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PHILOSOPHICAL STUDY OF BEAUTY: HISTORY OF AESTHETICS WITH SPECIAL REFERENCE TO THE POETRY OF SHAH LATIF

Abstract

Beauty; due to its natural attraction, innermost power and popularity; has captured the consideration of philosophers, poets as well as artists for a long in the intellectual circles historically. From early Greek to modern and postmodern times philosophers, poets and critics have been discussing various aspects of aesthetics in relation to manifold dimensions of nature, beauty and human reality. Aesthetics demonstrates the innermost and essential modes and models of beauty and nature in relation to human reality in an absolute variety [awesome variety]. In contrast to this, beauty was necessarily associated with goodness, virtue and divinity in Greek Times. Later on it got into ethical cum social and religious truth of human reality ontologically. Moreover, aesthetics consigned beauty to the subjectivity and objectivity conditions in the main stream of discussions regarding human consciousness and its relation to phenomenal world out there. However in the post-modern circles the concepts of beauty lost the objective significance, rather got accentuated in the one dimensionality of group or public interest retaining or revising beauty as willed and desired. This view challenged the objectivity of beauty in itself such as beauty is value manifestation of nature. In this research article we have discussed and explored various notions of Aesthetic reflecting beauty, nature and human reality. In this context, we have disused aesthetic in general and Shah Abdul Latif Bhittai's poetry in particular. We have philosophically analyzed Shah's aesthetic vision and poetic tendency to bring basic notions of beauty to a disclosure. This research would lead us to expose essential aspects of philosophical

description of poetry as the art of human mind. Following this, Shah's poetry not only eulogizes beauty latent in the nature [objective phenomenal world] but also the power of divine beauty as unified totality.

In his famous book, "*Truth and beauty: Aesthetics and motivations in science.*" The Nobel prize-winner physicist Chandrasekhar writes:

My work always tried to unite the true with the
beautiful; but when I had to choose one or the other,
I usually chose the beautiful.

Accordingly this view suggests that beauty is prior to truth. Herein, Chandrasekhar tries to prioritize beauty on truth manifestations of science. Indeed science securitizes what is truth out there in external world as it is given, but beauty is what is given inside human aesthetical power of grasping the truth out there. Everyone accepts that *Beauty* is an essential constituent of life. Indeed, life is never empty of sense of beauty even when man is conscious or not conscious of it. So, consciousness of beauty is innermost human reality in terms of grasping the truth of beautiful. In this way, what beautiful is, remains in the *aesthetical acquaintance* of experience. This does not mean that what we contemplate beauty is not beauty in itself without being known. In order to look into this philosophical matter we must go through the historical ground of aesthetics and human reality, art and beauty, literature and human reality.

For a long time in the human history, philosophers and intellectuals have indulged interestingly in the disclosure of the truth as beauty in human life. However, to define beauty universally has been somehow put to an assault due to detaching the discipline such as literature, art and philosophy. In Greek era the concept of beauty was blended with virtue e.g. good. Accordingly anything or acts were counted beautiful if and only if they were virtuous and good allowed by divinity in extraterrestrial. They accentuated the blend of good and beautiful as the truth of aesthetics in totality. As Greek thinkers

...used the word "Kalokagathia" for the unity
of beauty and goodness. Kalokagathia was female
daimon (spirit) of nobility and goodness related to
Arete (Virtue) and Eukleia (Excellence).

Consequently, this extract depicts beauty in a *unified symmetry*. Goodness and virtue incorporate union of nobility. Whereas, women is the spirit of beauty that is extolled, praised and exalted to excellence. The idea of beautiful and beauty as a spontaneous art of nature and deliberation of human art got into new paradigm of terminology called aesthetics in nearly eighteenth century. Philosopher Alexander Baumgartner referred beauty as:

...to cognition by means of the senses, sensuous knowledge. He later came to use it in reference to the perception of beauty by the senses, especially in art.”

This is what we believe today that aesthetic is a *science of beauty*, which treats the significant values related to art and beauty. However, this is not an adequate view of aesthetic as science of beauty. According to Encyclopedia Britannica:

Aesthetics (or esthetics) may be vaguely defined as the philosophical study of beauty and taste... aesthetics is broader in scope than the philosophy of art, which comprises one of its branches. It deals not only with the nature and value of the art but also with those responses to natural objects that find expression in the language of the beautiful and the ugly.

