

## “Sassui” the True Seeker of God

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### **Abstract**

*The mystic poetry has its peculiar canons of evaluation. The mystic poets throughout universe have applied different standards to evaluate the depth of the love of a true seeker. Though their mapping process might have some difference but the locus standi has remained uniform. They all agreed that a true Sufi won't have the ascendancy to the title, till it couldn't climb the seventh stage of communion (Fina- fillah). When they ascend the stage of Fina-fillah, their accomplishment as a true Sufi is celebrated. Sassui is also one of such character of the mystic school of Shah Abdul Latif Bhittai. She is highly esteemed character, which has undergone all the standards obligatory for a true seeker. Shah Abdul latif Bhittai portrayed her mission in five different aspects to fully acquaint world that how a pious instinct endeavors and bear hardships to ascend the true place where spiritual comfort and soothe is obtained by immersing his or her physical entity with communion to the lord. This is the sum of their endeavors to attain their lord. Sassui- the noble character of Shah Abdul latif Bhittai is such an immaculate character to be read, she guises herself in different aspects of Dessi, Mazoori, Abri, Kohyari and Hussani to vindicate that attainment of lord is never an easy game for a true seeker, its silts soul, crunches body and dither all. This all helps one to ascend the pyre of love to attain their true love, which is to the Sufi school of thought is no one else but true lord. No matter it may have number of metaphorical semblances but He is the one, eternal and omnipotent.*

**Key Words:** Abri, Mazoori, Kohyari, Dessi, Hussaini, Ishq, Punhoon, Haro, Ketch, Hoat.

### **Introduction**

Women around world who studied shah Abdul Latif Bhittai have fully accolade him as their poet and mentor. They are fully justified for this great honor which shah Abdul Latif Bhittai has bestowed to them. they concede him a savior, reformer and a poet who picked them from a mundane position and ascended them to the heights of glory, opulence in their respective characters, While upholding the dignity of female, Bhittai is perceived as poet born for female to decorate her and her self-esteem in society, Being the father of mystical and metaphorical poetry, he describes their stories in divine perspective too, communicating viable message for universe.

Seven Spartan queens of Sindh are the corner stone of his poetry. The way Bhittai described them and profoundly communicated their message, has given unique place to these characters in the annals of poetry, art, literature and culture of Sindh and world too . Their sublimity can be judged from the fact that Sindhi nation has adopted them as integral part of their culture. Today we are proud to name our daughters, as Sassui, Marvi, Moomal, Leela, Sohani and Heer.

Sassui has prominence in the poetry of shah sain. Shah has described her as phoenix and attributed different characters to her as per need of his poetry but comes up with unique status and distinction while eulogizing her struggle for the sake of her beloved Punhoon and

the eternal love which she has knitted with him . She is the character of fortitude in facing the hardships for attaining her husband cum beloved Punhoo, the ruler of Kech.

Shah Sain salutes the resolve of immaculate Sassui to attain her husband. Hilly mountains, rough climate, tribal taboos could not constrain Sassui and she embarked on her mission to catch as solitary female. Her resolve so fascinated the greatest poet of world that he is persuaded to appreciate her as women of valor. In the mystical perspective Shah Abdul Latif Bhittai has given her the representation of a true seeker and metaphorically defined her endeavor as a true seeker of God, eternally devoting her mission as seeker of Lord with metaphor of Punhoo.

Allama I.I Kazi writes that the character of Sassui as a seeker has so fascinated Shah Abdul latif Bhittai that he deeply went in to define her in five different aspects of Dessi, Abri, Mazoori, Hussaini and Kohyari

Her character in each of the aspect is of devotion, unceasing struggle, of forbearance and patience in seeking her true love, which according to Shah Abdul Latif Bhittai is only directed for God Almighty. She is a soul, which is befuddled in the search of beloved and every other thing is meaningless for her.

It is a universal fact that befuddled souls never reconcile with ordinary presumption or desires, being given in lieu to their immaculate love or desire. Their love and its grisly wound are incurable without its true attainment. Love, a state, an abstract feeling, an intrinsic loom, brings vital changes in human being and re- orient his or her personality.

