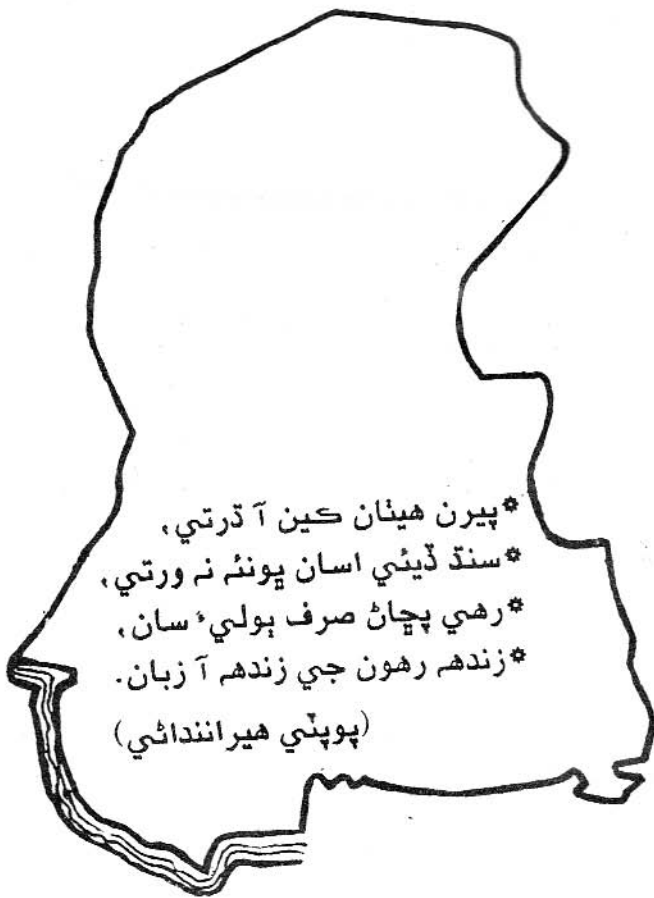




ڏهن ڏينهن اندر سنڌي سڪو



ليڪڪا طرفان بہ اکر

سنڌي ٻارن جي تعليم، سنڌي ماسٽرن جي حالت، سنڌي جاتي جي سنسڪرتي کي محفوظ رکڻ جا آپاڻ ۽ سنڌي ٻولي ۽ ساهت جو وڪاس ۽ ترقي، اهي سڀ ڳالهيون اڳيان رکي اسان سالن جا سال دورا ڪيا. آجپن، انڊور ۽ پوهال، سورت ۽ بروچ، دهلي، الور ۽ ناگپور، پونو، آديپور ۽ احمدآباد، بئنگلور، لکنو ۽ ڪانپور، اجمير، آديپور ۽ جنهور ڪٿي نه وياسين؟

شهر شهر گهمندي ڏٺم تہ سنڌي سڪڻ جي چاهنا هوندي بہ ڪيترا سنڌي ٻار اسڪول ۽ بندوبست نہ هئڻ ڪري سنڌي سکي نہ ٿا سگهن. سنڌي سڪڻ لاءِ جيڪي بہ ڪتاب ڇپيا پئي ويا انهن ۾ سنڌي ڊئاران ئي سنڌي سڪڻ جو طريقو ٻڌايو ٿئي ويو. ان ڪري هندي ايراضي ۾ رهندڙ ٻار يا ڪانوينٽ ۽ پڙهندڙ ٻار ان ڪتاب جي مدد وٺي نہ ٿئي سگهيا.

مان ماهر نہ آهيان. نہ سنڌي ٻولي ڄاڻڻ ۾، نہ سيڪارڻ جي طريقي ڄاڻڻ ۾. پر من جي تيز جذبات ڪارڻ ڪتاب تيار ڪرڻ ويٺيس. ان ڪتاب ۾ هندي توڙي انگريزي ڊئاران سنڌي سيڪارڻ جي ڪوشش ڪيل آهي.

ڪتاب جو پهريون ڇاپو مارچ ۱۹۷۷ ۾ ڇپيو. ان ڪتاب جو اڏگهائڻ دادا جشن پنهنجن مبارڪ هٿن سان ڪيو. اهو ڪتاب ٽن مهينن اندر ئي خالص ٿي ويو! پهريون ڇاپو مون خود ڇپايو هو. ڪتاب جي زوردار تقاضا ٿيڻ لڳي تہ مون اسٽيٽ بئنڪ آف انڊيا جي سنڌي سپاڪي ٻيو ڇاپو ڇپڻ لاءِ عرض ڪيو. هنن ڪتاب مان هندي ڪڍي ڇڏي. صرف انگريزي ڊئاران سنڌي سيڪارڻ وارو طريقو قائم رکي ۱۹۸۲ ۾ ٻيو ڇاپو ڇپايو.

ان بعد راجستان سنڌي اڪاڊمي ۾ ان ڪتاب جو ٽيون ڇاپو ڇپايو. هنن وري انگريزي ڊئاران وارو طريقو ڪڍي صرف هندي طريقو قائم رکي ۱۹۸۲ ۾ ڪتاب ڇپايو.

اهي سڀ ڇاپا خلاص ٿي ويا. لوڪ سر وارن پوءِ ڪتاب جو چوٿون ڇاپو ڇپايو. اهو به خلاص ٿي وڃڻ ڪري اُنن هيٺسڙهيءَ پنجنون ڇاپو ڇپايو آهي. هنن پهرين ڇاپي وانگر هندي ۽ انگريزيءَ ٻنهي قائم رکي پنهنجي ٻولين دوران سنڌي سکڻ جا طريقا قائم رکيا آهن.

"لوڪ سر" سنسٽا جو هن نموني وارو ڪتاب ڇپائڻ هڪ نهايت ئي ساراهه جوڳو ڪم آهي پنهنجي ٻولي نه ڄاڻڻ هڪ قسم جو گناهه آهي. پنهنجن ابن ڏاڏن جو ورثو ڦٽو ڪرڻ گڻ ڪيئن ٿو ٿي سگهي؟ مونکي اميد ئي نه بلڪه پڪ آهي ته هر هڪ سنڌي ٻچو ڪتاب جي مدد وٺي سنڌي سکندو ۽ ماءُ جي ڪم ڏني ڪندو.

پوپٽي رامچند هيراننداڻي

۱۹۹۰.۸.۱۴

Vowels

मात्राएँ

اعرابون يا هجيتون يا لاكنائون

آن	اُون	او	اِو	اي	اي	اُو	اِو	اِو	اِو	اِو	اِو
An	oon	ou	o	Ai	Ae	oo	u	ee	i	Aa	A
आं	ऊं	औ	आ	ऐ	ए	ऊ	उ	ई	इ	आ	अ

بان	بُون	بو	بِو	بي	بي	بُو	بِو	بِو	بِو	بِو	بِو
دان	دُون	دو	دِو	دي	دي	دُو	دِو	دِو	دِو	دِو	دِو
مان	مُون	مو	مِو	مي	مي	مُو	مِو	مِو	مِو	مِو	مِو
ران	رُون	رو	رِو	ري	ري	رُو	رِو	رِو	رِو	رِو	رِو
جان	جُون	جو	جِو	جي	جي	جُو	جِو	جِو	جِو	جِو	جِو
سان	سُون	سو	سِو	سي	سي	سُو	سِو	سِو	سِو	سِو	سِو
ٽان	ٽُون	ٽو	ٽِو	ٽي	ٽي	ٽُو	ٽِو	ٽِو	ٽِو	ٽِو	ٽِو

Note— There are no अं अः Vowels of Hindi in Sindhi.
Instead we use اُون and آن as in the following words :—

رُون	رُون	مان	تون
لُون	لُون	پهان	چُون
ڏُون (ڊ)	ڏُون	پهان	مُون

For अः we have got the sign ॐ and when we use half ॐ in the middle of the word, we pronounce like that e. g. چنڊ — ڇنڊ

।

The first letter pronounced as A is written as | and is called Alifu.

पहले अक्षर का उच्चारण अ है. वह | की तरह लिखा जाता है.

ب

The other letter is ب Ba. It forms nine more letters with dots changing with it.

Bha भ

بھ

Pa प

پ

Ba ब

ب

Ba ब

ب

Tha थ

تھ

Ta ट

ت

Ta ठ

تھ

Na न

ن

Sa स

س

Ta त

ت

Note:— Thus you can find that this script consists of only lines and dots. अब आप पहचान गए होंगे कि सिन्धी वर्णमाला में सिर्फ लकीरें और बिंदुएँ हैं ।

آ ا

Now let us learn two vowels.

अब हम मात्राएँ सीखते हैं ।

Aa आ

A अ

آ

ا (أ)

बा Ba बा

ب व B

पा Pa पा

پ प P

Words शब्द لفظ

बाबा	Grand father or father	بابا	اَت eight	आठ
नाना	G-and father	نانا	فَيت floor	जमीन
टाटा	Name of an Indian	ताता	فَيت Porridge	भात
	Industrialist		فَيت Bard	चारण
भाभा	Name of an Indian	पاپा	نَت nose-ring	
	Scientist		لَت Smart	नट
ना	No	نہ	اَن grain	अन्न
दो	Two	دو	بِن forest	वन
नहीं	नां Otherwise	نہ	بِن leaves	पत्ते

पान	Beatle leaf	پان
तान	Tune	تان
पाप	Sin	پاپ
टाप	Sound of Hoofs	ताप
पपा	Papa	پپا
पना	leaves	پنا
पटा	Belts	پٹا
अटा	Flour	اٹا

ح

We are learning now another letter and with the help of dots we are forming Six more letters from it.

अब हम एक ऐसा अक्षर सीखने हैं जिस में बिन्दुओं की सहाय्यता से छे और वह एक यानी कुल मिलाकर सात अक्षर सीखेंगे.

Ch छ Ch च J ज N न Kh ख Ja ज ह H

ح ح ج ن خ ج ا ه ه

ح

In Sindhi we have got another letter which pronounces in the same way as ح. It is ح ه Ha. When it combines with ح we get another letter ح ج Jha भ.

सिन्धी में 'ह' का उच्चारण करने वाला एक दूसरा भी अक्षर है जो है ح. जब वह ح से मिलता है तब हमें ح ج भ अक्षर मिलता है.

Now we are applying the Vowels آ إ to the above letters. अब हम ऊपर लिखे गये अक्षरों से آ إ की मात्राएँ लगाते हैं.

ح آ - ح إ - ح آ - ح إ - ح آ - ح إ - ح آ - ح إ

Words لفظ

चाचा Uncle	چاچا	हज Pilgrimage	حج	Cutlet	چاپ
घाट	چاٹ	to Maka			
	بالچ		چچ	दुकान Shop	چاپ
				or stamp	
बरात marriage	چچ	A sindhi	چت	जाट A Punjabi	چاٹ
procession		clan		clan	
पांच Five	پنج	मुकुट Crown	چت	Pitch	پاٹ
				darkness	
छे Six	چھ	अनपढ़ Uneducated	چت		

ee

ای

ای

i

ی

ی

Let us learn two more Vowels. अब हम दो और मात्राएँ सीखते हैं.

ای	ی	آ	اُ
پی	ب	با	ب
جی	ج	جا	ج

Now with these **four** Vowels and 18 letters we can read and write many letters. अब इन चार मात्राओं तथा १८ अक्षरों की सहाय्यता में हम बहुत से शब्द लिख-पढ़ सकते हैं.

टिक्की	Cutlet	چاپ	छिति	Roof	چاپ
भींगुरु					
दुकान	Shop	چاپ	दीवार	Wall	چاپ
छत्ती	Umbrella	چھتی	बती	Lamp	چھتی
छट्टी	Harscope	چھٹی	पती	Husband	چھٹی
पना पना	every leaf	پن پن	चाची	Aunty	چاچی
भिन्न	different	پن پن	भाभी	Brother's wife	یا بی
जात पात	Caste	جات پات	हानी	loss	چھتی
अन्दर भाँका	peeped	چھاتی	अनपढ़	uneducated woman	چھتی

मछली का अंडा fish egg آ نی

नानी Grand mother نانی

چھتی	پن پن	باتی	آنی	پاچ	چاپ
چھتی	چھتی	کت	پت	تات	پات
چھتی	چھتی		پت		چھت

We are learning one more letter. अब हम एक और अक्षर सीखते हैं. د and with the help of dots we are forming some more letters. बिंदुओं की सहायता से उस में से और पाँच अक्षर बनाते हैं.

द da द dha घ dha ज za ड da द da

د دا دھا دھا ج ز ا د دا د دا

د د دا د
د د دا د

Now we can sing:— अब हम गा भी सकते हैं.

... .. آ - دا - آ - دا - آ - دا — ا - د - د - د
... .. آ - دا - آ - دا - آ - دا — ا - د - د - د

and can write the following words और ये शब्द लिख सकते हैं.

दादा Grand father	دادا	दादी मां grand mother	دادي
दादा elder brother	دادا	बड़ी बहन elder sister	دادي

गुरूरु Vanity	پد پد	ठंड Cold	تند
मूढ़ लड़की A dull girl	درد	बुरा Bad	بد

Pa...Dha	پ د	डांट Scolding	دب
झींगूर	لذ	बदबू Bad smell	دب

दोहा Couplet	پد	पिण्ड body	پند	नीन्द sleep	نند
बघीची Mythological name	د د پي	मैदान The Plains	د د پت		

जिपि Zip دپ

oo

u

ऊ

उ

औ

أ

In this lesson we are learning two more Vowels
 इस पाठ में हम दो और मात्राएँ सीखते हैं। औ, अ, उ, ऊ u and oo.

औ	أ	اي	إ	آ	أ
औ	پ	پي	پ	پا	پ
جु	ج	جي	ج	جا	ج
डु	ڈ	ڊي	ڊ	ڊا	ڊ

We can read and write small sentences now अब
 हम छोटी छोटी पक्तियाँ भी पढ़ लिख सकते हैं।

चाची आज आजा Aunty come today

چاچي آج آج

शदा जंत को बांध दो Grandpa, Tie the Camel

ڏاڏا آف ٻڏ

भाभी आ नृत्य दिखा Bhabhi, Come and dance

پاپي آج نچ

दादी जल्दी उठ Dadi, get up quickly

دادی جھت پت آف

दादा, इधर ठहर Dada, wait here

दादा هیٔ بیہر .