Aesthetics is the multifaceted study of [describing] art, beauty, sublimity, ugliness and taste altogether. For this reason, aesthetic cannot be confined to beauty or beautiful but sublimity, ugliness, virtue and evilness as well. However, this view has been varying from time to time and culture to culture. If we look into the history of the idea of beauty in relation to what was/is beautiful, it would demonstrate the diversified concepts of beauty since Greeks to the post-modern tends. The concepts of beauty have been evaluated gradually in the human history. Some philosophers connected beauty to *pleasure*, some to *truth*, some to *subjectivity* and *objectivity* while others such as post-modernists contemplate that there is *no universal yardstick of recognizing what is beauty, beautiful and the art of beautiful*. Following this the idea of beautiful is culturally specific and historically determined. Every culture has its own values and beauty fosters as valued and modified

acknowledgement by different societies in past and existing contemporary ones. This means what is beautiful for one, may be the ugliest, immoral and degenerative for the others. It implies that both may be correct on their own consignment. Thus, beauty and art of beautiful are all dependent upon their cultural and historical placements. Nevertheless, post-modernist's relegating beauty *to cultural specificity* and *particular historicity* is not worthy of appreciation, rather it should be discouraged and lambasted as anti-universalistic and anti-essentialist predisposition.

We find the connection of beauty with goodness in many cultures and traditions but mainly this concept has been associated with Socrates and Plato. For both Socrates and Plato beauty is totally conditional to divinity and goodness. In this way, Plato lambasted art as the third rate activity because the world is nothing but reflection of an absolute world [world of ideas, essential forms or pure foundation]. Artist is imitating the *copy of essentials* transmitted from the *foundational* to *material*. For this reason, empirical world is not real but imitation of foundational world of ideas. So *how can an artist reflect the reality of real in the unreal world?* This involves absurdity and relegates the truth of essentials to *sensual unreal possibilities*. Following this, Artist is a deceitful of the reality of the world; he copies the prior copies of the pure possibilities. It implies that *Art is nothing but imitation of copies of prototypes of the pure archetypes eternally retained in the world of ideas*. For Plato Beauty lies in the divinity which cannot truly be found in the sensual world. An artist cannot explore the innermost power of beauty by confining it to the material objects given in the world. Plato thought that art could provide some moral edification (which were also conditional for him), he still held that art was playful and potentially dangerous, warranting control by the state. Plato places the "true" and "real" beauty beyond the senses and in a sphere of pure thought of the divine. This consideration of the divine is a source of true virtue, unspoiled by the mortal world. Thus, worldly beauty is ultimately not true no real nor righteous. The Platonic abstraction (about art and beauty) is not sufficient to satisfy our modern philosophic needs.

In contrast to this position, Aristotle's theory of beauty places beauty in the *realm of nature* rather than in any mystical or supernatural realm. According to Aristotle, Nature is the foundational element and essential constituent of the world. The natural world

includes all creatures such as trees, flowers, birds, animals and human beings, and minerals. The placement of human being is special because he is rational animal who can understand nature and manipulate the forces of nature through his artistic creativity. For instance, beauty is found in nature and is known through person's reason via his sense of beautiful. Since, Aristotle changed the views of his teacher (Plato) and worked in realm of art in relation to beauty through which he widened its scope. However, he maintained the view that art is the reflection of beauty in relation to goodness and virtue. The beautiful and the good are necessarily embedded with nature and human reality. Knowing of beautiful is tantamount to be acquainted with virtue and goodness. Thus, Beauty has aesthetical cum ethical propensities. Thus, beauty has an ontological and teleological status which shows that the original source of beauty is nature on the one hand and human artifact on the other hand. *Nature* is the mother of beauty, it attracts animals and a human to what is beautiful.

French philosopher Denis Diderot (1713-1784) says, "If you want to create best art than consult to nature." Aristotle appreciated the work of imitation and he said that through imitation an artist may not only present the actual picture of nature and society but he may criticize the deconstructive values of society. He believes that imitation is most important action of person, because a child also imitates his parents to develop his personality. It implies that imitation is not unhealthy act but most significant of all human actions pertaining to the capturing of nature to human reality.

