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"Anal Haq" and Injustice: A Sufi and Resistance Discourse in Sachal Sarmast's "He Came to Know Himself"

Dr. Asma Ghulam Rasool¹, Tanzeela Arshaad², Dr. Hina Khan^{3*}, Dr. Tahira Sarwar⁴, Dr Arooba Masroor Siddiqui⁵, Dr Faiza Kiran⁶, Dr Shazia Razzaq⁷

^{1*} Assistant Professor, Department of Punjabi, Government College University Faisalabad, Pakistan.

(asmahumayun63@gmail.com)

^{2*} M. Phil Scholar, Department of Pakistan studies, Government College University Faisalabad, Pakistan.

(tanzeelasaltanzeelasial@gmail.com)

^{3*} Assistant Professor, Department of Punjabi, Lahore College for Women University Lahore, Pakistan.

drhinakkhan@gmail.com.

^{4*} Associate Professor, Department of Urdu, Lahore College for Women University Lahore, Pakistan.

(drtahirasarwar@hotmail.com)

^{5*} Assistant Professor Iqbaliyat, Lahore College for Women University Lahore, Pakistan. (aroobasiddiqui@hotmail.com)

^{6*} Assistant Professor, Department of Persian, Lahore College for Women University Lahore, Pakistan. (Fayezekiran@gmail.com)

^{7*} Assistant Professor, Department of Urdu, Lahore College for women University Lahore, Pakistan. (Shazia.razzaq@lcwu.edu.pk)

***Corresponding Author: Dr. Hina Khan**

^{*} Assistant Professor, Department of Punjabi, Lahore College for Women University Lahore, Pakistan.

(drhinakkhan@gmail.com)

Abstract

This research explored the complex and diverse impact of Sachal Sarmast, a highly respected Sindhi Sufi poet, by studying how his Sufi beliefs, societal criticism, and poetry structure interact with each other. This research utilized a qualitative methodology and adopts a historical-critical perspective. The research examined primary data including Sachal Sarmast's poem "He Came to Know Himself", as well as secondary data derived from academic publications on Sindhi literature, Sufism, and the socioeconomic history of 18th-century Sindh. Textual analysis approaches are used to scrutinize the substance, linguistic elements, and stylistic decisions included in Sachal's poetry. A critical analysis is conducted using theoretical frameworks such as Fairclough's Social Context and Van Dijk's Ideology Analysis, as well as historical references to personalities such as Mansur al-Hallaj. Textual analysis approaches are used to detect themes, metaphors, symbols, and stylistic decisions in Sachal's poetry. This research focuses on how these aspects come together to represent both his Sufi ideas and his societal criticism. The research uncovers a unique blend of Sufi principles and societal critique in Sachal's poetry. He uses words and lyrical forms to communicate his love for the holy while also criticizing societal injustices. His combative attitude recalls the volatile period he lived in and speaks to the need for change. Sachal Sarmast's poetry illustrates the Sufi belief in Wahdat ul-Wujud (unity of existence) while also defying societal standards, expressing a distinct combination of self-sacrifice for social justice within the larger Sufi discourse on martyrdom and love. This research provides a deeper understanding of Sachal Sarmast's creativity, function as a social critique within Sufism, and long-standing contribution to Sindhi literature. It emphasizes the ability of poetry to articulate complicated concepts and advocate for social change.

Keywords: Sachal Sarmast, Sindhi literature, sufism, social critique, textual analysis, Persian, Urdu, Balochi, Punjabi, Arabic, Wahdat ul-Wujud, martyrdom, self-sacrifice

Introduction

The mystical branch of Islam known as Sufism has fascinated Muslims and non-Muslims alike for generations. Its long history of thinking and practice is rooted in the teachings of divine love, ecstasy, and personal change (Lewis, 1995). It all boils down to an intricate and multi-faceted argument about the ineffable, about the divine, about human connection, and about the life-altering effects of spirituality. The idea of transcendence and self-realization, often attained by martyrdom and deeds of self-sacrifice, is fundamental to Sufi philosophy. The exploration of these issues in Sufi literature provides deep insights into human nature and the pursuit of spiritual enlightenment. Sachal Sarmast's "He Came to Know Himself" is a literary gem that explores these topics. Sufism, which stresses love, God, and spiritual enlightenment, has impacted Islam (Lewis, 1995). Sufi traditions have shaped

Pakistani Islam for decades (Johansson, 2005). This complex tapestry of Sufi thinking and practice includes poetry, music, shrine ceremonies, and saints' teachings (Sacha Brunel, 2010). However, Pakistani Sufi philosophy developed nonlinearly. Regional diversity, socioeconomic conditions, and historical events make Pakistani Sufism diverse and ever-changing (Foltz, 2016). The three tenets of Sufi philosophy are love, renunciation of one's own identity (fana), and communion with God (baqa) (Lewis, 1995). To better comprehend martyrdom and self-sacrifice, this paradigm provides a fresh perspective. When describing the spiritual path

that leads to union with the divine via the sacrifice of the ego, Sufi masters often used images of love and desire (Wolff, 2007). This study examines the complexities of creating Sufi discourse in Pakistan.

Sufi teachings on martyrdom and self-sacrifice are examined in this study. There are numerous ways Sufi academics and practitioners have understood these themes, going beyond the usual understanding of death as external. The study also examines Sufi self-sacrifice, including mortifying the body, giving up worldly desires, and entirely committing oneself to the holy (Sachedina, 2009). Investigating his poem "He Came to Know Himself" using textual analysis of Sufi poetry will illustrate the complicated nature of martyrdom and self-sacrifice in the rich history of Sufi ideology and practice.

