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The Concept of 'Murshid' in Punjabi Sufi Poetry

Abstract

The term 'spiritual guide', known as 'Murshid' is closely associated with the spiritual movement of Sufism. Murshid is, commonly recognized as a guide, a leader, a Guru, an instructor, a teacher or a person under whose supervision and guidance a seeker Salik undertakes his journey to the path of Salook. So, Sufis have laid great stress on the need and importance of Murshid for a seeker in every reign. This is the admitted fact by the Sufis that success in this world and hereafter is not possible without the guidance of Murshid. The concepts of Sufis about Murshid, his importance and his role, described by Sufis, have been used by poets in Persian and Urdu poetry and likewise in Punjabi Sufi poetry too. The concept of Murshid seems more strong and clear in Punjabi Sufi poetry. So the aim of the study is to highlight the origin and development of the concept of Murshid in Sufism generally and in Punjabi Sufi poetry specifically and to analyze the need and value of Murshid for Murid on the path of Salook with special reference of Punjabi Sufi lyrics of four Punjabi Sufi poets i.e. Baba Farid, Shah Hussain, Noshah Ganj Bakhsh and Sultan Bahoo.

Key Words: Sufism, Murshid, Tariqah, Punjabi Sufi Poetry

Introduction

The mystical side of Islam is called *Sufism*.¹ During the early period of Islam, *Sufism* emerged as spiritual revolution the aim of which was to reform the self *Nafs* to discipline and to clean it from the vices.² Earlier word ascetic was used for *Sufi*. There were involved the social political and cultural factors rather than religious, in the birth of *Sufism*. The state of affairs in Umayyad period gave rise to spiritual crises and social injustice. Historically *Sufism* evolved in these circumstances. Till 6th and 7th century *Sufism* emerged as individual and unique phenomenon.³ During this period *Sufis* worshiped in isolation. In 8th century there emerged small groups of *Sufis* who worshiped in form of groups. It was called *Taifas*. Then emerged *Sufi* lodges *Khanqahs*. Till 11th and 12th century with the spread of *Khanqahs*, *Sufi* orders emerged.⁴

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According to Maroof Al-karkhi, *Sufism* is the name of recognition of Divine Realities. For Titus Burkhardt, not only apprehension but real *Sufism* is based on the principle as well as the goal of *Sufi* order.⁵ So the essence of *Sufism* lies in the purification of will and senses, in the inner and outer construction of one's life, in the attainment of eternal happiness and in the blessedness by detaining of Divine Realities.⁶

In the process of purification of inner self and to achieve the goal of his union with Allah, a *Sufi* passes from several states and stages.⁷ When a *Sufi* undertakes a journey toward the union of Allah, the advancement in spiritual life is called journey and the person who undertake the journey is known as seeker of God *Salik* or traveler.⁸ Various stages of this journey are described by *Sufis*. According to some there are seven stages *i.e* *Aaboodiyat*, *Ishaq*, *Zuhd*, *Marifat*, *Wajd*, *Haqeeqat*, *Wasl*⁹ but for some *Sufis* this path is contained on three stages *Sair ilallah*, *Sair Fillah*, and *Sair Anillah*.¹⁰ Most of the *Sufis* are agreed on the four stages of the path *i.e* *Shariah Tariqah Haqiqah* and *Marifah*

Shariah; the first basic stage is *Shariah*. In Arabic, *Shariah* means road. *Shariah* is based on the basic teachings of Islam like morality and ethics.¹¹ It is mandatory for a *Sufi* to lead a life according to prescribed law and fulfill all the religious obligations *i.e* prayer, fast, believe on oneness of Allah, give Alms and pilgrim. When his mind and body completely trained in obeying serving and respecting then he is able to reach the second stage of *Tariqah*.¹²

Tariqah: this stage refers to the practice of *Sufism*. The literal meaning of *Tariqah* is 'path' path in desert on which a Bedouin follow to travel oasis to oasis. This path is not clear like a visible road. So to find out the way in the trackless desert you have to look for person who knows the area or you need a guide who knows the path. Likewise as *Shariah* is the external side of Islam *Tariqah* or *Sufism* refers to the inner practice. The guide you need to find your path is called *Shaikh* or *Sufi*. *Shariah* cleans the daily life and *Tariqah* cleans the spiritual life.¹³ *Tariqah* lays stress on the need of spiritual guide along with the religious obligations. The spiritual guide is known as *Pir* in Persian and *Shaikh* in Arabic. When a person initiates to spiritual master of any *Sufi* order, he must follow the rules like service, humility, supergatory fasting, collecting alms for *Khanqah* and *Sufi* assembly etc. Initially, he has to act on all the directives of *Pir* without any argument until his own will and decision annihilate in the will and decision of his *Pir*. This is known as *Fana-fil-Shaykh*.¹⁴

Haqiqah: third stage is *Haqiqah* which means 'truth'. This refers to the inner meanings of guidance and practices, found in *Shariah* and *Tariqah*. This is the direct experience of mystical state. The attainment of *Haqiqah* confirms the practices of first two stages. Before *Haqiqah* all the practices are imitation.

