

Environmental Study of Wilderness Aesthetic of Balochi Poetry

Analysis of Homer Kilkori's O Talo Taalo

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ABSTRACT:

This paper analyses Homer Kilkori's romantic poetry O Tall and Nimble (O Talo Taalo او تالو نالو) on the ground of wilderness aesthetic. Particularly this topic refers an environmental study of wilderness. This paper suggests the way to get rid of environmental alienation, which comes from non-collective consciousness, and it entertains importance of wilderness aesthetic.

The first premise of wilderness aesthetic I will draw from Berleant's work and I will formalize his work to sketch a method. In this method language becomes essence / foundation of structure. For making the worth of concerning method I will utilize Porteous' conception of 'having', 'doing' and 'being'. These things present collective aesthetic consciousness. The paper will conclude that collective aesthetic consciousness provides a teleological ground which reserves collection against alienation.

Keywords: Wilderness Aesthetic, Environmental Study, Environmental Alienation, Language

O Talo Taaloo (O tall and nimble!) is a romantic poetry that relies on Mountain View. This poetry comes to reach us from Balgateri public, who orally received it from their ancestors. This poetry travels generation to generation. An inhabitant of Kilkor Mr. Homer formalized this poetry into a romantic story which occurred between a girl and a boy. A girl comes to reach at valley to secure herself from enemies; a boy passes the valley to go towards the population.

In Balgater Makuran, northeast of Kech, public population is settled on foothill. But population is not closed to the foothill. Basically valley remains significant for them in various contexts that we will discuss further:

Environmental study also goes with the wilderness aestheticism. In this paper, I will follow Arnold Berleant's book, in chapter 4 he discusses wilderness aesthetic. I sketch some points from his book to formalize a method which is following:

1. The subject of research is scenery. In this case, I grasp Mountain View, which is available scenery in the poetry of O Talo Taalo.
2. Scenery carries a social phenomenon. Social phenomenon of Mountain View in Balgater Makuran has particular advantages, which are following:
 - i. **Pecuniary Source.** Inhabitants bring a certain kind of leaf which is called Pish in Balochi Language. They sale it as raw material, or to make different things of Pish for sale and daily usage.
 - ii. **Domestic Needs.** Inhabitants use natural resources to make their shelters. Specially pish, stone, wood etc.
 - iii. **Sanctuary or Haven.** (a) Sanctuary for the commuter and haven for (b) the person who is threated by his enemy or enemies. (c) But in both cases either a commuter or a person settles at near of estuary.
 - iv. **Excursion / Picnic Point.**

v. A rout to connect two populations.

In the O Talo Taalo, I find Sanctuary and haven. The source of knowing is eloquent expression of language which can be used in poetry. Boy is a commuter in poetry, hints are following:

1. Boy realizes the girl is diverting her saga, when girl talks with him and ask about a girl her name is Mehr Jaan. Because boy does not find any other girl where he is being commuter.
2. Boy moves from mountain to settled population.
3. If boy was being settled in mountain as for the sake of underground to make a haven, and girl was being there too. Then they don't use metaphor or concealed language. See point iii's c.

The girl makes safe haven in mountain. She never wants to leave any point of doubt on boy, that's why she uses concealed or metaphor language. Basically there is no any other girl exists as Mehr Jaan. She tries to manipulate the boy to use her name to make him clear that she is not here for securing herself from enemies. Conversation shows us they meet in first time. See point no 01

In a traditional society every girl feels herself secure with male. Before marriage his father and brother(s) provide secure area to her. After the material status her husband feels honor to protect his wife. However, in O Talo Taalo poetry, researcher finds her helpless, when his brothers plan to kill her in the name of honor, but father has faith on her that she never goes with any unethical act. Thus she flees to escape with her father's supports.

Although we do not find this background in poetry, but the poetry gets started with a situation when a girl has been hanged, and she is helpless. How has she been here? I find this background from Younus Faiz, he belongs to Balgater. He says this poetry is orally available in his area. He asserts, especially at night grandmother eloquently this poetry with the background story.

Method of Research

1. The researcher to clarify the scenery
2. To trace the social phenomenon of scenery
3. To generalize the language, which can be used to visualize scenery' (Berlean: 2005. 41).

Persuasion the method connects wilderness aesthetic intrinsically with the process in which' subject comes to make itself well-being (Porteous: 1996. 05). But the well-being varies culture to culture. In the poetry of O Talo Taalo subject makes itself well-being to conceptualize itself with wilderness. This conceptualization is known as 'having'. Having is the accumulation of tangible things (p. 06) i.e. in the poetry she defines herself as a tangible thing which is available in environment of wilderness, as she says "I become blade of *cocculus pendulus*¹ (zamuri taale زامری تالے) flourish on the edge of hill (talaari lamb تالاری لمب).

¹- the word "cocculus pendulus" is the English translation of *Zaamur*. It is taken from Baloch, Hameed. 2016. Balochistan Ethno-botany: an exhaustive

In poetry she makes herself well-being on the bases of easily inaccessibility. This is the quality of her life, but this well-being has a process to reach at the conceptual state which is available in the environmental structure of aesthetic. This process is consisted on three things: first, 'Having' which shows the standard of living (...). Second, 'Doing', it shows the quality of environment. And third is 'Being' that shows quality of life (p. 07). Characters of poetry (he and she) are not only highly informed about the environment but they know the quality of life in the concerning environment; that's why both of them have environmental and aesthetic approach towards 'having'. To marginalize the female character with the process of well-being, so here 'having' means "I am not easily accessible. Doing refers "if I become an elusive barn in the loam", accessibility becomes more complicated. Being hints "You shepherd can't access me".