अफ	अफ	अप	चुप हो जा Be silent	होंठ Lip	होंठ Lips
ज	ज	ज	दान Charity	چپ Nan	पान Beetle leaf
ज	ज	ज	दही Curd	दान Nan	पान Pān
ज	ज	ह	दही Curd	डोल Shake	हड्डी bone
ज	ज	ह	डोल Shake	डोल Shake	हड्डी bone

ک

Let us proceed to learn some more letters अब आईए कुछ और अक्षर सीखें।

घ Gha ड. Ga Ga ग ग Ga ख Kha
 گھ گم گم گم کم

If we apply the Vowels to these letters we'll get,
 जो मात्राएँ सीख ली हैं वे इन अक्षरों से लगाएंगे तो ये अक्षर पाएंगे:—

ک	کا	کي	کِ	کُو
ک	کا	کي	کِ	کُو
کي	کِ	کي	کِ	کُو
کي	کِ	کي	کِ	کُو

Sentences جُملا

- | | | |
|-----------------|------------------------|--------------------|
| बाधल करना छोड़ी | Don't Irritate | (1) کِثِ پِتِ چِڈِ |
| गाड़ी चली गई | The train has departed | (2) گاڑِي چُڻِي |
| गांठ बांध दो | Tie the knot | (3) گَڻِڊِ ٻَڏِ |
| छाट साफ़ कर | Dust the cot | (4) کُتِ چِڻِڊِ |
| पीठ सहला दो | Scratch my back | (5) پِڻِي کَنِ |

Lesson VIII

आंठवा पाठ

سَبَقِ اُون

Aan आं	Oon ऊं	ou औ	o ओ	oe ऐ	e ए
आं	आुं	आु	ओ	आै	आै

Why don't we proceed to learn the remaining vowels?

अब आगे बढ़कर क्यों न शेष मात्राएँ सीख लें ?

گان	کُون	کُو	کُو	کے	کے
بان	بُون	بُو	بُو	بے	بے
دان	دُون	دُو	دُو	دے	دے
جا	جُون	جُو	جُو	جے	جے

Together with former Six vowels, we can write:-

पहले सीखी हुई मात्राओं के साथ लिखें तो —

آ	ا	اي	ا	اُو	اي	اِ	او	اُو	اُون	آن
ت	ت	تِي	ت	تُو	تِي	ت	تُو	تُون	تُون	تان
ذ	ذ	ذِي	ذ	ذُو	ذِي	ذ	ذُو	ذُون	ذُون	ذان
ک	ک	کِي	ک	کُو	کِي	ک	کُو	کُون	کُون	کان

اي	او	اُون	آن	اُو	اِ
هيٲ	چوٲو	تُون	مان	اُوکو	بيٲ
ذِي	ٲوٲو	چھُون	بالدي	ٲو	هيٲ
کِي	لوٲو	اُچُون	چالدي	چو	ايٲ

Lesson IX

नवां पाठ

سبق فائون

Part I पहला भाग यागो पहरियुन

Here are some more letters. अब कुछ और अक्षर सीखते हैं ।

ق Ph फ	ف F फ	ق Ka क	س Ka क
فَـ fruit	فلم Film or movie	قلم Pen	كُـ dog
قوـ flower	في fee	قفل lock	كس Straw
قطي Comb	فانوس Street lamp	نقش Map	كن ear
		نقاد critic	نك Nose
		قیمت Price	بـ Duck
		قافیو Rhyme	كـ Corner
ظ Z ज	ط T त	ش Sh ष	س Sa स
ظالم Cruel	طوطو Parrot	شيشي bottle	س Mother in law
نظر Slight	خط Letter	شبح Bar	س Way
وعظ Lecture	عطر Scent or Perfume	شادي Marriage	کیو Pocket
نظام System	لطف Pleasure	مشکل Difficult	سिन्नी whistle
		شروو Gravy	س Sixty
		شیشو Glass	س Seven
ژ D ढ	ز Z ज	غ Gh ग	ع a अ
Skylark चकुर	Wall दीवार	باغ Garden	عینک Glasses
Night रात	Season रस	غریب Poor	عیب fault
Work of golden thread	زری زر	غوراب Steamer	عاج Ivory
Upper } माڑी	Chain जंजीर	غلم Carpet	عمدو Nice
Storey }	Melon गद्दु	or	
	freshness ताज़गी	غالیچو	
	Pleasure म्जु		

ض	ص
ضِدُّ Obstinatation	صَدْدُوقْ Box
ضَعِيفٌ Weak	صُوفْ Apple
مُظْبِوطٌ Strong	أَصْوَاطُ Picture
ضَرْوَرٌ necessity	حَرْمٌ temptation

(۱) There are nice fruits in the garden باغ مہ عَمدا قَل آھن

(۲) The wheel is turning round قَبیلو قَرِي تُو

(۳) Phatu is a tall boy فِٹو ٻگھو چوڪرو آھي

(۴) See the parrot طو طو ٿس

(۵) You are obstinate تون ضدي آھين

(۶) There are ornaments in the box صندوق مہ مڙيا آھن

(۷) The Chain is broken زنجير ٽٽي

(۸) Draupadi has come دروپدي آئي آھي

(۹) The Season of spring has gone بهار جي ريس گُذري

(۱۰) The Dr: has given the bottle. ڊاڪٽر شيشي ڏني

Lesson X

दसवां पाठ

سَبَقُ دَهُون

Now we are learning the remaining letters

अब हम वर्णमाला के शेष अक्षर सीखते हैं।

A अ L ल V व U य N ण

ع ل و ي ن

H ह M म

ه م

(۱) مائي آئي

(1) The Woman came औरत आई

(۲) ماء آء مائي كاء

(2) Mother come, eat your meals

मां खाना खा

(۳) پاء تازو ميوو كاء

(3) Brother, eat fresh fruits भैया फल खा

(۴) لڪڻ جهل

(4) hold this stick लाठी पकड़

(۵) ول وڻ کي پاڪر پائي ٿي

(5) The creeper embraces the tree

लता वृक्ष को लपटती है

(۶) مس جي شيشي هارجي پيئي آهي

(6) The ink pot has fallen.

स्याही की शीशी गिर गई है.

(۷) مهمان جو آء پاء ڪجي.

(7) We Must greet our guest

हमें मेहमान की आवमगति करनी चाहिए

(۸) مٺي تي وڃين ٿو؟

(8) Are you going to the fair?

आप मेले में जाते हैं?

Salt لوڻ

A kind of لوڻڪ

Salty leafy-vegetable

Sweet thick لولو

Chappati

(A particularly
Sindhi variety)

Stick لٽ

Physically لولو

handicapped boy

Child ٻالڪ

Time وقت

Slope لاه

Practice of Alph, Be अलिफ बे का अभ्यास

زنجیر	ز	چتون	ج	امی	ا
ماڑی	ڑ	چھی	چ	بدک	ب
وٹ	ط	جھرکی	جھ	بہنی	ب
یاد	ی	کارکون	ک	پلو	پ
ویل	و	کیل	ک	پولرو	پ
تک	ل	سنگ	س	نگ	ن
پیپس	پ	گھرو	گھ	نگر	ن
مس	م	گھر	گھ	تارو	ت
شاہ	ہ	کتو	ک	ٹول	ٹ
		قلم	ق	تپ	ت
		سان	س	ٹوٹ	ٹ
		شینھن	ش	دھل	د
		عادت	ع	ذرو	ذ
		غالیچو	غ	دیل	د
		فالوس	ف	ڈکر	ڈ
		قتر	ق	دیگو	د
		طوطو	ط		
		ظالم	ظ	حجام	ح
		صدوق	ص	چت	چ
		ضعیف	ض	چپ	چ
		راب	ر	مچ	م

Part I

मात्राओं का अभ्यास

आ	ऐ	औ	ओ
कमा	जसो	अंत	लोत
इन्द्रा	दरुपे	अप	लोत
जसुदा	सुहे	अक	कोत
कद्रा	कान्दी	कड	चोत

आ	आ	आ	आ
आ	आ	आ	आ
सुदा	कान	बद	कून
लगा - लका	कान	सुत	चुन चुन
पका - पका	कान - कान	कड	कुकुन

कन	कड	कून
कड	कड	कड
कड	कड	कड
कड	कड	कड
कड	कड	कड

(چ ک)

Crown	چٲٲ
Umbrella	چٲٲٲ
Whim	چٲٲو
Small	چوٲو
Licence	چوٲٲ
Holiday	چٲٲٲ

(ک ن)

Not to talk	کٲٲٲ
Sindhi sweet-snack	کٲٲٲ
Two-paise coin	کٲو
Vaccination	کٲو
Cutlet	کٲٲٲ
Coat or Fort	کوت
Blouse	کوتٲٲ

(م چ)

Moustaches	مٲٲ
Crocodile	مٲٲٲ
Hint	مٲٲ
fish	مٲٲٲ
Musical sound of Anklets	مٲٲٲٲ
Mischievous village Belle	مٲٲٲٲ

(پ ت)

Son	پٲٲٲ
Floor	پٲٲٲ
Curse	پٲٲٲ
Bandage	پٲٲٲ
Belt	پٲٲو
grandson	پوٲو
Stich	پوٲو
Jump	پٲٲٲ

آ

ڪارا بادل آيا
 لاڙا ساوا پن آهن

آ

پورف جيه جيه
 به هفت اکر

اي

سيتا لک
 ڪتاب جي قيمت گهٽي؟

ا

لڙي آڻ
 ويلا گيم باد ڪر

اؤ

حشو جو جو ريل ڏس
 ڌو ڌو ڌاڻا چلا پراڻا

ا

ڏرو اٺ ڏس
 اما اڄ گل ڏت

اي

عينڪ نه پاء
 ميدان چراگاه پاڻيء هيٺ آهن

اي

لينن لڀن بر سڌو رهه
 پيٽن پين سان لڀڪ لڪ

اؤ

موت سڀ ڪٿي اچي ٿو
 سوڀ ڪنهنڪي ڪٿندي؟

او

ٻوڏو ڏٺو سان ڪاه
 ڪٿ جو چوڏو لاه

ان

مان پينگه لڏان ئي
 دل ڀر ڏکن ٿا ڏوٽهان

اؤن

هنن باهه جون چيون ڏيئون
 آڇو نه ڳايون نچيون

लेन देन	Business	لین دین
मिन्वी चपाती का एक नमूना	Sindhi Chapati from Bajar or Jowar	بیو دیو
बलकल	Bark	چوڈو
लपटें	flames	چیمون
	Green plains	میدان
सौतनि	Co-wife	پہاچ
झूला	Swing	ہینگھ

Lesson XIII

१३ वाक्य

سبق १३

Now we have to remember only the words for 20, 30, 40, 50, 60, 70, 80 and 90 prefixing **پ** or **ئي** as the case may be.

۷۶ چاهتر	۵۱ ايكونجاه	۲۶ چويه	۱ هڪ
۷۷ ستھتر	۵۲ باونجاه	۲۷ ستاويھ	۲ ٻ
۷۸ آھتر	۵۳ ٽيونجاه	۲۸ آئاويھ	۳ ٽي
۷۹ آڻاسي	۵۴ چوونجاه	۲۹ آڻٽيھ	۴ چار
۸۰ اسي	۵۵ پنجونجاه	۳۰ ٽيھ	۵ پنج
۸۱ ايڪاسي	۵۶ چاونجاه	۳۱ ايڪٽيھ	۶ ڇھ
۸۲ بياسي	۵۷ ستونجاه	۳۲ ٻٽيھ	۷ ست
۸۳ ٽياسي	۵۸ آئونجاه	۳۳ ٽيٽيھ	۸ آٺ
۸۴ چوراسي	۵۹ آڻھٺ	۳۴ چوٽيھ	۹ ٺو
۸۵ پنجاسي	۶۰ سٺ	۳۵ پنجٽيھ	۱۰ ڏھ
۸۶ چھاسي	۶۱ ايڪھٺ	۳۶ ڇٽيھ	۱۱ ٻارھان
۸۷ ستاسي	۶۲ ٻاھٺ	۳۷ ستٽيھ	۱۲ ٻارھان
۸۸ آڻاسي	۶۳ ٽيھٺ	۳۸ آڻٽيھ	۱۳ ٽيڙھان
۸۹ آڻاوي	۶۴ چوھٺ	۳۹ آڻٽياڻيھ	۱۴ چوڙھان
۹۰ ٺوي	۶۵ پنجھٺ	۴۰ چاليھ	۱۵ پنڌرھان
۹۱ ايڪانوي	۶۶ چاھٺ	۴۱ ايڪيتاليھ	۱۶ سورھان
۹۲ بيانوي	۶۷ ستھٺ	۴۲ ٻاليتاليھ	۱۷ سترھان
۹۳ ٽيانوي	۶۸ آڻھٺ	۴۳ ٽيتاليھ	۱۸ آرڙھان
۹۴ چورالنوي	۶۹ آڻھتر	۴۴ چوٽيتاليھ	۱۹ آڻويھ
۹۵ پنجالنوي	۷۰ سيتر	۴۵ پنجٽيتاليھ	۲۰ ويھ
۹۶ چھالنوي	۷۱ ايڪھتر	۴۶ چائيتاليھ	۲۱ ايڪويھ
۹۷ ستالنوي	۷۲ ٻاھتر	۴۷ ستيتاليھ	۲۲ ٻاويھ
۹۸ آڻالنوي	۷۳ ٽيھتر	۴۸ آڻيتاليھ	۲۳ ٽيوھ
۹۹ نوانوي	۷۴ چوھتر	۴۹ آڻونجاه	۲۴ چوويھ
۱۰۰ سو	۷۵ پنجھتر	۵۰ پنججاه	۲۵ پنجويھ

(۱)

پيارا پُٽ سرِيش

ڪيئن آهين؟ ٿهر ڇو نه ٿو اچين؟

سيٽا آئي آهي. امي ليڪ هوندي.

بابا توکي پيار ڏنا آهن. جلدي اچي.

ٽنهنجي ماءُ

روهي

(۲)

پياري مٺي امي

هرڏا سان پيرين پوڙ بعد لکان ٿو

نه مان چڱو ڀلو آهيان. تون چيئا نه ڪو.

مان ڏباريءَ تي ايندس.

