

Sufi Thought and the Poetry of Shah Abdul Latif Bhitai

Abstract:

Sufism and Mysticism are nearly synonymous terms. Sufism is defined as a practice of a group of Muslims who try to become united with God directly, particularly by praying, contemplating and living a very simple, strict life (Sufi, 2015) and Mysticism is a religious practice based on the belief that knowledge of God and of real or spiritual truth can be found by prayer and meditation rather than through reason and the senses (Mysticism, 2015). Both these practices relate to the belief that personal communication or union with the divine is achieved through intuition, faith, ecstasy or sudden insight rather than through reason (Encarta WED, 2009).

Sufi ideas have been part of Sindhi society for centuries. To propagate the conceptual light of mysticism, Sufi poets have played a very vital role. By the time these ideas came down to the age of Shah Latif they had ripened enough to impress him so much that he passed on the torch of Sufism ever more glowing.

This research article presents the textual analysis of the selected verses of Shah Latif focusing his Sufi philosophy.

Key words: Sufism, mysticism, spiritual, ecstasy, textual.

Introduction:

Sufism has deeply influenced the life of common man for ages. Sindhi society has also been greatly influenced by the Sufi thought and philosophy. Sufism embodies the lessons of love, humility, peace, and humanitarianism, that is why followers of this thought wish to maintain the atmosphere of non-violence and moderation in society. Westerlund (2004) explains that the term Sufism has been derived from the Arabic word for wool, *suf*. Cloaks made of wool were used by early Sufis as a symbol of poverty and privation. Occasionally it still happens that a cloak is given to someone who is being initiated into a Sufi order, *tariqa*. The word Sufism has also been associated with *safa*, which means purity (p.1). Sufism is a peaceful reaction to tyranny and

coercion, and pious people have adapted to it as a new way of piety that is slightly different from the established form of religion. In a way mysticism projects the essence of humanity and that could be the reason why it has been fairly popular in communities with different religious backgrounds. Raudvere and Stenberg (2009) argue that in contemporary religious life, Sufism and Sufi ritual practices are the few areas where Islam has had an influence on late modern spiritual expressions. Compared to elements from Christianity, Judaism, Hinduism or Buddhism that have been adapted and developed in groups outside the traditional religious institutions, Muslim beliefs and ritual practices are usually not shared in present-day trends of private religiosity and spirituality with their little or no interest in established networks and authorities. Hence, it is not uncommon to come across the notion of Sufism as something associated with Muslim traditions, but not necessarily with Islam (p.1). There have been certain trends and approaches among the followers of Sufi thought over the centuries. Danish (2016) explains that so far there have been two major Sufi schools of thought: Islamic Mysticism and Non-Islamic Mysticism. The latter includes Judaic and Christian mystic thoughts whereas the former includes the Sufi thoughts of Bayazid Bastani, Ibn-e-Arabi, Shaikh Junaid Baghdadi, Molana Rumi, Hussain bin Mansoor and many others. According to their opinion Sufism is the purification of inner being and having a decent behaviour (p.245). A Sufi never forgets that he is a mortal and everything around him is a 'Truth'. He, forgetting his own being, feels himself as one with the 'Being' of the Creator. His survival depends on the entity of the Lord. A Sufi believes in all-encompassing state of God. He neither overestimates others nor lets others overestimate him. He has faith in God as the Supreme Being. He believes God is in every visible and hidden thing so he sees Him in everything. He remains aloof from even the thought of anti-God. Sufi saints of Sindh are mostly the followers of this thought. Shah Abdul Latif Bhitai was well aware of all these aspects of Sufism but he was unique in a way that he was not just an idealistic Sufi but also was practical in many ways. He expanded and popularised Sufi thought and practice in Sindhi