For it is primitive instinct of man to engage himself in the act of imitation and understand the truth of nature in relation to beauty. This is how we understand and enjoy the contemplation of... [the] most precise images of things

In the modern times, Kant's theory of beauty has influenced all subsequent thought on beauty (Schiller 1795, Marx, Santayana 1896, Gadamer 1986). Kant's theory of beauty is perhaps one of the most influential treatise and unique work on beauty in history of Literature. It has certainly laid the foundation for all subsequent aesthetic thought; including that of the twentieth century, which has yet to come out from the Philosophical vision of Kant. Before Kant no one claimed the universality of beauty. Kant alone presented judgments about artistic beauty, which he called

‘judgments of taste’. Accordingly beauty is not confined to personal interest, subjective or inner expression of individualistic man. But beauty is judged universally by all mankind as it is in itself irrespective of personal propensities of individuals relatively. For Kant aesthetics treats the demand for *universality* as a purely logical feature of judgments of taste. He also thought that there was a uniformity of human nature that validated the demand. Kant sees beauty as the judgment of subjective feelings of appearances (of reality) formally schematized in our sensory perceptions. Thus, beauty transcends the scheme of objective, conceptual and logical structures. Beauty cannot be conceptualized through the rational categories; it goes beyond all the categories of quantity, quality, relations and modality. Therefore, Kant believes that beauty is what self grasps aesthetically in itself.

For Kant, beauty cannot be explored by the critique of pure reason, which shows that human episteme process is confined to what is sensually qualified in the *world itself* but not the *world in itself*. Beauty does not possess any sensible quality like objects to appear concretely. As man has the *sense of justice*, so he has the *sense of beauty*. The sense of beauty in man appears through his poetic and artistic vision surreptitiously schematized in the inner core of his self e.g. aesthetic sense of loving beauty. However, in contrast to Aristotle who believes that beauty does not require the good or perfection (the beautiful is that good which is pleasant because it is good). Kant suggests that one cannot realize beauty or something beautiful on the ground that it belongs to a certain class of values. Since, one is unable to judge beauty by cognizing it, but it is purely the matter of aesthetical sensation [transcendence feeling] of experience. The experience is transcendent self which grasps beauty itself in transcendence. This implies that beauty is subjective and transcendence itself.

After Kant, Hegel was the first philosopher who followed the same concept of beauty only with slight difference. For Hegel natural/wild bushes may never be more beautiful than a cultivated garden cared by a gardner or an artist in the art field. An artist tries to constitute and pour the perfect form in his artistic creativity [piece of art]. Artist’s artistic vision empowers his art to exceed nature in perfection. For instance, artist gives us the more perfect picture of tree and beautifies it better than the real world [nature] ever supplies, and thus perpetuates nature’s ideal. He believes that

human reality is itself embedded with reality of nature such as *man is created by nature, therefore; human reality cannot be detached of reality of the nature*. conversely, art is contemplated as an important activity of men. Since, art unifies the scattered threads of nature and pours beauty into single most unity. It follows that beauty is the symbol of nature which man contemplates through his aesthetical sense. This is how an artist chooses asymmetrical objects of nature and beautifies them into symmetrical unity by amalgamating them into unique form and presentation. Thus, artists develop the imagination and aesthetically grasp the beauty of the Universe by unifying scattered threads into an organized schema.

Hegel criticizes the Plato's concept of beauty and follows the Aristotelian thought with little change in it. According to Hegel art is not only imitation or shadow of nature as Aristotle says but art may be more powerful than what nature presents. However, a question arises here that how human artifacts are better than the things made by God? Hegel may reply here that human reality is not detachable from the divinity in the sense that man is also the splendid creature of God. Man is the best creature on this earth, it follows that the best work of man is actually the best work of God. Hegel claimed that the beauty is both objective as well as subjective and art [architecture, music and poetry] is the medium of beauty recognized by human reality aesthetically.