Marifah: it is the knowledge of spiritual truth. At this stage it is believed that a *Sufi* has realized the truth and his heart filled with wisdom. *Marifah* leads to the love of Allah.¹⁵ It is the stage where *Sufi* gets aware the essence and presence of Allah.¹⁶ Only few are successful in achieving the stage. This stage is the station of Messengers, Prophets, and Great saints. Ibn-i-Arabi describes these stages thus: at *Shariah* level there is 'yours and mines'. At *Tariqah* level 'mine is yours and yours is mine'. It is expected from *Dervishes* that they treat other Muslims as their

brother. At level of *Haqiqah* there is 'no mine no yours' and at *Marifah* level there is 'no me no you'. A man realizes that nothing is detached from God.¹⁷

So, in *Sufism*, the above described stages can only be achieved when a *Sufi* associates himself to *Tariqah* known as *Sufi* order and takes submission to *Murshid* or a master. It is the duty of a master to polish his disciple and took him to the journey of the stages of *Tasawwuf* which lead him to the union of Allah. *Sufi* initiates in an order through oath of allegiance. The *Sufi* order, *Silsilah* maintains a chain between a disciple and a master.

Concept of *Murshid*: Origin and Development

Several words are used for spiritual guide *i.e* *Pir*, *Murshid* and *Shaikh*. '*Shaikh*' is Arabic word which mean 'elder', *Pir* is a Persian word in meaning of 'healer' and *Murshid* is also Arabic word which means spiritual leader.¹⁸ *Pir* and *Murshid* are commonly used for spiritual guide but different writers have described these terms differently. Lawalang describes *Pir* as 'healer' and '*Murshid*' as a 'guide' and distinguish them according to their functions. Wilber considers *Murshid* as 'spiritual preceptor' and member of *Sufi* order while declares *Pir* as 'centre of the cult of saint worship'. Most of the writers like Titus, Obrien and Rose used *Pir* and *Murshid* in same context.¹⁹

Non-Muslim thinkers declare that the concept of *Murshid* emerged in *Sufism* as a result of the influence of Hinduism. Professor Mohan Singh says that in *Sufism* stress on *Murshid* or *Guru* is the result of the influence of Hinduism. But Mohan Singh's point of view is not acceptable on the reason that in *Sufism* the concept of *Murshid* is completely Islamic concept. During the period of the Holy Prophet (S.A.W) *Murshid* was not only the known concept but it was the custom of that time. If it was un-Islamic then it should be adopted by Muslims when they entered in Indian subcontinent as conqueror. But it is proved through history that the *Sufis* who entered in subcontinent especially in the Punjab, all of them were associated to specific *Sufi* order. All of them came to India on the order of their mentor or *Murshid* to spread Islam and all of them got the knowledge of *Haqiqah* and *Marifah* from their *Murshid*, before their arrival in India.²⁰

In Muslims, the custom to follow *Murshid* dates back from the earliest times of Islam. According to the Muslims the first *Murshid* and guide is the Holy Prophet (SAW). Lajwanti Rama Krishan has also admitted this fact thus: "*Tasawwuf* was basically originated from the seed of Islam and all the *Sufis* regarded the Prophet Muhammad (SAW) as their ideal and told the exemplary Quranic verses as a base for their thought".²¹

The order of allegiance *Bayah* of *Murshid* is found in Quran also. As Quran says: "O ye who believe! Be mindful of your duty to Allah, and seek the way of approach unto Him, and strive in His way in order that ye may succeed".²²

By explaining the above quoted verse Shah Waliullah says that, 'the way of approach' does not stand for faith here because believers are being addressed; here 'means of approach' also does not refer to pious deeds *i.e* prayers, fast, giving alms, pilgrim. In the same way here Jihad does not mean fight but piety. Here 'way of approach' refers to 'allegiance *Bayah* of *Murshid*'.²³

There are so many evidences in Quran which show that companions of the Holy Prophet (SAW) pledged allegiance at the hands of Hazrat Muhammad (SAW) and Allah liked this act so much and said “Lo! Those who swear allegiance unto thee (Muhammad), swear allegiance only unto Allah. The Hand of Allah is above their hands. So whosoever breaketh his oath, breaketh it only to his soul's hurt; while whosoever keepeth his covenant with Allah, on him will He bestow immense reward”.²⁴ It becomes obvious through these verses of Quran what the object of intercession is, how much essential is *Bayah* of intercession and how much Allah has liked it.

