SINDHI LANGUAGE

By
Siraj

Translated by
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Sindhi Language Authority
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DEDICATION

I have always been fascinated by languages. Perhaps, I inherited love for languages from my parents. In order to groom and polish this heritage, my first ever teacher used an unusual and interesting method of teaching me the alphabet. He made a box with a glass frame, very much like a Pandora's box, through the sidewalls of which were passed two round bars that came out through the opposing sidewalls. The bars were covered with a thick roll of drawing paper. This paper had two columns arranged in such a way that one column contained different coloured drawings and the other had the corresponding alphabets. Rolling the pictures in one column automatically brought the corresponding alphabet into view. I would spend the whole day looking at that fascinating glass box. This was my Sindhi Primer! That Pandora's box instilled in me a never-ending curiosity and inquisitiveness about languages.

That first teacher, a very loving man, was my father Muhammad Yaqoob 'Niaz'. But the medium of his teaching was a gift to me from my mother.

I dedicate this book to my parents, who in addition to endless other gifts, gave me my mother tongue, the lovely and sweet Sindhi language.

Publisher's Note

'Sindhi is an independent original and indigenous language of Sindh, spoken and written from the times of Mohen-jo-Daro, an ancient city of the Indus Valley Civilization'…this was the theory propounded by Mr. Sirajul Haque Memon (pen name: 'Siraj') in the late 1950's and early 1960's. His vision looked eclectic in its appeal to the academics as he had rejected the false notions of Pro-Aryan and Pro-Semitic authors about the origin, history and development of the Sindhi language. His book "Sindhi Boli" had an impact on the collective consciousness of the Sindhi nation, and is extensively quoted by the students and scholars interested in the subject.

The present book is the translation of 'Sindhi Boli' by Dr. Amjad Siraj ,which has been published by Sindhi Language Authority for making it available to a wider range of readers.

Mr. Mohammad Ibrahim Joyo, the most revered scholar and intellectual of Sindh, was requested to go through the script of this edition, which he very kindly did and gave valuable suggestions for improving it. I am indebted to him for that. I must acknowledge the hard work of our team in the publication section who made it possible to bring the book in time.

Dr. Fahmida Hussain

Translator's Note

When I first read 'Sindhi Boli' many years back as an adolescent, it brought about a change in my attitude towards languages and especially Sindhi language. I thought about the treatment meted out to this beautiful language by certain quarters of our intelligentia and made a firm commitment to myself that I would try to do something in this regard at some stage. And I took upon myself the task of introducing the concept of this book to a wider readership at home and abroad.

I am grateful to Dr. Fahmida Hussain who has worked so hard in making this translation possible. Gratitude is also due for the Sindhi Language Authority and its staff who have done a great job in putting drawings of the signs of Mohen-jo-Daro in proper places. The addition of IPA, (an index of which is found in the first few pages of the book) has definitely improved its literary potential.

I have no words to express my gratitude for the great legend Mr. Ibrahim Joyo, who always encouraged me to translate this book. He was instrumental in getting the author to write it some 45 years back and he surely did it again by repeatedly asking me about the progress of this translation. May God give him health, for people like him are pillars for our great language. I thank my father Mr. Siraj Memon for not only permitting me to translate his book but for all the tips

and solutions for difficult areas in this translation. And for the genes that I inherited from him specially the ones that are enriched by love for Sindh and Sindhi language.

All this would not have been possible without the support of my better half, Anisa and my two girls, Preh and Heer who helped in typing the manuscript. And I hope my son Varyam will keep the tradition of our family going when he gets of age.

I beg forgiveness for the mistakes (if any) in the translation, for truly it is my labour of love and that too in a field very different from surgery, for which I can claim to have been qualified.

Dr Amjad Siraj Memon
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PROLOGUE

The book in your hand is the translation of my Sindhi book- "Sindhi Boli", which was written way back in 1964. Since then, quite a few editions of the book have been pulished. Before I dilate on the substance of the book, I would like to, in passing, make a mention of two significant facts. One, the book created quite a stir in the literary and soicio-political spheres in Sindh. Two, the book was so appeciated in the linguistic and academic fields that it was, and is, prescribed, as a textbook in Masters degree course for Sindhi language in all the Universties in Sindh. I would also like to mention that the book has been translated from Sindhi to English by my son, Dr. Amjad Siraj Memon, who is, by profession, a Professor of Surgery in Dow University of Health Sciences, but his interest in Sindhi literature is quite commendable. My sister, Dr. Fahmida Hussain, the Chairperson, Sindhi Language Authority, asked Amjad to translate "Sindhi Boli" into English. She thinks it is a fairly good translation and needs to be published in English for a wider audience and readership.

Having gone through the translation, I found it tolerably good, although it has the drawbacks of the translation being too literal and lacking the flourish of diction. Nevertheless, I appreciate his labour of love

and a fairly good effort.

The substance of the book, as is obvious from the title "Sindhi Boli", is all about Sindhi language, its history, and the importance of the language in the socio-political milieu of Sindh. In the late 50's, and the beginning of the early 60's, there happened to be a resurgence of anti-Sindhi sentiments created by the vested interests to oppose and suppress the nationalist anti-One Unit policy of the writers and intellectuals of Sindh. It may be recalled that when the Indian sub-continent was to be partitioned into Bharat and Pakistan, there was a strong movement in Sindh for its independence as a sovereign state, for it was argued by the nationalists that the British had conquered Sindh in 1843, which had been a sovereign state for at least two millennia until then. As an independent state, Sindh had diplomatic relations with Iran, Mesopotamia and Indian sovereign states. There is extant evidence that Sindh had trade and commercial relations with the land of Pharaohs, Mesopotamia and Iran. It used to export textiles and precious stones like Lapis Lazuli etc to the Middle East. Evidence of Sindhi cloth in the shrouds of the mummified Pharaohs and Sindhi grains like millet has been found in Mesopotamia, Bactria, Easter Islands and other places in the Middle East.

The excavations at Mohen-jo-Daro also proved that the language of Sindh was written in a script (presently known as the Indus Script) which is not only comparable with the script of Mesopotamia but the

latter contains some elements of the Indus Script which have been segregated by the scholars. That Sindh had a language and its own script was one of the supporting phenomena for Sindhi nationalism.

The most essential element of nationalism is the prestige and love of a nation's struggle for independence and sovereignity. Consequently, after the creation of Paksitan when the very existence of Sindh was threatened by merging it into One Unit, the Sindhi nation, and most importantly its youth, took-up the cause of Sindh and Sindhi language as a part of struggle against One Unit.

Another reason for writing the book was the sentiment that there was very little textual linguistic knowledge among the scholars and academics in Sindh and I wished to initiate such knowledge among not only the academics but also among the Sindhi-reading public. This sentiment was a reaction against a conscious disparaging campaign against Sindhi language by innuendoes and slurs about Sindhi language not being a language at all but only an idiom of some people living in Sindh. It was also alleged that it was just a small, insignificant Prakrit derived from "verachida" (corrupt) idiom of Sanskrit. This was the idea propagated by some Hindu scholars like Kako Bherumal and others. On the other hand some Muslim scholars led by Dr. Nabi Bux Khan Baloch, Professor Ali Nawaz Jatoi, Rasheed Lashari and others claimed that Sindhi was derived from the Semitic group of

languages and was related to the Arabic language. Both groups claimed that it was only in around 11th century that the Sindhi language was born or created.

It was in these circumstance that I tookup the cudgels in favour of Sindhi language. I was of the opinion that Sindhi is an original language which has continued from the period of Indus Civilization and that Sindhi had been spoken and written during the same period. I also hinted that the un-deciphered script of the Mohen-jo-Daro Civilization contains archaic from of Sindhi language. With this purpose in my mind, I wrote articles in 'Mehran' and other prestigious magazines. My articles initiated an interesting controversy. The Hindu scholars wrote against me as according to them I had belittled Sanskrit and the Indian origin of Sindhi language. Similar attacks were made by pro-Semitic (Arabic) scholars who thought that I was an atheist out to destroy the Islamic system by denying Sindhi to have been derived from Arabic. There were a number of articles published in Sindhi magazines and daily newspapers for and against my theory. However, the progressive writers and intellectuals and a majority of Sindhi reading public appreciated my labour and love for Sindhi language. The hectic controversy during the late 50's and entire decade of the 60's was over by the time Pakistan People's Party came to power.

As stated obove, my book became an essential reading among all classes of people, especially students and

academics. It imparted new ideas about the importance of Sindhi language and its eminence among the languages of the world. Apart from the historical background of the language, I also had the temerity to suggest preliminary decipherment of the Indus Script on the seals found at Mohen-jo-Daro, Harrapa and other archaeological sites in the Indus valley. I do not claim the privilege of having deciphered the Indus Script. My only contribution is the interest created among the students and academics of Sindh, Hind (India) and other places about Indus Civilization and Sindhi Language.

I will always remain indebted to my younger brother (late) Inam who had designed the title cover of my Sindhi book, which has been retained on the title of its translation also.

I, once again, thank my son, Dr. Amjad Siraj for a reasonable English translation. I also thank Dr. Fahmida Hussain, Chairperson, Sindhi Language Authority and the Publication Committee of the Authority who have undertaken to publish this book.

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PREFACE

Whenever a new book is published, its readers look at the Preface by the author in order to get to the depth and purpose of the author's writing. This is followed by an Introduction about the author. Both these items are present in this book too – but for a different and novel reason. In order to reach the depth of my thoughts, you will have to read at least 20 pages; and I am sure that by the time you read the last page you would forget what my feelings about the language are. Instead, you will find, Sindhi language, with all its niceties, converse, sing and smile to you. You will find an Introduction by M. Ibrahim Joyo but that is not about me. He has not considered me worth introducing; for him there is only one thing worthy of that---and that is his, mine and our Sindhi language. This Introduction is more like a peep at languages, and it will always have a permanent place in Sindhi literature. Ibrahim Joyo is that worthy son of the soil for whom Sheikh Ayaz had to borrow words from Shah A.Latif :

كنهن كنهن ماڻهوءَ منجهه اچي بوءِ بهار جي

There are some people, from whom
Emanates the fragrance of spring.

This slender and skeletal gentleman, who has nurtured Sindh and Sindhi language in his heart and soul and has a solid bond with his motherland, is a very stubborn man and his constant pressure is the reason behind the writing of this book. In 1959 an article was published in the quarterly ***"Mehran"*** by the esteemed scholar Dr Nabi Bux Khan Baloch entitled "A Short History of Sindhi Language". It had created a veritable storm in my mind. I had told him, "Ibrahim, Dr. Baloch's article will create a very wrong and illogical impression in peoples' minds and people abroad will carry an impression of Sindhi language and culture as being a borrowed one".

"Why don't you write an article in response?" For a moment he remained engrossed in thought and then continued, "Such articles could disarray the sanctity of our language, is out of question. Everyone has a right of expressing his views—and so has Dr Baloch done! If you have a different opinion, you should pen it for others to know; readers will accept the view that is supported by scientific and academic proof."

We went on discussing and I slipped off from there. When we met a fortnight or so later, the first question he greeted me with was, "Did you write?" I replied, "What about?" He said, 'About the language".

I had mixed feelings of perplexity and disbelief: how

would my response fare against an article by Dr. Nabi Baksh Baloch, the Dean of Arts Faculty of the Sindh University! But the stubborn and winning type that Ibrahim is, he persevered—at times with sarcasm and at others with a smile and encouragement. He finally prevailed and had me write a response. On going to print, it created a storm! Some complimented, some raised their hand tamely, while some others criticised me. But at all this, I did feel that my article had compelled people to "think". It had created a response, so it did have a sting!

Dr Baloch responded by writing another article, which prompted me to pen down yet an other article on the subject. This sequence of events in 1959 produced an inexplicable stance in my approach about Sindhi language and civilization. One can imagine my state of mind that took me to the ruins of Mohen-jo-Daro five to six times in the winter of 1960. Like a tramp I wandered in the ancient city trying to explore the facts. Even in my dreams I could see the people of Mohen-jo-Daro, their typical trimmed beards and short hair with a central parting,… and their women wearing bangles made of ivory and a wooden comb stuck in their hair… speaking to me in Sindhi. I spent some three years in those dreams and during that period I kept reading various books on ancient languages, manuscripts and similar other topics. By 1963 the notes that I used to gather became such a heap that my younger brother Inam (who has designed the title

cover of this book) was about to sell it as waste material. In the meantime Dr Baloch had his articles compiled with some editing and got them published in the form of a book. This brought renewed pressure from my friends; (Joyo) Ibrahim, (Shaikh) Ayaz, Tanveer (Abbasi), Rabbani, Shamsher and (Maulana) Graami, during our sittings in Karachi Hotel or Farewell Hotel. Sipping black coffee they would ask, 'Siraj, when is your book coming? (In fact Ayaz, once at a party on the banks of Kirar lake, where Dr. Baloch was also present, had pleaded with me to write). The way they kept asking, I felt I must come to their expectations as they were waiting for me to deliver!!

Anyway, I finally completed the book that is in your hands. Initially responding to Dr Baloch's articles I wanted to negate the hypothetical issue that he had postulated, I too had not been methodical, for example I had just denied his hypothesis as being wrong. But even so, in that article I had said that although there were indications of Sindhi and Sanskrit being closely related languages, but the history of Sindhi was more ancient and in a way Sanskrit and its times had been preceded by Sindh and Sindhi language. While conducting research (for about 4 years) about the history of languages, Sindhi civilization and Mohen-jo-Daro, I came across some astonishing facts. The most important one was that the scholars of language and history had treated Sindhi language and civilization very unjustly.

Another observation that kept disturbing my mind was that although Sindhi and Sanskrit were related but not as closely as they had generally thought and discussed. If Sindhi language absorbed a few words from Sanskrit, the latter had a larger debt towards Sindhi. In a way Sanskrit took its origin from Sindhi, even if not directly. It was a thought for which I felt the world would call me insane, so without providing proof it would be an exercise in vain. That was why I concentrated on the language of Mohen-jo-Daro and when I was able to decipher it a bit, I almost missed a heart-beat.

Here I want to admit that I have no misconception about having deciphered the language of Mohen-jo-Daro. No one has deciphered it yet, although a lot of experts have tried many times. This book should also be considered as an attempt in that direction. It is quite possible that my efforts may be entirely wrong, in which case I would urge the readers and scholars to think of it as an endeavour by a passionate student and lover of the language. But the things that have encouraged me to feel that I might be right, are: Firstly, I have identified persistent indicators in the seals for terms or phonemes, which I have not duplicated, which means that I have not exchanged or swapped the values of these finds from one place to another. I have kept the same values in my writings. Secondly, these indicators have been based on present findings and evidences. And thirdly, from these common

indicators arise meaningful words from which emerges, though an unrefined and unpolished, glimpse of the language. With the help of that there might be a chance of correct decipherment of the ancient language. Indeed, this is a very limited attempt. Although I have plenty of material but the original seals and books related to the subject and the facilities of research are not available to me. Such things can only be found in the British Museum or some Oriental institution of America. Moreover the time and financial requirements of such research are usually not available to authors like me. The publishing of books on Mohen-jo-Daro after comprehensive research can be done only by an educational institution, Sindhi Adabi Board or Sindhi Academy etc. But again if life and circumstances give me a better chance I hope I shall try to write a more detailed and complete book on Mohen-jo-Daro.

In the end, I am extremely grateful to my much respected friend Mr. M Ibrahim Joyo, who not only encouraged me all along but has also written a very scholarly 'Introduction' for this book. He has given very useful suggestion about the matter and its presentation and has also done the proof- reading. I will always remain indebted to him. I am grateful to my father Muhammad Yaqoob 'Niaz' who too gave me valuable suggestions and to my brother Inamul Haque Aziz, who designed a very beautiful title cover (without charging me, just in return of showing him

one movie). I am thankful to all the friends and writers who encouraged me, especially people like Shaikh Ayaz, Tanveer Abbassi, Ghulam Rabbani, Ghulam Muhammad Graami, Shamsherul Haidery, Niaz Humayuni and the famous scholar of Urdu, Mr Jamil Jalibi who always gave valuable advice to me. Despite all efforts, there remain a few errors of proof-reading for which a corrigendum has been added at the end.

Siraj

INTRODUCTION

There is a Sindhi saying that "those who are near, are closer to the heart". It might be true for human relationships but in so many other things, reverse seems to be the case. We tend to forget about many things that are so close to us, for example breathing, walking etc. We are not attentive to such common occurrences around us. (Language too is one of the things that are close to us forever.) Sometimes we do take note of things about language seriously, when some confusing expression compels us to think about its correct usage: (رت ڳاڙهو آهي/ رت ڳاڙهي آهي)* The immediate response should usually be to refer to a book or a dictionary/ thesaurus; as there are instances where the scholars and linguists of the past have given the final word about such occurrences in a language. People do not even bother to do that because the well-known things of grammar like subject, object, number,

* Since Sindhi has very few words of neuter gender, its nouns are either masculine or feminine. ***"Rat"*** (blood) is used as maseuline in one dialect and feminine in another, which creates confusion.

gender, tense etc are usually known to them and think that they understand the intricacies of the language. In

fact this thing limits people from doing some basic research about the language. It has perhaps just been a century and a half that some scholars, instead of using childish and easy methods of the study of languages, have started thinking on absolutely authentic and scientific basis. For a correct and useful study about a language, it is necessary to either completely ignore previously held beliefs or consider a need to review them to find the minute details, applying analytical and scientific research methodology.

Ancient Greeks pondered over their very common daily life events and ordinary things in such a way that the whole world in general, and the West in particular, admire them and have learnt through the Greek experience, thereby broadening their own horizons of the thought process. But in this modern era if one were to adhere rigidly to the beliefs of the ancient Greek scholars, it would not be "wise" from an academic perspective. For example Herodotus, the Greek scholar in 500 BC has written in his book ***"History"*** (2nd Edition, Chapter 2) about a Greek king Samtecus; that once the king came across a thought about finding out which language was the most ancient in the world. What he did was that he ordered two newborn infants to be given in the custody of a deaf and dumb man and sent them to live in the jungle/woods. He thought that since the children would not hear any word of any language, the first word they utter would be the first word of the first ever language. After some time the

children were able to utter their first word, and that was 'Becoos'. Incidently there was such a word in Fergian language, where it meant "food". That was it. It was announced on the basis of this experiment that Fergian was the first human language. Herodotus also believed it, because he thought that it was also the very first need of man. But sadly, while narrating this story Herodotus also gives an account of a herd of sheep and goats that belonged to the deaf man. Since the sheep and goats could only produce the sound of BAA BAA, did that influence the language of the children? Then the language of sheep and goats would be the first language of the world!

Arguing about the origin of words, Plato in his dialogue titled "Kritelus' has put a question: Is the mutual relationship between things and their names natural, or artificially man made, This is where the argument of Analogy and Anomaly started in the science of language. Those who favoured Analogy thought that language was a 'natural' thing and so must be standard and logical- (Greeks believed that nature was logical and standard and only man was illogical and substandard), while the supporters of Anomaly disagreed with this view; they kept exploring and pointing out irregularities and absurdities in the stature and structure of language. The Analogists felt that the actual and real meaning of words could be obtained from their appearance and structure—and such a study was called Etymology.

This term still exists although now it has a different meaning.

The ancient Greeks studied their language quite well but it was all based on the concept that all the expressive powers of human thought/wisdom were present in the structure of their language. Therefore they devised ordinary principles and elements of their grammar and gave them a scientific shape; but obviously these principles were confined to one language. Devinesuss Therakus in 200 BC and Appoloseuss Dissoleus in 200AD presented their versions of grammar based on a similar philosophy. Another Greek philosopher and scholar Aristorchus (144-216 BC) did quite a detailed study on Iliad and Odyssey by Homer, which was a very appreciable effort by him in those times. Anyway, the partial/ biased and typical inference that these Greek scholars put forward about the knowledge of language prevailed and remained acceptable until the 18th century. After this period the scholars gradually abandoned the concept of language, being a natural or God-gifted thing. Instead a new thought process and research started during the following years, the concepts that were presented are given below:

1- People started copying/mimicking the sounds and noises in their surroundings and this is how the language started. This is called the "Bow Vow" theory.

2- When people heard some special and rhythmic

sounds, they started making these sounds. This is called the "Ding Dong" theory.

3- People produced certain automated sounds that depicted their emotions of anger, joy, fear etc and this was the start of the language. This is called the "Pooh Pooh" theory.

On the other hand the famous French philosopher Voltaire (1694-1778) commenting on etymology, went to such an extent that he said "etymology is a science where there is no value/importance of vowels and even the consonants do not remain in a particular shape /count!"

Meanwhile the Romans compiled a grammar for Latin but they shaped it according to the Greek experience. The grammar given by Donatus in the 4th century and Pirisiaan in the 6th century prevailed upon this period and were considered the final word. While during this period, Latin in the spoken form was changing its hue like Romance i.e. taking shape of native European languages like Romanian, French, and Italian etc. [1]

Scholars of most of the European countries were busy in reading the classics in Latin, the signs of which can still be seen in most of the Western universities where classical Latin is still taught as a subject. The scholars

[1] --- The word Romance or Romantic literature initially was used for any literary activity or presentation that was written in the languages of Romance (i.e. local languages) instead of Latin.

of the medieval period did formulate some new principles of grammar, for example the difference of nouns and adjectives, but they could not match the efforts of their predecessors; because the language of their era had changed, and they too considered the stature and structure of classical Latin as natural and exemplary. Following the example of these scholars, many scholars of relatively modern times also wrote books on grammar, but they too held their preconceived ideas shaped according to the previously held beliefs about Latin and other languages as being the best example of universal rules of Logic. The most famous amongst these books is 'Grammairre Generale et Raisonee' that was written in 1660 in a monastery of the French city of Port Royal. A mere philosophical view about languages continued till the 19th century. Herman, a German scholar also prepared a book in 1801 about grammar where he attempted to prove that if there ever was a scholarly language in the universe, it was Latin (1).

One can say that for the scholars of the medieval era the only classical language in the written form was Latin. They had no interest in any other language and no such attempt to study any of the other languages has been found. Although in the Renaissance era of Europe, Greek language got some popularity and after the "Crusades", studies related to Arabic and Hebrew languages started. This era did see some interest for learning and research. Many people returning from

journeys from far flung countries had learnt the languages of those parts and in addition to this, Christian priests had their books translated in local languages in the occupied territories. Some work on grammar and dictionaries of these languages also started. From the year 1500, the Spanish priests, alongside their preaching, wrote many books about Native American and Phillipinian languages. But from a linguistic point of view, not much of importance is given to the priests' work. Firstly these priests had no formal training to recognize the sounds of these foreign languages and secondly they tried to accommodate the grammars of these languages according to the principles of Latin grammar, which resulted not only in a waste of hard work but a lot of important information about languages of those times became unavailable to the modern researchers.

The surge of trade and travel between countries resulted in an increase of production of grammars and dictionaries of many well-known languages. The extent of advancement and progress of Linguistics at the end of the 18th century can be imagined by looking at how the Queen of Russia, Katherine, ordered the formation of a competitive glossary of 200 languages of Europe and Asia (2), which contained 275 words. The second edition of this got published in 1791, whereby 80 more languages including some African and American languages were added. The arrangement of this comparative glossary was

something like this:

English	Dutch	German	Danish	Swedish
Man	Maan	Maan	Maniq	Maan
Hand	Hant	Hant	Hanq	Haaand
Foot	Woot	Fuss	Fuqz	Foot
Finger	Winger	Finger	Fingqer	Finger
House	Houice	House	Huqs	Hoos

On the other hand some scholars concentrated on the ancient scripts of their languages. In this context the English language and other closely related languages like Frisian, Dutch, Scandinavian and Gothic, were studied in detail by a linguistic expert Franciscus Jones (1589-1677). Later another scholar George Hicks (1642-1715) (3) prepared a Gothic and Anglo-Saxon grammar and also published a collection about ancient forms of English and other closely related languages. (4)

The knowledge of these 18th century scholars (about language) was such that:

(1) They put forward the grammatical qualities of a language ordinarily in a philosophical style with an attempt to mar it in favour of Latin language, forgetting the individual character of different languages.

(2) Instead of thinking about the spoken version, they only considered them with relation to the written signs ie the alphabet.

(3) Because they never realized that the usage of classical Latin had acquired status of an artificial and purely academic exercise; therefore they thought that a language can survive only by virtue of its learned and educated people. And that "ordinary" people could only change and distort their rich heritage.

Due to this predefined prejudice these scholars of grammar by their own free will, kept forming and formulating principles of grammar that they thought were logical and were incontestable. Because of these misconceptions, despite their having the possession of solid material like scripts of ancient languages, information about unrefined language of the primtive tribes, manuscripts of modern languages and evidences from Latin, modern Romanic languages and Anglo-Saxon and facts about successive evolution of Germanic languages, they were unable to make use of all the material and facts. Although they knew that certain languages had an inherent similarity, they kept ignoring the study of the similarities because according to their concept they were just an accidental finding. Since they believed that there had been no changes in Latin language and it was in its original form, they thought that other languages of neighboring areas had arisen from each other by

means of a spoilt usage. Many amongst them thought of Hebrew as an ancient language but some others had different opinion. Goropeus Becanus, a Dutch gentleman, who lived in Antorup, declared out of his patriotism that all the European languages had been derived from the Dutch language.

Almost in the same era, towards the end of the 18th century, the European scholars came to know about the grammar by Pannini. This book about Sanskrit grammar instead of being based on a particular hypothesis was compiled in the light of facts and observations. With the help of this book a comparative study became possible for European linguists. Pannini's grammar had set the principles of analysis of a language, according to which the study of different elements of language brought to light the similarities in them that were otherwise concealed. It was a linguistic expert, William Jones (1746-1794), who first gave an explanation that Latin, Sanskrit, English, Persian etc were different forms of some prehistoric language. According to him, "Sanskrit, Greek and Latin had so many similarities that could not be accidental; in fact it could be inferred that these three languages are born from one original language that does not exist anymore: and Gothic (Germanic) and Celtic too are perhaps derived from the same original language."(5)

The comparative study done by European linguists about Indo-European languages started after this

statement of William Jones. This has really been very fruitful. William Jones's opinion that Germanic languages are related to Latin, Greek etc has been proven correct, and similarly his guess about Celtic (Irish, Welsh, and Cornish etc) languages has also been proven correct. Persian, Albanian, Haitian and many other Eastern languages that had very limited available literature, too have been found to be associated with Indo-European group.

If a language is spoken in a large territory, or due to migration and travelling, it is spoken in various regions, it will definitely have some changes in its spoken pattern from place to place. As a result different but related languages would come into existence, for example Italian, French, Portuguese, Romanian, Ketalian, Spanish and other Romanic languages could be grouped together. Similarly other related languages e.g. Indo-Pakistani, Slavian and its related languages when studied in depth, show certain similarities and could be thought to have been developed in this way. It is a purely historic occurrence that we have written record of ancient languages. Those original unwritten languages, that do not exist now are called Proto-Slavic, Prot-Germanic, and Proto-Indic etc in linguistic terminology. Later, when some similarities between languages, that are thought to have been accidental, are found, we could consider them of the same main group (e.g. Indo- European) and according to William Jones we can make a strong

case that all these languages hold their origin in some prehistoric language. Such an original or primary language may be called Proto- Indo-European in Historical Linguistics.

A series of comparative study of Indo-European languages started with the comparing of conjugative verbs of Sanskrit, Greek, Latin, Persian and Germanic languages, and a German scholar Freinz Bopp published a book in 1816 (6) which is thought to be a very basic book of this series. Another German scholar Jacob Grim published the first edition of his 'Deutsh Grammatik' in 1819 and the second edition three years later in 1822, in which he gave a detailed narrative of the phonetic similarity between the consonants of Germanic and other Indo-European Languages. Although it discussed all aspects of language, but special importance was given to the phonetic similarity. This almost proves that like in other human matters, in the long-term evolution of language, appearance of such sounds and the changes that take place in it have a regular and organised pattern.

The above-mentioned German scholar Franz Bopp in 1833 presented a comparative grammar of Indo-European languages (7), which is very important book in the field of Linguistics. That same year another book of great importance on the subject of etymology of Indo-Germanic languages, was published (8) which was responsible for a truly clear definition of etymology. The Greeks had always considered a

relative study of words with things. But now it was established that a word should be studied in such a way that it elaborates its original versions and its altered forms in related languages. In this context the English word "Mother" has its 9th century origin in "*Muther*", which is related to the ancient Naris language word *Muzer*, ancient Frisian. *"Muthur"*, ancient Saxon *Muther;* and *Moutier* in ancient German (derived from *Muthur* of Proto-German). The Germanic forms of the word (Mother) are related to *Maata* of Sanskrit, *Mata* of Avestan (ancient Persian), *Mayyer* of Armenian and *Meyalir* of Greek and *Mother* of Albanian (here it means sister and it can be seen how a word of ancient origin changes its meaning), *Mateer* of Latin, *Mathir* of ancient Irish, *Maati* of ancient Slavic and *Moti* of Lithuanian (where it means wife; another example of change of meaning as mentioned about Albanian). All the forms of this word are supposed to have originated from the word *Mateer* of Proto- Indo _European. One must remember that the ancient forms of the word taken as an example do not present any clearer meaning.

