

## PERCEPTION OF LOVE FROM THE EYES OF THE TWO GREAT SUFI SAINTS “MAULANA JALAL-UD-DIN RUMI AND MIR JANULLAH SHAH RIZWI”

### **Dr. Yasir Yaseen**

Lecturer, Govt. Islamia Graduate College Civil Lines, Lahore

### **Dr. Saira Abdul Quddus**

Scholar (Gujranwala)

### **Dr. Tahira Abdul Quddus**

Assistant Professor, Lahore College for Women University Lahore

### **Abstract:**

*The analogy of this study examines some differences in the perception of love between two incredible spiritual artists, Maulana Jalal-ud-din Rumi and Mir Janullah Shah Rizwi, apart from all the variance in their perspectives, homeland, language, different social environments, and upbringing, there is a rational explanation of the similarities in their viewpoints. With the help of this research, we can describe that Mir Janullah Shah Rizwi seems as spiritually enthusiastic about love as Maulana Rumi is. Therefore, this discrepancy has been the eventual focal point of the study.*

**Keywords:** Perception, Love, Sufi Saints, Maulana Jalal-ud-din Rumi, Mir Janullah Shah Rizwi.

### **Introduction: Maulana Jalal-ud-din Rumi and Mir Janullah Shah Rizwi.**

The incomparable Sufi Persian poet, writer Jalal-ud-din Rumi was brought into the world on the 30th of September 1207 in Balkh (the present Afghanistan) and died on the 17th of December 1273 in Konya (present Turkey) (Iqbal, 1999) where he spent valuable years of his life. He buried beside his father's grave and an elegant shrine is elevated there, which attracts many visitors, both Muslims and non-Muslims, from all over the world every year. (Shafique, 2009)

Spinning of the Darvesh called “Sama” is a piece of Rumi's motivation, famous as a piece of Turkish custom and culture at present. This solemnity was certified in the register of UNESCO's World intangible heritage few years ago. Sama represents as an otherworldly incursion of mains profound ascendants through the mind and Love condition of great man. (Aarwi, 2014)

Rumi's verse and work are generally read in present Iran, Afghanistan, and Tajikistan. Additionally, his poetry has been converted into all significant dialects having a volume of 40,000 verses. Alongside being an inedible Sufi poet, he was likewise an ideal expel. His sonnets were more honest and reasonable than the extraordinary expert poet Hafiz. This Rumi's work has been easier to decipher and more an accepted in the English language. The inclusiveness of his verse has spread in the west as a result of its genuine topics of adoration and its mysticism which appears to begin from even the most distorted adaptation of English. (Iqbal, 1999)

Western researchers have recognized Rumi as the best spiritualist of all time. His English-translated poems became the best sellers' books in the U.S in 1997. Still are among the best seller ever times. (Shibli, 2010)

Two people have staggeringly impacted Rumi's life one being Hazrat Shams Tabriz, the inspiration behind his lovely and profound incursion. He observed the ideal image of the divine beloved in him which he was looking for a while. The two connected on spirituality and Rumi dedicated his Dewan-e-shams Tabrizi to his memory out of love and respect. (Nicholson, 1998)

One of the most incredible profound poets Mir Janullah Shah Rizwi, the Rizwi's incestors of Sindh, produced several well-known saints, soldiers, scholars, poets, and administrators. The shrines of Rizwi Sufi saints are spread in different parts of Sindh, with the famous ones being positioned in the towns of Sukkur, Bhakhar, Rohi, Nasar Pur, and Thatta. Among those saintly figures, Mir Janullah Shah Rizwi raised to heights of fame as one the finest Persian poet and Sufi saint (Zaidi,1982). He bore the pen-name "Mir ". He was by far the greatest Persian poet of his time and has left a Diwan, known as Dewan-e-Mir. He was born at Rohri. No biographer gives the exact date of his birth. But it is assumed that he was born around the last decade of the 17th century. He is the direct descendent of the twenty-fifth-generation Hazrat Imam Ali Naqi (A.S). (Sadarangani, 1956)

The early life of Mir Janullah Shah Rizwi is shrouded in mystery, and for want of authentic historical information, a satisfactory account of his life cannot be given. But the study of his Dewan reveals that he possessed an insatiable thirst for spiritual attainment in his early life, and started studying under the notable scholars and mystics. He spent most of his time in solitude and meditation in order to attain inner solace in his early life. (Qani, 1976)

The life of Mir stands at the crossroad of some decisive moments in the history of Sindh. He saw the Mughal Empire at the zenith of its power and magnificence. During his lifetime, the authority of the Mughal Rule also extended over Sindh. This period covers the last decade of the reign of Aurangzeb and continues from his death in 1707 A.D to the gradual decline of the house of Baber (Qani, 1957)

The tremendous spiritual awakening of Mir is attributed to anyone other than Shah Inayat's influence and guidance. It is for this reason that our poet has paid his spiritual preceptor the highest compliments in his Diwan, which a true disciple is required to pay.