The importance of allegiance of *Murshid* can be proved through *Ahadis*. As recorded by Abada Bin Samat that one day he was sitting in the company of Hazrat Muhammad (SAW) and he saw said: “take oath not to associate anyone with Allah almighty, not to steal, fornicate, murder your children and contempt any one. Don't disobey Allah and his prophet saw for a good thing.”²⁵

On one occasion the holy prophet saw said “he who does not do *Bayah* of any one till death, die in ignorance”.²⁶

In the reign of Pious Caliphate, the custom of seeking intercession and allegiance of intermediary remained in accordance with Quran and Sunnah. Imam Ahmad recorded, when Hazrat Usman Ghani (R.A) was appointed as Caliph, Hazrat Abdul Rahman by taking his oath said; I do your *Bayah* according to the book of Allah, Sunnah of the Prophet (S.A.W) and way of Abu Bakr O Umar (R.A)²⁷

Hazrat Sheikh Abdul Qadir Jilani says: a guide is essential for every follower seeker or disciple. It is mandatory for a disciple to have faith in his *Pir* that there is no other better guide than his own *Pir*.²⁸ According to Shah Waliullah *Bayah* is Sunnah.²⁹ Bayazid says, “He who does not have a teacher, his leader is Satan”.³⁰

Moulana Rumi had great regard for his *Murshid* Hazrat Shams Tabrez. About the importance of *Murshid* Moulana Rumi said:

Pir-e-Rah Gazeen Keh Bey Pir Een Safar Hast Bass Pur Aafat-o-Khauf-o-Khatar

Moulai Har Giz Na Shud Moulai Rum Ta Ghulam-e-Shams Tabrezi Na Shud

Hazrat Moeenuddin Chishti visited the shrine of Data Ganj Bakhsh in 1165 A.D, mediated there and gained *Barakah*. He described the dignity and status of Data Ganj Bakhsh in a verse thus:

Ganj Bakhsh-e-Faiz-e-Alam Mazhar-e-Noore Khuda,

*Naqasan Ra Pir-e-Kamil Kamilan Ra Rahnuma.*³¹

Trans: The bestower of hidden treasures (Ganj Bakhsh) is a grace to the world, the manifestor of the divine light of God. A perfect guide for the imperfects; a guide for perfected.

Punjabi Sufi Poetry

Punjabi language is lucky enough that it was patronized by *Pirs Faqirs* and *Dervesh* from the earliest time. The *Sufis* of the Punjab also began to write in Persian language like that of the *sufis* of the other parts of India and practiced it for centuries.³² They copied and followed the whole Persian metrical system *i.e.* phrases, symbols, similes etc in their writings. Later on, the *Sufis* began to write in Urdu and used *Sufi* concepts in their poetry. Concepts of *Sufism* can be found in the poetry of Mir Taqi Mir, Khawaja Mir Dard, Haider Ali Atish, Hakeem Momin Khan Momin and Allama Iqbal.³³ Later, in the middle of the fifteenth century, a saint belonged to Chishti Sufi order began to write in local language *i.e.* Punjabi.³⁴

Sufi Concept of Murshid in Punjabi Poetry

Baba Farid (1171-1291)

According to the recent research, the first known poet of Punjabi is Baba Farid. (Whose *Sufi Kalam* is known as *Shalok*) Baba Farid was born in 1171-2 A.D in village Khotwal near Multan. His father named him Masood. Fariduddin was his title. His grandfather migrated to India from Persia in twelfth century. He got his early education at Khotwal. He learnt Quran by heart in childhood and studied some Arabic and Persian books. Then he went to Multan for more studies. He met Khawaja Qutbu'ddin Bakhtia Kaki in Delhi and pledged oath of allegiance at his hand and initiated to Chishti *Sufi* order. On his *Murshid's* death, he inherited his cloak and became his descendant. Later he settled down at Ajodhan which is known as Pak Patan and from here began his work to spread Islam in the Punjab. He died in 690 A.H 1291 A.D.³⁵

Baba Farid was a poet as well as a *Sufi*. He composed poetry in Persian, Urdu and Punjabi. He used the language of the people in his poetry. When he was in Delhi he did poetry in Persian, at Hansi wrote poetry in Urdu. Moulvi Abdul Haq quoted some verses from Baba Farid's poetry in his book titled '*Urdu Ki Ibtadai Nahwonuma*'. When *Guru* Arjun Dev compiled Granth Sahib in 1604, he included *Ashloks* of Baba Farid in one of the chapter of Granth Sahib. It is controversial as some relates these *Ashloks* to Baba Farid and other attributed these *Ashloks* to Ibrahim Farid Sani (disciple of Baba Farid).³⁶

Baba Farid throughout his life served his *Murshid*. In the poetry of Baba Farid, the concept of *Murshid* exists with same intensity as was felt by him. In one of his *Ashlok* he declared the mess of the world as hidden fire and thanked the almighty Allah that his *Murshid* saved him from this fire:

Kuj Na Bujhy, Kujh Na Sujhay Dunya Gujji Bha

*Sain Mery Changa Keeta Ni Te Me Bhi Wijha*³⁷

Trans: No one knows, nothing is seen. World is like hidden fire. It is the benevolent act of my *Murshid* (who saved me) otherwise I would be burnt in it.