Following Hegel various philosophers and aestheticians attempted to philosophically discuss notions of beauty and aesthetics. Schilling, Theodore Jouffroy, Adolf Pictet, D.R. Hey of Edinburgh, Eugene Veron, J. Van Vloten, Heneri Frederic Amiel critically philosophized the different conceptions of beauty. However, they commonly believed that an observer must go into the depth of grasping piece of art as beautiful by perceiving it twice. For Gustav Theodore Fechner, Ruskin, Tolstoy, it is adequate enough that feeling beauty of artistic creation needs to be fulfilled *once* it is deeply observed by an observer etc. Undoubtedly these were the great people who critically philosophized the different perceptions of beauty. Nevertheless, main figures of the philosophy of beauty include Bosanquet, Schopenhauer, George Santayana and Croce.

Schopenhauer was arch-rival of Hegel and he considered himself as only true heir of Kant's philosophy. Schopenhauer identifies beauty and charm in relation to what is beautiful through the human reality in terms of expression, excitement, temperament

and above all contemplation. He mostly finds art of sculpture as the best artistic creation leading to perfect beauty latent in the mind of artist. Artist actualizes his aesthetical sense of beauty by perceiving things given in the phenomenal world. However, Schopenhauer identifies sculpture with the *affirmation* of the *will to live* by portraying human attention to certain aesthetic properties of sculpture and art.

Moreover, he believes that our episteme process e.g. sensual perception or consciousness does not men to grasp the truth of objects given in the phenomenal world, but things are to be known through *intuition*. So merely reason cannot make us know what things in themselves are. It is only human will as the precondition of intuiting truth and beauty of what things are in them. This argument suggests that Schopenhauer's concept of 'will' resembles Kant's view of 'thing in itself', Hegel's notion of 'absolute spirit or idea' and Croce's concept of 'intuition'. The center of his philosophical concept is human reality in terms of 'will'. While the main them of the philosophy of Croce is 'intuition', according to which the "... peculiarities of aesthetics interest are really peculiarities of intuition [Therefore] [Art is the result of intuition, and in this way 'art is intuition']".

In the same realm of reasoning Croce also maintains that *art is different from actual things* because artist represents things symbolically by the power of intuitive contemplation. Croce says:

Art is symbol, all symbols, which is all significant. But symbol of what? Signifying what? Intuition is truly artistic, is truly intuition and not a chaotic accumulation of images, only when it has a vital principle which animates it and makes for its complete unit.

On other hand Bosanquet (1848- 19230 tried to create bridge between the classical as well as modern concept of beauty. He also wrote 'history of Aesthetics' and 'introduction to Hegel's philosophy of fine art.' George Santayana is also one of sound figure of the philosophy of beauty, his famous book 'the sense of beauty' (1896) is counted as important work over aesthetics. He believes that:

To feel beauty is a better thing than to understand how we come to feel it. To have imagination

and taste, to love the best, to be carried by the contemplation of nature to a vivid faith in the ideal, all this is more, a great deal more, than any science can hope to be. The poets and philosophers who express this aesthetic experience and stimulate the same function in us by their example, do a greater service to mankind and deserve higher honor than the discoverers of historical truth.

Following all this we have observed that in the history of aesthetic philosophy; theories of beauty and aesthetics have been somehow classified in several categories. Different philosophers and writers have classified beauty into different categories. As Carritt (1914) classifies theories of beauty into five categories: *Hedonistic-Moral*, *Realist-Typical*, *Intellectualist*, *Emotionalist* and *Expressionist*. According to him The *Hedonistic-Moral* category is exemplified by Plato's view of beauty, wherein beauty possesses potential for moral teaching. The *Realist-Typical* category is concerned to Aristotle's view that "art imitates natural things" as they could be or should be based on their fundamental nature (truth). Thus, beauty was represented by symmetry, order, and finiteness. The *Intellectualist category* is best exemplified by Kant's view of beauty as "involving no quality or ideal or concept of the aesthetic object but only the harmony of mental and perceptual faculties." The *Emotionalist* theories are typified by Schopenhauer's conception of beauty as thought and Nietzsche's association of beauty, not with reason, but with person's desire and spirit. The *Expressionist* category is exemplified by Croce's view that beauty is the passionate expression of *aesthetic intuition*. While another aesthetician Moore (1942) classifies the theories of beauty and aesthetics into the categories of *subjective* and *objective*.