ٽيڙا سان

ٽنهنجو پُٽ

گوپند

سنو

پياري پير

مٺي ساهيڙي

پيارا دادا

پيارا پاءُ

وڌيڪ سڪ

پيار ڏج

- ۱- ڀارت ۾ دلير ناريون آهن.
- ۲- جهانسيءَ جي راڻي دلير هئي.
- ۳- ساوٽريءَ ۾ ٻه جهجهي همٿا هئي.
- ۴- لڪشمي انگريزن سان لڙي ۽ ساوٽري
موت سان وڙهي هئي.
- ۵- درويديءَ ڪوشليا وديان ناريون هيون.
- ۶- سيمتا ۽ انوسريا ٻوٽا جڙن موندون هيون.
- ۷- اندرا گانڌي به انياءَ، غريبيءَ ۽ اڻڄاڻائيءَ سان لڙي رهي
آهي.
- ۸- سنڌ جي راڻي لالڙي جنگ جي ميدان ۾ لڙي هئي.

Now we must try to read without the vowel Sign
अभी मात्राएं न वेकर पढ़ते हैं ।

- رام لڄمڻ ڀائر آهن .
ڀارم آسانجو ديش آهي .
منهجو گھر وڏو آهي .
سيمتا رام جي زال آهي .

- (۱) ماءُ چوي منهنجا منڙا لال
ماڻين جواني جڙين سؤ سال
- (۲) پيٽ چوي منهنجا منڙا پاءُ
شل نه لڳيئي ڪوسو واءُ
- (۳) پاءُ چوي توڙو مون بيمار
توڻ به ڏسندينءَ سدا بهار
- (۴) زال چوي لڳي سرهڻي هير
موت ملوڪ منهنجا مير
- (۵) گهوٽو چوي تنهنجي اک به ماڪي
منهنجو سنڊو به پوئيندو اها ساڪي
- (۶) ٻار کي نڪتو ماما جو داڻو
سڙ به ڳائي ٿي ماءُ اوراڻو
- (۷) منهنجي گهر به آهي شادي
لاڏا ڳائي ٿي سينا دادي

- (۱) جواني ماڻين (2) May you Enjoy life لاڙا Marriage Songs
- (۲) ڪوسو واءُ نه لڳيئي May you be away from any trouble
- (۳) سدا بهار ڏسندينءَ May you be alway happy
- (۴) منهنجا مير My Lord (my ruler)
- (۵) ساڪي پوئيندو He will Second it
- (۶) اوراڻو A particular Sindhi Song Sung to the child suffering from small-pox.

Lesson XVII

۱۷ پاڻ

سبق ۱۷

کال

Tense

زمان

(a) Present Tenseवर्तमान कालزمان حال

पुलिंग Masculine جنس مذکر

स्त्रीलिंग Feminine جنس مؤنث

مان ڳايان ٿو

مان ڳايان ٿي

I Sing

آسین ڳايون ٿا

آسین ڳايون ٿيون

We Sing

توڻ ڳائين ٿو

توڻ ڳائين ٿي

You Sing

توهين ڳايو ٿا

توهين ڳايو ٿيون

You Sing

هو ڳائي ٿو

هو ڳائي ٿي

She or he Sings

اهي ڳائين ٿا

اهي ڳائين ٿيون

They Sing

(b) Past Tenseभूत काल

زمان ماضي

Same as In Feminine

مون ڳايو

اسان ڳايو

تو ڳايو

توهان ڳايو

هن ڳايو

انهن ڳايو

(c) Future Tense

भविष्य काल

زمان مستقبل

مان ڳائيندس

مان ڳائينديس

آسین ڳائينداسين

آسین ڳائيندوسين

تُون ڳائيندين

تُون ڳائيندين

توهين ڳائيندا

توهان ڳائينديون

هُوَ ڳائيندو

هُوَ ڳائيندي

اَهي ڳائيندا

اَهي ڳائينديون

Infinitives

- (۱) کائِبُ खांना To eat مان اُنْبُ کان لی
I eat a mango में आम खाती हूँ
- (۲) پیئِبُ पीना To drink اَسْمِینْ شَرَبْتُ پیئِبُونْ لَأ
We drink Sharbat हम शरबत पीते हैं
- (۳) سُمَهَبُ सोना To sleep تُونْ بَسْتَرِیْ لِی سُمَهَبِیْ لِی
You are sleeping on bed. तू बिस्तर पर सोती है।
- (۴) جَاگُبا یا اُتُبا To get up لَوَهْمِینْ جَاگُوْ لَأ
to be awake जागना
You are waking up तुम जागते हो
- (۵) وِهَبُ बैठना To sit هُو کُرْسِیْ لِی وَهَبِیْ لِی
She sits on the chair. वह कुर्सी पर बैठती है
- (۶) اُتُبا یا بیهَبُ खड़ा होना اُهَبِیْ مِیزِیْ لِی بَهَبِیْ لِی
They are standing on the table वे मंज पर खड़े हैं
- (۷) پڑهَبُ To study or to learn مَهْتَانِیْ کِتَابْ پڑهَبُو
(finished reading) or to read पढ़ना
Mahtani read the book (Past Tense)
- (۸) لِکُبا लिखना To write اَسَانْ گِیْتِیْ لِکِیُو
We wrote the song.
- (۹) اُپِیاسُ کرنا अभ्यास करना گِیْتَا جو اُپِیاسُ کرنا گُهرجِی
We should study Geeta. To study
- (۱۰) اُچُبا آنا To come اِنْدِرَا گَانْدِیْ بَمْبَیْ اِنْدِی
Indira Gandhi will come to Bombay.

(۱۱) وڃڻ To go ڄانا منهنجو مامو اسپين ويندو

(۱۲) صفا ڪرڻ يا صاف ڪرڻ To clean ڪرنا ساڻ

هوءَ ڏياريءَ تي گهر صاف ڪندي

She'll clean her House on Diwali.

(۱۳) اُڳهڻ To clean ڪو اُڳهڻ

Clean your Nose. ناک ساڻ ڪر

(۱۴) وڍڻ To cut. کاڌنا اُنڀ وڍڻ ڪائون

Cut the mango, so that we can eat it.

(۱۵) ڳالهائڻ To talk ڳالهائڻ هُنَ وڍڻ جي سکيا ئي ڳالهائو

She spoke on the teachings of vedas.

(۱۶) ٻڌائڻ To tell ڪهڻا يا سنانا آکاڻي ٻڌاءَ

Tell the story.

दिनों के नाम	Days	دینھن
Kamla, come inside the house.		کَمِلا ڏهرَ اَندِرِ اَڄُ
Sohan, you go outside		سوهَن ! تُون باهرِ وڃُ
Keep the fruits on the table.		مِيز تي ميوو رکُ
Today is Sunday		اَڄ اَرَتوارُ آهي
Yesterday was Saturday.		ڪالهه ڇنڇرُ هو.
Tomorrow is Monday		سڀاڻي سوَمَرُ آهي.
Day after tomorrow is Tuesday.		پريڻهن مَنگلُ ٿيندو.
Two days after tomorrow will be Wednesday		ٽريڻهن ٻڌرُ هوندو.
we'll do the Pooja (Satya Narayan's Katha) on Thursday.		وسپت ڏينهن ڪتا ڪبي.
On Friday she will come to her mother's place.		جمع ٿيندو ته هوءَ پيڪي ايندي

هوءَ منهنجي ڌيءُ آهي.
 مان هن جي ماءُ آهيان.
 هيءُ منهنجي ڏوهڻي آهي.

ڏس منهنجو پوٽو ڪهڙو نه سهڻو آهي؟
 ڏاڏي تي ويو آهي.
 منهنجو سهرو به اهڙو ئي هو.
 منهنجي نران ولانت ويئي آهي.
 منهنجي ڀاڄائي هتي ئي رهندي آهي.
 منهنجو مائٽو ڪالهه گذاري ويو.

Mother ماءُ

daughter ڌيءُ

Father پيءُ

Son پٽ

Brother ڀاءُ

Sister ڀيڻ

Mother's sister ماسي

Father's sister پڦي

Mother's sister's husband مائٽو

Father's sister's husband پڦو

Mother's sister's son	ماساب
Father's sister's son	پڦاٺ
Father's brother's son	سوٺ
Mother's mother	ڦاني
Father's mother	ڏاڏي
Elder Sister	ڏاڏي
Elder Brother	ڏاڏا
Sister-In-law	ڦران
(Husband's sister)	
Sister-In-law	ڀاڄائي
(Brother's wife)	
Brother's daughter	ڀائي
Sister's daughter	ڀائيڇي
Husband's brother's daughter	ڏيڙوٽ
Mother's Sister's daughter	ماساب
Father's Sister's daughter	پڦاٺ
Father's Brother's daughter	سوٽ
Husband's mother	سس
or	
Wife's mother	
Husband's Father	سهرو
or	
Wife's Father	

Parts of the body शरीर के अंग

Shoulders	कूहा	Neck	गुँजी
arms	बाहुँ	Head	सुसी या मू
hands	हूत	Hair	वार
fingers	अंगुरी	(Parting of hair)	(सुनुद)
Index finger	डसुुी	(Vermillion mark)	(लके)
Middle finger	वुडुी	Fore head	डुशानी ललूत या नरुड
Little finger	डुडुी	eyes	अकुी
Ring finger	डुडुी	Pupils	डुतुडुी
Thumb	अंगुुी	Eye lashes	डुनुडुी या डुडुी
Wrist	कुराी	Eye brows	डुडुी
Nails	नुनू	ears	कू
Legs	{ डुङुुी डुङुुी }	ear lob	डुडुी
Thigh	सुुी	Nose	नुके
Feet	डुडुी	Nostril	नुस
Heel	कुरी	tongue	डुडुी
Ankle	डुडुी	mouth	वूत
Waist	डुडुी	Lips	डुडुी
Chest	डुडुी	Teeth	डुडुी
Ribs	डुडुी	Palate	डुडुी
Back bone	कुरङुुी	Throat	डुडुी
Stmach	डुडुी	Chin	कडुी
Glands	डुडुी	Cheek	डुडुी
Nerves	नुस या डुडुी या नुडुी	Moustache	डुडुी
Knees	डुडुी	Beard	डुडुी
intestine	अनुडुी	(Perspiration)	(डुडुी या डुडुी)
		(Skin)	(डुडुी)

چیزن جا نالا

تازا میوا		تازيون پاجيون	
Mangoes	اَنَب	Tomatoes	ٹماٽا
Apples	صُوف	Potatoes	پٽاٽا
Bannana	ڪيلا	Ladies fingers	پيٽديون
Melon	گدڙا	Carrots	گجروُن
Water-melon	پانھين يا ھيڊاٽو	Ridge Gourd	تُوڙيون
Chikoo	چيڪون	Garlic	تُوڙ
Sugar Cane	ڪمند	Spinach	پالڪ
Pomegranate	ڏاڙھون	Cauli-flower	گل ڪوئي
Grapes	اَنگُور ڍاڪ	Cabbage	پن گواي
Dates	تازي ڪتل	Sour-Spinach	سُوٽا
Grapes	ڪشمش	Brinjal	چوڪا
without seeds			واڱڻ
white melon	سردو	Coriander leaves	{ ڏاڻن جا پن ڪوئيمير
Fresh	تازيون باداميون	Yam	ڪچالو
Almonds			سورڻ
Fresh-wall-nuts	تازا اڪروٽ	Pumpkin	پھنو
	پيٽيو	Turnip	گوگڙو
	سيٽاقل	Onion	بصر
Berries	بدر		
Olive	زيتون		

Almonds بادامیون

walnuts اکروت

Appricots زردالو

Neozo نیضا

Pistachoi-nuts ڈوڈیون

Cashew nut کاجا

Pistachio پستا

Some more words

کجه وديک لفظ

<u>Adverbs</u>	طوف	<u>Five elements</u>	پنج تتر
Here	هتي	Air	هوا
There	هندي	Fire	باھ
Where-There	جتي	Water	پاڻي
Where	ڪتي	Earth	ڌرتي
How	ڪئين	Sky	آڪاس
This way	هئين	Nouns	اسم
When	ڪڏهين	Village	ڳوٺ - ڳامڙو
Then	جڏهين	City	شهر
Then	نڏهين	Girl	ڇوڪري
Why	ڇو	Boy	ڇوڪرو
Why	ڇا لاءِ	Man	مود - پوڻ
		Woman	عورت - زال
		Child	ٻار
		School	اسڪول
		Place-Home	جاء - مڪان - گهر
		Hospital	اسپتال
		Temple	مندر - ٽڪاڻو

Pure Sindhi Words

نَجُ سنڌي اکر

ٲ	ٲ	ٲ	ٲ
Two	ٲ	Tongue	ٲ
Twelve	ٲارھان	Procession	ٲ
Arm or wife	ٲانھن	Uneducated Person	ٲ
Cat	ٲلي	Musical instrument	ٲ
Boat	ٲيٲو	[To surpass وٲائڻ وٲائڻ]	ٲ
Button	ٲيٲو	Lightening	ٲ
Bidi	ٲيٲي	Black-berrtes or Sweet	ٲ
Second	ٲيٲو	Birth	ٲ
Plant	ٲوٲو	Net	ٲ
For the second time	ٲيٲھر	Devotional Song	ٲ
Close the door (don't lock it)	ٲيڪر	Shyness	ٲ
Name of a Bird	ٲيڪر		
Toe	ٲيٲ		

	ذ		ڳ
Frog	ذَڙڙ	Neck	ڳچي
Grandfather	ڙاڙو	Worry	ڳڻي
Very much or hard	ڙاڙو	Deliberations	ڳڻ ڳوڻ
Give	ڙي	Eagle	ڳڇھ
He-calf of Buffalo	ڙاڙو	Slow	ڳر
Vanity	ڙڙ ڙڙ	To search	ڳولھڻ
to be afraid of	ڙڪڙڪ	Woodcutter	ڳيرو
Staircase	ڙاڪڙڪ	Knot	ڳنڊ
Witch	ڙانڙڪ	Sugarcane pieces	ڳنڊيوڙي
Here	ھيڏانھن	Cold	ڳڇ
There	ھوڙانھن	Bunch	ڳڇو
When	ڪڏھن	Song	ڙاڳ
Where	ڪيڏانھن	Shine	ڳھڳھ
To swing with	ڳڳڳ ڳڳ		