society through both his poetry and actions, and common people were deeply influenced by it. Shah experienced Sufism as the way of life and not like others who accepted it as a belief or doctrine. He was against ascetic and self-denying ways of life. On the contrary his poetry is replete with the lessons of action and struggle. Unlike the poetry of some other poets Shah's verse is not tinged with protest against the troubles of life and hue and cry of pain and misery, in contrast his complaint is crisp and sweet. He, instead of despair, depicts determination, courage and hope. Such a positive message has made Sufi poetry of Latif immortal. One of the reasons for the popularity of Latif's Sufi poetry and its deep influence on Sindhi society is that he occupies a distinctly unique position in comparison to his predecessors. His Sufi narrative is different from Sanai, Attaar, Rumi and Hafiz Shirazi. Latif on one hand projects the ideas and values of self-reliance, patience and perseverance, easy-going life and freedom from worldly attractions and on the other hand portrays the themes of not just love and beauty of the Beloved but also the search and struggle for the Beloved. These stages of struggle include the trance like state, self-oblivion and self-surrender. It seems Latif touches such a mystical level of Sufism which is, if not beyond the intellectual capabilities of a common man, is surely unusual to experience. Music is part of Latif's Sufi practices. Discussing the role of music in Islamic Mysticism, Schimmel (2005) explains that Rumi's story of the reed-flute has been taken over into all the areas where Persian is used, and allusions to it permeated Persian, Urdu, and even Bengali poetry. An interesting case is that of Shah Abdul Latif Bhittai, the great mystical poet of Sind. He used the motif of negation or refusal in the story of Marui. Marui, a village girl kidnapped by the ruler of Umarkot, refused to have anything to do with him, regardless of the presents he showered upon her, for she constantly longed for her village, for her friends. She is the symbol of the soul that longs for home, for the First Beloved, and cannot be seduced by any worldly goods or gifts offered to her. When Shah Latif tells her story, he translates into Sindhi the beginning of Rumi's Mathnavi, for Marui is the human representative of the flute that is cut

off from its roots (p.13). Certain rituals are associated with Sufism as important parts of mystical practices. Explaining the Sufi rituals at the shrine of Shah Latif, Rehman (2009) states that on the evening of the first Monday of every lunar month, a *mach* (fire) ritual is performed at Shah Latif's *dargah*. The ritual starts when a group of around 65 *faqirs* (devotees) gather in the large courtyard of the *dargah* and make a fire with hay and dried branches from trees. Once the fire has been lit, the *faqirs* start to walk around it in circles. While they move, they keep repeating the words '*Aa-Hē*' (in Sindhi, meaning 'He [God] Is'). This practice is similar to other Sufi rituals related to *zikr* (repeated chanting of words of praise and glorification to God). Through the practice of *zikr*, they attempt to attain a deep spiritual experience and a connection with God. *Dhammal* is a devotional dance performed at several *mazars* in Sindh which can be seen as an expression of deep religious experience. Devotees may perform the devotional *dhammal* dance in order to gain a personal spiritual experience through the ecstasy it induces in them. They may thus try to make sense of their place in the world by gaining a deep spiritual experience through bodily movements. *Ziyarat* (visitation) to shrines may be considered in itself a religious norm according to particular practices among Muslims of South Asia. Although non-obligatory in essence, *ziyarat* to shrines is considered a practice that complements and reinforces faith in a systematic religious and social order (pp.140-41).

Sufi thought and practice are not commonly well known all over the world. Earlier scholars projected this thought according to the knowledge of their age but in present times, modern methods can be applied to understand and spread the message of Sufi saints. It is time new generations understood the biological, metaphysical and psychological aspects of Sufism.

Jaskani (2010) explains that in different *Surs* (melodies as chapters) of *Shah Jo Risalo*, the collection of Shah Latif's poetry, he has used symbols like the moth and the bonfire, the lover and the guillotine, the patient and the healer, the blacksmith and the anvil, the wine and the drinker, the camel, the voyage, the crane

and the heron, the spinning wheel and the damsel, the snake charmers and the mendicants. These symbols make the Sufi thought easy to grasp even for a common man (pp.92-93).

Shah Latif has seen Sufism from a different perspective and has presented the character of Sufi as an ideal for society. He does not let his Sufi thought stagnate but in fact infuses into it a new spirit. This unique Sufi thought of Latif has led to more popularity of Sufism. This study is an in-depth look at the plain and practical way of Shah Latif's projection of Sufism.

Literature Review:

Jaskani (2010) has gone into a detailed discussion of Sufi thought in Shah Latif's verse in his doctoral dissertation. His treatise carries a number of verses of Latif, which convey a mystic message. Danish (2016) has also discussed in his thesis, Latif's approach to Sufism particularly in the context of its social significance and popularity in Sindh, the land of Latif. Rehman (2009) explains various rituals performed at the *mazar* of Shah Latif such as the *mach* (fire) ritual, the *dhammal* (devotional dance), the *ziyarat*, the visitation ritual, prayer and devotion, healing and vow rituals.