A *Murshid*, considering his duty, provides safeguard to his *Murid* from the worldly pleasures and greed and saves him from the fire of hell. About the importance and value of *Murshid*, Baba Farid says:

*Farida Bhoom Rangavali Manjh Dasola Bagh, Jo Jan Pir Nawazay Aa Tanhan Aanch Na Lag*³⁸

Trans: “Farid this world is so inviting in its midst is a garden-spot of poison-bearing plants. This poison injures not those blessed with master’s grace”.³⁹

Shah Hussain (1539—1593 A.D.)

The second major Punjabi *Sufi* poet was Shah Hussain. He was born in 1539 at Taxali Darwaza Lahore.⁴⁰ His father named Sheikh Usman was a weaver.⁴¹ His ancestors embraced Islam during the reign of Feroz Shah Taghluq in 14th century.⁴² Hussain got his early education from a mosque and his teacher was Moulvi Muhammad Akbar. He learnt Quran by heart in his childhood. At the age of ten, he was initiated to Qadri order by Shah Behlol Daryai, a *Sufi* in Chiniot district Jhang. The process of his education continued till the age of thirty six. He studied *Tafseer* from Shaikh Sa’adullah at the age of thirty six.⁴³ Till the the twenty six year of his age, he followed the sober path of *Sufism* and strictly practiced *Shariah*. At the age of thirty six he denounced the sobriety and adopted the ways of *Majzoob Sufis*. He spent the remaining twenty seven years of his age in singing, dancing and drinking.⁴⁴ and became the first and important *Sufi* of Malamataya.⁴⁵ He belonged to the reign of Mughal king Akbar. He is regarded as the first poet of Punjabi who introduced the genre of Kafi in Punjabi poetry.⁴⁶

He based his *Kafi* on *Raags* and *Raagnis* of Indian music. His verses are in simple Punjabi language. The main themes of his poetry include; love, beauty, denouncement and the will of God.⁴⁷ His poetry is the mixture of Indian, foreign and *Sufi* thought.⁴⁸ Like Hindi and Sindhi trends, he composed verses in feminine voice by imagining himself as *Hir* wife and beloved and imagined God as Ranjha, husband and lover.⁴⁹

In the poetry of Shah Hussain, the concept of *Murshid* can be found along with other concepts of *Tasawwuf*. Following *Kafi* expresses his love for his *Murshid*.

Mae Ni Me Kehnu Akkhan Dard Vichore Da Hal

Dhuwan Dhukhe Meray Murshid Wala, Jan Pholan Ta Lal,

*Sulan Mar Divani Kiti Birhon Pia Saday Khayal, Mae Ni Me Kehnu Akkhan.*⁵⁰

Trans: “O mama! To whom can I tell, this state of separation-pain

Fires of faqeer smoulder, wherever I rummage ruby-red gain,

Thorns pierces, make me mad, separation my mind’s refrain

O mama! To whom can I tell, this state of separation-pain”.⁵¹

About the concept of *Murshid* of Shah Hussain Dr. Sarfaraz Hussain wrote that the first change which he brought in the concept of *Ishaq* was that he gave less value to *Murshid* in his poetry. Prior to him, it was the main theme of the poetry of Baba Farid who followed *Pir* internally and externally. Shah Hussain expressed his love in feminine voice as it was practiced in Hindi poetry.⁵²

It is true that Shah Hussain used the word *Murshid* very little in his poetry but it does not mean that he felt the value and importance of *Murshid* to a smaller degree. In fact, he equally felt the need and importance of *Murshid* like that of other *Sufis* but he did not use the term '*Murshid*' for it. His poetry is highly symbolical and metaphorical. He used terms *Ranjha*, *Dost Mahi*, *Shauh*, *Jogi*, *Sajjan*, *Meray Sahiba* instead of the term '*Murshid*'. As it depicts in the following *kafi*:

Sadqay Me Wanjhan Ohnan Rahwan Tu Jin Rahan Shau Aya Ee
Pichi Satt Ghattan Bharandi Kattan Tu Chit Chaya Ee
Dil Wich Chinang Uthi Heeray Dy Ranjhan Takhat Hazarion Dhaya Ee
*Kahay Hussain Faqir Namana Moula Ne Dost Milaya Ee*⁵³

Trans: I sacrificed myself up to those paths on which my lover came
Throw back the spinning entangled yarn, fed up to spin wheel
When the desire to meet Hir aroused in the heart, Ranjha came from Takht Hazara
Faqir hussain says that Allah help me meet my friend.

