She faces miserable loneliness in the absence of her beloved. She has not even a companion to share her plight. Her friends and companions welcome her no more. They are offended by her independent stance of love as against their advice to leave her beloved and settle for a peaceful domestic life. Her self seems damned and sombre without her friend. The sandy deadly desert of the self seems so pleasant to her, in spite of its being negatively related to her beloved for it gives her a sense of belongingness.

قسمت فریدا ڈتڑی نہ واری اصلوں پنل ول کیتھم نہ کاری
کیڈے ونجے دل درداندی ماری رورونجھائی جگ نوں راووے

“Farid! Fortune did not let me take my turn (I was unlucky). My Punnal essentially never shared with me. Where should this abject one go? My life has been spent in crying and making others cry.”

He is conscious about his being unfortunate in the matters of love. The crux of the matter is that his beloved did not nurture love with him. He as an abject lover has nowhere to go. He has nothing to do except suffer his pathetic love and make others sympathise with him. Could mere sympathising help in solving his problems?

Kafi-254

کیا ریت پریت سکھائی ہے سب ڈسدا احسن خدائی ہے

“What a tradition love has made me realise. The Divine beauty is manifest everywhere.”

The realisation of the metaphysical tradition of love has worked wonders. The divine Beauty is openly manifest. The great metaphysical and religious traditions of the world are born of experience. They understand the experience of their founders in metaphysical and religious senses. They explain the nature of the experience in respective terminologies. The votaries of a respective tradition not only understand the terminology of their own tradition but they may also become familiar with the terminologies of other traditions as well. The family resemblance of terminology helps in attaining transcendent unity of multiple traditions. The tradition essentially is fully equipped with doctrines and the corresponding means of their realisation. It is due to the onslaught of modernism that the traditional world has imbibed certain bad habits of philosophy. It has not only metamorphosed metaphysical truths into philosophical categories but has also become oblivious of the means of realisation. All the metaphysical and religious traditions of the world, more or less, are infested with the virus of modernism excepting a few noble exceptions here and there. The tradition of Islam has suffered the same fate in the hands of different schools of thought including the Clerics and the Rationalists, who are the products of modernism in their respective ways. They have, among other things, denied the spiritual dimension of Islam. They do not envisage the possibility of experiencing God. The radicals amongst them

even deny the prophet of Islam having experience of God. They understand the act of revelation (wahy) in a very restricted and constricted sense. The Sufis have made one of the greatest contributions to Islam and World Spirituality by restoring the doctrinal understanding of religion and by demonstrating the possibility of doctrinal realisation. The driving force of love is not only behind the creation of the cosmos but it is equally involved in its sustenance. It is the intensity of the loving eye, which unveils the Omnipresence of Beauty. Doesn't love lead to gnosis? Aren't love and gnosis identical?

ڈس دی یار مسہل دی صورت
ہر ویلھے ہے شگن مہورت
گل تصویر اتے گل مورت
غیر دی خبر نہ کائی ہے

“I see the sweet form of my friend in its complete picture and full face. It is a good omen to see the form of my friend every time. There is no trace of otherness (or non divine).”

The figure, picture and form of his sweet friend are visible in total plenitude. He considers it such a good omen to constantly witness the face of his friend. He finds no trace of otherness.

ناز نہورے یار سجن دے
ہر ہر آن انوکھڑے ون دے
عشوے غزے من موہن دے
وہ زینت زیبائی ہے

“The prides and coquetries, amorous glances and enticements of my beloved friend are strangely manifest at each and every moment. I laud this adornment and propriety.”

The constant beautiful and vibrant expressions of his beloved are so creative. He lauds the grand prettification of his friend.

نخرے نخرے نوکاں ٹوکاں
سوکاں سبز تھیاں ول جھوکاں
دلڑی جوڑ چو بھیندیاں چوکاں
خوبی ختنکی چائی ہے

“The blandishments, disdainful air, gambols and playfulness of my beautiful beloved perfectly stir my heart. The dried up plants have again turned green. Well, the temporary dwellings have again come to life.”

The vibrant beauty of his beautiful beloved is instrumental in fully nurturing love in his heart. His deadened self transforms in liveliness.

نازک چالی نور نول دی رَمزاں بانگی طرز جدل دی
دھار کجل دی دھاڑا جلدی سرخی بھابھڑ کائی ہے

“The tender moves of the embodied light are intricate signs of strife. The line of a collyrium is so fateful. Redness intensifies the flame of love.”

The tender, vibrant and colourful beauty of the beloved strives to conquer him. He has no defence against the onslaught of beauty.

ڈکھ ڈوہاگ تے درد جدائی رَمیل ویندے ساتھ لڈائی
عشق فرید تھیو سے بھائی عشرت روز سوائی ہے

“The sufferings and misfortunes along with pain and separation have all together gone away. Farid! Love has developed fraternal ties with me leading to the increasing delights each day.”

The sufferings, misfortunes and the pains of separation jointly go away. Love becomes so friendly that his delights know no bounds.

Kafi-255

ہر روز ایہہ سُوز سوا یا ہے کیا عشق آڑاہ مچا یا ہے

“What a stir love has created? The passion is on the increase each day.”

Psychic love is a storm in tea cup. But the spiritual love once stirred in the heart of the lover stirs the entire sea of love with mounting waves touching the sky.

مٹھا جو بن مفت گنوا یا ہے سر تن من پھوک جلا یا ہے
دم دم وچ درد سوا یا ہے بھیڑی دلڑی مار مچھا یا ہے

“It burned my body and soul into ashes. My hapless youth has gone for nothing. My despicable heart has ravished me with anguish. My pain is perpetually on the increase.”

Love burns his embodied self to ashes. His hapless youth is spent in struggling for the vision and union of his beloved. His despicable heart ravishes him with anguish. The pain of love remains on the increase.

غم پا کر جھولی عیش کھتے سٹ سیچھ اکیلی ہوت نئے
ڈکھی قسمت سب ڈکھ لایا ہے گل ہار بھلاں دانا نگ ڈسے

“My beloved ran away by deserting the nuptial bed. He gave me sorrows and snatched away my joys. The garland in my neck gives me a snake bite. My misfortune has brought me these sufferings.”

The beloved becomes transcendent instantaneously from his posture of immanence. It is just like the switching off light. He made her sorrowful by depriving her of the nuptial

joys of union. Her embellishments seem so deadly without her beloved. She suffers because of her misfortunes in being separated from her beloved.

سوہنا سانگ ہجر دی مار گیا یکباری یار و سار گیا
کر زار نزار خوار گیا تہی بے وس بار سہا یا ہے

“My lovely friend speared me with separation and forgot me so soon. He left me distressed and disgraced. I am the inept and the helpless bearing this burden.”

She is pierced by the spear of separation. The unexpected transcendence was as a bolt from the blue. She is distressed by the state of separation and disunion. She is disgraced by her near and dear ones at the loss of her beloved. She as an inept and helpless lover bears the burden of love.

ایہا دلڑی عشق دی گھڑی ہے غماں موٹھڑی تے ڈکھاں لٹھی ہے
ما ڈتڑی شوق دی گھڑی ہے جیں صبر آرام و نجایا ہے

“My heart is the victim of love. The sorrows made me miserable and the sufferings stringently got hold of me. My mother gave me the first feed of fondness leading to the loss of my patience and peace.”

Her heart becomes victimised by love. She becomes miserable by sorrows and sufferings. Her mother gave her the first doze of love at her birth (ontological love since the primordial day). It has lead to the loss of her patience and peace.

دل لانون حال و نجاون ہے نکھ ڈیون تے ڈکھ پاون ہے
غم کھاون درد نبھاون ہے نیرا بے شک کوڑا جایا ہے

“To fall in love is to make one’s condition deplorable. It is to barter peace for suffering. It is to bear sorrows and pains. Love is undoubtedly, false and valueless.”

Love makes him so deplorable. He barter peace for suffering. He bears sorrows and pains. He becomes desperate in calling names to love. He doubtlessly calls it false and valueless. It is false because it creates the abiding impression of union but gives disunion, instead. It is valueless because the world attaches no value it. The worldly people even consider love as a disvalue.

| | |
|------------------------|-------------------------|
| کم کار گیا گھر بار گیا | سوئے باجھ فرید قرار گیا |
| سر بار ڈوہاگ سہایا ہے | سب ناز نواز سنگار گیا |

“Farid! I am discontented without my friend. All my worldly commitments have fallen in oblivion. My entire pride, elegance and beautification have been reduced to nothing. I have taken the burden of misfortunes on my head.”

He loses his peace of mind without his friend. His commitments of life fall in oblivion. His pride, elegance and beauty count for nothing. He bears the onerous burden of misfortunes.

Kafi-256

رودھے ڈتونی پچھلی عمر دے گئیوں لوڑھ کھٹری وچ کن کپر دے

“My beloved! You left me alone in to face the storms and whirlpools in old age (the final phase of my life).”