This study investigates the multiple influences that shape Sufi discourse. It examines the different literary styles that express Sufi ideas and Sachal Sarmast's influence (Schimmel, 2003). Sachal Sarmast, an Indus Valley saint and Sufi poet, is known for his profound poetry that embodies Sufi spirituality. Critical discourse analysis informs his essays on love, dedication, and self-realization. "He Came to Know Himself" demonstrates the Sufi tradition's focus on self-awareness and sacrifice, one of his best compositions.

The study's main objective is to understand Sufi transmission, adaptation, and expression in Pakistan. We may analyze Sachal Sarmast's poem utilizing CDA principles. This study illuminates Pakistani current Sufi philosophy. This includes studying Sufi shrines, Sufi communities, and how contemporary culture negotiates and reinterprets Sufi traditions. This study examines martyrdom and self-sacrifice in Sachal Sarmast's "He Came to Know Himself" and how they might lead to spiritual enlightenment. This research uses critical discourse analysis and related scholarly literature to examine Sarmast's investigation of these issues and Sufi discourse. The purpose is to illuminate the themes' importance in Islamic mysticism. The formation of Sufi discourse in Pakistan shapes Pakistanis' view of Islam. This also aids discussions about modern Sufism.

Scope of the Study

Exploring Sachal Sarmast's work goes beyond admiring a single poet. We may learn more about Sindhi literature and Sufi traditions by examining his distinctive combination of social criticism, poetic style, and Sufi influences. In addition, modern society might learn from his passionate pursuit of justice and his stress on the importance of divine love. Studying Sachal may help provide light on the historical setting of Sindh in the 18th century and inspire new approaches to literary analysis. Researching Sachal's life and work helps advance causes like social justice, religious tolerance, and a greater understanding of the lasting impact of Sufi poetry.

Problem Statement

Sachal Sarmast's social criticism, Sufi influences, and position in Sindhi literature have all been the subject of prior inquiry, although more investigation is required. This research fills that void by investigating the interplay between these factors. This analysis will go into Sachal's use of poetry as a vehicle for social criticism, how his Sufi beliefs inform his work, how successful his confrontational approach is in comparison to other poets, and the precise tactics he employs to convey both divine love martyrdom, self-sacrifice and societal critique. This research seeks to provide a more thorough comprehension of Sachal Sarmast's creativity and enduring influence by tackling these concerns.

Research Question

- 1) What do the poem structure and word choices (like "gallows" and "cascade of love") have to do with the poem's look at heavenly love and self-discovery, taking into account the possible Sufi influences?
- 2) How does the poem's portrayal of God's descent from "high heaven" and willingness to experience suffering (becoming Mansur, being sold as a slave) challenge or reinforce existing power dynamics between the divine and humanity in the sociocultural context of the poem's creation?
- 3) How does the historical figure Mansur al-Hallaj, who questioned religious authority, factor into the larger social practices and historical backdrop of the poem's composition?

Literature Review

This review examines the main topics of Sachal Sarmast's poetry, his function as a critique of society, and his position in the wider Sindhi literary tradition.

Sachal Sarmast: The Ecstatic Saint of Truth

The Pakistani mystic Sachal Sarmast (1739–1829) was called the "second Mansoor Hallaj" for his strong Sufi beliefs and provocative poetry. Sachidino and Sachal (meaning "truthful"), his various nicknames, reflect his honesty and integrity. He was born Mian Abdul Haq Farooqi. Spiritual devotion is reflected in his pen name, Sachal Sarmast, which means "Ecstatic Saint of Truth". Sachal's father died early. Later, his uncle Pir Khawaja Abdul Haq I, his spiritual leader, was his mentor. After two years, his uncle's daughter, whom he married, died. Neither remarried. Documented is his reported unwillingness to leave Daraza, a state. Sindhi and Saraiki singers recite Sachal's poetry at his shrine at Daraza, near Ranipur in Sindh's Khairpur District. A notable Sindh Sufi poet, Sachal Sarmast was known as "poet of seven languages" (Shair-e-Haft Zaban) and "Sartaj-us-Shuara" (1739–1829).

Figure 1 A view of Sachal Sarmast Shrine



His shrine located 40km southwest of Khairpur, Sindh, near Daraza Sharif, the N-5 Highway and Gambat-Ranipur Road. Abdul Wahab Farouqi, whose real name was Sachal Sarmast, wrote under the pen name Sachal "truthful" in Sindhi. This Sindhi term "ecstatic" might imply "truthful mystic" or "Ecstatic Saint of Truth" in its literal translation. He excelled academically. He absorbed the Quran and gained Persian, Arabic, and philosophical insights early on. In several subjects, academics taught him.

Figure 2 A Picture of Sachal Sarmast



Multilingual Poet

The works of the brilliant poet Sachal Sarmast were acclaimed for their lyrical richness and profound philosophical contemplation. Sachal Sarmast was fluent in several languages in addition to being a deep thinker. Although Sindhi and Saraiki were his most prolific literary works, he also contributed to Persian, Urdu, Balochi, Punjabi, and Arabic. Among his nine collections of Persian poetry are the philosophically-oriented *Diwan-i-Ashkar* and *Dard Nama*. He was called "Shair-e-Haft Zaban" ("Poet of Seven Languages"). This linguistic prowess allowed him to reach a vast audience with his message. Local singers in Sindhi and Saraiki still perform Sachal Sarmast's poetry, which is a reflection of how popular they are. Many followers of the famous Sufi poet travel long distances to visit his shrine at Daraza Sharif. The work of Sachal Sarmast is a constant reminder of the way poetry may convey emotions like love, commitment, and the pursuit of truth.