In contrast to all this we have discussed so far, the philosophers and aestheticians of post-modern time totally reject the universal account of beauty. Post-modernists believe that "... there is no fixed concept of beauty...." Even to suggest, in the recent climate, that an artwork might be good because it is pleasurable rather than beneficial cognitively, morally or politically.

In contemporary *Art-Philosophy* the main stream of human -consciousness, art and science accentuate the intellectual mastery of things and ideas irrespective of value-assertion. Contemporary Art, especially the poetry is never purely descriptive or dialectical.

And this difference in the expression determines a difference in the direction of interest within the expression. In scientific expression, words lead us away to things-pure description, or to their meanings-mathematics and dialectic; but in poetry, since the values which we attach to things and ideas come from within out of ourselves and are embodied in the words, they keep us to themselves; we dwell in the expression itself, in the verbal experience-its total content of sounds which we hear, ideas which we understand, and feelings which we appreciate, is of worth to us.

The great poets are known as historians of their ages, because in their poetry we may see the shadow of the happenings of their time. They poetically touch the incidents of their age. As well poets are not only best critiques and presenters of values but also they represent the mob mentality and cultural trends of their own societies in their poetry. Their poetry is never empty of values, cultural events and historical perspectives. Great poets have always been reformist in terms of critically evaluating values by reshaping general psyche of the public in their respective societies. History is the mother of great philosophers and sagacious poets, it fosters great minds in national languages of societies. Shah Abdul Latif Bhittai is greatest poets of Sindh, he not only represents the Sindhi language, culture and history as a whole but also human consciousness [human reality]. It suffices to say that Shah Abdul Latif is the Universal Poet of his time.

H.T Sorley writes in his book 'Musa Pervagans' that it is not possible to give top priority of one poet over another for their poetic wisdom and reflection of beauty in their poetry. However, one must venture out to say that Shah Abdul Latif Bhittai is one of the greatest poet in human history, in his poetry every word and stanza contains immortal beauty and aesthetics. Shah's poetry involves reader into the mystic intuition and experience of eternal truth. Shah Latif is a poet of soil, soul and beauty and absorbs himself into the spirit of absolute truth. One can easily feel the fragrance of his words animating human existence. Shah chose the way of mysticism and expressed aesthetic aspects of beauty with great verve and charm. Actually, aestheticism emphasizes aesthetic values more than socio-political themes for literature, fine arts, the decorative arts and interior design. This doctrine shows that beauty is the basic principle from which all principles of human reality usher.

Shah really possesses an enviable place in poetry. His way of expression is full of awesomeness and immortality of his eminence. His inclination to mysticism and aestheticism stimulates him to the best compliments of beauty. Beauty flows like stream to soak human consciousness with magnificent bewilderment.

When Shah praises the beauty of his beloved one, he sees it no more in stars, fairies, and universe as a whole. Sun and Moon, Galaxies and milky-ways appear as trivial, dim and defeated before the splendid beauty of his beloved. Shah gives very unusual touch to the beauty of beloved.

When my beloved lifts his drowsy eyes
coquettishly, the sun's rays turn oblique and the
moon becomes haggard. The stars respectfully
retreat and (recede) at his sight. Even the precious
stones lose their luster at the sight the gorgeous
beauty of the beloved.

He uses the language in natural manner which really represent his aestheticism. Amalgam of diction, language and references of aesthetic aspects uplift his personality and poetry.

The most poets compare fragrance and scarlet of flower with long hair and lips of beloved. But shah emphasizes on the novelty in his poetry. He possesses newness and individuality in his poetry and thought. His new observations escalate interest among the readers.

*when the beloved walks with infinite grace;
the earth kisses his foot prints;
by God! My beloved is beautiful to all.*

Music and poetry are intermingled in the poetic sagacity of Shah Latif. Shah's poetry has been sung by various great mystics on the rhythm of *Tambora* [cultural Gittar] which means poetry and music cannot be detached. He pursues beauty in love; therefore, he has described the love stories of seven outstanding women in lyrical way. Women has been extolled, praised, loved and exalted in his poetry. Beauty of the heroines [magnificent characters] in the poetry of shah is unquestionably superb and wonderful. Shah awards them [women] eternal beauty; a beauty which never dies. He has also admired their physical beauty. This shows that Shah poetry does not confine to subjective aspects of beauty but is objective too.