She has been left by her beloved alone to face the storms and whirlpools of love at her old age. Love is not cognizant of any age.

تیں باجھ جیواں اصلوں نہ جیواں بے اکھیں دے ساہے پوریاواں
مارو، مر یا، توں بن نہ تھیواں بٹھ ڈینہہ بجر دے اوکھے گزر دے

“You may live forever but I can’t live without you. I wish to be buried in your presence. I do not want to exist without you, my ravisher. I don’t bother about these difficult days of separation.”

She affirms the Attribute of the Living (Al-Hayy) to her beloved. But she cannot live without him. She wants to be buried in his presence. She can’t exist without her ravisher. She wants union with him on her own right, notwithstanding the difficulties she faces in spending these days of separation.

ملاں مرداں دکھڑے تے دھوڑے بھجیاں سونگتاں بے وچھوڑے
ڈکھڑے ڈینہہ ڈینہہ ڈینہہ ڈینہہ تے ڈوڑے ہے نہ جیندے جیرانہ مردے

“The gifts of your separation are blessed with blows, punches, pushes and kicks. The sufferings are intensifying and are on the increase each day. Alas! My self neither lives nor dies.”

The gifts of separation shake the very fabric of her being. It constantly increases her sufferings. She stands strung between life and death.

گئے وقت ویسے یارو بھلیڑے ڈکھڑے ڈوکھی تے کیتے ویرے
شالہ ڈھاڑے تھیوم تھلیڑے پاڑے گزاروں سجنیں دے گھر دے

“The good times have gone away, my friend. I have been assaulted by sufferings. I pray that these days (of separation) lessen, so that I spend my days in nearness with my beloved.”

She addresses her friend and shares with him the fleeting away of her good times. She prays for the lessening of the period of separation so that she could spend her life in company of her beloved.

ڈے کن سنیں سنیں ڈکھ پیڑ میڈی گھولی تسیڈی گولی تسیڈی
روٹی ہے ٹکڑے ہاندے جگر دے پانی اساڈا تھتی رت اسیڈی

“I am sold in your name and I am your maidservant. Listen with attentiveness to the tale of my sufferings and pains. My water is my blood and my food is parts of my being.”

She is sold in the name of her beloved. She is completely subject to his will. She wants her beloved to register the intensity of suffering she is undergoing during his transcendence.

موندھ لادی چندڑی ڈکھڑی ندی ڈوہڑی دردیندی بدھڑی سوزیندی روہڑی
ہک توں تتی دی دل نہ لدھڑی بے سول صدے چوتھے پہر دے

“My life is in sufferings since the primordial day. It is tied by pains and ravished by passions. You did not care for the inept one. You gave me afflictions and shocks in the last years of my life.”

The sufferings of ontological love are pre-eternal. The passion of love is so painful and ravishing. The beloved did

not care for the inept one. She has been infested with afflictions of love and shocks of transcendence in the last years of her life, when her waning strength could not bear them.

رہ گیوئم خوشیاں و سرے ہنڈھیے دہانھ دہانھ کریندے آئے بڈھیے
جئے مینوئی ڈٹڑے رنڈھیے آئے بار سرتے باری قہر دے

“My happiness has remained unfulfilled and my youthfulness has ebbed away. Old age has come with a big bang. My destituteness has widowed me. Heavy and severe burden has fallen on my head.”

She has lost the prime of her youth without nuptial happiness. The signs of old age are so visibly marked. Her destituteness has made her widow of love. She has to bear the onerous burden of love. Hasn't every lover to carry his own cross?

جوگی براگی تھیکر ڈھونڈیسیاں کفنی ڈکھانندی پاگل سوہسیاں
اینویں فریدا عمر اں نہجھسیاں جے تیں نا تھسیاں داخل قبر دے

“I will search you by being yogi and ascetic. I will adorn myself with the coffin of sufferings. Farid! I will spend my life like this till I enter my grave.”

He tries so many ways to pierce through the transcendence of her beloved but in vain. He resolves to be yogi and ascetic in search of transcendence. He will adorn himself with the coffin of sufferings till he dies. The search of transcendence or the search of the beloved is the basic vocation of the lover. He faces initial transcendence as struck by sudden lightning. Then, he uses different ways to search transcendence. He often becomes desperate in his search. It is when the beloved finally unveils himself that he understands the rationale of transcendence.

Kafi-257

مٹھڑی دِلڑی ڈکھڑیں کٹھڑی
ہے ناز آدای لٹڑی

“My miserable heart is butchered by sufferings. It has been looted by the prideful style (of my beloved).”

Her heart is butchered by sufferings. The prideful beauty of her beloved ravishes her heart.

ہن زخم جگر دے آ لے
دل پر زے اکھیاں نالے
سے سینے پون ابا لے
جند ہار ہٹی میں مٹھڑی

“The injuries of my being have freshened. My heart has been cut to pieces and there is flow of tears from my eyes. My chest is becoming heavier. I am the miserable one who has lost in exhaustion.”

Her embodied self is shaken by the tremendous force of love. Love hurts afresh. She is miserably exhausted by bearing the onslaughts of love at the hands of her beautiful beloved.

تے درد اندوہ او بیڑے
لائے دِلڑی جھوکاں دیرے
ہن حضرت عشق نویڑے
ڈتی پیڑ پرانی پٹھڑی

“The inept pain and grief are settled in my heart. Now, the majestic love is so new that it has restored my old overturned pain.”

Her loving heart becomes abode of pain and grief. The freshness of love restores her intricate pains of love.

سر چھترے نینہہ لیوسے
سب شرم شعور گنویوسے
دل ڈھولے یار لیوسے
سس مارم امڑی رٹھڑی

“I was a child when I fell in love. I lost all my awareness and intelligence. My beloved friend has captured my heart. My mother-in-law thrashes me and my mother has cooled towards me.”

She recounts her tenderness when she contracted love. The force of love made her lose her normal ways of thinking and understanding. Her beloved friend has ravished her heart. The aggressiveness of her mother-in-law and the indifferent behaviour of her mother take a heavy toll on her.

مل ماہی عارویاروں تھی فارغ کل کم کاروں
رل راول ڈاگاں چاروں ہے آج کل روہی وٹھڑی

“My beloved! Do meet me without being ashamed of public opinion. I am absolutely free from all works. My Raval (friend), come and join me in shepherding the herd. These days there is rain in the desert.”

She gathers many reasons for her beloved’s transcendence and explores many possibilities of his return to immanence. Work will strengthen their togetherness. They will join together in realising love in times of heavenly blessings.

تھی کھیر وکھیر چریاں آتھیں نال اگاڑنسیاں
پاہ پکاں نال بوڑھسیاں گھر باروں سنگت پھڑی

“I will shepherd your herd along with you. I will manage all this with the winks of my eye (perfectly and easily). I will prepare the dung of the herd and clean the place with my eyelids. I have broken ties with my family.”

She commits with the shepherd of her heart to shepherd the herd (sentiments of love) whole heartedly and in wholesomeness since she has become absolutely free from her family concerns. It is clearing ground for his beloved to unveil himself in the purity of herself.

تھیاں سنج بر صحن حویلیاں گیاں سینگیاں و سر سہیلیاں
الہیلیاں بانہہ چوڑیلیاں ما بھین کنوں دل ترڑی

“The mansions and courtyards have become deserted. My same age friends are no more with me. My welcoming friends who were laden with set of bangles

in their arms have gone away. My heart has become free of any love of my mother and sister.”

Her heart becomes so deserted. It becomes free from the love of her companions, friends, mother and sister. Doesn't the beloved unveil himself only in the heart, which is free from otherness?

گھر سائل یار نہ آیا
تھی دشمن قسمت کھڑی

گیا چیز فرید اجایا
سر صولیں سخت ستایا

“Farid! The spring has just gone for nothing. My beloved friend did not come home. I have been highly vexed by the burden of afflictions on my head. My misfortune is my greatest enemy.”

He did not have vision of his beloved nor united with him in spite of the fact that the times were so ripe for such happenings. Transcendence did not assume immanence. The unveiling of the beloved is beyond any measurement. He becomes highly vexed by the overbearing burden of afflictions. His misfortune is his greatest enemy. If he were fortunate, then he would have certainly affected union during these times.

Kafi-258

مفتے پور پرائے

نیڑالاون حال ونجاون

“To fall in love is to ravish one self. It is taking others problems as ones own.”

The one who wishes to contract love must be mentally prepared to get his self ravished by the acts of love. It is to see through the window and take problems of others as one own. It is to reach out from one's 'narrow circuits of individuality'.

دلڑی چا برمائے

ہمنیں کھاندی سٹھنیں سہندی

“I bear rebukes and satires. My heart has seduced me.”

Her heart is seduced by love. She has to bear rebukes and satires of her family, friends and adversaries for contracting love.

گلڑے حق ہمسائے

کرن شکایت سینگیاں ستیاں

“My youthful companions are protesting against me. My neighbours are complaining about me.”

