



Research Article

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Parallelism and Metrical Patterns in the Selected Poetry of Shah Abdul Latif Bhitai

Rafia Bibi¹, & Dr. Muhammad Arfan Lodhi*²¹M.Phil Scholar, NCBA&E University Lahore, Pakistan²Higher Education Department (Collegiate Wing) Punjab, Pakistan

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Abstract: Style is the form, meanings, language rules and construction of text related to particular genre. This exploration aims to examine Shah Abdul Latif's book "Our Bhitai" from a stylistic point of view. The investigation is prepared in the aspects of meter and parallelism patterns. This study is useful in understanding the essential thought of *Surs* having multifaceted themes of oneness, truth, along with the capability to cause and problem, and to disgust and love. The design adopted for this study was exploratory. Population framework went through the expressive examination of the book of "Our Bhitai" a determination from Shah Jo Risalo by Bhitai which was interpreted and streamlined by Riaz (2015). Selected lines from different *Surs* were taken as sample which was determined by the application of typical and critical case sampling technique. Findings of the study reveal that Bhitai uses specific and most enthralling repetitive patterns in the poetry of *Surs* with multivariate metrical patterns including couplets, quatrain and free verse. Findings show that free verse poetry has been most frequently used by the poet. It has also been found that poetical text is repellent with syntactic, semantic, phonological and semantic parallelism.

Keywords: Stylistic analysis; Metrical patterns; *Surs* of Bhitai; Parallelism.

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INTRODUCTION

Stylistic is a part of applied semantics worried about the investigation of style in messages, particularly, however not solely, in artistic works. Likewise scholarly etymology, stylistic centers around the figures, sayings, and other expository gadgets used to give assortment and peculiarity to somebody's composition. It is phonetic examination in addition to scholarly analysis. As per Wales in "A Dictionary of Stylistics," the objective of "mainly stylistics isn't just to depict the conventional highlights of writings in support of the wellbeing of their own, yet to show their useful importance for the translation of the content; or to tell artistic impacts to semantic 'causes' where these are felt to exist pertinent." (Burke and Michael 2014). Examining a book intently assists with uncovering elements of implying that run further than simply the essential design, which occurs on a superficial rank. As shown by various word references the term stylistics suggests the investigation of unique style or the claim to fame of outlining extraordinary style recorded as a printed copy. Leech says that there have been rehabilitated types of peculiarity pled-gee in rhyme.

Background of Study

Our Bhitai is an assurance from Shah Jo Risalo aside Bhitai also deciphered and smoothed out by Fehmida Riaz. An Expert like Pablo Picasso, who changed the universe of painting, was a person from communist social event of France. On the other hand,

two conceptual goliath before these writers Leo Tolstoy and Dostoyevsky saw the individual and the overall population concerning Christian educating and searched for the suitable reactions of each and every human issue in Christ. You may see envisioned that likewise was such a conviction framework. Memon and Aman article Shah Latifs verse is a substitute wellspring of the investigation the historical backdrop of Sindh attempts to feature Shah Latif's message as an instrument to advance opposition against political mastery monetary abuse and social mistreatment. Shah Abdul had a place with that classification of writers who never lauded the rulers. Rather he executed the reason for the persecuted classes with no qualification of religion position and ideology. Kothari (2009) the paper Sufism in Sindh. The fact of the matter is represented here through the case of Sufism in Sindh. Sufism a mysterious sub-development of Islam follows its cause back to the Prophet Muhammad and that has been changed into People, Insight of Affection and holiness. In this traditional setting the historical underpinnings of "Sufi" lies in suf or fleece.

(Jotwani, 1996) In Islamic History the most observed Sufi to accomplish this objective was the Persian. Mansur Al_Hallaj (858-922) who is in a condition of fauna declared I am truth. In spite of the fact that Hallaj needed to pay with his life for what gave off an impression of being heresy by the Twelfth century there was all around an agreement that Hallaj need not have been rebuffed. The convention Wahdat Al Wujud (the solidarity of being) had come to remain.

(Vaswani 2004) The religious subtleties of various Sufi orders are past my ability and the extent of this paper. In any case, it is conceivable to talk of certainties that are all things considered normal to Sufi beliefs around the planet. For example, the precept of lack of engagement love of God initially embraced by Rabia Basri the principal female Sufi. This was validated in her petition where she requested to be scorched in hellfire or shut out from the doors of Heaven. In the event that she looks for God inspires by a paranoid fear of damnation or any expectation of heaven. In any case, to be conceded fellowship with God. "I love you for sparkle purpose".

