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**КНІГІ БЕЛУДЖЫ
Ў ГІСТОРЫІ КУЛЬТУРЫ БЕЛУДЖЫСТАНА**
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BALOCHI BOOKS IN THE HISTORY OF BALOCHI CULTURE

Mir Nasir Khan II, Khan of Kalat (1840–75), was questioned about the borders of Baluchistan by the British and Afghan envoys at his court. Replied the Khan: "My ancestor and namesake Nasir Khan Nuri had already replied in geographical terms to a similar question long ago, and I repeat: all those regions where the Baluch are settled are a part and parcel of our state."

Geography has played a very significant role in preserving Baloch identity. Baluchistan which is at present divided politically between three different countries, is, physically, a compact unit. Its total area is approximately 340,000 sq. miles, which is larger than several European states.

Different views are expressed on the national and ethnic borders of Baluchistan. The Encyclopaedia of Islam says: "The exact boundaries of Balochistan are undetermined. In general, it occupies the southeastern part of the Iranian Plateau from the Kirman desert of Bam and Bashagird to the western borders of Sind and the Punjab." The Encyclopaedia Britanica defines the borders as stretching "from the Gomal River in the northeast to the Arabian Sea in the south and from the borders of Iran and Afghanistan in the west and northwest to the Sulaiman Mountains and Kirthar Hills in the east, including the region of southeastern Iran." Lord Curzon had defined Baluchistan as "the country between the Helmand and the Arabian Sea, and between Kirman and Sind." A.W.Hughes asserts that "Baluchistan in the modern acceptance of the term, may be said in a general sense to include all that tract of country which has for its northern and northeastern boundry the large kingdom of Afghanistan, its eastern frontier being limited by the British province of Sind and its western by the Persian state, while the Arabian Sea washes its southernbase for a distance of nearly six hundred miles however, this can only be regarded as a very general description of the

boundaries of Baluchistan." Dames remarks: "Apart from modern political boundaries, Balochistan includes Persian Baluchistan, the Khanate of Kalat, and the British districts of Dera Ghazi Khan (with the adjoining mountains), Jacobabad, and part of Shikarpur as far as the Indus." Davies defines the ethnic border between the Pashtuns (or Afghans) and the Baloch in Pakistan as follows: "The boundry between Baluchistan and the Frontier Province is political, not ethnic

Baluchistan, also, was saved from permanent occupation by foreign invaders because of its difficult mountain and desert terrain. The Persians, Arabs, Turks, Afghans, and the British failed to incorporate it into their kingdoms and empires.

In the 7th century, Caliph Osman was warned about the difficulties of communications and the harsh climate in Balochistan. This fact can be noticed, too, from the lament of an Arab Governor, Sinan bin Salma: "Thou showest me that road to Makran (Balochistan) but what a difference there is between an order and execution. I will never enter this country, as its name alone terrifies me."

During the two World Wars, Britain did not share the occupation of Western Baluchistan with the Russians because of the fear of Russian access to warm waters. In 1928, Britain refused to recognize the regime of Mir Dost Mohammad Baranzai in Western Baluchistan because he was alleged to be in contact with the Soviets.

In 1944, General Money, after studying the constitutional position of Baluchistan, favoured its independence. In 1947, Britain opposed the independence of Baluchistan and urged Pakistan to occupy Baluchistan in order to crush the nationalists and anti-imperialist or pro-Soviet forces.

Balochistan is a land of simple and hard working people. Baloch culture in its beauty rivals any other culture that exists in Pakistan. Baloch literature is very rich in oral tradition but comparatively poor in the printed form. It was only in the early twentieth century that Balochi began to be transcribed in books. Balochi language barely started its modern life; given the circumstances it was not easy for anyone to devote their time to the promotion of Balochi language and literature. Syed Zahoor Shah Hashmi, Mir Gul Khan Naseer, Ata Shad and so many others dedicated themselves for the preservation of the language, literature and the culture of his forefathers

Mir Gul Khan Naseer is an institution in Balochi Culture, language and poetic history. Mir Gul Khan Naseer is the author of many books on Baloch history and traditions. His poetic work includes three books: Gul

Bang, Shapgerouk and Grand, Gul bang, published in 1952, contains fifty-one poems. His second publication, Shapgerouk was printed in 1964. It includes forty-three poems. The Grand appeared in 1971 and contains some seventy poems. Mir Gul Khan had a prolific pen and a philosophical mind. His treatment of the Baloch social and traditional ethos depicts a high sense of history and culture. His poems describe the Baloch and their country in a true historic perspective. Mir Gul Khan was the product of agonizing socio-political conditions. He saw the British Raj in Balochistan, a brief period of Baloch sovereignty and ultimately Balochistan losing its independence and merging into a newborn state. British rule perfected a tribal system molded to the requirements of an alien rule, with the sardars exploiting the Baloch masses. The pre-independence era was also the period of the Khan's oppressive rule with the connivance of his British masters. The short period of Baloch independence from August 1947 to March 1948 witnessed conspirational maneuvers against the Baloch, culminating in the merger of their state into Pakistan. The post – 1948 years are the time of constant struggle to gain some sort of political and social rights. Mir Gul Khan Naseer participated actively in the process and his attitude was clearly shaped by these events.

