

## Quarterly Newsletter of Jama'at Salikeen Aghaia Murtazviya

### The Shaikh writes:

Here is a translated extract from 'Muftah-ul-Muqattiat' (Key to Abbreviated words of Quran) -Page 103, written by our Murshed Dr. Ikhtiyar Hussain Meerza (M'aala)

### BARZAKH (Interspace, Barrier)

*Udher Allah sae waasil, idher makhlooq mein shamil*

*Khawas is Barzakh-e-Kubra mein hai huruf-e-mushaddad ka*

There He (SAW)\* is one with Allah, here He (SAW) is included in the creation Attributes of the Greatest Barzakh (SAW) exist like 'tashdeed' (between Allah and Creation)\*

(Tashdeed on any Arabic alphabet means to pronounce the letter twice. For instance, in MUJA-D-ID, tashdeed is applied on inner 'D'. It makes it possible for inner D to echo in both the parts i.e. MUJA and ID simultaneously. Hence, tashdeed not only connects but exist in both)\*

Barzakh is a very important concept of Tasawwuf. Without understanding this term, neither can Tauheed be properly understood nor can various aspects of Tasawwuf be comprehended.

If we look at the stages of Creation, (Sufi interpretation of Quranic verse 057.004-He it is Who created the heavens and the earth in Six Days, and is moreover firmly established on the Throne) we find Wahdat after Ahadiyat and then Wahidiyat comes as the third stage. Ahadiyat is the stage where HE exists as HIMSELF (Hu) without any names or attributes. HE is formless and beyond any confinement. Wahidiyat refers to the stage where HE perceives HIMSELF in every detail. Wahdat, which is the stage between Ahadiyat and Wahidiyat, is also known as Haqeeqat-e-Muhammadi, Barzakh-e-Kubra or Qaab-a-Qausaen. This second stage of Wahdat is a Barzakh between the stages of Ahadiyat and Wahidiyat i.e. exists as a merging point between the two. One side of Wahdat unites with Ahadiyat while the other with Wahidiyat. In other words, Wahdat or Haqeeqat-e-Muhammadi exists as the Barzakh between HU and Creation. An analogy of Barzakh can be found at the meeting point of light and shade which is not only the point of unification, but also the point of distinction. From one aspect, it appears as light while from other as shade.

If it is seen from the side of shade, it will be visible darker in comparison to the observation from the side of light where it will be reflected as light. Likewise, when Muhammad (SAW) as Barzakh is seen from the vantage point of creation, he appears as creation. While, if observed from the vantage point of Creator, he is not separated from the Creator.

Barzakh is mentioned in Quran thrice

### 1) SURAH RAHMAN 055.019&055.020

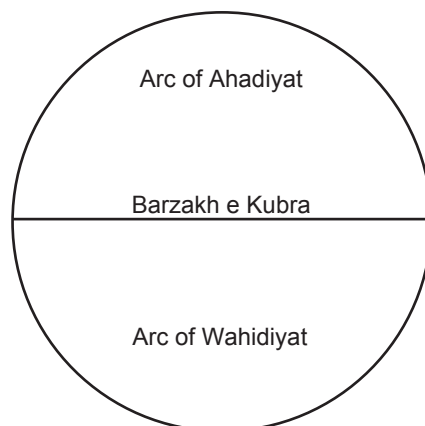
He has let free the two bodies of flowing water, meeting together. Between them is a Barrier which they do not transgress\*\*

### 2) SURAH FURQAN 025.053

It is He Who has let free the two bodies of flowing water: One palatable and sweet; and the other salt and bitter; yet has He made a barrier between them, a partition that is forbidden to be passed\*\*

### 3) Thirdly, it is mentioned in SURAH MOMENOON 23.100 in reference to time of death.

The first two Ayahs mention the three stages as 'rivers' and 'barrier'. First river reflects the esoteric dimension (Ahadiyat) and the second river signifies exoteric dimension (Wahidiyat) while barrier denotes Wahdat or 'Barzakh-e-Muhammadi'. Wahdat as the second stage not only differentiates but also unites the first and third stages. This is why 'Barzakh-e-Muhammadi' is also called as 'Qab-o-Qusain' since it exists as the interspace (Barzakh) between the arcs of Ahadiyat and Wahidiyat. For better understanding, it can be presented in the form of a circle as follows:



\* Muhammad (SAW)

\*\*Translated by Yusuf Ali

### Ed's note:

Bashar was a common man indulged in his life full of struggle and achievements. He realized after much deliberation that there must be something more to life than his worldly routine. He started attending the sermons of clergy after his prayers. One day he questioned the preacher on something that did not appeal to his logic. "Bashar ke ye majaal !!" (how dare you, Bashar).. and he was not allowed to sit with them anymore. Then, in search of something different, he ventured into the jumbled up world of philosophers. By the time he started comprehending and participating in the discussions, he was cornered for bringing up religion every now and then and using it to gauge the viability of every philosophical idea. A friend then invited him to join the club and be a party animal. A fast and artificially beautiful life soon bored him. The only thing he learned was the sufi inclination which everyone loudly proclaimed to possess .. as it was the "in" thing. Only a few strived to know what it really is. Curious, he asked many of the sophisticated party gurus but to no avail. Wandering aimlessly he ended up at a gathering of ecstatic men who had a leader claiming himself to be a sufi. In a few days he quickly picked up the facts. The whole group was indulged in rituals without even knowing the real meaning behind the rituals. They considered the means and ways to be the destination. Someone then took him to a real sufi master. "Who are you?" the sufi master asked. "Bunda Bashar hay", he replied. "Welcome" ... and he was invited to sit with the brethren of the order...and the day came when he became one of them. People asked him .. why? "Just three things which attracted a Bashar like me " he replied, "I was not stopped from asking questions. Secondly, when I asked a question I was not denounced .. and .. lastly, I got satisfactory replies to all of them" . Bashar later learnt that he wouldn't have learnt much unless he had queried.

Bashar got his destiny. Now he is no more just a Bashar. He has discovered what he had not known and experienced what he learnt. His son, Ibn ul Bashar, asked him one day "Baba, how do we get what we want?" He replied, "start by asking what you don't know and you want to know. You will eventually learn the truth. And when we ask questions, we end up being .....

.... A talib

## A Sufi Tavern

by: Rumi Ikhtiyari

When our Hazrat Pir-O-Murshed (M'aala) visited the tomb of Prophet Muhammad (SAW) for the first time, it was an occasion of great festivity for us, who as lovers were witnessing an event where their beloved transformed into a lover in the garden of Medina. Obviously, we could only narrate the external aspect, as none of us were capable to fathom the intricacies of the inner dimension of that visit. However all of us vividly felt that after coming back from the *Masjid-e Nabvi*, he spent all night in a state of ecstasy. As he said in one of the couplets:

*Sarapa Kaif\* hai ab tak nahin hai hosh usae  
Yeh shab guzaari hai us nae kahan khuda jaane*

*(Kaif\*is so overwhelmed with ecstasy that he is not conscious yet.  
God knows, where he spent the last night!)*

Next morning, at the time of *Salat-e-Fajr*, he again went to visit that heaven on earth. It was then, he uttered a few words in a state of *wajd* (rapture) which was the beginning of his poetry writing and those words turned out to be his first couplet:

*Raat pe thhee tumhari aankhoun sae  
Saaree hasti sharaab hai ab tak*

*(At night, I drank from your eyes  
Since then, I exist as wine incarnated)*

A few pointers about this couplet:

In Sufi terminology, night stands for esoteric dimension. It signifies inner space where no distraction is found, just a peaceful awareness with no thoughts. Just as every colour is absorbed by the black colour, all colours of activity disappear into the colour of night as an inactive activity. In this light, night reflects seeker's potential for the spiritual growth like a bud that carries a promise to bloom as a new day on the refreshed earth.

Eyes not only see but reflect too and in a state of deep love, *souls unite at the meeting of a glance\*\**.