The song of sur Pirbhathi; Pirbhathi implies early morning. Its miles a melodic song and sung at first light in regard/Love of God's brilliant wonder, politeness, and charitable nature. Its miles emblematically gave to the Head of territory of Las Belo, a region of Pakistan's superb region Baluchistan. Here Shah Latif personifies the Head of province of Las Belo as a Master, who curved into respectable because of his charitable nature. Steady with (Advani 1911-1994), a starvation understudy of the Sindhi language that, the head of territory of Las Bela conceded a hundred, s of excellent ponies to homeless people. Latif expresses Allah, as an indication of hugeness and man as a hobo and substandard. "You're Spar! Furthermore, I'm a candidate; you are Benefactor and I'm a wrongdoer (and thus shameful of your gift). You are the unrealistic stone, and I'm iron center. In the event that you see me (for example contact me), I would be changed over into the gold." In this sur, Latif implies that man need to are endeavoring to locate an association with God, the excellent time for that is the early morning, while you may re-remember Allah. One should begin his day with a petition to God, that is passed on in a similar sur, section one, "I recollect the way that He, the Benevolent, the Self-ruling of Las Bella (for example universe), is all worry. He is the Clever; He knows about the insider facts and methodologies of the performer's musings." This shows nothing is stowed away from Him; He's the best knower of every secret. His significance is finished of thoughtfulness and Leniency to his appearance. This song shows that you will harvest the more noteworthy otherworldly dreams with the asset of deserting the material benefits and self-vanity. Eventually all that will return to its future, nothing could remain on this defiled global. To remain a good and genuine life one need to present himself/herself on Allah. He's the absolute best position to excuse everything.

Rationale of the Study

The main issue highlighted in this study is that what stylistic terms are used in the surs. This study also discussed the use of metre and parallelism. Though much work had been carried out to explore stylistic devices in others poetry; however there is a need to explore the surs stylistically. Rationale of present study

is Stylistic Analysis of "Our Bhitai" a selection from Shah Jo Risalo by Fehmida Riaz. Surs are the main task to be focused in the present study. For analysis three stylistic terms metre and parallelism are used. Bhitai is known as the Shah of Bhit. He is apparently likely the best craftsman of the eighteenth century. This study attempts to assess the stylistic devices in the surs.

Research Question

- What metrical patterns Bhitai used in the book Our Bhitai?
- What kinds of elements of Parallelism are present in the book Our Bhitai?

Significance about the Study

The essential meaning about that examination is to search the use of complex and in Shah's stanza and brought to our young scrutinizes an assurance of steadily suffering knowledge and refrain of the most prominent craftsman of Sindh (Pakistan) Shah Abdul Latif Bhitai who has a lifted up spot in the theoretical history of Subcontinent. The stanza of Shah Latif was by and large preceded by the oral custom of Sindh and passes on beginning with one age then onto the following. The verses were collected by his enthusiasts in a couple of social event during his lifetime and after his passing and enter via do famed in the act of Shah Jo Risalo. The study was important to reveal the external poetical beauty and internal thematic essence of the mystical poetry of Bhitai.

LITERATURE REVIEW

Latif bonds his perspectives with a one of a kind touch in some other expression known as sur Barvo Sindhi; bravo way cherished. This sur is a melodic tune sung inside the commendation of Allah. Allah is represented as a valued. Through his unmistakable quality on ceaseless goes of fans, both clear and dream, Latif delineates human sufferings, by means of the message of affection and the otherworldly heading. Inside the equivalent sur, stage one, Latif says, "In reality you're my fair adored and I'm only your worker. I continually do regard to you with complete commitment, and I explicit my availability to execute your orders. My (august) Companion! I will now not permit your entryway in any event, briefly. O Preferred! I call you mercifully not to retain your affability from me." Inside the indistinguishable Sur Latif asks for pardoning, love, generosity and leniency from God. He typically admires God for His kind heartedness and directing. This expression shows the significant expressive feelings of the man to his Maker.