In the above quoted *Kafi* the terms *Shauh*, *Ranjhan* and *Dost* are used especially for *Murshid*.

Nosha Ganj Bakhsh (1605-1691)

Another Punjabi poet was Nosha Ganj Bakhsh. He was born in 1605 A.D at Ghighan Wali Tehsil Phalia. His real name was Haji Muhammad. He got his early education from his father, later studied *Fiqah*, *Hadees*, *Nahv* and logic, philosophy, *Adab*, *Kalam Tafseer* from *Madrissah* Jago Tarar. He was initiated Qadri order by Sakhi Shah Salman.⁵⁴ He spread Islam in the area through his words, deeds, *Waiz*, writings and poetry. He was the pioneer of Punjabi poetry in the area of Gujrat.⁵⁵ He used the same Punjabi language in his poetry which was practiced in the area.⁵⁶ He used less words but with depth in meanings in his poetry. He learned Arabic and Persian and used Persian and Arabic words in his poetry too. He also skillfully deployed proverbs in his Punjabi poetry. His poetry is not symbolic rather his style is very simple and clear.⁵⁷ He died in

According to Nosha necessity of having *Murshid* is a fact which cannot be neglected. He did not use metaphors and symbols in his poetry as was used by Shah Hussain. The following verses are the clear example of his simplicity with which he relates the need of having *Murshid*:

"Murshid Milay Milay Khuda Lorr Thorr Na Rehndi Ka
*Jo Murshid Dy Perin Peaya Tus Da Dukh Dildar Gaya"*⁵⁸

Trans: “when you find *Murshid* you will find god, You will then need nothing else

He who fell at the feet of *Pir*
an end”.

His pains and sufferings come to

According to Nosha, a *Murshid* should have the knowledge of *Shariah* and *Tariqah*. He should strictly follow *Shariah*. He says:

So Murshid Jo Shara Te Challay, Shara Dy Rah Chalaway

Be-Deenan Dy Sang Na Rallay, Te Horn A Na Ralaway

Dassay Jo Hazrat Farmaya, Aap Na Kujh Farmaway

*Nosha Sacha Murshid Milay Te Murshid Sacha Banaway*⁵⁹

Tran: *Murshid* is that who follow *Shariah* and guide to the path of *Shariah*,
Who do not get with atheists and not force (his disciples) to get with them,
Who teach what is said by the Prophet, not relate his own sayings,
Nosha, only a true *Murshid* can make you true and faithful man.

For the duties of *Murshid*, he relates:

Suhbat Murshid Pak Di Karay Gunah Then Pak

Aakhay Nosha Qadri Me Murshid Di Khaak

Murshid Noor Khudaey Da Kahay Faqeer Nosha

*Andar Howay Chanana Jay Murshid Karay Nigah.*⁶⁰

The company of *Murshid* liberates ones from sins

Nosha says that I am like the dust of the feet of *Murshid*

Faqeer Nosha says that *Murshid* is the divine light *Noor* of Allah,

With the benevolent glance of *Murshid*, ones inner self will be illuminated

Above quoted verse describes the duties of *Murshid* in a simplest way. It is the duty of the *Murshid* to guide his disciple to the right path.

Sultan Bahoo (1630-1691 A.D)

The great poet Sultan Bahoo was contemporary of Nosha Ganj Bakhsh. He was born in 1630 A.D at Awan Shorkot district Jhang during the reign of Mughal emperor Shah Jahan.⁶¹ His ancestors migrated from Arab. Sultan Bahoo did not

receive worldly education. Sultan Bahoo got his early spiritual and esoteric education from his mother. First He pledged allegiance on the hands of Hazrat Habibullah Qadri but when Hazrat Habibullah informed him about his inability to take the responsibility of his discipleship then he initiated at the hands of Syed Abdur Rehman who was *Mansabdar* of emperor Shah Jahan.⁶² He died in 1102 A.H 1691 A.D.⁶³

According to *Twarikh-e-Sultan Bahoo*, he wrote one hundred and forty books in Arabic and Persian.⁶⁴ In Punjabi, there is only one published *Siharfi*.⁶⁵ Every line of his *Siharfi* ends at the word 'Hu' which is the innovation in Punjabi poetry. The word 'Hu' refers to the name of Allah.⁶⁶ The style of his Punjabi poetry is simple and un-artificial.

