

Mystic Poetic Tradition of Kashmir: A Study

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Abstract

Kashmir is immensely bestowed with exotic beauty and grandeur. It has lush green forests, mesmeric rivulets, mountains and attractive flower laden gardens that truly depict a heavenly ambience. Moreover, this region has been blessed with the mystic and spiritual personalities who represent the literary and cultural ethos of Kashmir that has been acknowledged in academic and literary world. There are many saints, sages and seers who visited Kashmir from Central Asia and few were the natives of Kashmir as well who spent their lives in disseminating their message of spirituality and their love for the Absolute Being. The paper highlights the poetic and mystical backdrop of various poets till Shaikh-ul Aalam. The study is important as it will pave way to demonstrate the Kashmiri poetic tradition to the international audience.

Index terms— mysticism, kashmir, poetic tradition, shitikant, lal dyad, shaikh-ul aalam.

1 Introduction

he language spoken by Kashmiri people is called Kashur by its speakers and major dialects are Marazi, Pogli, Kishtwari and Kamrazi. Every country has its own culture, literature, language but what keeps the language alive is through the acceptance of words from other languages and Kashmir is one such place which has been highly influenced by the languages of other places especially from Sanskrit and Persian. ?? Further it is important to mention that the Kashmiri language had no script of its own, rather it happened to be Sharada, a branch of Brahmin script used for Sanskrit from Kashmir to Kabul upto mid 14 th century. Sharada was replaced by Devanagari for Sanskrit, but in Kashmiri Sanskrit itself got replaced by Persian as an official language in 15 th century and Muslim poets used the new script. ?? More than ninety percent of what we know today in Indian poetics has been the valuable contribution of Kashmir. For about six centuries (vii-xii) it had remained the homeland of In the light of the above it can be concluded that Kashmiri language has gradually emerged and had the deep-rooted affiliations with other languages which is itself felt in the later Sufi poets of Kashmir. Before we have a peep into the poetic tradition of Kashmir it is important to have the glimpse of the past Sanskrit tradition that formed the main basis of our literary past and thereby making Kashmir a place for highest seat of learning. P. N. Pushp while highlighting the contribution of Kashmir in poetics says: almost all the bold speculations and cool-headed theorizing about the form and content, spirit and significance as well as the appeal and aesthetic judgment of poetry. Infact out of the dozen most outstanding names in history of this branch of Indian learning no less than fifteen positively hail from Kashmir. ?? One cannot but be overwhelmed by the fact that almost all the major schools of Indian aesthetics were founded by Kashmiri theoreticians -the Alankara School by Bhamaha, Riti School by Vamana, Vakrokti School by Kuntaka, Dhvani School by Anandavardhana and Auchitya School by Kshemendra.

It can be said that major works on the poetics has been done from the Kashmir itself and Kashmir has always remained in forefront in its contribution to Indian aesthetics. There were several schools of thought that emerged in Kashmir and in this context Toshkhani says: 4

The theory, no doubt, seeks a unity in diversity so that the emotions expressed are harmonized with the dominant emotions suggested; and, accordingly, all other equipment of literary excellence, idiom or diction is significant only in the context of collaborating with the power of suggestion in the aesthetic endeavour of awakening the dominant mood.

46 Kalhana's Rajtarangini speaks of numerous poets who flourished long before and who thought and wrote
47 with ability on different branches of literature. The poets that Kalhana mentions in his Rajtarangini are Anand
48 Vardana, Bilhana, Bharatmetha, Bharatmuni, Kshemendra, Ratana Sankhadhimat and Sanukhasakhadarta.
49 However, the greatest contribution to Indian aesthetics was given by Anandvardana, Abinavgupt and Mammata.
50 These poets had a deep insight over the Indian poetics and gave theories about the poetical aesthetics.
51 Anandvardana's Dhanyaloka (the theory of illumination) is based on Dhavani or suggested sense of poetry.
52 About the theory of Dhanyaloka P. N. Pushp states that: 5 Anandvardana's theory is based on the power
53 of suggestion that argues that Dhavani alone is the soul of poetry. Then we have the famous poet-philosopher
54 Abinavgupt who was the genius and above all well versed with Natya Shastra and the Dhvanya loka. He analysed
55 in the Lochana that for Anandvardana Dhavani was an important aspect of the poetry and not only that he laid
56 emphasis on the new theory called as Rasa.