سنڌي ٻوليءَ ۾ ٻيا لفظ

داد فرهاد	ڀت پت	رهيل ڪهيل
دهل دماما	ڌات ڀات	رنگ ڍنگ
دم دلاسو	ڌري ڀري	رڌي پڪي
ڌڙڪو ڊاب	ڌوق شوق	راند رڙند
ڊوا ڊرمل	هوش حواس	ڇرڇو گهڇو
ڊعا سلام	هٿيار پنوهار	ڇور ڇڪور
ڊانهون ڪڙڪون	هڪيو لڪيو	ڇو ڇورو
ڊنگو فساد	هلس چلس	ڇورا ڪورا
ڊنڊو ڏاڙي	خون خراي	ڇال چلگت
ڏوڙ چالي	خرچ پڪو	ڇمڪ ڊمڪ
ڏن ڏولت	خط پت	ڇڱو چوڪو
ڏڪا ٿاڻا	حڪيم طبيب	ڇهر ٻهر
ڏٺي سائين	حساب ڪتاب	ڇهل ٻهل
ڏٺي ڏوٺي	حيلو وسيلو	شادي مرادي
ڏس ٻنڌ	پت شت	شان مان
ڏڪ ڏولاوا	ٻاري دوستي	شان شوڪت
ڏٺو متو	راج پاڳ	شيل شڪار
ڏيڪ ويڪ	دوچ راڙو	شڪل شيهه
ڏڪ ڏاڪڙا	ڊوڊن ٻٽڪو	صلح سانف
ڊپ ڊاغ	ڊپت رسم	سار سنڀال
ڊول ڊيل	ڊٿو ملٿو	سڌو سنواڻو
ڊول چمڪو	ڊهٽي ڪهٽي	گاه بنو
ڊڪ ڊوڙ	ڊيٺي ڊيٺي	ڀٽسو ڀٽڙو
ڊوڙ ڊڳا	ڊڙهه ڀٽڙهه	

ڪي سؤلا سنڌي پهاڪا

انڌن ۾ ڪاڻو راجا
انسان خطا جو گهر آهي
باهران جپ اندر ۾ ڪپ
بار پاروتن ۾ پڌرو
پتتين ڪي به ڪن آهن
تڪڙي ڪٽي انڌا گلر چڻي
ترجي گڻي سو چوئون ڪاڻي
تيل ترن مان ئي نڪرندو
پاڙو ابو اما آهي
پرائي ڏهين احمد نچي
پنهجي گهر ۾ پلي به شينهن
پاڻ نه پالي ڪتا پالي
جڙي ڪي جس آهي
جيڏا اٺ تيڏا لوڏا
جيري لاءِ پڪري نه ڪهجي
جو مڙيو سو جڙيو
په ته ٻارنهن
پڇڻا نه منجهڻا
رات پنهنجي تات
جهڙي نيت تهڙي مراد
چمڙي ڏئي پردمڙي نه ڏئي
دولتمند جا ڏاند به ويامن
ڏن ته ڏٺي نه ته وڪڻ ڪٺي
سير مٿان سوا سير
سچ ته بينو نچ
قرض ڪٺي ڪنگڻ نه پائجن
ڪم لتو ڊڪڻ وسريو
ڪني آگر ويدي پلي

بيت

پئسو لاکم پت تان

پئسو لاکم پت تان
پئسي ورتم گاهه
گاهه لاکم گان، کي
گان، لئو کير
کير لاکم امان کي
امان لئو لولو
لولو لاکم کانو کي
کانو لئو گنپ
گنپ لاکم راجا کي
راجا لئو گهوڙو
چڙهي گهم، چڙهي گهم،
چندن قناکو
جيئي منهنجو ڪاڪو
ڪاڪو ويٺو ماڙي تي
لئينو ڪاڪي جي ٿاڙهي تي

کیرُ

جو کیر پیني، سو وپر تئي
ڏند زور وٺن، ڏاڍا سهڻا لڳن
اکين جوٽ وڏي، ڏاڍي سونهن تئي
ڏي کير امان، پي پڙهن وڃان.

سويل سُمهڻُ

سويل سمهجي سويل آڻجي
اول ڏئي، جو نالو ڳنجهي
ڪوڙ نه چئجي لڳي نه گار
شي، چورائي ٿجي نه خوار
هن نصيحت تي جو هلندو
ماڻ مٺ کي سوئي وٺندو.

تَارِنِ پَرِي رَاتِ

اڪه ٻوٽي اڪه ڪولي تارا
ڏين ٿا هڪ ٻئي ڏانهن اشارا
ڪن پيا پڻ پڻ ۾ ڪا بات
ٺمڪ ٺمڪ تاريلي رات

رات انڌاري چادر ڪاري
تنهن تي چمڪ ستارن واري
لهر لڳائي ٿي ڪيا بات
ٺمڪ ٺمڪ تاريلي رات

تارن ۾ چمڪاڻ ڏسي جو
اونڌاهي ۾ واٽ ڏسي سو
پرھ ٿئي جيسين پريات
ٺمڪ ٺمڪ تاريلي رات
(ڪوي ڪشچند بيوس)

منهنجي امڙ

مونکي ڪنهن ٿي کير پياريو
پيار منجهان ٿي ڳوڊ ويهاريو
خوش ٿي هر هر مون ڏي نهاريو؟
منهنجي امڙ...

پنڌ ڪندي جي ڏڪو ڪاڏم
ڪنهن ڪٿي ٿئي ڇاتي لائيم؟
پيار منجهان ٿي پاڪر پاتم
منهنجي امڙ...

رئيس جڏهن ٿئي آءُ بيمار
دوا ڪرڻ لاءِ ٿي ٿئي تيار
يندڙ ڦٽائي رهي هوشيار
منهنجي امڙ...

وڏي جڏهن آءُ وڏو ٿيندس
سڪ سوين آءُ توکي ڏيندس
ڪم سٺا مان سدا ڪندس
منهنجي امڙ...

سنڌ جو بهادر راجا داهرسين

راجا داهرسين سنڌ جو راجا هو.

سنڌس گاديءَ جو هنڌ برهمڻ آباد هو. جنهن وقت راجا داهرسين جو راج هو، ان وقت سنڌ ديبل بندر کان وٺي ملتان تائين ٽهليل هئي. داهرسين جي عمر ننڍي هئي. ان ڪري عربن سمجهيو ته هن ننڍڙي ڇوڪري کي جيئن سوکو ڪم آهي. مگر عربن سنڌ تي ڇهه دفعا ڪاهيو ۽ ڇهه ئي دفعا هنن داهرسين کان هاريو.

داهرسين ڇوڪر اٺا ڪئي جو هر بار عربن کي معاف ڪري پئي ڇڏيائين.

داهرسين تلواربازيءَ ۾ ڏاڍو هوشيار هو. وٽس داهر - چڪر نالي هڪ هٿيار هو جو دشمن کي زخمي ڪري بمرنگ جيان واپس داهرسين وٽ موٽي ايندو هو.

نيٺ عربن دغابازيءَ تي پاڙيو. هنن سنڌ جي ٻوڏين ۾ پرچار ڪيو ته جنگ ۾ رٿ تو وهي ان ڪري اوهين اهو پاپ جو ڪم نه ڪريو. عربن لالچي سردارن کي رشوت ڏني ۽ سنڌ جي برهمڻن کي پڻ پئسا ڏنا ته راجا کي جنگ جي ميدان ۾ وڃڻ کان ڪجهه وقت لاءِ روڪي ويهارين.

عربن ستون دفعو سنڌ تي ڪاهه ڪئي. راجا پنج ڏينهن جنگ جي ميدان تي ڪين ويو جو سندس پروت ڪيس روڪي ويهاريو. ڇهين ڏينهن راجا ڀٽ لڙڻ ويو ته هو وڙهندي مارجي ويو.

داهرسين جي پٽي راڻي لڏي مردانا ڪهڙا ڪري ڀٽ لڙڻ ويئي. جڏهن ڏٺائين ته دشمن زور آهي، تڏهن جوهر ڪري پاڻ کي پسم ڪيائين.

پارٽيه ناريءَ جو اهو پهريون جوهر هو.

راجڪمار جنهنگه ۽ راجڪماريون سوريه ۽ پرمڻ پڻ جنگ جي ميدان ۾ لڙيون. جنهنگه وڃي گتِي پراپت ڪئي ۽ راجڪماريون عربن وٽ قيد ٿي ويئون.

پر ٻنهي راجڪمارين چالڪي ڪري سنڌ تي حملو ڪندڙ عرب محمد بن قاسم کي مارائڻي ڇڏيو ۽ پوءِ پاڻ کي به ڪٿاري هڻي ماري وڌائون.

سند جو پڳت - سنگھ هيمو ڪالائي

انگريزن هندستان مٿان ظلمي راڄ ڪيو.

مهاٽما گانڌي ۽ ديش ڪي آزاد ڪرڻ لاءِ پنهنجن ديش واسين ڪي
سڏ ڏنو.

هزارن لکن هندواسين اهو سڏ اٿايو. جن اهنسا اختيار ڪئي ۽
ڪي جوان انقلابي بڻجي منسڪ ڪاروايون ڪرڻ لاءِ تيار ٿيا.

هيمو ڪالائي سنڌ جي سکر شهر ۾ رهندو هو. هو اڻويهن ورهين
جو جوان هو. هن ٻڌو ته سپاهين سان پيريل هڪ ريل گاڏي سکر مان
لنگهي ٿي. اهي سپاهي اهنساوادي آزاديءَ لاءِ لڙندڙ هندستانين مٿان
گوليون ۽ لٽيون هلائيندا. هيمو ۽ سندس چار پنج دوست سياري جي ٿڌ
۾ جاڳي ريلوي لائين جون فٽ پليٽس ڪڍڻ لاءِ نڪتا.

سکر ۾ مارشل لا هو. فوجي چئني طرف ڦري رهيا هئا. انهن مان
جن ريلوي تي ٽارچ گهمائي.

هيمو جا دوست وقت سر پڇي سگهيا. پر هيمو پڪڙجي پيو !
انگريزي آفيسرن هيمو کي ٻڌي سختيون ڏيئي ڪائس سندس
دوستن جا نالا پڇيا. پر هيمو ڪنهنجو به نالو نه ٻڌايو.
هيمو لاءِ ڦاسي جي سزا مقرر ٿي.

هيمو کان نالو پڇيائون ته چيائين "هندستاني." هن کان سندس
پيءُ جو نالو پڇيائون ته جواب ڏنائين "هندستان." هو ڦاسيءَ جي
تختي تي ڪلندو مشڪندو رهيو ۽ انقلاب زندم باد جو نعرو هڻندو رهيو.
ائين ئي هي جوان ديش پڳت سوريءَ تي چڙهيو.

وڊوان سنت ساڌو - واسواڻي

ساڌو واسواڻي ۽ جو سڄو نالو ٿانورداس ليڪرام واسواڻي آهي. هو وڊوان، فيلسوف ۽ سنت هو.

ذهبن ۽ تيز فهم هئڻ ڪري ايم.اي ڪلاس ۾ سڄي بمبئي يونيورسٽي ۽ پهريون نمبر بيٺو. هن سنسڪرت جو گهرو اڀياس ڪيو هو. ڪن سالن لاءِ هو ڪراچي ۽ جي ڊي، جي سنڌ ڪاليج جو پرنسپال، ڪجهه وقت لاهور جي ديال سنگھ ڪاليج جو پرنسپال ۽ ڪجهه وقت پٽيالا جي مهيندر ڪاليج جو پرنسپال ۽ ڪن سالن لاءِ ڪوچ بهار جي وڪٽوريا ڪاليج جو پرنسپال ٿي رهيو هو.

عُهدا مائيندي هو هر وقت ائين محسوس پيو ڪندو هو ته مونکي الاهي سڏ پيو ٿئي جو پيو چوڻيم ته سڀ ڪجهه ڇڏي مون وٽ هليو اچ. هنکي ڪلڪتي ۾ نلوداسين گڏيو هو؛ جنهن مٿس روحاني رنگ چاڙهي ڇڏيو هو.

نيٺ هو سڀ ڪجهه تياڳي هماليه جي ڏوڏ ۾ هليو ويو. اتان واپس آيو ته کيس فقيري لباس پهريو هو. هن مڙ مڙ سويل تارن جي چانو ۾ ۽ هون جي سڳنڌ پيريل واتارڻ ۾ ويدن جي پراچين پرارٿنا ڪندو هو.
استومان سڏ گميه.....

ساڌو ۽ جي آواز ۾ پراچين رشين مٺين جي آواز جو پراڌو ٻڌڻ ۾ ايندو هو. امبرت ويلي، هون جي پوتر سڳنڌميه هوا ۾، ساڌو ۽ جي مڪ مان پراچين رشين مٺين جي سکيا ٻڌي من اُزخود پوتر ٿي پوندو هو. ساڌو ۽ جي سکيا ۾ غريبن کي دان ڪرڻ، بيمارن جي شيوا ڪرڻ، پڪين پسن تي ديا ڪرڻ، ڏکين سان همدردي ڪرڻ ۽ نام جپڻ تي زور ڏنو ويندو هو.

سوامي ليلا شاه

سوامي ليلا شاه پراچين رشين منين جو وارث سنٿ آهي. هو گيان ۽ ڪرم جو سنهڙو پڄاڻندڙ سنٿ آهي. هو اهڙو سنٿ آهي جنهن کي ڌرم جي اصلي نت جي ڄاڻ هئي جنهن ڪري هن سنڌي ٻولي ۽ سنڌي لهي کي قائم رکڻ تي زور ڏنو ۽ چيو ته سنڌي جاتي جي وجود قائم رکڻ جي ڪوشش ڪريو.

لهليل آڪاش هيٺان، گليل ميدان ۾، مني ۽ پٿرن سان ڀريل ڌرتي تي هو بيحد آرام سان ويهي رهندو هو.

مٿي تي اڇو ڪپڙو ويڙهيل ۽ بت تي اڇي ڪپڙي سان ڪلهي تي ڳنڍ ٻٽل جهڙو ڪڙتو پيل، هي رشي سدائين سادي لباس ۾ رهندو هو. رات جو هڪ ڳوٺ کي پٿرڻي ۽ سوڙ ٻڌائي ۽ مٿي هيٺان هڪ سر کي وهائڻو ٻڌائي هو سمهندو هو. يوگ آسٽن ۾ هنجو وشواس هو ان ڪري سڀني کي چونڊو هو ته آسن ڪري صحت سڌاريو. هو ڳالهائيندو تمام جهيٺو هو. سندس اڀديش جو نت اهو هو ته "جيستائين شرير تيستائين سڪ ڏک، لاپ اڳي، گرمي سردي، مان اڀمان، سهڻو ئي ڀوندو آهي. ان ڪري اسانکي جڳائي ته تيرج ڌري سڀ ڪجهه برداشت ڪريون ۽ پنهنجا فرض پاليندا رهون.