Latif keeps his update by means of investigating the expression of Sirirag; this sur is one of the pioneer melodic tunes. Its miles sung from night until early evening time. On this sur, Latif relates men with financial backers, sailors, and voyagers, encouraging them to progress nicely and to be

appropriate, and to continually perform respectable entries, and by means of satisfying to God for help to hold them a long way from wicked desires. In this sur, Latif passes on the paranormal message with the guide of showing the streams and boatmen, and directs them to keep every one of their contraptions refreshed to arrange the waterway and to arrive at their place for getting away. essentially, one need to be searching for the consideration of God by utilizing take on evident practices, keep up lucidity of soul, and by methods for rejecting material wishes. Latif says in a similar sur, area 11. "O Allah! Whatever exists inside the universe continue to go on your guide? Your leniency is unhindered. I do presently don't anticipate being license on the base of trustworthiness. "Here Latif accolades the significance of Allah and His Nobility. For Latif, there is resolve of God behind each living and non-abiding variable, the area reflects the need of God. Latif recognizes that the individual is weak, atypical and cruel. He can't meet the Orders of God in soul and actually. With a goal to make progress at the Day of Discovering he could need God's courtesies and thoughtfulness. This song displays that God is benevolent to all creatures.

Latif has additionally portrayed the sur Moomal Rano. This individual's romantic tale dates lower back to the fifteenth century and communicates the account of the child and girl of two Sindh head of state: Raja Nind and Hameer Soomro. The sur is fundamentally founded on the adoration story of Moomal and Rano wherein Moomal be not able to locate her worshiped Rano in essential terms because of her uselessness. This sur conveys rhymes roughly a hopeless darling estranged from her loved; the melodic tone delineates the supernatural nursery of Moomal, acclaimed as a Kak. She turned into a cunning young lady, and she energized anyone along with her charming magnificence and keenness, communicated through Latif inside the equivalent sur, part five. "O Rano! Try not to be excessively sensitive! Expel affectability! Ask drop wilfulness, O Meendhara, the reasonable! Compassionately let off me for my wrongness. Best (Allah) ask clean over my flightiness and let off my improprieties all together that I can be upbeat, O Sodha!" Momal again and again bids Rano for leniency, and requests that he miss her shaky area and wrongdoing, along these lines Latif says; we claim various occasions' delicacy from God. This expression discloses that just insight isn't sufficient to achieve that favoured dreams, in correlation, human is a sense creature as well. All moves of ways of life consistently can't be won on the reason of insight all alone, yet so images titman wants interests and strong feeling to conquer the conditions. The sur Leela Chanesar: is essentially founded on individual's romantic tale of Leela, Chanesar and Kaunru.

Profound music is one of community requirements that advance shared collaboration: Social

necessities causes' communal connection and actual cooperation is initial move towards structure solid relations. Shah characterizes the significance of social affairs say: "Come nearer, Darling! Try not to go far off, return goodness rationale of life! I would die in slopes, don't desert passerby; gracious Punhoon being investigated"(Ali.M 2012).It is frequently expressed that altering circumstances make new and veritable requirements and music is single require of brain. A way of life is coordinated and accordingly changes in a single piece of customs make a requirement for versatile changes in linked pieces of culture .The public association increment once individuals are not unbending in their convictions though inflexibility doesn't allow individuals to be corresponding with those whose convictions are unique. In like manner sense socialization inside structure music is a deep rooted preparing for the change of one's life in the public eye. This interaction of socialization is of knowledge standards, jobs, strategies and other social patterns (Taga 2010). b. Shah-Jo-Raag is a foundation of social collaborations: Mirza in his work has expounded a custom about Shah-Jo-Raag. He thought; when Shah himself portrayed that occasionally he think it was break of strict laws, obviously yet he assumed in his feeling there was a place of Heavenly care for, which except if he listen to melody, get dry. Devoid of it his consideration can't be preset on that ideal item. When he expressed these terminologies the music (Shah-Jo-Raag) started in performance from tool consequently.

Shah Abdul Latif Bhitai as a Poet

Bhitai is a Sindhi spiritual author, who had a spot with late seventeenth and mid eighteenth century, his „verse are excellent in the domain of verse.“ (Ansari 2003). He lasts imagined on Hala Haveli, correct age about delivery also passing do questionable anyway highest analysts admit such fellow last considered trig 1689 also kicked the container in 1752. Mine uncommon granddad Shah Abdul Karim about Bulri do too an esteemed Sindhi essayist Syed Habib Shah living trig Hala yet while Shah Latif do considered such fellow carried via Kothari also that stay the lay locus Shah Bhitai turned out to be pitifully fascinated with Mirza Mughal's young lady. He couldn't get away from this obsession and initiated owned outing. He ramble as quite a while, also later such pass Thatta also engage Makhdoom Mohammed Moen also down mine effect transformed into a Sufi. Exactly while fellow returned earn hitched to Bibi Sayyada; a comparative lady he was significantly beguiled by. Later he surrendered to Bhit and spent his keep going quite a while at hand. In comic period 1752, he labeled mine enthusiasts also mentioned that they make melody Raga Sohni; he shrouded himself by a blanched texture also pass via owned Hujra just via last from buried later three days.