2 Again in this context Pushp states:

58 Anand vardana theory of 'Rasa' is revealed by a special power assumed by words in poetry and drama, power
59 of revelation to be distinguished from the power of denotation, consisting of and animated by the action of
60 generalizing the determinants etc. This power has the faculty of suppressing the stick peel of mental stupor
61 which cloaks one's own consciousness? Rasa revealed by this power is then enjoyed with a kind of enjoyment
62 different from direct experience, memory etc.. This enjoyment is of same order as the tasting of supreme Brama..
63 6 ?..Mammat sund Kavyaprakash chchu Hindustani shairiyatas akh aham duet te ye heaki az te ase khaas karith
64 Lale Vaakh, Shaikhe Shruke te vatchun shairi hinz qader shinasi karnas manz madadgaar saebit sabdith har gah
65 Kaeshrean naqaadan our kun kal ganne?.

66 Thus Rasa became a powerful element along with the Dhavani in framing a new picture of poetics. Later on
67 another poet Mammata though did not directly mentioned Rasa and Dhavani theories but rather defended them
68 in his book Kayvaprakasha a unique book on Indian poetics in every aspect, this book gave a sort of pattern
69 to the poetry and has attracted almost seventy commentators all over the country, the book on whole will help
70 us to know the influence it had laid on the later poetry. Prof. Majruh Rashid in his article on Kavya Prakash:
71 Akh Tabsure writes: 7 "It needs to be noted that pre-modern Kashmir was centuries a part of the Sanskrit
72 metropolis", to use the words of Sheldon Pollock, and the space occupied by it was so significant that it was able
73 to determine the intellectual and the cultural climate in the whole country by contributing in fields as varied as
74 literary expressions, theory of language, (Mammatas Kavya Prakasha is an important contribution to the Indian
75 poetics, infact it is a useful book that will help us to know and understand the poetry of Lal and Shaikh in the
76 proper context).

77 By the above statement it can be said that the influence of the Sanskrit poetics was creative and critical on
78 the Kashmiri poetics. Also one of the famous Sanskrit scholar Prof. S. S. Toshkhani in his article titled as
79 "Beginnings of Kashmiri language and literature" writes about the major influence on the poetic tradition: ??
80 Ibid, pp. 8-9. 7 Rashid, Majruh. "Kavyaprakash Akh Tabsure" Tankeed Nazar Te Nazarye. Anhaar. Kashmiri
81 Department Jild 33, Vol-1 2009, p.139. philosophy, aesthetics, grammar, logic, historiography, theology and so
82 on. ?? A Kashmiri muses when his herd winds over the verdurous lea. He sings to dance when he takes his sheep
83 to the pastures. He describes the boat he piles in the water of Vitasta or Jhelum, which he calls river of love. He
84 entertains himself with the 'song of love'. He entertains himself with opera songs. He is enchanted by the natural
85 beauty of environments and grows romantic to sing to his love. He sings even when carrying the load. The maid
86 sings even when she washes clothes or cleanses utensils and grinds corn. As a matter of fact, Kashmiri women
87 unlettered mostly, have 'relieved the tedium of their life. 'By finding in these songs 'a sincere echo of emotion.'
88 The Kashmiri sings in chorus on matrimonial occasions. His lull by notes lulls the child in cradle. He elegizes,
89 at their death those near and dear to him. He is, besides mystical.

90 From the above statement it is educed that Sanskrit tradition had a long lasting effect not only on the poetics
91 but also on overall cultural climate of Kashmir. Now coming to the beginnings of the Kashmiri poetic tradition,
92 a brief account of the folk tradition is as under: 9 II.

3 Chumma Sampradaya

94 From the above lines it is evident that Kashmir has had a rich folk tradition which included all the songs
95 pertaining to the day to day activities of the common people. The roots of Kashmiri language and literature
96 begun from: Within the heyday of Sanskrit tradition Kashmiri language was gradually gaining grounds, though
97 very less information is available to us in the form of written records but one comes across the works such as
98 "Chumma Samprâdaya" or "Shangra Shelok", an earliest specimen of the Kashmiri language. Although this work
99 is not poetic but it amply explains esoteric Tantric sects of those times. These verses were highly sanskritised
100 and were accepted by the Hindu, Tantric and Buddhist priests and those who were the priests of Shaivism and
101 only their disciples understood the language of chummpads. In this context, S. S. Toshkhani writes:

102 The 'Chumma Sampradâya' is an unpublished text though an exercise for publishing it was started by the
103 Research and Publication Department of Jammu & Kashmir in the sixties of the last century and was aborted
104 later for reasons not known. It seeks to expound the tenets of an esoteric Tantric sect aligned to the Karma school
105 and can be assigned to the 11 th century. It is a text not entirely written in Kashmiri but has only thirty odd

106 verses in that language, which complements the seventy-four verses written in Sanskrit. But though mediated
 107 by Sanskrit and not exactly literary in content, these verses announce the inauguration? ? ? ? ? ? ? ? ? ?
 108 ?
 109 ?
 110 ?
 111 of a departure that was to be of great significance in the literary history of the Kashmiri language. 10 Idassa
 112 dishti kâla vipachhanna // Some of the verses are:

113 4 Mahanaya Prakasha

114 Shiti Kantha's Mahanaya Prakasha is the earliest recorded form of Kashmiri language. Shiti Kantha belonged to
 115 Pampur district and lived and wrote in 13 th C, there are no evidences about the birth and death of Shiti Kantha.
 116 The book is preserved in Bandarkar Institute Pune and its manuscript has not been modified and changed. This
 117 book was published by Mukund Ram Shastri for J&K Research Library. Due to very little information about
 118 the book there was confusion about the authorship of 'Baalbodni Nayasuk', which Grierson has claimed to be
 119 written by Shiti Kantha. Grierson while mentioning about the language of Mahanaya Prakasha writes:

120 The work consists about 94 verses in old Kashmiri, not easy to understand. The language is old, belonging
 121 to the period when Prakrit, in the Apabhramsa stage, had just merged into the language that finally became
 122 Kashmiri of the present day. On enquiry, I have obtained the following information from Nityanand Shastri.
 123 Shitikantha was the author of Bala-Bodhni-nyasa, a vyakhya on the Bala-Bodhini of his ancestor Kavindra
 124 Jagaddhara. In the introduction of this vyakhya, Shitikantha states that he wrote it during the reign of Hassan
 125 Shah, the son of Haider Shah'. This opinion has had to be revised in the view of the fact that Shitikantha,
 126 the author of Bala-Bohdhini, has been found not to be the Shitikantha who wrote Mahanaya Prakasha. The
 127 manuscript, Shitikantha Vamshavali, gives the genealogy of the author of Bal-badhini as prepared by himself;
 128 and gives the name of another Shitikantha, an ancestor, four generations earlier. He does not, however, mention
 129 ancestor wrote Mahanaya Prakasha, probably because he gives names of Sanskrit works, not Kashmiri. Moreover,
 130 the internal evidence of it has persuaded the Kashmiri scholars to place Mahanaya Prakasha as an earlier work.
 131 ??? Mahanaya Prakasha (illumination of great system or system of great meaning) is a work of karma (gradation)
 132 school which is akin to kula (familial) school and is based on shaktopaya or the energetic way. It deals with goddess,
 133 the wheel of energies and ritual sex and emphasis that great meaning or the absolute sense expresses itself through
 134 four forms of speech; para (transcendent and undifferentiated), pashyanti (visioning), mardhyama (interjacent)
 135 aikhari (displayed) word. Obviously all this terminology and esoteric practices of jnaansiddhi, mantrasiddhi and
 136 melapsiddhi associated with the propitiation of deities like vameshi, khecharri, bhuchari, sambaebhakshini and
 137 rudreshwari cannot by any stretch of imagination be taken to be poetry.

138 From the above quote we can infer that Grierson has placed him in 15 th C, but Shiti kant's guru lived during
 139 12 th C and it was also found that Shitikantha was born 150 years before grammarian of same name. Also the
 140 text and context does not belong to the 15 th C as Kashmiri language had fully emerged at that time. So it
 141 was concluded that Shiti kant belonged to 13 th C. Further, the importance of Mahanaya Prakasha lies in the
 142 fact that it is the oldest evidence of the Kashmiri written in 13 th C. The book was based on, 'sarvogenic desha
 143 basha'. About the internal content of the Mahanaya Prakasha, S. S. Toshkhani writes: So this book is prosaic in
 144 nature than being poetic in content and further the text is written in very tough language.

145 Avtar Krishan Rahber while analyzing the Grierson's comments on Mahanaya Prakasha states: 2. He acclaims
 146 him a great scholar. 3. He was well versed with Shiviaste Philosophy. 4. He did not think in Kashmiri but thought
 147 in Sanskrit.