Research Methodology:

This research study has been carried out through qualitative method using content-analysis as a basic tool. Some of Shah Latif's verses which carry Sufi thought have been selected and their meaning and message have been analysed and interpreted. Latif's symbols for Sufi message have been particularly pointed out. It has been discussed how Latif's Sufi thought differs from the thought of some other Sufi poets specifically some of his predecessors. The social and practical aspects of his concept of Sufism have been briefly highlighted. Different compilers and translators of Latif's poetry have been quoted to give it a comparative touch.

Data Analysis and Discussion:

It has been the practice of Sufi poets that they focus on both the external as well as internal aspect of the verse, this has been the exercise of the Sufi poet of Sindh Shah Abdul Latif Bhittai also. He used verse as the most effective tool to disseminate his thought. Shah on one hand spread Sufi thought through his verse on the other hand he very dutifully guided the masses to the divinely straight path. Moreover, his poetry contains at places symbols and allegory. The external aspect of his verse includes language, construction, beauty of style and prosody and the internal aspect includes the meaning, beauty of thought and the impact of that thought. His Sufi symbols are uniquely his and they are in accordance with the social values of his time and are very much pertinent to his surroundings.

Shah Latif initiated a new form of enlightenment by associating Sufism with society. He says that those people who never hesitate to lock horns with evil forces to bring about positive change in society are in fact the ones who are never intimidated by death. They are the ones who get new life by defeating death. Bhittai says:

مَرْتَان اَڳِي جِي مُتَا، سِي مَرِي ٿِيَن نہ مَاتُ.
هوندا سِي حَيَاتُ، جِيٽَان اَڳِي جِي جِيٽَا.
(دائود پوٽو، سرُ معذوري، صفحو ۱۴۵)

Khamisani (2012) has translated the above verse as:

Those who die before their death are immortal made,

They will live forever, for them there will be no death.
(p.144)

Shah Latif's Sufi concept of 'death of ego' before it gets out of control is a real recipe to rise as a true human being. It is a road that leads to immortality of soul and to leaving the footsteps for posterity to follow and understand the true meaning of life. Crushing one's ego forever helps to live a down-to-earth life that is both natural and peaceful way.

A true Sufi cleanses his 'being' and sheds all shells. He is

left with only his 'self'. After the negation of 'self' appears 'ego' which leads to 'super ego'. Thus not only according to a social system a person develops understanding for another person but also learns about the reality of his own being. Shah Latif says:

گنجي ڏونگر گام جي پيئي جن پُرو
چڏي سي ضرور، لوچي لاهوتي ٿا.
(نبي بخش، سرڪاهوڙي، صفحو ۱۳۰)

Agha (2016) has translated the above verse as: 'The seekers who got into the sanctity of the Ganjo Mountain and understood its implications, restored to self-annihilation and then reached the spacelessness (p.518).'

Shah Latif has used purely spiritual symbols in his verse; the worldly aspect of these symbols plays only the introductory part. He uses them to lead to the divine message and supreme destination. Latif's characters: Leela and Chanesar, Umar and Marui, Suhni and Mehar, Sasui and Punhoon, Noori and Jam Tamachi, Moomal and Rano etc all have sublime personalities as spiritual symbols. Shah Latif has compared his poetic lines to the Quranic verses because of this meaningful imagery and Sufi thought. He says:

جي تو بيت پانيا، سي آيتون آهين؛
نيو من لائين، پريان سندي پار ڏي.
(آڏواڻي، سر سهڻي، ص: ۱۴۹)

What you consider to be verses are sign posts,
That direct the mind to Lord's adobe. (Khamisani p.114)

Shah Latif says the lines which you think are just poetic verses are in fact spiritual signs to lead you to establish the link with the Lord. Latif indicates that the connection of soul with the Mighty Master is essential and his verses are only to guide you.

The symbol of a tiny moth when it dies burning in fire out of love is part of Shah Latif's Sufi thought as he advises the lover to face all odds and never give up on the path of love.

He says:

پتنگ چائين پاڻ کي، پسي مڃ مَر موٽ!
سهائيءَ سڀرين جي، گهڙ ته ٿئين گهوٽ!
اڃا تون اُروٽ! ڪوري خبر نه لهين!
(آڏواڻي، سر يمن ڪلياڻ، صفحو ۴۲)

If you are a moth turn not away from fire's wrath,
Enter into Beloved's effulgence, be the one elect,
You being immature know not furnace's depth. (Khamisani, p. 50)

Latif says if you call yourself a moth then do not turn back on looking at the bonfire. You will turn into gold once you jump into the beloved's flames. You are still unbaked and you know nothing about the state of furnace. Latif's idea here is more like the concept of alchemy: the old and failed theory of turning metals into gold.

