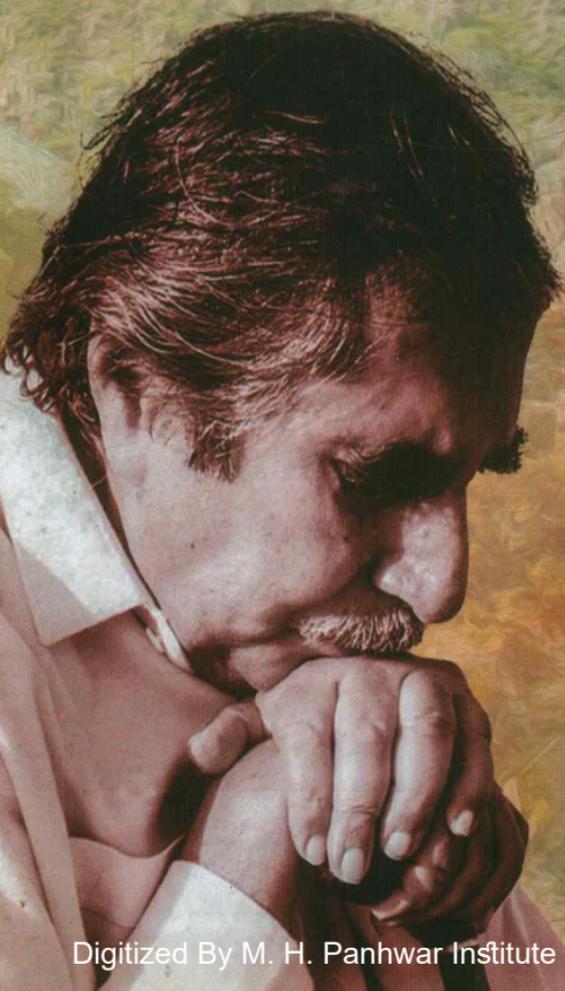


Thar & Ayaz

Noor Ahmed Janjhi



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Kāvita

Thar and Ayaz

[Ayaz Studies]

Noor Ahmed Janjhi



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THAR AND AYAZ
[Ayaz Studies]

By Noor Ahmed Janjhi

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Foreword

Shaikh Ayaz, A great revolutionary poet of Sindh

It is blessing of nature that our beloved Indus has been gifted with truly illustrious poet Shah Abdul Latif Bhittai and that blessing multiplied when Shaikh Ayaz opened eyes on the blessed land of mystics. Samuel Johnson and Shakespeare, both favored English language by adding new words in the lingual-crown of Anglo Saxon. Similarly after Shah Latif, the language of Sindhi literature fortunately was enriched when Shaikh Ayaz spontaneously poured out his heart on the pages and turned his blood into ink, thoughts formalized and words danced before him; he was the creator of decorative language and immortal ideas. His media of motivation were pro nature and nature-loving people were the sole source of his writings and compositions. Therefore, he casually visited a historical district of

Sindh Tharparkar and received an inspiration from Thar and Thari people.

There is no shadow of doubt behind the fact that Thar is a place from where a number of writers, artists and sensitive people get enthusiastic spirit and makes this place eternal by writing, composing poems and by sketching it beautifully. Its people are peace loving and much competent in their respective fields, they are known by their innate qualities, their wisdom and their rich culture become mouth-piece of masses. This book "Thar & Ayaz " authored by glowing poet, an eminent writer, linguist and historian Sain Noor Ahmed Janjhi. He is also an author of four books on Ayaz studies (in Sindhi) where he has impeccably explored by decoding Ayazian poetic version in the context of Thar. In a way, this book is also a continuity of deconstructing texts. It can be gauged from the following statement is being asserted by Sain Noor Ahmed in the write up of "**The Dream of Ayaz, the Dream of Sindh**" as "Ayaz likes bait very much as the genre is close to the temperament of Sindhi people."

It speculates that the writer not only decodes and deconstructs Ayaz but also generally throws light on poetic form of Sindhi poets who depict human emotions through bait. This creativity ignites new spirit among readers to go through it with multiple and various lenses. In another article namely "**Peace, Prospects and Ayaz**" the writer becomes a harbinger of human misery though he was not an eye witness of Nagasaki but from the poetic lines of Ayaz he realizes sorrows and sufferings of human being. In research-

oriented article "Tharparkar; a Land of Culture, Color and Civility" from minor to the major aspects of Thar are highlighted by giving substantial references and arguments. Sain Noor Ahmed avoids portraying traditional and market-oriented depiction of Ayaz rather he interprets him at his own way. This iconoclast and non-conformist behavior adds new spirit into the era of artists. If Ghalib would not have breathed new life into Urdu ghazal then in the light of Plato's definition, the works of youth might have been banished by state. Therefore, Faiz Sahab follows the footprints and utters; "Other sorrows exist in the world, apart from love." Moreover, when Ayaz breathed new spirit into Sindhi literature he faced hardships and multifarious challenges because he dedicated and devoted his life for reading and writing therefore he courageously claims that he writes for tomorrow that will surely come. A renowned poet of second generation P.B Shelley offers similar thought when his contemporaries supposed to ignore his creativity, he claims; "Like a poet hidden in the light of thought." Shaikh Ayaz was hidden in the light of his poems and my soul mate lay hid himself in the light of poetic and prosaic form simultaneously. I hope, people will get the message of both iconoclasts and will follow their ways in order to enlighten others' paths as well.

Mir Mansoor Mangrio

Shikarpur House,
RBB Colony Jamshoro.
20 November, 2020

Preface

Peacock singing on the ridges of Karoonjhar

Poets and artists communicate the message of conscience and inner self. They try to transform their feelings, perceptions and observations through the form of art or poetry. People get inspiration from the message and try to follow 'hem to do something for the cause of general public. In this way poetry and art have been appealing and attracting to the people. It is because of the message conveyed through a befitting means. Poetry has been a great portrayal of human history. However, it is a general notion for the poetry that it contains the longing feelings of lovers. In fact, the poetry moves on through the message of love. The message enables the poetry to be alive and the language used in it facilitates to sustain it for long time.

Shaikh Ayaz (1923-1997), a great poet of Sindh has communicated much more through his poetry and prose. By his excellent Urdu poetry and flowery prose in Sindhi, and heart touching stories, he has left

indelible mark in the history of literature. However, his Sindhi poetry offers a great deal of good messages of wide range, flow and scope. His poetic acumen seems very high with the highest level of study. His poetry focusses on love, motherland, people and he tries to narrate human behaviour in the context of different situations. He has followed Shah Abdul Latif not only in the form of poetry but also he has advanced the themes depicted by the greatest poet of world. He has synchronized the themes with the contemporary touches by making many innovations and modifications.

The great talent and creativity of the poet glimpse out of his poetry. He visited Thar for a very brief time along with his friends. He immersed in the society and tried to decode the message of nature written on the beautiful tablet of sand dunes and the flat area of Parkar riveted with the mighty Karoonjhar. He observed very tough life of Thari people during sixties. He discussed on folklore with 'sughars' and listened folk songs and watched folk dances. It impressed and influenced highly and he tried to narrate all of the themes in his poetry and writings depicted in the poetry and mythology of Thar. He composed new folk songs on the lines of Thari folk songs. He described his Thar visit in detail in the first volume of his autobiography 'Kithay ta Bhanjbo Thak Musafir'. He has given references of Thar at several places. He wrote editorials on Thar in daily Barsat. His message on the occasion of Thar Conference at Mithi (1992) he described Thar beautifully. His poetry book 'Akan Neera Phulliya' contains most of the poetry not only on Thar but also with the use of

specific terminology pertaining to history, geography, flora and fauna and culture of Thar.

The poet developed a great deal of patriotic love and attachment for Thar, so he declared Thar, a unique abode on earth and showed his keen interest to live there. Despite all of the hardships of life, Thar appealed him and he depicted Thar through his poetry. By doing so, he has tried to discuss not only human behaviour but also has tried to bridge the different zones of earth and has tried to sew the garment of humanity with loving needle of Thar. He has symbolized the topographical zones of Thar. Karoonjhar has been remained a great source of inspiration for him. He finds light, knowledge and human freedom through the window of this unique phenomenon of nature. Through the sublime poetry and prose, the linguistic heritage of the areas has been saved properly.

Shaikh Ayaz has depicted Thar as his centuries old dream and the dreams take human being towards the destination. Thus, Thar lives in and emerges out of Ayaz and Ayaz seems a peacock of Thar singing songs at the ridges of Karoonjhar.

This is a humble attempt to present the message of Ayaz in English to create a wider access to his beautiful message.

Noor Ahmed Janjhi

Janjhi House,
Mithi Tharparkar
30 November, 2020

Tharparkar; a Land of Culture, Colour and Civility

Tharparkar, despite its backwardness and difficult terrain, has been remained a source of attraction for its inhabitants as well as the outsiders and travelers. That is why the bards of the area and poets of other areas depicted Thar and Pakar in a very beautiful language. A local bard has rightly said;

ڪارونجهر نِي ڪور روڙي لاڳي رليامڻي،
ماتي تهوڪي مور ڏونگر لاڳي ڏيپتو.

*(Karunjhar cannot be forgotten even after death,
Singing peacock makes it a bowl with lighting lamps).*

Tharparkar is combination of two words i.e. Thar and Parkar which was assimilated after a long time into one word. During the start of the British rule it was known as Thurr and Parkar (S.N.Raikes 1856). Thar's pronunciation as Thurr (ٿر) is purely a Dhatki utterance and still people call it Thurr or Thurri. Thar means cream of milk (Ursani 1951) and remaining whitish layer of the withdrawn sea. Some are of the

view that it is derived from a Saniskirt word *isthal* (Bherumal 1941) and became *Thal* and then *Thar*. It is reflected that the word *Thar* has its origin in the word *Marusthali*(Tod 1832) which means "land of death". Some parts of the desert were so difficult that those were called death territory as *Mauwarr* and the word *Maru* has same origin and *Marui* is its feminine. The other word *Parkar* is also assimilation two words *Par* پار and *Ukrann* اُكْرَنْ means to cross over . Because there was the coast and one had to cross over that gulf for navigation and that was called *Gulf of Sindh* in those days.(Harijan 1956). It is also said that the *Parsis* had lived there in that city which was called *Parsi Nagar* and then *Pari Nagar*.(Harijan 1956). Now it is called *Rann of Cutch* and the British historians coined that term.

It is still question of research that how this area emerged and came into being. There are different views about it. Some say that there was sea and as it withdrew, the soil became evident and vegetated with due course of time and then people followed. Others say that it might have been tsunami and resultantly, the area emerged as *Thar*. However, it is clear that there had been any great natural process that had created the area .The strong idea reflects earthquake. Sand dunes lead mostly with uniform direction. There might had been cracks and after wind blowing those cracks widened and took that shape(Nadeem 2001).

Location:

District Tharparkar is located (Latitude 13-24, 21-36 N and Longitude 40-68,5-71 E) at the south east corner of Sindh. The Rann of Cutch embraces it in the south. Badin and Mirpurkhas districts are in the west, Umerkot district is in the north and Indian border in the east. It is the remotest and difficult terrain to reach to. The area of the entire district is 19683 sq kms. Parkar's length is 30 miles and width is 20 miles (Harijan 1956)

History:

It has a rich historical background ranging from the populous beach area to the drought stricken land and land of peace, peacocks and patriotism. It has been ruled over by various dynasties, castes and kings. It has been remained under different rulers simultaneously. Southern part has remained as Parkar (Sodha rule) and northern part was ruled from Umerkot (Soomra rule) and central part had been ruled from Kerti(Makwana rule).

Pramar Sodha ruled the entire desert in ancient times and established some towns as their capitals as Abu, Ujain, Dharanagar, etc. Soomras ruled Sindh including Umerkot. Sodhas snatched rule from Soomras and governed Tharparkar according to the Rajput code of governance. Kalhoras attacked this area and captured whole Tharparkar including Umerkot in 1750 A.D. and built a pompous fort there (Bheerumal 1924). Before it, Nadir Shah, king of

Afghanistan attacked Sindh and chased Mian Noor Muhammad Kalhoro who had taken refuge at Umerkot (Raikes 1856). After sometime, Sodhas reconciled with Kalhoras and became rulers and started to take taxation. Mian Abdunabi Kalhoro sold out the town of Umerkot to the Raja of Jodhpur and Talpurs regained it in 1813. These branches of the Sodhas were settled in various parts of Tharparkar till Kalhora period (Bheerumal 1924):

1. Surtan سرتان Sodha in Umerkot
2. Gangdas گنگداس in Chhor
3. Ranakdhar رائے ڈھر in Khipro
4. Naba نبا in Islamkot
5. Maldev مالدي in Diplo
6. Bhojraj بوجراج in Chhachhro
7. Sador ساڈھور in Chelhar
8. Nara نرا in Mithi
9. Akha اکا in Nagarparkar

Mir Fateh Ali Khan built forts throughout Thar to show their muscle of power as Sodhas had revolted at some places and refused to pay taxes. The forts, right from Naukot Fort to the Khadi in the west, draw a line and bifurcate Thar into two parts ; south and north. These forts were utilized as the offices and garrisons. Forts in Naukot Mithi, Islamkot Khadi کڈي and Singaro were constructed in 1814, 1789, 1795 and 1800 respectively. The Baloach tribes, mainly Khosa came here during Kalhora and Talpur period and were inhibited at the border of Rann Cutch and

Rajasthan. They did loot and plunder and dacoities and fought with the attacking troops.

The British attacked Sindh and took it over in 1843. Thus, ended the Talpore rule in Sindh. The British also tackled the Baloch tribes of the border area, with iron hand but could not succeed. At last they also regularized the Khosa and recruited them in the police. The Sodhas were also dealt with tactically by the British and former's Jagirs were allocated them with a limited authority. It infuriated the Sodhas and they staged a revolt in Nagarparkar in 1859 which was crushed by the British troops of Hyderabad, Disa and Karachi garrisons. During the British period the land was surveyed and a regular revenue and police system was enforced throughout Tharparkar. The people, favouring to the British rule, were given Jagirs and other privileges. Thar and Parkar remained two separate administrative districts from 1847 to 1856 (Mangi 1992). Parkar under Bhuj and Umerkot under Hyderabad collectorate. Captain Stainly Napier Raikes was appointed as Assistant Political Agent in 1856 and was succeeded by Colonel Trywhit. The latter made Umerkot as the capital of Thar and Parkar. The designation of the district head was notified as the deputy commissioner instead of the political superintendent in 1882 (Mangi 1992). Bazars, in Nagarparkar, Mithi and other towns, were established in the days of Dr. Pallin so those bazaar were called Pallin bazars. Tharparkar was annexed with Hyderabad collectorate and the headquarters were shifted to Mirpurkhas in 1906. The district remained

under name of Tharparkar with headquarters at Mirpurkhas till 1990.

Being remote area and rarity in communication and transportation means, people demanded to create a new district with its headquarters at Mithi so as they could reach there easily. Consequently the new district, under name of THAR, was created with Mithi as its headquarters on 20.12.1990. Considering the public interest and demand, the district was again renotified as THARPARKAR on 19.10.1993. The masses as well as intelligentsia warmly welcomed the decision.

Topography:

Tharparkar is just like a natural habitat with diverse topography. Thar is filled with sand dunes and Parkar has a flat and alluvial arable plain. Marshy land of the Rann of Cutch embraces Tharparkar from its south. Above all of that, Karunjhar hills of an ancient rock formation of some 3.5 billion years (Panhwar 1983), is riveted there. That whole phenomenon of natural diversity makes the area a beautiful bowl of the nature which is very conducive for human beings as well as for animals. Its natural posture nurtures nice flora over there, and different good species of animals and birds has grown there. Besides that natural treasure trove, it is rich in mineral wealth as salt, china clay, granite and coal. Having been a desert and deserted of the governments' attention, it has remained a very good vegetative strip, abundant of many a herb and shrub, tree and plant.

Main Features:

There are different features of the topography of Tharparkar with different names as Bhit, Dahr, Tarai, Rann, Jabal etc. Some of these features are well known and recognized under proper names. Trigonometrical Survey of India documented those major sand dunes in 1863 (Harijan 1956) Main sand dunes of Tharparkar are as follow:

Sr.#	Native Name	Pronunciation	Height	Location
1	ڪانڪر	Kaankar	1.5 miles	Between Helario Lanja and Posarko Sand
2	لوٽڪي پٽ	Loonki Bhit	588 ft	In the north of Dadi-a jo Tarr
3	سانڌھور پٽ	Sandhor Bhit	408 ft	Near village Sndhor
4	ارتيارو پٽ	Amyaro Bhit	484 ft	Near village Arnyaro
5	روجهار پٽ	Rojharr Bhit	518 ft	
6	ڌاريندڙو پٽ	Dhareendro Bhit	529 ft	Near village Dhareendro
7	عالمسار پٽ	Alamsar Bhit	492 ft	Near village Alamsar
8	ڪاري پٽ	Kari Bhit	595 ft	2.5 miles away from village Bisarni
9	جھونڊ پٽ	Jhoond Bhit	373 ft	Near village Jhoond
10	ويراڙو پٽ	Verarro Bhit	495 ft	
11	گنگاسرو پٽ	Gangasro Bhit	428 ft	
12	ويسرورڙي پٽ	Veesrorri Bhit		In the east of vill Sahoo Sand
13	ڏنورڙي پٽ	Dhanorri Bhit	512 ft	In the north of village Tigusar
14	ڊوڪائي پٽ	Dhokani Bhit		In the east of village Charnor
15	جھيرڪلي پٽ	Jhirkli Bhit		Between Vakrio and Jiando Dars. It became two pronged in the earthquake of 1856
16	چنگي جو ٽونڪ	Tonk of Chango		In the east of Chelhar
17	بانھياري پٽ	Banhyari Bhit		Near Tarr Hamir
18	ڪرڪر پٽ	Karkar Bhit		In the north of Jesse jo Par
19	شھير پٽ	Shahmeer Bhit		In the north of Shahmeer jo Tarr

20	سونيا بهر پٽ	Sonia Bah Bhit		In the north of Jesse jo Par
21	هاڏاڙي پٽ	Hadari Bhit		In the east of Thare jo Tarr
22	ڪُڙ ڪوٽ	Kusal kot		One near Kantio and the other one in the west of Charnor
23	سامي واري پٽ	Sami Bhit		Between Saleh Janjhi and Meghe jo Tarr
24	سائيني جي پٽ	Saeenay ji Bhit		In the west of Chachro. Chhotann mountain can be seen from here at a distance of 60 miles
25	ڪيل پٽ	Keel Bhit	550ft	In the north of Mithi . Indicator for aeroplane direction installed at Dhoro Naro can be seen at a distance of 74 miles
26	ڪوهراڙي پٽ	Kohrarri Bhit		In the south of Chelhar. Karoonjhar hills can be seen from here at a distance of 72 miles
27	آسابو ٽونڪ	Asabo Tonk		In the east of Pabu Vero. Chotan mountain can be seen from here at a distance of 60 miles
28	مهڪي پٽ	Mehki Bhit		
29	ڪانڌلڪوٽ پٽ	Kandhalkot Bhit		In the north east of village Vakrio
30	اٺ ٿنبي پٽ	Uth Thanbhi Bhit		
31	نيٽاري	Netari		
32	گڏه پٿو	Gadah Putho		
33	جنهائڻ پٽ	Genann Bhit		
34	گوگهٽياري	Goghtiyari		
35	ٽورياري	Tooryari		
36	ٽورو ٽونڪ	Tooro Tonk		
37	مانگر پٽ	Maangar Bhit		

Geophysical Profile of Tharparkar:

Tharparkar has a diverse geophysical profile (Harijan 1956) and this variation, in terms of environment, climate, water table, people and their temperament, moulds the overall culture of the area. These areas are:

Khaaurr: کائڑ

The area begins right from the eastern side of Chhachhro town to the north of village Gadhro. The ground water table is very deep ranging from 200 ft to 350 ft. So there is scarce vegetation in the area. The sand hills are relatively smaller and inhabitants are called Khaaurrya.