The main theme of his spiritual preceptor's teaching is pantheistic Sufism, which found effective expression in the poetry of Mir Janullah Shah Rizwi. Since Mir possessed a powerful pen, vigorous intellect, and ripe erudition, the pantheistic reaching of his spiritual preceptor, gained currency through the strength of Mir's poetic capability. (Zaidi, 1982)

The chronograph engraved on the poet's tombstone gives the date of his death as 5th Rabi- ul-Awwal 1167A.H\1754 A.D. Mir is similarly venerated by both Muslim and Hindus castes of Sindh with both the old and new tombs of Mir erected by his Hindu devotees Dr. Diwan Gurubakhsh According to the custodian of the shrine, about nine million rupees were used up by the Hindus devoted on the structure of the new tomb of Mir Janullah Shah Rizwi (Mahboob, 1950)

Mir Janullah Shah was the best scholar of his time and, even to present era, he stands unrivaled as a poet of exceptional merit. The collection of his verses is known as "Dewan-e-Mir". His poetry breathes sincerity and presents a charming variety. There are a variety of themes and a variety of forms Ghazal, Masnavi, Qasida, Tarkib-band, Tarjih-band, Mukhamas, etc. In all these forms, Mir's mind is attuned to the ultimate reality. Every form is full of harmony and music. It is difficult to select any lines from his Diwan to highlight the poetic genius of Mir, full of literary gems which deserve to be read and enjoyed in their entirety. He will always rank with the greatest Persian Poets of Sindh.

Selected verses with translation:

باش	تش	وحد	فکر	خلوت	در
زن	در	به	انجمن	کثرت	از

(Mir, Manuscript)

In the solitude, stay engrossed in the thought of ultimate reality  
Stay out from the gathering of a multitude

بر روح حجا ب گشت جسمت  
از زحمت پیران به در زن

(Mir, Manuscript)

Your soul is shrouded by the body  
Come out of the shame of false existence

حیران خود شده از نمودار فارغست  
در کار او افتاده ز گفتار فارغست

(Mir, Manuscript)

The one who is amazed at oneself is free from outward display  
The one who is busy with his work is free from worthless talk

بنائی خا نه هستی همه بر باد می با شد  
نفس از آمدورفتن پیام آورد مستا نرا

(Mir, Manuscript)

The house of existence gets demolished as life goes by  
For the heavenly –figures every breath brings a message of God

نی آئینه میخوام ونی ملک سکندر  
لبریز محبت دل بیدار مرا ده

(Dewan-e-Shams,1882)

Neither I desire a magical mirror nor do I want the sovereign of Sikander  
All I want is an awakened heart.

### Perception of love :( Rumi)

Love is an association between the hearts and the personalities of two individuals. It is a sensation of trust and wholeness, yet the idea of affection at the core heart of approximately all

ascetics, spiritual poets' tenderness is the nature or fundamental articulation of his internal identity. All the time his showing of fondness mankind bigheartedness aggregated to inhabit lucidness as well as acknowledged one other in the arrangement of co-existence as a result, for abstainers' there is no differentiation of ideology faith, stronghold; 'affection' on the authority of Rumi, commodity that has to be expert and recognize. The occurrence to which Rumi mention to be mystic and ecstasy for a Sufi, thus love is indescribable; an extreme unspeakable in spite of this awareness, we can attempt to label it with a little part of meaning for the expression of love (Baldock;2005). First love, Allah is affection, of all love, infect the source of everything. Second, love is the divine creative energy that spreads throughout the universe. The third love is understood as a love that surpasses barriers, strong enough to unionize of two individuals, or the almighty with creation. The occurrence to the Rumi's philosophy, affection is the single emotion through people is unified with Allah. He is accepting of every fondness because, according to Him, the unification of every love leads to oneness with Allah, which he considers being the goal of humanity. He believes the universe was created due to this very love; love is so great that it gave birth to life as we know it and all existence. It was God Almighty's love for the Holy Prophet (P.B.U.H) that resulted in all of existence. The goal of love is oneness of God. Mystic Sufi poets disregard any discrimination in this case and believe it is a realistic goal for all of humanity. Humankind and the universe, in accordance with to mystic poets, are resemblance and attributes of God and unity. They consider humanity as the various manifestations of one divine unity. Rumi's outlook on life is that everything is moving towards its origin. As indicated in Rumi's poetry. Love is the basic investigation of his internal. It is caused by love that humanity lives coherently.