Her youthful companions protest against her transcendent love, which bestows such terrible sufferings on her (one of their companions). The neighbours complain about her whimpering day and night, which disturbs their peace.

سکڑے ماہیو جائے

عارویا رچچار کریندے

“My relatives, brothers and sisters make me feel ashamed and raise objections against me.”

Her relatives, brothers and sisters feel ashamed in the public eye for her contracting love. They raise objections against her for contracting such a love, which has made her oblivious of everything worthwhile in the world.

ویر نہیڑے امڑی جھیڑے
باہل نت ڈکائے

“My brother shakes me rudely and my mother picks up a brawl with me. My father terrifies me all the times.”

The rudeness of her brother, the brawls of her mother, and the anger of her father persist in trying to make her desist from love.

سَس نناناں کرم بکھیڑے
روز بروز سوائے

“My mother in law and my sisters in law are increasingly creating incongruities.”

The increasing incongruities of her mother-in-law and her sister-in-law are there to make her return to her marital bond at the expense of her primordial love.

بانڈیاں بردیاں محض نہ ڈردیاں
دائی وین الائے

“My maidservants and bonds women do not fear me. My governess tunes maledictions on me.”

Her maidservants and bondswomen do not fear her because they know that she does not enjoy any respectable place in her house; rather everyone criticises her for such a queer love. The governess tunes maledictions on her because she knows that she cannot do anything harmful in return.

اصلوں سدھڑا مو نہہ نہ ڈیندے
مے چاچے تائے

“My maternal and paternal uncles are not ready to talk to me.”

Her maternal and paternal uncles stop talking to her because she makes her parents suffer due to her strange love.

یار نہ واگ ولانے کا ننگا قاصد پٹھ پٹھ ہٹڑی

“I have become tired of sending so many letters. My friend has not turned back his reins.”

She has tried to search her transcendent beloved in vain but her friend has not assumed immanence.

ہار سنگار اجائے ناز نواز نمائے شودے

“My prides and elegance are so modest and ineffective. My embellishments have been of no use.”

Her pride, elegance and embellishments have been in vain in attracting the beloved on her side. Her beautification has counted for nothing.

آپے آبلوائے مارو موڑ ملہیر ملہاراں

“I wish my ravishing beloved leaves the rainy season of Malheer and take the initiative of talking to me on his own.”

She wishes that her transcendent beloved assumes immanence in the times of heavenly blessings and communicates to her with love.

سائے آن وسائے رل مل ٹوبھے تے تڑتاڈے

“He may join me in making desert ponds, passages and habitations lively.”

She wishes that her beloved joins her in realising love.

قادر دوست ملانے قسمت جاگے بخت بھڑائے

“I wish that I am lucky and the fortunes smiles on me. The Almighty makes me unite me with my friend.”

She earnestly desires to be lucky enough for the fortune to smile on her by fructifying her efforts. She prays that the Almighty affects her union with her friend.

سہجوں لیٹے تول نہالیں سوہی سیجھ سہائے

“He may fondly lie with a nuptial quilt and mattress and grace the colourful nuptial bed.”

She wishes to accomplish nuptial rites with her beloved.

بھاگ سختی تے بد سختی بھاگ سہاگ ملہائے

“The hard times and misfortunes may end. My good fortunes and happiness of union may become identical.”

Se desires that hard times and misfortunes of separation and disunion come to an end. She may be fortunate enough to unite with her beloved. Her fortune and happiness may become identical.

سانول بانہہ سر اندی ڈے کر ساری رات نبھائے

“My charming beloved may spend the whole night with me in the state of intimacy.”

She desires her beloved to intimately spend whole night with her.

چھوڑو نجن دی دور رہن دی نار کھ را نجھن رائے

“My Ranjhan! Do not think of leaving me or being far away from me.”

She beseeches her beloved to never assume any form of transcendence.

توں بن راول جوگی دلدے ڈکھڑے کون مٹائے

“My beloved Yogi! Who will end my heart’s sufferings without you?”

She communicates with her beloved about the sufferings of her heart, which are due to his separation and disunion. There can be no one to remove these sufferings since it is only he who can affect union with her.

نہ کوئی سنگتی ناکوئی ساتھی نہ کوئی حال و نڈائے

“I have no friend or companion. There is no one to share my being.”

She expresses her state of solitariness. She has no friend or companion. There is no one to share her sufferings.

سچ ہے کون پر اے ڈکھڑے اپنے گلڑے پائے

“It is true that who bothers to bear the sufferings of others.”

It is a maxim of truth that no one is ready to consider the sufferings of others as one's own.

جس تن لگڑی سوئی تن جانے ہوراں کیا پروائے

“Only a person who suffers knows about his suffering. The others have no concern.”

It is the one who suffers knows about it. Others do not bother about the sufferer. They do not show any concern about his deplorable state.

اپنے بارے آپ اٹھیاں دلڑی نت فرمائے

“My heart says repeatedly that it will bear its own burdens.”

Heart-knowledge points out to the individuality of every person. Every lover has to carry the cross of love on his shoulders.

کر بے واہی سٹ ندرائی پیچی کچ سدھائے

“He has deceitfully gone to Ketch by making me lonely and sleepy.”

She imputes deceit to her beloved who assumed transcendence casting her in the world of sleep.

سنجڑی دے سنجڑیے کیا کیا پیش تتی دے آئے

“I am the inept one who has faced many a type of damnation.”

She faces many types of inner and outer damnations during the period of her beloved's transcendence.

سر خیں میندیں متک تلو لیں پھکڑے رنگ ڈکھائے

“My rouge, henna, brow colour- mark and mole have faded out.”

The colours of her life start fading out. The happiness of her union fades away into the sorrowfulness of her disunion.

ہک ڈکھ سئے سئے ساگ خوشی وے سارے صاف و نجائے

“The one suffering of love has made me loose countless opportunities of happiness.”

The single suffering of love has made her lose many occasions of happiness. Her happiness is tied to her beloved. She cannot be happy without him.

چولی چڑی سوزوں بھڑی آس نہ پڑی ہائے

“My clothing has been burnt by the flame of passion but my hopes have not been fulfilled.”

The passionate flame of love has burnt her. But her hope of realising union with her beloved has remained unrealised.

عشقوں مول فرید نہ پھر ساں تو نہیں مونہہ نہ لائے

“Farid1 I will not be retracing my steps of love at all even if my beloved is not ready to respond to me till the end.”

He firmly resolves not to betray his love at any cost irrespective of the beloved's unresponsiveness to his call of love. His unconditional commitment to love is the only driving force, which keeps him traversing the path of love without retracing his steps. It is never an either/or for him. Isn't it the wisdom of love to continue struggling without eyeing on results? It is the 'wisdom of the ages' that effort is by His Grace (tafiq) but the results are purely in His hands.

Kafi-259

نیںاں نہیں رہندے ہٹکے

“My eyes do not restrain themselves (from the yearnings of witnessing the beloved) in spite of my best efforts.”

Her eyes bear no restrain in witnessing their beloved. The inner urge of love is expressed through eyes.

نیںاں نہیںاں ساں اڑدے لڑدے لاکرناز دے لٹکے

“The eyes of the lover and the beloved are pridefully at warfare with each other.”

They are pridefully at warfare with the eyes of the beloved. It is the contact of eyes, which deepens love to its infinite depths.

گلڑیں کوچیں شہر بازاراں لگڑے نینہر دے چٹکے

“Love is being tasted in lanes, streets, cities and markets.”

The force of love is widespread in its manifestations.

ناز نہورے نوکاں نخرے لانون جڑجڑکنکے

“Love strikes by virtue of priding, coquetries, gambol and blandishments.”

The bewitchments of beauty strike love in the hearts of lovers. The vibrant beauty takes its toll on love.

مہنیں ستھنیں طعنے تہرے گھڑے لوکاں بٹکے

“People have created animosity (against the lovers) by resorting to rebuke, complaints, taunts and curses.”

People are adamant to love, which is exhibited in their rebukes, complaints, taunts and curses against the lovers. The spirituality of love is beyond ordinary understanding. People

adjudge spiritual love on psychic standards. They impose the limitations of their own mental constitution in understanding the realities of higher realms. Their inability to understand love makes them react against the reality of love. The lovers are targeted by the blind hearts of people bereft of love.

سہساں ٹوکاں ویساں جھوکاں
خویش قبیلے سٹ کے

“I will accept this blame and go to the dwellings of my beloved by leaving behind my kith and kin.”

She who becomes apologetic or defensive in the face of public opinion fails in the path of love. She reiterates love for her beloved. She traverses the path of love by severing her family and social ties.

یار بناں چھوک اگ اڑیاں
ہار حمیلاں پٹکے

“I will break my necklace and neck ornaments and throw them in the fire in the absence of my beloved.”

The presence (immanence) of her beloved is the only meaningful thing in her life. She has no need of ornaments during the transcendence of her beloved. She commits them to flame. She has no inner urge to wear them because they are only worn for the sake of the beloved.