Kantho: کنٹو

It is between Khaurr in north and Nangarparkar in south. There are large sand hills in the area and the land is very fertile. People are very moderate in behavior. The water table ranges from 150 to 200 ft. There is substantial vegetation and trees.

Parkar: پارکر

Having contiguous to sandy area of Thar, the area of Parkar has a different soil. It covers southern portion of taluka Nangarparkar. Bhits don't prevail in this tract and it is adjacent to marshy strip of the Rann of Cutch in the south. The Karunjhar Hills is riveted here which is the oldest natural phenomenon dating back 3.5 billion years. Availability of water has enabled the area to be good in greenery and it is an excellent arable piece of land in Tharparkar. Some rain water streams as Gorrdhro and Bhatyani bring abundant quantity of water which is utilized for irrigation purpose. Besides it, there are shallow wells, dug by the people on self help basis, and they use

those wells to irrigate their farmland. Fertility and conduciveness have created a strong commitment among the communities and they rear livestock as cows, goats and sheep.

Samroti: سامروتی

It covers south western portion of taluka Mithi and northern portion of taluka Diplo. The soil in this area is fertile with thickly grown trees. People rear livestock and only smaller pieces of the land are cultivated. The water table ranges from 100 to 150 ft.

Watt: وت

This a strip is adjacent to the marshy land of Cutch in the south of Samroti. The water table is less deep so the area is rich in vegetation and wild life. This area offers a comfortable atmosphere to livestock. Besides its conduciveness, it is rich in biodiversity.

Wango: ونگو

It consists of the western portion of Diplo. It derived its name from the wharf of Wango. There were other wharfs and passages near to it as, Jjar jo Patan was a town in olden days when the sea was stretched to the area. Some lakes also prevail nearby the Wango e.g. Kajhar.

Mohrano: مہرائو

It is the north western portion of Tharparkar and adjacent to the irrigated area. It is upper part of taluka

Mithi. The ground water is scarce and brackish so people had faced the gravest situation of drought and famine but now the canal water pipeline is passing through this area which has helped to unquench the centuries old thirst of this area. According to Raichand Harijan, the name is derived after the name of Mehran River. I do not see that idea eye to eye and think that it is the combination of two words: *Mohr* موهر means before, or in front of and *aano* آٹو means coming. Thus Mohrano means an area coming before the irrigated area or buffering to it. There are vast grazing pastures in the area and arable land in form of Tallies is very fertile and productive.

Dhat: دھات

According to Raichand Harijan this area lies in the middle of Thar consisting on a vast part of taluka Chachro and a thin strip of taluka Mithi. It is still not clear because people call Dhat to this area including Khaurr. I think Dhaat has remained a principality of Sodha thakurs as Mauwarr was the principality governed by Rathods.

Historical Heritage:

Tharparkar has an excellent historical background because of its archaeological heritage, mythology and folk literature. Built up heritage occupies a substantial place in the history. The Jain Dehra, Bhodesar Masjid, Forts and some other archaeological sites reflect the beauty of ages.

1. Jain Dehro at village Gorri:
2. Jain Dehro at village Virawah
3. Pooni Dehro at village Bhodesar
4. Jain Dehro at Nagarparkar town
5. Jucks structures at Bhodesar
6. Bhodesar Masjid at village Bhodesar
7. Naukot Fort at Naukot
8. Gadhi Fortress at Mithi
9. Fort at village Islamkot
10. Singarial Kot Fort at village Singaro
11. Fort at village Khudi taluka Chachro
12. Fort at Umerkot town
13. Jogi Marrhi
14. Marui's well at village Bhalwa

Stories:

1. Sadevant Saringa
2. Umer Marui
3. Moomal Rano
4. Hothal Pari
5. Sati Phool Bai
6. Bhiryo Garori

Folksongs:

- | | |
|-------------|--------|
| 1. Hamarcho | همرچو |
| 2. Kajlio | ڪجلیو |
| 3. Jodhano | جوڌاڻو |
| 4. Doro | ڏورو |
| 5. Sanjhi | سانجھي |
| 6. Photana | ڦوٽاڻا |

- | | |
|-------------|--------|
| 7. Jheemann | جھیمن |
| 8. Ladela | لاڈیلا |

Folkdances:

- | | |
|-------------|--------|
| 1. Rasoorra | راسوڑا |
| 2. Matkoo | مٹکو |
| 3. Dandio | ڈانڈیو |
| 4. Vahwal | واہول |

Environment and Climate:

Tharparkar is a tropical area and remains hot in summer and cold in winter but mild and moderate in monsoon after rainfall. Its ecological context has diversified its environment and climatic profile. During first century A.D it has remained a rushed beach area with wharfs ranging from Rahmoki Bazaar, Wango Patann, Jjar jo Patann and Pari Nagar. There had been swimming pools in the area e.g. Kajlasar. The climate of the coastal area had been very comfortable and conducive and the central belt of Thar had been moderate while the eastern strip had been remained hot one. Semi aridness of the area affects flora and fauna and sand dunes are the main moulding coordinates of the environment as they regulate the vehement winds and maintain the fertility and conducive context of the area. Sand dunes support the rain water to be gathered at the the central fertile pieces called *tallies and dahrees*. Flat alluvial strip of the Parkar produces good crop as well as vegetation for livestock. Karunjhar hills contribute like breast feeding to the whole area of Parkar as rain water

streams bring substantial water towards the plains. The rain water remains throughout the year in the hills and good flora and fauna flourish there. Marshy land of Rann Cutch which has been bluffing the strangers but it is a good habitat for biodiversity Thar is administratively part of Sindh province and culturally different from the other areas of the province. Because of its unique topography it has been remained isolated and remained even beyond to the tail end. That's why it has a unique cultural exposure. However, its culture can be called the culture of the Indus-Sarswati civilization as the river Sarswati flowed through this area.

Seasons of the year:

Distinctive topographical features, rainfall timings, livestock rearing offer Tharparkar to observe five seasons a year (Hameed 2003). Those five seasons are:

1. Winter سيارو (Nov, Dec, Jan= Nahri, Poh, Mangh)

It is the season of happiness. People do shopping and buy dressing and other household items. Marriage ceremonies are scheduled during this season People repay their loans and do other transactions in this season. Some seasonal disease as cough and catarrh visit the communities. Goats and sheep bear their children and camels become whimsical. FMD catches to the goat and cows.

2. Flowering قوتھرو (Feb, Mar=Phagun, Chet)

It is the season of flowering and spring. Thari people call it *wann phoat*. Trees become full of flowers. People are engaged in bricks baking and construct

their houses. Migration towards the barrage area starts as people go there for wheat cutting. Dug wells are sunk during this season. Goats and sheep smaller ones become worth to be sold and cows bear the calves.

3. Summer اونهارو (April, May=Chet, Vesakh)

This is a puzzling season because of hotness and water table starts to decrease which affects the people, livestock and vegetation. The livestock becomes weaker and people search for wage labour through masonry, sewing, rali making, weaving rugs of different type as *boro*, *khararr*, *khahi*, *khatho* etc. Because of severity of the climate and scarcity of resources, especially in the days of drought fall flat on the people, so it is said that this is the season when bracelet worn by even queens become loose (رائين جا) (ڪنگڙ ڍرا ٿيڻ) due to weakness owing to food scarcity. Hair of different animals as goat (ڏاس) sheep (اُن) and camels (ملس) are trimmed during this season and utilized in making of rugs and making ropes.

4. Monsoon وسڪارو (June, July, Aug, Sept= Akharr, Sanwan, Bado, Asu)

It is the main season of Tharparkar. It is the season of engagement and involvement. Every family member participates in one or the other activity. People cultivate their lands on independent or sharecropping basis. Sharecropping is of three kinds. If farmland is barren and needs hard work for leveling and development, then the farm owner would take fifth

portion of the grain production during first year and then one fourth of the yield every year. Third type of sharecropping is on equal sharing basis. The cultivator takes loan and the cultivation cost is borne out by farmer or owner of the land. People prepare for monsoonal rainfall and observe auguries and omens and predict rainfall through these omens. Herbage grows and people weed out grasses from the crops. Some plants as mareerro, lular, bagro, mushrooms and meha chibhrs and chanhan grow during the earlier part of this season and are used as food item. People engage in participatory activities as grass removing then crop cutting. The sheep, goats and cows become fertile and pregnant during this season. The cattle are branded with different signs associated to the different tribes or castes. Snake bite cases happen and people treat it through traditional as well as modern remedies. Festivities as siramann teej, kanhoorro and village fairs are celebrated during this season

Fall سوکھترو (Oct=Katee)

This is the season of dryness and fall. Grasses dry and everything turns grey, leaves fall and end of monsoon is observed as Bhelarr. Production is collected and grasses are preserved for coming days.

Flora and Fauna:

Land of Tharparkar is rich in flora and fauna. The trees of Rohiro (techoma undulata) kandi (Prosopis Cineraria), jjar (caligonum polygonoides) neem tree, devi (Prosopis Julifora) kankeh are common trees. Besides those trees and grassy plants of bhurt, murt,

damann, sen, sinn, and shrubs of gugal(Camiphora Mukul), gangheti, khip,booh,ak castor oil plant are grown abundantly.

Camel, cows, sheep ,goat and buffalo are reared as milk giving animals. Dear, Nilgai, wild ass, wolf, jackal, rabbit, dog and cat

In birds there are peacocks, partridges, houbara bustard, crow, sparrow and some others found here.

Dwellings

Chonro: People mostly construct bee hive shaped conical thatched huts called chonro. Earlier, the chonro was made of some wooden stuff but nowadays chonras are made of mud plastered wall or baked bricks wall and even RCC structure in urban areas. The chonro is a compatible structure to the environment of Tharparkar. The tremors of earthquake and heavy rainfall do not damage this structure. If it may fall yet it will not harm to the people accommodated in it. It is vulnerable only in fire. In some areas Muslims don't erect plumage upon it and regard it as a sign of Hindus. However most of the population makes chonras with that plumage irrespective of their belief. It is a multipurpose structure which can be used as kitchen, sitting room store room and bed room simultaneously so it is complete house in itself.

Chaunki:

It is a walled structure with bricked and wooden stuff walls. It has grasses and khap over its roof and the roof is triangular. In Nagarparkar there are special chaunki, landhis or such rooms covered with earthen vessels according to quake prone zone and harsh and hot climate.

Kacha and Pakka rooms:

Now people of Thar make their houses with mud bricks and burnt bricks. Those bricks are baked somewhere and somewhere those are brought from urban areas of Umerkot, Naukot and Wango.

Masajid and Temples:

People make masajid and temple in their neighborhoods. Masajid for juma prayers and Eid prayer places are assigned places. Masajid construction has increased since eighties. Temples are constructed in Hindu localities and recognized with certain names as Shiva temple, Temple of Shri Krashan, Hanuman Temple. Besides these temples, people make thans in their houses as mata jo than.

Otaro:

People of Thar are very welcoming to the guests and keen on kachehris. For that purpose they need a place and it is called as Otaro.

Government Buildings:

There are school buildings and community centers in several villages along with the health centers and veterinary dispensaries.

Dhani:

Small and makeshift settlement of a family at the farmland or camp for any other purpose is called Dhani and these settlements may shift into small villages too.

Wandh:

This is also a makeshift settlement at farmland in the monsoon season. It may flourish and develop into a village.

Village:

It is a small settlement consisting on some neighborhoods. The village has a set structure since rajput rule. Any one caste establishes a new village after digging well. Then the professional castes such as carpenter, barber ,potter are being taken there to fulfil the need od the community's daily life.

People:

Tharparkar is a very good example of heterogamous society living with high harmony. People of different

beliefs, tribes and castes are living together since centuries. All the inhabitants of the area can be categorized as under:

Hindus:

1. Rajputs: (Sodha, Sissodia, Seendhal, Bhaati, and other castes of Thakurs.)
2. Professional Castes (Khati, Malhi, Goldsmith, Darzi, Naie)
3. Business Castes (Maheshwari, Lohana, Oswals)
4. Religious Castes (Brahman, Goswami, Gurera)
5. Scheduled Castes (Meghwarr, Bheel, Kolhi)
6. Isolated castes: Rabarri

Muslims:

1. Syeds (Bukhari, Matyari, Pehlaj)
2. Baloaches (Khosa, Chandio, Rind, Lashari)
3. Sammat (Sama, Unnarr, Abro, Dal)
4. Rajputs converted as Muslims (Sangrasi, Dohat, Mangrio, Chauhan, Mahr, Naba, Makwana, Janjhi,)
5. Professional castes (Kumbhar, Hajam, Manganhar)

Status of Women:

There is an important role of women in Thari society. Notwithstanding the poverty, they work hard and contribute a great deal into household economy. They grow up in the environment of freedom and artifice is alien to their nature (Allana 2010). The women play active part in household activities and support men in the activities on farmland. They are good managers in animal husbandry. By making handicrafts they contribute into household economy and decoration . Now people send their girls for education and they serve the community as teachers or lady doctors. They play a pivotal role in some decisions, especially pertaining to marriage. Thari folk literature and verbal heritage is mainly preserved by the women. It is also an established fact that some of Thari women established villages also as town of Mithi and Manbai jo Tarr.

Rajput castes seldom allow their ladies to indulge into farmland activities or any other out of house activities. Women of Menghwarr community are very creative and crafty. Bheel women are adept in working on farmland and Kolhi women go hand in hand with the men in all work and activities.

Cultural diversity and unity in the society of Tharparkar:

Tharparkar is very diverse culturally. Every community has its own dress code, ornament wearing, yet they share some common things also. Most of the

people in rural areas put turban on head irrespective of caste creed and religion. Only some variations are maintained as Rajput wears different turban than other communities. Bheel and Meghwar put on mostly towel turban and Kolhi wear a red or khaki turban called molhyo. Muslims wear white bosky turban or Sindhi cap and ajrak turban. Qamees salwar are common. Rajput, kolhi and somewhere Bheels wear an undergarment which is called langoto. They share common names and even they have maintained same name of their castes even after conversion Islam as Sangrasi, Chauhan, Dohat, Mahr etc. They observe similar activities in marriage ceremonies. Torann is main feature which is observed by all of the residents of Tharparkar with some minor variations. They do solemnization ceremony of chhathee. They speak same language as Dhatki and Parkri irrespective of their caste creed and religion.

Belief System:

People of Tharparkar have a very unique belief system which they have been observing in their daily life. They celebrate their birth, death and marriage ceremonies and do all of those activities since generations. Hindu communities take names from the Brahman in case of upper castes and lower castes do it from Gureras. All the people celebrate ritual of chhathee. Muslims do aqeeqo. They also celebrate vadhano on the birth of a son especially first son. Marriage ceremonies have similarities and variations. All of the communities fix date for it and call it ritual of date fixation or deenhn badhan jee rasm. Then

wanwah, telao, toran and nikah in Muslims while chonri in non muslims. During the marriage ceremonies most people observe the rituals having symbolic importance as to break the lid with foot, to carry grinding stone on head by mother of the bridegroom etc. Jheeman riddle is a sin qua nor. of those rituals. Death ceremonies are different between Hindus and Muslims. Muslims arrange treat of khairat after the deceased and observe mourning till forty days while the Hindus do baras after twelve days and mourn for twelve days.

Hindus celebrate Holee, Diwali, Teej, Rakhi and Kanhooro at various stages of seasonal calendar. Muslims celebrate Eidul fitre and Eiduluzha and Eid miladunnabi and shab barat. Many village fairs are celebrated at the shrines of saintly personalities as Razi Shah, Misri Shah, Sant Nenoram, Sarrdhro, Meean Shah, Mahmood Shah, Sulleman Shah, Jareelo, Khanghar Pir, Rama Pir. Both Hindus and Muslims visit these fairs, offer fateha at the shrines and renew their pledge for its continuity.

