

# MYSTICAL ELEMENTS IN "SATVENNI MOTTI" OF SAYED NUR MUHAMMAD SHAH

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**SATVENNI MOTTI** is a small mystical epistle (**giranth**) among the Nizari Ismaili community of Indian subcontinent. It is one of the best contribution in the **ginans** composed by the Ismaili Pirs during their mission in India, attributed to the authorship of Sayed Nur Muhammad Shah.

Sayed Nur Muhammad Shah, the son of Sayed Imam Shah (d. 926/1520) bin Pir Hasan Kabiruddin (d. 853/1449) had taken a keen interest with his father in promulgation of Ismailism in Gujrat. Sayed Imam Shah had four sons and a daughter by his two wives. Among the sons, Sayed Alam Shah alias Sayed Khaliq Shah, Sayed Ali Shah alias Sayed Bala Shah and Sayed Bakir Shah had expired in childhood. The fourth son, Sayed Nur Muhammad Shah had married the daughter of a certain Rajput, called Punja Sinh of Bhawnagar, who gave birth of Sayed Miran Sayyid Khan. By his second wife, he had two sons, Mustapha and Shahabuddin.

Tradition has it that the religious dues were collected in India and officially deposited at Uchh Sharif in Sind in the main treasury. It is said that after the death of Sayed Imam Shah, a certain Kheta by name, used to collect the religious dues in Gujrat and sent the accumulated funds as usual at Uchh Sharif. Sayed Nur Muhammad is said to have ordered him to deposit the funds collected from Gujrat at Pirana instead of Uchh Sharif, but Kheta flatly refused, and it is more likely an immediate cause of the schism in the Indian community. It is also said that Sayed Nur Muhammad had misguided the Ismailis and his doubtful activities were finally reported to the then Imam Nuruddin Ali (922-957/1516-1550), residing in Iran. The tradition further attests that Imam Nuruddin Ali took its serious notice and excommunicated him by a written order, advising the Indian Ismailis to break their concerns with him. Thus, the Ismailis of Pirana, known as Imam-Shahis dissociated under the leadership of Sayed Nur Muhammad Shah about in 931/1525. He is considered the real founder of Imam-Shahi sect and died in 940/1533.

It seems that Sayed Nur Muhammad Shah had composed many **ginans** during his father's life time. Among the extant epistles (**giranth**), the most famous are "**Satvenni'ji Vel**," "**Satvarnni Vadi**" and "**Satvenni Motti**." His four small **ginans** are also accessible in printed form. In this paper, we will discuss only the sufic elements contained in the "**Satvenni Motti**" (or **Satvenni**).

The **Satvenni** was most probably composed during the time of the Ismaili Imam Mustansir billah II, who lived in Iran. In the concluding verses, the name **Shah Mustansir billah** (868-880/1463-1475) is clearly described as the Imam of the age. It tends to understand that the epistle had been composed almost before 880/1475.

The word **satvenni** is used thrice in the epistle (poem nos. 3, 220 and 221), which means "**true words**" and the work "**Satvenni Motti**" obviously refers to the big collection of the true words. It strongly sounds the mystical and spiritual temperament. It exercises a sort of work utilizing the vernacular languages of the subcontinent that was instrumental in carrying the mystical message of Islam through an Ismaili imprint.

Structurally, the epistle is composed of 222 small poems. Each poem is divided into two major parts. The first part consists of 5 couplets (**dohra**, or **doha**), which is followed by a refrain (**tek**, or **varanni**) as follows:-

**Re tunhi mara sacha sanhiyan piyunnji tunhin**

(O' You are my true Lord. You alone are the Beloved)

It must be noted that the word **re tunhi** (O'You) is used as an abbreviation for the entire refrain in the remaining 221 poems. Thus, the addition of the refrain enhances the charm in the recitation.

Each refrain (**re tunhi**) is further followed by a quatrain (**chopai**) in the second part of the poem. In other words, the refrain (**re tunhi**) is placed between the **chopai** and **dohra** in each poem. In sum, each poem contains 5 couplets (**dohra**) of 10 lines, a refrain (**re tunhi**) of 1 line, and ends with a quatrain (**chopai**) of 4 lines; making the poem for 15 lines all together. Under this distribution, the whole epistle of 222 poems is governed by 3330 lines. Almost all the verses metrically are without defect, and its language also bears a strong Indian flavour.

It is also worth consideration that each quatrain (**chopai**) ends with **re** syllable. For illustration, **medan** is written as **medan-re**, **nadan** as **nadan-re**, **sujann** as **sujann-re**, **jann** as **jann-re** and vice versa. This is a distinctive feature of the quatrain (**chopai**) in the epistle, which may be best explained by a brief consideration of the cyclic succession of musical beats (**tals**) according to which the epistle is meant to be sung.