My place is the place-less,  
A trace of the trace-less,  
Neither body nor soul,  
I belong to the beloved,  
Have seen the two worlds,

As one and that one calls to and knows... (Hakim,1997)

For ascetic, there is no variance of class, faith and cast. Sufi trusts only in love. Rumi declare his expression of love in the following poetry lines as;

عشق است درآ سما ن پریدن  
صد پرده به برنفس ن دریدن  
اول نفس از نفس گستن  
آ خر قدم از قدم بریدن  
نا دیدن گر فتن این جها ن را  
مردیده خویش را ابدیدن

(Dewan-e-Shams,1882)

This is love: to fly heavenward,  
To rend, every instant, a hundred veils  
The first moment, to renounce life;  
The last step is to face without feet.  
To regard this world as invisible,  
Not to see what appears to one's self

زان سوئی نظر نظا ره کردن  
در کوچہ سینہ بادویدن

(Dewan-e-Shams,1882)

To look beyond the range of the eye  
To penetrate the windings of the bosom!

Love for Rumi is not what D.H Lawrence calls an attraction for "rubber dolls"; It is a sublime and irresistible urge to discover one immortal self. It is Love that lives to all eternity; everything else is mortal. Not to love is the greatest misfortune that can befall anyone, and to love is the biggest blessing.

آن روح را کہ عشق حقیقی شعار نیست  
نا بوده به کہ بو دن او غیر عار نیست  
در عشق مست باش کہ عشق است هرچہ هست  
بی کاروبار عشق بر یار نیست

(Dewan-e-Shams,1882)

"There better that the spirit which wears not true love as a garment

Had not been; its being is but shame.

Be drunk in love, for love is all that exists;

Without the dealing of love, there is no entrance to the beloved.

عشق است وعاشق است کہ با قیست تا ابد  
دل جز برین منہ کز بجز مستعا رنہست  
تا کی کنار گیری معشوق مردہ را  
جان را کنار گیر کہ او را کنار نہست

(Dewan-e-Shams,1882)

Ties love and the lover that lives to all eternity;

Set not thy heart on ought else; ties only borrowed

How long will thou embrace a dead beloved?

Embrace the soul which is embraced by nothing.

نظارہ گر مباش درین راہ منتظر  
واللہ کہ ہیچ مرگ بترز انتظار نہست

(Dewan-e-Shams,1882)

Be not an expectant looker. On this path by God, there is no death worse than expectancy. Rumi knows no religion but the religion of Love which transcends all barriers of country, creed, and color. He is not the poet of Persia or Rome; He is the bard who sings for the entire universe.

To concise the concept or perception of love being given to us by Rumi is that when we love someone from the core of our heart, we instantly start mirroring ourselves into them which ultimately mirrors the image of our divine absolute creator.

Love (Mir Janullah's concept):

Mir Janullah Shah Rizwi, first love cardinal, has preached for the cultivation of cardinal virtues that constitute the code of oriental morality, such as sobriety, generosity, contentment forbearance, honesty; integrity, patience, resignation, renunciation, reliance, repentance, asceticism, gratitude, devotion to mankind, and faith in God. There is no artificiality in the

figures of speech or colored metaphors. The beauty of his poetry is that it is a natural outcome of what was surging within his fervent soul.

His poetry has many references to his spiritual guide, in Nayatullah of Jhok." Mir" has expressed the admiration of his Murshid in glowing terms. He expressed his devotion to the master now and again and reiterates these sentiments with such fervor that the reader is justified to regard his Diwan as the reflection of his Pir's doctrine of pantheism. He says:

رموز غیب سر بر میز ندمیراز کلام من  
گهر آما نی اسرارست نقش معطر از دستم

(Mir, Manuscript)

He became the symbol of purity which cultivated in him virtues like renunciation, resignation, asceticism, and reverential remembrance of God. Thus the mystic feels that it is through his in. Dwelling in man that he knows his true self. For the sake of the beloved, the lover is prepared to sacrifice his life. The pantheist emancipates himself from the shackles of diversity, and for the splendor of his beloved, he rids himself from the attachment of both the worlds.