Food:

Thari people have been facing food insecurity since generation. Addressing that need of food, people utilize grain of some grasses and plants as food. That food was called duth. It means any natural pod or fruit used as a single dish and they have developed a tradition of preserving it as the same can be used throughout the year. Now the various kinds of vegetables are also brought from urban centers.

Dress:

Most of the Hindu communities wear dhoti, qamees and turban on head. Rabari community is different from all the other communities. Their men wear a special sadri and goad and women black costume and thick bangles. The turban has versatility. Rajput put Phento, others twist towel and sometimes white bosky turban especially during marriage ceremony. Kolhi wear a red or khaki turban or turban of towel and qamees and their undergarment is called langoto. The women of the muslims as well as some Hindu castes wear gajue, kanjro and gaghro and bandhni. The kanjro is worn by younger married women and gajue by old women. The meghwar women put on polko also. The upper garment of married Kolhi women is called jhabo and girls qamees is called puthyo. All the ladies use over garment called chuni and bugh. Somewhere reto is used as over garment especially after a marriage. The hindu married women observe goonghat before their in-laws. It protects them from scorching beams of sunlight. Women call their husbands with token names as father of And men also do same practice while calling their wives. They regard it as a value of humbleness and honor. There is certain hierarchy of relationships. Husband's elder brother is called jeth and younger brother as der, Wife of jeth is called jethani and derani of der, while sister of husband is called ninan and brother's wife is bhajai. Father and mother of one's husband or wife are called sas and sahero. Brother of one's wife is called salo and sister

is called Sali. Paternal uncle is called chacho and maternal uncle mammo. Mother's sister is called masi and her children masat. Children of mammo and chacho are called saut. Husband of one's Sali is called sandhu and husband of sister is called bhennyo.

Jewellery:

Thari women have a rich tradition of wearing ornaments and bracelets. They wear ornaments in various parts of body.

Head: ali, tiko

Nose: Nath (muslim married women) ,bolo, phuli, koko, veendo (Hindu married women), bensar, booli of muslims and non muslims,

Ears: bunda, wala, nasbyoon, panrra,dura, kurrk alolak, murki, kevti, gokhroo

Neck: duhri, kathmal, hanshi, necklace, taith, tauq, warrlo

Arm: bangles of ivory, silver and plastic, bazooband, kattrya,

Wrist: mangli, karra,

Fingers: rings, warno,chalo

Foot: sati, karri, pazeb, never, chher, janjhar, polri

Recreation:

Tharis are fond of recreation and do several activities for entertainment. They have several dances as dandyo, matkoo, rasooro etc and they are experts at

story telling. Moreover, they seek recreation and entertainment in household or farmland activities. They do such activities in a participatory manner. During these activities they sing and enjoy it a lot as weeding activity with Hamarcho at farmland.

Sports:

They play kabdi, wanjhwati, malh, orryo, chalhar etc.

Economy:

Economy of Tharparkar can be called an agro pastoral economy. It depends upon good rainfall during monsoon season. Agriculture and livestock are its major components. However, income is generated through wage labour, jobs, handicrafts and remittances also. The economy of Thar has been shifted from a barter economy to the market economy as the influence of markets increased in due course of time.

Transport and Communication:

Thar has been remained an isolated and ignored area. Communication gap has remained main bottleneck on the way towards development. There had been simple pedestrian ways and ways for transportation through camels and donkeys. However, it has been substantially changed now and a good network of metalled roads has been constructed throughout the district and all taluka headquarters and main towns are connected through these roads. People used to

ride or take load on donkeys, horses and camels. But nowadays GMC trucks, jeeps, cars are used for this purpose yet still the traditional transport system is in vogue also.

For information sending or collecting, only persons had taken messages from one place to the other and news of the public interest had spread through travelers or livestock herders and that means was called Lakarrtar means wooden telegram. Presently, Tharparkar has an excellent communication network equipped with landline telephone and cellular phone services.

Shades of Thari Culture:

Concluding the discussion on the culture of Tharparkar, we can say that Tharparkar is a plural society rich in values. It observed coastal beach culture where hundreds of thousands visitors would have come daily for their business or recreation and the rich and prosperous business community of Tharparkar constructed vast swimming pools and beautiful Jain temples which shows their taste for construction, values and recreation. Women has been enjoyed a high status in this society and contributed as partner of men to the development of society. Generous ladies established independent villages which are being called after their names even today. Women of Tharparkar have a strong say in the decision making in household especially in decisions regarding marriage. People are hard working and nature loving people. They hate begging and crime and love to a legitimate livelihood and grazing

pastures. Their lives and life style reflects colorfulness everywhere from designs of rugs and embroidery to houses construction and that colorfulness expresses contrast to the backwardness and poverry. By colouring the every niche of life they are compensating its backwardness and aridity. They remain always grateful and content with limited resources and have maintained peacefulness of the area since generations. Being so cultured, civilized and peaceful, people of Tharparkar have maintained religious harmony and share the sorrows and joys of their fellows irrespective of caste creed and belief. Last but not the least, patriotism and commitment to the homeland of Thari people is exemplary. Only Marui's example is sufficient in this regard. She, being a poor girl, did not accept offers of a strong king Umer and refused to marry him and remembering her Maru and Malir declares:

واجهائي وطن کي، آئون جي هت مياس،
 ته گور منهنجي سومرا کج پنهورن پاس،
 ڏج ڏاڏائي ڏيهه جي، منجهان ولڙين واسر
 مياڻي جياس، جي وڃي مڙهه ملير ڏي
 (شاهه)

*Longing for my native land, if I die,
 Make my grave beside my folks, oh Soomra!
 Let me be placed near climbers fragrant,
 Though dead, I will live if my body is sent to Malir.*

(Translation by Amina Khamisani)

Therefore, it is just and right to call Tharparkar, a land of culture, colour and civility, because it is full of natural beauty, people are patriotic and peace loving, residing with a complete religious harmony. Thari society is rich in human values pertaining to peace, patriotism and civility.

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The Dream of Ayaz, the Dream of Sindh

Shaikh Ayaz, having been bestowed with high creativity, has expressed beautifully his inner feelings and sentiments. All of the sentiments and feelings emanate from dear homeland and accede to globalism. He has presented the globalism that is presented by Shah Latif in his poetry not the exploitative globalization developed by market and its forces. Shaikh Ayaz has written under the topic of "from Poet's notebook" in his book "Kapar tho Kun Karay" his vision for his motherland, "Sindh will remain forever. The sun will be rise and set on it regularly. Only it will be buried with me as I have seen it. I would like to liberate that observation from my 'I' by documenting it in black and white so as it may sustain more than my physical being. I have observed whims of northern breeze as well as fall of autumn. I have sustained its chill and observed flourishing kirer and kanda trees and tooh warts in full swing. I have found that how it resonates thunderstorm when the clouds return to it. Cacti bloom in Thar and open their arms to heaven to welcome warmly to rainfall. I have

observed water fetching women with red rugs on them and brave spouses of them with axes on their shoulders. I have observed those wide breasts, dark beards and moustaches that are honouring the game blood and sword. I have observed those need suppressed weak bodies since centuries, and all those who have crushed them. The wound is being wet and puss is peeping out of every organ. I dived deeply in the past of Sindh and have flown towardr its future and have weaved the colourful dreams of Sindh, the golden dreams of a rising sun on it."

"Can I translate all of that in my poetry? Can I make everlasting to the flame by picking it from candle? What a brief life is!"

Shaikh Ayaz , being weaver of such colourful dreams have reflected his vision through his poetry during all stages of his life. He left this world on 28 December but left excell nt poetry and beautiful prose with a flow of Niagara fall for the succeeding generations to get inspiration and encouragement from it. He has written for tomorrow as he has declared himself. It is not only voice of throat but it is the voice of centuries which has been echoed from the vaults of past and it contains resonance of bright future that will not be marred by routine setbacks and sufferings. Poets are custodian of happenings at soul. They are residents of visionary abode. The worth of the strong voice in the poetry is because of worthwhile thoughts and ideas. The originality of thought gives birth to fragrance as of scent emerging from earth after the first rainfall. The utility of the poetry is multi-dimensional. It is the expression of inner self as well as it entertains others

hearts. Besides, it gives a message that reveals love that emanates awakens the conscience of truth and the truth awakens slept hearts and dormant souls. The poetry of Shaikh Ayaz also presents a message full of such ideas and thoughts that bear out the modern thought. The thought becomes not only guide against contemporary demands but also creates the sensitivity of farsighted sense which reflects the upcoming time clearly. There finds a vast historical canvas from which his poetry gets realization of dreams. His creativity is matchless as well as his craft. He brings pearls of meaningfulness with acumen of his farsightedness. Thus, his poetry offers beauty of thought and stories from history full of linguistic aestheticism. He likes bait very much as the genre is close to the temperament of Sindhi people. He has expressed it in his poetry that only s/he can write bait poetry that has a vibrant temperament. He has versified poetry in all genres. He has composed excellent nazam and ghazals too. The moving thoughts influence every listener and reader. He calls himself eyes of sleep in a moving poem...

اسان ننڊ ڄاڻيڻ آهيون، پيرين!

ستتي ساهه جاڳي،

ويجي دور دور،

ستارا لتاڙي اسان جو شعور

سوئين چنڊ ساڻي،

ڪٿين جا قافلا رهڻ ڳنڍ،

سفر ۾،

سوئين ڪائناتون،

نہ آغاز جن جو نہ انجام جن جو
 زمان ۽ مکان کان مسلسل نجاتون،
 ازل کان ابد تائين سُڪ جون براتون،
 جڏهن موت کائون،
 سوين راز آڻيون،
 سوين ساز جي لاءِ آواز آڻيون،
 سوين چنڊ چايون،
 ستارا تڳايون،
 انهن سان اچي جڳ سڄو جڳمڳايون،
 اسان جاڳ جا پاڳ آهيون، پرين!

It is his unique universe of his poetic thought that is inundated with moving thoughts. It is full of the thoughts reflecting stream of consciousness. Anyone can have difference with his point of view but none can deny his creativity and creation. First theme of his poetry is love and the next one is love with Sindh. Pursuing his poetic thought through bait, when the poet reaches at "Kapar tho Kun Karay" then his bait touches pinnacles of maturity and an innovative thought emerges through his bait. He writes same surs as of classical poetry and attributes the classical genre to the existence of Sindh. He says....

جڏهن ڳايو مون، وڻ تڻ موريا ماڪ ۾
 ڦٽي پيون اوچتو پتن مٿي پيون،
 تر ٿاڪ ٻُڙن لڳا، ريجهيون روجهڙيون
 پنيءَ منجه پتون، نچيون ناچن وانگيان

He proceeds further through the patriotic thought of Marui and challenges every barbarism with the ammunition of poetry. He thinks that high minarets

of forts and fortresses are merely a show off having no sustainability. If anyone arises by singing a revolutionary song, many a join him. He does not support to surrender at all. He advises to raze down the mountains of cruelty and barbarism. He tells the tale of awakening and calls the way a destiny too.

پنڌ به پنهنجو ماڳ آ، ڏور نه ڏس تون ماڳ،
جاڳ منجهاران جاڳ، سينا سڀ پاسي ڪري

Stepping ahead is in our control. Consequent upon our keenness of advancement beloved is with us. The fort is vulnerable and it has to be demolished. He mentions nature in his poetry. It is a matchless freedom that is offered by Mother Nature. Man throws cast for control over himself or his fellow being ambitiously. It follows the principles of natural context. The poetry of Shaikh Ayaz offers a wonderful dream....dream for prosperity of Sindh.

ڪڏهن سنڌ جي سينڌ ميري نه ٿي،
ڪڏهن موڙ تنهنجا نه مڙ جهانجن.

Look at Pearls, don't pelt Pebbles...!!

Human knowledge, codified through countless nerve cells, begins with intuition, reason and logical sequence and then takes other shapes of expression ranging from drawing, depiction and documentation process to present day audio-visual and digitized forms of information. Firstly, it has been oral and verbal, then became written and documented and now digitized and virtual. Codified concepts are knowledge, while the share things can be called information and constitute database accordingly. Poetry has been a great vehicle of human ideas and experience. It has enabled human beings to advance in thought and process of the functionalization of all of the conceptual codifications of human mind. Sharing of all human endeavours and ventures has been through the poetic expression. Most of the petroglyphs and scriptural documents offer a good example in this regard. It is not only a medium of expression but also a source of inspiration, entertainment education and critical appreciation of society. Thus, it constitutes and communicates a

message.....a message for advancement of human thought and action. That is why, Rumi has said;

شاعري جزويست از پيغمبري
جاهلانث كفردانند از خري

Sindhi poetic thought has been a well-recognized and message conveying vehicle, safeguarding not only language and linguistic heritage but also a great source of expression, inspiration, education, entertainment, wisdom and documentation of human ideas. From classical poetry of Shah Karim, Miyoon Shah Innat, Muhammad Zamman of Lanwari, Qazi Qadan, Shah Latif, Khalifo Nabi Bakhsh, Sufi Sadiq Faqir, Miyoon Abdul Rahim Mangrio, Sachal Sarmast, Bhai Chainrai Sami to Shaikh Ayaz and other poets of Sindhi language. Sindhi classical thought got its climax and maturity in the poetry of Shah Abdul Latif Bhittai and Shaikh Ayaz built a bridge between the classical thought and the thought of emerging age of knowledge economy and digitalization.

Shaikh Ayaz (b. 2.3.1923 d. 28.12.1997), born in Shikarpur and enjoyed his early life and youth days there and practiced law in Sukkur and then served in Hyderabad and journey many areas of the globe and got inspiration and enthusiasm from his study, law practice, association, travels and sufferings. He opened eye in a middle class family, familiar with poetry and books. He observed closely the freedom movement throughout subcontinent and the life of masses during his law practice. He met common men as well as political and literary figures. He studied Sindhi, Urdu English and Persian literature in his

young age and studied classics of world though books and movies. It strengthened and sharpened his saw of creativity. He produced sublime poetry as well as prose. He tried to evaluate politics and society and left a good deal of critical thought in this regard. His creative acumen was very high. He composed poetry in Urdu initially, but left it later on and made his indelible mark in Sindhi poetry. His first poetry book in Urdu is Boo-e-Gul o Nala-e-Dil and Bhanwar bhuray Akas is in Sindhi. Other book in Urdu is Neel Kanth aur Neem Kay Patay. He has also translated Shah jo Risalo in Urdu. He has more than fifty books offering a rainbow of creativity. He has tried to use all of the dialects of Sindhi language and succeeded in it to some extent. However, he has committed some slight mistakes in use of language too. His poetry takes major inspiration from Sindh and then touches to global prosperity like the ideology of Shah Latif...Sindh Sukar and Alam Abad (Prosperity of Sindh and Rehabilitation of World). He composed poetry to highlight his love for Sindh and people of Sindh. He says;

سنڌ ديس جي ڌرتي توتي پنهنجو سيس نمايان
.....مٽي ماڻي لايان

Or

سنڌڙيءَ تي سر ڪير نه ڏيندو
سهندو ڪير ميار او يارا!

Or

توڪي ڪهڙي ڪل، جيءَ اچي نه جهل،
مون کان سنڌ نه وسري

Or

جي تو اڃا نه ڄاتو آ ڪير ڊيس واسي
تنهنجو جنم اڃا يو تنهنجي مٽي اناسي

He has a firm belief in the existence of Sindh in the light of known incidents and accidents of history. He loves motherland so much and regards it matchless in world. He moves towards love to human being and gets immense love from everywhere. It inspires him a lot to sharpen his poetic thought and skill. He deals with love in a unique way and declares it as;

عشق اسان وٽ آرائين جيئن آيو جهول ڀيري

Human thought and action have been remained under focus of the poetry of Shaikh Ayaz. He highlights importance of human potential and takes human thought to do extraordinary things in world. He says;

جا خدا کان نه ٿي، ڄانه امڪان ۾
ڪالهه کان ڳالهه آه سا انسان ۾.

His poetry takes inspiration from not only Sindhi classics and folk but also from great poetic heritage of subcontinent as well as of world. Bhattai has been his great motivation in thought and style. Besides Sindhi poets, he has mentioned Kabir, Miran Bai, Tulsidas, Kalidas, Dadu Dayal, Qazi Nazrul Islam, Tagore, Rumi, Hafiz, Saadi, Attar, Khayam, Umaraulqais, Nazim Himat, Pablu Neruda, Anne Frank and many others who have left a great deal of sublime thought. His poetic acumen was very much inspired of folk

heritage of Sindh especially of Thar. He has composed new Hamracho, Karho and other songs. He tried to give a new direction to wahdatulwujoodi thought of Sindhi society from tasawuff to patriotism. However, he composed prayers in his last day.

His prose is also worth to be read. He has written short stories, letters, diaries, travelogues and autobiography. Use of versatile terminology and surrealist thought make his prose a heart touching content to be read by scholars as well as common men. His poetic thought impresses everyone because of its smartness of form and comprehensiveness of content. He offered innovative and igniting ideas and bundles of information regarding globe. He has uses hundreds of thousands of names and reference from literature, history and politics. He created continuously in spite of his illness and business. He was criticised by the rightist cadres in first phase of his life and by the leftist cadres in his last days. He thought above all of the ideologies and believed in human being and wide context of nature. He remained true to his thought and neither motivated from a mercenary consideration nor being opinionated. He was Ayaz and only Shaikh Ayaz. In his own words;

هڪ شيخ اياز آ، ٻيو ڪو چٽيون ماءُ

He remained under pressure of intrigues and compulsions but he never surrendered. He surrendered at his own wish and will. He left a great heritage of poetic thought inspiring youth of Sindh towards patriotism and prosperity of Sindh and globe, belief in human intellectual freedom, criticism to feudality and capitalism. Shaikh Ayaz presented a

good guiding thought in his poetry. He has tried to motivate people to get intellectual freedom so as they may make choice. His message may take people towards a brighter future and prosperous Sindh. It is need of hour to do research on his works so as his poetic thought may be evaluated properly.

هيءَ سين نڙڏيندي چين اُتي ڏس! ڪوئي آيو آ پيارا!
هيءَ شايد ساڳيو رمتو آ، اڳ جيئن اُجايو آ پيارا!