Metaphor of wine reflects drowning of the chattering mind into the river of oblivion. When a *salik* (seeker) advances on the spiritual path due to *Ashghaal*, *Azkaar* and *Maraqbas* (Sufi meditation methods), thoughts arising from a continuously busy mind evaporate; hence, past and future exist no more in a psychological sense. A thoughtless mind emerges with an absolute presence of divine within and without. A seeker appears like a drunkard lost in the presence of beloved. He appears asleep while awake. In sleep, identification with ego disappears but at the expense of

consciousness. Here ego disappears too, but consciousness remains. He appears lost to a worldly eye though at home to an inner eye. Hazrat Niaz-be-Niaz (RA) has beautifully described such a state:

*Jabhi jaakae maktab-e-ishq mein sabaq-e-maqam-e fana liya  
Jo likha padha thha Niaz nae so woh saaf dil sae bhula diya*

*When I took lesson of 'state of annihilation' at the school of love  
Whatever, Niaz had learned in the world was completely forgotten*

Meerza Ghalib says along the same lines:

*Ham wahan hein jahan sae hamko bhi  
Kuchh hamari khabar nahin aatee*

*We exist at a place where not even us  
Get any news about ourselves*

When sun rises, dewdrop annihilates. A manifestation of unity within the diversity makes 'otherness' disappears into the realm of 'Amness'. Under the influence of wine of egolessness, a tavern is built with the hearts of lovers and face of the beloved; gaze of disciples and face of the Murshed – all in one and one in all. Such a place resonates with the music of love as songs are played on the strings of heart and eyes speak the language of beauty. This is what happens in a Sufi tavern. As expressed by our Murshed in another couplet:

*Namaz rindon ki ho maekadae mein khoob ada  
Jo rind Kaif\* sa unka Imam ho jayae*

*Prayers of drunkards are going to be performed perfectly well inside the tavern,  
If Kaif\* the intoxicated leads the prayers*

Tavern in the spiritual sense represents a gathering of disciples with their Murshed where just drunkenness or unity prevails. An initial goal of finding the truth transforms into the feeling of love where presence of cupbearer (Murshed) matters the most. Drunkards (disciples) just celebrate each others company under the shadow of Murshed and cry:

*Jo haath sae milae saqi kae mae haraam nahin  
Imam-e-ishq kae fatwae ko zuhd kya jaane\*\*\**

*If wine is obtained from the hands of cupbearer, it is not forbidden.  
How can ascetics comprehend such a ruling from the leader of love?*

**\*Our Murshed's (takhallus) poetic name meaning Ecstasy.**

**\*\* Saying of Hazrat Inayat Khan (RA)**

**\*\*\* Another couplet by Our Murshed (M'aala)**

## Rumi's Corner:

There is a famous tale of Mulla Nasruddin:

Mulla was staying in a village. One day, he visited the village mosque. With his ascetic appearance, villagers invited him to deliver the Friday sermon. He happily agreed to it. From pulpit, he asked the congregation: "Do you know the subject I am going to discuss today?" "No" said the people. "Then I refuse to preach to such an ignorant assembly" and left hurriedly. Next Friday he was invited again and when he repeated the same question again. The villagers afraid of what had taken place a week before said: "Yes! Yes, indeed we know." "Well! Then there is no point in telling you what you already know", said Mulla and left. On the third Friday he again asked from the pulpit: "Do you know what I am going to speak about today?" The villagers were well prepared that time, hence, some said yes and some said no. "Then those who know can tell those who don't", said Mulla and left.

This story acts like a mirror for certain behaviours of listeners who basically do not listen while listening. Three types of listeners can be broadly classified here:

First type is not ready to tread the spiritual path, hence cannot even understand the basics but still try to attend a discourse under the influence of family, fad or due to exotic nature of the teachings. The message simply cannot reach them due to inadequate wavelength; hence the Master comes and goes without speaking to them.

Second type does not listen to the discourse rather to their personal thoughts. They always seem to know the truth. By reading religious scriptures, they consider themselves as experts even on the subtle spiritual issues just like fake doctors who start treating people without going through the practical aspect of medical training. They attend spiritual discourses with arrogance and the view that the Master is less knowledgeable; hence Master speaks without speaking to them.