Second love, He sings the praise of his Murshid in the language which not only shows the richness of thought and diction but also the height of reverence of love for the Sufi saint, "Mir" himself spent his life in meditation and contemplation and exhorted others to remember God all the time. The innermost recesses of Mir's heart, which were already pulsating with divine love, were moved when he established contact with his spiritual preceptor. His Saqi Nama gives an interesting and lively account of Mir's meeting with Inayatullah Shah at Jhok. A few verses sung in his praise are reproduced from Saqi Nama as below;

شیندم	در	سواد	سند	پیریست
زیافتادگان	را	دستگیر	یست	
نشسته	بر	سریراوج	ارشا	د
دل	غم	گشتگا	ن	میکندشاد
کشیده	خویش	را	بیرون	ز کثرت
چسکا	ن	در	جان	سر جوش وحدت
چو	دریا	موجزن	پیو	سته جا مش
که	ومه	مستفیض	فیض	عامش



گرفتم	سوره	بدان	خیزان	نشان
گرفتم	شه	آن	گلشن	سراغ

(Mir, Manuscript)

Being himself on a high spiritual pedestal, Mir became restless and discovered in him the spiritual guide. Mir felt like a traveler who reached an oasis after an arduous journey in the desert. Both of them were men of spiritual eminence, and therefore, establishing the perfect rapport between the two. The meeting brought the dawn of a new world for Mir. It gives him both peace and restlessness. As a consequence, he went through a tremendous spiritual and emotional experience that changed the course of his life. He remained with his Murshid for a long time at Jhok, and during this period, they were almost inseparable. Mir admires his Murshid in Saqi Nama. The following verses aptly highlight the spiritual powers and saintly characteristics of his per aptly.

دور	بشر	طوق	از	م	دید	کمالی
رنجور	عشق	بوائی	در	وجان	دل	مجلس
الهی	نور	رت	صو	کما	بی	تما
عیاری	مل	کا	عارف	حسن	بهار	معین
داری	آئینه	را	رخش	از	مبین	درون
عرفان	انوار	دلش	بیرون	مجنوب	بزور	براه
پنهان	اسرار	شد	فت	مستقیم	تماشا	رموز
وقت	لک	سا	معه	کرده	بکشفش	
وقت	مالک	شرع	اشباح	غیب		
ماح	ارواح	ببند	را	جمله		
پیدا	پیدا	پنهانست				

(Mir, Manuscript)

Mir's restless soul wants the communion of his spiritual mentor, Inayatullah. The rapturous devotee seems completely enthralled by the Sufi saint of Jhok. Pangs of separation lit up a mighty spark of love in the heart of our poet, who wandered here and there in the quest of his beloved. Look at the magical influence and haunting beauty in the following lines quoted from his Mathnawi, entitled Maykhana:

کن	بیان	را	ترنم	مطرب	بیا
دواکن	را	دم	در	تازه	بداغ
جان	حضرت	در	روم	خیزان	فتان
قربان	لدار	سرد	بر	دل	کنم
لدار	د	کوی	در	دیوانه	چو
دیدار	جوش	سر	نه	پیما	کشم
مطلق	نور	آفتاب	آن	میر	چه
زورق	افگند	وجوب	بحر	در	که
دلخواه	محبوب	آن	نام	خواهی	چو
الله	با	کن	فت	اضا	عنایت
او		پیمانہ		آشفته	جهان
او	نه	میخا	ن	آسما	زمین

(Mir, Manuscript)

Mir believes that Mansur Hallaj had attained the highest spiritual elevation and become merged in the divinity. The poet himself is a Sufi of high order who holds that there is no God but Allah. He exhorts to annihilate physical desires for gaining nearness to God. The seeker should free him from the fetters of polytheism and reach the valley of security if he wants to contemplate the divine essence like Moses.