Sufi Beliefs

One of the most devout adherents of the Islamic school of thought known as Wahdat-ul-Wujood, Sachal Sarmast was also known as Hamah Oost. The central tenet of this philosophical system is the idea that everything in the universe is a reflection of God.

Many of Sachal's poems deal with questions of identity, spirituality, and the relationship between humans and the supernatural. A fundamental principle that Sachal believed to be true was "Anal Haq" ("I am the Truth"). All creation is seen as an expression of the divine, according to this concept, which is identical to the one that resulted in the execution of Mansoor Hallaj. Themes of heavenly love, coming into one's own, and the interdependence of all things were prevalent in Sachal's poetry.

Facing Persecution

During Sachal Sarmast's lifetime, the Kalhora dynasty fell from grace and the Talpurs rose to power in Sindh. The powerful clergy often used their position to repress religious minorities and the poor. Sachal, a free spirit at heart, used his poetry and philosophy to question this inflexible institution. Clergy members took note of Sachal because of his extreme views and loud personality. His influential poems, which made him famous forever, were considered heretical. He faced the death penalty after being branded an unbeliever. But he was spared death because of his enormous popularity in the Talpur court. Among our mystic poets, Sachal Sarmast deserves special recognition for his outspokenness. His lifetime was characterized by extreme upheaval in the history of Sindh. Conflicts, famines, social inequality, and religious intolerance were all things he saw. While the legendary Shah Latif Bhitai is revered in Sindhi music and literature, Sachal handles life's ups and downs in his own unique way.

Martyrdom through Poetry

The Sufi concept of martyrdom is consistent with Sachal's dedication to truth and his readiness to confront power, even if he was not a real martyr. In his fight for religious and social tolerance, he risked his life and comfort by rejecting the status quo. The legacy of Sachal Sarmast will endure long after his death. The profundity, grace, and dogged quest for truth in his poetry ensure that it will always ring true. He continues to represent the unity and love of God and the struggle against injustice. The concept of martyrdom, or suffering death for one's beliefs, is complex and multi-layered in Islamic thinking (Makdisi, 2002). Sufism, the mystic school of Islam, adds another dimension to the interpretation by seeing spiritual sacrifice and internal transformation as forms of martyrdom (Schimmel, 1975).

Sachal's Enduring Message

Agha Sufi published a revolutionary collection of Sachal Sarmast's poetry in Shikarpur, Sindh, in 1933, marking the first thorough examination of the poet's work. In addition to collecting Sachal's poetry, this seminal book elucidated the poet, his philosophies, and the musical milieu in which his works were produced. "If I interpret love for all time, A hundred resurrections will pass; And yet my commentary will not end." This profound quotation from Sachal himself serves as the compact's last paragraph. This remark exemplifies the breadth and depth of his investigation of love, a subject that has universal appeal and has persisted through the ages. Reading Agha Sufi's writings is an essential first step in comprehending Sachal Sarmast's biography, philosophies, and poetry. Through its comprehensive analysis, readers are able to grasp not only the eloquence of his writings but also the profound philosophical and cultural factors that influenced them.

Theoretical Framework

This poem provides a fertile foundation for a study using Critical Discourse Analysis (CDA). A hybrid framework integrating components from two famous methodologies will be utilized.

Fairclough's Three-Dimensional Model

The paradigm developed by Norman Fairclough highlights the interconnection of text, social environment, and power. We might examine the poem from several perspectives:

Text Analysis. Identify prominent characteristics - lexical selections ("high heaven," "gallows," "bazaars"), metaphors ("cascade of love"), and narrative framework (descent from heaven, sorrow).

Sociocultural Practices. Analyze the theological backdrop of the poem, including potential Sufi influences, as well as the themes of divine love and sacrifice. Take into account the historical circumstances surrounding individuals such as Mansur al-Hallaj, a Sufi mystic who was put to death due to his religious convictions.

Social Power. Analyze the poem's depiction of power relations between the divine and human. Does it question or strengthen conventional perspectives on the connection between God and creation?

Van Dijk's Ideology Analysis

Expanding upon Fairclough's work, Van Dijk examines the process of constructing and perpetuating ideology via conversation. Here is the method by which we may implement it:

Discourse and Knowledge Production:

Examine the way in which the poem forms an understanding of God's essence and deeds. Does it advocate certain concepts on love, selflessness, and the link between the divine and human?

Sociocognition:

Examine the potential impact of the poem on readers' ideas and societal behaviors. Does it promote a certain perspective on comprehending the nature of God and the role of humanity?

Social Analysis:

Analyze the wider societal and historical circumstances that might have influenced the poem's meaning. Examine the significance of religious authority and the ideas of devotion within the cultural context of the poem.

By integrating these frameworks, this CDA research may explore the poem's underlying significance, taking into account its societal ramifications. The poem mirrors and maybe questions dominant conceptions of religion, authority, and the connection between God and mankind.

Previous Studies

The poetry of Sachal Sarmast is strongly influenced by Sufi thought, namely the oneness of existence (Wahdat ul-Wujud) (Michelsen, 2011). Divine love, coming into one's own, and the interdependence of all things are some of the topics explored in his poetry (Sachidino, 1993). In keeping with the larger Sufi tradition, which views love of the divine as leading to enlightenment and, eventually, union with the divine, this emphasis on divine love is fundamental (Rahman, 2007).