Another significant feature of the epistle is that its all poems almost contain a separate heading. It seems that the insertion of headings was not projected in the original composition and was a later addition by the scribes of the manuscript of the **ginans**. The first text in Khojaki character was printed in **The Khoja Sindhi Printing Press** by Lalji Bhai Devraj in 1914 at Bombay. Its second edition both in Khojaki and Gujrati again came out in 1920. The third edition was issued by the then **Ismailia Association for India, Bombay** in 1949 in Gujrati.

According to the extant printed text, each poem of the epistle is governed by a separate heading and there are few other poems containing only one heading. Thus, poem nos. 5 to 7 contain one heading, and likewise, the poem nos. 10 to 12, poem nos. 13 to 28, poem nos. 36 to 37, poem nos. 41 to 42, poem nos. 59 to 60, poem nos. 65 to 66, poem nos. 79 to 80, poem nos. 102 to 107, poem nos. 116 to 119, poem nos. 136 to 139, poem no. 141 to 143, poem nos. 150 to 151, poem nos. 156 to 160, poem nos. 167 to 196 and poem nos. 209 to 210 contain one separate heading. In brief, only 150 headings have been given for the total 222 poems of the **Satvenni Motti**.

Mystics in every religion have tended to describe the various steps on the way that lead towards God. In Islam, the path (**tariqa**) on which the mystic walks, has been defined as the path followed by the course of **shariah**, which is known as Sufism, as well as the path of the **fakir**. This path or the Sufic **tariqa** is narrower and more difficult.

According to Holy Koran (77:25), the word **fakir** means one whose backbone is broken, poor or destitute. The word **fakir** or **fukara** occurs 12 times in Koran. In mystical terminology, it means a person who lives for God alone. Shibli (d. 945) also says in this context that, "**al-fakir man la yustaghni bi-shai**" (a **fakir** does not rest content with anything except God). The total rejection of private property (**adam tamalluk**) and resignation the will of God (**tawakkul**) were considered essential for a **fakir** who aspired for gnosis (**marifa**). Thus, the word **fakir** means to aspire to spiritual poverty or detachment. Among the mystics, **fakr** is the central virtue, emblematic of all the virtues. The **fakir** is a Sufi or initiate in the Sufi order. In the Near East, the Persian word **darwish**, with the same literal meaning is often used in place of **fakir** among the Sufic orbits. The **Satvenni Motti** also makes description of the **fakir** and its **tariqa** (**fakiri**) in the

following beautiful words:-

**Fakiri sab'se afzali, nahi ko isk'e tol're. (24)**

"The path of **fakir** excells above all and none equals it."

**Fakiri mahe'n jo ji lagai'e, to neh surijan adaka pai'e,  
Mintu kera ehi janno kaaaj, nabi fakiri'se hu'e mehraj.  
Ey'to dawlat hai nabi'yu keru, is'thi badashai nahi bhaleri. (25)**

"If one puts his heart in the path of **fakir**, he will procure immense love for the Lord. This is the only purpose (to be dealt) with the Friend (God) as the Prophet's ascension (**miraaj**) was based on the way of **fakir**. It is the treasure of the prophets, and the kingdom is not better than it."

**Sachi fakiri sat'ki, jo mang'e shah'ku paas.  
Dua're rah'e sat saburi'ke, chhod'e bhirani aas're (26)**

"The real **fakiri** belongs to the truth, asking the Lord near. He (the **fakir**) resides at the doors of truth and patience and abdicates hopes from others."

**Duniya aah'e duriyan baat, nabi hu'e so fakiri'j maat.  
Mahe'n fakiri je koi jalanna, so ja jag'ma nabi kilanna. (24)**

"The world is the way of the evils (in which) the (elevated ones) were raised as the prophets through the path of **fakir**. Those who were burnt in the **fakiri**, they were proclaimed as the prophets in the world."

In addition, in the poem no. 29 to 42, the descriptions of the different prophets have been quoted, indicating that they absolutely followed the path of the **fakir**, such as Adam, Noah, Moses, Jesus, Solomon, Zakaria, Ayub, Abraham, Muhammad and Bibi Fatima, etc.