Third love, to keep this mystic love concealed and to interpret their mystical experiences, the Sufi poets take recourse to symbols and phrases containing hidden spiritual meanings. When the word wine is used, it suggests the wine of divine love. The mind of the Sufi poet always floats in a spiritual atmosphere, entering the tavern and drinking the wine since and then. The tavern is the place where divine love is realized through meditation and contemplation. The symbolism of wine, friend, and tavern signifies the concept of divine love, God, and the place

where absolute beauty is experienced, respectively. Thus conceived, the presentation of the tavern, the Saqi, and the wine by our poet does not suggest that real wine is to be consumed; but the wine is a draught of divine love and the mystical; knowledge imparted by Murshid. The mystical treatment of this theme is evident in Saqi Name and Maikhana. Mir prays for divine light, sincerity, ecstasy, boldness, and emancipation from time and space. Mark the sublimity of thought and subtle grace lurking in the following verses quoted from Maikhana:

عشق	بهارمستی	نه	میخا	چه
عشق	مستی	دازشور	پر	جنون
نجا	آ	ریزد	تجلی	تجلی
نجا	آ	خیزد	ز خود	بمہ
بم	ما	حیرت	میخا	درین
بم	خطا	شد	بسا	ز بد
مغرور	حسن	ای	بیا	ساقی
نور	چشمہ	سر	مو	بیا
کن	ن	جام	در	ببخودی
کن	گران	طل	ر	مدارایم
بجام	بہ	جذ	شراب	افگن
ص	اخلا	ئی	سرم	ریزد
ک	ببیا	ادراک	مئی	افگن
ک	افلا	بند	از	کشد
				بیرونم

(Mir, Manuscript)

The Sufis find solace and composure in music. Dance and music are essential for spiritual advancement. He implores the music to describe the stages of divine love and accelerate the fury of the storm. To him, the musician is a guide to conduct the path of love and bring out the charcoal from the ashes. He desires the musician to illuminate his heart with love and inflame his idle spirit. Mark the paths and emotions that heave in the bosom of Mir;

است	ع	سما	ہنگام	کہ	مطرب	بیا
است	صداع	در	مستی	آشوب	ز	سرم
ناز	یہ	ما	ای	بیا	مطرب	بیا

ساز	تر	دیوانہ	را	دیوانہ	دل
کن	ن	بیا	را	محبت	مقامات
کن	فشان	آتش		فوارہ	نفس
را	ام	دیوانہ		آوردل	بجوش
را	ام	پروانہ	این	دہ	شمعی
عشق	رہبر	ای	بیا	مطرب	بیا
عشق	آخگر	آور	بر	خاکستر	ز
من	دل	روشن	کن	عشق	بداغ
من	کابل	نفس	بہ	آتش	زنی

(Mir, Manuscript)

### Conclusion:

Mir occupies an important place in the galaxy of Persian poets who rose from the soil of Sindh. A cursory study of the works of Mir and Rumi reveals a close affinity between them. An important point of parallelism is that both believe in panhandled acknowledge the reality of mystic experience. Both agree that reality is one, and as all the beings proceed from the ultimate reality, so shall they return to the same source. Taking it slowly and gently, allowing the intensity of love building; we find a close affinity for their ideas. Rumi describes the dedication of his wake-less nights to meditation and prostrations before God. The indescribable pleasure of one's closeness with the higher self who himself meets the beloved frequently. He let us appreciate the fervor and enthusiasm with which he describes his own experience.

بحمد      اللہ      کہ      خلقان      جملہ      خفتند  
و      من      بر      خا      لقم      بر      کار      امشب  
ز      ہی      کسرو      فرو      اقبا      ل      بیدار  
کہ      حق      بیدار      و      ما      بیدار      امشب

(Dewan-e-Shams,1882)

Mir describes his spiritual experience thus:

الله الحمد که بر داشت حجا ب از پیشم  
آ نچه از خلق نها نست عیا نم دارند

(Mir, Manuscript)

Rumi surrenders to love, which he considers the only source to reach the ultimate reality. Adam, Jesus, and Mary trace their origin to one reality. He is at once the secret and reveal-er of mysteries to man. Love converts disbelief into faith and turns the thorn into rising. Divine love renders bitterness sweet. He is all in one; from divine love, Rumi begs for himself a share of spiritual bliss. He is faith and life, belief and disbelief. Say Rumi:

بم آدم و آن آدم توئی بم عیسی و مریم توئی  
بم رازو بم محرتوئی چیزی بده درویش را  
تلخ ازتوشیرین می شود کفر ازتوچون دین می شود  
خار ازتونسرین می شود چیزی بده درویش را  
جان من وجانا ن من کفر من وایما ن من  
سلطان سلطانا ن من چیزی بده درویش را

(Dewan-e-Shams,1882)