جنهن وقت اسان جي تند ٽپي ۽ ساز ٽپي آواز جهڙي،
تنهن وقت پلي ڪو ڪنڌ ڪڍي، جو آيو ڳايو آ پيارا!

هيرا ته ڏسو ڪڪر نه هڻو ايندو نه وري هي وٽجارو
ڪجهه ذات ڏسو پوبات ڪيو هي شورا جايو آ پيارا!

هيءَ پنهنجي ڪرڻي پرڻي آ، پر سنڌ اياز نه مرڻي آ،
آخر هيءَ رات گذرڻي آ، تو چو گهڙايو آ پيارا!

Peace Prospects and Shaikh Ayaz

Human being were very much peaceful when they had been living a natural life. As they started to capture resources they lost the blessing of peace. Firstly, they lost the peace of mind and then they the peace of globe became vulnerable. After capturing resources of the globe they started to capitalize them and it gave rise to an unjust concentration of the resources. It led human beings to many conflicts, fights, battles and wars. The stress posed them to more threats and they became weak in spite of being strong in resource hoarding. It brought the attention towards global peace. Development needs peace. The peace leads world to a bright future. Shaikh Ayaz, renowned poet, has reflected on the possibilities of peace in world in one of his Waies as;

امن جا امکان،
کیڈا ناہن جگ پر

He says that people think that there is solution of their ulterior motives hidden in their fights and they may destroy all of the world. He calls them bloody

fool. He draws attention of the people about their vulnerability and make them realize that they are human being not the tigers. The waie runs as;

سمجھن ٿا سڀ ڪجهه وڙهي،
 ناس ڪندا نادان
 امن جا امڪان،
 ڪيڏا ناهن جڳ ۾

اڳ جيئن چيئي جا چنبا
 آهن نه انسان
 امن جا امڪان،
 ڪيڏا ناهن جڳ ۾

He reminds world about Nagasaki that at last the world realized the blunder of bombing for merely capture the land of others. People saw the experience and they were shaken. It became a nightmare for people of the globe. The poet reminds people to learn lesson from their blunders made in the past and move forward towards peace. He criticises the forces of world by asking them that they have been jaundiced and the illness have been snatched their eyesight. Thus, people in power are not viewing bright future of the globe. The have been short-sighted and narrow minded. He says;

ناگا ساڪيءَ کي ڏکي،
 ڏٺو نيٺ جهان...
 امن جا امڪان،
 ڪيڏا ناهن جڳ ۾

آهي ڏيکاري ڪسي،

يرا! توکان ڀرڻان

امن جا امڪان،

ڪيڏا ناهن جڳ ۾

In this way, the poet leads us towards peaceful world where everyone can progress. The world moves ahead at its natural path. Human beings have a great capacities of thinking and creation. However, their creation must honour the laws of nature not the trivial ambitions of power and pelf. He must learn from his mistakes. He waged wars and embattled for pocketing resources and land itself, the major source of holding. By learning lessons from history, man can save himself from Nagasakis, and Heroshimas of future. Therefore, there are brighter prospects of peace in world and man should look forward and go ahead.

I have chosen Thar

The phrase '*Veni, vidi, vici*' ("I came; I saw; I conquered") is a Latin phrase popularly attributed to Julius Caesar and the phrase is used to refer to a swift, conclusive victory. Shaikh Ayaz a legendary poet of modern times visited Thar in sixties and he absorbed into the beauty of her peaceful land topographical mosaic and he emerged with a great sharing in form of poetry and prose. He loved the land of Maru so much and had desired to live into Thar. It was natural scenic beauty of the area that attracted him and motivated him to express his observation in his poetry especially in his book '*Akan Neera Phulliya*' (Blooming blue flowering in the plants of ak.). He visited areas of Mithi and Nagarparkar. He has given his travelogue account in his autobiography '*kithay ta bhanjbo thak musafir*'. He has mentioned the peacefulness of Thar and the influence of the Jainism in area. He has called '*the Iranian carpet*' to the sandy area of Thar in his message read out in a conference held at Mithi. He has mentioned topography of Thar in detail. He writes (in *Kithay ta Bhanjbo Thak*

Musafir' p 60), " Rinn of Kachh is in the south of Tharparkar. The southern parts of talukas Mithi and Diplo touching to the Rinn are called 'watt'. The land is flat is water is shallow. Dug well are not much deep. The names of the villages...kutani and Godangri have been kept because of the water table. A dog can lick water at dug well in village Kutani and cattle can drink water by kneeling down at village Godangri." He is influenced by these words and attributes the poetry of some modern Sindhi poets as 'kutani' and 'godangri'. He calls Thar 'the painting by God' on earth. He discusses the difficult life of Thari people. By and large, he loves Thar so much and wants to reside there if he might be blessed with life again. In his 'akan neera phullia', Shaikh Ayaz has described geography, history topographical mosaic, flora and fauna and culture of Thar. Let us describe one by one.

Reflections of the geography and history:

Karoonjhar has been remained a great symbol in his poetry. He looks at it as a unique phenomenon of nature. The beauty of the mountain attracts to the poet very much. He takes the scenic view of Karoonjhar with the fire reflect light and human freedom. Rainy season makes the mountain a worth to be seen but the days of youth fly away. He says;

ڪارونجهر تي اوڙڪون، اڄ به ساڳا مينهن
ها، پر جوين ڏينهن، رهي رهن ڪينڪي

(Torrents on Karoonjhar and same rains are showered even today. However, the days of youth passed away)

ڪارونجهر جي اوت ۾ مڙي جي واڙي
جنهن ۾ ريباڙي گهلي پئي گاگهرو

•

ڪارونجهر جي پٺ تي، ڏن ڌرائن جو
چت انهيءَ جهڙو جيڏا ! ڪهڙيءَ جوءَ ۾

•

گولاڙا ٿولين، ڪارونجهر تي ڪامڙيون،
گولون گهرن نين، پري پنڌ پهاڙ تان

•

او شل آزادي اچي، چوڏهينءَ چنڊ جيان
رهندي رات ايجان، ڪارونجهر نئ ڪيٽرو

•

ڪارونجهر جي پٺ، جهورنہ تن جون جهوپڙيون!
تن ۾ ڪائي رڀ، هو جي ڏيون ڪاڻ جون

•

ڪارونجهر تي باهڙي وسائي ناهي،
ڪنهن ڄاتو آهي، ڪڏهن مچ مچي پوي

•

ڪارونجهر تي باهڙي هوءَ ڪنهن ڏکائي،
آڏيءَ جو آئي، جنهن مان جان جرات جيئن!

•

هو جو وهت ويو پئي، ان تي ويجان ها
سامي پيجان ها، ڪارونجهر جي ڪور تي

Neither Karoonjhar is changed nor the arrival of
monsoon showers but the days of youth pass away

like wind. It is a feeling of temporariness of things. The poet loves nature, highlights Karoonjhar with a mention to monsoon showers. He laments on the rapidly passing days of youth.

Topography of Thar is very unique and has different names of each variation in earth profile. The poet mentions term 'mandir' a small piece of soft soil at the concluding ends of two parallel sand dunes. There are many dune cross overs called 'luk'. Many a such crossover has particular names as Kankeh waro luk (crossover dune with kankeh trees), gaday waro luk, ondhiyo luk etc. He says;

مندر تي مڙندين، منهنجا گيت ٻڌي ڪري
ڪاٿريا ڪڙندين، ٿر جي چوڏهين چند جيئن



هيءَ جا منهنجي شاعريءَ کانڪه وارو لڪ
جنهن ۾ ڪوئي ٿڪ مور نه ڏسندڻو مارڻو



هي جي مون وٽ هير اهڙا بيت اڳ نه هيا
آئون ڇڏيان ٿو ساڻيو پتڪولي تي پير
توڙي آهي ارير، آئون ائين ئي پنڌ ۾

The poet expresses his conscience through these geographical phenomena and topographical mosaic of Thar. He encourages people of Khaurr and shares good news of gathering at 'mandir' by listening his songs. He calls his poetry as the crossover full of shady trees soothing to the passers-by. He is aware of his old age but he tries to leave the footprints at the crossovers so as his successors may move ahead. He forsees threats and ferocious animals throughout

Karoonjhar but passes through the threats easily. He sees wolves on his way to Karoonjhar so he suggests humbleness for himself. Despite the threats he makes his own way and says;

ڪارونجهر ۾ ڪيتريون، ڀاري بلائون
 انهن مان آئون، وڃا پيو وترو

•

بگهڙا ڀري ٿا اچن، ڪارونجهر جيءَ وات
 ايڏي اوچي ڳاٽ، راڳي وڃ نه روه مان

•

هي جو ٿاري وڌو مارو ٺاهيو مون
 متان پانئين تون، منهنجي عمر ائين وئي!

By doing these things, he thinks his age as a good utilized age. Doongri is small hamlet in the vicinity of Karoonjhar. Shaikh Ayaz mentions the thick population of the trees there. He traces the footprints of the passed generations. He has used local words for his narrative as 'gurs' (traces of movement on sand) and utilizes the traces for his journey ahead. He tells about 'dahar' a piece of flat land in Thar and attributes his waaies as the lamps throughout dahars. The light of the lamps has been increased and reached to the sky.

هو جو ڏٺي ڏونگريءَ ڀر ڳهاٽا وڻ
 مون ۾ ايئن ڪارڻ، لاتا ڪيئي جهڳٽا

•

هي جي گرس هزار تنهنجا واريءَ مان ويا،
 تن سانڍي آ سار تنهنجي ساري پنڌ ۾

•

ڏهرن ڏياتيون هيون، ڪله منهنجون وايون،
اڃ تن اوجايون، تارن تائين اُپ ۾

•

پيو آئون ڏسان، اڃ ته بيهي پنڌ ۾
تتيءَ رڳ جيان، تاري وڍو وات تي

He mentions thirsty 'watrioon'. The small paths are called 'watrioon'. He sees his talent as stars at Ranasar. Thirsty paths remind him of the dried natural water pond 'tobha' and he attributes it to his poetic creativity, its continual occurrence and flow. He views his talent as 'to draw water from 300 feet deep wells'. These deep wells are called 'satheeka' and Ranasar is the name of many rain water natural ponds located in the vicinity of different villages. He says;

او شل روز وسن، اوپر اوھيرا ڪري
اڃ چڻ واٽرين، اُج اُجهي ٿي ڪانه ٿي.

•

اڃ به منهنجي جندڙي، راتا سر تي رات،
ڪيڏا منهنجي ڏات، تارا، تر، تروڪليون.

•

توڙي ڪاله سڪي ويا، تهڪي سڀ توپا،
سنجي سانیکا، پر تو ڪوئي سڃ ۾.

•

ايئن ڪويتا ڪئي، وري مون وٽ موت،
هنننن ڪي ناريون، وڃن پيون وات تي.

Oheera, slight showers of rain irrigate soil very much and the poet uses the term for continual watering by

his talent in the shape of poetry. He describes Achro Thar (white sandy area, an extension of the desert with different topography) as glittering in the moonlight of the month of Chet. He urges on steadfastness and consistency. People do haste when they reach at the concluding end of their journey. He has used word 'pochando' for the concluding end of the journey. It is the descending end of the sand dunes. The ascending start of the dunes is called 'mathari, gaatri, gaat', while the the arise in the middle of the sand dune is called 'oochaho'. He warns the travellers not to leave the traces of the footprints of their predecessors. He makes the travellers conscious when they pass through 'naunn', a deep valley between two dunes. In the journey towards freedom of human thought, he foresees many hurdles;

اچو ٿر چمڪي، چانڊوڪيءَ ۾ چيٽ جي،
توسان ڪو جهمڪي، ڪڏهن ايندين سڀرين.

•

پوچانڊي تي پير، هوريان هلو ساٿيو!
هي جا تيزيءَ هير، ماڳ نه نيندي ماڻهين.

•

هي جو پيا مينهڙا، ڳارو ئي ڳارو
وارياسو سارو ساڳيو ٿيندو ڪينڪي.

•

چڏجو نه پيرا، جڏهن وڃو نوڙ مان.
ڪيئي من ميرا، چاري آهن چارڻو.

In this way, the poet continues his journey. It is the journey of the people. He mentions dirty minds on the way towards destination. In spite of all the threats and hurdles, he wants to move forward towards the goal. He does not want to remain at the slope forever and searches for any 'paaj' or an inclining path. His great poetic acumen views a dawn of spring. He mentions 'pasaro' a slope of sand dune and 'wairy' or small well in his poetry with symbolical metaphors. He says;

پاساڙي ۾ ڪيترو آخر رهنداسين
 نيٺ ته ڪهنداسين، مٿاريءَ تي ساڻيو

•

پرين ڪائي پاڇ، اُڀو پنڌ نه اُجهي،
 سمهي ساري راڄ، لانجهي لٽ لڻا وڌا

•

اڃا ڪجهه ٻرندا رهن، ڏهرن ۾ ڏيئا،
 وجهي ٿي لڻا، ور ور باڪ بسنت جي

•

ڪاري ٿر ۾ ڪيترا، ويندي اُڃ مرن
 ڪنهن ڪنهن پوءِ بٿرن ويرون پون وات تي

•

پاساڙي جي چانو ۾ مٿان ويهين تون،
 اُٿي پيڙ پتون، مٿان سج لهي وڃي

•

جهڙو ڦڙ جي جهونگار، لاڙائوءَ جي لوءِ ۾،
 وس وس منهنجا يارا، آيا وسڻ ڏينهنڙا

He follows an untiring struggle by masses. By using the terms relating to the topography of Thar, Shaikh Ayaz inspires and encourages people to go ahead towards a bright future. He warns about sun setting and being late. He invites rainfall as the rainy season has been reached. The rain will bring greenery and prosperity. Torrential rain will irrigate the dried soil and there will grow the vegetation. It will bring prosperity to the cattle too. They will produce much more milk after grazing green leas of soft grass. He says;

آيو اوھيرا ڪري ، ڇرڪي منھنجي ڄاڻ،
چڙا چنگ وڳا پئي، ڀنا پئي ڀان،
ساري رات وٿاڻ، تميا چُٽا ڪا ڪيو

•

ڪُٺا ڪالھ ڏٺا، ٿر ڳوڙها تمجھي ويا
ڏن ڀر ات ڏڪار ڪيڏيون چييون ڄاڻ ڀر

Besides mentioning different terms pertaining to the topography of Thar, the poet also discusses the geophysical features of Thar. For example; Paair, Watt, Wango, Samroti and Parkar. By doing so, he introduces the areas at one hand and utilizes the same metaphorically. He mentions a rainbow during a dry day. It is a glimpse of the coming of rainfall. His couplets narrate all of it beautifully as;

وري ساريائون پڪا پائر پار جا
چنڊا سٺائون، موتي آيا ماڳ تي

•

ڪاري ڪڪر چنڊ ، آڏيءَ جو آکاڙ ڀر
ھيل تہ سارو مند ، مور نہ پاسي من ڪي

•
سڪيءَ تي بيهي آئون ڏسان ٿو ڏانگڙو
اجهو پرڏيهي! آئي مند ملار جي

•
ونگي توڙي وت ۾ جوئر توڙي جو
مونکي ڪهڙي پو اڃ نه آهن آتڙيا

•
آئون ڏسان ٿو پارڪر، مٿا مورين جيئن
ٿر ۾ ٿورين ايئن سر سنباهيا سامهون

Discussing the above mentioned things, the poet says that he has chosen Thar and it is like a heaven on earth. The sand becomes immortal at sun setting time. It is his keen inclination towards Thar that motivates him to express all of these things. He says;

ساٿي مون دنيا گهمي، چونڊيو آهي ٿر،
جن ڪنهن سرڳ سمان آ. واريءَ تي هي گهر.
سانجهيءَ وٽ امر آهي رتيءَ ريت تي.

Culture of Thar and Shaikh Ayaz

Cultural richness and diversity of Tharparkar has been known with a unique identity of resilience and patience enveloped in the mighty context of nature. It has been attracting people from all over the world. Native people love their culture very much and have tried to preserve in one or the other way. The cultural dynamics of Thar provide a mosaic of natural beauty which facilitates human creation in a judicious manner to develop and create in accordance with the vast context of nature. Shaikh Ayaz, great poet of present day Sindh, was very much fascinated from the culture and other aspects of Thar. He has not only depicted the mosaic of Thar in his poetry but also he had wished to be born in Thar. He has documented many words, idiomatic expressions and key words reflecting Thar in his poetry. This documentation has helped to preserve and conserve culture of area. He has depicted different aspects of the lifestyle of Thari people. It was 1964, when he visited the area with his friends Mr. Jamal Abro, Mr. Rasheed Bhatti and Muhammad Ibrahim Joyo. He has mentioned the

culture of Thar in most of his poetry and prose write ups. His book Akan Neera Phuliya presents a bulk of terms and key words pertaining to Thar and the culture of the area. Many things have been changed in course of time. It has been a tradition in Thar to make thorny enclosures around thatched huts to protect the residential set up from the trampling of cattle and other animals. There was no concept of lock to chounras and main gate of house. The main gate of the house was protected with a thorny bush from kumbhat tree called Kharrah. Shaikh Ayaz has mentioned it in one of his bait as;

ڪٿو آھ ڪٿاھ تي، ڪري چنڊ چٽاءُ،
آڙيءَ اُٿي آءُ، لڪي ساري لوڪ کان.

He looks at moon over kharrah and in the sky. Moon is making light in atmosphere. Moonlight inspires the poet and he feels an urge to meet with his beloved. He asks the beloved to come to him in a disguise in this lightening environment. He uses moon as symbol of beauty which remembers him of his beloved who can come to him by removing kharrah as it is the symbol of hindrance and stoppage. Swimming has been part of the culture of Thar. Kajlasar, Ransar, Bhodesar have been famous reserves of rainwater used as swimming pools. Men and women both have been visiting those depression after monsoon showers to enjoy swimming. It is said that the surface of Kajlasar had been a black lay made by antimony fall from eyes of the bathing women so it was called kajlasar means pond with antimony. The poet depicts a scene of such swimming of village girl at water

pond. Youngsters rush towards the pond to capture the moment. He says ;

سرتي سوڀري، وهنتي جيئن تلاوڀر،
آيا اُن وڀري، ڳڀرو ڪيئي ڳوٺ جا.