The concept of *Murshid* can be vigorously found in his Persian books and in Punjabi *Kalam*.⁶⁷ Dr. Zahoor, by analyzing the philosophical aspects of his Persian writings wrote that according to Sultan Bahoo nothing can be achieved through *Zikr*, *Fikr Muraqaba*, *Mukashafa* and *Wazaif*. Only a *Murshid-e-Kamil* can illuminate the heart of *Murid* with his one benevolent grace. The *Murshid* who is unable to do it, is not capable to have the status of *Murshid*.⁶⁸

Bahoo speaks of his extreme desire to see his *Murshid* in the following lines

Eh Tan Mera Chashman Hovey Teh Me Murshid Wekh Na Rajhan Hu
Loun Loun Dy Mudh Lakh Lakh Chashman Ik Kholan Ik Kajjan Hu
Itna Dithayan Menun Sabar Na Away Hor Kitay Wal Bhajjan Hu
*Murshid Da Deedar Ha Bahoo Menun Lakh Karoran Hajjan Hu*⁶⁹

Trans: "Were my whole body festooned with eyes, I would gaze at my Master with untiring zeal.

O, how I wish that every pore of my body Would turn into a million eyes – Then, as some closed to blink, others would open to see!

But even then my thirst to see him Might remain unquenched. What else am I to do?

To me, O Bahu, a glimpse of my Master Is worth millions of pilgrimages to the holy Ka'ba"⁷⁰

Following verse depicts Bahoo's sentiments for his *Murshid*:

Mim: Murshid Makkah Talib Haji Kaaba Ishaq Banaya Hu
Vich Hazur Sada Har Weley Kariye Hajj Sawaya Hu
Hik Dam Maithon Juda Jo Howay Dil Milany Te Aya Hu
*Murshid Ain Hayati Bahu Mere Lu Lu Vich Samaya Hu.*⁷¹

Trans: “Mim: the *Murshid* is Makkah, seeker the pilgrim, and love is the Ka’aba, O He;

In his presence ever and at all times let us do that better *hajj*, O He;

If for one moment he parts from me, the heart beseech to meet, O He;

Bahu, the *Murshid* is the life, he is present in my every pore, O He”.⁷²

Conclusion

Sufism is the inner aspect of Islam. The quest of every Sufi is get union with Allah. In his journey to get closeness to Allah, he passes several stages. To successfully pass through these stages he needs a guide known as *Murshid*. *Murshid* is purely an Islamic concept. The concept of *Murshid* is found in Sufi literature produced by *Sufis* in Persian and Urdu languages. Following the tradition of Persian and Urdu poets *Sufis* of the Punjab produced poetry in Punjabi language and used *Sufistic* concepts in their poetry. The four Punjabi *Sufi* poets *i.e* Baba Farid, Shah Hussain, Noshah Ganj Bakhsh and Sultan Bahoo are considered as pioneers of this tradition. The founder of this tradition in Punjabi poetry was Baba Farid. He composed poetry in local Punjabi language. The concept of *Murshid* can be vigorously found in his *Ashloks*. The whole of his poetry revolves around it. He considers *Murshid* as guide and as a savior who saves *Murid* from the fire of hell through his guidance. Shah Hussain vernacularized Islam and *Sufism*. He introduced the genre of *Kafi* in Punjabi *Sufi* poetry. He also highlighted the need of having *Murshid* symbolically through the terms *i.e* *Shauh*, *Dost Ranjha* etc. Noshah Ganj Bakhsh introduced Punjabi *Sufi* poetry in Gujrat. His concept of *Murshid* is more clear and simpler than others. He did not use any symbols in terms of *Murshid*. For him a *Salik* cannot find God without the guidance and help of *Murshid*. Sultan Bahoo introduced the genre of *Siharfi* in Punjabi *Sufi* poetry. His love for *Murshid* is evident through several of his poetic verses and *Abyat*. For him, it is the *Murshid* who can illuminate the heart of the seeker with his one benevolent glance. All the pioneer Punjabi *Sufi* poets felt the need and importance of *Murshid* ‘a guide’ on the path of *Sufism* for the success in this world and hereafter and skillfully expressed it in their Punjabi lyrics.