There are the descriptions of the Sufi saints, notably Abraham bin Adam (d. 161/778), the ruler of Balkh, who abandoned the rule and took up the ascetic life, as well as Rabia al-Adawiya of Basra (95-185/714-801) as follows:-

**Sultan Ibrahim'ke dekho khela, kiyun kiyun usaku dhulaj mela.  
Ket'e baras badashai kiti, oo'n shir ketik bedana bitti.  
Khann'e pinn'e ki sudhiya tal'e, iyun kar aapasku prem'e jal'e.  
Sab sukh chhodi dukh jalanna, sach'e mint'ka ey hai khanna. (36)**

"Lo, the happenings with the king Abraham. How he was melted like a dust? He ruled many years and much distress fell upon him. He abdicated even in the care of eating and drinking and by this way he burnt in the love (with God). He abandoned the prosperity and burnt into the agony and this is the food of a true friend."

Dekho Rabia ker'e kaaj, haida'sen'thi jen'e mari laaj.  
 Rabia aurat dharla nama, marad lajann'e usak'e kaama.  
 Prem'e sachi hui so mai, oon ja apani deha pakai. (52)

"Lo, the deeds of Rabia, who drained off her prestige in the heart. Rabia is the name assumed by a woman and the men were ashamed on her deeds. She became a true lover and baked her own body (in the flame of love with God)."

Rabia sohagann jug mahe'n kitti, sab koi jann'e desh viditi.  
 Apas'ku le prem'e jali, sukh na kina un'e surijan tali.  
 Khan'e pin'e ka swad na sava, sab visari piyun'ke bhava.  
 Prem piyasi so gar gar dhai, sansar sudhia sab khoi gamai. (46)

"Rabia attained an union in the world, which is known in her abode and abroad. She burnt in the (flame of) love, and did not enjoy prosperity and annihilated in God. She enjoyed no taste of eating and drinking and forgot (all these) in divine love. She wandered door to door as thirsty of love and lost all the worldly cares."

We will turn now to discuss the further mystical elements contained in the "Satvenni Motti" of Sayed Nur Muhammad Shah as under:-

**Dhikr** means remembrance or recollection. It is a strong pillar in the path toward God, nay rather the most important pillar, for nobody can reach without constantly remembering Him. **Dhikr** is solidly based on the Koranic injunction. The early Sufis found in **dhikr** a mean of excluding distractions and of drawing near to God, and it has come to mean a particular method of glorifying God by the constant repetition of His name by rhythmic breathing. In sum, **dhikr** is the pivot of mysticism. It is the Alpha and Omega of prayer.

The Sufis have distinguished **dhikr** into different kinds, such as **dhikr al-lisan** (remembrance with the tongue), **dhikr al-qalb** (remembrance with the heart), **dhikr al-khafi** (secret recollection), etc. When a mystic attains perfect peace in recollection, it is called **dhikr al-sultani** (the royal recollection). These types of **dhikr** has been also described in the **Satvenni** as under:-

Jibu japanna kaam na aaw'e, ja'n lagi man chit piyun'su na lav'e,  
 Dil'ki zikar so nishdin kij'e, man'ma sohann chodis'e dij'e. (193)

"The **dhikr** through the tongue is futile unless one does not concentrate his mind with the Lord; therefore, you perform **dhikr** through heart day and night and beautify the heart by all the ways."

Dil to zinda zikru'n hov'e, zikru'n jivada apana dhov'e. (176)

"The heart becomes alive by **dhikr** and it is the **dhikr** that washes one's soul."

Zikar jo lag'e piya'su, tis'e avar na bhav'e chit're.  
Kadva hov'e sab jug, an'e parakh'e apana mint're. (176)

"One who is struck in the **dhikr** of the Lord, he does not like to have attention on others. He feels the entire world bitter and (continues to) recognize his own God."

Mehraj rasul jug mahe'n paya, so sab rahenni zika're jagaya. (141)

"The Prophet achieved ascension (**miraj**) in the world, who had passed all nights in **dhikr**."

Rehanni beji i's jug'ma, mint milava kaaj're,  
Rasul'bi i's rehanni ma'n, ja paya mehraj. (176)

"The night has been ordained in the world, purposing for meeting the God. The Prophet also attained ascension (**mihraj**) in this very night."

Ilm iman jitana kitta, nabi'e sara so zikar'e litti.  
Khasa khazana jitana kahi'e, so sab apanne dil mah'e lai'ye (196)

"Whatever the knowledge (**ilm**) and faith (**iman**) have been imparted, all these had been acquired by the Prophets through **dhikr**. Whatever the best of the treasures are known, all are to be availed in our hearts."

Gat'ma deval puji'ye, gat'ma mugat didar'e,  
Sacha japanna mahe'n ka, fokat japanna baher'ka. (164)

"Adore the God in the heart, as the redemption and beholding rest in the heart. The muttering in the heart is a realistic, while the external invocation is of no avail."