ڈکھڑے سہندے نین نہ رہندے
بے وس تھیکر آٹکے

“My eyes have fallen in love. They do not disengage themselves in spite of bearing all sufferings.”

Her eyes which have tasted love always remain true to love in trying and testing times.

نیرٹے باجھ فرید نہ بھاوے
بٹھ گھت کوڑے کھٹکے

“Farid! There is nothing that suits me except love. Discard false apprehensions.”

Nothing suits him except love. He discards all apprehensions against love as false. How could the philosophies of hatred understand the wisdom of love?

Kafi-260

نکھڑے نور نظر دے نین نرالے نیر
ساگی سوز سقر دے ساژن سول سریر

“The eyes are flowing novel tears that are splitting the light of my vision. They intensely burn the body like the intense and scorching fire of hell.”

Her eyes are flowing with the tears of love, which are so unique. The splitting of the light of her vision symbolises the separation of her beloved. The fire of love like the fire of hell burns her embodied self. Doesn't it burn to purify her of otherness?

ناز نہورے نخرے موٹھڑے کھڑے برہوں کٹاری کٹھڑے
ویری ول ول گھر دے چوچک چلمک ویر

“The deplorable lover is butchered by the miserable pride, coquetries and blandishments. My father and brother are boiling with anger. All my near and dear ones have become my adversaries.”

The ravishing beauty of the beloved makes her state miserable and deplorable. Her father and brother boil with anger in seeing her. Her near and dear ones become her adversaries. They fail to understand the heights of her love. They react to her condition in the state of love.

ڈوڑے ڈکھ ڈوہاگ ڈھاڑی سیجھ سہاگ دی سڑگئی ساری
زہری زور زبردے تک مارن تیر

“My nuptial bed has been entirely burnt. It has led to the increase of my sufferings and misfortunes. The

poisonous arrows are being severely shot with perfection.”

She experiences despair at the transcendence of her beloved. It increases her sufferings and misfortunes which act as poisonous arrows severely piercing her entire being.

پورے پلے پلے دے دے
چیت پرانی پیڑ
جندڑی جگھدی جیڑا جلدے
ویری درد اندر دے

“I am getting perpetual fits due to the absence of my beloved. My life is bearing tribulations and my self is burning. The primordial pain is my love and the inward pain is my adversary.”

She undergoes perpetual fits during the transcendence of her beloved. Her self burns and her life become full of tribulations. Love is a primordial pain. The pain of love felt inwardly becomes one’s adversary because it makes her so restless.

سٹ کر سجن سدھایوں سوہنا
چڑھ چڑھ چک دے چیر
ملک ملہیر ملیو من موہنا
جاری جرح جگر دے

“My lovely friend! You just discarded me and went towards the area of Malheer. My wounds are a sore, which are hurting my self.”

Her beloved friend cast her away and assumed transcendence. The sore wounds of her self hurt her so much.

ساگک سنجی نوں سک سانول دی
ہار ہوئی نون ہیر
مونجھ منھی نوں مونہہ منٹھل دی
ہوس گئے ہوش ہنر دے

“The spear of a desire of my beloved is piercing the damned one. The hapless one has anguish of her sweet beloved. Heer has now lost the game of love. All my sense and sensibility has withered away.”

She is being pierced by the spear of desire. She is in anguish at the transcendence of her sweet beloved. She has lost the game of love. She has become devoid of sense and sensibility.

فکر فراق فرید دی یاری نینہ نواں نت نالہ زاری
روندیں روح نجر دے رگ رگ روگ دی ریر

“There are novel ways of lamentations in love. Farid! I am in friendship with the (worrying) thought of separation. There is a malaise in my each and every vein. My spirit becomes spiritless by such crying.”

Love incurs novel ways of lamenting the state of disunion with his beloved. He is constantly engrossed in the reality of separation. He finds malaise penetrating and settling in all his veins. He feels His spirit becoming spiritless in the act of crying.

Kafi-261

گھن گھوراں لاکے

وسووی اکھتیاں

“My eyes, while assuming the form of dark colouring clouds are weeping profusely.”

Her eyes weep profusely at the separation and disunion of her beloved. The tears manifest her suffering. They don't go waste. They purify her heart of otherness. They strengthen her bond with her friend.

تھئے بادل طوفان بلاکے

سانون آیا یار نہ آیا

“The rainy season has approached but my friend has not come. The sky is overcast with clouds of a dreadful storm.”

Her friend remains transcendent in spite of the signs of immanence. The looming dreadful storm is in the air.

دل نوں مفتی چوٹ چلاکے

آنون کہہ گئے ول نہ آئے

“He promised but did not come. He has hurt my heart for nothing.”

The beloved promised to unveil himself but has not yet blessed her with his vision and union.

دھن سن بنسی پھوک بجاکے

دل برمائے راول جوگی

“My beloved Yogi has seduced my heart by playing the flute of love.”

The beloved enchanted her by playing on the flute of love.

دھن سن بنسی پھوک بجاکے

دل برمائے راول جوگی

“Your cruelty of such magnitude is not justified ever since you contracted friendship with me on your own.”

She beseeches her friend not to be so cruel with her since he himself initiated friendship with her. It again refers to the inseparability of beauty and love. It is Divine initiative, which nurtures love in the heart of the lover.

روہ جبل وچ مارو تھل وچ مارو گیا پردیس رُلا کے

“My beloved left me wretched in mountains, terrains and deadly deserts.”

The beloved became transcendent making her wander wretchedly in the wilderness of her self.

مارو ملک ملہیر دامالک لڈنہ جاوین جھوک ورسا کے

“My beloved! You are the custodian of Malheer. Do not desert me after dwelling with me.”

She entreats her ravishing transcendent beloved not to assume transcendence after remaining in immanence.

جو گن تھیاں ملک ڈھونڈیاں ویساں انگ بھوت رما کے

“I will cover my self with dust and become a Yogi in a search of my beloved far and wide.”

She makes up her mind to become a Jogan (Yogi) with dusty appearance in search of her transcendent beloved.

الڑے زخم نہ چول پیہا ساڈنہ کوئل کوک سنا کے

“O’ Crested cuckoo! Do not touch my fresh wounds. O’ Cuckoo! Do not burn me with your cooing.”

The cooing of the cuckoo calling her mate makes her suffer so much in longing of her friend.

کروٹیاں لے ہٹ ہٹ جاندی بیوس ڈکھڑے سول سہا کے

“I become tired by sleeplessness. I become destitute by bearing sufferings and afflictions.”

She keeps awake awaiting her beloved. She becomes tired by sleeplessness. She turns destitute by bearing sufferings and afflictions.

تم بچھڑت موہے چین نہ آوے پاپ مٹاؤ انکن سہا کے

“I have no peace after your separation from me. Do visit my courtyard and erase my sins.”

She loses her peace in separation from her beloved. She beseeches her beloved to unite with her for erasing the sins of duality. The polarisation between the lover and the beloved remains a yawning chasm. It becomes more profound in the states of separation and disunion. Her identity, in a certain sense, tends to assume independence and autonomy, which is equated with the sins of duality. It is at the stage of metaphysical realisation that she rightfully loses her identity. It leads to the attainment of ‘the Supreme Identity’. The beloved does not meet the one in sinfulness. ‘He will not come to meet you, unless you are not there’, says the one who knows.

گر جت بدرہ لکت بجلی رم جھم بارش زور گھٹا کے

“The sky is overcast with thick clouds. There are flashes of lightning and thundering of clouds with continuous rainfall.”

The signs of the beloved’s transformation from transcendence to immanence are visible and audible. It increases her anxiety.

ساجن باجھ فرید ہے جینا مشکل ایسے بار اٹھا کے

“Farid! It is so difficult to live by bearing the burden of my friend’s separation.”

He finds it so difficult to bear the burden of separation from his friend.

Kafi-262

وصل ہجر یکساں وسدا دوست قریب دلیں دے

“Union and separation are essentially the same. My friend dwells within my heart.”

The identity of union and separation, in a certain sense, is identical since the friend dwells near Man’s neck-vein. The Omnipresence of the beloved leaves no room for separation both in the spatial and the non-spatial sense. The metaphysical concept of nearness and identity is essentially the same.

علوی سفلی یار دیاں جھوکاں خبر نہیں انہاں کملیاں لوکاں
اے دل جان پچھان ہر جا دیرے چاک ہسیندے

“My friend is stationed in the terrestrial and celestial worlds. These naïve people are not aware of it. The omnipresence of my shepherd of the herd is witnessed by my heart with absolute certainty.”

The naïve people with their low levels of knowledge do not understand that the dwellings of the beloved comprise the terrestrial and the celestial worlds (the manifest and the Unmanifest). His heart witnesses the Omnipresence of the beloved in absolute certitude. Heart-knowledge or realised knowledge is imparted in absolute certainty. Love and gnosis become identical.