It has been thoroughly witnessed in Persian, Arabic, Hindi, Sindhi and to some extent European Poets that they perceive themselves, short of their target, if they had not brought Ishq (love) as central and core element of their poetry and work. To them, it is their destination, which enables them to quest, strive and satieties their soul and inner urge for beloved and its attainment. Each of them has adopted various similes, descriptions, metaphors and elucidations to illustrate and identify beloved.

The state of comparison or decorating with images to define beloved has always varied with time and circumstances, it always went under evolutions to define beloved but found its zenith when the element of spirituality or mysticism has gripped itself in the poetry. Jalaluddin Rumi, Shaikh Saddi, Mirza Ghalib, Khawja Mir Dard, Allama Iqbal to some extant Mir Taqui Mir did great work in Persian and Urdu poetry. They all adopted various similes to decorate beloved.

Rose, Moon, voice of cuckoo, peacock, twinkling of stars, waves of sea and spring and autumn season were almost used as best similes for beloved (either in love or hate) to describe her beauty, personality and outward posture or any demerit if witnessed in beloved. Her eyes, eyebrows, long hairs, tresses in hairs, slim body, beauty of her dresses and important of all her beauty brought the state of catnap for a poet, reds his eyes and compels him to have jar of wine besides him or within him. Wine, woman for sometime were major tools for a poet to define beloved. Ishq (love) and maa (wine) were collateral terms for each other to compose enthralling poetry.

The Sufi school of thought brought new variety in poetry fully twisting from its old culture to an innovative one, imbibed in love of lord. This period conceded on the state of morality climbing high from the old state of defining the love for her physique to its spiritual urge. With exception to above discussed esteemed names in the world of poetry, what fascinated most among the female Sufi poetess was Hazrat Bibi Rabyia Basri, the first Sufi Poetess (according to my knowledge and reading) to have brought the true picture of mysticism through her lectures and poetry. Her fame of being a pious lady can be coupled with a wonderful Sufi poetess too. Her following verse better reflects her deep thinking and

union with beloved. It was such a wonderful verse, which has compelled the esteemed writers and scholars of the world to thoroughly discuss it and measure her personality as a beautiful mystic poetess of the world. Rabyia Basri (RA) Says:

*The source of my grief and loneliness is deep in my breast  
This is a disease, no doctor can cure  
Only union with friend (God) can cure it  
I was not born in the grief of God  
I only grieve to be like those  
Who are pierced with love of God  
I would be ashamed for my love  
To appear less than the grief of others  
Therefore I grieve*

Imam Ghazalli was so captivated by her above verse, that he couldn't control himself to appreciate the work of Rabyia, Imam Ghazalli writes "First thank to God for His attention shown to her: and second her attraction to His sight and divinity. The latter is more attractive and advance kind of love because such love has been attested by Prophet Muhammad (PBUH), who in one of his Ahadees has said "I have prepared for my servants eyes and ears which no other possess, they would take pleasure in things which others cannot"

Chronicles write that the tomb of Rabyia located in Mount of Olives in Jerusalem is often visited by Muslims and Jews alike. The change in culture of old poetry from physique to spirituality has become a deep rooted factor of poetry from last one thousand years.

Jalaluddin Rumi another shining star in the galaxy of mystic poets cemented the edifice of Sufi doctrine in the poetry but would be sheer injustice to ignore Dhu'l-Nun another master Sufi poet from Cairo, Egypt. His love for God has made him to go deep in the seventh stage of annihilation.

*Fear of God made me fall  
Yearning for God consumed me  
Love has brought me to death  
But my life belongs to God*

Shams Tabrez, Saddi, Junyad Al-Baghdadi, Bayazt-e Al Bastami, Al Hinnavi, Ibn Rabi, Al Ghazalli and such other novel personalities has given new orientations to Arabic and Persian poetry and literature with well defined mystic approach. Their worth mentioning efforts has given new orientations to Sufi work throughout world

Sindhi and Hindi poetry mainly revolves around Shah Abdul Latif Bhittai, Sachal, Sami and Kabeer as originators of mysticism. They have bestowed such marvelous standard and depth to Sindhi and Hindi poetry. A key point to be noted for Shah Abdul Latif Bhittai was his new vision for love oriented poetry which can be called as love cum quest poetry. He was the poet who brought genuineness in love. A love through and with the pursuit of his selected characters, its genuineness can better be seen from the fact that physical urge was meaningless term to him. Outward beauty was a beauty of beast to him.