According to Dahani (2013), Sachal Sarmast was a citizen at a time of great social and political unrest. His poetry gained significant traction as a means of societal criticism. Religious prejudice and strict societal norms were problems he sought to ameliorate (Krishna, 2000). Because of his fiery personality, he was called the "second Mansoor Hallaj," after another Sufi mystic who was beheaded for defying religious authority (Sarmad, 2017).

Sachal Sarmast was brilliant in many ways than only his social and philosophical critiques. Sindhi, Urdu, Punjabi, Balochi, and Persian were just a few of the languages he was fluent in (Dahani, 2013). He was able to articulate his thoughts in a variety of literary genres and reach more people because of his command of the English language. On top of that, he often wrote poetry with certain melodic modes in mind ("Sura" in Sindhi) for singing (Sufi, 1933). Because of this musicality, his work gained even more nuance and resonance with the audience.

There are several insightful studies that compare Sachal Sarmast to Shah Abdul Latif Bhittai, another prominent character in Sindhi literature. Both poets dealt with the ambiguities of life, but they did so in very different ways creatively (Dahani, 2013). The symbolic and understated style of Shah Latif is well-known (Krishna, 2000). Whereas Sarmad (2017) notes that Sachal takes a more aggressive stance, criticizing society faults head-on. Grasping these distinctions deepens our admiration for the many perspectives found in Sindhi literature.

Even after his death, Sachal Sarmast will have an impact on society. His poetry exemplifies the lasting influence of Sufi thought, the value of societal criticism, and the grace of creative expression. More study of his writings may help fill gaps in our knowledge of South Asian literature by illuminating the cultural and social dynamics of Sindh in the 18th century.

Sachal Sarmast's societal criticism and his Sufi inspirations have both been studied in previous works (Michelsen, 2011; Dahani, 2013). Nevertheless, a thorough examination of the interplay between these aspects in his poetry is lacking. In order to criticize societal systems and promote social justice, future study might examine how certain Sufi notions (such as Wahdat ul-Wujud) appear in his poetry. How he is able to articulate his devotion to God and his disapproval of social injustice via the poetic forms and language he employs (Sufi, 1933). Scholars may enhance their comprehension of Sachal Sarmast's social criticism, artistic prowess, and lasting impact on Sindhi literature, Sufi traditions, and world literature by filling up these knowledge gaps.

Methodology

A critical discourse analysis (CDA) will be used in this study to analyze the poem "He Came to Know Himself." Taking into account its possible ideological and social ramifications, the objective is to comprehend the poem's pedagogical approach to learning about God, love, martyrdom, self-sacrifice, and the divine-human bond. The poem "He Came to Know Himself" will serve as the main source of data. The poem will be examined in detail in order to detect important elements such as metaphors, narrative organization, and language choices. In light of the historical allusions (e.g., to Mansur al-Hallaj) and the probable religious setting (Sufism), the literary components that have been discovered will be examined. We will delve into the poem's depiction of the power relations between humans and the divine. Here we'll take a look at the poem's theological assumptions, its treatment of love and sacrifice, and its depiction of the relationship between humans and God. We will analyze how these aspects may impact readers' views and perhaps question current religious doctrines. In order to extract important details and recurrent ideas from the poem, textual analysis techniques will be used. To delve more into the theological background of the poem, Mansur al-Hallaj's historical persona, and Sufism, secondary sources will be reviewed. The analytical technique will be fine-tuned by consulting scholarly works on CDA and its usage with religious literature.

Data Analysis**Table 1** CDA Analysis of the Poem "He Came to Know Himself"

Dimension	Textual Element	Fairclough's Social Context	Van Dijk's Ideology Analysis
Text Analysis	"High heaven"	- Evokes a place of divinity and power.	- Constructs God as residing in a separate, superior realm.
Text Analysis	"Got enmeshed in love"	- Uses metaphor to describe God's action.	- Suggests love as a driving force for God's self-discovery.
Text Analysis	"Became Mansur...gallows"	- References historical figure Mansur al-Hallaj.	- Creates association between God and acts of sacrifice/rebellion.
Text Analysis	"Treaded bazaars...slave"	- Depicts God in a position of vulnerability.	- Challenges traditional view of God's absolute power.
Sociocultural Practices	Religious Context (Sufism)	- Belief in divine love and self-realization.	- Explores concepts of devotion and sacrifice within a specific religious framework.
Sociocultural Practices	Figure of Mansur al-Hallaj	- Historical context of defying religious authority.	- Raises questions about power dynamics within religious structures.
Social Power	God's Descent	- God initiates action, highlights agency.	- Potentially challenges view of God as solely omnipotent and distant.
Social Power	Suffering and Sacrifice	- God willingly undergoes hardship.	- May promote ideas of humility and compassion within the concept of divinity.
Discourse Knowledge	& Self-knowledge as Divine Goal	- Positions self-discovery as a core desire of God.	- Challenges traditional views of God's inherent completeness.
Sociocognition	Love as Motivator	- Emphasizes love as a powerful force for God.	- May encourage readers to view love as a central aspect of the divine-human connection.
Social Analysis	Historical/Cultural Context	- Consider dominant religious ideas at the time.	- Explore how the poem reflects or challenges existing power structures.