Metrical Patterns and Parallelism in Poetry

The meaning of meter varies marginally relying upon which language the verse is written in.

Verse written in English uses subjective meter, which depends on the example of focused and unstressed syllables. For instance, predictable rhyming is well known in English language verse, which has an example of ten beats beginning with each odd-numbered syllable being unstressed and each even-numbered syllable being focused. Different dialects don't have as get free from a qualification among focused and unstressed syllables, and hence utilize quantitative meter. For instance, French and Chinese don't put as much import into the pressure of syllables, and subsequently meter in French and Chinese verse needs to do just with the quantity of syllables per line. Scholars of old dialects, for example, Classical Latin, Classical Greek, Classical Arabic, and Sanskrit likewise additionally utilized quantitative as opposed to subjective meter in their verse. In these dialects the example of meter relied upon the syllable weight. The pressure design didn't make any difference in these instances of meter, however rather whether a syllable was "long" or "short" (longer or more limited to articulate, separately).

Plain uses of parallelism make clear and logical passages. Sentences are best understood when structured in a grammatically parallel style. More significantly, though, parallelisms also grant prose, poetry, and speeches with balance that the creatures eye and ear both desire. This proportion creates a rhythm and recurrence which can make phrases more attractive, unforgettable, or convincing. Parallelism may be established in inventive pieces such as poetry and songs as well as more official pieces such as formal documents and speeches. This musicality also produces outstanding and quotable phrases, as can be seen in quotes from Armstrong, King, Teresa, and others.

RESEARCH METHODOLOGY

Research Design

The plan is vital in any research. Present Research is exploratory regarding the startigies adopted

ANALYSIS AND DISCUSSION

No	Name	Total lines	Couplet	Quatrain	Free verse
1	Sur Kalyan	21	0	2	13
2	Sur Husaini	16	0	1	12
3	Sur Khambhat	49	1	5	27
4	Sur Sohni	16	2	0	12
5	Sur Kamode	16	1	1	10
6	Sur Ramkali	59	1	7	9
7	Sur Bilawal	20	0	1	16
8	Sur Samundi	13	1	2	3
9	Sur Marui	58	2	8	22
10	Sur Saranag	53	0	3	41
11	Sur karyal	27	0	1	23
12	Sur Kedar	62	0	5	42
13	Sur Ghatu	19	0	1	15

for data collection and analysis purposes. Prime bases are the poetical Surs writing by Bhitai and compiled by Fehmida Riaz (2018) which are chosen for the exploration reason. Auxiliary sources are stylistics biographic of journalists, articles, meetings, web and library. Subjective technique has been utilized to investigate the new elements of poetry. Qualitative exploration is a deliberate abstract methodology which is utilized to clarify beneficial encounters. It acts like a scale and simple to read. The *Surs* contain an assortment of metrical features. The sample has been drawn from the book compiled by Riaz (2018). Researchers used typical case sampling technique and critical case sampling technique to select the poetical lines for the purpose of analysis. The study was delimited to explore different elements of meter and parallelism in the textual lines under study.

Framework of Analysis

Metre	Parallelism
Metrical Pattern	Phonological
Couplet	Morphological
Quatrain	Syntactic
Free verse	Semantic

Content investigation is a strategy broadly utilized in subjective exploration. It assesses text in a coordinated way. It is technique for summing up any type of substance. The Book 'Our Bhitai' was published in 2018. The entire substance of the *surs* of the book 'Our Bhitai' have been examined in the foundation of meter and parallelism. The sur have been composed by Shah Abdul Latif in Sindhi and deciphered by English poetess Fahmida Riaz. The *surs* have been perused completely and content is gathered for analysis. Metrical patterns and parallelism have been applied to the data through using self developed framework of analysis.