According to Latif's thought one does not have to fear death. False claims will not do here so one has to put one's life at stakes for the sake of true love. Bhitai says:

محبت جي ميدان ۾، سر جو ڪر مَر سانگ؛
سوريءَ سڀرين جي، چڙه ته ٿئين چانگ؛
عشق آهي نانگ، خبر کاڌن کي پوي.
(ڪلياڻ آڏواڻي، سر يمن ڪلياڻ، صفحو ۹۲)

Agha (2016) has translated the above verse as: 'Do not have any concern for your life in the field of love. Mount the Beloved's gallows so that you may be approved as a brave lover as a snake. Only those bitten by it realise its poisonous effects (p.130).'

Latif's lesson is very much clear in case of love. He says if you are in love you must not fear death. The beloved's noose will only lead you to the true victory over evil intentions. In his opinion love is a cobra. Only those know it who get bitten by it.

Shah Latif invites the claimant of true love to come and extinguish the blazing fire of love in order to prove his claim right.

He says:

پتننگ چائين پاڻ ڪي، ته اچي اڳ اجهاء!
پڇڻ گهڻا پڇائيا، تون پڇڻ ڪي پڇاء!
واقف ٿي وڌاء، اڳ نه ڏجي عام ڪي.
(مرزا قليچ بيگ، سر يمن ڪلياڻ، صفحو ۳۲)

If you call yourself a moth,
then come, put out the fires sway,
Passion has so many baked
but you roast passion's 'Self' today
Passion's flame with knowledge slay..
of this to base folk give no hint. (Kazi, p.38)

Agha (2016) has translated and explained the above verse as: 'If you call yourself a moth, come and extinguish the fire (of love that has been kindled in you) by complete self-annihilation. This fire has actually roasted many people. Now you should try to burn out the fire itself. (As suggested by Vaughan: 'walk upon the same and be brighter'). Get duly initiated in the higher mysteries and intensity of love first. You should then control the fire by means of them. But under no circumstances you should give out the secrets of love to others(p.91).'

Shah Latif says if you truly are a moth come and put out the fire. The fire has burned many, now you come and burn the fire itself. Just engulf fire in yourself. Be wise do something, it must not burn the common men.

To achieve union with the 'Beloved', Bhitai advises the lover to shun recklessness and bear all troubles happily. He says:

عاشق! معشوقن جي، وٺي ويه ڳري؛
ڄم وڙجي ڇڏين، سَندي دوست ڌري؛
ڏيندا ٻڪي باجه جي، ويندءَ ٺپ ٺري؛
آسان تان نه سري، تون ڪئن سري سپرين؟
(شاهواڻي، سرڪلياڻ، صفحو ۶۳)

Lover! Keep sitting in love's lane,

Do not ever leave doing the same,
He will give ointment to heal your wounds,
Oh Love! Without you, we cannot do, how can you?

(Khamisani, p.61)

Shah Latif advises the lover to be near to the Beloved and not to avoid responsibility at the time of dire need. This nearness makes his love strong enough to emerge successful after all trials and tribulations and enables him to accept all responsibilities as a real lover. Latif also says:

عاشق! معشوقن جو، وٺي ويه ڳهٽ؛
ڄم وڙجي ڇڏين، موڪيءَ سَنو مٽ؛
ڪري سر جي سٽ، پيچ ڪي پيالئون.
(دائودپوٽو، سرڪلياڻ، صفحو ۱۳۵)

Lover, leave not Beloved's street's entrance,
Feel not bored and give not up vintner's pot,
In exchange of your head, drink a few cups. (Khamisani, p.62)

A seeker in the valley of devotion undergoes many adversities and faces many troubles in search of the Beloved. These hardships like a touchstone test him and turn him into a true devotee.