Third type only listens for the confirmation of their belief system. They may or may not be proficient in religious scriptures, but to them, a proper discourse needs to agree with their belief system. Therefore, they listen selectively by approving parts that match with their beliefs while rejecting portions which appear contrary to their beliefs. They listen only to their beliefs in the backdrop of the discourse.

By the way, villagers refer to mental faculty of the so called listeners.

- Rumi Ikhtiyari

## The Sublime Blend by: Tauseef Ansari

*Dil ba yaar .. Dast ba kaar*

This Sufi saying has a lot to offer to the people dwelling the Sufi path. In this materialistically advanced world, a person in search of the Eternal Truth can be a doctor, an accountant, an I.T expert and/or a housewife too. How does one blend his spiritual training with his routine chores?

Whether it is our present Shaikh or his father and spiritual guide Hazrat Shah Meerza Murtaza Hussain (RA), they have equally participated in all the walks of life. They have been both practicing doctors and managed all the relationships beautifully along with their professional responsibilities. Besides, they focused on the spiritual path also and attained the status of Sufi masters with a facet of serving the mankind in the form of teachers too. This tradition has been inherited by the Sufis from their most important teacher and guide, the Prophet Muhammad (SAW). He was a trader, a family man, a fighter & a commander, a leader, a politician and a savior of mankind.

Sufi teachings include “*zikr*” that requires “*dhiyan* (concentration)”. With one’s lengthy chores of the day in this increasingly competitive world, Sufis have devised spiritual practices accordingly. For example, one can perform silent *zikr* even while driving without losing track of the awareness required for driving. Car stereo can also play a role in his act of remembrance. While working on a computer, even the screen saver or a blinking icon can be reminders for his spiritual practices. The rhythm of a duster in hand while dusting can be a tool for attaining the harmony. A sailor can perform the *nafi-asbaat* (negation and affirmation) as an outgoing incoming breath with the ship moving with the ebb and flow of the tides. Every activity can become meditation in action with right attitude resulting in the building up of “*dhiyan*” enabling one to tune his mind and heart to the Supreme Being. And the day comes when he doesn’t need the screen saver, the blinking icon and the ship rather those activities are faded out in the presence of the only Presence. His soul sings “*sa’een sa’een*” (Master Master). He leads a life where involvement in work related activities exists as subservient to the predominant principle of love and remembrance of the Beloved guiding him to the best of both the worlds.

## Verses that Stir the Soul By Rumi Ikhtiari

(The write-up below is an excerpt from a reply to an email by Mr. Rumi Ikhtiari where he is explaining one of his own poem)

### Poem:

Waves in the desert  
Make the ocean freeze  
Fish in the water is thirsty

These verses are paradoxical in nature like life itself. Waves are nothing but water, while desert is the driest piece of land due to least precipitation. Still, demarcation between these two extremes does not seem to exist in these verses. (*Aqeeda-e-Tauheed*)

First, let’s observe the visual impact! In a mirage, layers of sand resemble to waves, but these waves cannot be touched as in a frozen ocean. A traveller (fish) cannot satiate his thirst despite appearance of water in front of him.

There can be another situation when there is no mirage rather just the sandy waves on dunes making the desert appear like a brown ocean. Again a thirsty person due to absence of real water will not obtain satisfaction.

Humanistic Dimension: When egoistic mind is active then energy gets dissipated just like the waves that are dried up in the desert showing the barrenness of soul. Those remnants of dried up waves reflect the frozen ocean of knowledge (self awareness) that could have been potentially realized. Consequently, fish i.e. the human being remains thirsty or dissatisfied and experience/gift of life gets wasted.

### **Yun hi aaye aur yunhi chale gaye**

Spiritual Dimension: As there is just one entity within and without, all is interrelated. Here, ocean is visible in the desert while desert in the waves. A continuous and abrupt change is happening here between the sand and the waves. Unless and until a person dies before his death (egoistic death), he/she cannot synchronize with ever changing reality (*Hara an uski naee shaan hai*), hence cannot experience unity within diversity resulting in an un-fulfilled life with heart remains in anguish. A fish can be seen here as heart because it is the only throbbing part in these verses.