Kurbani kij'e jivaj aapanna, fokat jav'e sab jibu japanna,  
Deha jiv kurbani man'ge, jibu japanta to hath na lag'e. (166)

"Make sacrifice of your own soul, therefore the muttering by tongue results futile. The soul requires physical sacrifice, which cannot be availed with the invocation through tongue."

Jem jem jampiy'e man'ma, an'e chava kij'e nitr'e,  
Man chit lai'e aapanna, to thamj aaw'e chitr'e. (169)

"As you start remembrance in the heart, (you also enhance) the love all the times. Concentrate your mind, so as to bring it at the target."

Pashu pankhi sab piyu piyu kahev'e, surijan kaj'e so jivna dev'e,  
 Jiv jant jet'e jug mah'e, piyu piyu kar'e sab thaho thahe'n.  
 Rabab mahe'n bi tunhi tunhi kahe've, surijan sudhiya so til na  
 lev'e,  
 Mannas mukh'ma bi ey jo vanni, piyun piyun kar'e pann thaata na  
 janni,  
 Jo koi neh mahe'n lagav'e, so ja apanna surijan pav'e. (167)

"All the animals and birds invoke as piyun piyun (God, God), but none of them sacrifice for God. The creatures that are in the world, mutter as piyun piyun (God, God) in all places. Even the (word)"you, only you" (tunhi tunhi) sounds in the rabab (a viol, or a stringed instrument being played with bow), but none takes slight notice of God. The same remembrance also dwells in the mouth of the human, muttering piyun piyun without knowing Him. One who attaches his love (in dhikr), he will attain the God."

Pothi sheshtara pachasa dhundho, kaha kaha tirath ja kar mundho,  
 ket'e dev upasna kij'e, deval dera ja ja patij'e,  
 Visvas man'mahe bahotera lav'e, surijan to ja zikaru pav'e. (173)

"Investigate in the ten million books and cut down the hairs while performing ritual pilgrimages. Adore the numerous deities and satisfy with the rites and rituals. (Such persons) bring too much faith in the heart, but the God is attained only by dhikr."

Saas usas'e jap kar dekho, jessa dudh mahe'n maska pekho,  
 Essa aapasku khoi gamai, sanhiya'n aapanna to ja pai'e. (111)

"You just try to mutter through respirations as if the butter is prepared from milk. Likewise, you annihilate yourself (in dhikr), so as to attain our Lord."

Hayat dil'ki zikaru pav'e, zikr'e nehada adaka pav'e,  
 Japanni kam ma karsho koi, to ja dil tera zinda hoi. (175)

"The heart received a (real) life through dhikr. With the dhikr the love is generated immensely. None among you should curtail (in the practice of) dhikr, as it will give your heart a life."

Mahe'n essa kheliye'n, jo kiss'e na hov'e jann're,  
 Gunjaj essi kiji'e, jem aap na buj'e kaan're. (179)

"Play within (in dhikr) in such a manner that no one understand it. You whisper as if your ears even do not take its notice."

Til'bi teer jo banka jav'e, titna had'thi tafavat pav'e,  
 Dil bi sidha jo na kij'e, so sukh'su menjal kesi lij'e. (192)

"If an arrow is shot with a little difference, it will reach with the same effect of difference at the target. Likewise, if the

heart is not fixed (in concentration), how you will attain the abode with bliss."

The opposite correlative of **dhikr** is the word **fikr** (discursive reflection). **Fikr** (pl. **afkar**) means thought or reflection. In this context, the **Satvenni** describes:-

**Jo janno shah pichhanniy'e, to pahel'e aap pichhann're,  
Jo kuchh aah'e pichhann'na, so sab tuj mah'e jann're. (149)**

"First of all you know yourself provided you intend to know God. Whatever is the acquaintance, that all be known within yourself.

**Jenn'e aap pichhanniya, piyu'n ji paya soi're. (219)**

"One who knows himself, he finds his very God."

Love (**mahabba**, **ishq**) is the main article in the mystical path. It includes **uns** (intimacy), **qurb** (proximity), **shauq** (longing), **bala** (affliction or suffering), or **zahma** (pain). The **Satvenni** goes to describe that:-

**Pothi padiya bahot kar, mahe'n na laya nehr'e,  
So kes'e bhij'e oavar'e, zakar ker'e mehr'e. (191)**

"One who studied voluminous books, but enflames no love in heart, how can he become being wet (in love) in the raining of the fog."