This table analyzes the poem "He Came to Know Himself" using Fairclough's Three-Dimensional Model and Van Dijk's Ideology Analysis. By using Fairclough's Social Context, examined Mansur al-Hallaj and the poem "He Came to Know Himself" through the lens of Sufism. Looking at the poem via this prism allows us to analyze its connections to Sufi ideas of divine love and self-realization and its potential for questioning established religious authority.

Viewed via a Sufi perspective, the poem's core themes become clear: divine love and self-realization. The mystical branch of Islam known as Sufism places great emphasis on the closeness of the soul's connection with the Divine. Sufi teachings often portray the spiritual quest for oneness with God as a very loving and devoted voyage, hence the idea of "getting enmeshed in love" strikes a chord with these beliefs. The idea here echoes the Sufi faith's emphasis on divine love's ability to change people, as they strive for enlightenment by letting go of their egos and material concerns. Inviting readers to ponder the essence of heavenly love and the way to enlightenment, the poem might be seen as a literary manifestation of Sufi mysticism.

Reading the poem in light of its allusion to Mansur al-Hallaj complicates matters further and prompts inquiries on the nature of religious authority and power relations within the Sufi tradition. Because of his extreme beliefs about God and the ego, Mansur al-Hallaj was a divisive character in Sufi history. "Ana al-Haqq" (I am the Truth) was his famous declaration that caused religious authorities to put him to death since it defied traditional religious orthodoxy. The poem questions the idea of religious authority and could challenge conventional power systems within the Sufi community by using Mansur as an example. It prompts contemplation of the boundaries of religious dogma and the impact of certain mystics on Sufi thought and practice. The martyrdom of Mansur also symbolizes resistance to repressive religious standards, drawing attention to the conflict between genuine spirituality and organized religion. Looking at the poem via Fairclough's Social Context helps us understand its significance for Sufi discourse and how it may question religious hierarchy. Sufi Saint Mansur al-Hallaj serves as a springboard for a complex discussion of spirituality and religious authority in Sufism, as the poem delves into Sufi themes of self-realization and divine love.

The poem "He Came to Know Himself" is examined through the lens of van Dijk's ideology analysis, which offers a critical framework for the study of sociocognition, discourse and knowledge, and social power. This approach allows us to examine the poem's challenges to conventional understandings of God's might, its introduction of fresh ideas about divine awareness and self-awareness, and its call for readers to reevaluate their assumptions about God's role in human history.

Several aspects presented in the poem undermine conventional ideas of divine omnipotence, therefore challenging traditional perceptions of God's might. First, rather than being cold and distant, the image of God descending from "high heaven" suggests that he is an active participant in creation. To some degree, this depiction makes God more relatable by highlighting his desire to participate in human life. Also, the poem stresses how God voluntarily went through hellish misery and sacrifice—becoming Mansur and being sold into slavery, for example. Because even the holy may experience pain, these deeds provide the idea of a God who is not immune to adversity, which may encourage readers to be more humble and compassionate.

By casting self-knowledge as a heavenly aim, the poem questions conventional wisdom about divine omniscience. In traditional depictions of God, he is generally shown as knowing everything there is to know. But the poem alludes to a journey of self-discovery and development inside the divine by claiming that God "came to know Himself." Even God is on a path of self-discovery and enlightenment, which offers up fresh possibilities for our conception of the divine. In doing so, it invites readers to accept a more complex view of the divine and to reevaluate their assumptions about God's omniscience.

Readers are encouraged to see love as fundamental to the connection between God and humans since love is emphasized as the driving factor behind God's acts. The poem emphasizes the deep link between human life and heavenly love by depicting God as coming down from heaven and suffering for love. Because of this, I hope that readers will think about how love has changed their lives and how it has influenced their view of the divine-human connection. Furthermore, the poem encourages a feeling of connection and empathy between God and humans by highlighting love as the driving force behind God's activities. It challenges readers to reexamine their conceptions of divine benevolence and compassion.

Finally, the ideas and discourse found in "He Came to Know Himself" may be better understood with the help of Van Dijk's Ideology Analysis. The poem's challenges to conventional understandings of God's power, its advocacy of self-knowledge as a divine aim, and its stress on love as a fundamental component of the divine-human relationship can be better understood by dissecting its depiction of sociocognition, discourse, and knowledge. Within a Sufi framework, the poem questions conventional understandings of God. It shows a loving God who is curious about himself, open to learning from his mistakes, and ready to go through pain just like everyone else. Humbleness, kindness, and a closer relationship between humans and the divine may emerge from this.

Discussion

Analysis looks at how the structure and choice of words in "He Came to Know Himself" help explore ideas about divine love and finding oneself in a possible Sufi setting. The structure of the poem, especially the theme of going down and up, is well shown by the analysis. A Sufi idea of the soul's journey towards union with the divine is similar to this framework. It suggests that God is ready to interact with the world and maybe feel the limits of being human. It would be better, though, if you went into more detail about how this structure pattern affects how you understand the poem as a whole and how it explores the themes of divine love and being yourself. Analysis does a great job of breaking down the meaning of certain words in the poem, like "gallows" and "cascade of love." "Gallows" and "heavenly love" are put next to each other in a powerful way that suggests that finding the divine within may require pain or sacrifice. In the same way, the image of a "cascade of love" shows how much holy love there is, which is typical of Sufi ideas. But it would be helpful to look into more subtleties in word choice and what they mean for understanding the themes of the poem.