ڈکھ ڈوہاگ تے بہت حزن میں شکھ سہاگ تے ملک امن میں
عاشق سمجھ سُنجان سبھ مظہر میں یار چہیندے

“O’ Lover! Do understand and have knowledge that all is the manifestation of the sought out beloved in

sufferings, misfortunes, abode of angst, city of peace and happiness.”

He has to understand that the friend he seeks is manifest in sufferings, misfortunes, angst, peace and happiness. Spiritual phenomenology of consciousness reveals the ‘intentionality’ of consciousness that relates consciousness to its object. The object of love is the beloved. It is in relatedness to the beloved that he undergoes different states of consciousness. Aren’t union and separation identical?

چاک بیانہ من نوں بھانا
تن من اس دے راہ و کانا
کیاوت دین ایمان
شرم بھرم سب ملک تہیں دے

“The shepherd who has been appointed to look after the herd of my father has become my beloved. I have sold my soul and body to him. What to talk of my faith and tradition? He is the custodian of all my honour and prestige.”

She falls in love with her beloved in immanent form. She barter her embodied self for the sake of her friend. He has full rights on her inward and outward, which absolutely belong to him.

عشق فرید تصرف کیتا
لایس جڑ کر پریم پلینا
سب صورت سبحان
ظاہر اکھیاں نال ڈیسیندے

“Farid! Love has fully captivated me. It perfectly burnt the wick of my love. He is manifest in all forms. I witness him with my eyes.”

He is fully captivated by love. He perfectly nurtures love in his heart. The transcendent is openly manifest in all forms of immanence. He is witnessed by the eyes in the form of the ‘transparency of the phenomena.’ It is brilliance of light, which darkens his vision. Light has to be mixed with darkness in order to be seen. The Reality assumes forms of immanence in order to be witnessed.

Kafi-263

وَلِوَسِّوَسَاوِہے ٹول وے کر لاڈ مٹھڑا بول وے

“My beloved! Do come and enliven my dwellings.
Shower your love on me and talk to me sweetly.”

He implores his transcendent beloved to enliven his inward dwellings, shower love on him and communicate with him in sweetness.

ہر وقت سانول ڈھول وے یہا ہوا ساڈڑے کول وے
ان سو نہیں گھنڈڑی کھول وے ان سنگ میں سنگ بول وے

“My charming beloved! You are with me at all times.
Remove the veil of otherness between us and
communicate with me without any reservations.”

He experiences his charming beloved to be always with him. But in spite of his presence there is a veil between them. He asks him to remove the veil of otherness (veil of transcendence) between them and directly communicate with him. Isn't it the mystery of love that at times one does not understand whether it is veil of transcendence or veil of immanence?

اُتھوں ناز دے نک ٹول وے لکھ لکھ اول مخول وے
اتھاں مٹھڑی جان سڑول وے تھئی ڈکھڑیں دی کچول وے

“There are increasingly enchanting expressions of priding, fun and puns (of my beloved) but here my miserable life is wretched. It has become a bowl of sufferings.”

The vibrant beauty is full of enchanting expressions but his miserable life is experiencing wretchedness. It has become so susceptible to sufferings.

کیا ڈکھڑیں لدھڑم گول وے تھے چورزہ تے خول وے
ماریا ہے کیا جڑتول وے ابرو غلیل غلول وے

“Have the sufferings found me to strike in spite of my defences? It has shot me with such swiftness that I have utterly become defenceless.”

He is struck by sufferings to an extent that all his psychic defence mechanisms fall to the ground. The strike is so swift that he becomes defenceless. How could he put any defence against the onslaughts of beauty?

پے ہوش دے وچ بھول وے زیرے اندر سوپول وے
تھیا جسم چپچی ٹھول وے دل ڈترے کئی گھر رول وے

“My consciousness has become blurred. My being has been ripped apart. My body has been reduced to the size of a little finger. Love wretched many a home.”

His consciousness becomes blurred. The fabric of his being tears apart. His body shrinks by facing the sufferings of love. The passion of love, residing in his heart, has wretched many a homes.

جے اے فرید دا ڈول وے ایہا ٹورتے ایہا جول وے
کئی ڈینہ نہ پھولا پھول وے آجھو شہریں و جسن دول وے

“Farid! If these are your ways and you persist in actualizing them, then you need to wait not long but you will soon find the beat of drums in the city about it.”

He becomes oblivious of his appearance and surroundings while achieving heights of love and gnosis. He remains talk of the town. It is the sign of ordinary people to remain engrossed in the pettiness of life and negatively talk about

people. Ridiculing the lover becomes their favourite pastime. They do not ascend to the heights of truth but descend to the pits of illusions of everydayness of existence. Doesn't love save him from the meaninglessness of live by making him meaningfully concentrate on his beloved?

Kafi-264

وہ حضرت عشق مجازی سب رازر موزدی بازی

“I laud the majestic and shadow love. It is the whole game of symbolism.”

The lover lauds the celestial game of love symbolically played in terrestrial forms.

سبھو شاہد اصلی جانیں ہے واحد پریم کہانی
ہے وحدت سمنجھ سخانی وچ پردے کثرت سازی

“Consider all things as manifestation of the Real. Unity is the story (expression) of love. Seek knowledge and understanding of unity in diversity.”

One has to develop doctrinal understanding in considering everything as the manifestation of the Real. The manifestation is not absolutely real but it is also not absolutely devoid of the real. Things are attached to the Real. The story of love is the story of unity. One has to understand the principle of unity manifest in diversity. It is the One, who is manifest in manyness. Isn't it 'the dust of multiplicity,' which makes the eye oblivious of unity? Could the question of multiplicity arise if there were no unity?

کر رفع ملال کدورت ٹک سمنجھ سجن بے صورت
تھییا ظاہر وچ ہر مورت چھپ اولے نور مجازی

“Cleanse yourself (the mirror of your heart) from anxiety and animosity of forms (dust of multiplicity) and fully understand that your beloved is (essentially) formless. He has become immanent in each form,

while maintaining His transcendence by virtue of the Muhammadan Light.”

Man has to cleanse the mirror of his heart from anxiety and animosity of otherness. He has to fully understand that the beloved is formless but manifest in every form (in simultaneity of his transcendence and immanence). The Essential Light remains hidden and invisible, while manifesting itself in the Light of Muhammad, which is instrumental in the creation or manifestation of the cosmos.

سب نماز نہورے والی سُن حسن آزل دی چالی
کچھ عابد ریت نیازی کچھ خالق خلق داوالی

“Reflect on the moves of the primordial beauty. They are prideful with coquetries. He manifests as the Creator, the custodian of the whole universe at times and at times He assumes the posture of humility and exhibits himself in the form of a devotee.”

The prideful moves of the primordial beauty characterised by coquetries have to be doctrinally understood. He manifests, at times, as the Creator and custodian of his entire creation. But, at times, He manifests Himself in the forms of devotee and in the tradition of humility. Religiosity fails to understand the manifestation of the Creator and Lord of the universe in the forms of devotee and the tradition of humility. It seems so scandalous to it. It has no means to understand that His manifestation in any medium-higher or lower- is the direct consequence of His being the Absolute, Infinite, Universal Possibility and the metaphysical Whole. There is no room for anything, spatially or non-spatially- to exist with Him. The very idea of anything beside Him tends to create divinity (ilah), which is worst form of blasphemy and polytheism. The truth is that the cosmos is the ever recurring theophany (tajjali) of the Reality. There is nothing else. He is manifest in all things, in their all dimensions, and at all times in simultaneity. The attempt of religiosity to reduce God to His absolute transcendence delimits Him. It is the perspective

of immanence, which complements the perspective of transcendence and succeeds in presenting God in His Wholeness.

کچھ عاشق درد کُشالے کچھ حُسنِ ملاحت چالے
تھی ہار سنگار ڈکھالے خوش سیرت ناز نوازی

“He manifests in the form of a lover in pain and adversity at times and at times He manifests in charming beauty. He exhibits in a makeup, nobility and prideful elegance.”

He manifests, at times, in the form of the lover suffering pains and adversities. He manifests, at times, in the form of the beloved with charming beauty. He manifests in embellishments, nobility and prideful elegance. All things are modes of His manifestation including ideas, feelings, words or acts. Everything is subject to His law. If we identify Him with His law, then it becomes easier for us to understand His manifestation in every medium irrespective of the higher or lower category of the medium.

کچھ مطرب تے میخانے کچھ رندی رسم یگانے
کچھ صوم صلوات اذانے کچھ زاہد نیک نمازی

“He manifests, at times, in the form of musician and tavern. He manifests, at times, in the form of the inebriate and in the tradition of drunkenness. He manifests, at times, in rituals and, at times, as a devout and pious worshipper.”

It is by virtue of His immanence that He manifests in different forms or mediums but He simultaneously maintains His transcendence. It is precisely the reason that no medium-pure or impure-can affect Him. It is appreciation of this metaphysical truth that clears many a doubts of religiosity regarding the doctrine of Oneness of Being (wahdat al-wujud).