**Mahe'n prit to essi laiye, til bi baher kahi na jaiye,  
Andhe prit nainne nahi suje, manki lagi so koi na buje. (189)**

"Enflame love inward that cannot be described outward a little bit. The love of a blind does not reflect in his eyes, and so the penetration (of love) in the heart also cannot be perceived by others."

There are few other Sufic terminologies in the **Satvenni Motti**, whose few examples are given below:-

The word **khatir** (pl. **khawatir**) among the mystics denotes the ideas that suddenly come into one's heart. In other words, the **khawatir**, the idea occurring to the heart in the state of retreat, may be of divine or satanic origin, may stem from the heart or from the lower soul. Therefore, the disciple is always in need of a master to instruct him carefully in the deeper meaning of this form or thought during **dhikr**. According to **Satvenni Motti**,



Duja choraj mahe`n rahe`ve, usathi baat so koi na lev`e,  
Khatr`e jet`e tilitil kij`e, andh`e atriyaal`e vaat na lej`e. (198)

"One more robber (evil impulse) resides in the heart and no one takes the path from him. The path cannot be attained at midway blindly if you will be trapped little by little in **khatir**."

Dil mahe`n choraj pargada, bada makar tis haath`re,  
Khaatar dev`e mahe`n thi, betha lev`e bath`re. (198)

"The robber manifests in the heart, who is great hypocrite with strong hands. He induces false ideas (**khatir**) within to entrap."

The need of the master (**murshid**) is the backbone of the Sufic tariqa, therefore, the **Satvenni** imparts that:-

Murshid pankh`e koi baat na pav`e, khara khotta sab pargat dikhav`e,  
Bandagi sagali marag kahi`e, pann murshid pakh`e bhed na lahiy`e.  
Sheshtra baras jo kij`e bandagi, murshid keru ekaj ratti. (200)

"Without a master (**murshid**), none attains the path. He imparts clearly what is true or false. The worship (**bandagi**) as a whole (leading to) a path, but without the master (**murshid**), we cannot attain its depth. You may worship (without a master) even for a thousand year, but it is a whit before the master (**murshid**)."

Murshid diva jai jug,ma, jo aan dikhav`e ser`re. (199)

"The master (**murshid**) is a lamp in the world, who came to show the path."

It must be known that the mystical practice in India is known as the yoga system, which is also described in the **Satvenni** in the following verses:-

Jogan jog`ki jugati lev`e, sarv katha`ku aadeshaj dev`e,  
Kan`e kundal sat`ka bav`e, sachi jogann soi kilav`e. (88)

"The yogi follows the way of the yoga, who initiates with all the stories. He wears the ring of the truth in the ears and this is the real way of the yoga."

Jogi`ku jag dhundhi`ye, aadesh dehi sabr`e,  
Shah jo pai`e jog`ka, darshan hov`e tabr`e. (88)

"Search the (true) yogi in the world, who physically imparts to all. When one recognizes the Lord of the yoga, then it results to the beholding (**didar**)."

**Bekh kar'e thi jugat na aav'e, jogann soi jo darshan pav'e,  
Lay apasku aur de mel'e, asan mari jog'su khel'e. (89)**

"One who wears the attire (of the yogi), he does not reach the depth. The true yogi is he who finds beholding (**didar**). He takes little bit for him and abandons for others and through the **asthan** (pose), he enjoys the yoga practice."

It will perhaps be appropriate to explain here something about the practice of yoga.

The Sanskrit word **yoga** is derived from the root **yuj** means to bind together, hold fast or yoke, which also governs the Latin **iungere** and **iugum**, and the French **joug** and so on. Yoga signifies an union of the individual soul with the Supreme Spirit. It is an old Indian practice, imparting that the man's bondage results identification of the soul with the body and that his liberation is attained through the knowledge of their separatness. Some kinds of yoga are the 1) Karma Yoga 2) Jnana Yoga 3) Dhiyan Yoga 4) Mantra Yoga 5) Laya Yoga 6) Bhakati Yoga 7) Surta Shabda Yoga and 8) Hatha Yoga.

In short, yoga is an ancient form of mental discipline and physical exercise. Fixity of attention to make it one-pointed is the main feature of yoga. The Muslim mystics also took deep interest in the tradition of the Hatha Yoga that greatly resembles to the Sufic *tariqa* in Islam. For illustration, Qadi Ruknuddin Samarkand lived at Lakhnauti in Bengal during the rule of Sultan Alauddin Mardan (1207-1212). He translated an Indian work on yoga, called "**Amrta-Kunda**" into Persian, then Arabic. This work deals with the principles of yoga; were known in the Muslim Sufi circles at that time. Later, the yoga practices were adopted by the Indian Sufi orders, such as Ghawthiyya, founded by Shah Muhammad Ghawth of Gawlior (d. 1562), who compiled "**Bahr al-Hayat**," the translation of "**Amrta-Kunda**". As-Sanusi describes the more important of the 84 poses (**asthan**), whom he called **jalsa**, vide his "**as-Salsabil al-ma'in**" (Cairo, 1935). It was Ibn Ataullah (d. 709/1309), the yoga method reached Egypt, who also wrote a systematic treatise on the **dhikr**, entitled, "**Miftah al-Falah**" (Recollection of God).