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- ⁸ John A. Subhān, *Sufism: Its Saints And Shrines*, (Lucknow: Publishing House, 1938), p. 67; Farida Khanam, *Sufism An Introduction* (New Delhi: Goodword Books, 2009),p.
- ⁹ **Aboodiyat** is the stage of 'service' in which the aspirant endeavours to purify his soul, and prepares himself for the higher stages of the journey. 'Ishq, that of love in which the Divine influence inclines the soul towards the love of God. **Zuhd**, "renunciation" under the influence of the Divine Love all worldly desires are expelled from the heart. **Marifah**, "knowledge" or "gnosis" in which the aspirant contemplates the nature, attributes and work of God. **Wajd**, "ecstasy" in which mental excitement is produced through contemplation of the only existing Reality, God. **Haqiqah**, "reality" the heart is now illumined with the true nature of God. The aspirant, as he learns the true nature of God, learns to exercise tawakkul, dependence upon God. **Wasl**, is "union" in which the mystic sees God face to face.; Subhān, *Sufism: Its Saints And Shrines*, Pp. 68-72.
- ¹⁰ (1) **Sair ilallah** Journey to God, the aspirant travels from the World of Creation' to the 'World of Command'. (2) **Sair Fillah** Journey in God', in this the aspirant is absorbed into the Essence of God. It is the 'stage of Ahdiyyat. It was at this 'stage that Hallaj cried out, Ana'l-Haqq 'I am the Reality', (3) **Sair Anillah**, 'Journey from God'. This is the journey back to the world of manifestation invested with the attributes of God. It is the 'stage of *Baqa* "subsistence after *Fana* 'annihilation'; Subhān, *Sufism: Its Saints And Shrines*, Pp. 75-76.
- ¹¹ Shahida Bilqies, "Understanding the Concept of Islamic *Sufism*", *Journal of Education & Social Policy Vol. 1 No. 1; June 2014*, p. 68.
- ¹² Dr Syed Damsaz Ali Andrabi, "*Sufism: Origin and Basic Concepts*" *International Journal of Culture and History* 2015, Vol. 2, No. 1 ISSN 2332-5518, Pp. 30-36.
- ¹³ Bilqies, "Understanding the Concept of Islamic *Sufism*", p.66.
- ¹⁴ Andrabi, "*Sufism: Origin and Basic Concepts*", Pp. 30-36.
- ¹⁵ Ibid.
- ¹⁶ Shagufta & Aneeqa "A Brief Account Of *Sufism* And Its Socio-Moral Relevance," p. 28.
- ¹⁷ Bilqies, "Understanding the Concept of Islamic *Sufism*", p.66.
- ¹⁸ Tanvir Anjum, *Chishti Sufis In The Sultanate Of Delhi 1190-1400, From Restrained Indifference To Calculated Defiance*, (Karachi: Oxford University Press, 2011), Pp. 60-61
- ¹⁹ Adrian C. Mayer, "*Pir And Murshid: An Aspect of Religious Leadership in West Pakistan*", *Middle Eastern Studies*, 1967, 3:2, Pp. 161-162.

²⁰ Prof. Dr. Ismatullah Zahid, *Hazrat Nosha Ganj Bakhsh Ahwal O Asaar*, Translated By Sahibzada Tanveer Hussain Noshahi (Lahore: Punjab University Press, 2009), Pp. 315-316.

²¹ Lajvanti rama Krishna, *Panjabi Sufi Poets A.D. 1460-1900*, (London: Oxford University press, 1938), Pp. 2-6.

²² Marmaduke Pickthall, *Meanings Of Holy Quran*, (Chapter No. 5, Al-Maida, verse no, 35), p.33.

²³ Shah Walliullah Dehlvi, *Qaul-ul-Jameel* (Lahore: Iqbal Academy, 1946), p. 21.

²⁴ Pickthall, *Meanings Of Holy Quran*, (Chapter No.26, Al-Fatah, verse 10), Pp 166-67.

²⁵ Bukhari Sharif

²⁶ Mishkat Sharif

²⁷ Zahid, *Hazrat Nosha Ganj Bakhsh Ahwal O Asaar*, p. 350.

²⁸ (Abdul Qadir Jilani, *Ghuniyat-ul-Talibeen*, Trans Abdul Aziz Naqashbandi, Lahore, p. 997.

²⁹ Shah Walliullah Dehlvi, *Qaul-ul-Jameel*, p. 12.

³⁰ Shahāb al-Dīn Suhrawardī ‘*Awārif al-Mu’arīf*, Trans. H. Wilberforce Clark (1891) (Lahore: Kashmiri Bazār 1979). P.

³¹ Zahid, *Hazrat Nosha Ganj Bakhsh Ahwal O Asaar*, p. 352.

³² Jadunath Sarkar, *History of Aurangzeb*. Vol. 111, (Calcutta: M.C. Sarkar and Sons, 1921), p. 387.

³³ Zahid, *Hazrat Nosha Ganj Bakhsh Ahwal O Asaar*, p. 314.

³⁴ Krishna, *Panjabi Sufi Poets*, p. 13.

³⁵ Muftī Ghulām Sarwar Lahorī, *Khazīnatul Asiffiyā*. trans. M. Zahīruddīn Bhattī, (Lucknow:

Munshī Naval Kishore, Vol, 2, 1290 A.H/ 1873 A.D), Pp. 108-138

³⁶ *Baba Farid Ganj Shagr*, Small Brocher Published by (Lahore: Feroz Sons, n.d), Pp.69-70

³⁷ Muhammad Asif Khan, *Akhya Baba Fareed Ne*, (Lahore: Pakistan Punjabi Adbi Board, 2001), p.220.

³⁸ *Ibid.*, p. 227.