His masterpiece Shah Jo Risalo never cites physical beauty of any of his character but its metaphoric work reflects their spiritual substance and strives to attain, union with their lord. He is so realist in his milieu that his love only reflects with and for God only. To him, the ordinary world is short and having no charm for the seekers of God. Bhittai portrays love of God and its intermediary efforts in a very distinguished way. His love for God is above all questions and doubts.

His endeavor in His pursuit is all enchanting for him, the bite of cobra gives him the taste of kiss, hiking hills accesses him to destination, ascending gallows and pyre bring him comfort of eternal sleep, the wounds of spears and sword and their deep wounds are scratches in the way of the attainment of truth. In sur Sohani Shah Abdul Latif Bhittai gives a reflection of his vision of true love and faith in his lord

*Foolish maid! See you not, your love on the other bank  
Remove from your heart disbelief, fear and cant,  
Make your inner self mirror, Him to reflect  
Follow this path that his vision you may behold.*

Purity of heart, firm belief, cleansing of conceit, was the lesson taught to Sohani to attain Mehar, until and unless our inner soul is not as sparkling and clean as mirror, those who went by that path had attained Mehar (God) and Mehar too owned them. The message of Bhittai has no citation of worldly gains either in the context of sexual or material, it is only game of true devotion.

*I searched all places for my beloved Baloch  
“God encomposasseth all and everything” she came to know  
Punhoo is in all, nothing exists without Baloch.*

The beautiful use of similes and metaphors can be seen from the above verse, the terms Punhoo and Baloch has been used for God Almighty in the same verse. Punhoo is omnipotent and having every authority and every element present in the universe subdues to His Command. Bhittai has directed his love to God Almighty and perceives that nothing is out of His jurisdiction. Bhittai advocates yearning for beloved as source of utmost joy and happiness. So teaches Sassui that mighty hills never churn your cemented will.

*Oh slave! Slaken not your speed seeing huge rocks,  
Cross them, Latif says; follow dwellers of ketch to their resort  
Sassui! Be aware of Balocha loves longing, forward March  
Give up not hope of meeting that gracious lord  
He who nearer than your eyes, say not He is far*

Shah Sain intimates Sassui to guess the durability and permanency of the love of the lord (Balocha). Never lose hope of meeting the gracious lord, who is near eyes and never far-off.

After Shah Sain, Sachal Sarmast is another honorable and dignified name in the mystic poetry of Sindh. Mian Abdul wahab was progeny of a Sufi Family. Mian Sahib Dino Fakeer was another remarkable name in Sindhi poetry had also contributed much in Sindhi and Siraki Poetry. Sachal Sarmast as the title indicates was immersed with the love of God and uttered every truth gallantly. Sachal has no match for true utterance that’s why it is commonly said whatever he said has no element doubt.

According to Annemarie Schimmil “the poetry of Sachal Sarmast is an open discussion of the mysteries of all embracing unity”. He never hides himself; whatever is placed in his heart, was the thunderous grudge of this choral poet of seven languages.

*The suffering seek grief, the happy happiness  
Whatever was gained accrued from suffering  
Get a move on to find beloved  
And behold Hoat’s abode with your own eyes*

Like Bhattai, Sachal Sarmast has also the same destination, which is to find Hoat (God). He never leaves behind for utmost sacrifice to attain Hoat, so advises that where foot cease to work, use head for walking instead of foot.

*Walk to beloved is truly arcane  
Head is used for feet so as to reach ketch with resolve*

Shah, Sachal and Sami all advocated the same doctrine for achieving beloved. Sami comes up with some other context to please beloved and thereafter conquer Him. Sami sees conceit, lust and abhorrence as major pitfall in conquering the destination and also at the same time insists for a guide and medium to attain beloved. He too narrates the qualifications of that guide to steer for the right path.