It is clear that certain languages have so many similarities that they cannot be just accidental occurrences. Infact some of these similarities are such that they can be assumed to be due to certain peculiarities of a single parent language. For example sounds, syllables, words, sentences are present in every language and they are the basic building blocks

of any language. Although many other peculiarities like nouns and verbs are not similar in all languages but since they are found in all languages, one gets an impression that they might have some relation to each other. At the same time, some similarities in languages are purely accidental. For example a Modern Greek word *Matee* (meaning eye) is almost like a Malayalam word *Mata* that also means "eye". Anyway, from the knowledge of evolution of these two languages, one can say that this similarity is merely accidental. The word *Mata* is present in the ancient forms of that language. While the word *Matee* of Modern Greek is derived from ancient Greek form *Am Matioon* which itself got originated from *Amama*. Likewise there are certain similarities that are known to be borrowed. For example the Sindhi word *Kitli* came from English 'kettle' or the English word "peach" from *peash* in French; that came from ancient French *Peska* that arose from *Perska* of Latin, the latter from *Pereeska* of ancient Latin, that in turn came from a Greek phrase *Perseka Fruta* which means "Persian fruit". Many such words are sometimes borrowed by other languages to fulfil the needs that arise from time to time. Such borrowings could be termed facilitation because when one takes a good value from somewhere, the word describing it also comes with it. Indeed sometimes the language creates its own new words to improve its properties; a famous example of this phenomenon is found in the Red Indians of USA who called a train as an "iron

horse". Such words like *aagaadi* (fire-engine) etc are also found in Sindhi.

When we say that the similarities amongst languages are due to a relation between them, it means that these languages have emerged from a single ancient language. For example the present day Sindhi and Bengali may have been derived from some single ancient language. It is really not possible to point to a certain time when one or more languages came about by an alteration of some ancient original language or that the Sindhi and Bengali languages originated at a certain specified time. By and large all the research and endeavour of the linguistic experts have not been able to come to an acceptable unanimous conclusion about the origin of language in the prehistoric era. Language is an ever-expanding sea, and it is impossible to know when, where and how it changed its hue to its present form. Albeit, one can ponder about the circumstances and conditions that influenced a change in a certain language. People speaking the same language (especially in its unwritten form), may disperse and relocate geographically, resulting in the breakup of their social bondage. And in accordance with their day to day needs and circumstances, there arise differences in the accent, pronunciation and vocabulary to an extent that even the meanings are changed; and these social groups depending on their internal and external influences, pass through the stages of history; their originally same language too takes different forms.

Therefore the number of people speaking a specific language can not be known. And it becomes such a gravely important fact that it cannot be understood by merely looking at the prevailing cultural and political conditions. It is indeed a language that determines a peculiar attitude and existence of a nation and continues to exist over a period of time. Only language in its historical background borne of years and years of its existence, can maintain its specific and permanent form. Nations are as ancient as their languages are in their history.

When a nation becomes cognizant of its character, its foremost concern is directed to its history and language. This book is a very important attempt of this kind by our dear friend Siraj. The learned author has presented his study of Sindhi language in this book and the readers will be able to assess his effort and passion. This book rejects some common and peculiar notions about Sindhi language and gives a novel viewpoint. In this day and age, considering Sindhi language, to be born in the 11th or the 12th century is an absurd and baseless attempt in linguistic terms. That the influence of Arabic may be due to the exchange of few words between the two languages--- Sindhi borrowing more words than Arabic (doing so). And it is definitely quite possible that this has been due to the principle of convenient approach in languages. And the proposition that Sindhi got its vowels (that too in the phonetic sense) from Arabic, and that it has

adopted the Arabic grammar etc, is such that it could be termed "preposterous". Mr. Siraj has rejected such artificial theories regarding Sindhi language with strong arguments. The learned author refuses to accept that Sindhi originated from Sanskrit. He believes that Sindhi (present) and even Sanskrit (and most of Indo-Pakistani languages) all arose from one such original language that too he calls "SINDHI", or perhaps he would like to call it Proto-Sindhi or Proto- Indic (or Proto-Indo-European) as more appropriate. He thinks that this ancient language was born in the Sindhi territory (Indus valley) and people from Sindh took it to other different parts of Indo-Pakistan and other countries, where it changed its forms due to the change of milieu and new requirements. This can be compared with the case of Romans acquiring Italian from its Latin form and as was the case with other European languages of the Romanic group. The learned author has tried to decipher the seals found in Mohen-jo-Daro, thinking that the written signs of that original first language might be found in the seals of Mohen-jo-Daro and Harrappa. And from what he considers as deciphered forms of the finds, he infers that Sindhi (in its present form) is a developed and grown up form of that original ancient language. Such a conclusion (that Sindhi is great ancient language) will be something to be glad about and a matter of pride for every Sindhi—because our dignity and greatness is nothing without the grandeur and splendour of our Sindhi language.

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Hyderabad, Sindh.
20th April 1964

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CHAPTER -1

How Did Man Learn to Speak?

Before writing anything about Sindhi language, it is necessory that some very basic things are studied that would help in understanding the accepted principles of Linguistics, which are the primary criteria to judge a language. Despite a lot of recent advances in science, all the linguistic experts unanimously believe that it is impossible to be sure about how, when and where did the human language start. Whatever knowledge we have about language is the outcome of the study of languages in the written form, and on the basis of this, certain theories have come about regarding the speech of humans. Languages are the pride of cultures and civilizations—and it is a natural weakness of humans that every one tries to prove the splendour and stature of his nation by means of its language. At times, nationalism is the driving force and at others religious consideration is at play. A Swedish expert on Linguistics in the 17th Century claimed that God spoke in Swedish language when He created this universe;

Adam spoke Danish and Satan spoke French. Muslims generally believe that Arabic will be the medium on the day of reckoning and that destiny of all humans is inscribed in Arabic!! While the Hindus think that Sanskrit was the language of all the deities in addition to Brahma and Ishwar!! In a conference of Turkish linguists in 1934, a unanimous resolution was passed that Turkish was the mother of all languages, and all the main words of all the languages have come from Turkish word *Ghonis* which means "the sun", as the sun was the first thing that influenced and attracted human beings!! Every nation has tried to consider its own language, especially its holy writings, as the most ancient and natural language. (1)

These were religious beliefs and rational mind has always been at war against religious conservatism. Now let us explore some theories about the evolution of languages. Some of these theories are such that they could be termed semi-scientific. Amongst them was one postulated by Darwin, the renowned scientist. According to him, the basis of language is the mouth pantomime where the vocal cords subconsciously mimicked the movements and signs of hands and feet. When man started giving hand signals for any given cause, the vocal cords too mimicked the different changes of hand signals and in this process, they produced sounds; these got a meaning with the passage of millions of years.

Many such concepts are common among most

linguists but almost every expert concedes to the fact that there was nothing to prove them. These concepts are doubtful and have been given weird and funny names. According to the 'Ding Dong' theory there is an unusual relationship between sounds and the meaning. So like many unusual things, this theory too has no place in a scientific and research based subject!

According to the 'Pooh Pooh' theory, language arose from meaningless sounds emanating from human emotions like surprise, rage, fear, joy etc. There are two more similar theories: "U-hee-hoo" and "Sing Song", according to which it arose from meaningless sounds produced during manual labour. Another theory called 'TaTa' is based on the Darwinian theory of verbal mimicking of body parts. (2)

A 20th Century scholar Sturtevant has forwarded a strange theory, which though hard to understand, seems to have some truth in it. He says that human emotions and thoughts appear subconsciously and are automatically expressed as visual signs, signals, bodily gestures or some sort of an accompanying sound---and so the conscious and intentional ways of expression—(and speaking is one of them) must have evolved as a means of verbal duplication of physical motion. Those who are aware of the gimmicks of words used by politicians and religious priests, in their speeches, would recognise the superfluous truth in this theory! (3)

Most of the scholars agree upon a theory of natural sounds but it is difficult to find evidence for that. I personally consider this theory to be relatively true and although evidence of which cannot be found in other languages, there is plenty of evidence of this theory in Sindhi language---and many words of Sindhi language give credence to this theory. According to this theory, when man in his evolution was associated with natural occurrences in his life such as in caves, he learnt a lot from nature. Man learnt to light fire from his observation of natural events like lightening and sparks due to friction between trees. There were countless sounds present in nature. Mimicking these sounds, man started producing his own sounds and gave them appropriately matching meanings that corresponded to the sounds occurring in nature. So much so that he learned new sounds and new words from the animals and birds of the forests. In this way man must have taken hundreds of years to express his feelings. Here one has to keep in mind that with the growth of human life and in accordance with natural sounds of that region, basic languages must have been formed and since they had a common and similar ground, therefore they would necessarily possess quite a few similarities.

-Lebiniz, in the beginning of 18th century, was the first person who proposed a theory that human languages did not arise from some preserved sources, but came from some earlier "spoken" form of "language". A

similar theory was proposed in the 20the century by an Italian linguistic expert named Trombetti; who in his argument says that the mention of the story of the "Tower of Babylon" in the Bible can be considered a hint to the concept that the basis of all languages is common. (4)

Historically there were some experiments by confining newborn babies to a place where they had no exposure to the outside world, in order to see whether they invent a language or feel an urge to use a language for conversation. The first such experiment was conducted by the Egyptian King Psammetichos and the second was conducted by King Frederick of Sicily in 1200 AD. The third experiment was conducted by King James IV of Scotland somewhere around 1500 AD. At about the same time Emperor Akbar of India also went through with this sort of an experiment. But since in those times reliable and useful scientific facilities were not available, nothing could be proved from these experiments.

There have been occasions in recent times when small children have been brought up along with wolves, dogs and monkeys without any human contact but even their examples have not contributed much in the line of understanding the origin of languages.

From all these theories and opinions one can definitely infer that perhaps all the human languages originated from one principal language. Some of these were used

by nations that were completely isolated from the rest of the world and died with these peoples. They are called "fossilized" languages. Other languages were spoken by nations that travelled and relocated due to trade and commerce, also causing the languages to change with additions of newer idioms etc. There are two theories about such distinction between languages: According to the first, the principal language is like the stem or trunk of a tree and other languages are like its branches; the second, called the "wave theory", is based on the idea of ripples that arise when a pebble is thrown onto the surface of water; in the same way the changes in human culture produce a wave of new languages.

Most of the scholars are eager to find one common language to be the primary source of other languages. Such a desire has not borne fruit, since with the passage of time the languages change their form and because of paucity of historically written material it becomes very difficult to say how a language looked like 5000 or 10,000 years ago. It is due to the discovery of some historic material about some languages that we have been able to study the ancient versions of some similar ancient languages, otherwise there are hundreds of languages about which it is impossible to say how they were like 2-3 hundred years ago.

Despite all this, the efforts of scholars have resulted in

getting precious information. Finding a sort of a basic similarity between English, Irish, Russian, Spanish, Greek, Albanian, Armenian and French languages; made them hint that all these languages are offshoots of an original single language i.e. they have a common basic source. On the other hand, a similar unity is seen in Arabic, Hebrew, Abyssinian and among ancient languages of Babylon, Assyria, Phoenicia and Cartage; on the basis of which they are thought to have one parent language. Finnish, Hungarian, Turkish and Asian Russian form a distinct group that has been proven to be related to Indo-European languages. Chinese, Burmese, Thai and Tibetian languages form another group; likewise the Dravidian languages of South India i.e. Tamil, Telagu, Kannar, Malayalam, Munda and Brahivi in Sindh and Balochistan etc. belong to one group. Malay- Palmietia languages form yet another distinct group. Japanese and Korean languages belong to another separate group. Likewise African languages are also from a group of Bantu etc. Languages of Red Indians of USA (American Indians) also form a distinct group. All of these are separate groups of languages which had their own distinct parent language in some pre-historic ancient era.

The Sindhi language is considered to belong to Indo-European group of languages (German scholars call it Indo- Germanic group). This group got this name from the fact that it includes majority of languages from North India to Europe. Most of these Indo-European

group of languages have a common initial sound in words used for numbers from 1 to 10, family relations and many other basic words. The position that Sindhi has in this group will be argued in detail at a later stage.

Some smaller groups of Indo-European languages have also been formed based on their geographical proximity, the examples of which are as under:

1. Germanic group that includes English, German, Dutch, Flemish and other closely related languages.
2. Romance group includes Latin, French, Spanish, Portuguese, Italian, Romanian, Sardinian, Catalan and Romanish languages of Switzerland.
3. Slavic group includes Russian, Polish, Irish, Gaelic, Manx, Birthonic (Welsh, Britannic, Cornish) and Gall languages.
4. Greek group contains Greek, Armenian and Albanian languages.
5. Indo-Persian group contains Pehlvi, Persian, Pashto and Balochi languages.
6. Indo-Aryan group contains Pali, Hindi, Bengali, Urya, Rajhistani, Marathi and Sindhi etc that are considered derived form the Prakrits of Sanskrit.

All these languages are collectively called Indo-European languages. A few years back they were called Indo-Aryan languages, but since the myth of an

Aryan race is under doubt now, they are broadly called Indo-European instead of Indo-Aryan. The myth about the Aryans being the principal nation is discussed in another chapter.

These languages have been grouped together basically due to the fact that they are related to each other in a lot of ways. The study on the basis of which languages are termed as belonging to a group or a certain origin, is called Comparative Linguisties. It is necessary to briefly summarize this comparative method.

Whenever a group of people speaking the same language is divided into further groups due to certain reasons, their language also starts taking different forms and slowly and gradually these forms develop into separate entities and individual languages. And when a few families of a tribe or a nation relocate or travel to settle in a distant area or some other part of the world, their language is influenced by the language of their new home. Similarly if members of some other group come to live within their region, then it also causes languages to change a lot. And when the linguistic experts compare these new changes and the syntax in order to know the origin, such a study is called Comparative Grammar. Making use of this method, an attempt is made to construct some basic peculiarities of the language spoken by the original and undivided chief tribe which are then compared with the newly evolved languages.

There are three important considerations in comparative grammar. The first important aspect is "word similarity"- that the two related languages would possess quite a few similarly identifiable words is quite acceptable. The comparison of languages of the Romance group (French, Spanish, Portuguese, Italian and Latin) does not mean the exact similarity or uniformity of the words. These similarities also result from mutual borrowing of words among languages (e.g. similar words in Arabic and Sindhi.) The proof of internal relationship and kinship of languages becomes very strong when the similar words that are common in both the languages should not have come from each other or lent from a third language. Amongst these words certain grammatical elements are the main representatives of this principle, for example personal pronouns (1st, 2nd or 3rd person) and verbs that depict common daily life actions like 'coming' and 'going', 'borrowing' and 'returning', 'eating' and 'drinking', 'living' and 'dying' etc; adjectives that are common in usage e.g. good or bad, big or small, scarce or plenty, high or deep; and nouns that occur in nature like earth, sun, moon, dog, cat, water, sand, fire etc; the names of different body parts—eye, ear, nose, mouth, leg, arm etc; and names of relatives like mother, father, brother, sister, aunt , uncle etc. But if the number of common words in two languages is very small and especially when these words are related to culture or religion (for example)

then one can confidently say that one language has simply borrowed that word from the other language. In this context the example of Sindhi and Arabic language is typical. Such exchanges are not significant as most languages of the world have done so.

The second sign of grammatical comparison is the peculiar similarity of syntax of different languages. The stability or form of a noun, verb and pronoun in a sentence, the distribution of different tenses of a verb, the usage of prepositions and conjunctions, adverbs and similar other grammatical elements are found to follow a common basic principle thereby showing a meaningful similarity between languages. All these points prove that these languages are closely related with each other.

The third indication or sign is the consistent difference between words of same meanings. The usage of words of the dialects of Sindhi and Sanskrit show a similarity, but at the same time it shows a consistent difference as well. Similar difference is found in the Romance languages. There are other things too that one has to keep in mind, for example the collective cultural background of different groups of languages provide ample proof of a common single origin of languages.

Because of the uniformity found among languages, an attempt was made to find a reason for this kind of uniformity and it entailed scientific, social and national issues and it was also based on knowledge and

wisdom. In India, the study of Sanskrit had been going on for thousands of years and books of such a high standard had been written about its grammar, that those authors are remembered fondly and with respect by European scholars. Pannini (400BC) is known as the greatest grammarian and is called the father of grammatical sciences. The knowledge of Sanskrit language and its close relation with Greek, Latin and German languages etc, created a renewed interest in European linguists. The Germans wanted to prove their nation as the most superior nation in the world, and it took such a dangerous ethnic turn that led to the holocaust against the Jews. Such was the scale of atrocities and murders that one gets goose pimples even reading about them. In the initial phases of this movement, Germans used Sanskrit as a weapon and created a myth about a superior race of Aryans who, according to them, had moved from the West to the East. and settled there. Germans had attempted to liken themselves with "Sherman" or "Sharma" (superior caste names in India); and put forward the theory that from an ethnic point of view, Aryans were the most superior race; and since they were the direct descendents of Aryans, they had the divine right to rule the world. This was just like the caste system in the Hindu religion where Brahmans and Khatris were considered superior while Sudras were given an inferior status in the society! In a similar way the Germans were busy trying to become the superior race

while considering the rest of the world inferior as Sudras. One has to concede here that they disguised their ulterior motives in a very subtle way. And since most of the European countries and India lagged behind in knowledge in comparison to the Germans, it took a long time to uncover the dangerous but cunningly disguised movement.

On the other hand, nationalism and freedom movements in India were getting stronger and the British were worried about their own survival in their "Raj". Indian scholars sang songs in praise of their rich cultural heritage and language, thereby providing fuel to the fire of nationalist movement. Prominent among them were Baal Ganga DharTilak, Sachanand, Aravind Ghosh and others and their books provided the natives a renewed passion and awareness. To weaken this movement the British encouraged their scholars to write books that supported the German views. This gave such a turn to the nationalist movement of Indian scholars, that the books that were written with a purpose to provoke nationalist thoughts became controversial. The majority of Indian population consisted of farmers and labourers and the Indian scholars confused them by telling them about religion, caste system and the complexes that arise from such a system thereby strengthening the cause of the British Raj.

The knowledge about languages during these movements increased but the very basis of such

knowledge was wrong and tailored; in a nutshell, it meant that an alien race called "Aryans", who were originally from Europe, Central Asia or North Asia, having rich and civilized culture had moved to and occupied India. And having done that they introduced Sanskrit and promoted a new civilized form of culture.

Since this racist culture was rife in Europe, at that time everybody was trying to trace the Aryan origin in their territory. In fact the fictitious nature of this theory became only too obvious from this quarrel of opinions; some traced the origin of the Aryans to be on the banks of Rhine lake in Germany, others thought that the Aryans were natives of Siberia, some tried to prove that Aryans belonged to Finland; while some started concocting theories of their origin in Central Asia, Turkey or Asia Minor. Our own Indian experts stated that they were from Merro Parbat and the North Pole. Amongst all this, the European experts finally came out with a theory that the Aryans had originally come from the North of Europe and so the Aryans were called the Nordic race. And that in ancient times, they had migrated southwards spreading throughout Europe.

The progress in the study of anthropology negated these concepts from time to time. The finding of records of Hittite and Turkic languages reignited the argument that Aryans were actually from Asia because these most ancient languages were from 1500-1700 BC and they provided the closest example of Indo-

European languages. But there were some experts who tried to solve this mystery on scientific grounds. Making use of Anthropology, Biology and Linguistics they proved that the theory of the Aryan race was fictitious and an absurd invention of the German scholars. We will study this in detail in the chapter on Sindhi civilization as the current chapter only deals with the origin of different languages. Postponing this argument about the Aryans, we now come to the important point that there is some sort of uniformity amongst various languages. It can easily be inferred from the study of these languages that there was once one main or principal language, that is now called Indo-European language. The daughter languages of such a principal and most ancient language are Sanskrit, Hittite, Avestan, Turkic, Greek and Latin in that order. Having studied all these languages and having collected some common and similar peculiarities, European scholars have tried to invent an artificial form of Indo-European. i.e. the original or principal language. Stertewant has preferred to call it Proto-Indo-European instead of Indo-European but since the latter is an easier name, we will call it as such.

In addition to this, another argument relates to the status of Sanskrit. It is said about Sanskrit or Vedic Sanskrit that the most ancient of Vedas- the Riga Veda was created, at the most, in the year 1500 BC. It too was based on the concept of Aryans being foreign invaders. On the basis of semi-historic material, astronomy and

other topics found in the Vedas, the local scholars have tried to prove that they (Vedas) are at least 5000 years old. But the European scholars negated this exaggeration of Indian magnificence. Now when the record of Hittite language has been found, it shows that it is around (3700 years old) and quite a few names in it are derived from Vedic Sanskrit. On the basis of linguistic differences between Sanskrit and Hittite, it was thought that the Vedic Sanskrit was, if not more, at least 500 years older than Hittite. The similarities and differences in the two languages may be due to the fact that they had a common origin. And since there are so many fictitious things about the so called Indo-European language which can not be justified at all, so the parameters of its stature and the extent of its antiquity can not be fixed.

It is believed that the speakers of this Indo-European language got dispersed and divided into groups by changing places all the time and every group acquired a varied form of language, but their basic unity remained intact. From the specific signs in these languages the extent of deviation from the Indo-European language could not be gauged, alongwith the reasons for it.

Phonetically and grammatically Vedic Sanskrit is closer to the Indo- European language. Whether the Vedic Sanskrit was present in ancient India or it had come from somewhere else cannot be ascertained but up to 400BC there is no authentic record available to

say anything about these changes. Around 400 BC Pannini gave Sanskrit a grammar thereby providing it with pronunciations, principles and limitations of its structure; after that Sanskrit was spoken or written according to Pannini's grammar, with the result that the limitations of grammar gave a peculiar form to the Sanskrit language. Since languages cannot be stopped from changing themselves, despite Pannini's grammar, Sanskrit started changing because of local influences. But the scholars of those days kept writing books according to the principles laid down by Pannini which gave rise to the language called classical Sanskrit.

The spoken language kept changing, and with the passage of time the two forms amalgamated with each other. So much so that there are certain plays where the Rajas, ministers and Brahmins speak in Pannini's Sanskrit while the soldiers, slaves, merchants and other common folk speak in different forms of spoken language or prakrits.(5) This progress of Prakrits continued for a long time and in different territories where they changed gradually to become local languages. On this basis, Indian languages have been divided into five eras:

1- Vedic Sanskrit: From unknown period (perhaps 2500 BC) to 1500 BC

2- Sanskrit of *Brahmanas*, *Puraans* and *Sutras*: From 1500 BC to 400 BC

3- Pannini's classical and grammatical Sanskrit: From 400 BC to 250 BC

4- Non-grammatical Sanskrit= From 250 BC to 250 AD

5- Grammatical dialects (Prakrits): From 250 AD to date.

Experts opine that the present Prakrit languages should be considered originating from non-grammatical language rather than from classical or grammatical Sanskrit(6). The detailed study of these Prakrits will also result in the same conclusions. The grammarians have examined the words of these Prakrits in the following three forms:

1- *Tutasmas* (basic): Words that are exactly similar in Sanskrit and Prakrits

2- *Tudbhavs* (derivates): Words that have been taken from Sanskrit and have changed according to the Prakritian principles.

3- *Desya* (local) Native words, most of which are also present in Sanskrit but it is difficult to find their origin. (7)

The detail about Apabhramasas given by HemChander(8) is as under:

1- Abheri: Sindhi & Maarvari

2- Avanti: (East Rajputanian)-Gurjury (Gujrati-Gujri)

3- Behlak: Punjabi

4- Shorseeni: Hindhi (Pachhmi Hindi or Western Hindi)

5- Maagdhee or Perachia: (Poorabi or Eastern Hindi)

6- Ouderi: Urya

7- Gouree: Bengali

8- Dakhshinya (Southern) or Vedarbhuk: Maraathi

9- Pepaalee: Nepalese

HemChander and other grammarians made this classification of languages keeping in view the territorial basis and by looking at the words of Sanskrit and Prakrits. Although such a classification has very weak ground in linguistic terms but even then the direction of speculation was on correct lines.

We will now examine in the light of all these theories, which group does Sindhi belong to and what are the reasons to consider it in that group. Keeping aside the opinions that have been put across about Sindhi---from Apabhramasas to Arabic to Semitic attributes – let us see what the peculiarities of Sindhi are, which languages have a close relation with it and which languages have only a superficial relationship with Sindhi.

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5. For details see: S.M.Katre: "Prakrit Languages" pp 22-23.
6. Max Muller.—"Collected Works"—pp 181-182. "All the languages and dialects must be considered as the descendants not of grammatical Sanskrit, nor of grammatical Prakrits, but of the various Apabhramsas spoken in different parts of India". (ibid)
7. Hornle—"Prakrit Lakshawam" pp 1; and Hemchander's "Desi Nam-Mala, edited by Pischel and Buhler-(Bombay 1880 A.D) pp 8-9
8. ibid

CHAPTER 2

Sindhi Language

In order to ascertain the origin and the status of Sindhi language, it is necessary to have at least two types of evidences i.e. internal and external. For external evidence we would demonstrate on cultural and anthropological grounds as to how did Sindhi relate to other foreign languages. And internally we will have to explore how the internal grammatical structure of Sindhi connects it to other languages.

External factors:

Cultural and territorial proximity has a major influence on the similarities of languages. There was a time when Sindh was a sovereign country and was a lot bigger than its present geographical boundaries. It included parts of present day Punjab and Bahawalpur, Lasbela (Balochistan), Kachh (India) and some southern parts of present day Balochistan. That is why Sindhi has very deep relations with languages of these

regions. In fact one can say that the dialects and sub-dialects of this region ie Punjabi, Multani, Seraiki, Kachhi etc are greatly influenced by Sindhi and in a way can be considered akin to it. In addition to the local languages, Sindhi is also closely related to languages of the neighbouring regions. In the pre-historic and even the historic period, for a long time India was a common social and political entity, and in this period the court languages, indigenous as well as foreign, must have influenced the regional languages. Such a conclusion would not be unscientific. Taking the Moghul period for example, their Darbari or court language, Persian, was able to influence a pure language like Bengali; and this influence can easily be noticed all over the Indian peninsula. Likewise the Sanskrit dominated for a long period of time in India, therefore most of the words, idioms and arrangements of Sanskrit (both classic as well as Vedic) are found in nearly all the languages of that region. Many of them are derived directly from branches of Sanskrit, Prakrits or their spoilt forms. Therefore nearly all the languages of India seem informally influenced by this phenomenon. And almost certainly there has been a reciprocal influence of these local languages and Prakrits onto classical and may be more ancient forms of Sanskrit. S.M.Katre has discussed this in detail in his book, “Prakrit Languages and Their Role in Indian Culture” (1). One can find thousands of words in all these languages that can be proven to have originated

from Sanskrit. Even Dravidian languages could not avoid such an influence and countless words of Sanskrit origin got absorbed in these languages. Even the word *Dravid* can be proven to have Sanskrit origin, for argument's sake. Although it is true that since Dravidian languages were native to India and were widely spoken in India, a lot of Dravidian words can be noticed in ancient Sanskrit.