Aesthetic sense of the poet leads him towards different scenic beauty of rural life and he tries to depict all of those sights of beauty and serenity. He narrates beauty of the young girl with nose ring (phulrri). Sun setting sets itself when the beautiful girl walks with proudness and stars emerge in the sky. The likes the hidden beauty and calls its spikes wrapped in rag (loee). Spinning wheel woman looks at her husband with a suspicion of extramarital relations with any other woman. It is really embarrassing for a woman when her husband falls in any others arms at midnight. Community proceeds impeachment against such extramarital relations and expels the men and women involved in such ultra-social practices. It is called expulsion from the caste and community (niyat);

وينگس ڦلڙي نڪ ۾ پايو لڏي ٿي،
سانجهي ٻڏي ٿي، تارا اڀريا اُڀ ۾.

•

لوئيءَ ۾ ٿي تون وڃين ڪانڀا لڪايو
مون من ٻڪايو، توڙي هر هر ٿو ڏسي.

•

اٿت ڪيندي ٿي ڏسي، هن ڏي آڏيءَ اک،
چاهيءَ ٻي ڪنهن پڪ، مون وڍ آڏيءَ رات جو.

ٻايل ٽي ٻايل، نڪري ڪالهه نيات مان،

اڃ اڙي گهايل، ڪهڙي ڏس وڃين پيئي.

Rural life has its own charms, sufferings and sorrows. People enjoy it and sometimes even curse it. Shaikh Ayaz, in spite of being an urban individual, had great sense of observation and study things deeply. He had a good interaction with people coming from villages because of his law practice in criminal cases and affiliation with the political cadres of the subcontinent as well as of world. Jewellery, dress code, working pattern make rich to rural culture. Handicraft work is an integral part of the culture of Thar. People do hard work and make very good crafty items of embroidery. Dress code of Thar has a robust versatility and diversification. Shaikh Ayaz mentions flower making on gajj with silvery thread called muqo. He mentions Jhabbo , an upper garment of Kolhi women. He mentions gaghro, loee, bandhini, parro, kanjro, chuni, in his baits to elaborate different aspects of the culture of Thar.

تونر جي ٽانڪين، پري مڪي ڀرت ڪي
جُهن مان جهانڪين، چُپي تن جون چاتڙيون

•

گوتتي تارون گاگهرا، لويون لوهائيون،
ور ور اُماڻيون، جي مون سار ستاو پر

•

هيءَ جا سوناري، پاڻي آڻي بانڌڻي
مون من پلهاري، چوڏهينءَ کان به چڱي لڳي



ڪيئي پڙا ڪنجرا، چُنڀون ٿيون چمڪن
تڏيءَ تريچن، مون من رتو رنگ ۾



هو جي نڪرائيون، جن جا نيرا گاگهرا
هو جي جيلمير ۾ مون ڪلهه اُماڻيون
واتون ويڳاڻيون، تن بن سانوڻ مينهن ۾

Besides reflecting on culture, the poet describes main areas of the cultural Sindh mentioned by Shah Abdul Latif and other classical poets. He tells about the women, he had sent Jaislmer with blue gaghra. The blue gaghro is a symbol of mourning. He laments that the ways and paths are feeling despair without those ladies. He focusses on different castes declared after their professions as goldsmith (sonaro). He has mentioned Rajput caste (Thakkur). He looks beauty of his dreams in dressing and ornamental use of ladies who put flowers in hair. Those ladies have had combs and mirrors and they are setting their hair cautiously;

چوڏاري چونرن، ٽونر ٽونر ڪنڪڻيون
جن ۾ لوٽڙياريون، چوٽيءَ ڦل وجهن
ڪيڏا منهنجي من، سڀنا سونهن سماڻيا



ناري ڦٽوتو هت نه لڏي آوسي
چوڙيائين چوتو. ڀرسان مور پري ڪري

Thatched huts (chounra) have been a constant structure in Thar. People make those thatched huts from grassy straw of different plants. In sixties, there had been such structures but the situation has been changed now. The structure were modified firstly with wall of kacha bricks and then burnt bricks. Somewhere, people have replicated the structures into cement and concrete buildings. Actually, the chounro was a multipurpose structure compatible to climatic conditions and natural hazards. It was used as a kitchen, resting room, store and bed room simultaneously. The poet feels an aesthetic spur in those structures and threads in hair of the ladies enrich his dreams. He calls them loirriyaron (having woollen rugs). He declares a star to nose pin (phullri) and tinkling of booli (nose ring) sooth his soul. He says;

سانئڻ هي سوني ٺٺي، ڪٿان آندي تو
ڄڻ ڪوئي تارو چپڪايو تو چنڊ تي

•

تا بوليءَ ۾ گنگهرو، ڀڄميءَ وير وڃن
ڪيڏو روح رهن، گهڻ گهڻ جي گهيراو سان

•

هٿن منجهه ڪٽوليون، ڪنن منجهه ڪٽڪون
ڇاڻي سوچين تون، ڪالهه رليءَ ۾ ڪير هو؟

He has narrated about the ornaments put by women in ears, nose, hands etc. He also praises the beauty of a thoughtful women who had been thinking about an untold relation. Golden nose pin, nose ring and earing ornaments look much beautiful to the women. All of the ornaments increase in the beautiful look of the women. Beauty and love reciprocate each other. Ornaments are an important item of the culture of Thar. People use them as per their capacity and financial capability. People of Thar have a variety of activities to entertain themselves and to express their collective sense of aestheticism and love towards beauty. They play different instruments and sing songs. They dance and recreate themselves through by playing drums and dandiyo dance and singing rasooras;

ڊولڪ ڍاٽيٽرو تارن اڪيون چنڀيون
 ايڏو اوسيٽرو آ ڪنهن جي آواز ۾

•

هيءَ ٿڌڙيءَ جي رات ٿر ۾ ڪيئي ڪولھڻيون
 تازيون وڳيون اوچتو چيري چُپ چپاٽ
 آئي تنهنجي بات، راسوڙا رکجي ويا

•

ٿيري پنهنجا ڏانڊيا، ور ور ڪڙڪا ڪن،
 جن جي پيرين گنگهرو چم چم سان چمڪن
 ساري رات نچن، چانڊوڪيءَ ۾ چيهت جي

Dholak, rasooras, dandiyo and ghunghroo have great role in such entertainment festivities. Dholak (small drum) is a common instrument of making rhythm

and enthusiasm. It is used during every festivity of happiness. Thadhri is also a festivity of not to light fire in hearths and observed as an interval of baked food. Rasoora is diminutive of raso, a song of bravery and valour. It is a particular dance song of Kolhi community. They have many types of rasoora dance. Dandiyo is a surrealist type of dance and replica of sword playing. Embroidery making is an important part of Thari culture. Girls and ladies do embroidery during leisure hours. They earn from the craft and use it for personal use. Caps for men and a variety of items for women are made with embroidery. Shaikh Ayaz gives the craft a touch of his beautiful talent of poetry;

هوءَ ڪاون سان ٽوپڙي، ڪنهن لٽي ٿي ٺاهي؟
 اچڻو ڇا آهي، ڪوئي نيري سمنڊ مان



پائي مٿيا ڪانچ جا، چوري ڇاتيءَ تي
 هيٺيان هيٺن ڪي، ڇا جي لاءِ لڪائين ٿي

The poet talks about glass pearls and compares those with natural ones. Human body have been discussed by many a poet and scholar but the discussion is not concluded that what is the relationship between body and soul or where is bordering limits between them. Shaikh Ayaz, narrating beauty in his poetry, also expresses about the simplicity of life style in Thar. Poor people wear worn out shoes which make a special sound called 'sarraka'. Shaikh Ayaz asks a poor people who is proceeding to his journey. He sees moon accompanying the poor person. He says;

جُتيءَ سڙاڪا اچن ، وڃين ٿو ڪيڏانهن
چنڊ به جهڻ تيڏانهن، توسان گڏجي ٿو وڃي



هي جو اُپرائو وڃي پيو وات تي
اڃا نه سائو توڙي سج لهي ويو

It is human endeavour that has helped to survive humanity. Struggle is very essence of life. Barefoot people embarking on their pursuits motivate destinations to come nearer to them. It is the zeal and zest which takes us ahead. Shaikh Ayaz compares those poor barefoot struggling poor persons with moon and the sun. It is because of their striving and selfless struggle. They follow the spur of their conscience and carry on the struggle till last breath of life. Shah Latif has also presented such a great concept of an untiring struggle. The poet tells about his poetic talent and craft by giving examples dug well. He discusses the water management system in Thar. There are dug wells...shallow and deep. Other means of water had been rainwater and its harvesting through reserves as tal, tarai, tobho and daho. He calls his poetic acumen as a deep well not to be exhausted like a small tobho (natural reserve of rainwater). The depth of poetic craft is like reflection of water at the bottom of dug well and he is amazed to learn it that how the water fetching rope (warat) takes water from it through pitcher (kos);

هي جو ڪوه ڪٿي نٿو تنهن جا ڪوه ڀرہ؟
ڪيڏي ان جي ڪھ ، پار وٺي پاتار مان



ذات نه تويي جيئن، کوھ کٽي ٿي نٿو
 هوءَ جا پاڻيءَ ٿڪ آ، کوس ڪناري سين
 ورت انهيءَ کي ڪيئن، پهتي ٿي پاتار ۾

Water management system has been remained very complicated and complex. However, it is improved with the passage of time. Water is life and the life depends on it. It has been a complicated process of taking water out of dug wells and then fetching the same to home. Ayaz refers the different tools associated with the system of water management. There are different type of water ropes are used to take water out of the wells through pitchers called kos. In the past, it was in vogue to make the water taking rope from hides of cow, buffalo and camels. Later on, a rope made of ak fibre called akwaro replaced it and nowadays ropes of synthetic material are used and sometimes such ropes create serious health problems ;

اڪواري مان کوھ لڌ، ورت ته ناهين ٿو
 ڪڏهن لاهين ٿو کوس اسان لڌ آڃ ۾



هي جو کاتڙ کوھ، کٽي کٽي ڪينڪي
 تتي ڏينهن ڪکوھ، پاڻي ان جو پانڌيا



جيڪي هيو کوھ ۾، سڀ نه پيو آھ
 تيسين هڏ نه ساھ، جيئن انڊر اوتجي

The depth of dug wells varies in different areas because of the availability of ground water aquifers which are shallow in the south west of Thar and deep

in the north east of it. Khaurr is an area with deep dug wells and the poet compares his poetic offering with the water of deep well which is not less than a blessing for wayfarers. He says the water is unfathomable and inexhaustible. Come what may, one takes water from it but it would remain always replenished.

ڪوھ ڪٿي ئي ڪونہ ٿو، ڇڪيون پيو ڇڪ،
تڪيون پيو ٽڪ، وري وري وهت ڪي



هي جي اونها ڪوھ، ڪٿي ڪٿن ڪينڪي،
ڪير لڳائي توهن تن جي پاڻي تڪ مان



ڪيڏو ست ڦري پوڻ پٽڪي وانگيان،
۽ ڪنهن ڪوس ڪري، من ۾ لهرون آنديون



پرھ پاڻياريون، دلا پري ڪوس مان،
هنين ڪي ٺاريون، وڃن پيون واٽ تي



پيرو ڪونہ پڇن، گهر مان نڪري گاگهرا
پوئين پهر وڃن، بهڙا ڪلي بات ۾



ڇڻيون نہ چمڪن، توڙي ڪاريءَ بات ۾
ڪوھ مٿان تمڪن، لاهي ورت وريٽيون



ويريءَ ۾ ساڻو چنڊ وڌو آ چوٽ جي
جنهن سان تڪرايو هرڻ سڱ لڻا ڪري

•

اڄ سلهاڙي تي چڙهي ساڳيو ئي لاڙو.
پاڻي اوازو ڏيڳيون هڪڙي پوئتان

•

چڙسي سان پاڻي ڪڍي پريءَ اوازو
معن من تاساڙو واھڙ ڳولي وات تي

•

میان چڪي چونہ ٻڌين ڪڏهن تنگ ڪي
اڃا تولتي اون، اڳتي پوئتي پاڪڙو

•

ناهي منهنجي لاءِ ڇا ويندي پيلاسو
وئي هڪ پاسو ڇا مان سورانگهي چڙهان

Flora and Fauna of Thar in the poetry of Shaikh Ayaz

In his book 'Akan Neera Phulliya', Shaikh Ayaz has mentioned flora and fauna of Thar. He has tried to set his thesis through symbolical mention of the natural mosaic of the area. The poet has immersed in the environment of the area and sought the local names and attribution to the plants. He calls the arms of beloved as the warts grown throughout Thar. Gidra wal, chibhra wal and chhanhn wall yield good fruits , favourite to children, women and elderly people. He mentions half ripened gidriyoon metaphorically for bosom of beloved. He uses a local word 'anbohiyal' for it which means half ripened. It indicates teenage. The poet seems in attraction with beautiful body of his beloved. He compares his meeting with his beloved as the blooming of Rohiro tree in his courtyard. The tree bears attractive flowers without fragrance.

مون تي تنهنجون سانوري، پانهون ولين جيئن
گهاريان هوند نه هيئن، مان هي آرهر ڏينهڙا



اکين اڄ به ڏٺيون، پر نه اڳي جيئن بک سان
 آنهوهيل گذريون، گوري تنهنجي گج ۾



بايل تنهنجي بک ۾ رات گذاريم ايئن
 باک ڦٽيءَ جو جيئن، مون گهر روهيڙو ڦٽي

Peacock is a beautiful bird residing in the vicinity of residential areas. Its male is called 'moar' and female is named 'del'. The poet sees a beautiful lady standing with a pitcher on her waist and calls her a 'del' standing at 'dago' land. He calls 'dhatooro' a wort and metaphorically attributes it to the embracing arms of beloved. However, it is a plant rather than a wort. He focusses on rural activity as collection of tree pods. He says;

هوءَ ڊاڳي ۾ ڊيل، جيئن بيئي آهي ڪير؟
 آئي آه سوڀر، دلو ڪٿي چيله تي



تنهنجون منهنجون اڄ الڳ ريتيءَ ۾ راهون
 جوڀن جون ٻانهون، ڌاتوري جون وليون

The tree of kandi is an important tree of Thar. It is very sustainable in all conditions. Shaikh Ayaz has mentioned the tree in his poetry. He tells about its pods called 'singri'. He compares his poetry with strong kandi trees and tries to remove the fear of reader in this regard. He presents his poetry as a shady tree. The tree has a long age of hundreds of years. The trees that reach the age of hundred years

are called 'soieka' and there develops an iron like strong wood called 'kirsee' in the trees. The following bait present the description and attribution to kandi tree;

مجر ڪنهن موڙي ڪيڏا ڪالهه پتيا پئي
پوءِ به پيو توڙي سگر ڪوئي ڪنڊ مان

•

متان پائين پرڪلا! ڪيڏا ڪنڊن جيئن
بيت سدا تو سيعن، ساڳيو تن جو چانورو

•

ڪيڏا سوٽيڪا ڪنڊا، ڪاٺيون جن ڪاريون
اڄ جي مون ٻاريون، اوندهه انڌوڪار ۾

'Khabar', 'Jar' and 'Nim' are of some trees, grow mostly in the area. Small insects don't destroy the make shift shelter made from the branches of 'khabar'. He attributes human age as the fruit of nim in the beak of a bird. He advises people to erect a make shift shelter in a sustainable way that it may not be collapsed. The strength of peoples structures and short period of human life are in his focus. All the structures mad by humans collapse or weakened during the process of time. Human life contains a brief period. However, it is much worth to be utilized the span of age into useful and fruitful activities beneficiary for mankind. Ayaz says;

ڪاري ڪپڙ منهن، سڙو ڪاٺي ڪون
سا تون اڏين چونه واريءَ تي وٽراه ۾

•

پڪل نموري، جيئن هٿڙي چهنب ۾
 باقي ڪجهه ٿوري عمر اسان جي ساٿيو

After discussing about the strengthening of human structures and briefness of human age, the poet declares that he is a fire of kandi wood which will be continued till a long time. He lauds his talent and compares the same with the cutting of an acacia tree. The tree become more flourishing after the cutting and bear much more flowering and pods. That is why, in English, it is said 'the uses of adversity'. As the cutting of the branches of trees bring much thick branches full of flowering and pods so is the talent of poetry. It grows frequently as it is pressurised;

آئون نه ٻجهان جهت ۾ مان جيئن ڪندين باه
 صديون پيو ساڃاه چيئي مون ڇت ۾



هي جا پپر وڍ جيئن، ڏکي منهنجي ذات
 ڏس ته راتو رات ڪيڏي گهاتي ٿي وئي

He observed some grasses in Thar. The grasses had been used as a nutrient and food supplement. For example; murt, bhurt etc. He is proud of his 'murt' as there is none to compete him in this regard. Others had had very little quantity of the grass. He thinks that he has stored so much material that he can survive till centuries.

چارڻ ايڏو مرث، تنهنجي ٻڪ لهي نٿي،
 پر ۾ تنهنجي ڀڙت، ٻئي ڪنهن کي لپ جيترو



چارڻ مُرت تہ ايترو، تووت آھ پيو
 صدين لاءِ ڪيو، ڇڻ تو بلوڻڪ جو.

Bullocks are used for ploughing in Parkar. The poet discusses the animal with a view to pity on it. He warns the farmer not to use oxen frequently as they may have been tired because of long activity of ploughing. He offers much more to the masses and he declares that the sun has been set during the 'chibr' collection.

وري ميان برد ڪي، ٻيهر ٻڌين ٿو
 ڪيڏو ورتو تو پورهيو ان کان پنڌ ۾.