148 5 The book consists of 2 types of vocabulary one of

149 Upranyana era and second of Sanskrit era. ??? The text of the Mahanaya Prakasha consists of 4 lines quatrain
 150 which are: Most words are Sanskritic but we find here a Persian word also used, the word o: valli: n, which is as
 151 same as Awliya (saints).

152 While analyzing the vaakh of Shitikantha Prof. Jaylal Kaul remarks about the above verse: 19 ??? Ibid. 18
 153 Kaul, Jaylal. Kashmiri Literature (three special lectures), Prasaranga University of Mysore, 1970, p.8. ??? Ibid.

154 6 Lal Dyad

155 The dawn of Kashmiri poetry begins with the famous mystic poetess of Kashmir Lal Dyad. She was attributed
 156 with many names Lal Arifah, Lal Muaaj, Rabai Thani, Mariam-ul Makani, Lal Granny and Majnuni Aqila. She
 157 is the first medieval mystic poetess who through her mystic verse gave a new life to the Kashmiri language. She
 158 is counted among the greatest poets that Kashmir has ever produced and has left an indelible impact on the
 159 poetic tradition. Earliest Sanskrit chronicles are silent about Lal Dyad, however, her earliest mention is given in
 160 hagiographic document by Baba Davud Mishkati in Asrar-ul Abrar (the secrets of pious) written in A.D. 1634.
 161 ??? Abdul Wahab Shayak, who wrote chronicle of Kashmiri in Persian verse, gives 735 A.H./A.D. 1334-35 as
 162 the date of Lal Dyad's birth in a verse: 20 Kual, J. L. Lal Ded, Sahitya Academy, New Delhi, 1975, p. 2.

163 **7 Fazun bud bar haft sanj siva panj.**

164 Za wair une shud bedidar gahnaj ??1 O God, grant me the same boon! Greirson calls her a 'wandering ascetic',
 165 since Lal Dyad was spiritual heir of Shaikh Nur ud Din Nurani who paid glowing tributes to her in the following
 166 verses: That Lalla of Padmanpur -she drank Her fill of divine nectar She was indeed an Avtar of ours.

167 **8 22**

168 To where there is none other than God.

169 Nineteenth century Kashmiri poet Shams Faqir mentions about her:

170 Lalla merged her Prana in the transcendent; For while she went ostensibly to bathe At the sacred shrine of
 171 Shurayar ghat, With a leap and bound she jumped across Lal Dyad's poetry shows distinct characteristic of
 172 modern Kashmir and one can identify the linguistic transition from pre-modern to modern Kashmiri, her verses
 173 have been translated by Baskher Razdan in 18 th century. Moreover, she used aphorisms that testify her keen
 174 insight of wisdom and judgment she was gifted with. She rendered her verses in the form of Vaakhs. The Vaakh
 175 in the words of Jaylal Kaul can be defined as: 24 ??1 Ibid., p. 4. ??2 Ibid., p. 88. ??3 Ibid., p. 89.

176 From the above statement it can be comprehended that Vaakhs were four lined stanzas and some of them
 177 were in question answer form and moreover, these Vaakhs had the compact and the terse texture. These Vaakhs
 178 resented the mystical and spiritual stature of the poetess and reflects the inner conflict in order to have union
 179 with the One Being. Some of the mystical gleanings of Vaakh are:

180 **9 Asthen ay te gatchun gatche Pakun gatshe den kiho rath.**
 181 **Yorai ay ta turi gatshun gatshe; Kenh na-ta kenh na-ta kenth**
 182 **na-ta kyah?**

183 We have been coming into existence continuously, and we cannot escape death;

184 It is inevitable to move on this path night and day.

185 We ought to go back to the place wherefrom we came. ??4 Ibid., p. 66. ? ? ? ? ? ? ? ? ? ? ? ? ? ? ? ? ? ?
 186 ?

187 There must be something in this; otherwise what is (all-this) 25 I, Lalla willingly entered through the garden
 188 gate, There, O joy! I found Shiva united with shakhti; there and then I got absorbed drinking at the lake of
 189 nectars From the above verses it can be inferred that Lal Dyad had a distinct style of writing poetry, and infact,
 190 it seems that these verses highlighted both the mystical doctrine as well as her great command over the poetical
 191 aesthetics which was the legacy of the past Sanskrit tradition. Also we find that these verses are heavily loaded
 192 with alliteration, metaphors, lyricism and above all they have defined poetic diction. About Lal Dyad's mystic
 193 power, Abdul Ahad Azad remarks: ??0 Kashmir has produced lot of mystic poets and scholars, they were highly
 194 knowledgeable but none was able to produce a poetic and artistic quality like Lalla, furthur she carries distinct
 195 status in keeping the tradition of Kashmiri poetry alive that inspires the poets not only of his times but of the
 196 contemporary times as well. ??0 V.