سوامي ليلا شاه جڏهن سنڌ ۾ هو تڏهن ننڍي محمدخان جي ڀر ۾ وهندڙ قليلي جي ڪناري وارن باغن ۾ ٻين سنتن سان گڏجي ويدانت تي اڀديش ڏيندو هو.

هندستان ۾ آيو ته هو رمتو جوڳي بڻجي پيو. ڪڏهن آگري ۾ رهندو هو ته ڪڏهن بمبئي، ڪڏهن گانڌيڌام ۾ ته ڪڏهن جهوناڳڙه ۾. جيڏانهن به ويندو آهي شالوون ڪولڻ جو يتن ڪندو هو - گئوشالا، پائشالا، ناري شالا ۽ ڌرمشالا. سنت سوامي ليلا شاه چونڊو هو ته ٻارن جي نپاڇ تي گهڻو ڌيان ڏيو. سندن چرتر ٺاهڻ جي ڪوشش ڪريو. هنن جو چرتر ٺهندو ته اهي ٻين ڳالهين ۾ پاڻکي پاڻيهي ٺاهيندا.

سوامي جن جي روزاني زندگي هڪ مهان پُرش جي زندگي هئي. اميرت ويلي آهي ڌيان ۾ رهندو هو. پوءِ يوگ آسن ڪري ۽ ڪرائي ان بعد گيان پروجڻ ڪندو هو جنهن ۾ پنهنجن رشن کي سوال پڇڻ لاءِ

ممتائيندو هو.

پوءِ سارو ڏينهن هو سماج ڪاريه ڪندو هو. ڏيٽي لپيٽي خلاف
پرچار ڪندو هو.

هو ٿورو ڳالهائيندو هو، ٿورو ڪاٺيندو هو ۽ ٿوري ننڊ ڪندو هو.
سوامي ليلا شاهه جي سکيائڻ جو ساڙ هيءَ آهي :

۱. سهن شڪتي ۽ سم درشتي ڌارڻ ڪريو.
۲. ننڍن وڏن سان پيار ڪريو.
۳. جيڪو اديش سامهون رکي، ان تي عمل ڪرڻ جي ڪوشش
ڪريو.

۴. ڊپ نه ڪريو.

۵. محڪم ارادي سان ڪم ڪريو.

۶. پاڻ سان سچا ٿيو. ٺڪتچينيءَ کان اصل نه ڊڄو.

۷. نهنا نمائا ٿي ڪم ڪريو. عهدي ۽ نالي پٺيان نه ڊوڙو

۸. پنهنجين ڀلن چوڪن تي پردو نه وجهو.

۹. ٻين سان نياڻ جا نيم لڳايو تنهن کان اڳ پاڻ سان اهي نيم

لڳايو.

۱۰. ڏيٽي لپيٽي وٺڻ جو مطلب آهي پرائو مال هضم ڪرڻ. ان ڪڏي

ڪم ڪرڻ کان باز اچو.

۱۱. يوگم آسڻ ڪري تندرستي سڌاريو.

۱۲. وقت بچائي پرڀوءَ کي ڏياريو.

۱۳. پنهنجي جاتيءَ جي شيوا ڪريو.

۱۴. سنڌي آهيو ته سنڌي پڙهو ۽ پاڙهيو.

نجم سنڌي نيرڻ جا قسم

مٺيون سيئون - ڏڏ ۽ پٿاڻا
ڊوڊو لسي ۽ ڏڏ مان نڪتل مڪڻ
پڪوان، دال ۽ سپرو
پوريون ۽ پٿاڻا
مٺيون پيهون
مالپڙا ۽ سپرو
ستپوڙا
ميتي ۽ مٺي سيٺل ڊبلروٽي يا ماني
لولي ۽ ڏڏ

سنڌين وٽ قلڪي جا قسم ۽ نالا

ماني
اڦراڻو
قلڪو
چانور جو چلو
ٻاجهريءَ جو ڊوڊو
ٻٽو لولو ڪنڊ سان
جوئر جو ڊوڊو
ٻٽو لولو ڳڙ سان
مصالح واري لولي
لوڻ ۽ ڪاري مرچ واري لولي
مٺي لولي
تٽڙي ۽ وارو منو لولو
مهالڪشمي ۽ واري چهڙي پوري

سنئين جا خاص طعام

(ويشنيو)

سائي پاڇي جنهن ۾ ڪريلِي ڪان سوا^۶ سڀ پاڇيون ۽ چئن جي دال پيل

پُلاءَ وڙين جو يا واڱڻن جو يا گل گوبئي جو ان سان گڏ سائي پاڇي

بصر ٽماڻي ۾ سينل بيھ

توم ميٽي^۷ ۾ سينل پينڊيون پٽاٽا

سائي پاڇي سينل

بيھ جي رس ۾ ڊبلروٽي

سندا پڪوڙا ميٽي^۸ وارا

سنبوسا

پٽاٽي ٽڪيون

بيھ جون ٽڪيون

ڪچالو تريل

سائي توري اٺسي

سائي توري بصر ۽ دال سان

سائي پاڇي اٺسي

سائي^۹ پاڇي مان پٽڙي پالڪ نهيل

رائي^{۱۰} جي پاڇي (جنهن ۾ ڪريلِي ڪان سوا^۶ سڀ پاڇيون پون)

ست - داليون

ٽدالي

ڪڙهي چانور بوندي ۽ پٽاٽي جا ٽوڪ

سنڌين جا خاص طعام
(غير ویشنو)

مڇي ۽ جا ڪوفتا
قيمي جا ڪوفتا
ڪوڪ پلو
ٿوڻ مڇي ۽ سينل مڇي
بصر ۽ مصالح ۽ سينل گوشت
پڳڙ گوشت
مغز تريل
قيمي ۽ مغز
قيمي جون ٽڪيون
قيمي ۽ بيضا
مغز جا پڪوڙا
گوشت جا پڪوڙا
بصر ٽماٽي ۽ پلو سينل
بصر ٽماٽي ۽ مڇي سينل
جهڻگا داغ ۽ رڌل
جهڻگا تريل
مڇي ۽ جون ٽڪيون
تڏي تي مصالح پري سيڪيل پامرٽ مڇي

هن ڪتاب جي آثار تي سنڌي سڪيل هڪ پيڻ چون سنڌي ۾ خط لکڻ جون ڪوششون

منهنجي پياري "دادي"

اميد ڪيان ٿي ته توهين نيڪ ۾
هوندا.
توهان جيڪي ڪتابون موڪليون
آهن اهي پڙهي پڙهندي مونجي
دل ٿي ڪري ته جيترو جلد ٿي
سگهي مونکي به لکڻ شروع ڪرڻ
کپي. توهانجي ڪرپا ٿيندي ته اهو
ڏينهن به جلد ايندو. مان ته صبح
جو هڪڙو ڪتاب ۽ ڏينهن جو ٻيو
ته شام جو ٽيون رات جو چوٿون.
مان توهانجي هميشه شڪرگذار
رهنديس جو توهان مونکي سنڌي
ٻولي جي سامهت سان واقف ڪيو
اٿو. هاڻي مان ڪوشش ڪنديس
ليڪن جي؟ پوءِ توهان وٽ
موڪلينديس پنهنجا ليکڪ توري
آکاڻيون.
وڌيڪ سڪ

پيارن مان
توهانجي پشپا.

سنڌي سڪيل هڪ پيڻ جون ڪوششون

سنڌي سڪيل هڪ پيڻ
اميد ڪيان ٿي ته توهين نيڪ ۾
هوندا.
توهان جيڪي ڪتابون موڪليون
آهن اهي پڙهي پڙهندي مونجي
دل ٿي ڪري ته جيترو جلد ٿي
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کپي. توهانجي ڪرپا ٿيندي ته اهو
ڏينهن به جلد ايندو. مان ته صبح
جو هڪڙو ڪتاب ۽ ڏينهن جو ٻيو
ته شام جو ٽيون رات جو چوٿون.

مان توهانجي هميشه
شڪرگذار رهنديس جو توهان
مونکي سنڌي ٻولي جي سامهت
سان واقف ڪيو اٿو.
هاڻي مان ڪوشش ڪنديس
ليڪن جي؟ پوءِ توهان وٽ
موڪلينديس پنهنجا ليکڪ
توري آکاڻيون.

پيارن مان
توهانجي پشپا

LEARN SINDHI WITHIN TEN DAYS

(through English and Hindi)

By : Prof. (Miss) POPATI R. HIRANANDANI

Fifth Edition : SEPTEMBER 1990

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A Lok-Sur Publication

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WHY THIS BOOK?

HIRO CHAWLA

This book is an invaluable guide for those who desire to learn Sindhi language on their own and also of a greater value for the growing number of children who are either convent educated or educated in Hindi medium, but know only the spoken Sindhi language, mainly due to its usage in their homes. That this book has proved to be a boon to a great number of our people is borne out by the fact that it has been out of print for a number of years and that there is an increasing demand for it.

Today there is a growing awareness among our highly educated youth (not knowing their mother-tongue) to know all about their cultural heritage, literature and history. This awareness has been aroused in them by their interaction and intermingling with scholars, academicians and professionals of other communities. Participating in socio-cultural meets and in a variety of conferences, where the exchange of ideas takes place at fairly higher levels of understanding, our young men and women feel acutely embarrassed at their own ignorance of their own mother-tongue and cultural heritage. In order not to loose their "IDENTITY" they increasingly yearn - slowly but steadily - to learn their mother-tongue.

Sindhis settled abroad too are very conscious of keeping in touch with the mainstream of SINDHI life, customs, conventions, etc. through journals and books. They therefore feel the necessity of inculcating in the minds of their younger generation, the idea of learning their mother-tongue, so that in the future they may not loose their "IDENTITY". Hence there is a great need for this type of book not only in India, but overseas too.

On the other hand, at present, in our society where Sindhi language has started slipping away from our present and future generations at a very rapid pace, the danger of it remaining only a spoken language does not seem to be a remote reality. No wonder therefore a number of socio-cultural organisations and well-meaning, socially-con-

scious individuals have started conducting special classes to impart knowledge of our mother-tongue to the younger generation. We therefore feel it our duty to bring out a new edition of this book written by so eminent an educationist and writer of not ordinary repute, Prof. (Miss) Popatl R. Hiranandani and thereby add, whatever little we can, to the efforts of enlightened sections of our community in the cause of preserving the language of the land of an ancient civilisation of Mohan-jo- Daro and through it the "IDENTITY" of our community.

August 25, 1990

SINDHI LANGUAGE

Sindhi is the mother tongue of over a crore of people residing in SIND-Pakistan and different parts of India and the world.

Philological Aspect of Sindhi

It contains pure Sanskrit words which have travelled from Indus to Iran and then have come back again to Sindh with their new forms and conceptions. Hence Sindhi is a very important link language between the Indo-Aryan and Iranian languages.

In spite of having common origin, Sindhi is very materially different from its sister languages because it has grown independently.

Sindhi is an ancient language. The period of Primary Sindhi Prakrit was earlier than that of Panini, Patanjali and Kalidasa and even the composition of Ramayana and Mahabharata. It is as old as the Aryan settlement in the lower Indus valley. It can help in tracing back the growth and development of modern Indian languages. "Sindhi amply repays to the philologist the labours he bestows on it, for Sindhi has preserved a great many forms for which we look in vain in cognate idioms. For the purpose of inter-comparing the modern Aryan Dialects, the Sindhi is therefore invaluable," asserts Sir Earnest Trumpp. In spite of great pressures and influences of Muslim conquests, Sindhi has never departed from its original or basic form. According to Captain George Stack : "If we compare now the Sindhi with its sister-tongues, we must assign to it, in a grammatical point of view, the first place among them. It is much more closely related to the old Prakrit than the Marathi, Hindi, Panjabi and Bengali of our days and it has preserved an exuberance of grammatical forms, for which all its sisters may well envy it."

"The Sindhi has preserved most important fragments of the old Venerable mother-tongue and has erected for itself a grammatical structure, which surpasses in beauty of execution and internal harmony by far the loose and levelling construction of its sisters," opines E. Trumpp. Grierson in his Linguistic Survey of Indian languages, Vol. VIII says : "The pillars found in Sind (of those days) bear the inscriptions, the language of which is near to Sanskrit than that of the pillars found in Bihar and Orissa."

Where other cognate dialects have decomposed considerably, Sindhi has remained steady, hence the relative stages of Prakrit

and Apabhramsa are easily recognisable in present Sindhi. The हृदय of Sanskrit comes to us as हृदो as well as हियाउं or हियो. or हियडो. The word प्रेम could be found as. पम्मो (m) पम्मः f. f. पेमी f पेवी f, and then मेमी f. The ललाट can be ललाट as well as लिडुडु. The basic vocabulary of Sindhi is of Sanskritic origin. The roots of almost all the verbs are that of Sanskrit. The names of days, months, animals, the words denoting relationship of man are pure Sanskrit words. For instance, Sunday is called "Artawar" by Sindhi Hindus and "Achar" by Sindhi Muslims. But the name can be very easily traced to "Aditaywar" (the day of Sun) in Sanskrit. "Bhajaee" (wife of brother) can easily be traced to Jaya (means wife) In Sanskrit. But because of direct and indirect influence of Arabic, Persian, Turkish, Greek, Dravidian and Dardic languages, it is beset, with more intricacies and difficulties than that of its Prakrit sisters. The vocabulary of Sindhi is largely infused with Persian (including Arabic) words. It requires a vocalic termination of every noun, hence the distinction of gender is not perplexing. Though we have four Diphthongs, we make hardly the use of them as is being done in other Indian languages. We use Arabic orthographical signs or diacritical works. From the eight cases of Sanskrit, Sindhi has retained two, the Ablative and Locative. The कृते of Sanskrit in the form of ३ is retained by Sindhi. The feminine gender has its ending in इ, ई and .आ. Similarly the masculine gender has its ending in उ, ओ ऊ. It has suffix attached to verbs like Iranian languages, i.e. گنم گھمیس the habit of affixing signs towards the end in lieu of the Pronouns and prepositions governing them viz. و کيس، کين، وٽن. the regular form of the passive voice, the use of impersonal and reduplicated casual verbs viz. ڪراريو. Dr. Trump says : "The use of the Suffixes constitutes quite a peculiar feature of the Sindhi language and distinguishes it very advantageously from all the kindred idioms of India which are destitute of pronominal suffixes." Captain George Stack admits : "I was hitherto proud of English language as I considered it more beautiful and a very copious language in the world but it was really vain of me when I learnt Sindhi, I found reduplicated causal verbs and other points that gave to Sindhi, beauties distinct from most Indian languages."