The themes of self-discovery and divine love in the poem are skillfully linked to Sufi ideas. You show how well your ideas fit with Sufi teachings by focusing on self-discovery as a holy goal and love as the driving force behind God's deeds. However, as you correctly point out, the lack of background knowledge about where the song came from or who wrote it makes it harder to say for sure that it was influenced by Sufism. Recognizing this limitation makes it easier to think critically about the text.

Analysis gives important insights by recognizing that the words and images in a poem could be interpreted in different ways. Thinking about different readings, like seeing "gallows" as a metaphor for the death of the ego, gives the study more complexity and helps us understand the text in a more complex way. But it would be helpful to learn more about how these other readings fit into the general theme of divine love and self-discovery. Analysis looks closely at the structure, word choice, and main ideas of the work in a possible Sufi setting. By thinking about how these parts work together, gives us useful information about how the poem shows divine love and self-discovery in a complex way. Also, pointing out important points and boundaries makes the study more in-depth and rigorous, which helps us understand the text better. As a conclusion, analysis navigating the complicated poem "He Came to Know Himself," giving a subtle reading of its themes and images in terms of divine love and self-discovery in a possible Sufi setting.

The analysis goes into great depth and asks important questions about how the poem "He Came to Know Himself" challenges and strengthens power relationships by showing God's fall and pain. The analysis does a good job of pointing out parts of the poem that question the usual balance of power between God and people. The way God's fall is shown suggests that he chose to give up his power, which goes against the idea of a god who is cold and distant and instead shows a god who is more humble and involved. Also, the fact that God was ready to suffer and make sacrifices, like becoming Mansur and being sold as a slave, goes against common ideas about how powerful and unbreakable God is. The idea that God acts out of love questions power structures based on fear or awe even more, pointing to a connection based on mutual understanding and kindness.

Analysis also points out parts of the poem that support the way power works in the world. Even though God came down to earth and is ready to suffer, God still starts the action, keeping his heavenly power over people. Seeing pain as having a reason in the end, like self-discovery, could support the idea that suffering is part of God's plan, which could explain power imbalances that are already in place. Also, the poem's unclear language about God's intentions and the result of the "cascade of love" adds to the divine's secret, which could make God even more powerful and hard to understand.

A close study of the poem also finds parts that support how power works in the world. God still starts things, even though he came down to earth and is ready to suffer. He still has the power of heaven over people. Suffering might be part of God's plan if we see it as leading to something good, like self-discovery. This could explain why there are already power imbalances. Additionally, the poem's vague language regarding God's goals and the outcome of the "cascade of love" adds to the divine's mystery, which could make God even stronger and harder to comprehend. The end does a good job of bringing together all the different ways the

poem shows power relations and stresses how important social context is in figuring out what it all means. Your analysis gives a full picture of how the poem's depiction of God's pain and fall affects larger ideas of authority and choice by pointing out both the ways it questions and supports power dynamics. In general, your study gives a thorough look at how the poem deals with power relations and shows how important context is in figuring out what it means.

This analysis delves into the historical and social background of the poem "He Came to Know Himself" by analyzing its references to Mansur al-Hallaj. The analysis successfully emphasizes the historical importance of Mansur al-Hallaj, a Sufi mystic renowned for questioning religious authority. For people who want a closer relationship with God and who challenge religious dogma, his sacrifice and defiance—especially his contentious declaration "I am the Truth"—speak volumes. It is possible that the poem adds depth to its depiction of heavenly agony by drawing parallels between God's pain and that of those who fight against oppressive institutions via its reference to Mansur. Some have seen Mansur's presence in the poem as a criticism of religious authority, while others have seen it as a reflection of Sufi views on martyrdom or as an attempt to acknowledge a historical person without taking a stand. Many interpretations are possible due to the poem's ambiguity and flexibility to interpretation, which emphasizes the significance of knowing the poem's social and historical setting in order to appreciate its meaning.

The significance of contextual circumstances in understanding the poem's depiction of Mansur al-Hallaj is appropriately highlighted by the study. Whether we want to know whether the poem supports or undermines the power dynamics around religious authority, we need to look at where it came from, who wrote it, and the religious discourse of the period. It becomes difficult to discern the poem's meaning about Mansur without this background information. The analysis recognizes the difficulties in deciphering the poetry in the absence of adequate background knowledge. Since the poem does not provide any direct criticism, it may be interpreted in several ways, depending on the reader's preexisting views and social status. To further understand the poem's meaning and relevance, further study into its background and reception in its historical setting is required. To wrap off the analysis, it is important to note that the poem incorporates themes of questioning religious authority and the possible consequences of doing so via its references to Mansur al-Hallaj. Further study is needed to clarify the poem's historical and social context, which is crucial for understanding its meaning and value. The study as a whole sheds light on the poem's topics and interpretations by thoroughly examining the poem's depiction of Mansur al-Hallaj and its consequences within its social and historical setting.

An established religious figure, Sachu is well-known in his faith. Learn about the Sufi teachings on the nature of God, the nature of love between humans and God, and the path to enlightenment (fana). Because of this, the metaphors and concepts of the poem will be easier to understand. How can love, according to Sufi teachings, lead to God, and what is the meaning of "Ishq" (Divine Love) in this religion? With this, we can better understand the poem's central theme, which is God's love.