But this is not the end of it:  
If you try to find the meaning of these verses by isolating waves, then meaning would

somewhat be that waves are entering into a hot desert and being absorbed in the sand while losing the vigor and flow, making the ocean motionless and frozen. Fish, due to merger of sand and water, are gasping for life.

To elaborate it further, waves as life forms are continuously moving towards extinction which is represented here as a desert. Death will suck the zest of life that is so vividly appear in the movement of waves and reduce it to a frozen ocean. Soul remains thirsty in this ordinary manner of life and death.

There can be no single meaning for this poem. As I have written before, it is almost impossible to decipher such a poem because such verses are very much like a Zen Koan! Very practical and can hammer the mind out.

A koan is a puzzling, often paradoxical statement or story, used in Zen Buddhism as an aid to meditation and a means of gaining spiritual awakening. A koan is given to the disciple by his master to meditate upon, while the master waits for the disciple’s correct reply to the koan. Every morning in a monastery, disciples make a queue and see the master one by one. He accepts or rejects the reply and this process may continue for years. Usually, a koan linguistically is an absurd phrase like:

a) What is the sound of one hand clapping?

b) What is your original face? Face you had before birth and you will have after death

## Persian Verses with Translation contributed by: Sana Tauseef

*Khushk taar o khushk chob o khushk post  
Az kuja me ayad een awaaz e dost  
Nai ze taar o nai ze chob o nai ze post  
Khud bakhud me ayad een awaaz e dost*

*Singing strings, vibrant wood, throbbing drums*

*Whence comes the voice of the Beloved?  
Not from strings, not from wood, nor from drum*

*Of Himself comes the voice of the Beloved*

\*\*\*\*\*

*Ba yaar ba gulzaar shudam rah guzeri  
Ber gul nazar e fa kunadam bekhbari  
Dildar ba man guft kay sharamut bada  
Rukhsaar e mun een ja, wa tou der gul negari*

*Strolling with my beloved in a rose garden.*

*Accidentally I cast a glance upon a rose.  
“May you be ashamed”, the beloved said  
For my cheeks are here and you are looking at roses!”*

**Ziarat e Tabrrukaat**  
by: **Asim Mirza**

A gift of rose from beloved to lover that would otherwise glow in the dark tresses of beloved is pressed and preserved in a book by the lover as a monument of love, a reflection of fond memories and a perfumed excuse to invoke remembrance by rekindling the flame of love. Likewise the Sufis, for whom love plays a vital part in their beliefs, also revere and hold in high esteem all the awarded belongings of their Shaikhs. There is an anecdote from the life of Amir Khusro (RA) that once while returning from his royal journey loaded with wealth, he came across a poor man and stopped abruptly after sensing something of his Shaikh. Upon enquiring, Khusro (RA) came to know that the poor man was carrying the sandals of Hazrat Nizamuddin Auliya (RA). It is said that Khusro (RA) traded all his wealth with those sandals of the Shaikh. This tradition goes back to the times of Prophet Mohammad (SAW) when people would respectfully collect hairs from His (SAW) beard. Even the footprints left in the mud were preserved. His belongings are still a source of rekindling love for Him. It is important to realize that the acts of love that are not expressly forbidden in Quran should not be validated from Quran and Ahadith.

The Shaikhs of Aghaia, Murtazvia, Niazia orders were always very close to their own Shaikhs and were awarded various items of importance from time to time. These "Tabarrukaat" or gifts also depict the level of closeness and attainment of a supreme position in the Spiritual journey. Some of those Tabarrukaats were brought to Pakistan by our present Shaikh, Dr. Mirza Ikhtiar Hussain Kaif Niazi. These are displayed once a year for the general public to view and rekindle their love for the Shaikhs and to bring to light important milestones that were achieved by them. On every 13th of Sha'baan each year, these tabrrukaats are displayed.