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Gul Khān Nasīr's message is impressive. It circles round the Baloch and their history. His works portray a deep hatred for those countries which have occupied the Baloch land, and for their institutions, which he regarded as corrupting and degenerating in substance and nature.

The new generation of revolutionary poets have been greatly influenced by his philosophy. I have not attempted any translation of his work for the simple reason that none of his poems can be singled out for the purposes of this paper. A separate treatment would be required if Gul Khān Nasīr's poetry were to be analyzed in the context of the Baloch national struggle and its impact on the Baloch youth.

Sayyid Hashimi (1926–1978) is undoubtedly one of the «Big Three» of modern Balochi literature, the other two being Gul Khān Nasīr and 'Atā Shād. Given his thorough knowledge of the Balochi language and the fact that he concentrated throughout his life on language-related

work avoiding active involvement in political and social activities makes him the best of the three according to some analysts.

On patriotism and other political and social subjects, Sayyid Hāshimī is more subtle than Gul Khān Nasīr and less abstract than ‘Atā Shād. The patriotic elements in Sayyid Hāshimī’s works are less known than e.g. those of Gul Khān Nasīr among the activists and general readers and listeners of the Balochi for the following reasons. As a prominent political leader and, eventually, as a Provincial Cabinet Minister, Gul Khān Nasīr was widely known to activists and opinion leaders. Unlike Sayyid, Gul Khān Nasīr could not be ignored by official, semi-official and non-official media and institutions, particularly in Quetta and Karachi, the two main centres for the propagation of Balochi literature.

Ata Shad (1938–1997) a great poet and a lovable human being was also based in Quetta, beginning his career as a radio programme producer and reaching the high cadres of bureaucracy. Those familiar with our norms know well that a poet and a Secretary of Information stationed in Quetta, like ‘Atā Shād, is more likely to get coverage than an unemployed poverty stricken and politically unaffiliated intellectual and poet of even Sayyid Hashimi’s calibre.

There is more patriotic and nationalistic material in Sayyid Hāshimī’s multi-volume poetry than might be expected. Let us content ourselves here with a few pieces. Sayyid is deeply shocked to see the Baloch losing their national sovereignty. In his *Sistageñ dastunk* he remarks

The art of storytelling is as old as the mountains. The short story as it is known today, however, was developed in the 19th century with the publishing of journals and newspapers. It is, therefore, a latecomer to the world of literature as compared to the other major literary genres, including poetry and the novel. Its entry in Balochi literature took place even later. Balochi short stories hardly have a literary tradition of 50 years.

Sher Muhammad Marri, a nationalist leader and guerilla commander during the Baloch insurgencies of the 1960s and 1970s, is regarded by most historians of Balochi literature as the pioneer of the Balochi short story for his ‘Ganoukh’.

These 50 years have seen the emergence of many regular and industrious writers of the genre but, unfortunately, none seem to have mastered the art. Still deprived of a practitioner to be proud of, the Balochi short story is in fact the most embryonic genre of Balochi literature. The Current Famous writer of Balochi language and Culture

Munir Ahmad Badini written eighty novels in Balochi literary history in short period of Time.I hope he will complete his century of Balochi Navels near future.

Faqir Shad has compiled a collection of the folk songs and self-published it under the title of Duruj. Earlier he had published a collection of Balochi classical poetry, Meeras, and an anthology of Mulla Fazil's verses, Drupshokain Suhail. In doing so he has done great service in working on the preservation of Balochi folk and classical poetic heritage, which was pioneered by the British anthropologists in the colonial era and later taken up by local researchers including Khuda Bukhsh Bijarani, Mitha Khan Mari and Bashir Baloch etc.

РЕПОЗИТОРИЙ БГУКИ

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1. *The Problem of Greater Balochistan, written by Innayatullah Baloch*
 2. *In The Afghanistan Shadow by Sleg s, Harrison*
 3. *Balochi Papular poetry by sardar khan Gishkory*
 4. *Balochi Culture and traditions by Jan Muhammad Dashti*
 5. *Jurnal Balochistan Today. Quetta*
 6. *Jurnal Balochi Zind Chagai. Balochistan*

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