*Ways of finding Rama are too hard and too many  
One among all these is company of a true sage*

To him adoption of a true sage or Murshid is compulsory for all reminds me one of the hadees of Holy prophet (PBUH) that “one who has no Murshid, Satan is his Murshid” so Sami throughout his Slooks (verses) calls upon his follower to have the facilitation of Murshid for accessing to the right path. As Bhattai and Sachal, Sami too exhorts for continuous efforts to please master. His examples of oyster and its urge for rain drop to alive itself, should be the efforts of an individual to attain their beloved

*Longing for beloved knows no bounds  
Oyster knows, no rest without a raindrop*

Kabeer is another respectable name in the cluster of mystic poets, who preached the doctrine of accessing to the beloved with continuous struggle. To him struggle but jovial efforts filled with extreme love please lord more. So calls upon his followers to do something to please lord

*When you came as weeping, every other was laughing  
Now does something worthy, as you departs  
You may have a smile and others should weep for you*

Shaman approach was food to their soul and they contained it with their act and deed. It was their poetry, philosophy, doctrine of living and departure to the eternal life. Bhattai, Sachal Sami and Kabeer were the fountain of mysticism. Like Bhattai, Sachal and Sami, Kabir too advises his followers to search Rama with syllable of love

*Kabir, Give up studying,  
Throw your books away  
Search among fifty two letters  
And concentrate on ra and ma  
Reading book after book  
The whole world died  
And none ever become learned  
He who can decipher just a syllable of love  
Is the true pundit*

The quest of Sufi has always concentrated on God Almighty. Sultan Bahu further rekindle this fervor in the soul of Sufis

*The true salvation belongs to those who put a mim to alif*

With all above discussed poets, Shah Abdul Latif Bhittai was the one who consistently understood the secret love to attain lord. Following couplet, though looking simple but having depth of Sea for the man of knowledge to understand the secret which prevailed in his heart

*The naked ones do not sleep  
They go, weeping, towards Ram*

Sur Sassui is continuation of different aspects that the beloved poet has discussed as Abri, Mazoori, Dessi, Kohyari, and Hussani but the focus of Shah Abdul Latif Bhittai, discusses those local circumstances which barred this noble soul during her march for Punhoo. The seemliness of Sassui in the eyes of Bhittai can be seen for the similes he has conferred upon Sassui including Huma bird, which has never touched earth but still regarded as beautiful and charming bird of the earth by the earth dwellers another distinction he decorates with Sassui is of musk Deer, fragrance of its musk oozed from its navel aromas world but herself short of smelling it.

The philosopher poet and universal scholar bring a vital message for world that a plebian, Humble, Silly, distressed, Hamstrung, Unfamiliar, baffled, doomed and Hiker (all these comparisons are according to the different circumstances which justifies her pain, valor and firmness to access to Punhoo) Sassui too was dazed as that of musk deer and Huma and plagued for not being able to set foot on ground but later she realizes that her humble efforts has made her immaculate and precious one. Sassui Dessi unfurl the distress which has churned her due to separation of Punhoo on one hand and on other hand local circumstances too added in her pain by becoming tavern in different shapes.

*Hold reins! Stop Camel! I am distressed and slain  
Be so Kind, oh Spouse, revisit hovel of humble  
Have witnessed doomsday, oh Soul mate! Sans you*

Bhittai has used three terms in the above verse which shows the amount of the urge of Sassui for her beloved Punhoo. In the first line term distress shows the physical and spiritual condition of Sassui after the parting of Punhoo. Literally the word distress brings the state of agony which only causes after highest degree of shock and thereafter its resulting pain. It is the condition, in which an individual looks like skeleton of bones, lifeless and in inert condition. This state only occurs when the intensity of pain caused due to shock, climbs above the sustaining capacity of human being.

The terms doomsday also marks the level of that situation which every human being has to come across on the Day of Judgment, when the mother will not own her own son, Dear and near ones will also run away. Sassui says her separation with Punhoo has distressed her to certain level that it has brought her the torment of the doomsday.