Absolute lines of Sur Kalyan are 21. There is no couplet in the sur. Two quatrains are found in content of the sur. First quatrain is in the line eight to eleven and second quatrain start from the line 12 to 15. Staying thirteen lines are free verse. Likewise in Sur Husaini couplet isn't found. There is just a single quatrain present in the sur from line 13 to 16. Free section lines are 12 in numbers. In Sur Khambhat all out lines are 49. There is just ne couplet and 5 quatrains are happened in the content of the sur. The first quatrain is begins from the line 35 to 38. Forth quatrain is in the line 42 to 45. Fifth quatrain is in the line 46 to 49. Remaining 27 lines are free verse. Similarly in Sur Sohni all out lines are 16. There is two couplets are found in the content of the sur. First couplet is in the lines 5 - 6 and second is in the lines 7-8. Free section lines are 12 in numbers. In Sur Kamode total lines are 16. There is one couplet and one quatrain in the content of the sur. Couplet is in the lines 1-2 and Quatrain is in the lines 13 to 16. Free refrain lines are 10. Sur Ramkali depends on 59 lines. In the content of the sur one couplet and 7 quatrains is available. Couplet is in the lines 5-6 and first quatrain is in quite a while 3 to 6, second is in the line 7 to 10, third is line 11 to 14, forth is in the line 15 to 18, fifth is in the line 22 to 25, 6th is star from the line 26 and end in 29 and seven is in the line 45 to 48. Free section lines are 9 in numbers. Sur Bilawal depends on 20 lines. There is no couplet in the sur. Just a single quatrain is in the content of the sur which is happened in the line 1 to 4. Free refrain lines are 16. Sur Samundi is of 13 lines. One couplet and one quatrain are available in the text. Free refrain lines are just three. Sur Marui is of 58 lines. There is two couplet and 8 quatrain is in the content of the sur. The first couplet is in the line 2-3, second is in the 44-45 and quatrain is start from the line 4 to 7, at that point in the line 8 to 11, and again in the line 12 to 15, at that point in the line 16 to 19, five is in the line 26 to 29, 6th is in the line 30 to 33, seven is in the 34 to 37, eight is in the line 52 to 55. Free sections are 22. Sur Sarang is of 53 lines, there no couplet in the content. Three quatrains is in the content. Free sections are 41. Sur Karyal is of 27 lines. One quatrain is in the content. Free stanzas are 23. Sur Kedaro depends on 62 lines. There is five quatrains in the content of the sur and no couplet is in the text. Sur Ghatu is of 19 lines. There is one quatrain in the text. Free stanzas are 15.

Types of Parallelism

Parallelism
Phonological
Morphological
Syntactic
Semantic

Parallelism is viewed as an incredible influential device. Its dull quality makes the sentence or sentences balanced and in this way truly critical for the peruser. Parallelism makes the thought simpler for perusers to measure since they sense an example and

realize what's in store. A mainstream model is the well known deciphered line from Julius Caesar - 'I came, I saw, I vanquished.' Notice that the sentence development is being rehashed. Each expression starts with 'I' in addition to an action word. It sounds engaging, yet the redundancy makes the statement hang out in the peruser's psyche. There is a motivation behind why the statement turned out to be so well known! On the off chance that the sentence had been developed an alternate way, with flawed parallelism, it would turn cumbersome, uneven, and long; 'I resulted in these present circumstances spot to see, and after I saw, I vanquished it.' Notice how this sentence loses its significant nature and allure. Flawed parallelism periodically shows up in sentences with records and expressions that the author superfluously attempts to shift.

Repetition of root morphemes consisting of pronouns

There is morphological parallelism of conjunction in the following lines of the surs. Allah and me, full and bright, Your existence, O moon, can't be compared to His; He is like honey, and honey never turns sour. Look! There He is, on that star, in this very place. Morphological parallelism by particles is also evident. In English language the particles are the words that intensify the meaning of words, combination and complete sentences, and create different meaning patterns in the sentence. Following lines are the examples of morphological parallelism of the particles of the surs. He will wrestle with them; eventually, he will break himself free, how dare you judge them, recounting their sins! Are they in trouble? And Assaulted by enemies?

Creating morphological parallelism by modal words

Modal words are expressing the attitude to the words spoken by the speaker. Here are some examples: What we whisper softly and intimately, Again is ordained to rise, and To meditate on the Divine! The interjections are words used to describe different emotions. In other words it expresses a person's feeling enthusiasm and excitement directly. Let's take a look at the cases in which the interjection creates morphological parallelism. In all your glory you rise, O moon! Picked up the lamentation. O camel of mine! I will bedeck you with priceless jewels; O King, take care of the poor homeless! Says Abdul Latif. Affix is an addition to the base form or stem of a word in order to modify its meaning or creating a new word. Here are some examples from the words of surs; Oneness, Sweeter, within revealed, compared, separating, intimately, disclose, proudly, tonight, sometime, homeless, rewarded, equally, kneeling, consumed, blazing, separation, messenger etc.