DIALECTS OF SINDHI.

Sindhi has six dialects : Sareli or Saraiki, Vicholi, Lari, Thari, Lasi and Kutchi.

Sareli is spoken in north, in the border area between Sindh and Multan. It becomes Multani in Multan, Lahanda in Western Punjab

and Bahawalpuri in Bahawalpur State. It has remained far more tenacious than the Southern variety.

A variety of Sareli is Shikarpuri-which is nearer to Sanskrit than any of the other dialects. It is significant with the musical ending of the word "Ni" which is prolonged with a lilting lengthy sound of vowel like the word Suha-a-a of the Vedic Mantra. The Grammatical form of adjectives in Shikarpuri is very much akin to that of in Sanskrit.

The slokas of our Vedantic Saint poet Sami are composed in this "Shikarpuri" variety of Saraiki. Another form of Saraiki is nearer to Lahanda of Panjabi. The Bhagnari section among the Sindhi speak, that form of Saraiki. Some of the poems of our celebrated poet Sachal, particularly the poems composed about the folk tale of Heer-Ranjha are composed in this form of Saraiki.

Vicholi is spoken in the middle of Sindh on both sides of the banks of Sindhu river.

Lari is spoken in lower region of Sind. The works of Shah-Abdul- Latif, the foremost poet of the classical age, are composed in this dialect of Sindhi. A distinct variety of this dialect is used by the educated class of Hyderabad. They were the educated ministers in the courts of the uneducated Mirs-the Muslim rulers of Sindh during the latter half of the 18th century and first half of the 19th century. Later on these Diwans were absorbed in the administrative line by the British rulers and were the first to write and translate books in Sindhi. Hence, this form of the Lari variety has become the standard language of Sind. Every one is expected to read and write in this form of the Sindhi language.

Thari is spoken in the eastern parts of Sind. It merges itself in Rajisthani as it reaches Jesalmir.

Lasi is spoken in the Las forest of Balochistan.

Kutchi is the language of Kutch - a district which is now a part of Gujrat. The present Rai of Kutch belongs to Jareja clan of the Thatta in Sind.

Thus, with its own distinct pronunciation of doubledand.....Sindhi can boast of a rich heritage, a vast vocabulary and an original literature. Richard Burton said in 1851 : "No other regional language at the time of taking over the country, possessed more and so much original compositions as Sindhi language. The poetical list of Sindhi is much more various

and valuable than its prose and in importance does not yield either to Marathi or Hindi and Brijbasi".

LOK-SUR

LOK - SUR is a premier organisation of Sindhi artistes. Its aim is to preserve and develop Sindhi culture primarily through the media of folk music (Sufi Kalams, Geets, Dohiras, Ladas etc), folk dance (Bhagat, Jhumir, Chhej) and other folk arts.

It was formally established in 1960 by the late Shri Mohan Chhabria with the help of his friends Hiro & Bhagwan Chawla. Shri Mohan Chhabria was known to all as compere, writer, composer, dramatist, Master of Shadow play technique, teacher, journalist—a complete and great artiste.

Since 1960, the artistes of Lok Sur have staged innumerable performances of Bhagat, Sindhi Chowki, Shadow plays, Ballets etc with great success in India and beyond its borders.

BHAGWAN CHAWLA - the folk singer with the vibrant voice & the senior most artiste of this group—is the only living educated soul to perform BHAGAT - thus keeping alive this unique and most popular folk item. HIS contribution to popularise this art form has been even more than that of 'real' bhagats of yesteryears.

RANI GIDWANI & NANIK GHAWLA are two other senior artistes who have kept the flame of Sindhi Bhajans glowing steadily.

PRAKASH VASWANI, a young artiste has inherited the talent of his Guru-Mohan Chhabria and has been conceptualising and directing dramas, ballets, shadow plays with youthful enthusiasm.

LOK-SUR has also presented in recent years, a young & sweet artiste - Monisha Chawla - who seems to have a unique combination of Bhagwanti Navani's voice and Runa Laila's lively style which will be a boon for the entire community.

Inspired by Young Philanthropist Shri CHANDRU J. PUNJABEE and under guidance of its President D. L. Ratanpal and Seretary Hiro Chawla. LOK- SUR has also begun to get active on the literary front. With the objective of keeping alive the Sindhi language, it has published a few books already.

LOK-SUR has earned its name because of its discipline, dedication, & devotion to the cause of Sindhi culture and its language.

JHULELAL-BERA PAR

In this world, some men are very ordinary but a few of them are extra-ordinary that is, great men. With the passage of time, several myths and legends are woven around these great men and they are considered as gods nay-God Himself.

It is said that in Valmiki's Ramayana which in its' original version contained only five chapters, Rama was depicted as a great warrior. But afterwards two more chapters were added and these chapters depicted Rama as God-incarnate.

King Markh Shah of Sind believed in converting Hindus into Muslims. He used force and torture to convert the Hindus. Hindus were greatly perturbed. They gathered at the banks of the river Indus and went on fast. They entreated God to come to their rescue. After three days of continuous supplication their prayers were answered and God appeared before them coming out of the flowing Indus-waters. He said to them "I'll soon take birth in the house of Ratanchand and save you from the tyranny of Markh Shah." So goes the legend.

Udero was born in the city of Nasarpur on the first day of the month of Chaitra. He checked king Markh Shah in his tyrannical pursuits of proselytising the Hindus.

Now this story has got historical as well as scientific basis. Nasarpur town still stands near Thatta, the capital of Sind, when Markh Shah Ruled. Ratanchand stands for sea. In Sanskrit sea is called Ratanakar (Full of gems). Udero's first name was Udaychand meaning the rising one. The word Udero could be connected with the Sanskrit word Udak (water). The son Udaychand was born to Ratanchand can mean water rising from the ocean of gems.

Uderolal

Uderolal is said to have been born on the first day of the Chaitra month, which is considered the first day of our New Year. In the ancient times March was considered the first month. We Sindhis

have Cheti Chand (First day of the Chaitra) as our New Year Day. Maharashtrians call their New year day Gudi Parva, and start their New Year. It is usual for people all over the world to connect an auspicious day with some great event. Sri Rama started war with Ravana on Vijay Dashmi day. This day was being already celebrated by us as the day on which Goddess Kali Vanquished Demon Maha-sur. Diwali day too was already celebrated by us. After the rainy season we would clean our houses and decorate them. Shri Rama chose this day to enter Ayodhya. Similiarly we too consider chetichand as the birthday of our Udero. Thus doubly important for us.

Jhulelal

When we break the word Jhulelal, it means our lal (pet) who swings i.e. water which goes back and forth like a swing.

It is not that we sindhis alone worship water god. Lohanas of Kutch also worship this god. Indra and Varuna are worshiped as gods. In some of the verses of the Rig veda both these gods are shown as one and the same god. Indra is the god of rain or water. Parsees whose religion is one of the ancient religions also worship water. They read their scriptures near water and throw coconut in water on their New Year day.

We, Sindhi Hindus call water "Varuna Dev' till today. Even sindhi Muslims worship water. They call it "Zindah-Peer" (The living god)

In Sanskrit water is called "Jeevan". Does not our very life depend on it? But, this element of Nature is much more important for Sindhi, because Sindhis sailed to distant lands for trade. They went in big ferries, having more than fifteen oars. Sindhi women would worship water and pray to God Varuna to bring back their seafaring men folk safe and sound, wealthy and victorious. Same way as Rajputinis used to worship horses, who carried their warrior menfolk to the battle field, entreating them to bring back their husbands safe and sound.

The great sindhi poet Shah Abdul Latif vividly describes the perilous voyages of the traders, their ferry boats, their merchandise, the supplications of the wives to the water god and the moods of seas in the chapter titled "Sur Samundi" in the "Shah-Jo-Risalo."

The Aryans worshipped the Elements of Nature, Shri Guru Nanak Sahib sings : Pawan Guru, Pani Pita, Mata Dharti Mahat...." (wind is our teacher and guide, water is our father and the earth is our Mother) from the dawn of civilisation man has worshiped the wind, the fire, the sun, the moon and the water.

Water is the symbol of bounty, it gives us life. Water shows the generosity, the grace and the infiniteness of God. Water helped Sindhis in receiving material gains by helping them to carry on trade for centuries. Hence water is personalised and we worship it. This god holds a book in his hand like lord Brahma. He has his own vehicle "Palo" (A kind of big fish resembling the "Hilsa" of the Ganges.)

Water is a part of Sindhi language. When we bless we say "Tuhinjo- Bero-Par thindo" (your boat will reach safely). When we want to censure, we say "Shal-Beri-Budeei" (May your boat sink). We believe that he is a living god. We greet each other with the words "Jhulelal Bera Par" (Take the name of Jhulelal and you will be successful on all sides).

Sita

(A tale of a Sindhi Child)

A businessman has to go to some distant place for a few days. He had little daughter named Sita. He told his daughter to be careful in his absence and to trust in the loyalty of their servant Hoondo -a Sindhi name meaning the person who will have a long life. When the businessman went away, Hoondo used to sleep on the floor outside the room in which Sita slept.

One night a robber entered Sita's room. She came to know about his presence but she was at a loss to know how to inform Hoondo. "The robber might be having a weapon in his hand with which he can attack me." She thought.

She got up and started weaving the cotton thread on the weaving wheel. As the wheel turned round and round she sang :

"I am a little girl now

But in a few years

I'll grow into a beautiful girl!"

The robber who was hidden behind the curtain was amused when he heard the song. The girl continued :

"I'll grow into a beautiful girl
And my father
will get me married"

The robber laughed. "What a cute little girl she is! And what a pleasant dreams she sees! After dreaming for a while in this way she'll surely go to sleep", he mused. And the girl sang merrily

"When I'll be married
I'll get a son
And I'll call him HOONDO
I'll love my son so much

That he'll become a naughty boy, when I bring milk for him he'll run away. Then I'll call him

O Hoonda...a...a
come here.

Come here Hoonda...a...a
come here.

The servant Hoondo got up and rushed inside.

Then the girl hinted that there was some one behind the curtain.

Hoondo caught the robber.

The robber said "You can call the police. But first tell me. Who are you? This little girl is sitting here only. When did she grew and when she got married? How can you be her son?"

Sita laughed and said "That you can never understand!"

SINDHI FOLKLORE

It is interesting, to be conversant with the popular legends of Sind.

There are several versions of these stories, but I am reproducing here the most common versions of the seven important folk-tales. These are:

1) Umar-Marui 2) Mumal-Rano 3) Sasui-Punhoon 4) Soorath-Rai Diyach 5) Lila-Chanesar 6) Suhini-Mehar and 7) Noori-Jam Tamachi.

The bulk of Sindhi literature revolves round these stories. Almost every writer of prose or poetry has used these stories as the raw material for his philosophical essays or poems. Idioms, proverbs and allegories referring to the characters and incidents of these folktales are also merged into the common man's language.

UMAR - MARUI

The immortal Sindhi heroine Marui, who is chaste and pure like Sita, is also the symbol of patriotism. Her loyalty towards her country and her way of living very representative way of life of Sindhis of those days - are two main under-currents of the folk-tale.

Marui was betrothed to Khetsen when she was a mere child. She grew up to be the Belle of the village.

Her servant Phogsen was attracted to her and asked for her hand. But he was refused. Infuriated, he went to Amarkot, the capital of Sumra rule and described the matchless beauty of Marui to the Sumra king Umar. He ignited the curiosity of the king in such a way that the king became restless to see the feminine-charm incarnate, Marui, for himself. He also informed the king that Marui went to fetch water from the village-well every day, early in the morning.

Umar proceeded to the village on the swift camel and seeing the enchanting beauty of Marui, kidnapped her and brought her to his palace. But Marui was not of loose principles. She was made of much sterner stuff than Umar could imagine. She refused to succumb to the lure of ornaments and jewellery, finely designed dresses and silken wardrobe, scented oils and rich food-stuff, offered to her.

She preferred her straw-thatched hut to the palace of Umar, rough berries to the choicest sweets, thorns and threads to the ornaments bedecked with dazzling diamonds. When Umar failed to attract her attention by persuasive means, he used threats. But she was not to be cajoled by the pressures. Instead, she requested Umar to treat her like his sister and send her back to her people - Marus. She taunted Umar by saying 'You should be ashamed of your behavior. You are a ruler, but instead of protecting your subjects and the modesty of the women-folk, you

are kidnapping them. Instead of looking after the people you are robbing them of their daughters, their honour.'

Marui pined for her people. She used to stand at the verandah for long hours, waiting and hoping to see someone from her village who could help her. She requested Umar that in case she died at his palace, her corpse should at least be handed over to her folk. When her dead body would feel that touch of the dust of her land, she would regain her breath and come back to life!

At last, Umar relented.

He sent her back to her people with several gifts and presents which a sister receives from her brother.

However, she was not accepted by her people at her place. She had to hold a hot iron bar in her hand in order to prove her chastity.

When Umar heard about it, he brought his army to her village. He was himself willing to undergo any ordeal to prove that she was pure. But Marui urged him not to intervene. She proved her chastity by going through the ordeal and was taken back in the fold of her village-folk.

MUMAL - RANO

Raja Nand, who ruled Mirpur-Mathelo in Sind, was the father of nine daughters.

Among all the princesses, Mumal was the most beautiful and Sumal was the wisest one.

Both the sisters were very much attached to each other.

Raja Nand possessed a broken tooth of an animal. The tooth had some magical power. Holding it in his hand one could convert a watery tract into a dry land. Hence Raja Nand could hide his treasure in the bed of river.

Once, when the Raja went for hunting he left the tooth with

Mumal who was his favourite daughter.

Mumal did not know anything about the magical power of the tooth and the hidden treasure.

But the secret of the miraculous power of the tooth came to be known to a neighbouring king. He was waiting for the opportunity. When he heard that King Nand was away from his capital, he disguised himself as a poor man and requested Mumal to handover the tooth to him for an hour or two as his son, the only child in the family, was suffering from a deadly disease and the tooth had got the healing powers. Mumal felt pity on this poor man and she gave away the tooth to him.