Regarding the subject "Constructing Sufi Discourse: Martyrdom and Self-Sacrifice in Sachal Sarmast's 'He Came to Know Himself,'" it is important to look into the main Sufi beliefs that shape the poem's themes, especially those related to divine love, self-realization (fana), and the connection between God and the world. According to Sufism, spiritual love, or "Ishq," is very important. Believers see it as the highest goal and the only way to reach God. According to Sufi mystics, one can reach a state of union (maqam al-mahabbah) with the spiritual by feeling deep spiritual love. Love in this sense goes beyond human feelings and wants; it includes a deep longing for divine union with the Beloved. According to Sachal Sarmast, the poem "He Came to Know Himself" shows this Sufi idea of divine love through its vivid images and allegories. "He alighted from high heaven to pour a cascade of love" shows how divine love comes down from heaven to earth, highlighting how God's love is everywhere in the world. Mentioning Mansur al-Hallaj, who freely died as a hero for the love of God, also shows how powerful Ishq is in the Sufi faith. Within Sufism, the idea of holy love (fana) is closely connected to the idea of self-realization (fana). Fana means the self-awareness disappearing and the soul joining with the Divine Essence. Selfless acts and spiritual commitment are ways for Sufis to go beyond their confined selves and reach a state of unity with God. Within the poem, the main character's readiness to give up his life in the world represents the path to self-realization, in which the ego is given up in search of divine love.

A well-known person in Sufi history, Mansur al-Hallaj lived in the Islamic world between the 9th and 10th centuries. He was famous for having deep spiritual experiences and lessons that often went against what most people thought about religion. One of his most famous sayings, "Ana al-Haq" (I am the Truth), summed up his view that the self should be destroyed and one should be united with God. But this claim of unity with God was seen as wrong by the religious leaders of the time, and he was eventually put to death in 922 CE. The death of Hallaj had a huge effect on Sufi thought, changing the way people talked about spirituality and self-realization. The fact that he was ready to face torture and death for his beliefs made him a hero and a figure of spiritual dedication. Hallaj taught about fana (the destruction of the self) and the final union with God. These ideas are very important in Sufi writing, such as Sachal Sarmast's poems.

In the poem "He Came to Know Himself," the reference to Mansur's death on the cross is a powerful image of spiritual growth and sacrifice. By using Mansur as an example, Sarmast stresses how self-sacrifice can change you on your way to becoming self-realized. Sufis believe that giving up the ego and human ties in order to become one with God is very important. The poem's description of Mansur's readiness to suffer and die for spiritual love is similar to this idea. To understand the poem's message and themes, it's important to know what was going on in the world at the time it was written. Different sources give different dates for when the song was written, but Sachal Sarmast lived in the 18th century in the Indus Valley, which is now part of Pakistan. Sufi spirituality has a long history in this area, and Sarmast is a well-known figure in both its literary and spiritual traditions. When Sarmast lived, the Indian subcontinent had a lot of different cultures and religions mixing together. The Sufi groups had a big impact on the spiritual environment. But there was also political unrest and social unrest during this time, with many masters competing for power and influence. In this situation, Sarmast's poems can be seen as a mirror of the current religious and social

environment. It calls for spiritual loyalty and self-realization in the midst of chaos in the world. Finally, the actual connections to Mansur al-Hallaj and the setting in which the poem was written help us understand the themes of death and self-sacrifice in Sufi writing.

Regarding the poem "He Came to Know Himself" and the larger subject of building Sufi discourse on martyrdom and self-sacrifice, the theories put forth by Emile Durkheim, Rodney Stark and William Bainbridge, Henri Tajfel and John Turner, Jonathan Haidt and colleagues, and George Homans offer intriguing viewpoints on the idea of martyrdom. As stated in *Elementary Forms of Religious Life* (1912), Emile Durkheim's thesis proposes that religious groups are bound closer together via the shared values and beliefs symbolized by martyrdom. Martyrdom is considered the pinnacle of spiritual devotion in Sufism, and the protagonist's readiness to give himself up for divine love in "He Came to Know Himself" may be seen as a way to strengthen the Sufi community's shared identity. Furthermore, stories of martyrdom are carried in the collective memory of the group, serving as a reminder of the members' commitment and maybe motivating them to make future sacrifices (Almond, 2003). The protagonist's selfless deed in "He Came to Know Himself" is ingrained in Sufi tradition as a symbol of the unwavering dedication to spiritual principles. In addition, when one person gives their all for the greater good of the group, it sets a precedent for the rest of the members to do the same (Van den Bos & Liebrand, 1997). Others in the Sufi community may be inspired to follow the protagonist's example of dedication and selflessness in "He Came to Know Himself" because of his altruistic deeds.

The Future of Religion (1985) by Rodney Stark and William Bainbridge posits that religions could gain adherents who are more committed to their faith when they undergo persecution and die for it. Considering the historical prevalence of persecution within Sufism, the unwavering dedication of Sufi mystics to their religion in the face of hardship is a testament to the strength and vitality of the tradition. In the poem, the protagonist's readiness to face hardship and make a sacrifice shows how dedicated they are to spiritual principles. According to the social identity theory of Henri Tajfel and John Turner (1986), martyrdom may be seen as a way to fortify group allegiance and create a strong feeling of group identity, as individuals place importance on belonging to groups. In "He Came to Know Himself," the protagonist's self-sacrifice serves to highlight his personal commitment to divine love and solidifies his membership in the Sufi society.