In rhetoric parallel syntax is a rhetorical device that consists of repetition among adjacent sentences or clauses. The repeated sentence or clauses provides

emphasis to a center theme or idea the author is trying to convey. In Sur Kalyan line 7 the S+O+V is following as “oneness + indivisible + is” and in line 15 the S+O+V is as “doors+sin+are”. In Sur Husaini line 8 the S+O+V is as “My days + Sorrow-stricken + are” and in line 12 “Allah + me + comes”. In Sur Khambhat line 13 the S+O+V is “it + His + is” and in line 18 the S+O+V “match His + loveliness + cannot”. In Sur Sohni line 6 the S+O+V is as “how + they + can” and in line 16 the S+O+V “ real lovers + alone + are”. In Sur kamode line 6 the S+O+V is as “Samma + them + will” and in line 12 the S+O+V “They + King Samma + have”. In Sur Ramkali line 2 the S+O+V is as “Gruelling + love + is” and in line 14 the S+O+V “Who + you + are”. In Sur Bilawal line 15 the S+O+V is as “He + desire + will, he + you + will” and in line 20 the S+O+V “ Who + guide + gave”. In Sur Samundi line 9 the S+O+V is as “She +behind + will be, she + separation + will” and in line 13 the S+O+V “They + anchor,sea + have”. In Sur Marui line 7 the S+O+V is as “My + write + don’t,they + pen + dripping” and in line 11 the S+O+V “given + tribes + elders”. In Sur Sarang line 36 the S+O+V is as “your + plains + make” and in line 46 the S+O+V “And + Him + waiting”. In Sur Karyal line 16 the S+O+V is as “It + lotus, bumblebee + brought” and in line 19 the S+O+V “That pond + perfumed + becomes”. In Sur Kedaro line 10 the S+O+V is as “Prophets + Heaven,wept + in” and in line 17 the S+O+V “It,He +only, ordained + was,had”.In Sur Ghatu line 8 the S+O+V is as “The Fishermen +never + returned” and in line 10 the S+O+V “fishermen + home + never came”.

- In Sur Kalyan the poet has used semantic parallelism in line 7, 8 in these both lines the meaning are same. In these lines the poet praises the God’s oneness and diversity.
- In Sur Husaini semantic parallelism is found in line 1 and 2. The word grief presents the lamentation about the martyrdom of Hazrat Imam Hussain.
- In Sur Khambhat lines 19, 20 are used as semantic parallelism. A lifetime beauty is like the single breath of my beloved. In those lines the poet celebrates the joy of spring and love.
- In Sur Sohni Shah Latif has used the folk tale of Sindh and Punjab about Sohni and Mahiwal to expand upon the doctrine of Sufism and Tariqat.
- In appearance Sur Kamode is a melodious raag Sung on the festive occasions. But in hidden meaning Sur is related to the Sindhi folk tale of Jam Tamachi line 13 is presented the concept of this legend.
- In sur Ramkali lines 47 to 52 are presents the picture of sadhus and yogis but in contrast it is believed that Shah Latif too spent many years in the pursuit of the truth.
- In Sur Bilawal Shah latif evokes the qualities of Hazrat Muhammad (SAW). In the line 7 he addresses to Jam Jakhro a famous chieftain of the Samma dynasty but in hidden meaning he praising the Prophet (SAW) without uttering his Holy name.

- Sur Samundi also has antithetical meaning. In surface meaning the sur presents the scenes of men on sea voyage. But in Sufi context the sea and voyage are both metaphors for a spiritual journey. In line no. 5 and 6 are best example of this contrast situation. In these lines the poet described the feelings of a merchant’s wife.
- In Sur Marui has also double meaning in his text. In oblivious meaning the Sur is about the legend Marui and Umar in contrast meaning Marui is the human soul that craves for the ultimate truth. Line 20, 21 and 22 are presents the whole meaning.
- Sur Sarang is a sub-raag sung at midday. In this sur Shah Latif described the splendour of rainy season in sindh. But the antithetical meaning of this sur is the concept of Sufism, divine beauty and love which are hidden.line no. 10,11 are best example. In sur Karyal S+O+V line 3 and 4 has double in their text. In surface meaning these lines presents a pound of rural sindh with the symbolism of hunters, and some filthy birds. In Sufi context poet gives message purity replace by the hypocrisy.

