

## **Folk Poetry A National Common Heritage:**

By

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**Abstract:**

*No language is to be considered a perfect language without folk poetry as well as folk tunes.*

*Common poetry and folk tunes are perceived to be the vital organs of any particular language to show the true spirits, essence and each aspects of life. This study aims and focuses to highlight the significant features and importance of folk poetry and folk tunes regarding Balochi, Brahvi, Punjabi, Sindhi, and Urdu language.*

**Keywords:** Poetry, Folk tunes, Literature, Verse, Music, Language, Tradition, National heritage.

**Introduction:**

Every language and literature starts off with its folk poetry and that remains the ultimate adored genre of the literature. The language primarily garbed in the conversational attire merely. Its chief characteristics remain visible so that the folk regional or indigenous stuffs are found in it.

In this way which represents the actual role and true spirits of the people as well as enlightens the diverse aspects of their life. Though they never possess the literary status but have affinity infatuation and enthusiasm. That is the initial face of the common poetry which consummately molds in the shape of a verse. (Ahmed, 1999, pp. 30-29)

Common poetry actually belongs to rural life instead of urban life which represents the collective experiments of rural life. These

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experiments find the heat of existence by seasons the process of subsistence as well as human happiness and sorrows. These collective experiments are not represented by any particular brain but by a collective brain.

If the first verse of a tune is created by a peasant while he is ploughing and as soon as it reaches home the second verse is created from thereon and if a woman at home adds one or more verses little farther.... so in the normal process the tune is going to be completed in several days.

The creators of the common poetry or tunes are anonymous. Neither they desire for fame nor do they intentionally expose their names for publicity at all.

Each common tune brings its own particular music and harness. Usually, the person who creates the lines of a tune he himself reveals his inner feelings by singing. (Ahmed, 1999, pp. 29-30)

Mumtaz Mufti writes in his book (Folk Tunes) complimenting the folk poetry,

“Folk tunes are the tunes, which have been sung by the people since primitive times. These tunes actually depict the sayings of our elders. In what manner they lived their life? What particular traditions did they possess? What did they ponder about? What did they feel? What did they like or dislike? What were their amities like? What were their enmities like? In what way they sacrificed for each other? In what manner, did a particular tribe fight with other tribe?” (Mumtaz, April 1987, p. 3)

Though there is a little difference between each area’s living standards and traditions but our difficulties happiness as well as sorrows are alike. Realities of our elders are alike. For example, the folk tunes regarding people of Balochistan and K.P.K. depict more about the Bravery.

Folk tunes regarding Sindh and Punjab depict more about Love and Parting. Folk tunes of Punjab depict more of the typical disagreements or accusations between mother in law and daughter in law however this less found in folk tunes of Balochistan. However, the helplessness of lass is found in each area’s tunes as she states, “I can’t help going against my parents! I am helpless!”

Each area’s tunes depict the surrender against the fate.

The great deal of Human honor (honor for family guest) love altruism sacrifice bravery revenge hostility affinity as well as mingling with and great respect for elders) is found in each and every folk tunes.(Mumtaz, April 1987, p. 3)

There are two features of Folk tunes. (Inward and outward).

Inward tunes jubilate the people when they listen it while outward tunes are the realities of the life which our elders actually have themselves suffered and gone through in the past.

The people of olden times were very wise as they found out and realized the huge secrets of life.

To transport those secrets to their descendants they transformed it in the shape of tunes.

The tradition of literacy was not common during those days therefore the wisdom was taught to the people by verbalized sayings.

Those verbal sayings moved by mouth to mouth heart to heart and turned out to be common in this way those folk tunes have been transported heart to heart among people.

We find below mentioned ideas in under discussed languages regarding those sayings.

### **Balochi Folk Poetry:**

Balochi folk poetry is the extract of mutual desires of any nation in which such features are elicited through language and statement regarding common life by that we get acquainted of any nation's civilized and social life. Along with that we also get acquainted of their ideas and feelings toward life way of livings psychology and other aspects of life.