Before describing the relationship of Sindhi with languages outside India, it would be better if I gave my own theory, because this is the theory that basically determines Sindhi's relationship with other languages. And the theory is that in the pre- historic era, there was a period in which a nation existed in the region extending from Harrappa to Mohen-jo-Daro i.e. from present Sindh and some areas of Punjab in its north, that was civilized in all aspects and possessed a fully developed civilized culture and had a spoken as well as written language. The people were disciplined, cultured and more prosperous than other nations in the world. A glimpse of their civilization is clearly *seen* in the remains of Harrappa, Mohen-jo-Daro, and Kahu jo Daro. Approximately in 5000 BC this nation had a language that, with some exceptions, still prevails in the present day Sindh region. It was a purely indigenous language which was free of any foreign influence. Between the civilizations of Mohen-jo-Daro and Harrappa there was a period, when certain factors like civil war, some social evils, issues of personal

property, social customs, strict religion and caste system became responsible for destruction of such a magnificent civilization. And this period of destruction was not a short one. It must have taken centuries. Perhaps the civil war and other social evils resulted in a trend in which people of various tribes, started moving out of Sindh; some went to the East while others towards the West, using sea and land routes in search of new homes. Those who moved West, settled wherever they found an accommodating atmosphere but with an attempt at continuing their traditional values. Some of these tribes moved to Sumer and Babylon where they built houses and started living a peaceful life like their ancestors. Wherever they moved, they must have had to face enormous difficulties and must have fought wars with the local inhabitants. And a time came when they became part of the social system and enjoyed privileged position in the region and they would have left a print on the religion and social setup of that region. While living there, they could not forget their native motherland. And as is common in ancient civilizations, where they would give their ancestors a status of demi-gods and deities, they too could not keep themselves from exaggerating (in poetic forms) in remembrance of the motherland. They called her *"Damoon"* or *"Dilmoon"*, saying that it was a land of gods, of silver and gold from where they got horses, ivory, clothes etc for a long time. But at the same time, the conditions that had

forced them to leave their homes made them bitter and they started cursing their own brethren (of their previous homeland) and predicted their destruction. Historically too this proved to be true and over a short period of time, due to civil war and a sudden turn in the course of the river Indus, Mohen-jo-Daro and Harrappa were destroyed and buried for ever. This is also the opinion of Dr Noah Crammer who is considered an expert on Sumerology in USA. After reading the inscriptions on the tablets from Sumer, he has put forward this theory that the people of Sumerian civilization who praise a country *Dilmoon*, calling it the land of gods, were no doubt referring to the land of Mohen-jo-Daro. He has given historic and cultural proofs. He says that it is proven that Sumer, Urr and Susa had trade and commercial relations with Sindh by land and by sea, the signs of which can be seen in the fact that some 30 seals from Indus civilization have been found from Sumerian excavations. And likewise Sumerian seals have been found in the remains of Mohen-jo-Daro. These findings prove the political and economic trade between the two civilizations. Findings of items of ivory from Sumer and its mention in their literature strongly prove that *Dilmoon* civilization is the name of the country or civilization where they got the ivory from and that country is mentioned to be in their East.

One of the tablets has this writing inscribed on it:

"The country, that is to the east of Sumer and

> from where a lot comes here by ships; that is the country from where the sun rises and it is like heaven, where there is no disease, no widows and orphans and all the countries send their goods to *Dilmoon*".

These words must have been spoken out of reverence and compassion, and the background was that Mohenjo Daro's civilization was in fact the source of Sumerian civilization. Probably some of their ancestors had come from that land. Dr Crammer goes on to write (later) that some scholars consider *Dilmoon* as the land in Persian Gulf; but in my opinion that can not be true as there is no trace of elephants found in that region now or even in ancient times. Numerous Danish anthropologists have, for years dug the ancient cities of Bahrain without any luck and have now given up. (2)

The opinion of Dr Crammer supports my theory. Among the seals found from Mohen-jo-Daro three or four are such that (according to my decipherment) contain the words *"Kot Moon"*, "*Kot Thul Moon*" and *"Kot Mohn"*. In my view, some city in the 2nd or 3rd layers at a previous stage of Mohen-jo-Daro was called *"Thul Muhn'* or *"Thul Moon'*, which the Sumerians (in 1800 BC) appear to have called *"Dil Moon" (Dilmoon).* Postponing the explanation of the decipherment of these seals, it suffices to say that on the basis of cultural and other evidences, one can claim with reasonable surety that Indus civilization was the source of

Sumerian civilization.

Several Sindhi tribes moved to Sumer and Babylon, while others set forth eastwards and passing through Punjab settled in the Ganges-Jamna delta and started reorganising their civilization—and since the availability of water was a benchmark for civilizations, to quite an extent these Sindhis while on the move, left impressions of their culture on the banks of Sindhu/Indus river. The signs of their civilization can be found on stones and rocks in Attock in district Cambelpur and on the banks of the river in that vicinity. Scholars are of the opinion that such pictographic writings of a later phase of Indus civilization found on stones at a distance from each other, are possibly because at that stage these people were constantly on the move. The inscriptions on these stones are similar to the pictographic signs of Mohen-jo-Daro and Harrappa.There are pictures of elephants, cows, oxen, human skeleton, man with a shield and a man carrying something on his shoulders.(3). Their continuous migration was spread over centuries. The Sindhis that settled in the Ganges- Jamuna delta soon overshadowed the locals socially and politically, as they were culturally stronger than them. But they too, with time, had developed certain weaknesses and cultural gaps. They had already developed differences related to caste system and personal property and in a new country, in order to maintain their social and economic position, they created such an artificial

society where locals could not progress. Their traditions transformed to such a disciplined religion which, with the passage of time, took the shape of Vedic religion. But since they had a rich cultural heritage and were educated, they preserved the history of their past, ancient places and people in written forms. And whereas from the Vedas one finds narratives of the past admiring and praising their original country--Sindh and their saviour, the river Sindhu/ Indus. They named their brave men as *"Sindh"* and *"Sindhu"*. One can find numerous brave Rajas with names like Sindh and Sindhu in the Vedic literature.

One can not confidently say about the condition of languages of India at that time. But the assumption is that Sindhi was the principal language of India—the other being Dravidian. The excavations of Mohen-jo-Daro have proved that some Dravidian tribes also lived in Sindh. Although some skeletons of Dravidians have been found but just because of that it can not be claimed that the whole civilization was Dravidian. The Dravidians dwelled in South India—and these tribes had connections with some Australian tribes through sea voyages. Anyway, linguistically one can confidently say that in those times there were two chief languages: one was Sindhi that is still spoken in present day Sindh and parts of Punjab, and the other was Dravidian that was present in India in different forms. Surely in Northern India too there were various forms of Apabhramsas and local dialects. But it is hard

to say what they were like. When people from Sindh moved to the east towards the Ganges-Jamna delta, they took their language with them. This language was a mature language that had a writing system. This Sindhi language with the admixture of local dialects became a new language—and with the passage of time due to development of a strong and disciplined society and culture, the language got maturity and individuality, the record of which can be found in the most ancient Vedas. If the words are carefully examined, we find the words of original Sindhi to have a very close relation to Vedic Sanskrit. One can draw two conclusions from these findings: Sindhi was born from Sanskrit or Sanskrit from Sindhi. For the former, the theory of Aryans' coming from outside and spreading throughout India is quoted as a proof (that they came from outside and later spread all over India). And it is assumed that the Aryans brought the language with them.

The concept of Aryans having come from outside this region has been rejected now. And at the same time Professor Langden, Dr Hunter, Haranzee and other scholars have proved that the earliest records of Vedic writings show that they have a Brahmic or Devnagri script and that this script was derived from the pictographic language of Mohen-jo-Daro. If these Vedic people got the written form of the language from the script of Mohen-jo-Daro, one can certainly say that the Vedic people not only got their script from the

Indus civilization but even their language originated from there. Since I believe that these people were the progeny of Sindhis so this was their ancestral language and it assumed a different form due to a new atmosphere. One has to keep in mind a difference of at least 1000 years between Mohen-jo-Daro and Vedic civilizations—and changes in language over a period of 1000 years are quite understandable. With the passage of time the similarities among these languages must have decreased. An early indication of this situation is found in the ancient Sanskrit syntax. Whenever prefixes and suffixes were added to make new words of Sanskrit, that process was called "*Sindhi*" which later was pronounced as "*Sandhi*". And now even European scholars have started using this word *Sandhi* as a technical word in English and other languages. It is not unthinkable to see that the change of the character of vowels from 'i' to 'a' can occur. We have incidences where such forms have changed and taken a different shape. The root of this word is "*Sidh*" > *Sid* (Sanskrit—*Seenad*) (meaning flowing, joining, striking, limiting etc) from which the words with 'i' vowel like *Sindhi*, *Sindhu*, *Sidho* (straight), *Seendh* (of hair parting), are formed while on the other hand the 'a' vowel results in words like *Sandhhan* (to pickle), *Sandh* (joint), *Sandaan* ('anvil', which some scholars have tried to prove to be Arabic in origin), *Sandho* (marking of limit) etc. Only from this root I believe there are about 131 words of pure Sindhi that are in

usage.

It can now be concluded that a long time before the Vedas were written, some tribes of this newly settled and disciplined people, had started moving from Sindh and Northern India by means of land and sea because of various reasons like mutual differences, caste system, search of better facilities and resources etc. The main cause as mentioned earlier may be the injustices of the caste system. Most of them were Weysh and Sudras who were so mistreated by Brahmins and mischievous Khatris that they had to leave their abode to find other greener pastures. These Wyesh and Sudras went through Asia, Iran and formed some dwellings in Turkmenistan etc. They might have moved futher to different parts of Europe. The increase in population must have been great as in those days, there was no concept of population planning that is responsible for controlling the population. In the beginning sexual practices were of a general pattern and based on collective groups, where there was still no concept of one to one relationship or marriage. All the men and women of a tribe were free to have relationships with each other. The concept of rape and adulterous relations was not present, because sexual contact was considered, in addition to reproduction, as a good omen for increase in the yield of crops. At the time of sowing the seeds, men and women of the tribe engaged in such acts as they considered them a productive power of nature to make

the land more fertile yielding better crops. Because of the absence of any taboos and social curbs on human realtionships, the population increased quickly and because of lack of agricultural acumen, the crops must have fallen short of the demand of the tribes. And so an important cause of peoples' movement or migration was a need to find better resources of food. These Indian (Sindhi) families kept spreading in Asia and Europe, the signs of which have been found in Iranian Avistian civilization, in Hittite folks and Phoenicians. It is these Phoenicians or "Panni" folks who produced the present script of all the European languages. The strange uniformities and similarities found in the Indo-European languages are due to the fact that their basic source was the Sindhi language and other languages of India that sprang from it. The Europeans have propounded an entirely opposite theory based on racial bias.

Before discussing the intrinsic structure of a language, the most important thing to be kept in mind is that Sindhi is a very mature and phonetically rich language. A Sindhi can pronounce most of the sounds present in almost any language of the world; because his language contains all those sounds, and because Sindhi was one of the sources of sounds of Indo-European languages. It is very difficult to accept sounds from other languages and sometimes it may take centuries to adopt certain peculiar sound from an alien language. Sindhi, being the source of most of the

sounds of Indo-European languages, has retained them, whereas the other related languages lack some of them. To prove this point I will give the example of Balochi language: Balochi is considered to be in the Indo-Iranian group and the sound of خ (kh-χ) is commonly found in the latter; (the sound of خ (kh-χ) is commonly present in Avestan, Pehlvi, Persian and Pashto) but the Balochs could not absorb this-خ (kh-χ) sound; and even today words like خدا (*khuda*= god) and خر (*khar* = donkey) are pronounced "*huda*" and "*har*" respectively; all the words having خ (kh-χ) are pronounced with 'h' sound. Therefore a language that contains all the common sounds and phonetic forms can only be the source for other languages, that do not have some of them, provided that a very close relation between these languages is proven. Any suggestion contrary to this would be against common sense.

Such a contrary opinion was given because these European linguists had tried to compare the Indian languages with European languages using Sanskrit as a base. The European scholars found out about Sanskrit in the beginning of the 18th century, a time when the British ruled the political scene of India except Sindh. And so the English scholars could only study the languages of the areas that they controlled. Sindh came under their rule in 1843-1851 and they came to know about Sindhi even much later than that. During this time, they had already postulated

attractive linguistic theories based on Sanskrit, thereby strengthening their racial supremacy by propounding the Aryan myth. Hemchander and Markundia had proposed that Sindhi came about from a Prakrit of Sanskrit and that too from its corrupt form i.e. Apabhramsa. The rest found nothing wrong in supporting this theory because they had a common background and purpose. But there were a few amongst these experts, who found it difficult to sacrifice their knowledge for their political goals. Dr Trumpp was the first among European scholars who pointed out that

> "this (Sindhi) language although definitely appears to be related to Sanskrit, but it contains certain original qualities that Sanskrit does not possess and not only that but if seen in detail, it has a very individual and separate flavour".

Trumpp knew the original stature of Sindhi but kept rather quiet in order to avoid confrontation. And when some other experts studied the Vedas they could not avoid asking why do these Vedic people (who the European scholars had started calling 'Aryans') praise the Sindhu/ Indus river and the Sindhi people so much in their Vedas! The state of our own scholars was such that they could not hold the double-edged sword of religion and Sindhism. If they were to call Sindhi as original, it would undermine the importance of

Sanskrit and the Hindu religion; on the other hand they could not keep themselves from being proud of being Sindhis. Therefore while they sang praise of Sindh and the Sindhu/Indus River, they accepted Sindhi as being the daughter of Sanskrit. Even people like respected Bherumal while praising the grandeur of Sindh and its ancient language, did it in a way similar to the Europeans, that Sindhi must have originated from Sanskrit; in fact he went all the way to call the original Sindhi words to have originated from Sanskrit. In this way while some tried to prove Sindhi as an offshoot of Sanskrit, others in retaliation tried to associate it with Arabic. Here it should suffice to give an example of such a lopsided approach. It is commonly thought that the 'ऌ' sound of Sanskrit is changed by Sindhi to 'r' sound. There are numerous words that end in the sound of 'r' while in other Indian languages and Sanskrit they end in a 'ऌ' sound. These linguists claimed that this change occurs in Sindhi, for example جر - جل *Jal Jar* (water), نيل- نير *Neel Neer* (indigo) etc. No one ever thought that the reverse may be true and that Sanskrit may have taken up the Sindhi 'r' as 'ऌ' sound. Now that the science of Linguistics has progressed and Indo-European or Proto-Indo-European languages have been artificially created, they have come to know that these words contained the sound of 'r' long before Sanskrit; the signs of which are found in Indo-European languages. Sanskrit and many other Indian Prakrits convert this sound into 'l'.

Since we have taken up the issue of ‘r’ and ‘l’ sounds let us complete it.

There is a confusion of ‘r’ and ‘l’ sound in the main Indo-European languages. Many a times a word in Sanskrit is found in both the forms ending in ‘r’ and ‘l’ i.e. the word that originally has the ‘r’ also exists in a form with ‘l’, and again with a ‘r’ in the old Vedic literature. All such words are present in Sindhi in its original form with ‘r’ sound.

On the other hand words that originally had ‘r’ are present with ‘r’ sound both in Sindhi and Sanskrit. In the language of Rig Vedas and in ancient Iranian, usually the ‘r’ and ‘l’ of the Indo-European are used only as ‘l’. (4)

In the examples quoted below, words of Greek, Latin and other Indo-European languages have been used instead of the artificial Indo-European form, and since these languages are considered the latter’s offshoots, so in principle the presence of ‘r’ and ‘l’ in them is just like in the Indo-European. First we will take the example of those words where Sindhi ‘l’ has changed by Sanskrit to ‘r’, but in all other Indo-European languages they appear with a ‘l’ sound just like in Sindhi.

Sindhi	Sanskrit	Greek	Latin	Lithuanian
چيڪلو *cheeklo* (ci:klo)	چيڪرو cheekro (ci:kro)	ڪيڪلاس Keklaas (kekla:s)		

(swing)				
لوٽڪَ *loonaka* (lu:ɳΛkΛ) (a vegetable)	runkat		lankat	
سل *sal* (hole)	siroon		klonis	sloonis
سلڻ *Salanu* (sΛlΛɳʊ) (to divulge)	siruas	kliaas		slovo
ادل *adalu* (ΛdΛlʊ) (brother)	soodaar	adilfaas		
پلئہ *palau* (pΛlΛʊ) (revenge)	perso	pelikeas		
پال *paalu* (pa:lʊ) (ripen)	pepertee	pemple mi		
لڑڻ *laran* (lΛɽΛɳ) (sway)	seree	klino		
سلابت *salaabat* (sΛla:bΛtʊ) (like a sun)	sooria		sole-solar	

Those words where Sanskrit has maintained the Sindhi

‘ℓ’.

Sindhi	Sanskrit	Greek	Latin	Lithuanian
لپڻ *labhan* (lΛb^{h}Λη) (find)	labhiatee		Labaiet	
پل *Palu*(grass) (pΛℓʊ)	palao		Palea	
پلُ *Paluru* (pΛlʊrʊ) (rain water)	palie		paelus	

Words where Sindhi ‘ℓ’ is changed by Sanskrit to r while keeping the ‘ℓ’ sound.

Sindhi	Sanskrit	Greek	Latin	Lithuanian
لوگهو *logho* (logho) (a large hole)	rugho- lugho	alakae s	lues	
لپڻ *lapan* (ℓΛPΛɳ) (reach)	rip-lip	alifo		

Those words where the Sindhi ‘r’ sound has been changed by Sanskrit and other Indian Prakrits into ‘ℓ’.

Sindhi	Sanskrit	Greek	Latin	Lithuanian
رتو_ارتو	lohit-	arantraas		ravdeet

rato-arto (rʌto-ʌrto) (red)	rohit			
وار *vaaru* (wa: rʊ) (hair)	baal	terkoos		(English-hair, Swedish-har,Danish, haar, German-haar
جر *Jaru* (ɟʌrʊ) (water)	jal	ageeraas		
نير *neeru* (blue) ni:rʊ	neel	neeraas		

There are a lot of words where the original 'r' sound exists in all Indo-European languages except Sindhi and Sanskrit, and detailing them would be futile but it must be emphasized that the original 'r' in mimicking Sanskrit and other Indian Prakrits has changed to 'ℓ'. Here only a few examples of words that have maintained the Sindhi 'r' in Sanskrit and other languages will be given. (It must be kept in mind that the tenses and cases have not been considered; only different forms of the words are given.

Sindhi	Sanskrit	Greek	Latin	Lithuanian

ورڻ *waran* (wΛrΛη) (return)	wartatee		werte eter	
سُرڻ *suran* (sʊrΛη) (creep)	suro	reio		
نر *naru* (nΛrʊ) (male)	nur	rneerus		
سرڻ *siran* (sirΛη) (kite)	saraptee	rerpo	serpo	
راجا *Raajaa* ra:ja: (ruler)	raajan		rex	
رٿ *rathu* (rΛthʊ) (carriage)	rath		rota	tots
ويرَ *veeru* (vi:rʊ) (brave man)	veer		veer	veears

Many Sindhi words are found in Sanskrit and other

Dravidian languages in which the Sindhi ‘r’ has been changed by Sanskrit to ‘ɭ’ but Dravidian languages have kept the ‘r’ as it is. Although at some places because of the influence of Sanskrit, Dravidian has also changed the r sound to l sound.

Sindhi	Sanskrit	Dravidian languages
ڪارو *kaaro* (ka:ro) (black)	kaalaa	kaarh (Tamil & Canarese)
تاڑ/ تاڑي *taaɾu/taari* Ta:ɾʊ/ ta:ɾi) (clapping)	taal	tarh (Canarese), tado/tarho (Telagu)
نيرُ *neeru* (ni:rʊ) (blue)	neel	neer(Tamil, Malyalam,Kond, Canarese), neeru(telagu), deer (Brohi)
مکڑي *mukhree* (mʊkhɾi:)	mukala	makarh(Tamil, Malyalam), mokhar (Tamil), Magil (Kond & Canarese)

In many words the ‘ɭ’ sound remains the same in Sindhi, Sanskrit and Dravidian languages:

Sindhi	Sanskrit	Dravidian languages
بال *baal* (ba:lʊ)	baal	bal (Canarese), Balo/bal (Telagu),
مالا *maala* (ma:la:)	maalaa	mali (tamil), mal (Telagu & canarese)

(necklace)		
كنولُ *kanwal* (kañwΛl) (lotus flower)	koolia	koval-konarh (Kond), koli (Tamil)
كوئنتل *kaoontal* (kΛoñtΛlʊ)	kontal	kontal (Tamil & Manda)
كنڈل/ كنڈيو *kundho* (kʊñdho/ kʊndhΛlʊ)	kandal	gandha,gandho (Telagu),gandhal (Tamil)
ارس *arsu/alsu* (Λrsʊ)	als	als (Kond, Canarese)

Many inferences can be made from the above examples. Firstly the changes of syntax that were thought to be due to the influence of Sanskrit were already present in Sindhi and secondly these changes of syntax, in fact, show the influence of Sindhi on Sanskrit language. The latter has, over the years, retained its individuality. And in the most ancient periods of history, Sindhi and Sanskrit in their own

bounds, have been evolving, growing, becoming intricate and muddled up. Because of their common source they have uniformity as well as differences. These differences arose due to regional influences and time differences. In some forms they appear very similar to each other while at places they look absolutely different. But since in the Vedic era and afterwards Sanskrit was the only religious, political and social language of the entire India, it alongwith its newer forms must have left an impression on Sindhi. Sindh has had the Vedic religion at some period of time, in fact the origin of Vedic religion was traceable to Sindh, and therefore a lot of words are common in the cultural and religious circles of both the languages. One can surely say that Sindhi was the language of Sindh in those times. Many plays were written in the period of classical Sanskrit and one comes to know that although these plays were dominated by Sanskrit; many characters seem to speak various Prakrits in addition to Sanskrit. It has already been mentioned that the characters like poets, Brahmins and Rajas in these plays speak Sanskrit while the characters belonging to lower classes converse in Prakrit.

Due to foreign invasions and their devastating effects on education, literature and fine arts and due to their putting to torch of learning centres with stocks of literary and religious books, it has become impossible to prove our point. This was the reason behind the speculations about Sindh and its language. It is not

possible that while in all the Prakrits of India, from 4th century BC to 12th century AD, books on literature, grammar, dictionaries and even on sexology are found, then howcome it was only Sindh region where no such literature was ever produced!

Now let us have a look at the literature of these Prakrits. From ancient times, Prakrit literature is found in religious and literary forms. Describing every Prakrit would be outside the scope of this book. Only a brief account of the literature of main Prakrits is given below:

1- Pali—This Prakrit has been the religious language of the Buddhists for a long time. Its written record is found on the pillars of Ashoka, which started from about 250 years in the Christian era. In addition to this some religious literature of Buddhism is also found before that. That religious literature includes musical notes that usually have rhyming pattern called "*Gathas*"; and these can be found only occasionally in the religious narratives.

We find that Pali religious doctrines are found in the form of "*Ti Patak*" which means 'three baskets'. This literature is divided in three parts: *'Wanee-patak'*, *'Sut-Patak'* and *'Abhedhum-Patak'*. These *Pataks* are further subdivided into different "*Pistaks*" or chapters, famous amongst which are *Maha Wbhang*, *Bhikoni Wbhang, Mahawag, Chalwag* and *Parivar*. In addition to these, the *Sat-Pisatks* are divided into 5 collections (*Nikayins*) i.e.

Degh-nikaya, *Majh-nikaya*, *Samyoti-nikaya*, *Angtar-nikaya* and *Khadaki-nikaya* etc. This was about the religious literature. The non-religious literature has these main chapters (*Pistaks*):

Nitepkaran, Petkopadesar, Sutsumagh etc

Malandpinh is their most famour pistak Various other ancient *Pistaks* are also there and Pali literature from around 500 BC to 500 AD is found in both religious and non-religious forms.

2- Ardhmagadhi-This was the other Prakrit that was used by Mahavir (the leader of Jain religion) for his preaching and that is why all the ancient religious writings of Jain religion are in this language. From the times of Mahavir to about 500 AD, literature kept progressing in this language. There are numerous religious writings; famous among them are *Ayar*, *Sooyagood*, *Thaan*, *Samvaya*, *Wyahipanti*, *Nayadhamkao, Osugdasu, Antagdasu, Anotrovoaeedasu, Pinhawajinhaim, Vovagsoya* and *Duthevaya*. These are termed "Twelve Aspects". "*Oung*" is the name of another set of twelve religious principles. In addition to these ten *Panya* are also in the form of religious principles. Others like six *Cheeyasut*, four *Moolsut* and two separate books *Nandee* and *Anvaogadara* are also included in the religious writings. These are the earlier books of which the first twelve are based on the sayings of Mahavir. The writings after this period are thought to belong to the times of Chandra Gupt Morya.

3-Jain Maharastry-In this language too, principles of Jain religion were written in the form of *Pistaks* from the beginning. Mr. Herman Jacoby gave this name to the language and got these hymns published after editing them by the name of *Erzalungan*, the age of which is definitely proven to be atleast before the 2nd century AD. The main author was Poom Charaya and the book was *Vimal Sooree*, the history of the book is thought to date somewhere in the 2nd century. A book of stories called *Aweshak* is even older.

4- Jain Shorseeny- Some of the religious inscriptions have been found to be in Shorseeny Prakrit. Pischeland W. Denecke had examined some books that are:

- *Molachar* of Witcker Acharya
- *Kategyanipeka* of Kartickisuman
- *Chapahid*, *Samesaar* and *Panjthikaya* of KandKand etc

But the most famous book called *Pawayenesar* belongs to Kand Kand and is from the 1st century AD.

In addition to these religious books, many plays were also written in Pali, Maharastry and Shorseeny that are very ancient. Not only that; it is now known that famous playwrights like Kalidas, Asho Ghosh, Bhaas, Serarka and others had many of their characters conversing in Prakrits. And these conversations are an essential part of these plays. Perhaps that is why these are called Dramatic Prakrits. In the 3rd century AD,

numerous melodious lyrics of various poets were collected. "An Anthology of Lyrical Poetry" has been proved to be of the 3rd century AD, and commentaries were also written about this collection. The commentaries of Hall, "*Satsui*" and "*Vijalag*" of Jeolubh have given the names of twelve poets.

Another literary inscription is said to be in Pushachee. A German expert Ludwig AlSedorof has proved that a very old Puschachee book (*pistak*) called "*Brahtkatha*" had a great influence on the language and myths and this volume (*pistak*) belongs to the beginning of the Christian era.

Similarly it has been observed that the religious writings were very common in all the Prakrits of India. Sindhi too was a revered language of those times, but the literature cannot be found because all the libraries had been destroyed by invaders.

In the 12th century, a Muslim named Abdul Rehman (Apabhramsa name: Adhmaan) wrote a book in Apabhramsa called "*Sandesh Rasik*"(5) that has been discovered recently. This in fact means that up to the 12th century, not only Hindus but even Muslims produced literary writings in Indian Prakrits, but surprisingly there was no one who could write in Sindhi! There could only have been one reason and that was the fact that in the Arab period all the scholarly, literary and other works of the 'infidels' were destroyed by torching their libraries. And on the

basis of which our scholars, in order to protect the Arabs from this valid allegation, started saying that Sindhi language was born in the 11th century!

The love for literature in the Arabs and their desire to preserve the Indian and Greek literature in Arabic came quite some time after the invasion of Sindh, perhaps in the Abbassid period.

The Arabs destroyed the libraries at the time of invasion of Sindh. At that time literature was mostly held by Pundits and Buddhist monks and their books were kept in their temples. The Arabs destroyed these temples considering them places of idol worship bringing them to extinction. And this is not a new phenomenon. Every invader destroys the land, places of worship and cultural centers of the captured region. The Arabs did nothing that was unknown in the human history. In those times man was at such a level of civilization that destruction of everything that belonged to the enemy was something to be proud about. Arabs had done to Sindh what the Tartars later did to Baghdad. Due to such activities the literature of Sindh went to ashes along with the temples and other places of worship. According to Henry Cousins.

> "The Arabs destroyed everything, and built nothing"(6).

These words summarize the complete scenario in a very effective way.

It is not true that no sign of those scholarly and literary works can be traced. Arab historians themselves vouch for the literature of Sindh. It could be inferred from Abu Nadeem's reference about presence of at least 300 scripts (or ways of writing-?) in Sindhi, may have meant that at that time there were around 300 alphabets/letters (phonetic or pictographic type) in the Sindhi script. Although this might be an exaggeration but at the least it proves that he had seen many books written in different styles in Sindh. Even though the old literature had been destroyed, nothing can keep a nation from the love of reading and writing and so the people of Sindh got busy in producing literature. At the same time, because of the companionship of Sindhi scholars, the Arabs too developed an appreciation of literature. After that Sindhi scholars were invited to Baghdad, Damascus and other centers of the Caliphate and were asked to write books about general knowledge, science and literature. There are many evidences of this occurrence. A book on Astronomy by a famous astronomer of Sindh, *Bhoongar*, upon orders by the Caliph Mansoor, was translated into Arabic by Muhammad Ibrahim Al-Fizari, in which he describes different planets, stars and their details and movements. Al-Fizari named this book as "Sindh-Hind"(7). This book is mentioned elsewhere too. Al-Beruny thinks that this book was written long before Mansoor's time and he has named the author as being Phygar. The early Arab writers and scribers must have

mis- spelt an original Sindhi name like *Bhoongar* as *Bookar* which later was further mis- spelt as *Bugar*, *Fugar* and *Phygar* by the European scholars, but in fact the name is *Bhoongar*. (8)

The purpose behind this entire story is to show that in Sindh, like in other parts of India, there must have been plenty of literary works and books and had that escaped the destruction at the hands of invaders, our present scholars could not have alleged that Sindhis were taught about culture by outsiders.