پاورش رکھ صدیقی
بن مرد معلیٰ غازی

ہے غیریت زندگی
کر جہد جہاد حقیقی

“Otherness is sacrilegious. Discover the treasure of truthfulness. Make a true and meaningful effort to become a perfect and universal man.”

Otherness is sacrilegious. It is the vocation of Man to remain sincere to the tradition of Truth considering the Reality as the Absolute, Infinite, Universal Possibility and the Metaphysical Whole that leaves no room of otherness. There is the Principle and its Manifestation. There is Oneness, which is all-dimensional and all-pervasive. There are no two irreducible principles. There is the principle of unity. It is unity, which manifests in diversity. Diversity has no self-subsistent, independent or autonomous reality. It is the One, which reflects in the many. He has to make meaningful efforts and realise the doctrinal truth in the infinite depths of his being or consciousness. It will make him perfect and Universal Man.

سٹ نحوی فعل تے فاعل
ہے فقر فقط جان بازی

ٹھپ فقہ اصول مسائل
بٹھ علمی بحث دلائل

“Discard jurisprudence, its principles, issues and problems. Leave aside syntax and accident. Discard knowledge, mode of argumentations and proof. The consciousness of one’s ontological nothingness is to sacrifice ones life for the sake of love (union).”

The mediate knowledge with all its methods and modes has to be discarded in order to attain immediate knowledge by virtue of intellectual intuition. Love and gnosis fall to the lot of the one who has readiness to sacrifice his life for the sake of his beloved.

ہے ریت عجب توحیدی
المبصر ڈور درازی

اے سلک سلوک فریدی
پر ذوق لذیذ جدیدی

“Adopt this Faridian way. It is a strange tradition of oneness. It is full of taste and fresh (creative) relishing. Leave all the distant ways and modes.”

One has to adopt the way of Faridi tradition. Contemplative tawhid or the tradition of Oneness is unique. It is inspiring, tasteful and creative. A person has to leave all the indirect ways and modes of knowledge and being. He has to realise doctrinal truth of Oneness in the inmost chambers of his heart.

Kafi-265

وہ وہ دلبردی یاری لایاری کرم نہ کاری

“I laud the friendship of my heartiest friend that after contracting friendship he did not cast a glance of love at me.”

He lauds (sarcastically) the friendship of his heartiest friend who contracted friendship with him and then assumed transcendence.

تھی رُو کھڑا لُھم بریت نہ پچھدا حال حقیقت

نہ سُندا اُویدن ساری

“He is very indifferent and keeps a distance from me. He does not enquire about my welfare. He does not listen to the tale of my love.”

He equates the transcendence of his beloved as acts of indifference towards him. He does not enquire about his welfare nor listens to his tale of sufferings on the path of love. He desperately desires his beloved to assume immanence so that they could communicate with each other.

میں مُٹھڑی ڈکھڑیں کٹھڑی سے تیریں غم دیں چوٹڑی

دل لُٹڑی سولاں ماری

“I am miserable and butchered by sufferings. I am subjected to countless arrows of sorrows. My heart is looted and has become the victim of afflictions.”

She expresses misery at the hands of sufferings, sorrows and afflictions she encounters in separation and disunion from her beloved.

نہ ڈٹھڑم مٹھڑا کھنا گیا سانوں صاف سلکھنا

گئی موسم چیتز بہاری

“I have not seen my sweet and tender friend. The rainy season has just passed away and the spring season has ended.”

She was deprived of his vision in spite of great nuptial times. She could not realise times of union with her transcendent beloved. She constantly grapples with the mystery of transcendence. She becomes so dejected in not seeing him even in such good times.

نہ ہوت نہ کھوب اٹھال دے سب پر بھت پنہ تھلان دے

دل زل زل رور وہاری

“There is neither my beloved nor any signs of the camel hoofs. There are all hills and vast spaciousness of the desert. I have exhausted myself by crying wretchedly.”

She finds no signs of her beloved in the wilderness of herself. She exhausts herself by crying wretchedly in desolations.

میں سندھری کیویں جالاں پردیس بیٹھی تن گالاں

تھئے روہی ڈینہہ ملہاری

“Why should I go and dwell in Sindh and rotten myself as an alien, when there are rains in the desert and the weather is so fine?”

Her quest is to find her beloved in the inmost chamber of her heart in order to realise the possibility of union. She does not want to search him in the external world (outward) and become rotten and alien for nothing. Her search in the outward does not lead to fruition.

دل کھسدا بھیت نہ ڈسدا تھی اوپر ادوروں ہسدا

لاہو ہو شہر خواری

“My beloved grabs my heart and does not disclose the mystery. He acts as a stranger and distantly watches with a laugh the situation of my infamy and notoriety.”

The beloved grabs her heart but does not disclose the mystery of his transcendence. He becomes transcendent but remains aware of the infamy and notoriety fallen to her lot. He laughs at her inability to understand the mystery of transcendence.

ہک یار فرید اوڑا بیاسس زان دا جھیرا
پئی پڑے مونجھ منجھاری

“Farid! My friend is peculiar and also my mother-in-law and my sister-in-law have brawls with me. Anguishes are fallen to my lot.”

He falls in constant states of anguishes in trying to discern meaning behind the peculiar moves of his beloved and in facing the brawls of his adversaries who also take a heavy toll on him. He faces the vicissitudes of his inner self and the animosities of his social self.

Kafi-266

ہک دم ہجر نہ سہندی ہے دل دلبر کارن ماندی ہے

“My heart is weary without my beloved. It cannot bear disunion even for a moment.”

There are times when her heart becomes weary without her beloved. She finds it impossible to bear her disunion even for a moment.

سوز گدازدی تول وچھاواں ڈکھ ڈوباگ دی سچھ سہاواں
ہار غماں دا گل وچ پانواں درد دی بانہہ سر اندی ہے

“I lay the bedding of sensitive passions. I set my nuptial bed of sufferings and misfortunes. I wear the garland of sorrows around my neck. I keep the hand of pain under my head.”

She remains in the grip of sensitive passions of love. She undergoes sufferings, misfortunes, sorrows and pains in the transcendence of her beloved.

ماہی بے پرواہ ملیو سے پلڑے سوز فراق پیو سے
حال کنوں بے حال تھیو سے چندڑی جھوک غماں دی ہے

“I got my carefree beloved. Passion and separation have fallen to my lot. My condition has worsened. My life has become an abode of sorrows.”

She considers her beloved carefree who does not respond to her passionate sufferings of separation. Her condition worsens and she remains constantly in the state of sorrowfulness.

ڈینہہ نبھانواں سڑدیں جلدیں رات و نجانواں جلدیں گلدیں
ساری عمر گئی ہتھ ملدیں ہے ہے موت نہ آندی ہے

“I spend my day in burning and scorching. I spend my night in flaming and rotting. I have been at a loss throughout my life. Alas, death does not overtake me.”

She constantly faces the burns of love, which rotten her self. Her whole life has been spent in lamenting at the transcendence of her beloved. She has even been spared by death to face the sufferings of love.

سوئے کیتی کچ تیاری آیا باربر ہوں سرباری
سینگیاں سرتیاں کرن نہ کاری بے وس پئی گر لاندی ہے

“My beloved is prepared to go to Ketch. The burden of love is on my head. My youthful companions and friends are unable to solve my problem. I am groaning in helplessness.”

The transcendence of her beloved in the offing puts onerous burden of separation on her. Her friends and companions cannot stop this occurrence. She groans in the state of helplessness. The uniqueness of love does not sanction any inner or outer help. She is both inwardly and outwardly helpless in arresting the transcendence of her beloved. What, if she succeeds. Wouldn't it be a premature end of the game of love? Isn't the transcendence of the beloved necessary for ripening love into fruition?

یاد کریساں یار دیاں گا لہیں سو ہنیاں رمزاں مو ہنیاں چالیں
تو نہیں مہنیں ڈیوم سیالیں تانگ فرید نہ جاندی ہے

“I will remember the discourse of my beloved filled with lovely symbolism and enchanting intricacies. Farid! My longing for the beloved does not diminish even when the Sial women rebuke me.”

He ever remembers the discourse of his friend. The heavenly discourse is couched in lovely symbols and enchanting intricacies. He keeps longing for his beloved. The rebukes of the outsiders cannot diminish his desire for his friend. Doesn't rebuking help in intensifying the fire of love already enkindled in his heart?

Kafi-267

تقی بے تے مول نہ بھاوم ٹی ہکوالف مینوں برمانوم ٹی

“Only one alphabet Alif (Allah) has captivated me. I am the inept one whom no other alphabets (realities) are acceptable.”

The alphabet Alif (A) symbolising Allah (Oneness) captivates the lover. It is doctrinal understanding and realisation of the principle of unity, which is enough for him. His drowning in love makes him oblivious of diversity as such. He fully concentrates on the Real. All else is otherness.

ذوقی گھاتاں عشقی گیتاں نیں سوہنی وحدت پر م پریتاں نیں
دل غیروں غیرت کھاوم ٹی کو جھی کثرت کو جھاں ریتاں نیں

“The beauty of unity is characterized by depths of love. There are enchanting tunes and songs of love. Multiplicity is ugly and its ways are hideous. My heart with priding shuns otherness.”