•

ور ور پنهنجون جهوليون، ڏيهه پري ڏيندي
 چيڙڙ چونڊيندي، سج ٻڏو نياڻ ۾.

Ploughing with bullocks and working hard till sun setting are two productive activities. The poet takes pity on animals and advises the farmer to liberate the oxen. He thinks himself as a lifelong hardworking labourer who has been remained engaged in the activity.

ترتي ڪڪر ڪنڻ ۾، هس هجي ڪو جيئن،
 منهنجي ڪوتا ايئن، انڊلٽ ٿي اُپري

•

مند سوا وڻڪار ۾، ڦيرو نه پائين!
 آرهڙ ۾ آئين، سگر لاهڻ سانگيا

•

تنهنجي ساهت مان، مون سڀ ڊپ ڪڍي ڇڏيا
 ڪنڊا ڪرڙ ميان، ڇڏيا تنهنجي چانو لڻ

•

روهڙي جي رنگ جون، ڀڪڙ واريءَ تي
 ڍڪيون ڇڻ ته مٿي لويون لوڙيارئين

Tree of kandi, kirer, rohiro and grasses of 'drabh' with particular reference in the light of the real context of the trees and plants. He mention swan bird too. Kandi is a special tree of the area. It is a drought prone and resistant tree with multi-purpose production. Its leaves, flowering, pods and wood are very much useful. Kirer is also a tree bearing colourful flowering called 'pussy' and small green berries used for pickles and other purposes. Its ripen fruit is a favourite for children. Rohiro tree is famous for its colourful flowering. Its flower are a favourite food for goats and camels. Its wood is the best stuff for furniture especially doors, windows and cots.

He presents an example of a child who is eating 'gangheta' with a particular reference of the boys dreams. The poet is very much ambiguous about the dreams of the little child. He discusses the plant of 'sinn' with white and yellow flowering;

هي جو ويٺو ٻارڙو گانگهڻا کائي،
 ان کي الائي، ڪهڙا سڀنا ساهه ۾

•

اڇا پيلا گلڙا، سنڀ ۾ سائين آڻ،
 چتر جيئن چانڊاڻ، ريت پساڻي رات جو

•

ساري رات سرنهن ، اهڙو ڇا سوچيو پئي،
 گھ جاتان ڪنهن منهن تڙي پيئي باک جو!

The poet thinks about the plant of 'sarinh' that was eagerly thinking and waiting for a dawn with good days. A child, moonlight night at sand dunes, dawn and flowering are symbols of a good future. He describes the situation of a wife whose husband is going out somewhere and she feels despaired. By giving example of horse, the poet narrates a scenic situation depicting despair of the wife by elaborating it in shape of 'putting on shoes', 'preparing horse' and 'retiring on cot with closed eyes'. He uses word 'todki' in another bait. It is a word for young ones of a camel. Suckling by todiki in moonlight night creates another scene. He says;

جتي پائي سپرين، گهوڙو ٿو سنجي
 سوس پلي منجي، اڪيون پوري آهلي

•

ڏاڻي پيئي توڏڪي اُٿي آڏيءَ رات
 توڙي چُپ چُپات، چانڊوڪيءَ ۾ چيٽ جي

In this he has used many terms and idiomatic expression pertaining to flora and fauna of Thar. He has uses the names of grasses, trees, herbs and shrubs. For example; koonbhat, akk, bajhr, mung, tir, mogarwal, phog, thoochar, mandhano, baori, kankah, asoto etc. He has used the names of animals, birds and lizards as, dhonriyoon, goriyoon (kind of a cow with white colour), patoriyoon (kind of goats with white, black and other colours shades), mor (peacock), harann (deer), titra (partridge), naang (snake), gado,

gorherro (kinds of snakes), malhari, taro (names of birds).

He has also used local idiomatic expressions as 'katiyan jo ubhar'(rise of myriads), karmen bhagen (luckily).

It was the deep observation and interest of the poet that enabled him to compose such a great and heart touching poetry.

Karoonjhar in the poetry of Shaikh Ayaz

Karoonjhar, as unique in its name so is its uniqueness and natural beauty. Karoonjhar is a combination of two words; Karo means black and Jhar means dots. The mountain with different colours and black dots. Its formation is Precambrian which may be 3.5 to 5 billion years old according to experts. It is regarded as only one mountain. However, it is a vast range containing more than 100 rocks stretched over a wide area of Parkar. Mr. Arif Hassan writes about it, "It contains the Karunjhar range. These granite hills are 19 kilometres in length and rise to a height of over 300 metres. To their east are smaller hills which are covered with sparse jungle and pasturage. The hills are pinkish in colour and very dramatic. They have lovely scenic spots in them including springs of which two (Anchleshwar and Sardharo) are well known since important Hindu shrines and local folklore are associated with them." It has two main gorges called Bhatiyani and Gorrdhro which take a plenty of rain water and irrigate most of the areas of the vicinity. Major rock of the range is called "Tarwat jo Thalho"

means platform of Trywhitt, a British functionary with the designation of Political Superintendent stationed at Umekot. It is about 1000 feet high and takes time to climb up. Other rocks are known by the particular names. It contains more than 100 springs. Some of them are perennial. They are ; Sarrdhro and Anchleshwer. Both of them are sacred places for Hindus. Other sites as Bayan jo Besino, Alakh Wai, Mirghi Kun, Gaomukh etc. It hosts the settlement of Nagarparkar at its foot. It has been famous throughout centuries. Shah Khuwarizm, Sultan Mahmood Begarrho and other invaders have visited it. There are many legends and folk tales associated with the mountain. Some of them are very much popular. For example; tale of Sadewat Saringa, tale of Bhiryo Garori and tale of Hothal fairy. The mountain is rich in flora and fauna. It turns into a lush green and beautiful valley after sufficient rainfall. Many a visitor come after monsoon showers. It is very much attractive and charming so none can forget its scenic beauty. People who visit the mountain in a good year, come again and again to visit it every year. Renowned poet of Sindh, Shaikh Ayaz visited Karoonjhar and different areas of Tharparkar in 60s. He was very much impressed by the natural mosaic and people of Thar. The Karoonjhar range impressed him a lot. He took notes and composed poetry on the area in general and particularly on Karoonjhar. He regards Karoonjhar as a place from where the knowledge will spring and spread. Shaikh Ayaz says;

ڪارونجهر تي باهڙي هوءَ ڪنهن ڏکائي؟
آڏيءَ جو آئي، جنهن مان جانِ حرات جيئن!

(who has ignite the fire at Karoonjhar as it emanated knowledge like a flame)

Mentioning Karoonjhar as the mainspring of knowledge, he revives the idea of ignition of human reason and logic with the ignition of rock for first time. That was the point from where man became logical as he started to think other way round. He thought that even a stone can produce fire. Thus man became a scientific in his thought process. Karoonjhar, being a vegetative mountain touches the aesthetic sense of Shaikh Ayaz. He looks at the mountain as a beautiful phenomenon of nature. It turns into a more beautiful mosaic when small clouds hover over it. Shaikh Ayaz says....

اكن نيرا قليا، متان مينهن وسن
سارو ڏينهن گسن، كارونجهر تي ڪڪريون

(Ak plant has blue flowers. Rain is being showered over there. Clouds are touching the Karoonjhar the day all along)

It is really heart touching scene when clouds come over the rocks and kiss them and the slight showers start. It is a matter of observation not a tale for telling. The mountain has been a retreat for sustenance of many poor families of Kolhi and Rebari. Both are the indigenous tribes and have maintained their cultural expressions. They are very much committed and introvert communities. They have preserved their languages, dress and folk dances. Shaikh Ayaz, observing scenic beauty of the mountain and its vicinity , composes the couplets to describe the kitchen gardening and Rebari ladies, thatched huts of poor people at the

foot of mountain, flocks of livestock, range flora of the area in the following couplets;

ڪارونجهر جي اوت ۾ مٿيءَ جي واڙي
جنهن ۾ ريباڙي گهلي پيئي گاگهرو

•

ڪارونجهر جي پٺ ۾ جهور نه تن جون جهوپڙيون
تن ۾ ڪائي رڀ، هو جي ڏيون ڪاڻ جون

•

ڪارونجهر جي پٺ ۾ تن ٽڙن جو
چت انهي جهڙو جيڏا ڪونهي جوءَ ۾

•

ڪارونجهر پيهر، ڪونيت سڀ ساوا ڪيا
روهڙي گهر گهر ڳاڙها ڪيا گلڙا

These beautiful couplets describe the mosaic of the mountain, kitchen gardening and the ladies caretaking it. Hunger of the poor people, he mentions symbolically wooden spoons and marks the flocks of cattle as the most beautiful picturesque reflection of nature in world. It becomes very much worth to be seen when the kumbhat tree turns into lush green foliage. Rohiro (*Tecoma Undulata*) bears colourful flowers and looks like garlands hanged in the tree. All of these scenes of natural beauty attract everyone. Shaikh Ayaz sees the mountain as a great potential of knowledge where fire of knowledge is not put off but it is yet burning. Burning fire of skills and information may become a huge glow and may enlighten the entire globe. He says;

ڪارونجهر تي باهڙي وسائي ناهي
ڪنهن ڄاتو آهي، ڪڏهن مچ مچي پوي

Shaikh Ayaz views challenges to the Karoonjhar and calls them as many dragons. Despite the hindrances he goes ahead by the inspiration of the great potential of the mountain. The challenges spur him too. He crosses many challenging steps and versifies sublime poetry for his people and beloved motherland. He gets encouragement from the trying conditions and toilsome situation. He express it as ;

ڪارونجهر ۾ ڪيتريون ڀاري بلائون
انهن مان آئون، وڃان ٿو وترو

Creating poetry to express the gigantic potential of the mountain and all of the challenges to cross it over, he makes couplets to describe the rural life of Parkar. The scenes of villages ooze out from his poetic expression. Kitchen gardening and its caretaking ladies attract his attention. Flocks of cattle and the beauty of range flora invites any strange person too. He discusses the challenges to during the poetic expressions about the mountain. In spite of all the challenges he declares Karoonjhar as a symbol of human freedom, especially freedom of thought. He narrates it when he senses the hesitating reflection of the indigenous people. Shaikh Ayaz, being a poet of world repute, believes in the intellectual freedom of people as they may advance in their pursuits of the exploration of nature. He envisions a bright future for Karoonjhar. He extends his mystic thought through the mountain. He says, 'O God! Nothing can be

higher than it when a peacocks sings in Karoonjhar and clouds of monsoon respond his cries.’

“يارب! ڪارونجهر جي ڪور تي جڏهن مور تهوڪا ڪندو آهي، تڏهن هن کي سانوڻ جا بادل جواب ڏيندا آهن. ڇا ڪائي معرفت جي چوڻي ان کان مٿي ٿي سگهي ٿي؟”

Karoonjhar is the mountain where many signs and symbols of human movement can be observe red since centuries. From the tale of Parasar to the story of Sadewant Saringa and Hothal fairy, there are many gems of mythology. Known history reveals here the footprints of Mahmood Begarrho, Khuwarzam Shah and British troops in 1859. Rano Karanji and his companions fought a tooth and nail fight against the British army of five cantonments. Rooplo Kolhi and other brave sons of soil sacrificed their lives for sake of dear motherland. All of these things make the mountain a symbol of not only antiquity but also a symbol of knowledge and freedom of thought. It provides a natural context to its residents that enable them to be resilient and free in thinking. Shaikh Ayaz says;

اوشل آزادي اچي، چوڏهينءَ چنڊ جيان
رهندي رات ايجان، ڪارونجهر تي ڪيترو

Cool Night in Marshy Land

In Sindhi 'Rinn' is named to the marshy land. Also it is said to the fight in battlefield. Local bards have mentioned a Rajput as exposed in the battlefield as the latter does not avoid the fighting. There is marshy land in Tharparkar. It is the part of great Rinn of Kachh that was gulf of Indus in yore as Mr. M H Panhwar wrote, " Seismic activity in Kutch as well in the Gulf of Sindh now called Rann, which surrounds it to the north east and west, raised the bed of Rann making it difficult and treacherous to be crossed." (An Illustrated Atlas of Soomra Kingdom of Sindh p 91). There has been conflict between Pakistan and India on the area of Rinn and the same was settled under the arbitration of International Court of Justice (ICJ).

The general concept about the rinn is desertedness and mirage. Beyond to the concept, the rinn is an area rich in biodiversity and beautiful natural phenomena. The beauty of the marshy land attracted the creative look of Shaikh Ayaz, renowned poet of Sindh. He has embroidered the thought of his deep observation about rinn in form of a waie, any other poet has ever expressed. It is as follows;

جنهن جا نهنائين ائين، جيئن رڻ ڀر رات ٿري،
کوئي ڪيئن ڪري!

*(Whose graceful eyes are like cold night in rinn...
What one should do!)*

The waie is included in his book Vijoon Wassan Aaiyoon, a collection of three poetic booklets...Jal Jal Mashaal, Hee Geet Unjayal Moran Ja, and Rut aaie Garrhan Beran Jee. In his autobiography, Shaik Ayaz has written about the influence of his visit to Thar on the poetry given in these books. The books contain his flourishing patriotic poetry as well the poetry mentioning the symbols of Thar. He is a well-wisher for safe return of cattle herders. He has composed beautiful lines of soil of rinn as;

رڻ ڀومي اڌ رات، تارن تڙڪا لاش تي،
جنهن جونانءِ نه ٿانءِ ڪو ذات نه ڪاڻي پات،
موت ڪئي آ مات، ڪيڏي جانني جندڙي

*(Battlefield in mid night, stars are twinkling on dead bodies.
No name, no pot, no caste no tribe. Death has defeated to
the strongest body)*

سانت سهائوپڪ، رڻ ڀوميءَ تي راتڙي
آڏيءَ رات الڪ، سڌڪو لويل لاش جو.

*(There is silence in moonlight and night at battlefield.
Unnoticed sobbing of the crushed dead body)*

رڻ ڀومي، آڌ بانهن، منڊي جنهن جي چيچ ۾
ڌرتيءَ سانڍي دانهن، گڻه جاڻان ڪنهن مڱ جي

(There is a piece of arm with a ring in little finger at the battlefield. The earth absorbed the cry of an engaged girl sadly)

Besides reflecting on the land of rinn, the poet vent his spleen on the victimization of poor people and brutalities with humanity. He realizes the great potential of Thar and aspires for the betterment and property of the resilient land of sand dunes. His best wishes are for flourishing mosaic of Thar, awareness of the people and utilization of the hidden potential of the area. The land with the continual arrival of droughts, has a many natural resources hidden in its heart. Many ambitious people hover over the natural resources like red cheeked vultures. He says;

ٿر جي رونجهي ريت تي، شال وسين سانوڻ!
ٽونگر سان ڏانوڻ، ڏائين ڪاريءَ اُپ جا

(O Sanwan! You may shower over the sandy dunes of Thar. May twist with the mountain by slight cloudlets.)

الاينن نه هوءَ، جو ٿر ٽميو رهي،
لوءَ نه لهسي لوءَ، پر جو گر جو بادلو

(May it not happen that Thar remain dormant. Hot wind may not warm the land, be filled, make thunderstorms and shower o clouds!)

Having discussed about the hidden potential of Thar, he expresses about the utility and vitality of the potential along with the beauty of Thar. It attracts him very much and he wants his rebirth in the land of sand dunes and folk songs. He depicts in his poetry natural scenic beauty of the area, human culture and grievances and hardships faced by the people of the area. He produces an imagery. The scene of the lightening moon over the thatched hut moves him. He mentions the attractive dresses and beauty of the water fetching women. Besides, the sky full of twinkling stars over plains, attracts his attention. He loves the land of Thar in mid nights of winter. He says;

دور پرہ پر پولڪا، کوہ مٿان هو ڪنج
 جهڙا قوه ڦلار ۾ جهڙا سرتي هنج
 رات رچايارنج، بهڪي نڪتيون بهڳليون

(The women with polka and bangles are being seen far away at well. As are blooming flowers or swans at water pond. The night resolved the discontents and the came o ' the beautiful ladies)

ڏيئا منجه ڏهر. چونري چونري چمڪيا
 آڏيءَ اتر واءَ جي، ٿر ۾ آهي ٿهر
 تو بن پوهه پهر، سو ساروئيون سيءَ ۾

(The lamps twinkled in all thatched huts at a plain land. Northern breeze has frozen Thar at mid night. There are hundreds of memories by missing in these moments of the month of poah.)