Continuing the argument about language, we now come to another aspect about the similarities and differences between Sindhi and other languages. Languages are denoted into various groups on the basis of their different grammatical structures. (One of them being the arrangement of its roots.) The peculiarity of Semitic languages is their tri-literalism; therefore Sindhi does not, in anyway belong to this group. Like Sanskrit most of the roots of Sindhi are bi-literal. The other thing that distinguishes a group of languages, is their intrinsic structure. Languages are commonly divided into three types:

1-Isolating languages

2- Agglutinating languages

3- Inflecting languages

1- Isolating languages: These are the languages where the syllables and sounds are used separately from each

other. They possess their own permanent meaning. If the position of a syllable in a sentence is changed, the meaning and the form of the words will not change. The best example of such language is Chinese and related languages. As an example consider this sentence:

Woo	Poo	Paa	Ta
I	no	fear	he

(Meaning: I do not fear him)

One can observe that in Chinese all the four words contain only one syllable each. Therefore such languages are called Mono-syllabic. Changing the position of these syllables would result in a meaningful change where the words retain their previous meaning:

Ta	Poo	Pa	Woo
he	no	fear	I

(Meaning: He does not fear me)

This proves that each syllable carries its own meaning and can be individually used as a word even after the change in its position. The syntactical form does not change.

2- Agglutinating languages: These are the languages that join different syllables to each other resulting in newer meanings and new forms of syntax. A good example of this is seen in Turkish language.

	Turkish	Sindhi	Meaning
Noun (Singular)	eer	*ghar-u* (gʱΛruʊ) گھرُ	house/ home
	eer + deen = eerdeen	*gharaañ* (gʱΛra:ñ) گھران	from home
	eer + im= eerim	*gharam* (gʱΛrΛm) گھرم	my home
	eer+im+deen= eerimdeen	*gharaanm* گھرانم (gʱΛra:ñm)	from my home
Noun (Plural)	eer+lar=eerlar	*ghar-a* (gʱΛrΛ) گھرَ	homes
	eer+lar+deen= eerlardeen	*gharan+aañ*/ aooñ (gʱΛrΛna:n)/ (gʱΛrΛnΛu:ñ)	from homes
	eer+lar+im+deen= eerlarmdeen	*gharaaoon* (gʱΛra:u:ñ)	from my homes
Verb	dee	*chawan* (cΛwΛn)	to say

	dee yoor	*chaway tho* (cʌw ɛ t^ho)	he says
	dee yoorlar	*cahawan thaa* (cʌwʌnt^ha:)	they say

Here you see that to make a plural or verb form, certain syllables are added at the end of words and the meanings keep changing accordingly. You would also see that in the initial forms Sindhi goes along with Turkish, but in the case of plurals, Turkish takes one way and Sindhi the other. It is because Sindhi, to an extent, is also an agglutinating language. (I am apprehensive that from these examples some of our scholars might start saying that Sindhi originaled from Turkish, if not from Arabic!!) Arabic and some other languages also have this peculiarity of joining the syllables to a lesser extent.

3- Inflecting languages: These include the Indo European (Indo-Aryan & Indo-Iranian) and Semitic languages. In any syntactical or verbal form, changes of person, gender and tense cause inflection in the syllables. For example:

Indo-European (Sanskrit).

Present tense (3rd person singular): *sunootee=su* (root) +*no* (present form) + *tee* (pronoun, 3r^d person singular)

Present tense (3r^d person plural): *sunontee= su*(root) + *no +antee* (pronoun, 3rd person plural)

This example shows that if the third person pronoun is changed from singular to plural, the last two or three syllables get completely changed. This is true for all the Indo-European languages. You must have seen the following verb forms in English:

Sing Sang Sung

Similarly in Arabic:

Kasada *Kasadan* *Kasado* etc

And in Sindhi:

Disaañ (I see), *Disooñ* (we see), *Dissi* (you see), *disso* (you all see), *disse* (he sees), *dissan*, (they see) etc.

In all these examples the change of syllables is present.

One can infer from the above narration that Sindhi is an agglutinating as well as an inflecting language, but this connection and interchanging behaviour is its own and has been there for thousands of years. No sane man can draw the conclusion from this example that a language has originated from some other language just because it exhibits these changes of syllables. Every language has its own temperament, grammar, principles and peculiarities. In order to find the origin of a language it is not only the similarities that should be studied but the differences must also be considered. Merely on the basis of finding some similarities, it cannot be said that such and such language originated from another language or is influenced by some language. Like Arabic, French language has two

genders of nouns i.e. masculine and feminine. Both in Arabic and French there is no neuter gender. Analyzing this happening, if someone were to say that Arabic has this due to French influence or vice versa, it would not be a scientific and logical conclusion. Giving a very wrong example, one of our scholars has tried to prove that in Sindhi the names of women do not change in any 'case'*. And this is due to the influence of Arabic. In this context I have already said elsewhere(9) that first of all the very example and the supposition was wrong but even if the examples were right, the inference that was taken was very much like the above given example of French and Arabic.!!

Having discussed this peculiarity of Sindhi, let us now come to the Sindhi sounds. Phonetic system is a system that can indisputably give us the clue about the origin of a language. It can tell us whether the language is basic and orginal or a dialect (a Prakrit in case of Sindhi). Every language is based on its vowels and consonants. There are eleven vowels in Sindhi that are as under:

a, i.u,aa,ee,ay, (ai)y,o,oo,ao,aaoo.

ʌ, i, ʊ, a:, i: ɛ, ʌ ɛ, o u:, ʌo, a:u:

I have given the vowel sounds in Roman (and IPA) because one of our scholars is sure that Sindhi had no vowels before the advent of Arabs, and that Arabic has,

* Nominative to Oblique or Genetive case etc.

in its benevolence, donated the a,o,i vowels to Sindhi—and that is how our language came into being (10). The examples quoted by him are: گِدَڙُ (fox) and ڪُڪُڙُ(cock) claiming that these words are made up of only consonants!! If the learned scholar had tried writing these words in Roman, he would have known that in addition to three consonants there is similar number of vowels in each word. If these words are written in Roman, the vowels appear in the following manner:

گِدَڙُ = gidaru (gIdΛɽʊ)

ڪُڪُڙُ = kukuru (kʊkʊɽʊ)

Since in Sindhi writing system, short vowels are not usually written, the appearance of consonants has confused many. Short vowels are represented by diacritical marks of ـَـــــ, ـِـــــ, ـُـــــ on or below the letters, and since the indigenous speakers manage without them the practice of writing them has been discontinued.

There are three consonants and three vowels in each word. Since Sindhi uses the Arabic script therefore in the usage of vowels, (zair)ـِـــــ, (zabar)ـَـــــ and (pesh) ـُـــــ are shown in the above examples.

In addition to the vowels, there are the following consonants in Sindhi:

ا ب ٻ پ ڀ ت ٽ ٺ ٿ ٹ ٽ ڦ ڳ ج ڄ ڃ چ ڇ

خ د ڈ ڈ ڈ ڏ ر ز ڑ س ش ڪ ک ل م ن جھ گھ
ھ ف غ ٹ ي

While the following extra letters have come from Arabic:

ث ص ض ذ ط ظ ح ق ع ء

These letters are extra because most of the sounds that they carry are non existent in Sindhi, or they are present in some other form in Sindhi. The typical Arabic sounds are neither used and pronounced in Sindhi nor do they fit in the mood of Sindhi language. In fact removing these consonants from Sindhi would make it more easily writeable and typing and publishing work of Sindhi would become easy and cost-effective.*

Among the sounds in Sindhi ٹ ڳ ڱ ڏ ڃ ڄ ٻ (ɓ, ƒ, ɲ, ɗ, ɠ, ŋ, ɳ) are (except ٹ ɳ) not found in any other language. ڏ and ٻ (ɓ and ɗ) are present in Kathiawari Memoni language, but since these Memons were originally from Sindh and had moved to Kathiawar(in India) from here, therefore these sounds are found to persist in their language which is very closely related to Sindhi language. The sound of ٹ (ɳ) though is present in some other Indo-European languages as well.

The entire structure of Sindhi is based on 42 letters representing 42 sounds leaving aside the 10 extra letters (mentioned above) from Arabic. As mentioned earlier, Sindhi language is mainly based on bi-literal roots. The local scholars estimate about 2000 roots; some from Sanskrit, but the European scholars, taking away some dual rooted words, have estimated it to

* The work done by Ibrahim Joyo on making a Sindhi typewriter was so enormous that if he had done this for another language, he would have been adored for it. At two or three occasions I pointed to him the hindrances caused by these extra letters, but since he had to face people who held the progress of a language as secondary, he chose to remain silent over this argument.
Had our scholars thought with an open mind (leaving aside religious narrow-mindedness) on this aspect, it would have removed a major obstacle in the growth of Sindhi language; and it would have been easy to type and publish with lesser costs; Sindhi could have stood in line with other modern languages.

have 800 roots, most of which have verbs, verbal forms and nouns (11). No one has worked in detail on the roots of Sindhi language. Worthy of praise is Mr. Abdul Karim Sandeelo who has stressed upon this aspect in his "*Tehqeeq Sindhi Lughaat*" (Research on Sindhi Dictionaries). Even though I differ with him but cannot keep myself from admiring his hard work and literary effort. Even Mr. Sandeelo at numerous places has left those words as such where he could not find their roots in Sanskrit, while at some places he has given some roots that are absolutely mismatched.

I think Sindhi has got about 2200 absolutely perfect

roots, from which all the Sindhi words (except words from Arabic and other languages) can be derived. Compiling a glossary of these roots is a separate and difficult task that can only be taken up by an institution like Sindhi Adabi Board. Here I will quote examples of a few roots that are source of hundreds of words; these roots can also be found in Sanskrit, but with the difference that these Sindhi roots remain unchanged and are in their original form in their usage in Sindhi, while in Sanskrit and other Indo-European languages, firstly, they are not used in their original form having an abstract value; and secondly in order to form words- verbs, nouns etc the roots have to be changed. As in Sindhi, the addition of ڻ (ɳ) and يڻ (ʌɳ) and similar other syllables to the roots makes the infinitive and other words. Similarly in Sanskrit the addition of (ar, as, am, ee, an, aa, t, d, p, bh, chh, j, h) etc to the roots forms words. In fact this is because during the study of old Sanskrit it was found that these (word ending) signs are present in most of the words, the order of words was arranged according to the suffixes and therefore these suffixes were considered necessary for forming verbs as well as nouns.

The Sanskrit root (soo) is equivalent to the Sindhi سُ (s ʊ) (su). In Sanskrit addition of 'ar' or 'an' to it forms: 'soor' or 'soon', means "produce sound". On the other hand the meaning of the Sindhi root سو su: (soo) or سؤ sʊʌ (sua) is "sound" and the verbal forms of which are سئڻ sʊʌɳ *(suan)* سڃڻ sʊʄʌɳ *(sujjan)* (meaning "to hear"),

and similarly in a pure Sindhi way, many words can be formed from it. The Sindhi word سڃاڻsʊʄaːɳ *(sujaan)* being considered as an antonym of اڃاڻ ʌʄaːɳ *(ajaan)* has been thought to be (su+jaan) meaning one who knows. But actually its real origin (su)سُـ→سُئڻ suʌɳ (suan)→سُجڻ sʊʄʌɳ (sujan) and then سڃاڻ sʊʄaːɳ (sujaan) that means 'a person who can hear/listen' (an then know). The word "*sujaan*" in Sindhi is given to one who knows or is careful and not to any one who has good knowledge; that is someone who becomes alert at the slightest of sounds is called سڃاڻ (*sujaan*). This root 'su' has a very close root in the form of سُو (soo) or سئو ٻڌو sʊo-ɓʊ dʱo (*suo bbudho*). Here the question arises as to why do I claim that this is a purely Sindhi root and has not come from Sanskrit. Since this is an entirely new point that I am presenting, it should be elaborated in more detail.

Languages are a collection of sounds and in my view the most appropriate theory about the evolution of language is that the earliest languages are those where the roots for the words are similar to the sounds present in nature. There are many sounds in natural elements: earth, air and water- these were the initial elements that man came across. Fire was something that was manmade, although it can not be called an invention as the humans must have thought about fire after experiences of jungle fires, sunlight or the fires starting from lightning and they must have learnt to

ignite fires from nature. With these three basic elements i.e. air, water and earth were related different sounds. Furthermore there were birds and animals making different sounds around him. He must have been aware of "sound" from the sounds occurring in different elements of nature. It is hard to say exactly where life started but there is no evidence against life starting at more than one place. Many proofs about the presence of man have been found in Sindh in the Stone Age and there is no reason not to think that life would have started in Sindh too. If we establish this hypothesis; it is natural to assume that a language too would have evolved there. And the Sindhi man learning from the blessings and cruelties of nature must also have learnt how to speak.

I have deliberately taken the example of سُ (su) root, as its meaning supports my theory. The Sindhi man produced this root from the element of 'air'. He felt the sound of 'soo soo' in the sound of wind and since he could not see air, gradually for all unseen and natural things the concept of "soo soo" must have taken hold in his mind. The meaning that he understood from "soo soo" was that of "sound". This concept prevails in our minds even today and one can see that all the Sindhi words concerned with sounds coming from unseen things do contain that "su" or "soo" root—eg *"sooñ sooñ", soosat, soosaat, surraat, seesraat, seeñ seeñ, sus pus, sur sur* etc. And the "su" or "soo" root makes it clear that it is a natural Sindhi root. One can also note

that the words emanating from this root have a natural style. If someone working on a dictionary thinks that these words came from the roots of Arabic or some other language, it would be absolutely wrong. The Sindhi roots originated from the sounds in nature, proving that Sindhi is a basic natural language as mentioned above. Newer words are formed by addition of syllables to the roots. Keeping this theory in mind we can find still more words where this root "su" or "soo" appears prominently, e.g. سُٹڻ *sunan,* (sʊ ɳʌɳ) *suan,* سُئڻ (sʊʌɳ) سُڃڻ *sujjan,* (sʊʄʌɳ) سُٹسَ *sunsa,* (s ʊɳsʌ) *saaran,* سارڻ (sa:rʌɳ) سار *saara* ساگر *saagar,* (sa:gʌr) سانت *saant,* (sa:ñt) سانگ *saang,* (sa:ñg) سائر *saer,* (sa:ir) سُر *sur,* سيٽي *seety,* (si:ti:) سيندَ *seendha* (si:ñdhʌ) etc. (meaning: hear, whistle, whisper, sea, silence etc). All these words are formed by addition of some syllables to this root 'su'. Attempts to detail the history of these words will be beyond the scope of this book. Here I will discuss the words '*saagar*', (sa:gʌr) '*saang*' (sa:ñg) and '*sooar*' (su:ʌr) because only these three words have the obvious sound and its root "soo" and the meaning is not so clear while the rest of the words have a clear meaning.

The other sound that attracted the human ear was "*gur (gʊɾ) gur (gʊɾ)*" of water i.e. the sound of water falling with force. This sound is quite heavy on the ears and must have been terrifying for the early human. From this sound came another root with "g" or *gur (gʊɾ)*, that

created a sense of " a heavy sound related to water", from which the intelligent human mind started forming the words of his interest e.g. گوڙ، گڙ گڙ گڙڙ، گاج، گجڙ، گجگوڙ، گڙ (goɾ,gʊɾ gʊɾ, gΛɾΛɳ, gΛɟgoɾ, gΛɟΛɳ, ga: ɟΛ, gΛɟΛ) ("gaja"- meaning the roar of the elephants that was equivalent to terrifying at the same time similar to the sound of thunder) گونجڙ، گرڙي، گرج، گارو(ga: ɾo, gΛɾɟΛ, gʊɾɾi:, gu:ñɟΛɳ) (meaning: echo, thunder, gargle etc).

In all these words the original root is present in three different forms which are related to heavy voices and sounds related to water. This root گڙ، گڙ (gʊɾ,gʊɾ) "gur or gar" is present in *saagar*. The سا saa sound was already known, gur was also related to sound but that came from water and was terrifying, so the poor human started calling anything that produced the sound of gur gur or gar gar as *saagar*! This word has progressed to become saaer in Sindhi. Shah Karim has used it in this way:

سائر ڏيئي لت، اوچي نيچي ٻوڙيئي

Saer dayee lata, oochi neechi bboyaee

(Meaning- flood water in its wrath, has engulfed lower and higher ground)

سوئر *sooar*—Our dictionary writers believe that this word has come from the root شو shoo= sound.(12). 'shoo' is the Sanskrit form of Sindhi 'soo'.

سوانگ سانگ suɣaang saang. In this word وانگ *vaang* is clearly the abbreviated form of the Sindhi word وانگر *vaangur* suvaang/ saang =su + vaang= 'like sound' or to mimic something that is related to sound.

Man also observed the sound of flowing water that was not terrifying, in fact it was a very mild sound of flowing water so that he related it to the sound: جرجر/ جهر جهر *jar jar* or *jhar jhar* and this caused another root جهر/ جر *jhar* or *jar* to come about, which means water or a very mild sound of flowing water; from which many words came about in the language eg جِهر، جهانءِ، جهرٽو، جهڙ، جهپٽ، جر. (ɟʰ lɾɳo, ɟʰa:ñl, ɟʰ lm, ɟʌɾʊ, ɟʰʌɓ ʌɳ; ɟʰʊ ɾ ʊ)

On a similar principle, relating to the third element i.e. earth or land, man invented new words in language. The direct encounter man had with land was when he saw its usage by animals for the purpose of digging for food or hunting for their prey. Perhaps he saw some animal digging a hole in the ground, which got to his ears a new sound of *khar khar*. This sound was related to earth, and from it he got the idea of digging it. If observed carefully, one can see that in Sindhi all the words pertaining to earth contain ک–kh or کر– *khar* sound (it must be pointed out here that at the end ر – r or ڙ_ ɾ is just a phonetic sign and sometimes the root exists without this sign). The dried courgette used for cleaning and rubbing horse skin is still called کرکرو --

kharkharo in Sindhi. کيڑڻ، کرڑڻ، کوٻو، کڏو، کُڏ، کيٽ، کاتي، کاٽ ، کوٽڻ، کوڑڻ، کنهڻ، کيتي، کورو، کوهه (kʰʊɣɾΛɳ, kʰɛɾΛɳ, kʰoɾΛɳ, kʰotΛɳ, kʰaː ʈʊ, kʰaːʈʊ, kʰaː ʈiː, kʰɛʈʊ, kʰΛ ɗΛ, kʰΛɗo, kʰuːɓo, kʰuːhʊ, kʰuː ɾo, kʰɛʈiː, kʰΛɳΛɳ, kʰɛɳʰuːñ (i.e ball of earth) [meaning: to scrape up, to plough, to embed, to dig, to dig (wall for burglary)(, excavation, farm (land) a pit, a deep hole, a small hole a well, furnace, a field (crop), to scratch (all related to the ground / earth)] and many other words with the root ک (kh) which relate to land/ soil very prominently. One also notes that the phonetic ending like ر (r) is common in گرگر، gur gur کر، khar khar سر سر sur sur etc so the actual main roots that remain are س، ک، گ (s,kh,g) that are related to sound , soil and water respectively. The prominently common roots such as these in so many words cannot be a chance occurrence. It involves the imaginative and intelligent efforts of the primitive Sindhi mind that wanted to invent a method of communicating their thoughts and experiences with each other.

Though this discussion has become very lengthy but I am sure if research is conducted about the origin of Sindhi language, keeping this theory in mind, a lot more can be discovered regarding the basic roots of language used during the natural evolution of man. In addition to their independent and solitary positions, these roots, by means of combining with other roots, produce a wide range of Sindhi words. Every syllable

in the evolving languages had a distinct meaning, Chinese language being a living example of this; and these syllables in fact have the status of roots. Therefore in all ancient languages, syllables whether individually or joint with other syllables, produce words with newer meanings. Whenever a syllable joins another syllable or root, unless the latter already has a meaning of its own, newer words cannot be formed. Languages are not formed by accidents; they come about naturally after observations and thought process of thousands of years. No syllable is useless or meaningless. However it is a fact that the history of languages is so old that, sometimes it is difficult to find the meanings of words. Despite this, linguists try to find new meaning by studying the syllables and the root endings; a few examples of this would suffice.

In Sanskrit, in order to make an adjective, the ending -تیہ 'tia' (suffix) is added to a noun eg دکشٹ +-تیہ=دکشٹتیہ (*dakshinh+ tia = daakshintia* which is ڈاکٹو *daakhnhoo* in Sindhi (meaning southern), آپتیہ = تیہ +آپ (aap+tia =aaptia) *paniatho* in Sindhi (meaning Aquatic, watery). The suffix 'tia' is a demonstrative pronoun sis →sia→tiad→ tia- (meaning this , that, here) etc. Similarly when making an adjective, the above words would mean (here south or that south,water here or that water) which means that the suffix added to the noun itself carries its own meaning (13). Likewise in Sindhi ڈاکٹو *daakhnhoo* (i.e. southern), اُتریون *uterioon* (i.e.

northern), باهريون *bbahirioon* (i.e. outer), اندريون *andrioon* (i.e. inner) etc have these suffixes like 'ioon', 'oon', 'oo'.

The above examples clearly explain my theory, but I will submit here that this position of Sindhi language is even older than the times of Mohen jo Daro. In the civilized and cultured era of Mohen-jo-Darothe language had grown into an almost completely mature form. This complete language then travelled due to mass movements of tribes to different areas and wherever it reached, it mixed with the local dialects in such a way that at places its structure absorbed the local dialects and colloquial forms while at others the local languages dominated the structure of Sindhi language. And at certan places it was merged in such a way that Sindhi words are found very infrequently there. Sindhi had a very obvious influence on the majority of the languages of Northern India. Reciprocally these newly formed languages seem to have again influenced Sindhi. The cause of this may have been political control, or trading and commercial communication. The reciprocal influence of Sanskrit on Sindhi is therefore there. But this effect doesn't deserve the importance it has been given, because Sindhi had acquired a complete shape long before Sanskrit. The only effect that Sanskrit and other related languages had on Sindhi was that newer words were absorbed in Sindhi. Most of these words were originally from Sindhi anyway but entered Sindhi in their newer forms, e.g. جل_ جر *jal-jar* (meaning water),

هنيون_ هردو *hioon-hrdo* (meaning heart), آگ_ اگني *aag-agni* (meaning fire), سج_ سورج *sij-sooraj* (meaning the sun). تارا_ ستارا *tara-sitara* (meaning stars) etc.

This is how our Sindhi language was enriched. Addition of syllables shaped newer words, newer meanings and syntactical forms. Many words were borrowed by other languages that gave them their own flavour and returned them to Sindhi. Both forms of such words are found in Sindhi. Some of these borrowed words are such that they can be recognized instantly to have originated from Sindhi.

As already mentioned, from the phonetic point of view, the pronunciation of words of our language is original. I can prove this point. If one were to ask a resident of any part of India or for that matter from anywhere in the world to pronounce ڈ ڇ ڃ ڱ ڳ (ɗ, ʄ, ɳ, ŋ, ɠ) they will pronounce وڃ wʌɳ as ونج wʌnʄ (wanj) (to go), سڳ sʌŋ as سنگ sʌng, ڳالھ ɠa:lh as گالھ (gaalh) (something that is said), ڄڃ ʄʌɲ as جنج janj (wedding procession) and ڈ ڈ ɗʊdh as ڈ ڈ ɖʊdh etc. (Arabic is poorer in the phonetic sense; even people speaking a phonetically rich language will not be able to pronounce these sounds).

Now the question arises as to why is it said that Sindhis changed نگ ng to ŋ and نج nj to ڃ ɲ? It is because of a lack of capability to compare Sindhi and other languages, otherwise the present day experiences are

totally against this theory. In fact because the words that contain these sounds later got absorbed into Sanskrit whereby its ङ ŋ changed to نگ ng, and ञ ɲ changed to نج nj etc, very similar to how our Indian immigrant Urdu speaking brothern do in their speech. Whenever a sound in a particular language of a region is lacking, the sound closest to this foreign sound usually becomes standard in usage. I have already quoted the example of Balochi where, since they had difficulty pronouncing خ (kh), they call it ھ (h). Just like that the typical sounds of Sindhi entered Sanskrit in their nearest form and Pannini formed the syntactical forms of these sounds. Pannini had stated the names of 64 grammarians that compiled their grammars before him. It is a pity that those 64 grammars have not been found as yet; otherwise it may have been possible to find signs about such occurrences.

In addition to this, another Sindhi sound و 'w', because of being misunderstood by the Sanskrit speakers, or because of similar written form, was mixed up with ب (b), therefore at times they accepted same words with the sound of و 'w' and at other times with ب (b). To elaborate this we shall take the example of present day Bengali, a language that is very closely related to Sanskrit, which had grown in that region. If a Bengali is asked to pronounce a word starting with و (w) he will do it with a ب (b) sound even though their script contains both و (w) and ب (b) and both are written in the

same way. Sometimes this produces very interesting situation. They pronounce 'water' and 'butter', both English words, as 'baatter'. Similar would have been the scenario with early Sanskrit, that the sounds with و (w) were accepted with a ب (b) but later both the sounds came into the language during its growth, and same words were being pronounced with و (w) too, while words with its ب (b) also persisted. The Sindhi word وڑُ wΛɾʊ *(waru*) is present in both forms as ور wΛɾʊ (waru) and بر baɾʊ *(bar)*, in Sanskrit. In the Prakrits of Sanskrit it existed as *'bar'* because this was the form that had come into the early Sanskrit. There are numerous such examples where this phenomenon can be observed.

Another impressive proof of the antiquity of Sindhi can be found from its numbers. These numbers show that they are the oldest forms as compared to the most ancient Indo- Aryan languages. The Sindhi *'hik'* (meaning one) is also used as *'aiko'*. Both these are found in many other languages too. Sanskrit *'ik'*, Hittite *'aik'* and *haik*, (Avestan: *aiwa*. Greek: *eeas*, Latin: *oonis*, Gothic: *enis*). Further example of Sindhi *'hik'* is found in *'haikar'* (once) which resembles Avestan *haikrat*.

Sindhi ٻه ɓΛ *(bba)* (meaning two) is not present in other Indo-Aryan languages directly but its presence in the compound forms of numerous languages clearly shows the Sindhi number. This *'bba'* in Sanskrit

becomes '*duwa'*, in Greek '*doo'* and in Latin 'duo'. Let us now take the example of a compound form. For Sindhi word ٻه پيرو ɓipɛɾo *(bbi pairo)* meaning 'having two feet', the Latin word is 'bi+pees=bipes. This 'b' or 'bi' is commonly used in English for two as in 'both' 'bi-lingual, bi-weekly, bi-monthly etc. Another example is Sindhi ٻيو ɓio *(bio)* (meaning second) and ٻٽو ɓ i̤ːto *(bito)* (double), in Sanskrit it is '*ubh'* or *ubha'*, in Greek, '*ampo'*, Latin '*ambo'*, Gothic '*bee'*, Lithuanian '*ab'*, old Slavic '*ub'*, English '*both'* etc; in all of these forms the Sindhi root ٻه ɓʌ (ba) is expressed clearly. European scholars who were not familiar with Sindhi ٻه ɓʌ (*ba*) had nothing else to say except that it was beyond them (14).

Number 3 تي_ t̤ːɛ (t̤ːay=three) appears in Sanskrit as 'tray'. Most of the Indo-European languages have been changing Sindhi '$\overset{t}{:}$'' to 'tr'. The claim that Sanskrit 'tr' has been changed in Sindhi to '$\overset{t}{:}$' is absolutely incorrect, because the syllable 'tr' is already present in Sindhi and has been there for so long and we do not exchange it to '$\overset{t}{:}$' by taking it from Sanskrit. The principles of linguistics are quite rigid and if such a principle existed in Sindhi whereby 'tr' could be changed to '$\overset{t}{:}$' then we would be pronouncing every such word i.e. 'tr' with '$\overset{t}{:}$'. Sindhi 'r' sound is a consonant and most of the consonants of Sindhi are pro-active sonants and so the question of absorption

into any other sound whether to 'tr' or 't' does not arise. In other languages 'r' is merged in a consonant, only when 'r' is silent or used as a vowel or semi-sonant. Even where 'r' is slightly silent in Sindhi, the change of 'tr' to '$\overset{t}{\cdot}$' is not seen. The word ٹُرت tʊrt *(turt)* meaning quick) is quite an old word but we do not ever call it '$\overset{t}{\cdot}$it'. Again 'r' is silent in the word ترس tΛɣs *(tars)* (meaning wait) but we don't call it ($\overset{t}{\cdot}$uss) and these are not exceptional examples. Therefore we are compelled to reverse the European theory. We think that Sindhi $\overset{t}{\cdot}$ was changed by other languages to 'tr'.

There has not been much change in the word for number 4 چار ca:ɾ *(chaar)* and 5 پنج pΛnjΛ *(panj)* Number 6 چهه chΛhΛ *(chhaha)* was changed in Sanskrit to *'shat'(shatush)* which in Indo-European is called '*suchus'* or 'six'. In other languages like Welsh it is '*chuhooch'*, in Greek *'kheest'* and '*khusoos'* in Avestan etc.