The Muslim Sufis termed the **yoga** as **jujiyya**. Ibn Battuta however named it **joki** (pl. **jokiyya**). Biruni made the Arabic translation of the **yoga-sutra** entitled "**Kitab Patanjali al-Hindi fi'l Khalas min al-amthal**" (London, 1954).

Likewise, the Ismaili missionaries in India also preached the method of **dhikr** in their prevalent trend of yoga, whose few verses have been quoted above from the **Satvenni**. In order to elucidate the yoga system mentioned in the ginans, we must take a look on another ginan of Pir Sadruddin with its simple explanation as under:-

**Sakhi mahapad keri vaat koi`k jann`e re,  
Jen`e satgur maliya saar, sohi pichhan`e re. (1)**

"O`Friend! the mystery of the supreme state is seldom known to any one. It is indeed known to him, who has recognised the true master."

This gnan opens with an emphasis on the necessity of a true master to guide his disciples, how to tread on the spiritual path as well as the mysteries of the spiritual stages. Without a true guide, the secrets of spiritual life is hardly known to any one.

**Sakhi nabh kamal ghat mahe`n, ke sohang uthe`re,  
Tiyan jaamp jump`e chh`e hans, taar na tute`re. (2)**

"O`Friend! the solar plexus (nabh kamal) is within the body, wherefrom the (inner sound of) Sohang is raised (during respiration). The soul mutters there the jaap (ism or name) without discontinuity of a link."

Nabhi or Nabh Kamal is a solar plexus, whose location is in the region of the naval, which is also known as Kundalini Chakra in yoga system, which is also called the lotus of happiness.

The jaap is the divine name, the sum total of His attributes. It is used interchangeably with ajampiya - the jaap that cannot be repeated and goes on within the recess of heart without repetition. Ajampiya jaap, in other words, means an unrepeated repetition or soundless self-invocation, which is called by the Sufis as dhikr-i pars anfaas.

When one inhales, there emanates an inner sound of AHM (which is termed as Auhang), and when he exhales the sound becomes SOHAM (which is also termed as Sohang). The word Soham or Sohang means, "I AM THAT." The source of Sohang is the heart, where these syllables arise with breathing. In other words, between inhalation and exhalation, there is a fraction of a sound which is absolutely free of thought. That space (between So and Ham) is the space of the Truth.

The soul enters into unrepeated repetition without breaking the continuity as if the strings of a musical instrument in one tune.

**Sakhi ingla pingla saar, sukhmanna nadi`re.  
Tiyan chandra suraj mili bey, ke manchha mari`re. (3)**

"O`Friend! (within the body) exist Ingla, Pingla and Sukhmanna channels, where the moon (Ingla) and the sun (Pingla) both meet together when the carnal desires are subdued."

According to the physiological theories of Hatha Yoga, it was known that there are three principal force channels in the subtle body, i.e., **Ingla** (also called **Ida**), **Pingla** and **Sukhmanna** (also called **Susumanna**). **Ingla** is lying on the left side of the spinal column and terminating in the right nostril. The **Pingla** is lying on the right side of the spinal column, terminating in the left nostril. In the **ginans**, these two force channels are termed also as the **moon** and **sun** (or the **lunar** and **solar** channels) respectively. The third force channel is **Sukhmanna**, which passes through the spinal column, originating inside the sacrum and runs up the body and pierces the base of the skull from eye-brows and joins the cerebrum.

The word **nadi** comes from the root word **nad** means a motion. Mary Scott writes in "**Kundalini in the Physical World**" (London, 1983, p. 148) that, "It should be noted that a **nadi** (force channel) is not a channel which acts, like a vein, as a container. It is a channel in the maritime sense of a stream or current." Richard Hittleman also writes in his "**Yoga**" (London, 1976, p. 82) that, "These channels (**nadis**) are not physical veins, arteries or nerves, but subtle conduits through which **prana**, energy is conveyed from the centres to the physical body."