197 **10 Shaikh-Ul Aalam**

198 Thus the Lal Dyad's poetry was a significant landmark in the poetic tradition of Kashmir. These lines were
 199 said by Allama Baba Davud Khakhi 400 years back which state that his poetry was the first written theology
 200 of Kashmiri language possessing great literary beauty and power of impact. The saint of extraordinary stature
 201 Shaikh Nur-ud Din is commonly known as Nunde Resh. He is the young contemporary of Lal Dyad and is one of
 202 the most outstanding mystic poets of Kashmir who not only kept the culture and literature alive by rendering his
 203 verses in his mother tongue but also kept the ethos and heritage of Kashmir alive. Although he kept the tradition
 204 alive by acting as a backbone to survival of the Kashmiri language but unfortunately very little is known about
 205 him to the outside audiences. Therefore his aesthetic appeal still needs to be internationally acclaimed. Professor
 206 Hamidi Kashmiri writes:

207 Kaalami mozon bazabani darbayaan mawaiz wa hikum wa kashfe haqayik naiko darad. ??1 Shaikh-ul Aalam
 208 kay jamaleyati shaoor ki pukhtagi aur rachaven ki hasyati peker tarashi ke khubsurat namunu se bi mutarish hota
 209 hai. Un key yahaan aise peker kasrat se milte hain jo un ki basri, samaei, shami aur lamsi hisiyaat ki nazakat ka
 210 ehshaas dilate hai aur qari ki hisiyaat ko bi mutasir karte hain. ??2 In the poetry of Shaikh-ul Aalam one finds

6. परतरमनिकेतं तत्त्वमार्गस्थितं ते
निरुपमपदलुम्मासंप्रदायं समन्तात् ।
स्वरसवशतयाहं त्वत्कृपाघ्रातचित्तः
प्रकटतरवचोमिदंशंयाम्याशु नूनम् ॥

C.S.(MS)., folio. 1.

Figure 1:

Cf. सुम्भकाः संप्रवक्ष्यामि कुलाम्नाये यथास्थिताः ।
अतीतं प्रथमस्यापि द्वितीयस्य तु कुण्डली ॥
भ्रूमध्ये वै तृतीयस्य संघट्टश्च चतुर्थके ।
नाभिस्तु पञ्चमस्यैव जन्माधारस्तु षष्ठके ॥

Quoted from the *Kula-Kridavatara*,
T.A.V., XI, pp. 228-29.

Figure 2:

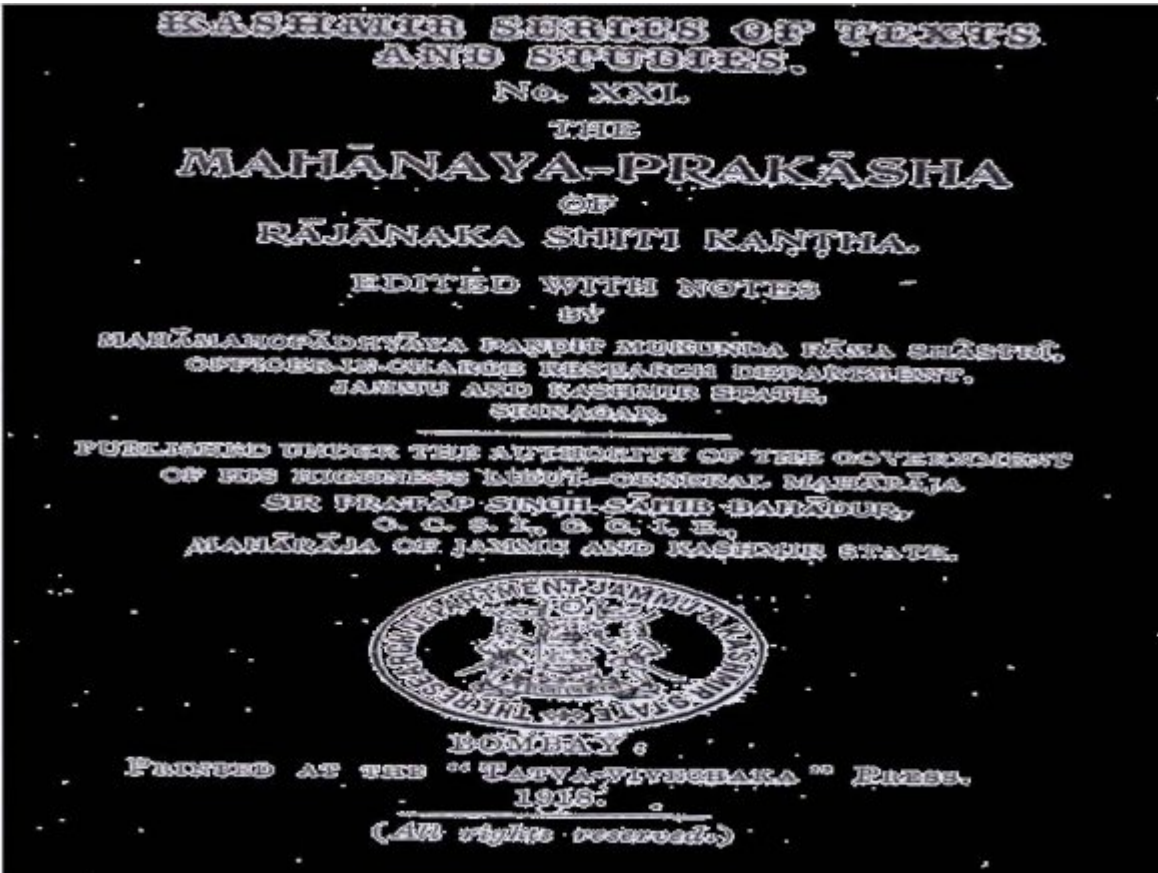


Figure 3:

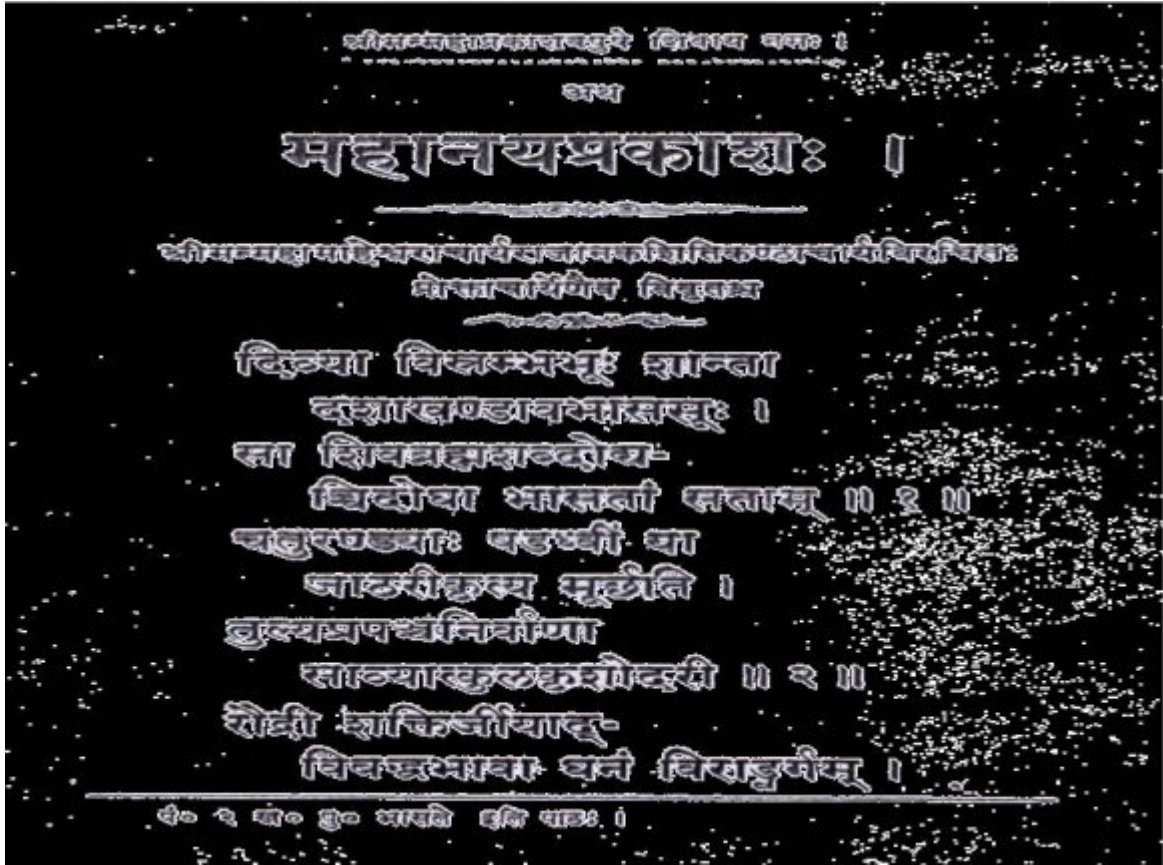


Figure 4: I

کشمیری زبان نے لعل عارفہ کے بعد آج تک کتنے سلیم الذہن ادیب پیدا کئے۔ وہ صاحبِ حال صوفی اور گیانی اور علم و فضل کے مالک تھے لیکن لعل عارفہ کا لطفِ حُسن اور قبولِ خاطر کسی کو نصیب نہ ہوا۔

Figure 5:

کلامی موزون بزبانِ کشمیر در بیانِ مواعظ و حکم و کشفِ حقائق نیکو دارد

Figure 6:

[Note: 28 Ibid., p. 74.29 Ibid., p. 103.]

Figure 7:

Figure 8:

211 almost every poetical quality which a poet should possess, One who reads his poetry is significantly influenced
212 by the aesthical aspect of his poetry. ^{1 2 3 4 5 6}

¹Sufi, G.M.D. Kashir: Being a History of Kashmir Vol-1, Ali Mohammad and Sons: Budshah Hotel Lal Chowk Srinagar, 2008, p. 8. ²Raina, Triklnath. History of Kahmiri Literature, Sahitya Academy, New Delhi, 2005, p. 385.

²Pushp, P. N. "Kashmir's contribution to Indian Poetics." J&K University Review: Nov 1958, p.1.
⁴ Toshkhani, S.S. "Kashmir's contribution to Indian Aesthetics." Kashmir Herald Vol-3, August 2003. [www.kashmirherald.com/featured article/aesthetics1.html](http://www.kashmirherald.com/featured%20article/aesthetics1.html). ⁵ Pusph, P.N. "Kashmir's contribution to Indian Aesthetics." J&K University Review, Nov. 1958, p.7.

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⁴1. It was time when Kashmiri language was at the stage when Upranaya was gaining status.

⁵The Vaakh is mostly four lines stanza, complete and independent in itself, sententious gnomic verse. The sense seldom, if ever runs on to another Vaakh as it does in one instance. There are, however, several Vaakh that have common refrain, and few are put in the form of question and answers all these have close connection with each other. Each line of Vaakh completes the sense, it does not overflow into the line that follows; and therefore it has both compactness and pointedness, giving it the edge of proverb.

⁶Parimoo, B. N. Ascent of Self, Motilal Banarsidas: Bungalow Road, Jawahar Nagar, Delhi. 1987, p. 162.

.1 Roshnai shamae Deen az Rishiyaan ast Rahnumai rahe yakeen az Rishiyaan
ast Dil nawazi murdame ahle niyaz Az safai batini dil az Rishiyaan ast Khush
sarayee khilde een Kashmir raa

213 .1 Roshnai shamae Deen az Rishiyaan ast Rahnumai rahe yakeen az
214 Rishiyaan ast Dil nawazi murdame ahle niyaz Az safai batini dil az
215 Rishiyaan ast Khush sarayee khilde een Kashmir raa

216 Owe a lot of its charm to the traditions set in vogue by Rishis.

217 The candle of religion is lit by Rishis They are the pioneers of the path of belief The heartwarming quality
218 of the humble souls Emanates from the inner purity of the hearts of Rishis The vale of Kashmir that you call
219 paradise: 33 Regarding his birth dates there is a sort of disagreement. Rehber in Kashiri Adbekh Tawareekh
220 mentions that Rajtarangini and Jaina Rajtarangini are silent about his existence. 34 But later Baba Naseeb ud
221 Din Gazi and Baba Khalil 35 have respectively given Shaikh-ul Aalam's biographical details as:

222 He was a man with intuition, had spiritual powers and had fine mode of speech, he was like Uwais (in that he
223 had no known, spiritual guide), as an eloquent narrator he stated.