7 ست sΛtΛ *(sata)* took the form of '*sapt'* in Sanskrit and '*sat'* in Hittite. Talking of Hittite, the European scholars have this to say: 'from whatever little matter has been found, it can only be said that the changes in Hittite, that appear even before Sanskrit, must have been due to local influences' e.g. change of 'ch' to 'z' (*panch* to *panz*), 'v' to 'b' like in (*vair-beria*) and (pt) to - (tt) etc.

In this regard I have already mentioned that when the language of Mohen-jo-Daroreached other regions,

there were some changes brought about due to the local regional influences. In Hittite the 'ch' of '*panch*' has not changed to 'z' but in other languages the 'j' of Sindhi has changed to 'z'. I have already elaborated with examples the change of 'v' (w) sound to 'b'. Here I must say, that the change of 'v' (w) sound to 'b' had occurred in Hittite long before Vedic Sanskrit, but change of 'pt' to 't' seems wrong, because this change did not happen in Hittite, '*sat*' appears similar in Hittite just like in Sindhi. The brief presence of 'p' in Sanskrit and other Indo-European languages could be attributed to local influences.

Number 8 اٹ ΛthΛ *(atha)* is very interesting and it provides a clue to a very ancient counting system of Sindhi civilization. Mohen-jo-Daroand chahoon-jo-Daro had two distinct systems of 'small' and 'bigger' counts. The unit for the small count was 'four' i.e. cattle or things were counted in fours, eg 4, 8, 16, 32, 64, etc and the measures and scales were based on this system. The measures found from Chahoon-jo-Daro are according to this system. (15). Marshall too is of this opinion (see Marshall Vol II pp 589). This system of counting in 4s, 8s, 16s, and 32s continued for a long time; it has also been a mark of numerous religious things. Among the stories known to contain information regarding Buddha, one of them shows Buddha saying the following lines while explaining to some one the difference between vice and virtue:

‘From four to eight, to sixteen thence so,
To thirty-two, insatiable greed doth go,
-------still pressing on till satiety,
Doth win the cirlet’s grinding misery.’ (16)

There is a clear indication of the count based on 4, 8, 16 and 32 in these verses.

It is said that the arrangement of sixteen annas etc of the Indian Rupee is reminiscent of such a counting system that was in vogue in Chahoon-jo-Daro and carries special importance. The larger count was in 20s i.e.بہ ويهون (two 20s), تي ويهون (three 20s) etc. This system is still in vogue in the rural areas of Sindh. The first system of 4s is evident from the number 8. According to Professor Burrow,

> “In ‘*Astan’* (Greek,-*octiv*, Latin-*octo*, Gothic-*ahtau*, etc), there appears the termination of the dual. The meaning of the stem ‘*okto’*—of which this is the dual, may be inferred from a related I—stem, ‘Asti’ which is found in ‘Avestan’. This is a measure of length meaning ‘Width of four fingers’ from which it may be inferred that the dual ‘*octo* (U) meant originally two groups of four fingers’. (T. Burrow, ‘The Sanskrit Language’ p 259)”

It is quite clear that this number has been taken from Sindhi because the counting system that is in the background is originally Sindhi, the signs of which

have been found from Chahoon-jo-Daro.

Number 9 is ɳΛwΛ *(nava),* which appears in Sanskrit as it is. For number 10, Sindhi word is ɗΛhΛ *(ddaha).* This typical Sindhi sound (ɗ) usually was changed to د = (d) and س (s) to ھ (h) sound in ancient Vedic and Avestan languages (eg Sindhu to Hindu etc).

Since Sindhi number wi:hΛ *(weeha)* (i.e. 20) was a unit of its old count, so it appears in most of the languages in the beginning. e.g. Sanskrit *weemasti*, Avista '*weesti'*, Greek, '*weekosee'*, Latin '*noweejanti'* etc.

Sindhi sΛo *(sao)* (i.e. 100) is present in Sanskrit with the noun ending "tum" (Sanskrit '*sutum'*, Latin "*suntum*", Avista "*seetum*"). You will find this "sao" root in many other languages. For example in Marvioon "*sado*", Seremus- "*sudo*" Zirian "*so*" "Witik "*soo*", "Woogle "*saot*", Avistic "*Saut*" etc. These languages are from Fino-Ugrian group of languages that are now considered related to Indo-European languages.

From the above facts it is quite clear that Sindhi is a very ancient language and many Sindhi words are the source of Indo-European languages. In addition some old grammatical peculiarities vouch for the antiquity of Sindhi language. The gender forms of nouns and words, in contrast to Semitic languages where there are two genders i.e. masculine and feminine, the ancient form of Indo-European languages had three genders, masculine, feminine and neuter. This neuter gender

does not exist in all the Prakrits of India, but they are still found in Sindhi. Infact masculine and the neuter gender were originally the same i.e. the neuter gender that was used as masculine. The proof of it is that the feminine of such words can not be formed according to any principle of grammar and secondly the signs that appear only in feminine words are also found in masculine forms. مُڙُس mʊɾsʊ *(murs)* i.e. husband, رِڇُ (*richhu*) (i.e. bear), کنبي kʰΛñbʰ (*khanbu*) (i.e. feather) etc have a short vowel 'ʊ' (denoting u sound), which is the sign of the masculine form, but this sign is also found in feminine words e.g. ڪسُ kΛsʊ *(kasu)* (i.e rust) mΛsʊ *(masu)* (i.e. ink), and kΛtʊ *(katu)* (i.e. corrosion) etc. Similarly the short vowel i or long vowel (ee) is usually used in feminine words but at certain places it is also found in masculine words. In addition to this, there are numerous words whose gender has not been fixed. From ancient times, these words are non-gender or common gender words. ماڻهو ma:ɳhu: *(manhoon)* (i.e. person) is a word that is in usage for both a man and a woman like زال ماڻهو za:lΛ ma:ɳhu "*zaala manhoon*" (i.e. female person) and مرد ماڻهو mΛɾdʊ ma:ɳhu "*mardu manhoon*" (i.e. male person). Similarly words like پکي pakhi: (*pakhi*) (i.e. bird), پسون piśu:ñ *(pisoon)* (i.e. germ), جيٽُ ʄi:tʊ "*jeetu*" (i.e. insect), سوار sʊwa:ɾʊ "*swaar*" (i.e. rider) have no specific gender.

In order to understand a language properly, it is prudent to keep in mind the cultural background of

words, because this provides the signs of the style, antiquity and treasure of a language. Even very trivial things can prove to be historically very important, and sometimes very un-important words are in fact a treasure from a cultural stand-point. In Sindh there is a childrens' game "*itti-ddakar*" (ie gili-danda in Urdu/Hindi) in which the small piece of wood with pointed edges called "*itti*" is struck with a larger stick "*ddakar*" in such a way that it flies and falls at a distance, which is measured with the length of the larger stick ie "ddakar" and the units of this measure are "*viket*", "*lan*", "*moon*", "*naar*", "*aarr*", "*waiee*", *yug*; whatever was the original form of these words but one gets an impression that these numbers are of a Dravidian origin. Amongst them "*moon*", or "mun" meaning "three" is still found in Tamil and Malayalam etc. Either we have learnt this game from Dravidian people, or this is a cultural sign of the Dravidian tribes that lived in this region in ancient times.

Take another example: in Sindhi there is a sarcastic phrase *"shaman gudo"* or "*shaman gudi*" (gudo/ gudi means a doll) usually used for teasing someone who looks unnatural and artificial. This actually points to a person trying to act and pose like a puppet walking with great difficulty. This word is from an era when Buddhism was at its peak in Sindh. The Buddist monks or chief priests called "shaman", on festive occasions, used to apply make up and wear beautiful costumes; and walked just like puppets and came out in

processions with apparently difficult gait. On the following day, they again used to confine themselves to the monasteries, for reading and religious preaching. *"shaman guda"* (puppets) is a reminiscent sign of the cultural life of that era. (17) There is a famous nursery rhyme in Sindhi:

"*irchik mirchik, dhaana dhirchik,*

aag patolan, naangan jogan,

kaara kuttaa, bbuttaa, chhuttaa".

Now there is a mantra in the Vedas, which I would like to copy here. Look at the similarity of the meters and rythem in them.

"*asadraajaa, nilonaamaa*

veersaranyaa, sutobali,

apapaanu, ganerashti,

oopavanaa, assokoyedhaa!!

One can certainly say that the style of these mantras and the meter and structure is such that the cultural background and the ancientness are very obvious.

An even better example of this cultural glimpse is present in the Sindhi words used for relations. The following words are commonly used for relations:

"*peeu*", "*abo*", "*babo*" (words for father).

"*mau*", "*amarr*", "*amaan*", "*jeejal*", "*ayal*" (words for

mother.)

"*bhaau*", "*bhaaoo*", "*ado*", "*adal*" (words for brother.)

"*bhen*", "*adee*" (words for sister.)

"*dheea*", "*niaani*", "*neengari*", "*neengree*" (words for daughter.)

"*putu*", "*neengaru*" (words for son.)

sasu (i.e. mother-in-law), *suhro* (i.e. father-in-law), *mamo* and *mami* (for maternal uncle and aunt), *puphee* (i.e. paternal aunt), *chacho* (i.e. paternal uncle), *chachi* (paternal uncle's wife) etc.

Our scholars have tried hard to find the roots of these words. At times they try to search them in Arabic and at other times in Sanskrit. Regarding "*abo*" (i.e. father) and "*amaan*" (i.e. mother) they say that they have come from Arabic "*ab*" and "um". For the rest they say that they have come from Sanskrit, while there are some words whose roots cannot be found or traced. The idea behind these attempts is the old-fashioned thinking that Sindhi came into being in the 11th or 12th century, and that it did not have its own vowels. And that Sindhi culture was either borrowed from Sanskrit, or from Arabic. Here I will reiterate that finding a similar spelling in another language does not necessarily mean that futile attempts be made to attribute wrong sources of the words of Sindhi language. For such a claim provision of a linguistic proof is a must. How does a language change the words it borrows, has to be

kept in mind as well. If the source of the word "*amaan*" was attributed to Arabic, it was necessary that a reason for this, and the linguistic change that occurred, must be elaborated. In Arabic, a mother is called "*um*". Whereas in Sindhi it is '*amaan'*. The question arises as to why was the vowel (u) changed to (a)? What was the linguistic reason or basis of this change? We also have the vowel (u), so why didnot we just call it "*umaan*"? Or why does "*umaan*" with its meaning being mother, not appear in any historical record? If Arabic "*um*" is the source of the word "*amaan*" then why is it not called the source of words like "*mau*" or *amarr*? Why are the two latter words dragged towards Sanskrit? In lexicography, linguistics and anthropology, consistency of thought is very important, and guess-work has hardly any place. The words that are thought to have an Arabic source, leaving a few, mostly have been guessed.

In fact these words for relations vouch for our most ancient culture. These words are from that era when Sindh had a matriarchal society, the signs of which are found in the culture of Mohen jo Daro. The most ancient of human cultures were matriarchal, where a woman was the head of a family or tribe. This was because agriculture was the invention of woman. The tribes were named after their mothers. When agriculture progressed, patriarchal system replaced the matriarchal society. This is an accepted fact of sociology and anthropology for all the civilizations of

the world.

The invention of cutting tools resulted in hunting to become a man's duty and women got busy in collecting food items as always. Such a division of work on the basis of sex is a known fact in hunting tribes; and the reason for this was that the women could not go out during pregnancy and while nursing their infants. Hunting later led to farming of animals! Man, instead of killing the animals, raised them to his benefit. This is why cattle farming has usually been a man's work everywhere. On the other hand, while collecting food woman invented growing of seeds and cultivation of land. When the cattle were used for ploughing the lands, agriculture became the domain of man. In certain parts of Africa, where the use of plough has started recently, there too the agricultural work has changed hands from woman to man and this has been observed in recent times.

> "The changes in the methods of growing with resultant change in the work of men and women were the cause of evolution of a patriarchal society. This change started from hunting; cattle farming sped it up, but in the initial period this was reverse." (18)

The above quoted reference clearly shows that in the beginning all the ancient civilizations were matriarchal, which gradually became patriarchal. A

reference from an article by another scholar is as follows:

> "In various parts of the world, we have definite proofs that the matriarchal system changed into either a patriarchal one or to such a societal system where social relationships were attributed to both father and mother. There is evidence of the presence of a matriarchal system in Europe. Evidence from the historic period has been found from Sudan, where about 500 years ago, people of a tribe called "Baige" who are now named after their fathers, originally used to maintain their family trees after the names of their mothers and wives. And they used to leave their properties and assets to their sisters or the sons of their daughters. Numerous evidences have been found in Malaysia that prove this societal change from matriarchal to patriarchal. In fact this phenomenon still occurs in some parts of the world. On the other hand no such evidence has been found from any part of the world that shows that reverse was the case". (19)

The purpose behind quoting these scholars is to prove that in the most ancient human culture, the position of a mother or a woman was one of the chief of the tribe.

The system of male chiefs came much later. During excavations of Mohen jo Daro, from different periods, there are finds from one era that prove such a turn of events. The excavations done by Sir John Marshall clearly indicate that long before "Aryans", Sindhi society was matriarchal (20). His actual words are quoted here:

> "that like the Mother goddesses of Western Asia, they originated in a matriarchal state of society, is a highly reasonable supposition" (21).

While writing about the female figurines found from Mohen-jo-Daro, Marshall had drawn the above mentioned conclusion.

The reason for quoting these references is to show that matriarchal state of society has been proven to exist in Sindh in the most ancient times, and patriarchal system came quite late. A solid proof of this fact is also found in the words of Sindhi language used for mother and father. And it is also clear that these words belong to that very ancient period.

Just as the women of rural areas do not call their husbands by their names, similarly people of ancient times did not directly call their chiefs, mothers and fathers by their names. No one mentioned anything about their mother usually; if he did he would use such a word that did not contain 'mother' or any such word relating to her. Similarly in a patriarchal state of

society, mentioning the name or any other word that stands for father was prohibited. This tradition prevails to date in un-educated and un-civilized tribes.

At places they do not call the name of their chief, at others they do not take the names of father or mother and at some other places this applies to the in-laws as well. In our society women usually do not call their husbands by name, the background for this is that ancient tradition and taboo. Numerous such examples can be found in the books like "The Mothers" by Briffault and "The Golden Bough" by J.G Frazer. The most interesting part of Frazer's book is where he says:

> "To make the confusion worse confounded, the names of the persons are often the names of common things such as moon, barley, cobra, leopard; so that when any of man's father-in-laws and mother-in-laws are called by such names, these common words may not pass his lips."(21)

Just suppose someone's father-in-law's name is 'Waseeng' (meaning cobra); this person on seeing one near him would still not utter this word, because naming it would mean naming his father-in-law—which is not permissible!

Let us now concentrate on the words "*mau*" (i.e. mother) and "*peeu* (i.e. father) in Sindhi language. A very unusual thing is found in these two words. The

Sindhi language adds pronominal suffixes to possessive pronouns, which is a very ancient peculiarity of the language. This is not found in Arabic or any other language. These signs are as follows:

- Genitive Pronominal Suffix for first person pronoun is "m" eg *putu+'m'* = "*putum*" (my son)
- Genitive Pronominal Suffix for second person pronoun is "ee" *putu+"i"* or "*ee*"= "*putai*" or "*putaee*" (meaning your son)
- Genitive Pronominal Suffix for third person pronoun is "s" e.g. *putu+ "s"* = "*putus*" (his son)

Now these signs i.e. "m", "ee" and "s" have been used for a long time in Sindhi to show possession of a noun. But for all the words used for mother and father, the sign "m" is never adjoined—e.g.:

"*mau*"+"*m*" = "*maum*" (for 'my mother')

"*peeu*"+"*m*" = "*peeum*" or "*pinhum*" (for 'my father')

"*amarr*"+ "*m*" = "*amarrum*" (for 'my mother')

"*amaan*"+ "*m*" = "*amaanm*" (for my mother)

"*jeejali*"+"*m*"= "*jeejalim*" (for 'my mother')

"*ayali*"+ "*m*" = "*ayalim*" (for 'my mother')

"*babo*"+ "*m*"= "*babom*" (for 'my father)

"*abo*"+ "*m*" = "*abom*" (for 'my father)

(Instead they are called "*amaan*" and *abo/ baba*)

One can observe that in all of the above mentioned words, the addition of pronominal suffix "m" does not fit in and neither is it used by any one, because this was prohibited in the ancient Sindhi culture. The pronominal signs fit in for other words for relatives whether in the first, second or third person forms, e.g. "*manis*" (i.e. his mother). "*pinis*" (i.e. his father). "*dheenum*" (i.e. my daughter), "*babus*" (i.e. his father), "*bhanum*" (i.e my brother), "*sasunum*" (i.e. my mother-in-law) etc.

Why is it so? The only wise justification is that the person speaking was not used to utter the name or title of his mother or father. Firstly due to this pecularity they had to form new words and secondly the addition of suffixes gave them secondary words. This finding was not just accidental and there are solid proofs that all these words are ancient Sindhi words from that cultural era, and that it is not the influence of any other language.

There is another interesting aspect of this cultural pattern; the ancient Sindhi man used to call the close relatives with respectful words that are not found now, but one syllable of that word has persisted as a remnant. This is a novel idea that has not been considered by most scholars. Whenever a genetive pronoun is added to the words used for relatives, one sound ڙ (ɳ) or ڙهه (ɳʰ) automatically appears, the example of which is not found when experimented

with other nouns. These words are as under:

"*mau*" (i.e. mother)+pronominal suffix "s"= "*maanis*" or "*manhis*" (ma:ɳls/ ma:ɳʰls) (i.e his mother) "*manhain*" (ma:ɳʰɛñ) (i.e. your mother).

"*peeu*" (i.e. father)+ pron.suffix "s"= "*þinis*" or "*pinhis*" (plɳls/þlɳhls) (i.e. his father), "*pinhain*" (þlɳhɛñ) (i.e. your father).

"*bhau*" (i.e. brother)+ pron. suffix = "*bhanhis*" (bʰa:ɳis) (i.e his brother), "*bhanhain*" (bʰa:ɳɛñ) (i.e. your brother). "*bhanhum*" (i.e. my brother).

"*dhea*" (i.e daughter)+s= "*dheeńis*" (dʰi:ɳis) (i.e. his daughter), "*dheenhain*" (dʰi:ɳʰɛñ) (i.e. your daughter), "*dheenum*" (dʰi:ɳʰñʊm) (i.e my daughter).

"*sasu*" (i.e. mother-in-law)+pron. suffix = "*sasnus*" (sʌsɳʊs) (i.e. his mother-in-law), "*sasunhain*" (sʌsɳʰɛɳ) (i.e. Your mother-in-law), "*sasnhum*" (i.e. my mother-in-law)

We can see that before the addition of pronominal suffix, (ɳ or ɳh) appears. What is this sign for? And why does it not come up in the possessive forms of other words. In my opinion, in a matriarchal society, some typical respectful words for mother, daughter and mother-in-law were used, and in a patriarchal society, similar words of respect were added to the

words for father and mother that have now been lost. But whenever a possessive pronoun is formed, these lost words come up in the form of one syllable. This also indicated the ancientness of the language. I have tried to decipher three lines written on an amulet found from Mohen-jo-Daro[1]. I think at the end of the last line of that amulet, a word "اٽسي"(Λɳsi:) or "اٽس" (Λɳsʊ) is there, that appears to be the name of a goddess or god, and has been used as a symbol for some relationship. It is my hunch that the ٹھ (ɳ) and ڻ(ɳh) came from this ansee اُٽسي (Λɳsi:) whose س (s) changed in some later period into ھ (h).

This argument about the origin and antiquily of language has become very lengthy and I do not wish to prolong it any further. I have been able to prove that Sindhi language is an original basic language and not a dialect of any other language; and that it is directly related to other Indo-European languages. But the

(1) I have no misconception about my efforts being in right direction to decipher and solve the script of Mohenjo Daro. It is quite possible that this is not correct but since such attempts to solve and decipher these ancient scripts are all a kind of an experiment, and I too have tried my utmost for five years and I have no hesitation to present my experiment to you. Only those scholars who master the Linguistic science will be able to assess its correctness and worth. In the background of my efforts is an un-measurable love for Sindh and the stature of Sindhi language. If my attempts are only slightly correct, I shall consider myself fortunate; and if it is proven incorrect, I would not regret, because this is my labour of love.

evolution of the language is not as thought by European scholars, who merely based their work on minor indications of HemChander and Markandia, and drew conclusions that suited them. Indeed the actual evolution is exactly opposite to this theory. Recently some of the Sindhi scholars have opined that Sindhi has derived everything from Arabic and that before the advent of Arabs Sindhi people only had consonants; since such opinions are absolutely un-scientific and deliberate guess-work, writing more about this would be futile. I would like to wind up this discussion by presenting my thoughts about a few words. I have already written about these words in Quarterly Mehran (1959). Here I want to refer briefly to words like ٿوم "*thoom"* (i.e. garlic), پوتي "*potee*" (i.e. scarf) , ڪاسائي "*kaasaaee*" (i.e butcher) and ڪاتي "*kaatee*" (i.e butcher's knife), which have been considered as Arabic words.

1- "thooma" (i.e garlic).

Garlic is found in North-Western parts of India. Its Indo-European name is Satovium. This word has come from Sindhi *'thoom'*, because Sindhi ٿ "th" is equivalent to Indo-European 'st'. For example Sindhi ٿنب "*thunb*"= *stunb* (ie pillar). ٿاڪ "*thaak=istaak*". ٿاڻ "*thaan*" is "*staan*" (meaning place there). So it is an originally Sindhi word and amongst Indo-European languages it appears as "Satovium" in Latin. Trying to connect its origin to Arabic فوم (*foom*) would be

ridiculous in the linguistic sense, because nowhere ف (f) is seen to change to ث (th). An extract from an article from Encyclopedia Brittanica regarding garlic is very interesting:

> "Allium-Sativam—a bulbous perennial plant of family liliacease (lilly family) used for flavouring; it is native to middle Asia, west of Himalayas (Vol 10, page 27)."

2- *"potee"* (ie 'scarf').

This is also a purely Sindhi word. "*potee*", "*potio*" and "*potrro*" (i.e piece of caloth) are syntactical forms of the same word. The Sanskrit words '*potak*', '*pot*', Prakrit '*puti*' are again forms of this word. Trying to link this word to Arabic فوطم '*fotum*' is obviously ridiculous!

3- *"kaasaaee"* (i.e butcher):

"kuhanh"ڪهڻ (kʊhʌɳ) (i.e to slaughter) is an infinitive in Sindhi, from which the noun is ڪوس "*kos*" (meaning slaughter) and from this comes the verbal noun ڪاسائي "*kaasaaee*" (ka:sa:i:) (meaning butcher), very much like باغائي "baghaaee" (i.e gardener) from باغ "*bagh*" (i.e garden). This word is present as "*kahnzi*" or '*ghahanzi*' in Hittite (meaning 'he slaughters'), for which a Sanskrit roof '*kushan*' is given as an evidence. Deriving '*kaasaaee*' from قصاب "*qassab*" (i.e. Arabic word for butcher) is also obviously ridiculous. It resembles to

the attempts to relate "*shall*" to "*inshallah*" and "*mariro*" to *allahyar*".

4- "*kaati*" (i.e. knife):

In Sindhi language, words like ڪتڻ "*katan*" (cutting) ڪترڻ "*katran*" ڪپڻ ڪاٽڻ ڪرٽڻ "kapan" (slicing) "*kaatan*" -all related to cutting, have a Sindhi root i.e ڪ (ka) or ڪر "ker" and its Sanskrit form is 'krt' meaning 'to cut'. The word ڪاتي *'kaatee'* (knife) like "*katir*", "*kap*" or "*kaat*" is a purely Sindhi word formed according to similar rules and it has nothing to do with "*qate*" (قاطع) of Arabic. In fact this Arabic word *'qate'* has never been used by Arabs for 'cutting' or 'to cut'.

These few words have been brought under discussion as examples. The purpose of this whole exercise was to point out that some of our scholars, instead of serving the cause of language, are attributing mis- leading conclusions about Arabic as well as Sindhi language, thereby propounding wrong theories about both languages. It is important to mention at this juncture that there are numerous Arabic words in usage in the Sindhi language that have, without any doubt, an Arabic origin. This is because different languages do have influence on each other and the words have been inter-changed between them for centuries. Even Arabic contains words from Indo-European and Aryan languages. The word دين "*deen*" (meaning 'religion') that is considered in the Muslim world as an Arabic

word, is in fact an Aryan word (23). Arabs owe much to the Iranian culture that had a lot of influence on Arab culture, because at the time when Arabs invaded Iran, the latter had a better, flourishing and rich culture (24). The Arabic language contains countless words of other languages and for this Moussieu Renan has given clear proofs (25). Indeed Arabic is the language of our religion (Islam) and therefore it is always welcome here. But if someone wanted us to deny the cultural richness and origin of Sindhi language, it will be an unjust attempt of imposing the superiority of something foreign, in the name of religion.

I have briefly summarized all the qualities of Sindhi language that provide strong evidence that Sindhi language took its complete shape in very ancient times. In addition to this the changes that occur in the verbs and nouns due to number, gender and verbal form are not found in any other language. Such a complete and comprehensive system of syntax can only be present in an original language. And the changes, inflexions and declensions in languages, that originate from others, can be traced in only the original language. The rules for present, future and other tenses, participles and past tense that exist in Sindhi grammar are of a unique type which show that Sindhi language is not indebted to any other language for them.

It is also assumed that since the pronomical suffixes, especially the dual ones, do not exist in Sanskrit, therefore these must have come form Arabic. I have

already discussed the ancientness of these suffixes and have proved that these signs represent the times of patriarchal and matriarchal status of society. Since that system was already in place, the question of Arabic influence does not even arise. In fact the system of dual suffixes existed in most of the old languages of the Indo-European group; some languages still possess this system while others seem to have lost it. Persian is an Indo-European language in which this dual suffix system still exists. For example **گویمت** "goyemat" (meaning "I say to you") etc have the dual suffix and Persian acquired this system from Pehlvi and Avista; the latter is an ancient Indo-European language.

Take this sentence from the days of Dara found in the 'cunieform script':

نيَ آويكَهه اهم، نيَ دروغنه اَهم، نيَ زورگر اَهم،

نيَ اَدمَ، نيَ مَئي تَو ما اُپاري اَدشتام اوپري ايم

"*nai aaveekaha ahm, nai daroghna ahm, nai zorgar ahm, nai adam, nai maee tao maa ooparee adashtaam oparee aim"* (meaning: neither am enemy, nor a liar, nor am aggressor- no not me or my family, I am follower of truth")

Modern Persian:

نه دشمن کام هستم، نه دروغگو هستم، نه زور کن، نه خود نه خاندانم، از پی راستی رفتم (پیروی کردم) (26)

Na dushman kaam hastam, na darogh go hastam, na

zorkum, na khud na khaandaanum, az pee raastee raftam (pervee, kardam)

The Persian version of the last part "oparee aim" of Avastan language is **از پی اش ام (رفتم)** (az pee ash im) (raftam) which means "I am follower". In this sentence the اي (ee) of '*oparee'* and the suffix of first person pronoun ايم/ م "aim-im" (meaning 'I') is present. This proves that the dual pronominal system existed even in that ancient period in Indo-European languages. Therefore it can be said with certainty that since Sindhi too is one of those ancient languages, so from that point of view, it also possessed the dual pronomical system from the very beginning. Sanskrit, in addition to the pronomical suffixes, also contains adverbal suffixes that change with number, gender and in verbal forms. Kashmiri language also contains the system of dual pronominal affixes like Sindhi. In this language, three instead of two pronomical affixes have to be added to the verbal forms of words, one in front (prefix) and two at the end (suffixes) eg "*loe*" means 'to hit" and from it is formed "*maloi*" i.e. "I hit". In this sentence, 'm' is added as a prefix to denote first person. For "I hit him' it will be "*maloitmas*" in which 'm' as a sign of first person appears as a prefix and also a suffix in addition to 's' as the sign of third person (i.e. 'him') added right at the end. So its break up would be m+loi+tm+s. Kashmiri is also an Indo-European language, although it is greatly influenced by Dardic; even then none of the scholars could say that Kashmiri

language has borrowed these signs from Arabic. Since Sindhi has qualities of agglutinating languages therefore these dual suffixes are a result of that quality and no other language including Arabic has anything to do with it.

Some of our scholars in their obsession and favouritism for Arabic go to extents that are laughable. One such scholar has said that "Sindhi took the last letter 'l' (in a word) from the structure of Arabic derivative of مفعول '*mafool'* (object) to make their own derivatives (27). They probably forget that this 'l' is present not only in '*mafool'* (مفعول), but words like فعل، فاعل، فعيل، مفاعيل (*fail*, *faail*, *faeel*, *mufaeel* etc) Even in Arabic, the "l" of *mafool*, is used only in those derivatives where the infinitive has 'l' as the last letter e.g. فعل، عقل، عمل (*fail*, *aqul amal*) The derivative of قرض "*qarz*" (i.e. loan) is مقروض "*maqrooz*" (i.e. one who has taken a loan) which does not contain 'l' at its end. When this 'l' is not present qualitatively in Arabic, then how would Sindhi take it from Arabic?! It would have been better if they had claimed that the letter 'l' was taken from Arabic, and all the words ending with a 'l' would have been of an Arabic origin!! At least there would have been some sense in that argument!!