But aesthetic just not available for her, rather boy makes him well-being too. Basically she wants to get a partner who circumvents her, and he does. As poetry says:

She O tall and nimble, good look and having coiffure 2

او ٹلوٹالو شرسر ز مزیل ہسپریں

You come from here, do you see allured Mehrjaan?

collection of medicinal and economically important plants from Balochistan.
Lasbela: Lasbela University of Agriculture, Water and Marine Science.

²- in oral tradition the starting line is "o black crow, did you see gracile? او ٹلوٹالو شرسر ز مزیل ہسپریں، تو پتو لال یراندہ؟

"دیسٹ" the word patoolal is a symbol, its literary meaning is that "a frail thing".

تو چہداں اکتلئے، تو گلئیں مہر جان ءنہ دیست

He I see the allured (her) on the edge of estuary

من گلئیں مہر جان دہستگ ات شہجونی سرے

She gets ablution of face, bathes hands to head

چم شودایت ء دستاں ماں گیوار ء مشیت

She makes lavation of foots, amplitudes shoes.

پاشودایت ء مللمیں کوشاں کیل کنت

She O man of white hanky, I am hanged. Can you lighten me?

اوبچک اسپیت چارویں من ء ذرنگ ء ایرکن

He Of course I lighten you, O red dressed elegance

من ترا ذرنگ ء ایرکناں سہر پشکلیں جنک

What do you stint me of my hardship?

من ترا ذرنگ ء ایرکناں من ء مڑ ء چے دیئے

She Either I give you tinsel of my hand or my necklace

یا گور ء ہار ء یاقتی دست ء سنگہاں

He Both ornaments are serene for the man

من کناں ہار ء گول تہنی دست ء سنگہاں

Your thigh and bosom put me sedation 3

³- in oral tradition she replies

“ pass the den, assess are grazing, they are property of my father”

“ twirl the tail of ass, and clam your petulance lust”

من لوٹاں تہی کشیں زانسرء دکانیں گوراں

She Make yourself placid, preposterous shepherd

گہہ مہ درگہہ واریں منی بابوئے شپانک

You cover your year, half with sheep, greedy goats

سالے گوں میشاں شش ماہ گوں ہناریں بُراں

I become an elusive barn in pit sand

من ارزنی دانے ہاں ہما پلکان رچاں

He I come as like a blue jay to beak you

من سبز کپوتے ہاں ترا اُچبان چناں

She I make myself free as hare in hillock

من تلی کر گوٹھے ہاں ہما سرتلاں چراں

He As a herder I infringe to conquer you

مرد شپانکے ہاں، من ترا دزلے جتاں

She I flourish as a blade of cocculus pendulus on the edge of hill

من زامری ٹالے ہاں تلاری لمبے زداں

He Like a dall-sheep I graze your spikelets

“ stain the lean needle and feel the lascivious moment”

”گڈء بالاتر کہ منی بابوئے پوتگوش چر آنت“

”ریدگاں سرچن ء جو پائش بہ بند“

”شیدگ ء بالار ء بارگیں بلبانکاں بدئے“

من کُہہ گر اندے ہاں ءتتی سر جیگاں چراں

She I will be free as doe in parade ground

من ٹیٹلیں آسکے ہاں ہا گیا بان ءلد اں

He As reo deer comes to near doe on scent, I too

من سیڈے ہاں کا یاں تتی گوات ءزد دیاں

She As a carp I freely move in saline water

من تہیپ یے ہاں ءہا لرداں لیٹ وراں

He Order of piscary, I curve you from salinity

من نیگیے ہاں ءترا لرداں در کناں

She I go away as a luminous snake in maiden

لہسیں مارے ہاں ہا گیا بان ءلد اں

He I come as a hermit, catch you through incantation

جو گی یے ہاں ءترا کاراں پہ دماں

She I become an untouched turban of groom

من بے ر میں پاگے ہاں ہا سا لو تک ءسرا

He for making augury, touch it to play jaw harp

چنگ جنیں ڈومبے ہاں ترا دواں گراں

She Like an infant my freedom prevents in tote

من گوانزگی تپلے ہاں ءشاگ ءلیب کناں

He I strain your breath as angle of death

مکھوت جورباں تڑاچھبان چناں

He I am wished to find your ecstatic love

دل منی کش ایت دے وتی شہدیں لڑتاں

She Ecstasy goes only for you, get wedlock's glad

من تئی بانوراں بیامنی سیری کلہء

(Shad., 2016: 751-52)

Conclusion

Clear aesthetic knowledge helps us to memorize those things, which are highly worthwhile in our environmental life. This process also becomes a valid source of knowledge because it never detaches individuals as it comes from the sharp knowledge of every individual, if he has being educated on environmental knowledge. In a traditional structure, the sharp experience(s) become testimony to others.

Environmental aesthetic is a teleological aspect of human knowledge, because this is palpable. In a certain notion of thinking researcher names it 'educational aesthetic' because it is the only valid source of knowledge, which is available for every individual.

Homer Kilkori is the poet of O talo taaloo. However, on the bases of palpable, it seems to us the poetry of every Baloch, who lives with the flow

of wilderness. Suppose we conceive Homer is the only poet of this poetry, thus the only name as source can be shared with every individual of surrounding.' This position seems to be a viable alternative in the discipline of art (Madeja: 1971. 17). In this mentioned pattern, the art remains teleological in its nature.

Such as, environmental understanding becomes possible through the aesthetics. Although on the basis of environmental experiences' flow the discipline comes into the order.' This disciplinary art produces a collective consciousness (p. 17).

Sources

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