Now along the **Sukhmanna** force channel are located six or eight discs (or lotuses) and in its base (**nabhi** or **naval**) is the **Kundalini**, i.e., a latent power symbolized by the figure of a powerful sleeping serpent. By means of meditation of **Hatha Yoga**, the **Kundalini** is awakened, pushing the soul as a fuel to ascend the **Sukhmanna** by piercing each disc in turn. At the climax of the ascent, the **Bharmand** is pierced, which is said to be located at the top of the cranium.

The **Ingla**, **Pingla** and **Sukhmanna**, the yogic channels involved in the breathing process, meet together, then the **Kundalini** is awakened. On that juncture, the mind is subsided of its desires.

The word **kundalini** comes from the adjective **kundalin** means circular, and as a substantive **kundali** (snake) could be traced to the verbal root **kund** (to burn) or **kunda** (bowl or hole) or **kundala** (ring or coil of a rope). The Buddhists called it **avadhuti** (purified one) and the Tibetans as **kundar ma** or **dbus ma**. In sum, **Kundalini** is a generator of heat or inner force which is more subtle than the breath. It is a latent force pushing the soul to elevate upwards.

**Sakhi travenni ghat mahe'n, ke akhand jotti're,**  
**Tiyan jagmag jagmag thai, ke vars'e chh'e moti're. (4)**

"O'Friend! the **Trivenni** (confluence of the three force channels) also exists in the body, profusing imperishable light. There is a glittering as if the pearls are showered."

The junction where the three force channels meet together is called **trivenni** (confluence), forming a threefold knot in the region of eyebrow centre. When it so happened during meditation, there is a profusion of eternal light, glittering and scintillating in such a manner as if the pearls are being poured down like the rain.

**Sakhi vanknad mukam, sacho kahiy'e re,  
Tiyan nirat surat mili bey, ke parcho laiye re. (5)**

"O'Friend! the plane of the **Vanknad** (in the body) is absolutely true, wherefrom attain the marvels when both the bliss (**nirat**) and the concentration (**surat**) are submerged."

The **Vanknad** means a serpentine coiled force channel, which is the actual realm where the **Kundalini** is awakened.

**Sakhi etla sarv'e nishan, meliya nicha're,  
Bhai tethi oonchar'e desh, ke chadva ooncha're. (6)**

"O'Friend! all the (above stated) signs (or stages, **muqam**) have been left below. O'brother! there is yet another lofty realm considerably high to be ascended."

Rising towards the climax, nevertheless, these indications are still to be considered low. The Ultimate destination is yet at a lofty realm and one has to ascend still higher path, a path leading to the Ultimate Reality, the Absolute Truth.

This is the stage that has been described as an abode of paradise. The purpose of the **dhikr** should not to gain paradise. It is not the highest truth to be attained. If one has seen light and attained paradise, he is yet on the highest mental plane. One must rise higher than the paradise. One's aim should always be to reach the Spirit. The famous Sufi saint, Mansur al-Hallaj had the paradise ever present, but he rejected it, saying, "why should I be content with paradise? I shall not rest till I taste the essence. Till then I shall always strive ahead."

When the seeker passes through various stages, he acquires innumerable psychique powers, but a real seeker strives to reach ahead to seek the ultimate goal. The aim of the seeker should always be to reach the Spirit, not merely to obtain a feeling of pleasure through **dhikr**. Most of the seekers are said to become content on that stage and forgot to go ahead, and started performing miracles to impress their followers.

**Sakhi panch kosh par gham, ke nishan dhari're,  
Tiyan dhari surat'nu dhiyan, ke swasso mari're. (7)**

"O'Friend! the (ultimate) abode lies at the (distance of) five **kos** (one **kos** equals 2 miles), wherefrom the target is focused, and there also attained the concentration of the soul through subduing the breathing."

It implies that the seeker almost reached the Supreme stage, and yet he has to strive more to goal the final destination. It tends to indicate symbolically that the seeker has crossed the distance of almost 90 miles and he has yet to walk further 10 miles.

**Sakhi sagara rom'e rom, laaga japva're,  
Tar'e sagara ghat'na chor, laaga chhupava,re. (8)**

"O'Friend! (the condition of the body on that stage becomes such that) all the hairs start muttering (the **jaap**), forcing all the evil impulses in the body to be hidden."

This is a stage in contemplation when one's complete being is involved in remembrance. The seeker is so engrossed in meditation that there is no place for the evil impulses and the wordly desires to exist.

**Sakhi pind tanni khabar, sagari visri're,  
Jiyar'e surti chadi bharmand, futti nisri're. (9)**

"O'Friend! when the soul ascends at **Bharmand**, emanating piercingly, all the physical senses are effaced."