The smart king stole the royal treasure and brought back the tooth and gave it back to Mumal.

When Raja Nand came back to his palace, he did not know about the loss of his treasure. After a few days, when he went to see his treasure he could not find it. Enraged, he asked Mumal whether she had parted with the tooth in his absence? Mumal told him about the poor man in distress whom she had given the tooth. The king was very angry. He ordered Mumal to leave the palace immediately. Sumal came to the rescue of Mumal and promised her father that she would collect wealth equivalent to his lost treasure.

Sumal built a palace on the banks of the river Kak near the capital city of Ludano.

The palace was full of illusions which could frighten even the bravest warrior.

Then she proclaimed that whosoever will reach Mumal who stayed at the top floor of the palace, will win her hand.

Mumal used to sit in the balcony of the Kak Mahal adorning herself with fine ornaments and beautiful clothes. She bedecked herself in order to kill the woo-ers with her glances. Many kings, priests and noblemen came to Kak Mahal which was inhabited by not only Mumal but also by a number of

beautiful lasses who were like night-lotuses. Some of these suitors lost their lives and the others their valuable possessions in the form of crowns, ear-rings, bracelets, necklaces, rings, belts etc. Which went to Raja Nand's treasure and the game went on and on...

One day, Hamir Sumra, who ruled Amar-kot, went hunting with his three ministers. In the forest they met a king who had lost everything in his pursuit of winning the hand of Mumal. He described the peerless beauty of Mumal to Hamir and his ministers. On hearing this, Rano, also known Sodho and one of the ministers of Hamir, expressed his desire to set out for Mumal's palace kak Mahal. The other also went with him, however, reluctantly.

Rano could see through the deceptive illusions of the palace and he was successful in reaching Mumal.

Hamir Sumra and his friends went back to their own palace after their attempt to reach Mumal and loosing their wealth, in their effort to do so.

Rano was married to King Hamir's sister. He did not want to disclose to Hamir the fact of his success in winning Mumal. It suited Mumal also very well because she had still to collect the riches for her father. So, they married secretly and devised a plan whereby Rano came to Mumal every night and left her palace early in the morning.

One day, Rano's wife happened to see him leaving his palace in the dead of the night. She told her brother Hamir who went to check up his stable of camels. He noticed the red dust on the feet of one of his fast running she camels and at once found out the secret because he had seen the red dust in the vicinity of Mumal's palace. He arranged to replace the fast camel with a lame one after ensuring that Rano had no knowledge of it.

On the other hand, as the night progressed, Mumal grew restless. It was long past the time of arrival of Rano and he had

not yet come. She could not sleep because with the passage of time she had developed deep love for Rano. she hit upon a plan.

She requested her sister Sumal to dress like a man, put upon a turban and lie besides her so that she could rest for an hour or two free of care.

After a while, Rano came and on seeing a man sleeping with Mumal, was thunder struck. He thought that mumal had been unfaithful to him and he felt very hurt. In his anger, he thought for a moment that he would slay both, Mumal and her 'paramour'. But very soon, his love for Mumal and his decency took control of him and he left the palace silently. But in order to let Mumal know that he had come that night, he left his stick by her side.

When Momal awoke, she saw the stick and was very distressed. She soon realised that her foolish prank had enraged Rano. Thereafter, she sent several messages to Rano but he even refused to see the messenger. At last, Mumal reached Amarkot, disguising herself as a businessman. She befriended Rano and they became fast friends. Every day they used to dine together and play the game of dice.

One day, Rano saw a mole on the wrist of Mumal when she was about to throw the dice. He recognised her immediately and abruptly left the place without paying any heed to Mumal's entreaties.

Loosing all the hopes and being spurned by her beloved husband, Mumal burnt herself on a wooden pyre. As soon as the news reached Rano, he rushed to the spot. But alas, it was too late. Knowing that it would be a torture for him to live without Mumal, he also jumped in the burning pyre. The sky-touching flames soon engulfed him. Both the lovers were thus united by the holy fire.

LILA - CHANESAR

Chanesar was also a king from Sumra dynasty. He ruled over Devalkot near Thatta. He had defeated some rulers who used to pay him taxes and respected him as a brave warrior.

His queen Lila was a wise woman and though she was not a beauty, her husband loved her, so much that unlike the other rulers of those times, he was very faithful to her. She was the only queen who reigned over his heart.

Princess Kaunroo, the daughter of Rai Khangar, heard about the glory of King Chanesar and fell in love with him without even meeting him. But her father, a Solanki ruler of Lakhpatt (Lakhpatt is now in Kutch), could not gather enough courage to approach the mighty king Chanesar who was also well known for his devotion to his wife Lila.

Princess Kaunroo, determined to win over Chanesar's heart, disguised herself as a maid-servant and worked as such in the palace of queen Lila. While working in the palace, she came to the conclusion that she had no chance of winning over the heart of her loved one in the face of the unbreakable barrier of unlimited love of King Chanesar for queen Lila. Her enchanting beauty appeared to her of no avail and she felt depressed.

Once, feeling lost, lonely and miserable, Kaunroo gave vent to her melancholy by singing a sorrowful song in the silence of the night. On hearing the song, Lila became curious. She went to Kaunroo's room and started probing into Kaunroo's life.

Kaunroo came out with the truth. She told Lila that she was in fact a princess and her deep love for Chanesar had brought her to the palace to work as a maid-servant.

While she was narrating her story, a beautiful necklace of pearls was peeping through her blouse. Lila was fond of ornaments and she soon came to know that Kaunroo's necklace was an extra ordinary 'Nav-Lakha' (of nine Lakhs value) necklace. The pearls of necklace were carved with some intricate designs. Sensing that queen Lila had fallen for the necklace.

Kaunroo acted smart. She agreed to part with the necklace on the condition that she will be allowed to stay with Chanesar for one night.

Lila, being wise, thought of a plan. She will get Chanesar drunk and send Kaunroo to his bed-chamber, when he will be unconscious and will not be in a position to either notice or recognise Kaunroo. But Kaunroo was also a princess and not a dumb one at that. She was well-versed with the games palace politics. When she went to Chanesar's bed-chamber, she managed to wake up Chanesar with her amorous advances and on his coming to full senses she told him that Lila had sold him to her by accepting the 'Nav-lakha' necklace in return.

Chanesar was shocked beyond words to learn the story of Lila's betrayal for whom he had unlimited love. And how sad!

Lila had given him away for just an ornament. He became disgusted with her behaviour and ordered her to leave the palace forthwith.

Lila realised her mistake. She wailed and wept and asked for her husband's pardon. But the king would not listen to her entreaties.

Lila went to her parents.

Lila's cousin was engaged to one of the trusted ministers of king Chanesar. Lila requested the groom to bring Chanesar at the wedding reception. At the request of his minister Chanesar came to participate in the feast.

At the wedding reception, Lila covered her face with a veil and started dancing. The veiled damsel was very graceful and her movements were so rhythmic that Chanesar wanted to know as to who the lady was.

Lila lifted her veil and fell at the feet of her beloved husband. Finding her lord still affectionate, the flame of Lila's life extinguished and Chanesar also accompanied her on her journey to heaven.

SASUI - PUNHOON

Sasui was born to a Brahmin. While preparing her horoscope, he found that she was destined to marry a Muslim. Being a Brahmin, he could not digest the idea of his daughter marrying a Muslim. So he put her in a wooden box and threw it in the river. But as fate would have it, the box did not sink.

It floated towards the opposite banks of the river and was found by a Muslim washerman named Mohamed. On seeing a lovely child in the box, he decided to bring it up as his own child. The child grew up into a lovely maiden. The fame of her beauty and charm spread like the smell of musk.

Punhoon, the prince of Makran fell into love with her without even seeing her. He was very eager to go to Bhambhor-Sasui's place, and meet his dream-girl. He disguised himself as a perfume-seller and came to Sind. Sasui's friends told her about the handsome man who had come to sell Attars, perfumes and musks.

Sasui came to buy perfumes and she fell in love with him instantly. It was love at first sight indeed. Punhoon became a washerman for the sake of his sweet-heart. Whenever he made a mistake in ironing the dresses or washing clothes, Sasui and her friends came to his rescue. Mohamed was very fond of his daughter Sasui. He wanted to see her happy.

He did not want Punhoon to go back to his kingdom. So he insisted upon Punhoon to give up his parents' abode and adopt Bhambhor as his permanent place of stay.

Punhoon readily agreed to this condition. He took to washerman's work and after his marriage to Sasui, settled in Bhambhor.

Both, the bride and the groom, were very happy. But Punhoon's parents were not able to digest the news of their son's marriage to a washerman's daughter.

Punhoon's father (the King of Makran-Ari-Jam, belonging to the 'Ari' dynasty of Baluchi Kings) sent his three sons to Bhambhor, instructing them to bring Punhoon back to Makran. When the princes reached Bhambhor, Sasui welcomed her brother-in-laws. She tried to make them comfortable with good food and fine wine. But Punhoon refused to go back to his kingdom. His brothers therefore, made a plan to take Punhoon back by force or by some deceptive means. They got him stone-drunk, one night, and kidnapped him by tying him securely to the camels.

When Sasui awoke and found that her beloved has been kidnapped she cursed the camel which had taken away her beloved. Her father and friends tried to persuade her to give up the thought of following Punhoon by foot as it was mountainous track. But she was so determined to go to Makran that nothing could prevent her from going.

Shah Abdul Latif's poetry is full of the descriptions of Sasui's barefooted Journey through the deserts, and dune hills, thorny paths and the tracks full of stones.

On her way to Makran, Sasui saw a shepherd and enquired from him whether he had seen the caravan going that way. Finding a beautiful girl unaccompanied by anyone, the shepherd was keen on molesting her.

Sasui sense his intentions and prayed to Mother Earth to give her place in her own arms and save her honour.

Mother Earth answered her prayer by cracking up enough so that Sasui vanished inside it leaving the hem of her garment outside.

The shepherd was astonished. He built a tomb over the spot and started worshipping it as a holy shrine of a goddess.

Punhoon was very unhappy too. he just could not continue to live without his Sasui. So he was permitted to go back to his wife.

When he reached the place where a freshly built tomb stood, he recognised the hem of Sasui's garment.

On learning from the shepherd about the disappearance of Sasui, he called his beloved and requested her to give him a little place beside her. Miraculously, the earth opened once again and Punhoon went down.

Thus the lover re-united in bliss for ever.

RAI DYACH - SORATH

The King Rai Dyach was the ruler of Jhunagadh. He was a Samma King and lived in his famous fort, Girnar. Rai Dyach had a sister who had no child.

Once she asked for the blessings of a pious Fakir to have a child. The holyman blessed her and told her that she would have a male child. She was very happy. But her happiness was short-lived because the Fakir further told her that the child which was to be born to her, will one day slay her brother Rai Dyach.

In due course, she gave birth to a male child. Remembering the prophecy made by the Fakir, she was torn between the love of the new born and her brother. However, she decided to get rid of the boy. She put the child in a wooden box set it afloat in the nearby river. The box went floating till it reached the other side of the river.

On that side of the river bank, the box was noticed by a bard (Charan). The bard plunged into the river and brought the box ashore. On opening it he found the child inside the box. He immediately decided to bring up the child as his own. The child was named by him Bijal.

When Bijal grew up he learnt to play various instruments from the bard. He also designed a harp (Kumach or Chang) in which he used dried intestines of some animals as the strings.

The music emanating from his harp was so enchanting that the human beings apart, birds and animals were enchanted by it.

In the kingdom of Rai Dyach, there used to live a potter named Ratna, who had a beautiful daughter called Sorath.

The potter worked for King Anarai who ruled over the territory where Bijal used to stay. When he came to know about the beauty of Sorath, he wanted to marry her, Anarai was a very lustful man.

When he heard about any beautiful lass, he would feel restless until he got her. But Anarai did not know that Sorath, for whom he was longing so much, was none other than his own daughter who had been discarded by him in her childhood and had been brought up by the potter.

Anarai was a coward. He was not able to muster enough courage to enter the territory of Rai Dyach and bring Sorath to his palace.

It was the custom in those days that the groom had to go to the place of the bride. Anarai, however, ordered the potter to bring Sorath to his kingdom instead.

On the other hand Sorath wanted to marry King Rai Dyach - the hero of her childhood dreams. When Rai Dyach came to know the maiden's desire from her friends he took Sorath as his queen.

On knowing that Sorath had married King Rai Dyach instead of him, he felt insulted and became furious. But he was not capable of declaring a war on King Rai Dyach. He was wicked enough to take revenge by some other means.

He announced in his kingdom that whosoever will slay Rai Dyach will receive a handsome award from him. He sent a big plate filled with pearls and diamonds along with his proclamation as an advance payment.

Bijal's wife, attracted by the fortune, accepted the Thal of pearls and diamonds and promised that her husband will fulfill

the ruler's wish.

When Bijal came home and heard about his wife's accepting the advance payment in form of pearls and diamonds, he was simply stupified. He never wanted to be a killer. However, there was hardly any alternative for him. He could not dare break the promise given to the king.

He took his marvellous harp and went to Jhunagadh. When Sorath heard about him and his harp, she ordered the gates of her palace to be closed forthwith.

She was very much afraid because she knew Rai Dyach's love for music and that he could do anything to please the Charan.

Bijal started playing upon his harp at the footsteps of Rai Dyach's fort, Girnar.

Rai Dyach heard the melodious tunes while he was sitting in his court. He sent for Bijal and was enthralled by his heavenly music.

Rai Dyach told Bijal that he was very happy to hear his music. The king then asked Bijal that he may ask for anything. Bijal requested Rai Dyach to think again. What, if he asked for Rai Dyach's head? The king was not even perturbed for a moment.

He told Bijal that his music was so precious and rare that even if the king cut off his head a thousand times and gave it to Bijal it would hardly equal the value of Bijal's music.

He therefore urged Bijal to ask for something else. He was prepared to shower all his wealth upon him which will keep Bijal happy for the whole life time.

But since Bijal had come to Rai Dyach with the sole object of getting his head, he did not ask for anything. He was obstinate in his demand for the king's head.

Rai Dyach, cut off his head and gave it to Bijal without any hesitation. When Bijal took the slain head to Anarai, Anarai was

frightened. He was afraid of his own life. He told Bijal that if he could slay such a powerful king as Rai Dyach, he could as well, one day, kill him also.

He ordered that Bijal should be banished from his kingdom. Bijal, not knowing what to do, rushed back to Jhunagadh where Sorath was preparing for self immolation along with the corpse of her beloved husband.