The beauty of unity is so lovable. It is punctuated by enchanting tunes and songs of love. Unity is manifest in multiplicity. The ugly multiplicity with its hideous ways is the result of denying the principle of unity manifest in diversity. It is considering multiplicity or diversity as independent and autonomous. It tends to sever it from its roots. His heart takes pride in shunning otherness (not denotatively but in a connotative sense since otherness is not there).

سب حُسن آزل داراز ڈے ہر چالوں ناز نواز ڈے
ہکونور نظروچ آوم ٹی کل عالم عالم ساز ڈے

“There is the pride and elegance in its each move. It is the mystery of primordial love. I see the whole world instrumental in manifesting the essential Light.”

The moves of Beauty are filled with pride and elegance. There is an intimate linkage between beauty and love. It is the mystery of the primordial love, which has caused the cosmos and sustains it. The whole world is constitutive of the essential Light and seems instrumental in spreading it in the cosmos.

غیرت محض مجال ڈ سے چو طرفوں حُسن جمال ڈ سے
ہر ویلھے وصل وصال ڈ سے ڈینہہ رات پُئل گل لاوم ڈی

“I see no possibility of otherness. I see divine beauty everywhere. I find union at each and every moment. Punnal is embracing me day and night.”

He realises the doctrinal truth of Oneness. He sees the impossibility of otherness. He perceives unity in diversity at all times. There are loving embraces day and night.

کیوں کردی ہار سنگار مٹھی کیوں سرخی کجہ دھار مٹھی
جے جاناں سانول یار مٹھی دل ملک ملہیر سدھاوم ڈی

“Why I would have done a makeup being so hapless and why I would have applied rouge and drawn the line of a collyrium in the hapless state if I had known that my beloved would leave for Malheer?”

She as a hapless lover questions her embellishments in the wake of her beloved’s transcendence. She would not have been happy if she knew that her beloved would assume transcendence. She faltered in considering the permanence of her beloved’s immanence.

تادرد جدید شدید تھیا ہر روزاے سوز مزید تھیا
کے دید فرید خرید تھیا بن ڈھولن گھرور تاوم ڈی

“My inept pain has multiplied and my passion is intensifying each day. Farid! I have sold myself at the behest of one gaze of my beloved. My dwellings are making me fiery without my beloved.”

His pain multiplies and his passion intensifies every day. He recounts the act of selling himself at one gaze of his beloved. His dwellings have become fiery in the absence of his beloved.

Kafi-268

ہک دی دم دم سیک ہے ہک ہے ہک ہے ہک ہے

“It is the unified oneness. The desiring of the One is at each and every moment.”

The One is the Absolute and the Infinite. There is constant desiring of the One from within the One since there is nothing outside the Metaphysical Whole.

ہک دے ہر جا وچ دیرے کیا اُچ ہے کیا جھک ہے

“The One dwells at each and every place whether it is high or low.”

There is the Omnipresence of the One irrespective of heights and depths.

ہک ہے ظاہر ہک ہے باطن بیاسب کجھ ہالک ہے

“The One is manifest. The One is unmanifest. All else is perishable.”

The One is the Manifest. It is the same One, which is the Unmanifest. The Manifest or the Outward and the Unmanifest or the Inward are there in their absolute fullness without any trace of otherness. All else is being perpetually annihilated. But there is nothing outside the Infinite. Thus, it is the process of re-creation that is taking place at every moment within the Infinite.

مقناطیس تے لو ہے وانگن ہوں ڈول دی چھک ہے

“My heart is attracted (to my beloved), the same way as iron is attracted to a magnet.”

The force of love travels in the veins of the cosmos. His heart is magnetically attracted to his beloved.

جیڑھاک کوں ڈو کر جانے او کافر مشرک ہے

“A person who considers the One as two veils the truth and places divinity beside Allah.”

A person who delimits the One by negating its metaphysical wholeness provides space for otherness and thereby creates duality of irreducible principles. He veils truth and places divinity beside Allah.

مطلب ڈاڈھاستخت نزیکی پر رہتے چل چک ہے

“The meaning (of oneness) seems so absolutely understandable but to traverse this muddy and marshy way is so difficult.”

The meaning of Oneness is self-evident but to doctrinally understand and realise it is so difficult. One has to traverse the path of love and gnosis in order to understand and realise it.

ساڈے سر سرواہ داسارا فخر پیماک ہے

“My beloved Fakhr is the complete custodian of my being and its commitments.”

He places his whole being and having in the hands of his spiritual master for attaining the highest metaphysical stage of ‘the supreme identity’.

درد دابار اٹھانہ سگدی دل شودی تک ترک ہے

“My heart is poor and delicate. It cannot bear the burden of pains.”

His heart is so fragile that it cannot bear the onerous burden of the pain of love.

روز ازل دی دلڑی میڈی زاہ حق دی سالیک ہے

“My heart ever since the primordial day is subject to the way of Truth.”

The primordial tradition demonstrates the innateness of truth in the heart (Intellect)

جند دے نال خیالِ خدائی کیا پورا گیا یک ہے

“The imagination of the Divinity has completely become identical with my life (being).”

He reaches a stage where he completely concentrates on the Real. It leads to the identity of knowledge and being.

یار فرید سجانن کیتے اے نسخہ یک تک ہے

“Farid! This formula (prescription of oneness) is absolute in order to have an essential understanding of my friend.”

The concentration on the Real is his patent prescription on the road to gnosis.

Kafi-269

رہیا فرق نہ کوئی

ہن میں رانجھن ہوئی

“Now, I have become Ranjhan. The polarization has been withdrawn (by the Self).”

She traverses the arduous path of love. She attains ontological consciousness of her nothingness. She becomes transformed in the form of her beloved. The polarisation between the lover and the beloved ceases to exist. But the question remains that once the lover ceases to be, the beloved also ceases to be. The cessation of the lover and the beloved is in simultaneity. The lover either becomes identified with love itself or the Reality (Self) withdraws this polarisation. Doesn't the gnostic come to subsist in the Divine Consciousness as a realised possibility?

آخر بن گئی سوئی

جیس سنگ دلڑی پیت لگائی

“My heart ultimately became the same (united) with whom it cultivated love.”

Her heart becomes united with her beloved. The subject and the object become identified.

دج کس جا کھڑوئی

ہیر سلیٹی چوچک بیٹی

“Heer, the daughter of Choochak, reached such (sublime) heights.”

Heer, the daughter of Choochak, reaches such sublime heights by virtue of remaining sincere, resolute and steadfast in love.

سرہیں راہ ڈتوئی

ہیروں ہیرا تھلیسین جیکر

“If you sacrifice yourself for the sake of love, then you will also be transformed from Heer to a diamond (will become priceless by the process of alchemy).”

The one who adopts the love tradition of Heer in sacrificing everything for the sake of love will become invaluable.

پہلے کھا کر درد کُشالے اُوڑک تھئی دِل جوئی

“I had to bear pains and adversities in the early phases but at last my efforts fructified to my heart’s content.”

She has to face pains and adversities in the path of love. But ultimately the beloved becomes responsive and affects union with her.

شاپس اصلوں محض نہ ہاریوں جتنا بار چتوئی

“It is commendable that you did not lose your heart in spite of bearing such pressures.”

She commends the one who does not lose her heart in spite of bearing onerous burdens of love.

جو کوئی سلکِ محبت دے دے وچ مرن توں اگے موئی

“The one who dies before dying in the tradition of love (succeeds).”

The tradition of love makes the one succeed in love who dies before dying. She is the one who has completely subjected herself to the will of her beloved.

سیچھ سہاگ سہائیس تھی خوش شام سندر سنگ سوئی

“The person attains happiness by being in the nuptial bed with his beloved.”

She who attains consciousness of her ontological consciousness in the face of her beloved succeeds in affecting nuptial union with her beloved.

نال خیال اتادے جیں نے میل دوئی دی دھوئی

“They cleanse themselves of the dust of multiplicity by virtue of ‘I am the Truth’.”

She cleanses herself of the dust of multiplicity by realising that her I amness is an objective illusion. It is the Divine I amness, which is manifest in the human one. It is the Reality, which says ‘I am the Truth’, through human tongue.

سارے جگ وچ جگ میں رہ گئی نہ توئی نہ اوئی

“I remained solely in the world without otherness.”

She becomes conscious of her ontological nothingness. Her sense of separateness ceases to be. All polarisations are withdrawn. She sees the working of the Divine fully within her.

تھیا منصور فرید ہمیشہ جیں اے راز لدھوئی

“Farid! He always remained a victor who found this secret (realised his self in fullness).”

The one who found the secret of realising his self in fullness achieved permanent victory. He purified the mirror of his heart (mirror of his ontological nothingness) from otherness and provided the Reality to contemplate itself.