Now I shall give a few examples of some words that have obviously been taken from Sindhi language by other languages, because certain typical Sindhi signs are found in them; and these languages commonly use

these signs when they take a word from any foreign language. And secondly they contain typical Sindhi sounds with slightly changed pronunciations with slight variations. Moreover, in some languages there are numerous words whose meanings are exactly opposite to that of Sindhi words. Mistakes of writing and reading in historic times might account for this phenomenon. For example, ڏئيت، دئيت "*ddaeeat*", "*daeet*", "*dev*" etc carry a negative meaning of "ghost" "spirit" or 'genie' in Sindhi but in Sanskrit and Avasta etc the word 'dev' is used for a 'deity' or a 'saint'.

Another interesting example is that of ساڄو_ ڊاڻو *saao, ddaao* i.e. of right hand or side and left. We use ڊاڻو *ddaao* for left and ساڄو *saao* or ساڃو *saajjo* for right. Like English word 'right', *saao* also has a positive meaning. In Sanskrit and some other Indo-European languages these words are used for exactly the opposite meanings.

The Sindhi has *saao* and *saajo* (meaning 'right' as well as correct) whereas in Sanskrit *savyo*, Avasta, *hoya*, Old Slavic *siji*, they all mean 'left'.

The Sindhi *ddaao* (or *khaabo)* means 'left' whereas in Sanskrit '*daiya*', Hindi *ardh*, or '*dayaan'* or *daahna* mean 'right'.

Opposite meaning of exactly the same words is definitely due to mistake in reading and writing. The script of Mohen-jo-Darowas written from right to left;

and when Brahmic and Devnagri were evolved from it, they started writing it from left to right. It is possible that due to a reverse way of writing they assumed them to be of opposite meanings.

There is a lot of difference in Sindhi words ڈڈ *ddudh* (i.e. diluted yogurt or buttermilk) and کير *kheer* (i.e. milk). But in other Indo-European languages *'ddudh'* became *dhud doodh* (meaning milk). (Sanskrit: *dudh*, Avista: *dudn*, Hindi: *dudh* etc) The names for other forms of milk have been mentioned in my discussion of Dravidian languages. The milk given post-partum cow or buffalo is boiled in Sindh to form a sort of a pudding called پسُ *pissu* and بَرهي *bbarahee*. The word '*pissu*; started being used in other languages with the meaning of milk [Sanskrit: *peus*, Avasta: *paina*, Old Lithuanian: *peenas* etc.] Numerous Sindhi words have been taken by other languages with slight changes. Examples are:

- Sindhi: اڱار ،اڱر *angar-angaar* (ʌnŋʌr-ʌnŋa:r) (meaning coal or red hot coal) Sanskrit: *angaal-ungaar*, Old Slavic: *ogly*, Russian: *aagol* etc
- Sindhi: داڻا *daana* (da:ɳa:) (meaning grains)- Sanskrit: *dhana*. Avasta: *dana*, Lithuanian: *duna* (bread)
- Sindhi: ساڳ *sagg* (sa:ɠʊ) (meaning leafy vegitable) = Sanskrit: *saak*, Lithuanian: *seekaas*.
- Sindhi: شڪرو *shikro* (i.e. falcon)= Sanskrit: *shakun*,

Avasta: *shikna*, Old Slavic: *sirkol*

- Sindhi: آر (crochet) *aar* =Sanskrit: *ara*, Homeric Greek: *aal*, Finnish: *aora*, Mardioon: *aoro*, Hungarian: *aar*.
- Sindhi: سون *soan* (ie gold) = Sanskrit: *hernia*, Avista: *zernia*, Woggle: *soran*, Mardioon: *sarni, zarni*, Hungarian: *arni*.
- Sindhi: بگھڑ *bagharu* (bΛg^{h}Λɽ) (i.e wolf)= Sanskrit: *varka*, Avasta: *vaharka*, Mardioon: *vargus*, Zarian: *voerkus*.
- Sindhi infinitive: ڪُهڻ *kuhan* (kʊhΛɳ) (i.e. to kill)= Sanskrit: *hun, ghun*, Hittite: *kon*, *kahan*,*gaon*.
- Sindhi: گوڏو *goddo* (goɗo) (i.e. knee)- Sanskrit: korper(?), Hittite: ganu, Latin: ganu.
- Sindhi infinitive: نيئڻ *neean* (ni:Λɳ) (i.e to take away)= Sanskrit: *naeantee*, Hittite: *neeanstee*. (infinitive: *neen*)
- Sindhi: وار *vaar* (wa:ɣʊ) (i.e. hair)= Sanskrit: *vaal-baal*, Avasta: *vaaresa*, Old Slavic: *vilaas*, Russian: *volas*, English: *hair*, Dutch, German and Danish: *haar*.
- Sindhi: سامهون *saamhoon* (i.e. in front)- Avasta: ham, Pali: *sama*, Old Slavic: *saamo*.
- Sindhi: شهپر *shahpara* = (ie big moustache) Sanskrit: *shepra*

- Sindhi: پر *par* (as in *par saal* meaning last year)= Sanskrit: *purt*, Greek: *parosi*
- Sindhi: لونگ *loung* (i.e clove) = Sanskrit: *lavang* (this word appears to have come from an Indonesian word "*lavanh*" because it is originally from that region and we seem to have taken it from them)
- Sindhi: پرون *bhiroon* (i.e. brow)= Sanskrit: *bhroo*, Greek: *ofrans*, Old Slavic: *brooe*
- Sindhi: قار *pharr-phaar* (i.e slice) = Sanskrit: *phaal*, Pehalvi: *spaar*

The conjunctions of Sindhi تہ *ta* (i.e. then, that), نہ *na* (i.e. no) and سو *so* are present in Hittite in the same form, and are used with similar meaning as in Sindhi (28).

The discussion regarding language has become quite lengthy, and if one were to respond to the allegations on the indigenous status of Sindhi language one by one, then this book will never come to an end. So in order to prove the original position Sindhi, this discussion is enough. Let us now study the Culture of Sindh.

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CHAPTER 3

Sindhi Culture

Sindh is a region with an ancient civilization, the most concrete proof of which is seen in the finds from the excavations of Mohen-jo-Daro, Chahoon-jo-Daro, Jhakkar or Jhukkar, Aamree, Kot Diji and other similar areas. So much has been written about the civilization of Mohen-jo-Daro that my discussion of this subject will not yield anything new. Here I will only present a brief sketch of the entire Sindhi civilization that will enable us to judge it as to how great and rich in all aspects was this civilization. I start this sketch from a modern and internationally recognized reference.

> "The civilization of the Mehran* Valley had found the interpretation of the dream of Utopia, where the world had achieved the ideals of world peace and prosperity; where not even a small measure of their wealth was spent on defense or weaponry required for war –

* Mehran is another name for the river Sindhu (the Indus)

that was the paradise, that is the dream
of every sane man." (1)

This was the paradise where no one died of hunger, where means of alleviating one's pain and worry like dance, music, painting, sculpture and wines made of honey were available, where man hated filth, where every man was a friend and a brother; where every produce of the country was their collective property; where religious bigotry and war were considered the greatest sin; where hurting someone was considered inhuman, where war with neighbouring peoples and countries was forbidden; that was the Sindh (Sindhi civilization) of Mohen-jo-Daro. Sumerian and Semetic, Babylonian and Egyptian people admired that Sindh, some called it the region of deities and Ziasutra, while the Egyptians considered the waters of Mehran as a remedy for leprosy. In that Sindh, the writers and artists who sang stories of their rich heritage were admired; where a dancing girl could pose in a studio of an artist for carving her statue and the sculptor after carving that would fall in love with his artistic creation rather than falling for the girl's beauty. (That dancing girl is on the title cover of this book). Where a woman, in order to adorn herself, had created beautiful jewellery which can not be made even in this day and age; where houses were neat, clean and well-ventilated, where sewerage system was one of covered drains, the example of which is only found in certain European countries in the 20th century; where every

household had aesthetic things like statues, paintings, toys etc that were considered as signs of good artistic taste; where painting beautiful artistic pictures on the household utensils was considered essential, and this cultural mode went on for thousands of years. (See pictures of a plate from Mohen-jo-Daroand Harrappa, and a painted Huqqa of the 19th century period on page).

From an anthropological point of view, it was a matriarchal society where the chief of the clan was a woman because she had invented agriculture. The man of this region saw that in addition to being an interesting person, she was the mother of all creation. Not only did she produce beautiful children, she also grew crops. Therefore this creative prowess of a woman was considered as an adorable quality. She was given the status of a goddess because she was the *raison d'itre* for every creation. If someone wanted to start making a garden, a woman's lying on that soil was considered a good omen. This "female principle" is a sign of very ancient civilization; and since all her creative powers were in her body, expressing her physical features was considered a natural thing to do. The genitalia and breasts of a woman were considered an expression of her creative powers, and therefore these two body parts were thought to be the most adorable things. Her creative part was called *peek*, meaning "small beloved", which was represented by a lotus flower. Artists presented this part with different

artistic symbols. Some showed flowers and plants arising from it while others drew different forms of the lotus flower as a simile. Such sketches have been found from the Stone Age era of Sindh, long before the period of Mohen-jo-Daro. Mr. Carter found from Mool Valley near Karachi, very large stones where lotus flowers are carved on them as a sign of the "female principle". Similar such sketches carrying the same concept have been found at other places and countries. (Picture on page). One of the pictures carries the symbol found by Mr. Carter on a stone, and the other has different shapes of the lotus flower. The idea behind these was the one I have just elaborated. This can be supported by opinions of numerous scholars (2). In this context an interesting stanza of Shah A.Latif can be presented here:

كنواريون ۽ كونئر، هلو تہ پسون ڪاڪ جا

[Meaning: let us go and see virgins and lotuses of Kaak river]

Mohen-jo-Darohad a matriarchal state of society in the beginning. This picture (on page) shows a seal found from Mohen-jo-Daro, in which a plant is seen growing from the genitals of a woman, which shows that a woman was considered as a symbol of creation. The other pictures (on page) show seals from Sindh and other countries and they too are depictive of the same matriarchal society. (3)

These pictures and sketches are from an era when

agriculture was only recently invented, and it was mainly looked after by women. (see page). In this era of Sindh, there was no concept of personal property and the society was at a stage that has been considered as Primitive Communism. But human society has never been permanent. It always keeps changing politically and socially due to the changing modes of possession of the product and for economic reasons. In some period of Mohen jo Daro, approximately 4000 BC, due to the consolidation of the agricultural system, its society changed from matriarchal to patriarchal. In this period the concept of personal property became so rampant that it perhaps gave rise to slavery. Tribal life was destroyed and the means of production and wealth, instead of remaining state property in the form of gold and copper coins, started to be possessed by a few people. And this wealth gave rise to an organised religion, in which the pundits and monks maneuvered to make this new class the most influencial class. This was the beginning of the caste system, which forced a lot of tribes to move from this region. These tribes took their language both spoken and written, and their culture with them and spread it in other countries.

In Sindh, this culture persisted in one or the other forms and even though the tribal life came to an end, it gave rise to a new class system; but art and skill continued to progress in the same manner. The excavations of Chahoon-Jo-Daro, Brahamanabad, Jhakkar, Aamri, Nangerparker and Bhambore prove

the existence of this chain of culture where art and skill has always had its own importance; and from every period such sculptures and other artistic finds leaves one amazed. You must have seen the cradles and beds/charpoys from Hala made with *jandi* (a special type of artistic design on wood); exactly similar designs and patterns have been found that are 3000 years old. You can see a picture on page..... which shows that *jandi* with lacquer pattern design clearly. Mr. Belasis thinks that these are chess pieces but Mr. Cousins says that these are blocks of a cradle (4). Whether they are chess pieces or blocks of a cradle, they prove that this artistic skill of Sindh is thousands of years old. Whether it is the four-faced copper idol of Nangarparker or the statue of a Buddhist monk from Mirpurkhas, the magnificent idols of Gautam Buddha or the old statues of other deities found from the temples, you will find them master pieces of sculpture and painting. On the other hand the architecture was also very advanced. In the next few pictures one of the citadels of the Buddhist temples can be seen, and the architectural design can be compared to the architecture of Thatta. This shows that the architecture of Sindh dates back to thousands of years. This era of fine arts continued for hundreds of years, during which there were many invasions of this territory by Greeks, Iranians, Sythians etc but they could not curb the artistic ways of Sindh. But when the Arabs entered as conquerers, they started demolishing instead of

constructing. The Arabs were not really at fault, but it was their cultural state at that time which made them to do so. In a very short time, Sindh was in such a state that is best narrated in Henry Cousin's words:

> "Sind is a land of sepulchers and dust of 'holy' shams and 'holy' humbug. When the good old times under Hindu rule gave way to Mohammadan domination, the principal concern of its rulers seems to have been for the pleasures of the living and the glorification of their dead"-(Henry Cousins-"Antiquities of Sindh" pp 1).

He goes on to say,

> "The Arabs destroyed but they did not build…… (pp 10).

As I said earlier, as a nation Arabs were not at fault. They had come with a new sentiment, to give the world a message of mutual respect and security; and the ideal of worshipping only one God, for which they thought it was essential. This was perhaps their historical necessity and the history will not blame the Arabs for that. Their main purpose was to break idols, and destroy statues and any art that smelt of idol-worship. The Arab era is also a link in the chain of evolution of human life, and so it can not be called a historic mistake. Whatever measures they took, were necessary historically. What Tartars did to Baghdad and Alexander to Iran, the same was done by Arabs to

Iran and Sindh. The reason why the Arabs tried to destroy the fine arts, was that they considered it their religious duty in the early period. Every religious invader has done the same, and this has happened in every religion. In every country and society, religion has tried to ban fine arts. Christianity, Hinduism and Islam, in their own way, have done the same. We can see that after some time, the Arabs had at least tried to spread knowledge throughout the world. The Sindhis had inculcated in them the love of reading and writing, and had taught them the numbers, arithmetic, astrology and other subjects. Later they took Sindhi scholars to Baghdad and Damascus as their teachers and tried to learn subjects of science and arts from them. The sternness in Arabs was calmed by Sindhi culture and many Arabs lived in Sindh to teach the natives a better religion in exchange of the rich cultural elements of Sindhi society. This harmony later gave rise to Sufism, where Sindhi music and religion were amalgamated (giving rise to 'Sufi Music'.)

Due to certain unpleasant traits in the Arab mindset, the natives were sometimes wary of them. The Sindhi bards and folk poets have depicted them as Bedouins, which for them did not carry a good meaning. The verses given below display the state of mind of the Sindhi poets, how they thought of the Bedouins (5). The verses of some folk poets from the compilation of Dr Nabi Bux Baloch include:

1- تون گهٽ آهين گونهن، ٽو بدو، بي آبو ڪرين

(You are a lesser being,

Bedouin, you cause me insult)

(Chhutto Faqeer pp 157)

2- رکيم ساک سومري تي، جو بدو ٽيو بي ايمان

(I let Soomro to decide with trust, but he proved to be a faithless Bedouin

(Sahib Soomro pp 352)

3- بکيا مرون بَرَ جا، ڪياءِ بدو! بيدادي

(Alas! You cruel Bedouin, caused the beasts of the land to suffer hunger)

(Jusub Mundro pp417.)

An isolated example would probably not have meant much but since such examples are found at many places in our literature, it tells us about the image the natives carried in their subconscious.

No nation is bad in a collective sense. The blending of cultures erases the historic unpleasantness, and now we have in Sindh an invaluable gift of Islam that the Arabs brought to this part of the world. At the same time, fine arts are progressing anew in the entire Arab world, which is certainly due to the Sindhi influence of the past. Today we are under the influence of the European knowledge and culture and it would be prudent for the Sindhi nation to take only the best from all the cultures, in order to enrich their own culture.

References:

1. Edward Becon—"Digging for History" p 213
2. Bhandarkar--- Vajasaneyi Samhita p 146; Briffault—"Mothers" iii-205-209; N.N.Bose—"Viswa Kosa" xv –p 545
3. Marshall---- "Mohen-jo-Daroand Indus Ciivlization" p 52
4. Henry Cousins—"Antiquities of Sindh" p 60
5. Manazra--- Lok Adabi Scheme (Sindhi Adabi Board) Book No. 10, pp 353, 417 etc

CHAPTER 4

The Sindhi Language of Mohen-jo-DaroI

Human culture has always been changing due to the changing means of production. Approximately in 4000 years BC, due to agricultural growth, the society of Mohen-jo-Darowas changing from a matriarchal to patriarchal state. In that period, the concept of personal property had also come about, and the national wealth was being divided by a class based system. Slavery too was beginning to show its presence. Wealth in the form of gold and copper coins and slaves was becoming property of a handful of people. The class system gave birth to organized religion and a group of pundits and monks introduced the caste system in order to obtaining lasting control over the society. These castes in fact were already there but they were based on their professions and skills. Every caste had a symbol that depicted their profession/skill. Such totems have been found on the seals of Mohen-jo-Daroand Harrappa. Many caste names are derived from such totemic signs eg *'Maachhi'* (fishermen), *'Muhaanaa'* (boatmen),

'*Wighaamal'* (carpenters/wood cutters), *Oad* (masons / builders of mud houses), *Sandeelo* and others. These distinct indegenous totemic communities were busy in their professionl works. The totemic sign for "*Maachhi*" was fish and tortoise, "*Muhaanaas*" had signs of fish and boat, the 'Wighaamal had axe and for Sandeelos it was a bird (1), from which the classification of their professions could easily be ascertained. But when these castes and totems came under the umbrella of an organised religion, they became religious castes. All the working class castes were considered inferior. It was this period when due to religious bigotry and economic reasons, several tribes moved out of Sindh; some went to North India through Punjab while others crossed the boundaries and settled in Iran and other neighbouring countries. Some tribes voyaged towards Sumer, Babylon, Nainwa, and Phoenicia, where they established their settlements. Phonecian or *Panni lok* (people) were directly from the Scindhian Stock of Mohen-jo-Daro and they developed the alphabet of the European languages from their original pictographic script. In India, Brahmic script originated from this pictographic script. The scholars are now in agreement that the signs of pictographic language of Sumer are actually Sindhi in origin, which the Sumerians started writing after attributing the sounds of their new language. Leonard Wooley thinks that Sumerian people came from the East to settle on the banks of Euphrates. We have already witnessed the evidences

of Noah Crammer in this regard. Herodotus too has said that Phoenician people came from the Erytherean Sea i.e. the Indian Ocean, in ships. According to the Bible, the descendants of Noah had come to Babylon (Shinar) from the East. These people from the east were Sindhis because culturally in that period, only Mohen-jo-Daro has been proved to be present in the east. And all these tribes had taken their orginal language with them in the form of inscriptions on seals. With time, making use of these signs and after giving them new meanings and pronunciations, they created new scripts. In the Hittite language, not only similar signs are found but even so many words are exactly similar to Sindhi words that are from the period of Mohen-jo-Daro. Since Hittite language belongs to an era approximately 2500 years after Mohen-jo-Daro, it is impossible for Hittite to have given these words to Sindhi. The only conclusion that comes about is that people from this region took their language from here and were absorbed in Hittite language.

Culturally the Vedic culture of North India is a form of the culture of Mohen-jo-Daro that travelled from here to India. Whatever the age of the Vedas might be, the cultural indications in them tell us that they had moved there from Sindh. On the basis of this, it can be proved that the arrival of Aryans from abroad is a figment of European scholars' imagination, in the background of which racial discrimination of Germans is clearly visible. All this myth of Aryans was started

by a German linguist and scholar MaxMuller, when he first used the term 'Aryan'. MaxMuller had translated some parts of Vedic literature and the languages that were initially called Indo-European and Indo-Germanic now started being called Aryan languages. Even though Max Muller does not clearly say that Aryans belonged to a particular race but in his words "Aryans are those who speak Aryan languages" (2), form this point some German scholars tried their best to prove that some races of Europe, especially Germans were Aryans. They started comparing these Aryans with The Blonde Beasts of Nietzsche and in the non-German countries they were just considered the Whitemen.

While all this was happening, German nationalists started a campaign to find signs of this White race throughout the world. And having seen some such signs they started propagating a theory that these Whitemen were from a stock that belonged to some part of North Europe, who had moved to other countries. And in a very short time, even though the concept was contrary to the facts, the European mind had this concept so strongly dug into it that despite opposition from many scholars it did not vanish, because it had become a tool for the policy of racial discrimination of Germans and it was the very basis of German politics. In 1943, a Russian linguist and anthropologist Professor Stroov exposed the Nazi myth of Aryan race by reading the matter and scripts

found from Asia and Caucasus and proved that the facts were absolutely contrary to this theory. (3)

During this period, the political environment of Europe had deteriorated and the concepts of political control over Asian and African continents, the issue of "Inferior races" and Whiteman's responsibility had infested the European mind, and they used every branch of knowledge to promote their narrow-minded and selfish motives; and in these attempts the poor Aryans became a symbol of political and racial conflict. At times they were likened to the Neanderthal man while at others to some Germanic tribes who had large skulls, slender long noses and a large torso; sometimes to the Celtic people of wheatish complexion; and sometimes to the Kyrgh people of Asia. Attempts were also made to liken them to the present day German people as well as to Heranwok people of extreme North Europe! (4) Suffice it to say that there were as many concepts as there were scholars. This way the conflict started by one word (Aryan) by MaxMuller gave rise to so many theories and contradictions, resulting in thousands of books written on this subject, without any conclusion whether the Aryan race actually existed or not.

In the background of all this movement was the German policy of racial superiority but when the German scholars, due to certain reasons, stared calling this so called 'Aryan' race as North European instead of German, the scholars of other European countries

felt no hesitation in owning this race. The whole engineered story was prepared in the German workshop that was taken up later by the British and American scholars. When the philosophy of Pan-Germanism could not get footage, the concept of Nordism appeared. The background and purpose of both was similar. According to the followers of this theory, Nordic or northern race had people with large skulls, slender long noses, tall height and blue eyes. One German scholar Paudler went on to connect them to Cro-Magnon, a race that existed in Europe in the Neolithic age. Since this race had come from North Europe, and the people from these countries were thought to be their grand grandchildren and their languages too were Aryan therefore they were also considered Nordic Aryans. It was assumed that the people of the other (Asian) countries where Aryan languages were spoken, must have migrated from there.

Professor Lundberg, a Swedish race-biologist has also presented such a theory that all the people with large skulls and long noses were Nordic Aryans and they resembled the people of Northern Europe. Hence an artificially engineered and concocted story was presented, that has now got a place in history. The Asian historians read the ancient books from India with this perspective in mind. They thought the Aryans were originally from Germany if not from Sweden; or may be central Europe, even Lithuania or

southern Russia. However, some scholars thought contrarily, their main theory was that if the Aryans were not from central Asia, they must be from Asia Minor. After the World War II, when the German bias ended, it made the European scholars to reconsider their stance. And with excavations in Germany and France they had to amend their original theories and ideas. In the village 'Affet' of Germany, some skeletons from the Azlian age (period between the Stone and Copper age) were found; some of them had very small and narrow skulls (5). From the excavations of a place called Solioter in France skeletons of people with bigger skulls were found (6). These finds adversely affected the theory of Nordism and they had to drop the supposition of large skulls and long noses of people who lived in the Neolithic Age. The amendment that they made was that the Nordic people had both wide and long skulls (7) and perhaps that was due to cross-breeding of two different human races (4). This was given an artificially coined name of Proto-Nordic race.

I have already mentioned that in order to give it a scholarly and historic touch they read the Sanskrit writings in this perspective and gave them their own meanings. Our respected Bherumal Mehrchand too, on the basis of a book by Baal Gangadher Tilak, has accepted these meanings but some European experts have criticised this concept.

Zimmer thinks that there is no historic evidence to

indicate that the ancestors of the Aryans belonged to a cold region (Northern Europe or Siberia etc). The most northern area that the Aryans knew about was Kashmir-Kasheer, the indication of which is found from north Koru (Uttar Koru). In addition to this, the clothes of Aryan ancestors mentioned in the Vedas prove that their living in a cold country was impossible. This cultural point is enough to negate the whole theory.

European experts have presented the original Aryans as being white in colour. But in the Vedas, exactly opposite evidences are seen. In *Yajr Veda*, god Rudra has been said to be golden in colour. The standard of beauty for these Aryans was not white but was golden and dark. They did not like blondes but people with black hair were their favourite. A sentence from *Sarotee* of "*Budhayin*" (*Dharm Sutra* i.e. religious writing-1/1, 3, 5) is worth noting.

> "As long as his hair are black, he may go on igniting the *Agni* (fire) of *Baleedan* (sacrifice)."

This same sentence was repeated by Sawar in his *Gemni Bhashia* (1-33). It is clear from the above examples that original Vedic people had black hair. There is a full chapter in *Ather Veda* about braiding and growing of hair. At one place there is this prayer found that:

> "May black hair start growing on your

head like wild grass". (*Athar Veda*-part 6-137-372).

It is absolutely clear from these references that Vedic people and their deities or gods (who were actually their great grand fathers but were called gods or deities ritually) had black hair and they all had a liking for black hair. Therefore the hypothesis of blonde hair of Nordic Aryans is absolutely incorrect. This is what the internal evidences of the Vedas tell us.

Let us now explore the proofs from an anthropological point of view. Pumpelli excavations in Turkistan (9) have proved that some 2000 years before the Christian era, there existed a Mediterranean race in the Anau region of Central Asia.

According to Van Eikstedt, from the end of glacial period, a Mediterranean race lived near the Himalayas in the south of Iran.

On the other hand Ripley too had presented such a theory and on the basis of that he had called the people of present day India as from this Mediterranean race.

Sargi in his book "Europe in Asia" has called the Indians as Mediterranean race. So much so that Marshall and MacKay found skeletons and skulls of Mediterranean race from Mohen-jo-Daroand Harrappa.

Based on this material, can it not be assumed that the Vedic people were the eastern offshoot of this

Mediterranean race? From all these facts one can definitely say that to whatever race the Indian and Vedic people might belong, but this notion seems absolutely incorrect that a Europeans or some other foreign race came to settle in India. The indications found from culture and similarities of languages are opposed to such occurrences. Thinking on the basis of similarities of languages of two countries, that they would be from the same race is totally absurd. (10). Therefore the theory of the Aryan race on the basis of Indo-European language is also inappropriate.

Let us now see whether in the Vedic period, the meaning of the word '*Aarya'* had any racial connotation or not. The word '*Aarya'* is used in the Vedas to mean only 'civilized' or 'good and nice person'. Nowhere is it found to mean a race. The authors who made the Vedic Index say that the real meaning of the word '*Aarya'* is 'farmer' or ' one who ploughs' (11). I have already postulated a theory that the root of the Sindhi word *"haari"* (i.e. farmer) is "*har*" →"ar" meaning "to plough" (both noun and verb). This *"ar"* root exists today in the form of *"aary"* that Shah A. Latif (great poet of Sindh) has used with the meaning of 'noble' or 'influential' person. This shows that in ancient times those who ploughed were considered influential or noble people and so they were called '*Aary'*, that with the passage of time became aspirated and "*aary*" became "*haari*". We still have a cultural saying *"utam kheti, wadhander waapaar"*

meaning "ploughing is noble, business is progress". Ploughing (growing) was considered respectable and so the grower was also respectable and the word *'Aary'* or *'Aaryo'*/ *Aarya* existed in our language in ancient times with the meaning of noble and influencial. Again as already mentioned, many Sindhi tribes had moved to settle in Northern India, who used the word '*Aarya'* or '*Aary'* in the same meaning and in the Vedic period the word '*Aarya'* changed its meaning from one of a "ploughman" to that of "religious caste", and was used for the three main castes of Vedic religion i.e. *Brahman*, *Khatri* and *Waish*. I call it the Vedic period, because before that the discriminatory caste system did not exist and the tribes were named after their professions. Therefore the very people who, in the later period, started being called "*Sudras*"(untouchables), they too were called '*Aary'* or '*Aarya'* because they too were involved with agriculture. Had that not been the case, that is, if it had anything to do with the caste system, the Hindus would have never associated the word '*Aarya'* with "*Sudras*". In fact in the early Vedic references, the compound word *'Sudra Arya'* (*Sudra+Arya*) had been used (*Suyapath Brahman*, *Pa*$\overset{t}{\cdot}$*h* 13 nos. 2, 9, 8) and from *Wajasnia Sumheet, pa*$\overset{t}{\cdot}$*h* 23, 30) this indication is quite clear. Even in the later period, the word '*Aarya'* was individually used for a nobelman and a person of character, and not having the meaning of a race. In the *Ramayana*, *Rakhshas Inderjeet* calls his uncle *Bhibhshan*, for latter's cheating, as *un-aarya* (i.e

non Arya): which means that *Rakhshas* (rascals) who were considered evil spirits were also considered Aryan but because of an evil deed they were deprived of that respectable title and were called *'un-Arya'* (uncivilized, not noble). Similar signs are found in *Mahabharata* as well, in which Koru Raja Duryodhanh, on not allowing the request of 'Sindhu' Raja repents and calls himself *'un-Aarya'*. In the very same *Mahabharata*, Pandav's queen Durupadee says that some inferior *'non-Aryan'* had provoked Yadhshtar to gamble. In *Geeta* (*Paṭh II, Ashlok 2*) Shri Krishan forbids Arjun to walk like an *Un-Aarya* (non-Aryans). Buddhists call their religion as *"Aarya Dharm"* (Arya religion). Goutam (Buddha) called his sayings as *"Aarya Satia'* meaning 'Arya Truth'. The inference of all this clarifies that the word "*Aarya*" was used purely in a societal and cultural meaning and not for a particular race. Therefore terming Vedic Aryans as a foreign race is completely incorrect.