The similes, metaphors and symbols Shah Latif has used in different *Surs* of his *Risalo* regarding the adversities of a seeker or devotee and the difficult destination are rarely found in the verses of some other Sufi poet. He has used expressions like shaking mountain paths, shifting of shelters, blowing of winds, monsters of desert, hardship of journey, blue snakes, and absence of guide. Latif uses Sasui as his mouthpiece to explain the hardships of a true seeker as she says:

ڏونگر! ڏوراپو، پهريون چنڊيس پرينءَ ڪي
"پهڻن پير پئون ڪيا، تريون چنئون تو؛
رحم نه پيوئي روح ۾، قدر منهنجو ڪو؛
واڪو ڪنڊيس: وو، مون سين جبل ٿو جاڙون ڪري.
(نبي بخش، سرڪوهياري، صفحو ۲۲۳)

Rock, my first complaint against you to my love will be,
Stones wounded my feet, my soles got bruised,
You had no pity for me, nor you know my worth,
I will cry out, "Alas! The rock is hard on me". (Khamisani, pp.162-163)

Shah Latif again tells about the hardships and miseries of
Sasui:

ڏونگر مون نه ڏکوءِ، اڳ ڏکوي آهيان،
تياهيون تنگيون ڪرين، جياهيون آءُ جو،
ساريان ڪونه سڪوءِ، سور گهڻيئي سنڀران.
(نبي بخش، سرڪوهياري، صفحو ۲۲۴)

Agha (2016) has translated the above verse as: 'O Mountain! I appeal to you. Do not put me to any further straits. I am already broken up. The fact is that as far as I can recollect I know of no comfort from you. My life indeed is full of sorrows (p.943).' Latif says that she does not remember any of her joys but she only remembers all her troubles. She requests the Mountain not to hurt her any more for she is already in pain.

According to Sufis shunning the desires and being patient, with constrain and self-control in all circumstances are the basic elements of Sufism which lead to divine enlightenment. Latif conveys this message in the following lines:

نهائينءَ کان نيهن، سڪ منهنجا سپرين!
سڙي سارو ڏينهن، پهر باق نه ڪري.
(آڏواڻي، سرپ، صفحو ۳۰۲)

Learn to love in secret, adopt ways of the kiln,
It is on fire the live long day, yet emits no steam. (Khamisani, p.283)

Latif says O my love! Lean how to love from an oven. It burns all day but the steam does not come out of it. The idea is that love is a secret and private passion so it grows and gets its roots firmly inside the soul in privacy.

The thought that Shah Latif passed on to succeed in both this world and the hereafter is that get rid of ego as the compulsory part of self-cleansing act. Ego as a form of arrogance

is the curtain between worship and humility; therefore a man cannot attain success without removing it. Shah Latif says in this connection:

ڪريو تڪبر تڪيا، حياءُ ڪئو هلن،
موڙيا تان نه لهن، لمي راهه لطيف چئي.
(نبي بخش، سررامڪلي، صفحو ۴۱۶)

Filled with a vain conceit, folk seek their homes:
But such are muddled, saith Latif,
They do not find them and they lose their way. (Sorely, p.476)

Agha (2016) has also translated the above verse as: 'Some persons rely on their ego and artifices as a result these confounded fellows according to Latif, would not get on the right path unless they resort to humility and submission (p.575).' Latif says arrogance and excuses misguide men. They fail to find their destinations only because they are not humble and honest.

At another point Latif advises to rise above one's ego to offer regular prayers. He says:

جان جان پسين پاڻ ڪي، تان تان ناه سڄوڏ،
وڃائي وڃوڏ، تهن پوءِ تڪبير چئ.
(نبي بخش، سرڪلياڻ، صفحو ۵۴)

The higher you rise, the lower you prostrate,
Lose your ego first then say God is great.

Latif says that the haughtier you get the less valid gets your prayer. Never pray unless you are humble. Clearly his message is that humility brings sincerity to prayers. One has to get rid of haughtiness first and then begin prayers. With a humble heart the words 'God is the greatest' suit the tongue of the bondman and echo through the soul.

Shah Latif also says:

جان جان پسين پاڻ ڪي، تان تان ناه نماز،
سڀ وڃائي ساز، تهن پوءِ تڪبير چئ.
(نبي بخش، سرڪلياڻ، صفحو ۵۴)

The higher you rise less valid is your prayer,
Lose all your tunes then say God is great. (Saeed)

Shah Latif says that the more self-centred you are the more unacceptable your prayer is. Before beginning a prayer get rid of all arrogance. His idea is that a vain person cannot offer prayer like a sincere worshipper because humility and sincerity are prerequisites of worship.