Kafi-270

ہتے عرب شریف سدھائی بوسندھ پنجاب دی آئی

“I am nearing Sindh and Punjab after departing the holy land of Arabia.”

He is returning from the holy land of Arabia symbolising his return to the outward from the inward.

بن عرب اے اھتیاں رُوون روہار ہنجوں دے پوون
کر نیرے مکھڑادھوون دل در دیں چوٹ چکھائی

“My eyes are weeping and stringing the garlands of tears that are washing my face (countenance). My heart has made me taste the pain of departing Arabia.”

He suffers in returning from the celestial world to the terrestrial one. It is heart, which makes him taste the pain of love characterised by separations and disunions.

اے پہلی منزل حدے ہئی شہر مبارک جدے
کل بجدی شدے مدے اج عدن ویندی مگلائی

“Heddah was the first point of destination after Makkah. The next is the blessed city of Jeddah. The sea is in high and low tides. We are leaving behind Adan and bidding it a good bye.”

He is bidding good bye to the spiritual stations he encountered in the way of his spiritual journey.

کر سعی طواف زیارت لہہ لطفوں عفو اشارت
گھن عشقوں ذوق بشارت دل و طنیں واگ دلائی

“I have made an effort (walking between ‘safa’ and ‘marwa’) and accomplished circumambulation and witnessing. I got the subtle signs of my salvation. I have turned the reins towards my country after tasting the Divine messages of love.”

He makes spiritual efforts and receives spiritual blessings. He returns to his ordinary self after tasting the responsiveness of his beloved.

کیوں گانے گاہنے پاواں
کیوں کجہ دھار بناواں
کیوں سرخیاں میندیاں لاواں
ہے تھیم نصیب جدائی

“Why should I wear colourful threads around my wrist (symbolising marital bond) and ornaments? Why should I apply rouge and henna? Why should I draw the line of a collyrium? It has fallen to my lot to depart.”

He is not inspired to embellish himself since he is departing from his beloved. He is sad at facing the situations of separation and disunity.

گل سہرے ہار کمانے
گئے جوش جوانی مانے
کل ناز نو اوہانے
گئی دھج وچ فخر وڈائی

“All my chaplets and garlands have lost their freshness. All my pride and elegance have been reduced to naught. My animating youthfulness has disappeared. My distinction and self-conceitedness have gone away.”

The days of separation and disunion fade the colours of his life. He finds himself reduced to nothingness.

توں باجھوں سانول گھر وچ
تھل مارو سنجڑے بر وچ
ہاں بے شک سخت سفر وچ
ہم سختی روز سوائی

“My charming beloved! House of God! I am undoubtedly undertaking hazardous journey in

inwardness without you. I am (symbolically) in deadly deserts, forests and desolate places with increasing hardships each day.”

He traverses the hazardous and difficult path of love to search his beloved in the inmost chambers of his heart. His hardships of love increase during the transcendence of his beloved.

جی جلیاد لڑی بُھڑی
گل دردوں چولی پائی

کئی آس فرید نہ پُڑی
سر سوز فراق دی چڑی

“Farid! None of my hopes could be realised. My self is burning and my heart is being grilled. I have the covering of passion and separation on my head and the shirt of pains on my body.”

His hope of vision and union with his beloved remain unrealised. His embodied self is burned and grilled by the fire of love. His passion of love has to bear separation of his beloved. He suffers pains of love for the sake of his beloved.

Kafi-271

یاد آنون یار دے رلڑے نیت پوون کروپ کلڑے

“I am remembering the days of togetherness with my friend. I am facing unintelligible difficulties at each and every moment.”

She recounts the moments spent with her beloved in togetherness. She constantly faces intricacies of separation and disunion with her beloved.

کیوں چڑھدی چندری کھارے کیوں کردی زیور بارے
جے جانڈی ہجر دے وارے آئے نیڑے سخت سولڑے

“If I had known that union would be so short lived and I would have to bear disunion so soon then, why would I have accomplished the nuptial rites and worn heavy jewellery?”

She would not have agreed to accomplish nuptial rites and ornament herself if she knew that the immanence of her beloved was so short-lived and she will have to bear his transcendence so soon.

ڈکھ یار، سکھاں دے ویرن لائے سولوں سینے دیرن
مونہہ کالا نیلے پیرن وہ ہوت پنل دے بھلڑے

“The sufferings are my friend and peace is my adversary. Countless afflictions have encompassed my being. I have lost my honour and respect. I laud the blessings of my beloved Punnal.”

She lives amidst the company of her sufferings. She finds peace beyond her reach. She is encompassed by countless afflictions. She loses her honour and respect. She lauds (sarcastically) these blessings of her friend.

کیوں ڈکھڑی عمر نبھاواں
وَجْج گورستان سہاواں
نہن موت داملک و ساواں
بٹھ جیون کوڑ تسلاوے

“Why I should bear a life of sufferings? I would go and dwell in the city of death. I will inhabit the graveyard. I don't care a fig for the false consolations of life.”

She thinks of dying than bearing the life of sufferings. She does not care about her life or the false consolations of her beloved. The yawning chasm between human timings and the divine ones widen in the states of separation and disunion. She becomes desperate in her search of transcendence. Doesn't the Divine timings finally prevail and she realises that the Divine hand of time was in her ultimate interest?

گل پیچ بجر دے ولے
ایہہ نینہہ لانون دے بھلے
دل زخم اوڑے لے
پے میں مٹھڑی دے پلے

“The entanglements of disunion have fallen to my lot. My heart is stricken with intricate and fresh wounds. They are the blessings of contracting love that have fallen to the share of the miserable one.”

She experiences disunion of her beloved. She is struck by intricate and fresh wounds of love. She calls these as blessings (sarcastically) of contracting love, which have fallen to her miserable lot.

سب زور ہوس وس لایم
غم درد اندر سر پائیم
پر یار فرید نہ آیم
کر آپے گلے گلے

“Farid! I have made my efforts and tried my utmost but my friend has not come to meet me. Sorrows and pains have been all embracing and they have come to reside within me.”

He makes all out efforts in search of transcendence but all in vain. He remains engulfed in sorrows and pains of love. There is no relationship of causal necessity between effort and its result. His efforts do count but they cannot force the transcendent beloved to assume immanence. The keys of efforts cannot open the door of transcendence. The opening has to come from the Heavens.

Kafi-272

یار گراڑا حال وے سائوں مار نہ طعنے

“My friend! My condition is deplorable. Do not taunt me.”

He as a deplorable lover asks his friend not to taunt him since the transcendence of his beloved is not in his hands. His condition worsens at taunting by his friend.

سائگ سنجوک رلائے قسمت سائگے دوست یگانے

“It is my destiny that I have united with my friend who is unique.”

Destiny has made him encounter such a unique friend.

جاں جاں سو نہہ بناواں تانتاں ڈسدے دور بیگانے

“The more my familiarity increases with him, the more he seems far away (transcendence).”

The more he familiarises with his beloved the more his beloved seems transcendent. Isn't it the mystery of transcendence that his intensity of love increases the transcendence of his beloved?

آنون کان نہ منکنیں دلڑی کچڑے کرن بہانے

“He makes petty excuses but in fact his heart does not yearn to meet me.”

He thinks that his beloved does not yearn to meet him and thereby remains transcendent. All else are lame excuses.

بے درداں دی پریت نہ بھلی مولی موت کوں آنے

“Love of the heartless is of no benefit. I pray for death.”

He finds no benefit of vision and union at the hands of his heartless beloved. He prays for death. Life is elsewhere.

روواں رورولوک سناواں جی نہ آوم خانے

“I cry and narrate my tale to the folk. My heart is not at its place (is not in the state of peace).”

He narrates his tale of suffering to the people around him, while in state of agony. His communication with the outsiders is of no consequence to him.

کوئی آکھے من مچل کوڑی کوئی آکھے دیوانے

“Some people think that I am false-hearted and deceitful, while others think that I am frantic in love.”

People as outsiders have no access to his inwardness. They impute false motives to him. Some people call him frantic in love.

سولیس نال سنجی دی جالے سنج صباح گزرانے

“I spent my days and night in afflictions.”

He spends his time bearing inner and outer afflictions.

آنویں دیرنہ لانویں ماہی چند ڈوں ڈینہہ مہمانے

“My beloved! Do come soon and don't be late since my life is going to end soon.”

He entreats his transcendent beloved to assume immanence without any delay since the span of his life is going to end soon.

عشوے غمزے ناز نہورے کیا کیا حسن داشانے

“Witness the multiple glories of beauty in amorous glances, enticements, pride and coquetries.”

The majesty of Beauty is manifest in its bewitchments.

مارن داسامانے

جو ہے شان فریددی ساری

“Farid! All this glory is to ravish my being.”

The glories of bewitching beauty are there to ravish his being. The bewitchments of beauty stir love in his heart. They intensify his love and nurture an insatiable quest for his beautiful beloved. They embark him on the hazardous journey of love.



Divan of Farid

Beauty Unveiled