□

Shaikh Ayaz values every grain of sand highly and perceives many a story there. The grains of sand contain not only the stories of forbearance but there glimpses the resilience out of the grains of sand. The land has a gracefulness along with the resilience. The two characteristics of Thari people.....forbearance and resilience... has kept them associated with the land of peacocks and peace. People don't forget their motherland, though they migrate out of it time and again. People love their homes in good days as well as in bad days. The peaceful context of the land has developed a strong confidence among them and none can break it. Mythology of Thar has also impressed and influenced the poet and he mentions several places the symbolical expressions about Karoonjhar and other natural phenomena. He makes a reference of the folk stories of Dhol Maru and Sadwant Saring in his couplets;

ڪڙ ڪڙ منجه ڪهاڻيون، ڍولا ماروڊ
مورن تنهنجو مت، ڌرتيءَ تي ڪو ڊيسٽرا

(There prevail the stories in every grain, Dhola, Maru, Dhat. There is no country like you on earth O motherland)

ڪارونجهر ۾ ڪوڪرا، آڏيءَ اُپ اننت
سارنگا سڏونٽ، رمتي رويا روه ۾

(There are unending cries throughout Karoonjhar at midnight. Saringa and Sadwant as the running rivulet in Karoonjhar)

□

Shaikh Ayaz expresses in his poetry about the activities of daily life in the society of Thar. He realizes the hardships of water drawing and fetching system and pangs and pains of Thari people. He makes the water drawing rope (wart) repetitive line in one of the waies and mentions the word 'tirkol' in another waie (ڏينهن تنو تڙڪول ۾، راتو کائوڙج ۾). Tirkol is the side of a sand dune exposed to the rising sun. The other side of the dune is called 'gochhar'. Wart is the rope for drawing water from dug wells. In the past the ropes were made of hides but nowadays the rope is made of nylon threads. Shaikh Ayaz says;

ڪوھ ڪٿوريءَ اوت،
 ورت وريتيءَ هٿ ۾
 ڪونڊي ڪيندا اڱڙا،
 چارئي چڻيءَ پوت
 ورت وريتيءَ هٿ ۾
 ناهي هن جي نينهن ڪي،
 ڪابه ڳجهي ڳڻ ڳوت
 ورت وريتيءَ هٿ ۾
 پاڻيءَ ڏيندي ڏينھڙا،
 شال پڄائين موت
 ورت وريتيءَ هٿ ۾

The poem 'meenhn aa' is a good example of linguistic aestheticism full of the thirst being observed by the society of Thar. The severity of the thirst can be heard in the cry of peacocks. The poem itself sounds as a cry

of peacock. His poems 'the song of a labourer' and 'the song of a Thari child' are very strong in tone and tenor and express the pangs and pains of the generations. There can be felt the pain of humanity from the pain of Thar. Thari child declares the hunger of the country as a bad disaster. The child regards moon like a chip of water melon. In this way, there is a great deal of the poetry of Shaikh Ayaz, under the influence of Thar. He has written 'pali aas Thar maan na thooarn' like ghazals under the influence of Thar and dedicated a full book 'akan neera phullia' to the land peace and patriotism. He has documented many terms, idiomatic expressions and cultural attributions in his poetry. His lines read as;

اُتر ڏانهن بڪرال پهڪا ڪيا
ڪري ونگ آگر اجهو تا اچن

•

پون تا نوان ڳنڍ ڳنڍير هر
پتن تي وري ڪر ڪنيا ڪونپتن

•

نه جهانگي جهجن ڪنهن به جهوري هتي
نه سانگي ڪنهن کي به سنگي ڏين

•

وسي پت تنهنجي پلارا سدا
پلي ديس پرديس سارا وسن

Besides these poems and ghazals, Shaikh Ayaz has composed new folksongs 'lamakiyan ree loo', 'sanwan teej', 'karho' and 'hamarcho'. He was very

much impressed to see the farm workers working and singing in a field near village Londhar. He wrote many couplets under the influence of the doha he had listened during his a short visit to Thar. He wrote a song 'garj garj ay goongi dharti! Bharj bharj Bhatiyani!' (گرج گرج اي گونگي ڌرتي! ڀرج ڀرج ڀٽياڻي!) under the influence of a Parkri maxim 'dhoopa veshay dhar, Bhatiyani doojhi bhali' (ڏوڀا ويشي ڌار, ڀٽياڻي ڏوجهي ڀلي). The songs seems same flow as of the rivulet Bhatiyani. There are some sixteen major rivulets in and around the mountain and Bhatiyani is one of them. It was named after the name of a Rajput lady.

By and large, the poetry of Shaikh Ayaz has remained greatly under the influence of the language, culture and history of Thar. He has expressed his ideas strong through the window of this influence. The message of awareness and awakening is reflected from his poetry.

Hamarcho by Shaikh Ayaz

Folk heritage is such a valuable social phenomenon that it contains all of precious thoughts and ideas of masses. It comprises both poetry and prose. Its both categories remain full of the sweet water of folk wisdom and the thirsty of the knowledge quench their thirst from it. It is continued since generations. The transformation of human ideas, observance and experience is being taken place since centuries. The way of its transformation is very natural and shifts the intellectual achievement of one generation to its succeeding people. If any stalemate comes on the way of this cultural journey of people, then it may emerge as a historical socio-cultural vacuum and none can fill it up properly. Folk literature is a verbal heritage and gets transferred through public dialogues and discussions. The different items of the folk heritage are shared at kachehris during marriages and other social events. The three generations constitute the audience of such gatherings...son, father and grandfather. Somewhere, there become four generations too. The younger ones listen it carefully and absorb the message of the discussion. It paves the way for second leadership in the field of this

intellectual activism. Any inspiring person from youth, takes the responsibility of the activism with enthusiasm and the legacy goes on and on. Peasants, workers, herders, working women and children do perform the activities of folk heritage keenly and it becomes a community activity. When a herder plays folk tunes on flute, the atmosphere dances with the loving and sad tunes. A wanderer boy plays Boreendo and enthral listeners. Women sing folk songs and create an atmosphere of joy and happiness. All of these people advance the legacy of this verbal heritage. The transformation takes place unnoticed because it is intangible heritage. Folk song Hamarcho is a popular song of Thar. The is sung during weeding and reaping of crops. It is sung during collective harvesting activities. Scholars of folk literature has discussed the song in their research write ups. According to Dr N A Baloch, it was named as Hamarcho (Hamrah Acho...Fellows do come) after its participatory approach and collective zeal.

Having been impressed by the popularity of this song, renowned poet Shaikh Ayaz has composed a new Hamarcho. He writes about the song as, "Once we were travelling to Nagarparkar from Mithi. We stopped our jeep at a tea shop at village Londhar and heard a piercing melody from the fields. I tried to view the people who were doing work and singing in the fields. We walked towards them and by crossing the cultivated land reached there. The sky was full of clouds and it was lightening in the north which is called Bakarwall. There were some Thakurs and Bhills were weeding the grass and were singing too.

There earrings were glittering when the lightning flashed. They were singing a wonderful song:

آڙنگيو آبي مان
اونڌو گجي ٿو گاجڙلو
همرچي جو ويلو
ٿڌي مند جو وائرو لڳو.....

*The sky is full of clouds
It is thundering deep down
It is time of Hamarcho
It breezes of cold weather*

It was a hair splinting moment when they voiced 'it is time of Hamarcho'. By listening Hamarcho, who hell will negate the unique culture of Sindh and the importance of it. I have written a folk song new Hamarcho (Jay Kaak Kakoriya Kaprri Pp 56 and 57).” Hamarcho written by Shaikh Ayaz, also pursues same tone and tenor of the traditional folk song. The new Hamarcho starts as follows;

گر جي گرجي گاجڙلو لا.....
همرچي جو ويلو ٿي!
برسي برسي مينهڙلو لا...
همرچي جو ويلو ٿي!

*It thunderstorms heavily,
It is time of Hamarcho
It is raining heavily,
It is time of Hamarcho*

It rains after heavy thunderstorm and the poet sings Hamarcho and tags the moment as 'time of Hamarcho'. He depicts the monsoon situation that there are dark clouds this years and stormy wind is blowing. Consequently it will rain by cats and c'ogs. It has rained torrential rain whole night and also it seems a good mosaic of clouds in the morning. It is the time of Hamarcho;

هیل گهتا گنگهور الالا!
 سانوڻ زوران زور الال!
 همرچي جو ويلو ڙي!
 ررجهر ررجهر رات الال!
 گهنن گهنن پريات الالا!
 همرچي جو ويلو ڙي!

*It is dark and heavily clouded this year
 Monsoon is growing and growing,
 It is time of Hamarcho
 It rained in drops whole night,
 Much more thunderstorm at dawn
 It is time of Hamarcho*

It is rainy atmosphere throughout the sky. There are rows of clouds in the sky. The air has encircled lightening tightly. Such atmosphere pours water and it seems water and water everywhere. The water makes tarais and tobha (natural water reserves) full. These natural rainwater ponds are utilized for drinking and watering livestock for months. The song goes on;

آبي ۾ آڙنگيو ٿي لا!
 واءُ وڃن سان ونگيو ٿي لا!
 همڇي جو ويٺو ٿي!
 تل ترايون تار ٿيو لا!
 توڙيلا تمٽار ٿيو لا!
 همڇي جو ويٺو ٿي!

*It is rainy climate in sky,
 The air has encircled lightning,
 It is time of Hamarcho
 Tarais are being full with water,
 And tobha too
 It is time of Hamarcho*

The replenishing of these natural water ponds, recharges the aquifers and water table becomes high. Consequently, there emerge a lush green environment throughout ranges. Grasses and trees become green, flowery and fruitful. It creates a great realization and sense of aestheticism. Creativity emerges among humans and joyfulness in animals. The cry of peacock sitting at the ridges of Karoonjhar enlightens the entire mountain into lamps. The cry is invitation to the dark clouds full of water. Tarro, a bird cries for rainy water as its thirst is quenched only with it. All of these natural voices are part of the mosaic of monsoon. The poet feels a strong longing for beloved in this rainy atmosphere and he starts to compose such stanzas;

برساري ۾ مورالا!
 ڪارونجهر جي ڪورالا!
 همڇي جو ويلو ٿي!
 تڙتڙيولي تڙيو ٿي لا!
 ڏورپرينءَ ڏي لاڙيو ٿي لا!
 همڇي جو ويلو ٿي

*Peacock in season rainy,
 Sitting at the ridges of Karoonjhar,
 It is time of Hamarcho
 Tarro birds cries at every village
 Longing for beloved who is far away
 It is time of Hamarcho*

Beautiful atmosphere and scenic attraction emerges such strong feelings of longing and the poet who feels nostalgic for the meetings of beloved. His nostalgia and longing is increased. The rains of this year will bring the beloved from faraway lands. Resultantly, the poet will have a chance to meet his beloved after a long time.

پرڃي آئي آ پيڙا لا!
 ڏوراسان جا ڏيسينڙا لا!
 همڇي جو ويلو ٿي
 ڏوٽي ڏيڪي ڏينهن ٿيا!
 هيل ملڻ جا مينهن پيا لا!
 همڇي جو ويلو ٿي

همرچي جو ويلوڙي لا!

ماروڙن جو ميلوڙي لا!

همرچي جو ويلوڙي!

*Suffering has been matured,
Our fellows are faraway,
It is time of Hamarcho,
It has been a long time
To see the beloved ones,
Meeting rains happened this year,
It is time of Hamarcho
It is time of Hamarcho
Meeting time with marufolk
It is time of Hamarcho*

This is a good experience in poetry. Shaikh Ayaz was impressed by a folk song and he composed a similar song. It is a unique thought of creation. Hamarcho is a song of participatory activity and labour of love. It can be called anthem of workers and farmers. There emerges a centuries long feeling of suffering and agony from the melody of this song. The sufferings of centuries and toil of generations are reflected from the harmony of the song. It not only expresses the feelings of past and present but also thoughts for brighter future are also emerged by listening the song. It can be concluded that;

- Although the scholars have written meaning of word Hamarcho as hamrah acho (do come fellows) yet it sounds much more from it. It can be a combination of 'hama (all) and 'rachan (to

be mixed up or resolute) means come and mix up together for this activity. Participation facilitates to execute the activity effectively and efficiently. It enables the farm workers to discharge their work with enthusiasm and zeal.

- Shaikh Ayaz has depicted the scenic beauty of rainfall and also used the terms of Thari language. Peacocks cry on the ridges of Karoonjhar has always been a charming phenomenon for him. He has used the words آپو aabho, آرتنگ aarrang, تارو taro, ڈیسی desi, ڈوٹی dothi, برسٹن barsann pertinently.
- Shaikh Ayaz has maintained a good expressive tone in expressing the beauty of natural scenery, longing and nostalgia for meeting the beloved, changing of suffering days into good time after rainfall. He has done a good effort to renovate and innovate ancient intangible cultural heritage.
- It will be a great service to the folk heritage , if the other poets will follow this practice to compose folk songs in this way. It will make their voice strong and popular among the masses. It will be a voice of people.

The Concept of Poverty in the Poetry of Shaikh Ayaz

This universe is known by its diversification and versatility. Almighty Allah has created millions of millions species in the universe. Every creation has its specific characteristics that differentiate it from the other ones. The whole set up is well equipped and well balanced. Human being is the only creature bestowed with the bounty of knowledge, and assigned the reform agenda of this universe through innovative and positive thinking. This thinking process and free will enabled the human being to pilot the process of development throughout world. The history of human being evolution shows so many good developments to the credit of human being.

Experiencing the evolutionary process, man has developed many systems to live a better life. Thus human being uplifted it from savage and Neanderthal to the modern man equipped with very sophisticated gadgets and devices.

As the formal society took shape, social interaction started, and that envisaged economic relationships. Commodity for commodity or commodity for service was in vogue under the banner of barter economy. It

evolved into cash economy and then shifted into market economy. The market economy focuses on profit and only profit for the sake of profit. This "for profit" race has played havoc with human being, because everything is measured in terms of profit. The natural resources are being utilized extravagantly. It created imbalance and inequality in the world because money is not substitute of those natural resources. It deprived of humanity its well being and pushed most of the population into abyss of the poverty.

Poverty is the name of that condition which has deprived of those things that determine the quality of life, including food, clothing, shelter and safe drinking water, but also "intangibles" such as the opportunity to learn and to enjoy the respect of fellow citizens.

Poverty may affect individuals or groups, and is not confined to the developing nations. Poverty in developed countries is manifested in a set of social problems including homelessness and the persistence of "ghetto" housing clusters

Economic aspects of poverty may focus on material needs, typically including the necessities of daily living, such as food, clothing, shelter, or safe drinking water. Poverty in this sense may be understood as a condition in which a person or community is lacking in the basic needs for a minimum standard of well-being and life, particularly as a result of a persistent lack of income.

Analysis of social aspects of poverty links conditions of scarcity to aspects of the distribution of resources

and power in a society and recognizes that poverty may be a function of the diminished "capability" of people to live the kinds of lives they value.

The social aspects of poverty may include lack of access to information, education, health care or political power. Poverty may also be understood as an aspect of unequal social status and inequitable social relationships, experienced as social exclusion, dependency, and diminished capacity to participate, or to develop meaningful connections with other people in society.

Poverty is pervasive and its effects are deep and profound. Most of us have experienced poverty in our lives in one form or the other, for it is difficult to escape its overwhelming presence. The level of deprivation, want and inequality are hard to miss in this deeply divided society. However, it is the vertical division of society which is very cruel and exploitative in nature.

The poets and writers, in their poetry and writings, have taken serious notice of it and condemned the main agents contributing to poverty. Shah Abdul Latif Bhitai, the greatest poet of the world also expressed his views on poverty and said;

ڏڪاريا ڏيھ مان، موڙي شال حرن

Following the suit, great Sindhi poet of modern times Shaikh Ayaz has taken poverty as a subject matter for his poetic expression. His observation in this regard is very sharp and thought provoking.

Shaikh Ayaz, observes whole country as entrapped with various sorrows and sufferings, where everyone is affected and there is no place to go to.

آيل هاريان آنء، هنجھون ڪنھنجي هنج ۾
دڪي سا رو ديس آ هي هرڪنھن هيٺو هانءُ
جنھن کي ڏي نہ ڏانءُ سا ڪيئن کاتي ڏينھڙا

*O my beloved mother! in whose lap I
may weep
The entire country is sorrow-stricken;
every heart is drowned deep,
How pass the day, who has no support
to keep*

Observing this grim situation, he asks, Sultan Bahu, a great sufi poet, that why people succumb to death due to hunger in this age of information and technology. Every one is restless. This system has snatched good values and has given begging bowl in the hand of humanity.

باهو اڄ بي موت مرن ٿا، ڇو ماڻهو جا ٻچا هُو
آئون نہ، ڄاڻان ڪهڙا ڪوڙا ڪهڙا آهن سچا هُو
ٻاهر ماڻهو پٿر جهڙا، اندر ڪاوا ڪچا هُو
ڪنھن کي ڪوئي چين نہ آهي، ملڪ مٽيوئي ڏچا هُو

*O Bahu! why people are dying so
abundantly,
I cannot distinguish who tells a lie and
who is truly,
Those seem hard are very brittle innerly,
None is in satisfaction, everywhere
turmoil completely*

This hunger and starvation lead towards crime and world is going to turn into hell. This compulsion urges human being to rob and steal everything that he or she can.

ڪيڏا ڪيس ڪري تو باهو ماڻهو بک جي وڳهي هُو
ڊگهي رسي ڏيئي هن کي رب پيو تو پسي هُو

*The man commits many crimes because
of hunger,
The Master is judging them by allocating
time longer.*

Allama I.I. Kazi has written that the thought is very beautiful thing but it depends on life. If there is life, there will be thinking. Otherwise no life no thought. Shaikh Ayaz has also discussed this phenomenon in his poetry. He says that life always seeks after food, and there is no sense of beauty without stuffing the belly.

سدا آهي ساهه کي ڳي جي ڳولا
ڍٽو بنا ڊولا، ناهي ساڃهه سونهن جي

During his visit to Thar, he observed the poverty of the area. He saw that how the hungry babies sleep and how their bed becomes wet due to severity of the suffering. He says;

ساري رات سُڪالڙا بجيريائي پار
ڪيئي ڀڳهر لار منجي آلا رلڪا

This severe poverty of Thar, draws attention of Shaikh Ayaz. He says that the flour pots are waiting for flour and the poor Maru are dying in thatched huts daily.

تر ۾ مٽيءَ ڪوٺييون اتواتوڪن
 مارووز مرن چوٽري چوٽري بڪ ۾

This whole scenario makes the poet very sad. The sorrows and sufferings of the poor people make him to weep for the greater relationship of sufferings. He writes;

ڏسي ڏکيا ڏيل ڳوڙها گل ڳڙي پيا
 بڪن بيمارين ۾ آزاريل عليل
 زءُ زود ڏليل ماڻهوٽرا ڪيا ملڪ جا

The drought and famine conditions create so many problems and the people have to sell their assets and ornaments and jewelry to make both ends meet. But the hell of the belly remains unaddressed yet. Nowadays, you see watch or read in media that people are compelled to sell their kids. The poet takes serious notice of the condition and tries to depict the happenings of the whole year. He says;

سارو سال سٺا، ڏجها هر ڪنهن ڏرت جا
 وڪلي گه ڳتا ڪيئن پالتي پاڻ ڪي

Thar, remained continuously as a backward and drought prone area where people have had a longing for rainfall because it brings prosperity. When there occurs the drought and famine conditions and people face severe food insecurity, then they look everywhere for food and every thing in nature looks like bread. Shaikh Ayaz notices the situation and depicts the feelings of a poor Thari child because children and women are mostly affected stratum of the society against the ruthless influx of poverty. He says;

آ گري جي ڦار امان
 اڄ پورو نه آهي چنڊ،
 اسان کي ڀڪ به ٿاڍي آ
 ڏٺ نه ڏون ڌار امان
 تون پيهين خالي چنڊ
 اسان کي ڀڪ به ٿاڍي آ

It means Thari child reacts to the beauty of the moon and express about his hunger. Hungry mind becomes angry mind. Hunger generates crime.