224 Shaikh Nur-ud Din, the preceptor of all Rishis, was a great devotee and had a deep communion with God.

225 In addition to leading a retired and solitary life, he was also one of those who continually fast. He had given
226 up eating flesh, milk, onions and honey for many years. 37 Being a religious preacher, his poetry was didactic
227 and exhortative in tone. But in spite of that one finds number of Shruks where the aesthetical sense has been
228 fully exploited thereby depicting the poetic charm which his Shruks were loaded with and also the influence of
229 past aesthetics tradition of Sanskrit. Moreover, he rendered his verses in the form of Shruk. Some of the shruks
230 are four -lined while some are long poems which can be fitted in the genre of Vachun. Rehber and Azad give
231 the evidence of the work of Shaikh in Sanskrit proving it deep -rooted tradition of past and his Sanskrit words
232 in the Shruk. Azad gives the account of Reshnama as: 38 Whoever has drunk that fathomless Deep? Some of
233 the poetic verses of Shaikh are:

234 .2 Ararash diticen yath sifatas Zatas labni marun te zuen Sharaf
235 bakhshun haz insaanas Trukh hai chuk te panai tsen

236 If thou realize the one, thy identity will come undone: Behold, how the one shines out gloriously bright! Thou
237 canst not understand that with intellect or mind. 39 And the holy music will gush out from your soul.

238 .3 Kal hai karak kal hai vizi Pulai lagi allah hu Che yur gazakh su tor
239 ruzi Dil hai vizi Allah hu.

240 Probe the heart of things, flooded you will be with impulse divine.

241 And the spring of divinity in the full swing will be.

242 Was his path and half way he will meet you, 40

243 .4 Bul bul poshi -vari garan Mogul garan huni vaas Sah shal shuni -lay
244 garan Khar tsharan guhiled ta saas?

245 In search of flower-gardens roams the song-thrush, And the owl seeks the ruined corner;

246 The lion and the jackal wander in the wilderness, And the wood -louse looks for dung and dirt, 41

247 Thus, from the above verses it can be comprehended that Shaikh-ul Aalam's poetry had a great aesthetic
248 appeal and has used excellent poetical language and diction. Both Lal Dyad and Shaikh were the upholders,
249 rather beginners of the poetic tradition of Kashmir, who, through the Vaakhs and Shruks conveyed both the
250 mystical message as well and became the role models for the post-modern poets of Kashmir.

251 [Ibid] , Ibid . p. 166.

252 [Azad and Ahad ()] , Abdul Azad , Ahad . *J&K Academy of Art, Culture and languages* 2005. 2 p. 223.

253 [Amin et al. ()] Mohammad Amin , Markaz-I Gleanings Of Shaikh-Ul Aalam , Nur . *Nund Reshi: Unity in*
254 *Diversity*, (Srinagar) 2008. p. . University of Kashmir (Shaikh-ul Aalam Chair)

255 [Rehber and Avtar ()] *Kaeshri Adbekh Tawareekh*, Kishan Rehber , Avtar . 1965. p. 166. (published by Author)

256 [Khan ()] *Kashmir's Transition to Islam, Gulshan Books, Residency Road Srinagar*, Ishaq Khan . 2005. p. 42.

257 [Parimoo ()] 'Nund Reshi Unity in Diversity'. B N Parimoo . *J&K Academy of Art, Culture and Languages* 2007.
258 p. 7.

259 [Shaikh Nur-ud Din was the founder saint of Reshi order. Abul Fuqara Baba Nasib-ud Din Gazi speaks about Rishis]
260 *Shaikh Nur-ud Din was the founder saint of Reshi order. Abul Fuqara Baba Nasib-ud Din Gazi speaks about*
261 *Rishis*,

262 [Sufi and Kashir ()] G M D Sufi , Kashir . *Being a History of Kashmir*, (Srinagar) 2008. Ali Mohammad and
263 Sons. 2 p. 100.

264 [Parimoo and Nund Reshi ()] 'Unity in Diversity'. B N Parimoo , Nund Reshi . *J&K Academy of Art, Culture*
265 *and Languages* 2007. p. 103.