Hence arises the question that if the Aryans were not from outside, then who were the tribes mentioned in the Vedas? The direct answer is that the authors of the Vedas and these tribes were originally native to India. It can be said with certainty on cultural grounds that the main tribes amongst them had travelled from the Indus civilization of Mohen-jo-Daroand Harrappa to India. Unable to forget Sindh, (the land of Indus), their motherland, they started writing books in praise of Sindh and Sindhu (Indus River). At the same time they

mixed and took words from local languages of Northern India giving rise to a new language that they named Sanskrit meaning improvised (since their own mother tongue Sindhi of that era was not so mature). Some of these people knew the script of Mohen-jo-Daro and along with producing a new language, a new script Brahmic was also produced. There are clear proofs of such occurrences. The science of writing, very much like chemistry, was considered a mysterious science of gods, and the learned pundits and monks used to hide it instead of spreading it. From the recent finds it is known that the original signs of the language of Mohen-jo-Daro with their equivalent Brahmic pronunciations were written and hidden in their temples and monasteries. They would tell the secrets of the Sindhi language to their children before they died and since this reading and writing was their profession, their successors also tried to keep this science a mystery as much as possible. But there were many who wrote the language with its old and new scripts and some of these have now been found; that are called *Tantark*. A lot of hard work has been done on these Tantaric writings. When the record of the signs of Mohen-jo-Daro was found, some experts attempted to decipher the language of Mohen-jo-Daro. There were two reasons for their failure. Firstly they could not ascertain whether the writings were from "left to right" or from "right to left". Secondly, giving these writings a Brahmic reading, an attempt to form old

Sanskrit was made, and since Sanskrit was formed a long time after Mohen-jo-Daro, therefore the words that were made did not display any meaning. When they were studied in detail, even changing these signs slightly could not result in words. Despite all this, the work of Swami and some others was slightly in the right direction. They should have taken care that since these writings were from Sindh, could it be that the writings contained Sindhi language? But because of their prejudiced notion of Markandia and Hemchander that Sindhi was born from some Apbhramsa, and that the European and local scholars considered it as being formed in the tenth or eleventh century, how could it have been there on the seals of Mohen-jo-Daro? This was their basic mistake that spoilt their entire hard work. In the picture that appears overleaf I am presenting some of those signs that are similar in the seals of Mohen-jo-Daro and Tantaric writing. Against them are given signs of Egyptian pictographic language for the sake of comparison. This comparison of Egyptian signs is very interesting. (pic pp)

The Sanskrit equivalents given in this list are not absolutely correct, because in different Tantars different equivalents have been given. The purpose here is to emphasize that the language of Mohen-jo-Daro had travelled to temples and places of worship upto Bengal and was preserved in the minds of monks and pundits for thousands of years. Quite a sizeable

record of these Tantars was edited by Sir John Woodroffe, who got it published from Lusiac Co. London. Another Tantaric dictionary was collected by Dr. PC. Bagchi from Nepal's court library and was published with the name *"Aikshar Samolip"*. The entire Tantaric record is in the form of dictionaries and etymological dictionaries. Scholars have been involved in collecting, correcting and drawing inferences and it is hoped that they will soon derive some useful results.

The above evidences prove that the language of Mohen-jo-Daro had reached Northern and Eastern India, Bihar and Bengal. There could only be two ways for this; either some people from Sindh went there or people came to Sindh from there. If people came to Sindh, what culture did they belong to? Since no civilization like Mohen-jo-Daro has been found at those places and since the culture of Mohen-jo-Daro was present in Sindh, therefore it can be assumed that Sindhi language went from here to other parts of the world. Secondly, there are chapters upon chapters in praise of Sindh, Sindhu and Sindhis (the land, the river and the people of Sindh) in the Vedas and the authors of Vedas claim Sindh to be their real country which is a proof that these people moved from Sindh to Northern India. Various other evidences also prove that culturally Vedic people belonged to the land of Mohen-jo-Daro. The biggest cultural proof of this feature is the Vedic religious customs. The sign of 'swastika' (卐) is commonly found on the seals of

Mohen-jo-Daro that had become the main sign of Vedic religion i.e. "*Ganesh Pooja*. One seal found is such that both Marshall and Mackay in agreement call it the sketch of Shiva. Marshall is of the opinion that the *'Shakti Pooja'* (worship of strength) of Vedic religion is a reminiscent of *'Shakti Pooja'* of Mohen-jo-Daro. Moreover the system of burial has clearly proved that there were three distinct ways of disposal of the dead in Mohen-jo-Daro. The first and the most ancient way was burial, the second was leaving the corpse in the woods for wild animals who could eat their flesh that was followed by burial of their skeletons, and the third method was cremation. (12). The third method was more commonly used because many such pots and utensils (urns) containing the ashes of men/women have been found. In the literature of Vedas the Vedic people seem to use all these three methods of disposal of their dead. The *indication found in Rig Veda* (Pa^{t}h 10, 10-18 X 13) about a corpse is:

> "O Earth, encircle this body in such a way, like a mother wraps her child in her fabric. I am sprinkling mud all round you, may the pebbles in this mud not cause you pain..!"

This proves that the system of burying the whole corpse was also prevelent. In the same *Rig Veda*, proofs are found about cremation as well. At one place, a *Sloka* about corpses says:

> "O Fire, do not char him completely, do not burn him, and do not separate his joints, skin and body parts!"*(Rig Veda, Path 10, Mandal 16-1)*

Many such references are found in *Rig Veda* as well as *Ather Veda* that definitely prove that in the Vedic period the disposal of the dead was similar to that found from the civilization of Mohen-jo-Daro. It is obvious that people from here carried these customs with them when they moved there and practiced them. These religious and cultural facts of Mohen-jo-Daro prove that the race that is now called *Aarya* (Aryan) was in fact not a foreign race but consisted of some tribes of Sindh that had travelled to settle in the northern parts of India. Vedic period was a link in the cultural chain of Mohen-jo-Daroand when people of Vedic period acquired harmony and unanimity in religion, language, social and political conditions, they acquired a sort of strong bond. This unity gave rise to a new India i.e. *Aarya Vart* and *Bharat Varsh*. This sociopolitical and cultural harmony prevailed for about 2500 years. During this time, civil wars and caste related feuds caused formation of sovereign governments and states but the cultural unity

persevered. When Buddhism got stronger, even then this unity continued in a new form from Bengal to Sindh. And during this entire period Sanskrit had been influencing Sindhi, and the cultural and political words with Vedic pronunciations, that are found in our language, are remnants of that long period. It must be reiterated that among these newer words were many words that were originally from Sindhi but had later got a new form, and so now we have both forms of such words. This way our language kept getting richer and it was this mature form that was found at the time Arabs invaded this region. Pure Sindhi words like ٻيٽ "*bbait*" (meaning 'island'), ڍنڊ "*dhandh*" (meaning 'lake'). چنا "*Channa*" (name of a tribe), ڪاڪا "*Kaka*" (i.e. name of a tribe) are given in Chachnama. The word '*Channa'* has been found in Mohen-jo-Daro too, (that will be seen in the next chapter). Sindhi language was spoken and written in Sindh in the period of king Dahir. That rich language of Dahir era got richer by absorbing some Arabic and Persian words and is with us now.

Let us now examine the language of Mohen-jo-Daro itself*.

* The route that Sindhi tribes took can be easily traced as numerous signs of the language and pictures of Mohenjo Daro have been found on stones on the old banks of river in Cambellpur in Punjab, that indicate that these tribes lived there for some time. One of the sketches on the rocks of Cambellpur can be seen here. This is a sketch from Mohenjo Daro but exactly similar sketches have been found in Cambellpur. A detailed account of this with reference can be seen on page no -------.

CHAPTER 5

The Sindhi Language of Mohen-jo-Daro II

Before starting this chapter, I would like to draw the attention of the readers towards a fact that some of our scholars, due to their bigotry and narrow-mindedness have started calling and writing **Mohen-jo-Daro** as **'Moen jo Daro'** ('Mound of the Dead'). Their argument is that historically there has not been a Raja in Sindh with the name 'Mohen' and secondly this name has been given by the Hindus, therefore it should be changed to Moen jo Daro, which would mean a 'mound of the dead'. Tarnishing history of Sindh due to such narrow mindedness and bias is not new; Hindus tried to make history as Hindu, and Muslims made it embrace Islam. They have unnecessarily attempted to find the Hindu name '*Mohan'* in Mohen-jo-Daro. This word '*Mohen'* has got nothing to do with the Hindu name *'Mohan'*. This is actually a name of a tribe and thus the name of this hilly site was "*Muhin jo daro*", that with the passage of time has changed its pronunciation from '*Muhin'* to *Mohin*, and has now

become '*Mohen*'. *Muhin* was the name of the tribe that earned its living through fishing and with the help of boats caught fish in varying numbers. A totemic sign of them (𓆟) is found at numerous places in Mohen-jo-Daro. This tribe has been living in Sindh for thousands of years. Shah Latif has called them as one of *"muhayin"* (meaning fishermen). Branches of this tribe with the names of *"mai"* and *"muhana"* etc are still found in Sindh. The totemic sign (𓆟) can be seen carved on the side walls of boats and on the pottery used by these poor fishermen, who still live in Thatta, Manjar and Dadu. Somehow the civilization of Mohen-jo-Daro has become known after the name of this tribe. That is why in our old literature it has been called *"Muhinjo Daro"*, for example in the books of Mirza Qaleech Baig. And it is known as such in Dokri and its neighbouring areas. This name *Muhin* has nothing to do with the Hindu name *Mohan*. Despite this, the narrow-minded scholars who are bent upon calling *Mohen* as *Moen* (dead) should at least consider the fact that **"all the cities of ancient civilizations that have been found are all in a way mounds of dead people and so 'moenjo daros'. And then why not all these places like Kahu jo Daro or Amri jo Daro be called Moenjo Daro number 1, Moenjo Daro number 2 !!**

I have to admit that for deciphering the language of Mohen-jo-Daro I do not possess a qualification, in the form of a degree. I have, just as a student of this subject, studied languages, especially the ancient ones. And I

have found this subject more interesting than others. It was educational on one hand but the mysteriousness of Mohen-jo-Daro caught my attention more than anything else. And this extreme interest intrigued my mind so much that I devoted five long years for this study. I have no misconceptions about the conclusions that I am going to draw from this study. I repeat there is no misconception in my mind: and it is quite possible that all my efforts are totally in the wrong direction but at the same time there is a possibility that I might be on the right track. I am certain that my endeavour would surprise quite a few scholars and will force them to 'think'. If that happens, I will consider that my efforts bore fruit. Since the values I have assigned to the signs of the language are constant and without any changes, they are found almost everywhere giving rise to meaningful and understandable words, and the structure of the language that comes out is unrefined and crude. It therefore gives me a faint hope that I may be right. Secondly I have placed all these values based on present state of scientific study, evidences and arguments, therefore even if the inferences are not absolutely correct, I have provided enough material for future scholars on the subject.

Anyway, I present the results of my study before the scholars with the hope that this is my labour of love; if it is incorrect, I should be forgiven as a student. The other thing I wish to say here is that this is a subject for which the libraries and museums of other countries are

stuffed with literature; we do not have even a fraction of that here in Pakistan. Even the invaluable things found from Mohen-jo-Daro and Harappa are locked in the British Museum, Louvre and other European museums; we only have copies available. I wish all the seals and other finds of Mohen-jo-Daro and Harappa along with the results of research studies conducted on them until now, would have been available to me! And the cost of making blocks and films of all the finds of Mohen-jo-Daro etc for publishing in a book is so much that no author in his individual capacity would be able to bear it. This could only be borne by a university or some educational institution. The cost of only about 200 blocks made for this small book has already been more than I can bear. Therefore I have tried to choose and present only those of the signs that I had researched, that were absolutely essential.

Approximately 800 seals and amulets have been found from Mohen-jo-Daro and Harappa that have shapes, pictures and signs inscribed on them. Amongst these the signs that are recognizable are about 400.

We have 39 consonants and 11 vowels in Sindhi. Out of them four consonants ڱ ɳ (ng), ڙ ɾ (rr), ڻ ɳ (n) and ڃ ɲ (nj) are not used in the beginning of words (even though words like ڳڱ ɳʌɳ (gnang) and ڙي ɾɛ (rre) etc are there but the occurrence is rare. For the joining of remaining 35 consonants to 11 vowels, we would require 385 phonetic signs to form a pronunciation.

According to this, the main signs of Mohen-jo-Daro that are phonetic, more or less resemble the Sindhi pronunciations.

Many scholars have tried to understand this writing and decipher the signs but none has succeeded. The efforts in deciphering Egyptian, Sumerian, Hittite and other scripts were successful because they had two languages used in them, from which one was already present in the deciphered form and that had made the reading and understanding of the new language relatively easier. The script of Mohen-jo-Daro does not provide this facility, moreover by the attempts at deciphering this language, the scholars were expecting to find an already imagined language. They thought of Sindhi to be only a few hundred years old, so it never occurred to them; and even if it came to their mind, it may have sounded ridiculous to them, that in these inscriptions may be found some form of the Sindhi language. Professor Langden was the first scholar who endeavoured to find Brahmic, an Indian script from these signs. Among the scholars who worked hard on these scripts, names like Mackay, Sidney Smith, C.G.Gayd and Langden are worth mentioning. Following the research of these gentlemen, Dr G.R.Hunter worked very hard for a detailed research. Hunter is of the view that Brahmic script has sprung from the script of Mohen-jo-Daro. A priest from Madras in India, Father Harius tried to find a Dravidian language from it. Colonel Waddle thought

that the people of Mohen-jo-Daro spoke Sanskrit. Mr. Haranzi too thought on these lines. Around 1945, a Pundit from Bengal, Swami Sankaranand tried to derive old Sanskrit from these signs with the help of glossaries of the Tantars. A few years ago, Moulvi Abu Jalal Nadvi in his article in 'Mahe-Nau' went on to claim that people of Mohen-jo-Daroused Hebrew and Arabic for their speech, reading and writing. All these attempts have failed to bear fruit and have been totally unsuccessful.

From the efforts on scientific grounds that have been made until now, one can draw some inferences that can be followed as rules for further research. In this context, Dr Hunter's research is more useful, who has published his book named "The Script of Harrappa and Mohen jo Daro", The theories and inferences in it are briefly given here, that have been agreed upon by most of the scholars of recent times:

1- By and large these signs are phonetic i.e. every sign shows a consonant joined to a vowel thereby revealing a pronunciation.

2- Their origin is Ideographic and Pictographic. Three types of scripts have been found in ancient languages that are: Ideographic, Pictographic and Cuneiform. Ideographic are signs where the shape of the sign gives rise to an idea in one's mind. The 'idea' would relate to the words with a certain meaning. For example, if in the script, the

torso of a person is seen, then the words formed would also be related to the torso. Pictographic signs are the ones where a picture or a shape is present, which contains the name of that thing or a syllable related to that name forming a pronunciation. In Cuneiform script, signs created by a chisel make a compound sign in which the syllables of words are present in the images. Most of the signs of Mohen-jo-Daro are pictographic, but since their origin was Ideographic, therefore some of the signs are Ideographic too. Some of them are compound signs, that are both Ideographic as well as Pictographic. Only one or two Cuneiform signs have been found.

3- The age of this script is at least 4000 years BC. Some signs and seals are also from a later period but the ones from the latest period are at least from 3500 years BC (1). Because of being from different periods, the shapes of these signs appear slightly different. In certain cases, due to the use of diminutive from of the vowel some different symbols are also found; as has happened in the case of m + a vowel.

4- This script has similarity with Sumerian and Elmite (Proto-Elmitic) scripts. It has more resemblance with the signs of JamadulNasra (3500 BC) of the most ancient Sumerian period, campared to the signs of later periods from 2000-3000 BC. From this, Hunter has inferred that

Sumerian had borrowed some Sindhi signs, and this fact could never be after 4000 BC*.(2)

5- Some similarity is also found with the script of Crete, from which Dr Hunter has inferred that perhaps in some very ancient period, there was a race that used these pictographic signs in different parts of the world. This supports my view that it was the Sindhi tribes who spread the art of writing in other regions of the world.

6- Brahmic (3), Sabaen (of the country of Saba), Safaen (of Safa) (4), Cypriot (of Cyprus) and Phoenician scripts have sprung and evolved from this script (5). Dr Hunter has gone to the extent of thinking that possibly the Sindhis of those times had a monopoly over the seas and shipping, faring up to the Gulf of Suez, and this fact proves the tradition mentioned in the Bible about a pact between King Hiram and Prophet Sulaiman, according to which Phoenicians were allowed to establish a base in Eziongebar (6).

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* (Hunter has called the script of Mohenjo Daro as Proto-Indian, and I have called it original Sindhi or Proto-Sindhian.)

7- According to Mr. G. D. Hiose, the script on the seals and wooden planks found from Easter Island has directly been an offshoot of the script of Mohen-jo-Daro and is exactly similar (8). Professor Langden also feels that these two scripts are the same. This matter has not been resolved by experts as yet!

These are some of the theories over which all the European scholars are in agreement. It is crystal clear from these findings that the script of Mohen-jo-Daro is one of the most ancient scripts and that it is the source of most of the ancient scripts of the world. The only reason for failure of its decipherment is that none of the scholars considered the idea that since this script was born in Sindh and was used by ancient native Sindhis, it may have possibly been an ancient form of Sindhi language. But as I have already mentioned, this was due to the false concepts propagated by scholars like Hemchander and MaxMuller that Sindhi had originated from Apabhramasas … and came into its present form around the 11th century. I have attempted to proved these concepts wrong. The language of Mohen-jo-Daro has no other language coupled to it, as is the case in other ancient scripts. So if one were to postulate an idea that these were signs of the ancient Sindhi language, it would not be a wild guess. This is the theory behind my efforts for deciphering this script, and the inferences that are derived seem to prove the theory as correct. I have already established

that Sindhi is an original language and not a Prakrit/dialect of any other language.

Many of the seals of Mohen-jo-Daro contain signs of numbers. This is accepted by all the experts that the presence of numbers on the seals is an important thing. From this fact two conclusions are drawn: at places these numbers appear in the form of counting numbers and at others they have been used for the actual pronunciation (of the number used for that word); (8), or it has been used as the initial syllable of the pronunciation becoming the structural unit of words. It is worth mentioning here that most scholars, including Hunter, are of the opinion that mostly these seals have names of kings, gods and goddesses written over them. Approximately 800 unbroken, complete and unerased seals have been found from Mohen-jo-Daro and Harrappa. Many others have not been found and must have perished with the passage of time. Additionally many broken and erased seals and amulets have also been found. Presence of so many kings, gods and goddesses, all in one city of a single civilization is something that does not seem possible. I am of the view that some of these are names of people, some are receipts of day to day trade and some are ordinances and orders of the government of the time. The inscriptions on copper are surely the coins of that time. In certain cases just totemic symbols are present.

The other important thing to be kept in mind is the direction of these writings. Mackay and Hunter feel

that the people of Mohen-jo-Daro used a right to left mode of script, even though they accept that at places dual-way script forms are also present. Perhaps that is the case because the seals that have been found, have a left to right pattern but since they are seals, affixing/stamping them would result in a right to left script. According to my decipherment the seals that are for affixing, their final reading would be from right to left. But amongst them are inscriptions that are not to be stamped/affixed, the question of how to read them is also there. On the basis of the rule quoted above, these should be read from left to right. But since most of the inscriptions are in the form of seals, a question does arise: did the people of Mohen-jo-Daro have a system, in common use, that they would form a seal for every writing, and then affix/stamp it on something like Papyrus or some sort of paper, skins, leaves of trees or some other objects, and then read it? It cannot be assumed with certainty because such a medium of stamping or printing has not been discovered. In my opinion, the seals that I have been able to decipher, are to be read from right to left after printing, but some other writings which are not for stamping or printing, should be read from left to right- for example, the inscription on pottery and coins are of the later type. At the same time the writings that are of more than one line have both the patterns; some of them are from right to left while others are from left to right. Such writings are called "Boustrophedon". Here a point

must be borne in mind that the writings that I have copied are given here in a right to left arrangement for the sake of uniformity, although the coins etc among them should be read from left to right. And since stamping/affixing them would cause them to be read from right to left, therefore the actual reading will not change.

Even though this script is one of the most ancient written forms but at places, there are some ideographic and pictographic signs mixed together in such a way that the whole system of compound forms is truly admirable. Firstly this makes the signs easy to understand and secondly the possibility of error is remarkably reduced. The idea in the pictures that the Sindhis had inculcated in the early phases of the script is surprisingly very well thought and systematic. At the same time different signs for similar sounds have been adopted because their vowels change in a systematic way to give an impression of a compound sound. So they developed separate signs instead of adding different vowels to the same signs. Because of this, for about 39 consonants and their pronunciations, there are about 400 main signs. This would be better understood when one comes to the stage of reading these signs.

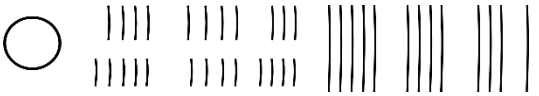
Let us now study the numbers. Sindh in ancient times has been culturally rich and responsible for spreading knowledge and learning to every nook and corner of the world. It is unfortunate that what we are left with

today are only memories of our wisdom, rich culture; and even this heritage is difficult for some scholars to tolerate!

It is a historical fact that the Arabs learnt the science of numbers- Ilm-e- Hindsa- from Hind (India) especially from the Sindhis. Yet another historical tradition proves that numerical mathematics went from India to Phoenician people; the successors of the latter spread it in Europe. Looking at the numerical signs of Mohen-jo-Daro, one has to concede that the present system of counting in terms of units, tens and hundreds was invented by the people of Mohen-jo-Daro, from where it went to Egypt, Sumer, Babylon, Phoenicia and Cyprus etc. While arguing on language, I have discussed numbers at some length. In this respect arguing specially on number 2 and 7, I have tried to prove that they provide the basic indication that the system of numbers originated from Sindh and that the other languages have adopted the Sindhi numbers. I have shown that although ancient Indo-European languages, including Sanskrit, have terms like *'duve'* and *'duva'* etc for 'two', where the first phonetic syllable is 'd' with addition of a vowel, but the qualitative and oblique words, like 'both' (English). 'bi' (Latin), 'baid' (Greek), 'bo' (Old English) have 'b' sound like Sindhi *'bba'* ٻ٨ (=2). Similarly in most Indian languages, the number '2' added to 'tens' is pronounced with the same 'b' for example *'baarah'* (i.e. 12), *'baaees'* (i.e. 22), *'baawan'* (i.e. 52) etc. And this usage

proves only one thing that originally the word for '2' was 'bba' ɓʌ or 'ba' that had come from Sindhi, which was taken by other languages. Its use in Sindhi remained as it is, but since the implosive sound ɓʌ 'bba' could not be pronounced by the other languages, it changed at some stage and became *'duve'*, *'duva'*, and *'do'* or the basic 'd' with addition of different forms of vowels. But the oblique forms where 'b' sound was used persisted and since such evidence is found in the qualitative forms, it proves that in all these languages the syllable 'ba' existed, if not individually then as some dual form. Our learned friend Mr. Abdul Karim Sandeelo who has shown Sanskrit roots of the numbers *bbaranh* ɓa:rʌɲhʌ (i.e. 12), *bbaweeha* ɓa:wi:hʌ (i.e. 22), *bbateeha* ɓʌtiːhʌ (i.e. 32), *bbaitaaleeha* ɓa: ɛta:li:ha (i.e. 42) etc are not correct. For example Sindhi *bbaitaleeha* (i.e. 42) has no relation with '*DachtoArinshat*' and likewise *bbateeha* (i.e. 32) has nothing to do with '*duaTiranshat*'. These are basic words of our own count and in pure Sindhi. In Hindi, Urdu and other Prakrits words like '*baaees'* (i.e. 22), '*batees'* (i.e. 32) and '*bialees* (i.e. 42) show that they contain Sindhi 'bba' in the form of 'ba'. This very 'ba' root is also evident in 'both' in English, Greek 'baid' etc as mentioned earlier..

The system of numbers of Mohen-jo-Daro is something like this:



There is no conflict about these numbers except for 'ten'. Eleven and twelve are also found in a similar pattern (like 8 &9). All the scholars agree that these are numbers and at the same time they have also been used as phonetic syllables. In the light of my research the sign for ten is  . Since in ancient times there was a strong relation of numbers and their pronunciations, the numbers were also used as phonetic syllables. Therefore in all the seals that depict the usage of numbers, a sign  draws one's attention. Wherever this sign appears the numbers from 1 to 12 are also present in the above form, which proves that this sign has a strong connection with the numbers. In addition to this, the materials found from ancient languages and related regions also indicate that this sign, in addition to being phonetic, also depicts numbers. Almost exactly similar sign  is found in Prot-Elimitie. From a phonetic point of view, the ancient Brahmic script has a sign  , the phonetic equivalent of which is 's'+ vowel i.e su→ *sao* '*Sava*' (that means 100). I think this Brahmic sign is derived from the  sign of Mohen-jo-Daro that was pronounced as '*sao*' and in numbers it stood for 100. If this concept is correct, then from it we can derive the number 10 too.  is a combination of two  signs, it is clear that one sign is partially super-imposed on the other. If numbers are kept in mind, one number joined to another similar number would mean that the number should be so many times that number, i.e 10, ten times. If this is true then we get  as a sign

for 10. A question does arise from this poin  if this sign is meant for 10, then keeping it twice (side by side) could also mean 100, instead of superimposing it on the other similar sign. In fact when the Sindhis of those times started writing 1 for one and 11 for two, they might have thought that by writing  , (like 11 for two), it would mean 10+10 and not 100. Using this concept when they created a sign for ten tens (10x10), they superimposed one sign on the other to create the  sign to mean that it is not twice but the number times the number, was actually intended. This concept not only throws light on their sound mathematical skill but it also shows that they had already laid down the foundation of the numerical system.

There is another proof of this occurance. In the old Tantaric records, a sign  is found with the sound 'dha' or 'da'. In Brahmic the equivalents of  are 'th' or 'd' with added vowel are also found. Both these sounds are very closely related and similar to  = Sindhi "*ddaha*" ڈھ (meaning 10). Dr Hunter too doubted this phenomenon that the  sign might be equal to 10 or 100. I say 'doubted' because Dr Hunter has put both 10 and 100 infront of the  sign and has put a question mark at the end. But he has doubted a wrong sign. In fact the sign for ten is  and not  , even though both the signs are closely related, and it is also true that the sign  also has the sign of there, which means 10 but the dot in its center is a sign of a measure of weight, of say 10 kilograms or 10 measures

etc.

Before discussing the seals, the individual signs must be studied and they be given some equivalents followed by a study of the language. An interesting thing about the seals of Mohen-jo-Daro and Harrappa is that at many places their signs are remarkably similar, even though with subtle changes of small marks here and there. I think this system of tiny marks is from a later period after the individual single signs and they have been used as vowels. Initially when the pronunciation changed, its sign would also completely change, even though they had an ideographic harmony amongst them. This is obvious in the signs for 'k' and 'm'. If a sign was fixed for 'ka' then for 'ko' another sign was used, many examples of which can be found. Then in some later period when vowels were invented through diacritical marks, this practice was abandoned. It is because of this practice that in the early stages a lot of individual signs are found while in the later periods, these signs are there with diacritical marks and tiny lines. Also present in that period are compound signs, and the system of forming compounds seems to be quite extensive. At places half of the sign is added to another sign and at others one sign is doubled or put twice with another sign, for example two signs  and  have been joined as  , where sign has been added twice. At other places half of this sign is added to one side and the other half to the other side of the sign. Sometimes the signs seem

to have been kept in oblique, opposite and upside down positions. All these changes have a special reason. Wherever a prominent sign is seen as inverted, it indicates that the word stops there and from there another word has to start.