These 'tabarrukaat' include the hairs of Prophet Muhammad (SAW) and Hazrat Abdul Qadir Gilani (RA) that are displayed on the 13th of Rabiulawwal each year. Other items include the garments worn by Niaz be Niaz Hazrat Shah Niaz Ahmed (RA) and by the saints of his lineage that followed him. A few dastaars (turbans) are also included which were presented to Hazrat Shah Meerza Agha Muhammad (RA) and Hazrat Shah Meerza Murtaza Hussain (RA), our present Murshid and to his elder son and Sajjada-nasheen Mr. Hassan Meerza (Rumi Ikhtiari). There are also a few rosaries and rosary beads from these saints.

The disciples view these Tabarrukaat with an effort to build a sublime connection with the Shaikhs. An important point to be noted is that in addition to these physical relics, our Shaikhs have left us a legacy in the shape of a path that directly leads us to the Almighty. This aspect should be the underlying principle for disciples when

they visit the display each year.

**Tarana – Hazrat Ameer Khusro's Legacy**  
contributed by: **Murtaza Meerza**

Invented by Hazrat Ameer Khusro (RA) and sung usually in fast tempo to arouse haal (trance) mood, taranas are raag compositions set to different taals (beats) and unfamiliar sounding words such as *na ta re tanom yala yali*. Taranas are used in Sufi poems of love between the mystic and God. Debates rage over whether tarana words have any meaning or whether they should be considered meaningless syllables. Tarana words are believed to be derived from Persian language and that their meanings could be described as follows:

- Tanan Dar Aa - Enter my body.*
- O Dani - He knows*
- Tu Dani - You know*
- Na Dir Dani - You are the Complete Wisdom*
- Tom - I am yours, I belong to you*
- Yala - Ya Allah*
- Yali - Ya Ali*

The texts of the songs used to be in the languages of South India, which were not easily understood by the people of the North. The court language was Persian, which was evidently the language of the contemporary intelligentsia. Amir Khusro (RA) naturally thought of composing the texts of songs in the language understood by the intelligentsia. Thus the Tarana was born. Amir Khusro (RA), himself a devotee of Hazrat Nizam-ud-din Aulia (RA), knew that music in India could not be divorced from its spiritual import. Indian music has always been representative of the spiritual aspiration for communicating with Divine Spirit, and not merely to please the masses. Another feature of Tarana is the repetition of certain words at a great speed during its singing. The justification for this type is also not to be sought. It is not merely an exhibition of speed or virtuosity at pronouncing words, but the idea is that when in prayer a person goes into a trance, he just continuously repeats one word or one set of words in that state of mind.

*Ittihadista miyan e Mun o Tou, Mun o Tou neest miyan e Mun o Tou*  
Meaning: The bond between me and you is a bond in which the separate identities of "me" and "you" have melted down.

<b>Poetry of Hazrat Niaz-be-Niaz (RA)</b> <i>Translated by: Owais Ansari</i>	
<i>Mamuur ho raha hai aalam mein nuur Tera</i> <i>Az mah taba mahi, sab hai zahoore Tera</i>	Flooded with Your light is the entire universe The moon and marine life, all signify Your emergence
<i>Israr-e-Ahmedi(SAW) say agah ho so janay</i> <i>Tou nuur e her sharer hai, har sung-e-tuur Tera</i>	Esteemed is he who unravels the divinity of Muhammad(SAW) Every stone depicts Your character; quintessence You are of all creation
<i>Har ankh tak rahi hai, Teray hi monh ko yaray</i> <i>Har kaan mein hoon pata, shor-e-zahor Tera</i>	All eyes, O' Beloved, focus on Your countenance The sound of Your emergence reverberates in every ear
<i>Wahdat kay hain yeh jalway, naqsh-o-nigar kusrat</i> <i>Gar sirr-e-marfat ko, paway shauur tera</i>	The abundance of creations, is infact the manifestation of unity Only if one's wisdom can evolve to decipher the truth
<i>Gar hurf-e-bainiazi sarzad Niaz(RA) say ho</i> <i>Putlay mein khak kay hai, Pyaray ghuroor Tera</i>	The expression of independence in the utterance of Niaz(RA) Is the pride that You, my Beloved, instill in this humble being

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