Moreover, Shah has pictured the stories of damsels as beautiful in his poetry. Not only his heroines are beautiful by their physical look; but Shah claims that their beauty is unique by their ethics. This implies that beauty and moral value [aesthetic and ethics] are inseparable. For instance, Shah admires the beauty of Noori. Noori was actually a fisher-maid, but when she marries with a king Jam Tamachi, she becomes Queen of Queens. In his poetry, Shah loves to admire hand and face of Noori by resembling it with the flute metaphorically. Noori's journey from the fisher-maid to becoming the Queen is extolled with nobility and excellent distinction. Shah constitutes her character in his poetry such as:

By her general conduct actions and even by
appearance she was any thing but a fisher-woman.
Just as the central cord in a violin is conspicuous,
similarly Noori was queen among queens. Obviously
she had received the queen-lieness at her very birth.
Samo had realized her worth and there fore tied the
string round her wrist.

Like other natural beautiful places Shah loves the Keenjhar (a lake where Noori lived) and says that no girls were beautiful like Noori. In his poetry Shah has symbolically called the cradle to Keenjhar. (Laghy uttar waao ta keenjhar hidooro theye.)

*She had beauty That none matched in the whole
Kinjhar tract.*

Another women character Shah praises is Moomal [one of the famous Heroine] in his poetry. Shah says "She (Momal) keeps axes in her beautiful eyes; by them she prey the rich and the intellectuals." By the philosophical point of view that thing which inspires the most brilliant mind is the actual beautiful. And Shah claims that her all heroines inspire the intellectuals. This leads that Shah has selected the most beautiful damsel for his poetry. For his other heroin Noori Shah says, there is nothing beautiful like Noori. For Marvi Shah says, "In tent the damsel is walking like lightening, her face shines like sun."

Moomal is a damsel whose beauty is her wisdom and she appears to subjugate the will and affection of Rano. Moomal was daughter of a rich trader. Father of Moomal dispelled her due to her unintended mistake leading to the loss of huge amount. He

exiled the Moomal and her younger sister Soomal. However, these doters of Sind ventured struggle for regaining the looted amount and pay back to their father. They planned wisely and captured huge amount and sent it to their father but refused to come back home. Meanwhile, Moomal falls in love with Rano (wise man). Shah has presented the whole story in his poetry. He admires her wisdom and beauty.

Radiant like gold the Sodhis (Momal and others) were playing with rupees. Aloes were burning in their house and must was deposited in their cots. For a bath they liberally use the tray, full of amber. The bold lovers stood in rows of twos to meet Momal and in the mean time the sight of her beauty simply consumed them with love. Latif says: "they have how ever, renounced the world and turned ascetic in order to meet the beloved. Surely those seekers who are dyed red by the Kak are expected to turn up there any movement.

Here Shah presents the story by pouring characters with beauty, wisdom and awesomeness in the candid atmosphere [beautiful damsels view].

*like fresh pan-leaves are shawls they wear,
of shimmering emerald silk,
their bodies all refreshed with attar,
and ambergris rare,
from full some plaits sandal and musk,
Perfume all round the air,
And delicates ears, dainty ware,
of glistering gold do hold.*

Sasui is another damsel to whom shah has dedicated five Surs of his Risalo; containing total thirty Surs (chapters). At shah Sasui is symbol of courage. Because being a beautiful and tender girl she for her lover Punhon; went across the mountains. Shah says she went over mountains with soft silky bare-footed.

*She turned the mountains with her bare feet
which were softer then silk*

Shah Latif does not confine his poetry to a women character as beautiful, but he admires the natural beauty also. In his approach

to nature he is nearer to Hegel.

Deep water down-below, thistles upward, plantation nearby. She has been coming and going in the intoxicating and supportive atmosphere of her love's presence. Whenever the wind blows from the north, Keenjhar rocks smoothly like a soothing cradle.

The dawn appeared, the night passed away, the constellations grew dim. Oh you frustrated one! You did not deserve the divine gifts which are showered up on the vigilant soul. Nothing is left for you but the repent and sue for the divine grace.