The **Bharmand** or **Bhamar-gufa** is a den, lies at the root of nose betwix the two eye-brows or cerebrum.

When the seeker is absorbed in deep meditation, he forgets the existence of his body. He feels himself flying high and high spiritually. In such a state, the seeker involved transcends all the barriers and finds himself identified with the Cosmic Will.

We will pause here for a while to sum up the above spiritual process. The soul ascends from its base, piercing the centres one by one and finally absorbed into the highest centre located in the brain. The brain centre is identified with the Supreme Cosmic principle, or the **Braham** for the Hindus, the Great Void (**maha sunya**) for the Buddhists and **Stong pa Chen** for the Tibetans. According to the ginanic theory, there are many centres from the low to the high, the principal ones are four as under:-

**Mul Kamal**, **Nabh Kamal**, **Bhamar Gufa** and **Das Duar**, which according to the Yogic traditions are **Muladhara Chakra** (sacred plexus), **Manipura Chakra** (solar plexus), **Brahama Chakra** (cerebrum) and **Sahasrara Chakra** (the realm above cerebrum). These centres (or

chakra or discs are described by the Sufis as **latif-i nafsi**, **latif-i ruhi**, **latif-i khafi** and **latif-i akhfa**.

**Sakhi arash kurash'na kot, joya nirkhi're,**  
**Evva sapt dip nav khand, joya nirkhi're. (10)**

"O'Friend! (on that high stage) have been observed examiningly the castles all around the **arsh** and **kursi** (in the heaven) and have examined even the seven **depa** and nine **khand**."

On this stage, the seeker witnesses the **arsh** (the divine power or authority) and the **kursi** (the divine knowledge) in the heaven and examines the seven **depa** (peninsula) and nine **khand** (continents). It means that the whole universe, the marvel of the entire creation is seen to him. This would also mean that the seeker has gained all the knowledge and secrets of these realms.

**Sakhi ved kitab ma'nh'e, ke ey gam nahi're,**  
**Tiyan nahi divas, nahi raat, ke dhup na chha'n're. (11)**

"O'Friend! such (spiritual) experience is not described in the book (like) Vedas for there is neither day or night, nor the sunshine or shadow."

Himself being a seeker, Pir Sadruddin goes on to describe the account of his spiritual vision and says that it is not found in reading or studying the scripture like the Veda, because it is a place where there is no day, no night, no heat or shadow. This spiritual experience is not a product of time. It transcends time and space.

**Sakhi keva sarikho nathi, ke maro sami're,**  
**Ey to jova sarikho chh'e, alakh anami're. (12)**

"O'Friend! (the greatness of) my Lord (that I have spiritually seen) is indescribable (in the literal words). He, the Ineffable and Nameless God is only perceivable (spiritually)"

The deepest spiritual experience is a *Mysterium Ineffabile*. The moment of ecstasy or the overwhelming nearness of God's reality have been known that the nearness is like the redeeming of a mute who has no tongue to express his dream. God's cosmic personality is so unique that it is absolutely beyond one's measure to describe in human language, therefore the seeker cannot express the feelings he experienced what in actuality is the Absolute Reality, Who can be known by seeing Him through deep meditation.

Sakhi alakh anami saheb, laaga mith're,  
Bhann'e Pir Sadardin sham, me'n najar'e ditha're. (13)

"O'Friend! the Ineffable and Nameless Lord was felt sweetest. Pir Sadruddin says that the Lord (**Sham**), I have (spiritually) seen."

When the seeker reaches the final ultimate stage, he utters "I am God." When one is spiritually oriented, the barrier between the subject and the object is melt away and merged into One Single Unit. This is the final goal, the annihilation of the ego. In that glory is no "I" or "You." Both "I" and "You" become one reality. This moment of union is priceless and more than any other external practices. Hence, Pir Sadruddin, the seeker of Ultimate Reality, concludes his ginan by saying that he has seen the Unseen, the Nameless, whom he found so sweet, so dear and so affectionate. In sum, the seeker started from the state of cause and effect and finally reaches the state of infinity. Hence, with the dint of **dhikr**, one unveils different layers of the Absolute Reality and ultimately reaches the stage of Supreme Identity.

In conclusion, a seeker must strive but the eternal bliss is not his right, it depends upon the divine grace only. Gopi Krishna writes in his "**The Secret of Yoga**" (London, 1972, p. 115) that, "Grace is in a way a responsive gesture from the Unseen, a sign of assent from Divinity or a sort of permit from the Almighty Cosmic Forces to a deserving aspirant to approach the Ineffable, normally beyond the reach of ordinary mortals."