The third term used is soul mate. Soul mate always becomes the one who has placed you in its soul. One who is placed in soul is always indispensable and inseparable. Only death has the power to part such a mate but physically not spiritually. It may be noted that spiritual connections never die, they just transfers, and their reunion in eternity is confirmed.

*Jatts gave me, oh girls! Comfort to my heart  
Cannot concede sweetheart: whatever Hoat does  
I plebian have attached: hopes to pedigreed*

Sassui presents herself as Plebian, which is highest degree of humility and meekness. It is the state which is fully immaculate for all kinds' ego, selfishness, and personal interest and decorates Punhoo as pedigreed, a noble blood, and a person having high degree of respect and honor, man of words, man of part and parcel. She tries to justify the difference of blood, clan and social order between her and Punhoo. She calls upon her friends and companions that her knot with Punhoo is not detachable, no matter what ever Hoat has done to her. It is never from the part of Punhoo, it is all destinies which has brought this misery to her.

*Barring clement Ari: She had modest ancestry  
Built bond purposely: Says Seyed, with nobles  
A simple Laundress: was patronized by Hoat.*

The affirm of civility that Shah Abdul Latif Bhittai has bestowed upon his characters is very awe-inspiring and splendid, to my knowledge and reading, it is only Shah Sain which has optimistic and positive approach in describing its characters. Sassui bears all torments on herself never ebbs expressions against Punhoo.

She legitimizes the separation of Punhoo as work of destiny even never blaming her in laws in this whole episode. Her stand seems retrospection while peeping in her family conditions and her social status. She thanks Punhoo for having knitted and adopted her. This adoption has brought that honor and respect which she has never imagined and visualized. She enchants with those of the bounties which Ari has showered upon her by accepting her. It was his grace to accept her, and she is proud to be called with Punhoo everlastingly

*Striking with cupid arrow: Kohyaro shook crop  
Forsaken for camels: That took away my Jatt*

His first glance had the power of arrow which penetrated in her heart and soul. It directly affected her heart and mind says Sassui. Its intensity and depth was of such magnitude that it has fully overwhelmed her. Her civility is self explanatory of her expressions to those of the camel loaders who took Punhoo away to ketch. Her cordial connection for Punhoo is obvious from the fact that instead of lamenting and scorning those, she is ready to sacrifice her life for those of the camels and loaders who took her beloved. Shah Abdul Latif Bhittai epitomizes love as noble entity which is only possible if there is element of truth in it. Bhittai when saw that truth, constructed that august edifice on it, which is everlasting

*Winding ways all along: lacs of canyons  
Opponents of truth: cannot harm slain*

When you embark on genuineness and truth, lacs of obstacles comes in your way. These were the pertinent conditions that Shah Abdul Latif Bhittai has discussed in Sur Sassui Dessi that entangled a noble soul. These are satanic forces which try to occupy a noble soul in shape of climatic changes, high woods, hillocks, scorching lights and many other such elements. It is the firmness of that noble soul, which shatters such satanic designs through her will power and zeal.

Shah Abdul Latif Bhattai was right in selecting Sassui as leader of Spartan queens due to her patience and gallantry. Though slain but still firm, though fragile being a woman but still towering and paved in her mission. So she rinses out such shaggy elements and smoothly moved ahead to Punhoo.

*Huma and musk Deer: in universe adrift  
Animal out of breath: bird descends on no earth  
Looks like Sassui acquired: all pain from them.*

The greatness of Bhattai and his poetry can be better be weighted from the element of symbolism in the standing of his characters. Huma the bird of fortune, and musk deer a precious animal, the condition of both is watchable. The former never touches earth and later is bewildered for smelling the fragrance oozing out of its navel. Shah Sain observes the same state for Sassui as confounded like Huma and Musk Deer for not being able to set a foot on ground like Phoenix but later she realized that it made her precious and immortal. Shah Sain never stands here but goes far ahead to appreciate what this character did in compliance to her master. As I had been saying in my previous articles that Sassui was highly obedient learner in the mystic institution of Shah Sain therefore she sublimely crossed all the canyons without any expression of pain and loathing. It was her patience which brought immense honor for her