In the court yard swift-footed horses, outside, buffaloes with twisted horns, the cottages are sheer beauty, spangling the open fields, fragrant bed, beloved by the side, the blithe rain pouring plentiful, fill the heart with delight, may the days augur love, joy and harmony between the lovers. [Sur sarang]

Akram Ansari in his book "Symbolism in Latif's poetry" writes: "Latif's poetry is not just philosophy, not just mysticism. It deals with the beauties and glories of the earth." Shah paints the Natural beauty in his great words; where nature seems to be breathing. With his great mystic approach Shah has poured spirit in the [dead] atmosphere. And that is the actual beauty of nature, which needed to be discovered. Shah has obviously discovered it.

*up on the land pour shower on shower
that happy may the herdsmen be
the lightening came to bring the rain,
the black clouds flash delighted me,
there in the sky the nimbus grew
until its burbling drops did start
my soul was sad, the humming rain
hath cleared the blight from off my heart*

Shah has unique concept of pathos like concept of tragedy in classical poetry. He gets ways and discovers the new discourse instead of being disheartened by pathos and pain. He is getting a new dimension of the thought and philosophy from pathos and pain. Shah thinks that pain is friend to him, because due to pain his lover/ friend come to see him.

*sorrows, joy's beauty constitute
joys without sorrows spurn;
by virtue of such sorrows mood
my love comes to my arms.*

Or

*from grief and woe she did obtain
the lead, to walk the way;
it was from the guidance of the pain
she found his beloved at last.*

And here is another beautiful couplet which shows the nice attachment of Shah with pain and pathos which leads to his concept of aestheticism in pain. His concept of pathos is nearer to tragedy in Aristotle. As it is said that, "the history of art and philosophy is impossible without pathos... The great artist must have heart filled with pathos." Tragedy ushers the truth of life, and harsh experiences of Men in the indifferent Universe. Men poured their soul with the feelings of pain. Shah has also drawn positive results from pathos and pain. His characters never cry due to pain, but they enjoy the feelings of pain. Shah appears to be sadist here, but he is not sadist in reality. He parallels sufferings and misery with the humility of men to his spiritual exaltation on this earth. Shah's pathos is embedded to show that lover is lost into nothingness without his beloved. Lover's heart is replete with sorrows of being segregated from his beloved. A solitary lover vanishes in the debris of hopelessness.

*sweet sorrows don't you depart,
as went away my love,
to none I may pour out my heart,
but you, since he has left.*

Marvi [A women character in the poetry of Shah] is captured by a King [Umer Soomro] due to her beauty. King Umer desires to marry her, but she refuses. Marvi loves her family and the village where she lived in poverty. She desires to be freed of the shackles and reunion to her family. She prefers to live in poverty and forgoes the bounties of renowned palace of king. Shah Latif captures the sorrows and desire of Marvi in his poetry by respecting her love of soil and family. says that, "the days I passed in jail were great days, because due to these days I felt the actual value of love of my soil and relatives." (sakhar seeee ddenh jy moon gharya band men...)

*a hundred comfort I will give,
And bargain too my head,
If in exchange I may instead
a single sorrow get*

Herein Shah poetizes the real aesthetics of pain in his pathos. However, he goes further to associate beauty with divinity and human aesthetic realization of beautiful. As a versatile poet Shah Latif like Plato has manipulated the concept of divine beauty. Plato conceptualizes divine beauty in his philosophy, whereas Shah recapitulates divine beauty in his poetic vision. Shah attaches beauty to divinity essentially because all human beauty is obsessed with divinity as an essential source of beauty. For Shah this divine source is God who is perfect beautifully and beautiful perfectly.

*‘When I heard;
“Am I not your lord”, they said:
“Yes you are”, I said there and then.
With my heart.
At that moment I made a promise (of love)
To my countrymen.*

In these verses, there is also the same divine concept of beauty but at large scale.

*I sought all paths for the camel-man,
“Allah pervades all things” “this gave the hint,
He is in all, so the sublime truth ran,
No beauty exists that bears not his tint*

In these lines, “No beauty exists that bears not his (Gods) tint” Shah claims the *universality of beauty*. Following these stanzas, beauty, in the poetry of Shah is subjective. This idea resembles with what Kant says that beauty is subjective and has universal value. Kant’s view of beauty seems to be subjective merely, but Shah proclaims that beauty is both subjective and objective.