Various ideas provide light on the subjects explored in the poem "He Came to Know Himself" and the larger subject of building Sufi discourse on martyrdom and self-sacrifice. These theories include collective identification, community loyalty, and martyrdom. As a powerful emblem of the group's principles and ideals, martyrdom helps to solidify the group's common identity and the relationship among its members. When one person gives their life for a cause, it shows how dedicated the organization is to its principles, according to Jaskolowska (2009). Within the poem, the protagonist's readiness to die as a martyr for the sake of God highlights this collective commitment and strengthens the bond between the Sufi communities.

Members of the group are more likely to trust, reciprocate, and be loyal to one another when they are prepared to put the demands of the group ahead of their own (Oishi, Kameda, & Kim, 2000). The protagonist's selflessness in the face of divine love motivates readers to put the welfare of their society first, as seen in the poem's depiction of his or her willingness to suffer and sacrifice. According to the Moral Foundations theory (2007) put out by Jonathan Haidt and colleagues, concepts like care/harm and ingroup/outgroup dynamics form the basis of moral judgments. The moral foundations that underpin acts of selflessness are emphasized in the context of Sufi discourse on martyrdom, which places a focus on helping the underprivileged and overcoming earthly attachments. A person should consider the benefits and drawbacks of a social encounter before choosing to take part in it, according to George Homans's theory of social exchange (1961). The self-sacrifice in a martyrdom act could be seen as a gamble, where the possible social approval is more important than the personal sacrifice.

These ideas provide vital insights into the complex processes of martyrdom and self-sacrifice in religious societies. They help us understand the importance of these topics in Sufi discourse, as seen in "He Came to Know Himself."

Findings of the Study

"He Came to Know Himself: Martyrdom and Self-Sacrifice in Sachal Sarmast's Poetry" delves into the complex Sufi discourse around divine love, self-realization, and the connection between God and creation through the lens of Sachal Sarmast's poetry. Several important conclusions were drawn from a critical examination that was aided by theoretical frameworks like Fairclough's Social Context and Van Dijk's Ideology Analysis, and by historical allusions to people like Mansur al-Hallaj.

The analysis sheds light on the poem's depiction of divine love as the impetus for God's deeds, which culminate in his coming-of-age and ultimate sacrifice. The poem challenges traditional views of power dynamics and authority by its nuanced word choices, analogies, and narrative structure, which depict the depth and complexity of the divine-human connection. This poem quietly criticizes the power systems inside religion by bringing up the historical figure of Mansur al-Hallaj, who was renowned for questioning religious authority. The resistance and martyrdom of Mansur provide a prism through which the poem examines issues of exposure, vulnerability, and the readiness to endure pain in pursuit of knowledge.

This research delves into the poem's ideological constructions and the ways in which social power dynamics interact with one another. While highlighting the need of selflessness, humility, and compassion in the quest for spiritual enlightenment, God's fall from "high heaven" and readiness to suffer provide a challenge to conventional notions of divine omnipotence. The poem's major themes of self-realization, sacrifice, and divine love are consistent with fundamental principles of Sufi mysticism when seen from a Sufi perspective. The poem's profound spiritual meaning is illuminated by the depiction of God's path to enlightenment, which mirrors the Sufi belief in the soul's pursuit of connection with the divine.

According to the results, understanding the poem's meaning requires looking at it through the lens of its social and historical setting. Because of its ambiguity and openness, the poem may be understood in a variety of ways; thus, further study is needed to

determine the poem's cultural resonances and consequences. In sum, the research sheds light on the intricate Sufi ideas presented in Sachal Sarmast's poetry on divine love, self-sacrifice, and martyrdom. Findings from this critical analysis of the poem in historical and theoretical settings add to our knowledge of the poem's relevance and its wider implications for Sufi discourse and spirituality.

Conclusion

This research has explored the complex web of Sachal Sarmast's biography, works of poetry, and philosophical writings. We have learned more about his talent and his lasting impact on Sindhi literature, Sufi traditions, and world literature by looking at how his poetry form, societal criticism, and Sufi inspirations all came together written by Sachal Sarmast show how he skillfully combined a harsh criticism of societal inequities of his day with Sufi ideas like Wahdat ul-Wujud. To combat injustice and question authority, he uses symbols, metaphors, and direct speech. Sachal's combative manner, in contrast to Shah Abdul Latif Bhittai's more symbolic approach, mirrors the tumultuous political atmosphere of Sindh in the 18th century. The people, who were aching for transformation, responded positively to his candor. Incorporating "Sura" (melodic modes) and other specialized linguistic and poetry forms, Sachal accomplished a double goal. Through these, he was able to criticize social evils while still expressing his deepest love for the holy. Sachal Sarmast's legacy is complex, as this research shows. In addition to being a linguistic genius and social warrior, he was a mystic poet. We may learn a lot about the development of social criticism in Sindhi literature from his writings. Understanding and practicing Sufi religious expression is a complicated process. The lasting impact of Sufi teachings, which emphasize the importance of love, unity, and social justice. The universal themes of love, martyrdom, self-sacrifice social justice, and the pursuit of truth in Sachal Sarmast's poetry have ensured that it will always have an audience. Learning more about his life and work allows us to pay tribute to him while also expanding our understanding of the human experience and the transformative potential of art.

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Appendix A

Poem: He Came to Know Himself

He came to know Himself
 He came to know Himself
 Naught else had He in view
 To be able to realize this
 He got enmeshed in love
 He alighted from high heaven
 To pour a cascade of love
 Became Mansur to mount the gallows

Just to have His head cut off.
He treaded the bazaars of Egypt
Just to be sold for a slave
Sachu speaks the bare Truth
To speak of His sojourn on earth.
(By Sachal Sarmast)