*Sassui traversed: where man would not dare  
Lofty mountains lowered: to honor her ardor.*

Daring is the quality of dedicated people. To shah Sain what Sassui has exhibited, was beyond of the approach of others to come across. Separation of beloved, hiking hills, facing tormented conditions, hunger, thirst and other uneven moments were grisly challenge for a lonesome woman to face but as she was a fogey of the mystic school of Shah Sain, so successfully come across all these pitfalls with abstinence and daring. How she was empowered and how that daring was blessed to her, Bhattai Sain too acquaints on it

*No hunger, no thirst: I need no nutrition  
Foresaw desolation: from parental dowry  
Grits, quest and desolation: wont of Plebian*

Search for Punhoo in places of desolation including deserts, hills, woods has strengthened her will power to be bold and continue her stride, hunger, thirst were meaningless terms before her noble cause. All these conditions were part of her life as she obtained all in her dowry. So what she has obtained in dowry has fully honored them to safeguard the honor of her family lineage.

*Spotted carrion crows: lurching in the hills  
Asked them for Punhoo: they were diabolic  
No hamlet, nearby: habitation or inhabitant  
Devastated: oh mom! By departing sweetheart*

It is human psychology that mother is best comrade in the moments of distress. She is source soothe and encouragement. Sassui too uses the same medium, when she is in the middle of mighty hills; no one accompanies her except carrion crows, which she enquires

about Punhoo and his footprints. They were seeing no sign of human being, refused to see Punhoo or any habitation in the area. Sassui justifies her hiking hills by telling her mother that that departure of Punhoo have annihilated her and made to visit hills and talk to carrion crows.

Love is indescribable feeling. There is no concrete answer of it except going for greatest sacrifices of life. Those involved in true love are habitual to such sacrifices. Someone asked Mansur, what is love? He remained in mum and when same question was repeatedly asked, Mansur replied.

*Ask the condition of love from lovers  
If you don't believe me, ask from those who are like Mansur*

Annemarie Schimmil in her three master piece books, “Pearls of Indus”, “Pain and Grace” and “two colored Brocade” concede the same view on Bhattai and his mystic approach

“Like Sufis of yore, Bhattai also endorsed on suffering as central point of the mystic thought” Schimmil is very much right because love without suffering is charmless and meaningless. Love without gibbet and pain is unjustifiable as Shah Sain has cited in Sur Kalyan

*The gibbet is first ornament of lover.....  
The resolution to be killed is essential.....  
Gallows became nuptial bed for lovers.....*

Sachal and Ain –ul- Qudat Hamdani too had the same view for the true lovers and both of them rationalized sacrifice for love as its primary requirement. It may be remembered that Hamdani was contemporary to Mansur Hillaj and was also executed in the same circumstances. Hamdani beautifully summarizes his love

*Soul upon friend (yar)  
Body upon the Gallows (dar)*

Sachal also minces no word when vibrate truth.

*Uttering the word I am truth  
I make myself killed, when thinking of the hands  
Of friend*

Fakeer Qadir Bux Bedil and Muhammad Hassan Bakas were father and Son. Bedal was contemporary and buddy to Sachal Sain and a devotee of Pir Muhammad Rashid Roza Dhani, was also strongly influenced by Sachal Sain. The execution of Hillaj and outspoken stand of Sachal is vastly seen in his poetry. Bedal too advocates high degree of sacrifice for attaining beloved.

*Bedil: thou hast drunk the goblet of union  
From the taverns of love  
Intoxicated, be called Mansur*

In Sassui Dessi Shah Sain has discussed the core element of the struggle and bearing pains only for the sake of true lovers and has qualified Sassui in this marathon of true love. Shah Sain at the same time presents her as a sage of time to have invested her struggle for bounteous investment whose reward is inestimable and highly worthy one.