³⁹ Gurbachan Singh Talib, *Baba Sheikh Farid Shakar Ganj*, (New Delhi: National Book Trust, 1974), P. 116

⁴⁰ Mirza Muhammad Akhtar Dehlvi, *Tazkirah-i-Auliya-i-Hind* Vol. 3, (Delhi: Meer Press, 1906), p.33.

⁴¹ Abdul Majeed Bhatti, *Kafian Shah Hussain*, (Islamabad: IFH Reprints, 1977), Pp. 1-3; Krishna, *Panjabi Sufi Poets*, p. 35.

⁴² Nur Ahmad Chishti, *Tehqiqat-e- Chisti* (Lahore: Punjabi Adabi Academy 1964), Pp 364-76.

⁴³ Bhatti, *Kafian Shah Hussain*, p. 2.

⁴⁴ Chishti, *Tehqiqat-e- Chisti*, Pp 372-73; Subhān, *Sufism: Its Saints And Shrines*, Pp.256-266.

⁴⁵ Fateh Muhammad Malik, “Shah Hussain and Malamtya in The Punjab”, in *Sufi Traditions and New Departures: Recent Scholarship on Continuity and Change in South Asian Sufism*, Eds. Soren Christian Lassen and Hugh Van Skyhawk, (Islamabad: Taxila Institute of Asian Civilizations, 2008) p. 40.

⁴⁶ kafi is a poem usually describing the divine attributes and sometimes different *Sufi* beliefs. This name is taken from the Persian kafiya which means rhyme, and is generally used in Panjabi *Sufi* poetry

⁴⁷ Bhatti, *Kafian Shah Hussain*, p. 1.

⁴⁸ Krishna, *Panjabi Sufi Poets*, p. 41.

⁴⁹ Bhatti, *Kafian Shah Hussain*, p. 3.

⁵⁰ Ibid., p. 34.

⁵¹ Muzaffar A Ghaffar, *Masterworks of Punjabi Sufi Poetry: Shaah Husayn Within Reach*, Vol 2. (Lahore: Ferozsons, 2005), p. 691.

⁵² Sarfraz Hussain Qazi, *Tasawwuf Dy Punjabi Sufi Shair*, (Lahore Aziz Book Depot, 1973), p. 206.

⁵³ Bhatti, *Kafian Shah Hussain*, p. 10.

⁵⁴ Zahid, *Hazrat Noshah Ganj Bakhsh Ahwal O Asaar*, Pp. 75-89.

⁵⁵ A. H. Q. Qiladari, *Ẓila` Gujrat, Tārīkh, Ṣaqāfat Adab*, Punjabi (Lahore: Punjabi Adab Board, 1995). p. 878.

⁵⁶ Zahid, *Hazrat Noshah Ganj Bakhsh Ahwal O Asaar*, P.439

⁵⁷ Ibid., 448

⁵⁸ Noshah Ganj Bakhsh, *Ganj Sharif*, Compiled by Sharafat Noshahi, (Sahnpal, Phalia: Muaraf-e-Noshahia, 1980), P. 236

⁵⁹ Ibid., P. 208

⁶⁰ Ibid., P. 212

⁶¹ Hazrat Sultan Hamid Bin Hazrat Sheikh Bahoo, *Manaqab-I-Sultani*, Trans. Muhammad Shakeel Mustafa (Lahore: Shabir Brothers, 2007), p. 4.

⁶² Ibid., p. 37.

⁶³ Ibid., p.125.

⁶⁴ Ibid., p. 8.

⁶⁵ *Siharfi* is a collection of short poems. The letters of the alphabet are taken consecutively, *Siharfi* is not the Persian or Arabic origin and it is also not found in any other Indian language other than Punjabi.

⁶⁶ Krishna, *Punjabi Sufi Poets*, p. 51.

⁶⁷ Zahid, *Hazrat Noshah Ganj Bakhsh Ahwal O Asaar*, p. 357.

⁶⁸ Dr. Zahoor-Ud-Din Ahmad, *Pakistan Me Farsi Adab*, Vol 2 (Lahore: Majlis-e-Taraqi-E-Adab, 1964), p. 167.

⁶⁹ Sultan Altaf Ali, *Sharah Abyat-e-Bahoo*, (Lahore: Majlis Bahoo, 1975), p. 99.

⁷⁰ Qausain, "Eh Tan Mera Chashman Ho Ve | Sultan Bahu"

<https://sufipoetry.wordpress.com/2009/11/11/eh-tan-mera-chashman-ho-ve-sultan-bahu/>,

(Accessed On 11th June, 2017)

⁷¹ Mian Fazal Din, *Majmu`a Sultan Bahu*, (Lahore: Inqilab Press, 1915), p.21.

⁷² Translation taken from Krishna, in *Punjabi Sufi Poets*, p. 55.