Observing severe poverty and advocating for the cause poor and hungry people, the poet prays for the prosperity of dear homeland as poor Maru may become rich and might not to sell their lovely children due to hunger and poverty. He prays that;

نه پورهيت ٻڌن پيت کي هيئن پٽيون
 نه هاري ڪٽن رت سان ريج ڪن
 نه گيي لاءِ ڳولا ڪتي ديس جي
 نه لولا لچيائين نه لوليون لچن

Despite the trying conditions, Shaikh Ayaz is very optimistic and prays for the well being and prosperity of dear homeland. He says that Sindh will be prosperous and bounteous rainfall will lead Sindh towards more happy and prosperous future. He says;

مانڌي ٿي نه نيٺ، ايندا ميٺهن ملير تي
 وڃون ورنديون اوچتو لڳه لهندا هيٺ
 مارو ماڪي ميٺ، ملندا توسان مارڻي

Last but not the least, Shaikh Ayaz believes in bright future because the history will bring forth someone and s/he will rescue the people from the abyss of poverty. Then the poor people will own their resources and land. Consequently there will be prosperity everywhere and everyone will be happy. There will be no despair and dismay in the villages and small hamlets. That message is meant for all the downtrodden and marginalized people of the globe. Shaikh Ayaz says;

نيٺ ته ايندو نيٺ ته ايندو

فضل بهاران نيٺ ته ايندو

ڪنهن چهري تي ياس نه هوندي

هين نه عمر ويندي اجائي

اهڙو امڪان نيٺ ته ايندو

فضل بهاران نيٺ ته ايندو

توڙي پاڻ نه هونداسين پر

پنهنجي ياد ته هوندي ان سان

اهڙو انسان نيٺ ته ايندو

فضل بهاران نيٺ ته ايندو

That is real message for peace and harmony of the World, and we should strive to make it realize the message of Shaikh Ayaz as we can fight, with the dragon poverty, fairly and squarely.

وڃان ٿو وينجهار موتي ڏيئي ان ميا

صديون پيا سونجا جن جا ڏير هزار

ٻڏي سوچ ويچار پرڪيندا مون پارڪو



'We are the Luck of Awakening'

Shaikh Ayaz has contributed a great deal to the society in shape of poetry as well as prose. His thought evolves beyond to routine reaction and reflects sublime remarks in his couplets, lines and sentences. These couplets contain very nostalgic centuries old dreams. The dreams pave the ways for going ahead. The ways are also attractive because the ways lead to cross over the important milestones helping to be near to the goal. The milestones have small components of realization and reality of the dreams, people are dreaming since time immemorial. Nature has bestowed human beings with these golden dreams.

The poetry and the prose of Shaikh Ayaz offer a diversified thought. One may not see eye to eye with him but none cannot deny the wide range of themes and forms of his writings. He has offered a great deal of work in form of poetry...Sindhi and Urdu , as well as the prose. Time may test its importance as it contains the conscience of truth of every time. It is not only the voice of heart but also cries of people. The voice has been voice of reality in every era. It is the voice of nature and its echo is contemporary of all

times. It erases rust of the society and maintains its resonance in every era. Sometimes it is honoured and valued by the contemporary society while sometimes it faces a blatant rejection and throws all of its supporters to the gallows. However, the voice of conscience always enjoys immortality as it is originated from truth and reality. These deep thoughts are found in the art and literature of world. Shaikh Ayaz also belongs to the legacy of strong creativity and staunch supporter of these ideas in society. His never kept his *keenar* of his poetry silent but played it continuously till the messenger of death. His works will be analysed through the litmus of research and will prevail the only part of his work compatible to the norms of truth and reality. The other things will be lost away in the dust of time.

Shaikh Ayaz has utilized his strong creativity to express his thoughts in his poetry and other writings. By dint of his sharpened creativity, he transferred his thoughts, views, learnings and much more in his poetry. He was also bestowed with a good capacity of observation and observed things differently. It is also the greatest quality of Shah Abdul Latif. Sharpened observation enables artists to show many dimensions of the observed phenomena. Besides strong creativity and sharpened observing capacity, Shaikh Ayaz had had a treasure trove of the information through his vast study. The study equips with an unfathomable depth of information and insight. He has sequenced his thoughts in his poetry like the colour patterns on the wings of a butterfly or attractive colours of flowering in some trees. He penetrates deeply into his thought and insight and comes out with pure pearls

like a swan. He is a poet making a resonant voice that makes him restless and he cannot sit idle. He feels very much thirsty as he says;

هيءَ سين نه ڏيندي چين، اُتي ڏس ڪو آيو آ پيارا،
شايد سا ڳيومتو آهي، جو اڳ جيئن اُجايو آ پيارا.



جنهن وقت اسان جي تند ٿي، ساز ٿي آواز جهڙي،
تنهن وقت پلي ڪو ڪنڌ ڪڍي، جو آيو ڳايو آ پيارا

(The voice may not give you to be in rest, so arise and see, someone has come. This is the same wanderer who is thirsty as he has been before. One may cut our neck when our string becomes tight and takes voice through the instrument, we have sung whatsoever came to us)

There is a wide range of themes and subjects in the poetry of Shaikh Ayaz. His poetry is also rich in linguistic aestheticism. Depth of thought and innovative mode of express are also major aspects of his poetry. His poetic thought tries to build a bridge between the classical poetic heritage and modern ideas. His poetry as well as his personal life have been remained under criticism of narrow-mindedness. He has been remained much praised too. However, his poetry and other writings are less touched with the critical appreciation. It can be said that his poetry is an important reality of the society of Sindh. It is necessary to keep in mind the history, contemporary

situation and all the aspects of Sindhi society while analysing his poetry.

Besides the poetry, he has written prose of high quality. He has contributed in journalism and served as the Vice Chancellor of the University of Sindh. He has composed poetry in Urdu. But his sheer love for Sindhi language can be seen through his impressive expressionism. It is much more meaningful than all of his other writings. His poetry has many colours. Love is the central theme of his poetic expression. The love of beloved, love for people and love for dear motherland are main flavours of his theme of love. It is the restlessness and conscience of the poet that can be seen throughout his poetry. His poetry reflects on the loving touch and sensitivity of beautiful body of the beloved. He is the poet of society who expresses his point of view on human behaviour and interaction in the light of the vast context of nature. Through the strong expression and analysis, the poet wants to search a new way for the society. His expression is genuine per se. He expresses spontaneously whatsoever he thinks suitable. There is no bias or prejudiced considerations in his narrative. He is very much committed to Sindh and then to world. He has written on ideological extremes and has tried to develop a moderate path. His poetry is full of names and references. It is great transformation of information for youth and coming generations. All of these points are worth to be discussed and researched. For example, he takes Karoonjhar as a symbol in his poetry. It contains the narrative of nature, knowledge and the freedom of human thought. He expressed it as follows;

ڪارونجهر تي باهڙي هوءَ جا ڪنهن ڏکائي،
آڏيءَ جا آئي، جنهن مان جاڻ ڃرات جيئن



او شاں آزادي اچي، چوڏهين ڇنڊ جيان!
رهندي رات اڃان، ڪارونجهر تي ڪيترو؟

He expresses such inspiring thought through the different references of Sindh. His poetry provides a thought provoking voice to the readers and listeners ranging from a common man to a scholar. It contains not only romantic thought but also provides a strong voice in favour of poor people and the general interest of the society. However, he focusses the audience with good knowledge and insight. He can be said the poet of poets and well-studied people. His poetry and prose have influenced and inspired greatly to youth and writers. Its reflection can be seen in the writings of his young contemporaries and writers of the succeeding generation. He paved the way for new writers and provided a wide range of experiences in genres as well as in style and diction. Therefore, his creative works occupies an important place in the domain of Sindhi literature. It provides the great content for exploration and research. Keeping that point in mind, I started to write in Sindhi on his poetry with a tradition to launch a book on his poetry on the eve of every new year since 2017. The following books have been published in this regard;

1. Karoonjhar te Bahiri (2017)

2. Wari te Wass (2018)
3. Jaag ja Bhagg Ahiyoon (2019) and
4. Moon mein Disay Pann Khay (2020)

It created an inspiration and enthusiasm among the other writers and they started writing books on the poetry of Shaikh Ayaz. His poetry provides a wide range of themes pertaining society of Sindh and provides awakening and enlightenment to youth of Sindh. He declares his poetic narrative as 'the eyes of sleep' and 'the luck of awakening'. He says;

اسان ننڊ جانيٺ آهيون، پرين!
 سُتي ساهه جاڳي،
 وڃي دور دور
 ستارا لتاڙي اسان جوشعور
 سوين چنڊ ساٿي،
 ڪٿين جا قافلا رهگذر،
 سفر ۾،
 سوين ڪائونٽون،
 نه آغاز جن جو نه انجام جن جو
 زمان ۽ مڪان کان مسلسل نجاتون،
 ازل کان ابد تائين سُڪ جون براتون،
 جڏهن موٽ ڪائون،
 سوين راز آڻيون،
 سوين ساز جي لاءِ آواز آڻيون،
 سوين چنڊ چايون،

ستارا تڳايون،
انهن سان اچي جڳ سڄو جڳمڳايون،
اسان جاڳ جا پاڳ آهيون، پرين!

Moreover, he envisions the youth as 'the answers to all of his questions have been asked since centuries' in these lines;

ڳاڙها ڳيرو سنڌ جا، تون ئي منهنجو خواب،
تون ئي آن جواب، صدين جي سوال جو.

*(O red faced youth of Sindh! You are my dream.
You are the answer to the centuries old question.)*

Shaikh Ayaz ... His Life and Works

Birth: Friday 2 March 1923 (12 Rajab 1341 AH)
Place of Birth: Shikarpur
Name : Mubarak Ali
Father : Ghullam Hussain

Education :

Primary : Hindu Sindhi Municipal School,
Number 3 and Vernicular School-2,
Shikarpur
Secondary: New Era High School and
Government High School Shikarpur
Higher Secondary: Chelanand and Sitaldas
College Shikarpur (1942-43)
B.A : Diyaram Jethmal (DJ) College,
Karachi
LLB : Sindh Muslim College Karachi (1948)

Practice in Law : Since 1950 with Abdul Hayee
Qureshi, Khalid Ishaque and Abdul
Qadir Shaikh at Karachi and then in
Sukkur independently

Vice Chancellor : University of Sindh since 13 January
1976 to 22 January 1980

First Editorship : Monthly 'Agtay Qadam' year 1947

- Editor : Daily Barsat Karachi from 24 February 1994 to the last breath of life
- Family Life : Two mariages
1. First wife Ms Zareena, two sons (Anees and Saleem), three daughters (Yasmeen, Roohi and Nigahat)
 2. Second wife Ms Iqbal Begam, two sons (Moonis and Sarmad) and one daughter (Veengas)
- Political career : Bazm e Soofia e Sindh, Mutahida Mahaz and Awami League
- Imprisonment : First time 4 months in 1965, second time (December 1968 Feb 1968) and third time from 5 May 1971 to January 1972
- Writing career : First prose writing, a story 'suhni seer mein' Sudarshan Magazine January February 1938
Monthly Sindhu, Miyan jo Goth Shikarpur
- Poetry : Sindhi and Urdu
- Translation of his poetry in other languages : English, Hindi, Urdu, Kachhi, Punjabi and Seraiki
- Banned books : Kak Kakoriya Kapri, Bhonr Bhiray Aakas and Kulhay Patum Keenro
- Awards :
1. First literary award on "shahadat jo geet" published in shaheed number

of monthly Sindhu of April/May
1947

2. "Ham Qalam" award on Urdu poetry by Pakistan Writers' Guild
3. Cash award on Bhonr Bhiray Akas by Pakistan Writers Guild in 1963
4. Government of Pakistan conferred upon Hilal e Imtiaz award

Passed away :

28 December 1997

Shrine :

at Kirar Lake, Bhitshah

Works

سنڌي (Sindhi) :

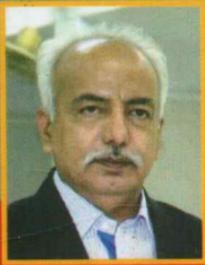
1. سفيد وحشي (ڪهاڻيون)
2. اسان جي سنڌ (ڪهاڻيون)
3. پنهل کان پوءِ (ڪهاڻيون)
4. اڪ جون ڦلڙيون، پيڇ پني (شاعري)
5. جي ڪاڪ ڪڪوريا ڪاڙي (خط)
6. بقول اياز (تقريرون)
7. ڪلهي پاتر ڪينرو (شاعري)
8. ڪي جو ٻيڄل ٻوليو (شاعري)
9. وڃون وسڻ آڻيون (شاعري)
10. ڪپر تو کن ڪري (شاعري)
11. لڙيو سج لکن ۾ (شاعري)
12. پتڻ ٿوپور ڪري (شاعري)
13. ٽڪرائڻ صليب جا (شاعري)
14. پن چڻ ڀڄائڻ (شاعري)

15. جڳ مڙيوئي سڀنو (آتم ڪٿا)
16. واٽون ڦلن چانئڻيون (شاعري)
17. چنڊ چنيليءَ ول (شاعري)
18. رڻ تي رم جهمر (شاعري)
19. ساھيوال جيل جي ڊائري (جيل ڊائري)
20. ڀڳت سنگھ کي قاهي (شاعري.. منظوم ناٽڪ)
21. خط انٽرويو ۽ تقريرون
22. راج گھات تي چنڊ (شاعري)
23. بڙ جي چانو اڳي کان گھاتي (شاعري)
24. اڪن نيرا ڦليا (شاعري)
25. ڪراچيءَ جا ڏينهن ۽ راتيون (نثر)
26. جھڙنيٽان نہ لهي (شاعري)
27. اُڀر چنڊ پس پري (شاعري)
28. هيئنٿو ڏاڙھونءَ گل جيئن (شاعري)
29. خط، انٽرويو ۽ تقريرون پاڻو 2
30. ڪتبن ڪر موڙيا جڏهن (شاعري)
31. ڪتبن ڪر موڙيا جڏهن (شاعري)
32. ننڊوليون (شاعري)
33. سر لوهيڙا ڳپيا (شاعري)
34. سورج مڪي سانجھ (شاعري)
35. چوليون ٻوليون سمنڊ جون (شاعري)
36. هرڻ اڪي ڪيڏانهن (شاعري)
37. جرڏيئا جهمڪن (شاعري)
38. ڪٿي نہ پڇيو تڪ مسافر (آتم ڪٿا)
39. تون چپر تون چانو (دُعائون)
40. چنڊ ڳليون (شاعري)
41. گھات مٿان گنگھور گھتا پر (شاعري)
42. ڪٿي تہ پڇيو تڪ مسافر 2 (آتم ڪٿا)

43. سانجھي ممند سپون (شاعري)
44. ڪتين ڪر موڙيا جڏهن (شاعري)
45. اُتي اور الله سان (دُعائون)
46. ڪونجون ڪر ڪن روہ تي (شاعري)
47. ڪاري رات ڪهنگ (شاعري)
48. مينهن ڪٿيون (شاعري)
49. جي تند برابر توربان (ڪهاڻيون)
50. ڪٿي نہ پيڄيو تڪ مسافر 3 (آٽر ڪٿا)
51. ڪٿي بہ پيڄيو تڪ مسافر 4 (آٽر ڪٿا)

اردو (Urdu):

52. نيل ڪنڙھ اور نيم ڪپڙي (شاعري)
53. بوئے گل و ناله دل (شاعري)
54. رسالہ شاہ عبداللطيف بھٽائي (منظوم اردو ترجمہ)



Mr. Noor Ahmad Janjhi is a scholar of vast and varied predilections from his explorations into the mysteries of linguistics, literature to arcane domain of socio-cultural ancient Sindhian unique anthropology to the esoteric remains of his ancestral Tharparkar. He is a latter day social scientist in the sense that he is fully conscious of the cultural heritage of his God-gifted motherland Tharparkar with ideas for its economic development through ecotourism. He cites some of the finest examples of a diverse cultural heritage besides its inherent beauty and pluralism. He has learned the discipline of collection and collation of data and substantive references and citations, and this makes him a researcher of distinction.

He comes from a classic enlightened family with a well-entrenched grounding in Oriental literature, including Sanskrit and native Gujarati, Marwari and Dhatki Bhashas. He has a thorough grasp of ethnic dimensions of the vast desert of Thar and mysterious Rajasthan which seems to have made a deep impact on his intellectual horizons since childhood, as is reflected from his readings and writings. I still vividly remember his research paper on Shaikh Ayaz which he presented in a literary conference in University of Sindh and I have saved a copy of the same as it treated Thar as the overarching leitmotif pulsating through the rebel poets psyche and diction. Janjhi is well endowed with a sharp perceptive sensibility and an articulate gift of gab, not uncommon in Tharis, our most talented craftsmen of folklore and connoisseurs of Shah Latif's Risalo, the magic casement of Sindhi language and social consciousness.

He is a versatile writer and think tank who loves to live in the midst of Mother Nature since childhood and abhors the concrete jungle of urban zoo, outside his picturesque Thar and Parkar. His umpteen writings on variegated subjects and topics range from the mysticism of Great Rumi, Kabir, Shah Latif, Sachal Sarmast to lexicological, anthropological, historio-archaeological explorations of Indus Valley civilization with unravelling hypotheses and theories on the pre-Aryan Era citing challenging relevant database.

Gul Muhammad Umrani

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