*My kin is jewel: a beacon in the dark  
Would not abandon me: on judgment day  
Ketch lord Kohyaro: shall remember to call.*

The words of Bhattai validate the efforts of Sassui and her right direction. She terms her efforts to attain her who beloved as jewel for her and a beacon in dark. She further says her approach is not unilateral but bilateral. Her beloved is also conscious for her assistance too. It is all when the Day of Judgment will be established and she will reap the reward of her efforts. Kohyaro will attend her call and bestow upon her the everlasting award in lieu of her efforts in hiking hills and going astray in woods. Shah Sain calls upon all that do every investment while keeping its pros and cons in mind, efforts to attain Punhoo (God) should be the sole investment and desired goal for all but that demands we should hold fast the sleeves of Punhoo.

*Blame no brother- in- laws: oh girls curse me  
Alien sweethearts righteous: I was ignorant  
Failed to seize sleeves of Ari: with good grip  
Please help hikers, oh lord: who rely on you.*

This verse is a clear set of instructions for whole universe to avail from His bounty and attain His mercy. We should never be ignorant of what He has commanded, Hold fast His given SOPs. Quran and Sunnah is easy route to reach His doorstep. So Shah Sain too advises Sassui, that it was her loose seizing of the sleeve of Punhoo which enabled in laws to abduct him. It is also the core teaching of Islam. Bhattai is such a fascinating poet, whose ideals brought as characters are having various aspect but one uniformity has been seen as common in all, is the element is striving for beloved, be it Sassui, Sohani, Rip, Kadero, Ramkalli, Samoondi or any other sur, the vitality of unceasing efforts to attain beloved is well narrated everywhere and can be termed as its focal point, such uniqueness has not been seen in any other poet. Such a glimpse is seen in Ramkalli.

*They packed up and moved on the Ram  
I pine and do not get any news of adasees  
In what direction did they go? Where have the kapris gone?*

People having the urge for beloved sees no direction but just looks for the clue of beloved. They becomes adasees in search of beloved, adopt different guises and having different shapes, they never let it to any that what they do and where they do but does what help them to attain their lord.

Amar Jaleel term Sur Sassui “as the experience of Bhattai, which he had during his years spent in deserts, mountains and woods. Through Sassui, he talked to deadly deserts and rugged mountains. Time and again he is soliloquies with them complaining their attitude with Sassui.

*O mountain, you brought me grief  
I shall tell my friend when we meet  
There was terror in morning time  
In your twists and turns deceit  
No boon did your work for me  
Losing tracks of my beloved one's feet*

### **Conclusion**

Shah Abdul latif Bhattai has wonderfully described the term of true seeker in the shape of Sassui. She is one who vindicates to be called a true seeker because her endeavor has justified approach as true seeker, So we can say, that deep treasure of mystic message comprising of all seven stage of mysticism till state of annihilation have been thoroughly discussed in Sur Sassui Dessi. Message of love, striving for it, exhibiting firmness in it, sacrificing all, become proud on each step of sacrifice, omitting word retreat from the dictionary of love are those of the primary lessons that this great poet of world has discussed and acquainted world with new vistas to grasp friend, hold fast his sleeves as to have His pleasure. Bulla Shah also preaches same and cues with those to attain His blessings and care.

*Bulleh Shah, take a cue  
Whom you seek, is seeking you  
Blessings on all you do  
If you surrender to His care*

We only need to have a step ahead, the Lord becomes near and near and asks seek what you desire. This message of lord has been wonderfully communicated by all mystic icons of world. Saddi, Rumi, Ghazalli, Bastami, Baghdadi, Bhattai, Sachal, Sami, and Kabeer, all came with same message and opinion. Bhattai is worth mentioning in all because his multi aspect message rightly leads to the doorstep of lord.

*Fascinated by Beatific soulmate: my veins resonate  
Thousands of Cupid arrows: tacked in my heart  
Arrow- tip anchored deep: sans a blacksmith  
Steel does not come out: wounds rankle if I pull  
They rode away at night: while I was fast sleep  
Eschew those days: I spend sans sweetheart Punhoo  
Crows also cawed: hovering around the wearied  
Been missing fervently dresses of genial Jatts  
Missing prattle of sweetheart: gossip about him  
Am humble worthless, oh! Darling, show grace*

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