Latif indicates greed or avarice as one of the maladies of man. He says:

پَرديسا پنڌ ڪري، سَٽِي آيسِ شانُ؛
مَگان ڪهڙي مَتِ سين؟ نِسورو نادان!
سو ڪو ڏيارين ڏان، جو طَمَعُ ڪي تَرَڪُ ڪري.
(گريخشاڻي، سرسورث، صفحو ۳۳۸)

“From far distant land I come hearing your praise,
I am naive, and know not how to beg,
Bestow that on me, that fulfils my cherished wish”.
(Khamisani, p.239)

To shun greed is the way of kind-hearted Sufis but a bondman can only attain this power by imploring the Almighty with humility and modesty. That is why Shah Latif has indicated to shunning the avarice after he broached the subject of the divine power and humanly devotion.

Bhitai was not only a Sufi but also a guide to Sufis; therefore he states the signs of Sufis:

بُڪَ وَدائُون بُوگريين، جوگي ڪندا جُجُ؛
طَلَبَ نَه رَگنِ طَعَامَ جي، اوتيو پين اُجُ؛
لاهوتين، لطيف چئي، مَن ماري ڪيو مُجُ؛
سامي جهاڳي سَچُ، وَسَنُن ڪي ويجهي ٿيا.
(آڏواڻي، سررامڪلي، صفحو ۵۰۸)

Hunger in their bags, yogis rejoice at that,
No desire for food they have, thirst they pour and drink,
The ascetics have conquered all their desires,
Crossing wilderness, they reached where they aspired.
(Khamisani, p.314)

It has been the way with Sufis that they do not run after pomp and show and fame and food. In fact the purpose of their life is to reach their ultimate destination through abstinence and self-reform.

Shah Latif's Sufi philosophy about the true Sufis and seekers of God's pleasure negates carnal pursuits and worldly luxuries. He says:

سامي چيائين، سڪ طلبين، تَسا ڏيئن نه تَن،
مِنه ڪئو ماڙهن کان، پني اُٿا اَن،
ڪاپڙي تو ڪن، ڪين چيرايو چَسَن ڪي.
(نبي بخش، سررامڪلي، صفحو ۳۱۴)

You call yourself a yogi and want comforts not abstinence,

You make excuses to beg people for flour and corn,

O snake charmer! You haven't got your ears marked for food.

Latif says that those who are Sufis do not wish to have worldly comforts. They do not resort to begging. Their marked ears should be the sign of genuine snake charmers and not mere mendicants.

Shah Latif according to Sufi philosophy mentions the reward of good deeds that those who act sincerely are rewarded with the best of rewards. He says:

مُحَبَّتَ پائي مَن ۾، رَنديا روڙيا جَن؛
تِن جو صَرافَن، اَن توريو ٿي اگهائيو.
(آڏواڻي، سرڪاپائتي، صفحو ۵۲۰)

Those who love in their hearts, who spurn coarse yarn,
Unweighed, the connoisseur accepted their yarn. (Khamisani, p.321)

Sorely (2012) has translated the same verse as:

With love in their hearts
If they spun but poor stuff,
The merchants would take it
Unweighed as enough. (p.484)

In the above verse Shah Latif says those with love in their hearts spun simple silk got it bought by the buyers without weighing it. The essence of Latif's verse is that love makes things not only acceptable but also valuable.

This study reveals that the poetry of Shah Latif is full of verses with Sufi thought and symbols. It is embodied with the message of spirituality which is easy and clear enough to understand and follow for everyone with loving and caring heart.

Conclusion:

The poetry of Shah Abdul Latif Bhitai is filled with a spiritual beauty. His idea of Sufism is that of purity of heart, negation of ego, constant and intense remembrance of the Beloved the True Master and achieving the reflection of His beauty. He advises the Sufi to refrain from arrogance, adapt to poverty, be humble, discover the inner powers and know God through meditation. In his opinion, a Sufi should be kind and caring and he must avoid all worldly temptations. He should lead a decent and contented life even in unfavourable condition. Latif advises him not to fear death. A Sufi is supposed to believe that adversities are part of life and he should face them with patience. He must also shun greed and high desires and have self-control. A Sufi must learn to maintain a link with the Creator. He must rise against injustice in society and not get threatened by evil forces. To convey his Sufi thought to his audience Shah Latif uses many symbols such as moth, rock and yarn etc. These symbols make his message vivid and touching.

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