Bijal joined Rai Dyach's head with his body and jumped in the same funeral pyre.

NOORI - JAM TAMACHI

After the rule of the kings of 'Sumra' Dynasty, 'Sammas' came to rule over Sind.

Both, Sumras and Sammas, were Rajputs who later converted themselves in to Muslims.

Once, a Samma ruler, Jam Tamachi, went for fishing to the lake Keenjhar.

There he saw a young fisher woman who was selling fish near the lake. He instantly fell in love with her.

He requested her father to give her hand to him in marriage. The fisherman was only too happy to give his daughter to the king. In appreciation of her beauty, the king named his bride Noori - the "Light", the word "Noor" meaning light and Noori meaning a lass so beautiful that she can brighten the dark place.

The king was very happy to have Noori as his bride. He showered a rain of expensive gifts upon her relatives, the fishermen. He also exempted them from all taxes. He would personally listen to their complaints and redress all their grievances immediately.

Noori was declared as the Queen - regnant (Patrani). But Noori was a humble creature. She never showed any sign of

proudness. She remained humble and simple even after her marriage to the king, who found her so and thus he loved her more.

He would make her sit on the throne and fan her with the peacock fan like a slave. Norri also loved him madly.

Unlike other Sindhi folk-tales, which are full of sorrow and sad ends, this is the only love story which sings of union and happiness of the lovers.

SUHINI - MEHAR

The tale of Suhini-Mehar has been turned into a tale of grandeur and glory of river Sindhu by the immortal Sindhi poet Shah Abdul Latif.

The agitated waters the whirlpools, the crocodiles and water animals, the resounding waves during the rains, the sinking boats etc. are very vividly depicted by the poet.

Suhini (The beautiful one) was the daughter of a potter named Tula.

He was very clever in designing and painting his pots. He had taught this art to his daughter also who used to sell the pots at his shop.

A merchant prince named Izzat Beg one day happened to pass by the street-shop where Suhini was sitting by her 'earthen-ware'. As soon as Izzat Beg saw Suhini, he fell in love with her.

Suhini also reciprocated his love.

Izzat Beg became so deeply attached to her that he forgot all about his trade and wanted to remain near his beloved all the time.

He requested Tula to give him some job. Since he did not know anything about pottery he was given the job of looking after Tula's buffaloes. That was how he came to be known as

Mehar (one who tends the Mehur buffaloes).

Every day Mehar used to take Tula's buffaloes to the grazing grounds. Stealthily, Suhini used to take afternoon meals for Mehar. on Suhini's arrival, Mehar used to milk some buffalo and give that milk to Suhini. Both the lovers felt very happy in the idyllic atmosphere. But they did not know that their bliss would be short-lived.

After some time story of their love started spreading.

Tula's ears also caught the news of the scandal. He decided to marry away Suhini to some far off place.

Thus she was married to a man named Dum, despite her protests, and was taken to the distant land of Punjab - the native place of Dum.

Mehar was unable to bear the separation. He set upon the long, tedious journey through many deserts and ultimately reached the place where Suhini was staying. He built his hut on the opposite bank of the river.

He started playing upon a musical instrument. His musical notes reached the ears of Suhini who came running to meet him. They decided to meet every day. Mehar used to swim in the dead of the night and on crossing the river he would find Suhini waiting for him. One day he fell sick. Hence Suhini promised to come and meet him in his hut.

But Suhini did not know how to swim She therefore took one pot and floated with its help to the other side of the river.

They continued to meet each other like this for some days.

After a few days, Dum's sister came to know about Suhini's activities. She was furious at the doings of her sister-in-law who was cheating her brother.

She decided to teach Suhini a lesson. She surreptitiously removed the pot used by Suhini and in its place kept soft-clay pot which would dissolve in the water after some time.

Suhini, not knowing about the change of pots, went to the

dark hidden corner, took the pot and started for the river.

When she reached the river, it had started raining heavily. But all the rain with its fury and thunders, lightning and gusty winds were not able to deter Suhini from her going to meet her beloved Mehar.

She was not the one who would break promise given to the lover because of worldly hurdles. She jumped into the roaring waves which were dashing against the banks of the river.

The clay-pot soon dissolved and vanished in the water, the big fish surrounded Suhini and the waves hit her mercilessly. She shouted for help. Mehar heard her cries and jumped into the waters.

Hardly had he reached the mid-stream that he noticed drowning Suhini.

He took her into his arms. Suhini also clasped him strongly.

Soon the jumping tidal waves enclosed them in a tight grip and Mehar could swim no more. Suhini and Mehar, thus went down the river and were united in their death.

Arabic — Persian — Urdu — Sindhi Scripts

- (1) Arabic, Persian, Urdu, Kashmiri and Sindhi languages are read and written from right to left.
- (2) Arabic consists of 28 letters, Persian 32, Urdu 35 and Sindhi 52 letters.
- (3) The Arabic-Persian Alphabet:—

Pronunciation	Letter	Pronunciation	Letters
Ain	ع	Alif	الف ا
Ghain	غ	Be	بے ب
Fe	ف	Pe	پے پ
Kauf	ق	Te	تے ت
Khauf	ک	Se	سے س
Gauf	گ	Jeem	جیم ج
Lam	ل	Che	چی چ
Meem	م	He	ھی ح
Noon	ن	Khe	خی خ
Vowve	و	Daul	دال د
He	ه	Zaul	ذال ذ
Ye	ي	Re	ری ر
		Ze	زی ز
		Zhe	
		Seen	سین س
		Sheen	شین ش
		Saud	صاد ص
		Zaud	ضاد ض
		Toe	طوی ط
		Zoe	ظوی ظ

Note:— There is no Pa پ in Arabic. Instead there is La لا in Arabic.

(4) Urdu Alphabet اردو لکھن

ا ب پ ت ث ج چ ح خ د ذ ر ز س ش
ص ض ط ظ ع غ ف ق ک گ ل م ن ه ي

(5) Difference between Sindhi & Urdu letters.

	Sindhi		Urdu
भ	Bh	پ	پھ (= ہ + ب)
फ	Ph	ق	پھ (= ہ + پ)
थ	Tha	ت	تھ (= ہ + ت)
ठ	Th	ث	ٹھ (= ہ + ٹ)
झ	Jh	چھ	چھ (= ہ + ج)
झ	Chh	چ	چھ (= ہ + چ)
घ	Dh	ड	डھ (= د + ड)
ढ	Dh	ड	
ख	Kh	क	कھ (= ह + क)

ڙ = ڙي + ڙھ

(6) There are 32 Letters in the Persian Alphabet. Of these four are peculiar to the Persians, eight are peculiar to the Arabs and 20 are Common to the Persians and the Arabs. The four letters ک - ز - چ - پ are peculiar to Persian and never occur in the Arabic language. The eight letters ق - ع - ط - ظ - ض - س - ح - ت are peculiar to Arabic and are never used in the Persian language.

(7) There are 52 letters in the Sindhi Alphabet. Of these four letters ب - ڈ - ڙ - ج are peculiar to the Sindhi and are never used in Arabic, Persian and Urdu languages. But Sindhi Alphabet retains the four peculiar letters

of Persian and eight peculiar letters of Arabic in itself, together with Sanskrit letters. Hence some Words are of Sanskrit Origin, others of Arabic and still others are of Persian origin along with some purely Sindhi Words like **پنج** or **گجرو**.

- (8) In the early period of Sindhi literature, there were many provincial dialects distinguished chiefly by the names of the provinces or locations (North or South) where they were spoken. As Persian has got its dialect **زبان دري** which is spoken but not written, so in the same way Sindhi has got its dialect **کچي** which is only spoken.
- (9) In the 2nd Century of the Christian era, the Arabs extended their Conquests and invaded Sind and in the 7th Century Mahmad Bin Qasim gained a decisive Victory over Sind which threw this distant province of India under the Khalifa-rule. Hence numerous Arabic and Persian Words were introduced in Sindhi language since these conquests.
- (10) There are certain marks pertaining to orthography which are called orthographical signs. These Symbols are frequently used in Persian. Sindhis used to adopt these while writing Words of Persian Origin, but now they have lost their significance except the Sign **همزه**. This sign supplies the place of **ي** and the words that end in **ه**.
- (11) Sindhi takes liberty with words of Sanskrit origin as well as that of Arabic-Persian origin and moulds them according to its own Phonetical sounds. It interchanges Labials, Palatals, Gutturals, linguals and Dentals very

freely. It adopts prefixes and suffixes of both viz Sanskrit as well as that of Persian.

Examples: (a) Lakhshmi of Sanskrit is Lachmi and Lacchi in Sindhi and Lakhshman has become Lakhi.

(b) Yamuna, Yoguand Yogi are Jamuna, Jogu and Jogi in Sindhi but when the union of bride & bridegroom is mentioned we necessarily say Yogu

(c) We can use **ایک لکھی** as well as **یک فصلو** for one act play or **ادوک** as well as **بیروک** for the word incessantly.

- (12) All these four scripts are phonetical.
- (13) They have lines and dots.
- (14) It is easier for the blind to learn these scripts.
- (15) For Short hand and Typing these scripts are more convenient.
- (16) Sindhi has 20 letters more than Arabic and Persian and 16 letters more than Urdu.
- (17) The letters **ڑ** Ta, **ڙ** Da and **ڙ** Ra are written in a different way in Sindhi than the way they are written in Urdu & Arabic.
- (18) We call Bengali script for Bengali language and Gujrati script for Gujrati language, Though these scripts have their origin in Devnagri script. Because now they have acquired a distinction of their own. In the same way, though Sindhi script has its origin in Arabic script it has got its own distinctity phonetically as well as otherwise, hence we call it Sindhi script It is not correct to call it Arabic script.

Vowel

- (1) In Persian, there are only eight Vowel - sounds ; three short Vowels ا, i, u and three long vowels ي-و-ا y, v, a and two diphthongs - (A diphthong is the union of two vowels in one compound sound. Diphthongs are also called compound vowel-sounds.

Two diphthong : (a) When a consonant movable by Zabar is followed by the long vowel و

i. e. عَوْف - قَوْل - سَوْدا

(b) When a letter accompanied by the short Vowel Zer is followed by the long vowel ي

i. e. قَيْد - خَيْر - سَيْف

- (2) In Sindhi there are Ten Vowels

اُ آ اِ اَي اُ اِي اِ اِ اِ اِ اِ

but there are many words which end in اُن or اَن. We don't have pure Hindi vowels अ and अ: in Sindhi.

- (3) The letters ا-و-ي-ا are used as consonants as well as vowels. When ا-و-ي are used in the end of a word they are used as Vowels but when a word begins with them, they are consonants i. e. وَاكِر، وَاكِر

Sindhi and Hindi Scripts

- (1) In Hindi, some letters have the same pronunciation, though they are written in a different way i. e. अ, ऋ, क, ङ, श, ष, ण etc. In the same way there are two, three or even four letters for the same sound in Sindhi. In the past, each letter had its own distinct sound (just like the च Ch and ल La of Marathi) but now they have lost their distinctiveness and are pronounced in the same way denoting the same phonetic sound though they are written in a different way.

تارا - طوطو	त	T	ط	س
کتو - قلم	क	K	ق	ک
آٺو - عینک - سائو	अ	A	ع	ا
عج - هرطي - شاه	ह	H	ه	ح
سان - ثواب - صندوق	स	S	ص	س
زمین - ذرو - غامن - ظالم	ज	Z	ظ	ز

- (2) There are four letters in Sindhi which have a peculiar phonetical sound of their own. Non Sindhies cannot pronounce them. We don't find their equivalents in Devnagri scripts. They are

ب ج ڳ ڙ

(i) The letter ب is pronounced with emphasis on ب while taking breath inside, closing the lips half way on inner side.

(ii) The letter ج is pronounced when the front portion of the tongue touches the upper lid of the mouth near the upper lip.

Sindhi and Roman Scripts.

For two or more Sindhi letters we have to use the Same Roman letter and with that too we cannot pronounce the correct Sindhi letter.

ٺ - ن	N	ٽ - ٽ - ٽ	T
ٻ - ٻ	B	اُ - اُ - ع	A
ڦ - ڦ	Ph	ڙ - ڙ - ڙ	D
ڄ - ڄ	Ch	ص - س - س	S
ڍ - ڍ	Dh	ڱ - ڱ - ڱ	G
ڪ - ڪ	K	ڇ - ڇ - ڇ	J
ڪ - ڪ	Kh	ڙ - ڙ - ڙ	Z
گھ - گھ	Gh		

How to learn Sindhi Alphabet.

Sindhi Alphabet consists of lines and dots. Hence it becomes easy to learn it.

Suppose we take a Letter '—' ب ba ब which has got one dot below it. Then we give two dots and it becomes ب ba ब, three and it becomes پ Pa प and then four and it becomes ڀ bh भ.

Same way the dots are given upon the letter. One, two, three and four and we get ن ن ن ن .

When we change the place of two and three dots, we get ف ف .

In this way we learn one letter and then increase the number of dots or change the place of dots and can learn more letters.

ب	ن	
ب	ن	ن
پ	ن	ن
ڀ	ن	

Same way take the letter ح Ha ह. It is without any dot. Then we place a dot inside this letter and it becomes ج Ja ज, then we place one dot upon it and it becomes ख Kh ख. If we place two dots inside, it is ज्ज ज्ज

or چ chh ڄ with the changing of the place of two dots and when there are three dots inside, it is چ Ch ڄ, four dots will make چ Chh ڄ and with ه Ha ه combined with it, it becomes هه Jh ه.

چ چ چ چ چ چ چ هه

Same way there are

د ذ ڍ ڊ ڏ ڌ

ر ز ڙ

س ش

ع غ

ص ض

ط ظ

ڳ ڳ

Sometimes we add one more line as in the case of گ and ک .

ا ب پ پ پ ت ت
 ث ث ث ج ج ج ه ه ه
 چ چ چ ح ح ح خ خ خ د د د ز ز ز
 ڊ ڊ ڊ ڙ ڙ ڙ ر ر ر ر ر س س
 ش ش ش ص ص ص ض ض ض ط ط ط ظ ظ ظ ع ع ع غ غ غ
 ف ف ف ق ق ق ڪ ڪ ڪ گ گ گ گ گ گ
 گ گ گ ل ل ل م م م ن ن ن ن ن و و
 ه ه ه ع ع ع ي ي ي