The other thing to be kept in mind about signs is that like all ancient scripts, the origin of this script is also ideographic; therefore most of the signs are symbolic or 'determinative'. For example if a slave is being described, showing a man in chains is symbolic of the one and such a sign would be called 'determinative'. And wherever such a sign is used, it would mean 'someone's slave' or elsewhere some other sign would read 'king of some land' etc. Some signs found from Mohen-jo-Daro show the symbols of a 'fort', 'goddess' or 'god' etc which are considered very important. Since understanding these signs is essential and basic to decipher ancient scripts, therefore it was necessary to give an introduction in this regard.

Amongst them let us first examine this sign  . The peculiarity of this sign is that wherever found it has been used at the end of that writing. In the ancient languages, whenever a sign is used at the end, it raises a suspicion that it might be a determinative sign and signifies a particular thing or event. Such a doubt would be unfounded for this sign because it has been frequently used and therefore it is least likely to be a determinative sign for something. Determinants are usually kings, slaves, writers or scribers. Obviously

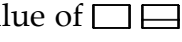
there cannot be so many kings in a given society. The determinant cannot be a slave because a slave could not have been so important to be mentioned on so many seals. The only identity for this sign then could be that it is used for a pronunciation or a word syllable that appears at the end of a word and never in the beginning. And since my hypothesis is that these writings contain ancient Sindhi language, therefore this sign could be for some syllable or a sound in Sindhi that occurs at the end of a word. We have such sounds like ڱ ڃ (ng), ڄ ڙ (nj), ڑ ڑ (rr) and ڻ ڻ (n) that always appear in the middle or end of a word and rarely in the beginning. Of these ڱ ڃ (ng) and ڄ ڙ (nj) are rarely used while ڑ ڑ (rr) and ڻ ڻ (n) are sounds of the same nature. ڻ ڻ (n) has been formed in some ancient era by the combination of the nasalized sound of 'n' with ڑ ڑ (rr). We use these two as alternative sounds and they are changeable, for example ma:ɳhu: and "*manhoon*" ma:ɽhu: "*marrhoo*" (which means a 'man'). I think this 𒋗 sign of Mohen-jo-Daro may be considered to have been used for both these sounds. Based on this hypothesic according to the given values, this sign is equal to ڻ ڻ (n) or ڑ ڑ (rrh) with addition of a vowel. Dr Hunter has put its value as Brahmic sign 𑀳 for 'h' plus a vowel. I think that is incorrect because in 𒋗 and 𑀳 there is neither an ideogrphic nor pictographic resemblance, and secondly 'h' sound with an added vowel does not have the peculiarity of being a suffix, and in most languages this may be used

in the beginning of a word or a pronunciation. There is not one language in the world where this sound is only used in the end. This sign looks like one of a 'container' for water. It has been named '*grahpati*' in Tanters, and its equivalent is the nasal sound of 'm'. Such a sign  is found in the ancient Cypriot script, the value of which is 'ni' or 'nee'. It is said that the Cypriot script originated from the script of Mohen-jo-Daro. Keeping all these things in mind, we can certainly assign the value of  as  (rr) or  (n) plus a vowel.

The other commonly used sign is  which resembles a fish. Perhaps this is how fish was called in those days. I have already mentioned earlier that this is also a totemic symbol of a tribe, and I think its phonetic equivalent is 'm' with an added vowel. This sign is found in the Brahmic script in the reverse form as  which too is a sign for fish with the value of 'm'. In the Egyptian Hieroglyphic script there is a sign  which either is a figure for fish or the torso of a bird and its value too is 'm'. Dr Hunter has also assigned 'm' plus a vowel as its equivalent that seems correct based on present evidences.

 This sign appears to be a symbol of a wooden mortar and a pestle for grinding grain. A sign in Tanteric records appears like  with an equivalent value of 'yee' or 'jee'. A similar sign is also found in Proto-Elmitic. The Brahmic counterpart of it is  with an equivalent value of 'ya'. Among the Southern

Semitic languages, Safa and Saba scripts, a sign like this  has also been found in the script of Safa that too has 'yaa' as an equivalent value. It is said about Safa and Saba that these scripts sprang from the script of Mohen-jo-Daro. On the basis of all these pointers, one can assign 'y' sound as its consonant with an added vowel. Even in an ideographic way its shape is like '*yoni'* and is symbolic of creative power. And the appropriate word for this in Sindhi language also starts with a ي 'y' as a consonant.

 This sign gives an impression of earth which in Sindhi is "*bhooñ*" or '*bhoomi'*, therefore I have assigned it an equivalent value of 'bh' or 'b' with an added vowel. The Brahmic value for  is 'ba'. In the southern Semitic languages the value of  is also 'b', and in Egyptian it is 'p'. In the Tanteric records the value of  is 'b'. On the basis of these pointers the equivalent value for this sign can be assigned as 'b' or 'bh' with an added vowel.

 is the sign for the sun and is close to the  sign. The value of  in Tanteric record is 'sh' or 's'. It is also symbolic sign for the sun in the Egyptian Hieroglyphic. I have assigned this sign related with the sun the value of 's' and a vowel.  sign is the symbol of phonetic syllable for '*sao'* (i.e. 100) or 'sava' (i.e 100s), therefore this is a sign with which the 's' sound is joined to other vowels.

 etc: These signs are clearly indicative of a person, and are found in most of the ancient scripts, at places as phonetic and at others as determinative. In the signs from Mohen-jo-Darothe shape resembles تن *'tun'* (i.e. body) of a person. The Tanteric records show the shape of the torso of a person in the form  with an equivalent valeu of 't'. In Brahmic the sign is  and in southern Semitic languages the value of is also 't'. I have also assigned the sign with the sketch of a person the value of ت 't' with a vowel. The sign  gives an impression of negative so I have put its equivalent as 'n' plus a vowel. A sign close to this is found in Proto-Elmitic as that too has 'n' as an equivalent value. The signs from Cyprus show this sign in form with 'n' as its equivalent value. In Brahmic and Tanteric records its abbreviated sign is found that has an equivalent of 'na'. Its shape in Phoenician is . Dr Hunter too has assigned it the equivalent value of 'n' and a vowel. Based on all these findings, one can assign it the equivalent value of 'n' with a vowel.

 This sign gives the impression of a branch of a tree. Brahmic also has a similar sign facing the same way with an equivalent velue of ډ ɖ 'da'. The equivalent value of ….. Trirekha (three line symbol) too is 'ḍa'. The Egyptian Hieroglphic also has a sign like Trirekha. I have assigned it the equivalent value of ڈ ɖ 'ḍ' or ڈ ɗ (dd) plus a vowel.

 : All these signs have the sound of (k) with different vowels, and point to a pile of sticks. Its closest Brahmic sign is  with 'k' as its value. In the Tanters the sign  is found with the meaning of a tree or of wood and the equivalent value given is 'k'. The Sumerian script has the sign  with the equivalent value of 's'. Based on all these evidences one can assign the equivalent value of 'k' plus a vowel for these signs.

 I have been unable to find an ideographic form for this sign. I have assigned it the equivalent of (j) or ج (jj) with a vowel. Its nearest form in Brahmic is that has 'j' as its equivalent value. One version of this sign  gives the impression as if a person is holding a tray on his hands and I think that it is an ideographic form that means to show possession and its pronouncing syllables are 'ja', 'jo'. (meaning 'of') This latter form is also found in Egyptian, Elmitic and Sumerian scripts. The equivalent value for this in Sumerian is 'gul'. The phonetic relation between 'g' and 'j' is quite obvious. The Egyptian people still pronounce 'masjid' (mosque) as 'masggid' and 'Jamal Nasir' as 'Gamal Nasir'. On the basis of these findings the equivalent value for this sign is 'j' (ج) or 'jj' (جّ) with a vowel.

 I have not been able to find an imaginative figure of this sign. A closely related sign  in Brahmic has an equivalent value of و 'va'. It is there in Egyptian and Sumerian and I have assigned it an equivalent value of و 'v' with a vowel. It is not without interest to

note that  and  have very little difference. Because of this, confusion was created by some Indian languages (Sanskrit, Bengali and other Sanskrit Prakrits) about the Sindhi و (vao) and ب. (b) Hence there are same words found in Sanskrit spelt with both the letters e.g. 'v' and 'b' *'ver'* and *'bar'* (i.e. husband) etc. I have quoted many such examples during the discussion on languages. What has happened is that in some period of time either due to wrong spellings by writers or incorrect pronunciations by the pundits, this error became commonly spoken considering it correct.

 This sign is indicative of a hill. Its Brahmic version is  and the equivalent value is "ee". In the southern Semitic languages, in the Safa and Saba scripts, signs like  and are found with  an equivalent value of 'a'. In the Tanteric records  , Grisha in the form of a hillock has the equivalent value of 'h' and 'e'. I have assigned it an equivalent value of 'a' before a consonant.

 A definite ideographic form has not been known about this sign but one does get an impression of a measure of a weight or a bundle of something. According to my reading its pronunciation would be - ڈ "dh" plus a vowel. Closer forms like these  have been found in the Saba and Safa scripts of the southern Semitic language, with the equivalent value of 'd'. Brahmic also has a similar sign  with an equivalent value of 'dh'.

 This sign gives the impression of a utensil or container. Its Brahmic counterpart is  with an equivalent value of ‘p’. Tanters have it as  , with the same equivalent i.e. ‘p’. This sign is found in the reverse form  in the southern Semitic script with an equivalent value of ‘p’. In Sumerian seals it is  and in Phoenician it is sideways like  with an equivalent value of ‘p’. Based on these evidences the equivalent value to be assigned would be ‘p’ with a vowel.

 This appears as a compound sign in which we find the shape of a human torso/ person. It appears as if there is a chain in his neck or it could be ideographic sign of armour for protection. The sign for human torso is supposed to be ‘t’ which has already been discussed. The nearest sign for the other part of the sign is seen in Sumerian as  that has the equivalent value of ‘gd’ that in Brahmic is  for ‘g’ which is also found in southern Semitic script as  . Another sign seen in Sumerian is  whose equivalent value is “gg”. The Tanteric records show a sign  , that too has the equivalent value of ‘ga’. On the basis of these pointers we can assign to this sign the equivalent value of تگ (ng) or ڭ گ (gg) plus a vowel.

 This is a sign of a series of mountains/hills. I have assigned it an equivalent value of ‘m’ plus a vowel, but here the sound of ‘m’ is one that comes in the middle. The other sign for ‘m’ has already been

mentioned earlier. But since that is also a totemic sign, so this other sign for the sound came around in some later period, where due to the changes of vowels, newer signs were being invented. The nearest sign from the script of Saba script is sideways  with an equivalent of 'm'. In the Cypriot script it is  with the same 'm' as equivalent value. Its shape in Phoenician appears like  with equivalent value of 'm'. The Phoenician signs have given rise to the modern European alphabet. From this sign the letter 'M' has come into the European script).

 This sign is indicative of a plant or a creeper (plant). I have assigned it the equivalent value of 'l' with a vowel. Its Cypriot form appears as  , that too has the same equivalent. Its Brahmic shape is  which also has 'l' as its equivalent. Therefore its final equivalent value is considered as 'l' and a vowel.

 This sign appears on very few seals and is always seen at the end. Mostly it has been found at places where the sign before it show some tiny marks for vowels and diacritical marks or lines. It means that the word is ending there. So when this sign is seen singly, its purpose seems to be ideographic. This phenomenon is also seen in Egyptian Hieroglyphs. The shape of this sign gives the impression of the main entrance or the tower of a fort. In my view since this sign also appears in forms where its pronunciation seems to be 'k' therefore I have considered it a sign for a كوت 'kot'

which means a fort in Sindhi.

Since discussing all the signs of Mohen-jo-Darowill give rise to a very lengthy argument, I would like to finish it here. Also discussing about each sign will be outside the scope of this book, therefore I have only given a very brief account. If each sign is studied in detail, the number of films and blocks (for printing) required will be beyond my means. So after this brief narration I would discuss the writings.

The seals of some period of Mohen-jo-Daroare found to have the numbers one and two in small sizes as I II  etc. Similar signs like I and I I are also found in Sumerian and all the experts agree that these signs are expressions of vowels. The sign I is used for 'i' sound and I I for 'ee'. Though initally people of Mohen-jo-Darodid not use signs of vowels with their signs for consonants, but later when they were created, they were used in a compound form or as diacritical marks after the consonant. I was utterly amazed when I saw the use of the sign for 'r' as a diacritical mark. In Indo-European languages 'r' is a consonant, as well as a vowel, as 'ri' or 'ree' as is seen in the word *preet* (i.e. love). In Sindh too sometimes 'r' is used as a semi vowel. The script of Gujrati and Bengali Prakrits in relation to Brahmic, has originated from Sindhi i.e. from the script of Mohen-jo-Daro. In these Prakrits, the use of short 'r' is seen as a diacritical mark or line only on the preceding consonant: here the example of Gujrati will be enough. In પ્રેમ પ્રીત (prem or preet)

adding a line or a diacritical mark on 'p' causes the pronunciation to have the sound of 'r'in it. Here only a diacritical mark would be in order and not a full 'r' as a consonant. Similar condition is seen in Hindi, Bengali, Urya etc. And the same is noted in Mohen-jo-Daroas well, that the addition of a small mark produces the sound of 'r'. This is an entirely novel/unique thing and proves my research that the alphabets of Brahmic and Indian Prakrits have originated from the script of Mohen-jo-Daro.

Having studied the signs, let us now try to decipher some inscriptions and seals. Here I have given only a few examples, even though I have been able to decipher 250 other writings. Let me submit that although most writings are decipherable, but since the form of the language is very crude and very ancient, the exact meaning of many writings cannot be ascertained. Despite this fact, it proves my theory that these writings somewhere contain the parent language of Sindhi i.e. 'the Old Sindhi'. Because of financial and other limitations, the briefness of description is regretted.

1-  **(Museum number Vs 1026):** This writing is inscribed in this manner on a utensil. This is the only writing found on a utensil and it has not been found in any other civilisation. Since this is not for affixing/stamping and is inscribed on earthenware, its reading will be from left to right. The first part of the

sign is for number 4 and its pronunciation is ca:ɾ '*chaar*' (i.e. 4). And the other sign is ڻ ɳ (n) plus a vowel, so the sign will be read as چارڻ ca:ɾʌɳ (*chaaran*) or '*Chaaran* plus a vowel e.g. '*Chaaran-ee*, '*Chaaran-o*' etc. But since the word '*Charan*' already exists in Sindhi as a man's name, one can say that this was the name of the potter who made that earthenware.

2-  **(Museum no. Vs 2541):** This is a square shaped seal made of limestone. Its first part is (ج) (j) or (ڃ) ʄ (jj) plus a vowel. Although this is an ideographic or symbolic sign but since it has come in the beginning of a writing, therefore it is phonetic. In the other sign the four dots around a fish firstly make it a totemic sign and secondly provide the nasal sound. This being a totemic sign is also a naming word i.e. جام (Jaam) or ڄام ʄa:m (jjaam). This name is commonly in use in Sindh. Here its peculiarity is that because of the totemic sign, it may be indicative of the chief of a tribe. In Sindh even today the chief of tribes related to the fishing trade is called a ڄام ʄa:m (Jaam) or ڄاموٽ ʄa:motʊ (Jaamote)!!

3-  **(Museum no Vs 2040):** This is also a square seal made of limestone. Beneath this inscription is the shape of a unicorn. The first sign is of پ (bh) plus vowel, second is گ ɠ (gg) plus a vowel, and the third sign is ي (y) plus a vowel. According to my reading, this too is a name of a respectable person called پاڳيو bʰa:ɠio (Bhaggio).

4-  **(Museum no Vs 192):** This is a rectangular copper coin. Such coins made of copper have not been found from excavations of any ancient civilisation. The first sign is actually a combination of two signs, the first is which stands for پ (p) plus a vowel, and the second is , even though apparently it does not look like another sign. In fact the people of Mohen-jo-Daroin their invention of a script never forgot the aesthetic aspect. Therefore instead of keeping the sign on one side they kept half of it on one side of and the other half on the other side. This principle is also seen in the sign in which in order to join the sign to they have kept one sphere on one side and the other sphere on the other side, in order to signify a compound sign; but it also provides beauty to it. This arrangement appears to be decoratine one. This sign also contains an inherent formation, i.e. putting a line in front of to close it like which gives a nasal twang to the sound. This method is found wherever the nasal sounds are observed. You will note that this sign is similar from both sides which proves that this sign has been used on both sides of the letter. According to my understanding the equivalent of this inscription would be پ (p) + ج (J) + nasal sound + ڑ ڑ (rr) or ڻ ڻ (n) i.e. پنجڑ pΛñjΛڑ (*pajnarr*), پنجڻ pΛñjΛڻ (*panjan*) etc. I think that this word پنجڑ (panjarr)' was used for a coin but its worth is not known. This word is still in common usage as an adjunct, where in daily life utterances we

use words like پئسو پنجڑ pʌɛso pʌnjʌɽ (*paiso panjarr*), ايکڑ بيکڑ (*aikarr baikarr*), ماٹھو چيٹو (*manhoon chhenoon*), ٹانءُ ٹپو (*thaanu thapo*) etc and such dual words are mostly considered meaningless, but in fact that is not true. These were very meaningful words in some period of history but later they lost their meanings. But being an important part of our culture, they have kept a place for themselves in usage. This word 'panjarr' too was used for naming a coin which even though was buried for thousands of years but still has found itself surviving as an adjunct to other words.

In this context it is prudent to mention that Hunter and other scholars think that these coins do not have their worth written on them, rather they are names of kings etc, because, these coins are of a similar size and weight but the inscriptions on them are different. Their argument is that if there had been a value given to them then the coins of same weight would have had the same equivalents and according to the values the inscriptions would have been the same. I do not agree with this theory. It is not necessary that if the sizes and weights of coins were same, their equivalent would also be the same. It could be true for gold coins but not for copper or other metals. Even though the period of Mohen-jo-Darois considered to belong to the Copper Age but it does not prove that copper was considered as a precious metal. Even in that age gold was a precious metal that is seen from the jewellery that has been found. Secondly the coins found with differing

inscriptions are geologically proven to be from the same era and therefore in one civilisation and culture, existence of so many kings and their having different coinages does not appear as a plausible argument in the scientific and historic perspective. Moreover the coins are exactly similar. I think that the inscriptions are the names of the coins, the worth and prices of which cannot be ascertained in the current system of money. People used these coins as receipts in the form of inscriptions for day to day trading and not on the basis of the weight of the coins. The pricing on the basis of weight of metals is a phenomenon of later times in history. The value of coins then depended on their being made of copper and their value written on them.

 (Museum nos. Vs 3320, Hr 456. Hr 723, Hr 4337 and Vs 1988)

Quite a few of these coins have been found and same inscriptions are there on them. In this inscription we have already seen the last two signs in the above mentioned coin and have given them the equivalent value of '*Panjarr'*. Of the remaining two, is 'a' (Λ) and is equal to 'dh' plus a vowel. So the entire writing would be اذ پنجڑ ΛdʰpΛñjΛɾʊ (*Adh Panjarru*) meaning that this coin is half of the earlier given coin. This very coin was later shortened in the form of i.e. sign has been removed from it. (This coin is found at museum nos. Vs 3500 and Vs 2590). Its final reading would be اَڈڑ ΛdʰΛɾʊ (*adharru*) or آڈیڑو a:dʰ ɛɾo

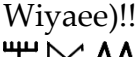
(*aadherro*), the latter is the correct reading because in the middle sign the mark on the vowel is meant to prolong it. This '*aadherro* or '*adhelo'* is found in our coinage through the centuries. And in my discussion on languages I have referred to Mackay and said that the system of coinage that has been in our use has names with very old and ancient background.

 **Museum no. Vs 11560):** This is a copper coin and is read as ٻ ɓ (bba) + ڪ (k) + vowel + ڈ ɖ (d) or ڈ ɗ (dd) + vowel i.e. ٻ ڪوڈ ɓΛkoɗΛ (*bba kodd*) or ٻ ڪوڈيون ɓ Λkoɗu:ñ (*bba kodioon*) (meaning two '*kodies'* (units of money).

 **(Museum nos. D.K 1606, L.559, Sd 1758 and Vs 2109):** These are also copper coins and have been found in good numbers. In fact not only are these proven coins but also confirm the receipt form of money of those days. These should be read in the following way:

ما+يا ma:+ya: (ma+ya) as two marks over 'm' show that the vowel is a long one; ٽي tɛ (tay = 3) + سو sΛo (*sao* =100), ڈ ɗ (dd) + vowel + ڪ (k) + vowel + ڈ ɗ (dd) + vowel → i.e. مايا ٽي سوَ ڈوڪڈ ma:ya: tɛ sΛo ɗokΛɗΛ (*ma ya tay sao dokadda*)' that means 'money three hundred values. This also shows the origin of the Sindhi word ڈوڪڙ ɗokΛɽΛ (*dokarr*) that it was originally ڈوڪڈ ɗokΛɗΛ (*dokudd*), that has happened in accordance with the principle of ease in pronunciation.

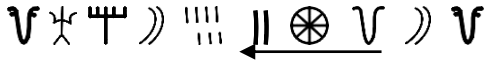
 This is a limestone seal, the first two signs of which have already been read while the third sign is ideographic or symbolic of كوت *'kot'* (i.e. Fort). The writing on this seal is مان كوت *'maan kot'* or *'moon kot'*. Exactly similar seals are found on museum nos. Hr 4623 and DM 56 where there is a slight change in the vowel and a syllable *'dee'* or *'dhee'* is seen that means daughter. And so the syllable 'dhee' was supposed to be one of respect. These seals are found in the shapes of  and may be read as دي مان كوت/ دي مون كوت (*dee maan kot* or *dee moon kot*).

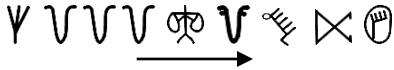
Some seals show the word تڑ tΛɾ (*tarr*) that means a ferriage). It appears that since Mohen-jo-Darowas at the banks of a river, there must have been landing places and ferriages, wherefrom people would load their cargo and the person in charge would stamp the seal of that ferriage on the cargo boxes. It may also be indicative of a toll system of revenue collection. One such seal (museum no. DK 1542) has been found that looks like this  and reads as ويائيء جو تڑ wlya:i:Λ ʄot Λɾ (*Wiyaee jo tarr*) (i.e. the ferriage of Wiyaee)!! Another seal (Hr 4318) is of the shape  read as دي لمن جو تڑ di:llmʊn ʄo tΛɾ (*dee limun jo tarr* meaning ferriage of *Dee Liman*) or دلمن جو تڑ (Dilmun jo tarrh). From the reference of 'Dilmon' of Dr Crammer, I am certain that *'Dilmon'* was the name of one of the landing places or ferriages of Mohen jo Daro, that was remembered by Sumerians

because that is from where their ivory and gold etc used to come. And that it had the seal of '*Dilmon'* or '*Dilmun'* stamped on it.

The most interesting inscription is a three-sided one. On each side there is a line written. It was found by Mackay (Mackay—Further Excavation-Plate no. CI-picture no. 7). Marshall too found this similar writing but that was in the broken form where two lines were written on one side while the third was on the other side. Stamping/affixing that seal would give it a shape. (In disagreement with Mackay, I have given it the following arrangement):

First Line: 

Second Line: 

Third Line: 

There have been quite some arguments about whether this inscription should be read from Right to Left like other inscriptions or vice versa. Mackay thinks that it is a two-faced writing and so two lines should be read from Right to Left while one from Left to Right. I think it is a three-faced inscription and should be read according to the prismatic principle as continuous. At the same time it must be kept in mind that this inscription is not supposed to be for stamping/affixing /printing purpose; therefore at least the first line must

be read from Left to right. When that ends, in order to keep the continuity, the second line be read from Right to left. The third line then be read from left to right. It would be something like this:

First Line →

Second Line ←

Third Line →

According to my decipherment this is a trading receipt of Sindhis of those times. Since two samples of this have been found, it may be presumed that both the parties used to keep one with them as a proof of trading. Most of the signs have already been described in the above discussion. But there are two signs that need elaboration. The sign  is worth paying attention to. I think it is a symbolic sign and indicates a day. The O sign in it is also for 10 but the bird in its middle suggests that here it would mean a sound (pronunciation). Showing a bird in an eggshell gives the meaning of birth or evolution i.e. something is being born. Day rises from the earth and the sun produces it; such concept is commonly found in ancient civilizations. Secondly the sign  of a bird found on many seals. Its close Brahmic sign  has 𑀦 𑁆 (n) or ن (n) as equivalent value. Combining these two signs they can be read as 𑀤+𑀦 (dd+n) = 𑀤𑀦 𑀥i𑁆 (*ddin*) and it appears appropriate as symbolic, ideographic and

phonetic. The other confusing sign is ﴿﴾ which apparently is a compound sign. Since it appears at the end of the sentences, it could be thought of as being a symbolic and not a phonetic sign. Another sign that negates it, is before it, ie ن (n) sign is present, and the possibility of a compound pronunciation after appearance of ن (n) is not plausible. On the other hand from a phonetic standpoint the two signs that are in it have the same pronunciation, therefore it cannot be considered as a complex pronunciation. On seeing its shape one gets an idea of a garden or orchard. Anyway I have been unable to know exactly what it symbolizes but it may be a symbol of a god or goddess of agriculture. After this is the sign ﴾﴿; according to my reading based on Brahmic and Tanteric, its equivalent is probably آن a:ñ (aan) sound. Now based on the above-mentioned principles, I have read these three lines: the first two lines will be read in continuation while the third separately.

First and second lines:

بہ، سوَ، ڈّڻ، ت+حرف علت، ڑ/ڻ+ حرف علت، ک+حرف علت، ڻ/ڑ+حرف علت، آن، پ+ حرف علت، س+ حرف علت، بہ (یا جوڑا)، ست، آن، جو/جا، ت+حرف علت، ڻ/ڑ+ حرف علت.

(bba, sao, ddinn, t+ vowel, rr or n + vowel, t + vowel, k + vowel, n or rr + vowel, aan , p + vowel, s + vowel, bba, sata , aan + jo / ja, t + vowel + n or rr + vowel)

ɓΛ, sΛo, ɗiɳ, t+vowel, ɳ/ʈ+vowel, k+vowel, ɳ/ʈ+vowel,

a:ñ, p+vowel, s+vowel, ɓʌ (two or pair), sʌtʌ, a:n, jo/ja t+vowel, ɳ/ɽ+ vowel.

Third line:

ک+ حرف علت، پ+ حرف علت، پ حرف علت، تسو، ٹ+ حرف علت، چ/چھ+ حرف علت ن+ حرف علت، وٹ یا دیوئ جو اھجاڑ

(k + vowel, p + vowel, p+ vowel, Tsao, n + vowel, ch or chh + vowel, n + vowel, tree or the symbol of goddess.

We can see that the sound t has been used with different marks therefore it would have to be pronounced with different vowels. Now I think this receipt should be read as follows:

بہ سوَ ڈّٹ توٹي (تاٹي) تو ڪٹان (ڪنان)

(ba sao ddhinh ton hay (tanay) to kanhan (kanan))

ɓʌ, sʌo, ɗiɳ, toɳɛ (ta:ɳɛ) to kʌna:ñ

پسو (پھون) بہ (جوڑا) ست آن جا تيٹا

(pasoo (pahoon) bba (jorha) sata aanja , taynha)

pʌs:u (pʌhu:ñ) , ɓ ʌ joɽa: sʌtʌ ʌñ ja: tɛɳa:

ڪو پو پي پتسوٹي چنو (چنا؟) ديوئ جو اھجاڑ

(ko po pee patsoni chano (channa) – symbol of goddess.

The meaning would be something like this:

بن سو ڈّينھن تائين تو ڪنان پھون جوڑا ست اوھان جا- ان لاءِ

(هيءَ لکت لکي وئي)

bbin sao deehan taeen to kanan pahoon jora sata awanhja una laai

(For two hundred days you have with you pairs seven goats…… therefore (this was written)

وڻ ديويءَ جي ڇانوَ سين تي هجي.

wana devi ji chhanwa subhin tay hujay

(May the goddess of agriculture bestow her blessings on all)

This is the Sindhi language of Mohen jo Daro!! Crude, without sequence, idollic, but how cute and lovely!

Epilogue

I present my limited and brief study before the Sindhi scholars and linguistic experts with a humble comment that Sindhi is a great language. that has perhaps nursed more than half of the languages of the world. Therefore Sindhi language deserves to be placed among the basic original languages of the world. A suggestion to the local scholars that just due to religious narrow-mindedness, attempts to decrease and deny the greatness of Sindhi language and civilization will not increase the stature of some other language! Let us join hands on a scientific path to enrich the Sindhi language, culture and civilization because this is the sole way to our survival and this is how Pakistan will be best served.

سپردم بتو مایۂ خویش
را

(I dedicate my labour to you, my friend!)