Mir's poetry contains a good deal of themes describing love, and no amounts of words can describe his concept of love as lucidly and beautifully as his own words. Despite basic similarities, mysticism developed in various forms, of which two currents, namely mysticism of infinity and mysticism of personality, are much more conspicuous. The mysticism of infinity has found its purest and supreme expression in the system of pantheism. The following verses of Mir can be interpreted pantheistically. He addresses divine love thus:

ای عشق تو دانی پس آنین جها ن با نی  
چون لیلی شهری بم مجنون بیا با نی  
بم خا کی و بم روحی بم آدم و بم نوحی  
بم شارح مشر وحی بم قاری وقر آنی  
اسرار ترا بر گزغیر از تو نداند کس  
پنهائی و پیدائی پیدائی وپنهائی  
آزاد کنی بنده و ز مرگ کنی زنده

دانا تو ومن کردم اقرار بنادانی  
هم مریم و عیسی تو هم خنجر یحیی تو  
طور و ید بیضا تو هم موسی و ثعبانی  
ادنی تو اعلی تو هم پست تو با لا تو  
هم یثر ب و بطحا تو هم کعبه و ارکانی  
با طن تو و ظا هر تو اول تو آخر تو  
جبر نیل و پیمبر تو خود نیست ترا تا نی  
هم وحشی و مونس تو هم ما بی و یونس تو  
هم میری و مجلس هم باده ریحا نی

(Mir, Manuscript)

Rumi was always on the quest for a spiritual guide. When he met Shams of Tabriz, he discovered in him a man worthy of his confidence. Rumi loved Shams to such an extent that he lost himself. For Rumi, he was a resplendent star and a divine sympathy. Rumi calls Shams of Tabriz his master:

پیر من و مرید من درو من و دوائی من  
فاش بگفتم این سخن شمس من و خدائی من

(Dewan-e-Shams,1882)

Likewise, our poet turns to his Murshid for guidance and support in the tortuous task of spiritual ascension. The Sufi saint of Jhok is the master and guide. As a mark of gratitude for the priceless gift of spiritual exhortation that he received from his Murshid, Mir pays tribute to Shah Inayat in Qasida sung in his praise. A few lines are given below:

آن مظهر العجا ئب و آن منبع الغرائب  
و آن دافع النوايب و آن نور کبر یا ئی  
با مصطفی است یکن با مر تضى است یکدل  
با اولیا ست یکجان و آن سر انبیا ئی  
آن نور ذوالجلال است و آن ذات با کمال است  
و آن داع ضلالت و آن حجت خدا ئی  
آن عارف محقق و آن کاشف مدقق

(Mir, Manuscript)

## References

- Aarwi.Abdulmalik,(2014); Shams-O-Rumi;Zhaid Bashir Printer Lahore. p:129
- Baldock.John,(2005);The essence of Rumi; Arcturus Publishing London. p:132
- Chana.Mahboob.Ali;(1950);Naeen Zindagi, Sindh Monthly Journal Karachi. p:57
- Dewan-e-Mir, Janullah.Shah Rizwi.Manuscript
- Dewan-e-Shams Tabrizi,Mulana.Jaluddin.Rumi;(1882);Munshi Nawal Kshawar,Lakhnao
- HamiAbdul.Khalifa ;(1997); The metaphysics of Rumi;The Institute of Islamic Culture2,Club Road,Lahore. p:87
- Iqbal.Afzal;(1999); The life and work of Jalalluddin Rumi;Oxford,Pakistan National Conuncil of the Arts. p:12
- Mir.Ali.Sher Qani;(1957),Maqalat-ul-Shura;The Sindh Adabi Board Hyderabad. p:394
- Mir.Ali.Sher Qani;(1976);Tuhfat al kiram; The Sindh Adabi Board Hyderabad. p:322
- Nicholson.Alleyne.Reynold; (1998),Rumi,Poet and mystic,Oxford,Oneworld publication. p:298
- Nomani.Mulana,Shibli (2010);Swanhy Mulana Rum,Daraulmusnifen Shabli Academy Azam,Ghar. p:39
- Sadarangani.H.I.Dr;(1956);Persian Poets of Sind;The Sindh Adabi Board Hyderabad. p:102
- Shafique.Kurram Ali;(2009), The Republic of Rumi;Iqbal Academy Pakistan. p:74
- Zaidi.Nazir.Husnain;(1982);Mir Janullah Shumali Sindh ke Namumar Sufi Shair;Izhar Monthly Urdu. p:25