Shah Abdul Latif traveled at some point of the corner and nook of Sindh and the encircling areas. He met people from all walks of existence and discovered their methods. Consequently his poetry depicts a true image of the socio political and financial conditions of Sindh during the eighteenth century. Inside the chapter (sur) entitled Ramkali, Latif says:

Their ego the ascetics have killed
 They wish their unity with God to be fulfilled
 Those who have adopted nihilism
 Without their company I cannot live
 The first brought wisdom’s gain
 That not far one brief moment’s spell
 Holy men with health fed well
 No daytimes four long watches tell
 For them a tale of crushing pain
 So sing the sayid, jogis road
 Amongst the people quietly

This sur is devoted to the yogis and sadhus (Indian holy men) who rumbled the length and breadth of the subcontinent at some stage in the time of Shah Latif of their wanderings, they would regularly are available in touch with fakirs and others belonging to specific sects. They one time in a while refereed together, replacing their inner most mind and reactions about the eventual truth of the universe, and the anonymous of human lifestyles. It is believed that Shah Latif too consumed many years of their business creativity and felt delicate love for their austere manner of existence and determination in the detection of the reality. Sur Hussiani is not among the customary North Indian rags. Shah latif created this manner to sing the poems for the execution of Hazrat Imam Husain. In the following verses he explains upon the idea overdue woe for the martyrs of Karbala (Iraq). It should be noted that

in the terminology of Sufism, God is addressed and referred to as “The Beloved”.

JUSTIFICATION OF RESEARCH QUESTIONS

What Metrical Patterns Bhattai used in the Book Our Bhattai?

Metre or metrical patterns which Shah Abdul Latif Bhattai used in the books are as mentioned here rhyme scheme, couplet, quatrain and free verse. Meter is the cadence of syllables in a line of section or in a verse of poetry. Numerous more established and more conventional surs contain exacting meter, which either proceeds all through the whole surs in a predefined musicality. The investigation of meter shapes just as the utilization of meter in one's own verse is called prosody (Leech 2001). The surs have excellent rhyme pattern to pass on their musings. The distinctive rhyme plan of every surs have uncovered that how the artist has utilized extraordinary rhyme to make rhyme in these surs like couplets, quatrain and free verse. The selection of words by the artist had a vital impact in importance making. It is the repetition of same sounds or words. It leaves a pleasant effect on hearing. Same sounds occur usually in the final syllables of surs. It creates difference between the poetry and prose. The poet has described the basic belief of the oneness of all existence. Absolute lines of Sur Kalyan are 21. There is no couplet in the sur. Two quatrains are found in content of the sur. First quatrain is in the line eight to eleven and second quatrain start from the line 12 to 15. Staying thirteen lines are free verse. Likewise in Sur Husaini couplet isn't found. There is just a single quatrain present in the sur from line 13 to 16. Free section lines are 12 in numbers. In Sur Khambhat all out lines are 49. There is just ne couplet and 5 quatrains are happened in the content of the sur. The first quatrain is begins from the line 35 to 38. Forth quatrain is in the line 42 to 45. Fifth quatrain is in the line 46 to 49. Remaining 27 lines are free verse. Similarly in Sur Sohni all out lines are 16. There is two couplets are found in the content of the sur. First couplet is in the lines 5 - 6 and second is in the lines 7-8. Free section lines are 12 in numbers. In Sur Kamode total lines are 16. There is one couplet and one quatrain in the content of the sur. Couplet is in the lines 1-2 and Quatrain is in the lines 13 to 16. Free refrain lines are 10. Sur Ramkali depends on 59 lines. In the content of the sur one couplet and 7 quatrains is available. Couplet is in the lines 5-6 and first quatrain is in quite a while 3 to 6, second is in the line 7 to 10, third is line 11 to 14, forth is in the line 15 to 18, fifth is in the line 22 to 25, 6th is star from the line 26 and end in 29 and seven is in the line 45 to 48. Free section lines are 9 in numbers. Sur Bilawal depends on 20 lines. There is no couplet in the sur. Just a single quatrain is in the content of the sur which is happened in the line 1 to 4. Free refrain lines