Conclusive Remarks:

From this research paper we may conclude the concept of aestheticism and beauty in the poetry of Shah Abdul Latif as that:

- ✦ Latif’s Poetry is both Universal [as divine] and particular [as culturally specific and historically determined].
- ✦ Poetry of Shah represents not only the collective wisdom of Sindhi culture but of the Universe as a whole.

- ✦ His Unique approach to pain and pathos like tragedy shows the great poetic vision of Shah. Shah's Poetry discovers beauty in pain and humility, sacrifice, simple and glorious love.
- ✦ Following this, it appears that poetry of Shah Latif is neither subjective nor objective thoroughly, but both aspects are replete with it. Shah pictures the natural beauty embedded with the phenomena which needs experienter who is able to realize beauty objects to the depth of his emotions, praise and innermost simplicity.
- ✦ In this way, intuition and sublime [full of artistic beauty] are also important aspects of shah's poetry. So, beauty and Bhittai cannot be segregated from each other. For this reason, his poetry is the essential medium of synchronizing beauty and Bhittai altogether.

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5. This view is associated with the Postmodernist thin
6. Hegel's Aesthetics, By John Steinfort Kedney, S.T.D. Chicago: S. C. Griggs And Company,1885. p.7
7. [This sentence is translated from] صفحہ 385، فیروز گزینہ، 1990ء، تاریخ جمالیات، نصیر احمد ناصر، فیروز گزینہ
8. The Routledge Companion to Aesthetics, Edited by Berys Gaut and Dominic McIver Lopes, Routledge 11 New Fetter Lane, London, 2001, p, 204,205
9. Ibid.
10. The history of philosophy, Fredrick Charles copestone, continuum, new edition, 2003, p. 359.
11. Hegel's Aesthetics, By John Steinfort Kedney, S.T.D.Chicago: S. C. Griggs and Company, 1885.P..9
12. The new encyclopedia Britannica, 15th edition, vol.13, p.27
13. The Routledge Companion to Aesthetics, Edited by Berys Gaut and Dominic McIver Lopes, Routledge 11 New Fetter Lane, London, 2001, p.122
14. The sense of beauty, George Santayana, black mask on line, 2007, p. 11
15. History of aesthetics, Wladyslaw Tatakiewicz, J. Harrel, p. 298
16. Shah-jo-Risalo alias Ganje Latif, trans. Muhammad Yakoob Agha, Bhit Shah Culture Centre Hyderabad, pp.544
17. Shah-jo-Risalo, Sur Bravo Sindhi, dastan.2

18. Shah-jo-Risalo alias Ganje Latif, trans. Muhammad Yakoob Agha, Bhit Shah Culture Centre Hyderabad, pp.1478
19. Ibid.
20. Shah-jo-Risalo alias Ganje Latif, trans. Muhammad Yakoob Agha, Bhit Shah Culture Centre Hyderabad, pp. 1514
21. Social content in Shah-jo-Risalo, trans. Anwer Pirzado, Shah Latif chair Karachi University, 1998, page.95
22. Keenjhar is the great lake in Sindh near Thata.
23. Symbolism in Latif's poetry, Akram Ansari, Institute of Sindhology, 1983, page.94
24. Symbolism in Latif's poetry, Akram Ansari, Institute of Sindhology, 1983, page 63
25. Symbolism in Latif's poetry, Akram Ansari, Institute of Sindhology, 1983, page 61
26. Shah-jo-Risalo, Sur Sarang.
27. Social content in Shah-jo-Risalo, translated by Anwer Pirzado, Shah Abdul Latif Bhitai chair, university of Karachi, page. 142
28. Ibid. 141
29. Social content in Shah-jo-Risalo, translated by Anwer Pirzado, Shah Abdul Latif Bhitai chair, university of Karachi, p.140
30. Ibid.
31. Ibid. 145
32. The poetry of Shah Abdul Latif, Dr. Durr-e-Shahwar Syed, Sindhi Adabi Board 1988, page 264
33. ibid