are 16. Sur Samundi is of 13 lines. One couplet and one quatrain are available in the text. Free refrain lines are just three. Sur Marui is of 58 lines. There is two couplet and 8 quatrain is in the content of the sur. The first couplet is in the line 2-3, second is in the 44-45 and quatrain is start from the line 4 to 7, at that point in the line 8 to 11, and again in the line 12 to 15, at that point in the line 16 to 19, five is in the line 26 to 29, 6th is in the line 30 to 33, seven is in the 34 to 37, eight is in the line 52 to 55. Free sections are 22. Sur Sarang is of 53 lines, there no couplet in the content. Three quatrains is in the content. Free sections are 41. Sur Karyal is of 27 lines. One quatrain is in the content. Free stanzas are 23. Sur Kedaro depends on 62 lines. There is five quatarain in the content of the sur and no couplet is in the text. Sur Ghatu is of 19 lines. There is one quatrain in the text. Free stanzas are 15. The poet has described the basic belief of the Sufis in the oneness of all existence. It is usually sung at sunset and is a call to God. It is the name of a North Indian raag, associated with peace and harmony. Words of the sur are rhythmic as the sur is about the Oneness of God. Ending words of the many lines have same rhythmic effect.

What Kinds of Elements of Parallelism are Present in the Book our Bhattai?

Parallelism is also known as scheme and is a part of stylistics. Schemes are arrangements of syntax, word order, sounds and letters instead of focusing on meanings. Parallelism is an established instrument which provides same meanings, contrast and provides a series of like things. In the analysis of parallelism, use of different devices has been made in the text such as alliteration, the repetition of initial sound has been made in these surs and have analyzed in this study. Assonance, the repetition of vowels sounds in the verses, consonance as the repetition of consonants in the verses and onomatopoeia as a word which imitates the sounds relating to a thing, all these devices have been used in all surs with differ frequency. Each device has been used in text of all surs and has made it easy to explore in surs on all levels. Rhyme scheme of each sur has been explore along with different rhyme patterns as different poets have written the poems and some of them have been translated by other poets as example “Our Bhattai” by Shah Abdul Latif translated by Fahmida Riaz. Schemes/parallelism also deals with syntax and word order so on graphological and lexical level use of other devices such as commas; apostrophe, question marks etc have also been used in surs with variations. (Leech, 1969). Using parallelism and its gadgets as similar sounding word usage, sound similarity, consonance and likeness in sound the secret magnificence of text has been investigated on phonological level. The segmental highlights cover similar sounding word usage, sound similarity, consonance and likeness in sound. The sound highlight which is applied the most is consonance, as the surs have various consonants which are rehashed in the surs. Followed by sound similarity and vowel rehashed.

Super-segmental highlights on rhyme that is eyes rhyme. The sound highlights are not utilized uniquely to make a stylish impact. The selection of words by the writer has a vital influence in significance making. The utilization of likeness in sound has added the excellence in the content. The employments of Meter and Parallelism have been found in these surs. First and foremost we portray deviation types importance in these surs are lexical deviation, syntactic deviation phonological deviation, semantic deviation and provincial deviation. Besides the detail of metrical examples and rhyme plan of the surs have been investigated. On third number the detail of parallelism and its sorts are explored.

CONCLUSION

As the whole exploration, "the book of "Our Bhitai" a determination from Shah Jo Risalo by Shah Abdul Latif Bhitai deciphered and improved by Fahmida Riaz", uses such stylistics highlights that convey the significance of the surs. This exploration likewise demonstrates that the importance of a surs can be successfully gotten and perceived by stylistics investigation. Stylistics investigation ought to improve further examinations, subsequently the exploration might want to recommend different analysts to direct comparative examination in various article. The object of study can be different sonnets or other literary works, for example, books and short stories that have not been dissected previously. The improvement of the investigation should be possible in investigating the language levels. As a result, through and healthy examination can be exported from the specialists. The surs have excellent rhyme pattern in their surs to pass on their musings. The distinctive rhyme plan of every surs have uncovered that how the artist has utilized extraordinary rhyme to make rhyme in these surs like couplets, quatrain and free stanzas. The selection of words by the artist has had a vital impact in importance making. Through using the different strategies of parallelism like alliteration, assonance, consonance and

onomatopoeia the poetical ideas have been clarified. The findings of the study further suggest conducting similar researches on the poetry written by other Pakistani poets.

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