Like other languages Balochi poetry also started off with folk poetry. In which the simplicity of language and mostly all the aspects of human life have been enclosed. That clearly shows that the poetry for any particular gender is for a better cause or for the betterment of a particular nation.

The duration of lifetime poetry for an individual (right from birth till death) is called the folk tunes. For example, the compliments and jubilations at the birth of an individual. And as he grows little, the time comes when his beloved mother and sisters sing him the sweet lullabies with many anticipations. The time comes when he becomes mature. He goes to marriage parties and enjoys lovely tunes with drums. Besides he gets himself involved in good causes and pious works so that he is crowned by the society as he deserves it.

At the time of his Betrothal the lovely complimentary tunes are sung for him. At the time of his marriage after adornment the lovely joyful tunes are sung for him. Hence he goes far away from his people and village.

His relatives are impatient and restless to meet him. And they sing the tunes of sadness.

Or a female herself can't bear the pains of being parted from her relatives and she sings the sad tunes in their memories. Eventually as an

individual pass away and elegies are sung in his /her memories for being no more.

These are not senseless tunes rather it has been perceived by reading and listening those that the type of advice and admonitions are found in it which have turned out to be conducive for the progress of earlier societies.

These advices and admonitions by the ancestors have been conducive the way Quranic verses traditions and statutes are favored.

The customs and traditions of the Baloch are dependent upon these tunes. For example, hospitality understanding bravery revenge honor truce animal husbandry travelling and hunting games virtues literacy skills handcrafts advices and information about patriotism etc., all these significant aspects are found in folk tunes as well as firmly affixed with Baloch society everlastingly.

Besides that, the poets have mentioned about the further customs and traditions in their poetry which represent the way of living in Baloch society and as clear as crystal.

The past way of living affiliation ups and downs excellence and defects are comprehensible and based upon these characters and traditions the society language and its history can be traced regarding their past.

Because each work character skill handcraft virtue and tradition is known as history itself, depicting its exact time of birth and indeed it remains the true evidence and logic of the society and language.

It should be realized that these folk tunes are arrayed mostly by the women relatively. In other words, it would not be wrong to be stated that the bulk of the features of these tunes represent the poetry regarding the time of Baloch women.

However, there are some tunes which are compiled by poets of medieval times and the time of their tunes is recognized itself. Besides that, the language of other tunes is simple and comprehensive just like the beautiful adornment and embroidery of the women is as delicate as the beautiful flower of the spring spreading the fragrance of homeland like Ambrosia.

### **Urdu Folk Poetry:**

As the word "Urdu" gets glued with the tunes as an attributive history it diverts our mind towards the tunes which emerged nearly during the first quarter of the twentieth century through Urdu monthly published poetry and turned out to be the permanent feature of Urdu poetry.

These tunes might have been developed either by Bengali poetry (particularly in the recurrence of Dr. Tagore's lyrical poetry) or romantically, or the outcomes of any other particular sentimental

accomplishments. We do not wish to get involved into this argument immediately.

Such Urdu tunes are usually proving out to be romantic and exemplary. This type of poetry was adopted by the romantic poets to be impressed by the enthusiastic sentiments of puberty.

Usually one odd dominating celebrities if desired have the exception. Normally these tunes are related to the romance-ridden youths who might have not been one because of the social barriers or traditions. They are the ones who search for a world where no such social barriers or shackles around. They want to create an exemplary world to be intoxicated in bars mingling with fairies.

They want to remain free regarding all deeds moves and speech to the extent of absoluteness.

They want an exemplary world where no lamentation of misfortunes around no cries and no injured hearts filled with stigmas of partings. A world of friendship where Men are the models of humanity instead of being wild beasts. In short they are with an abject dissent having pleasant reveries.

In such types of tunes after reaching at its peak the model of sentiments sometimes takes the juncture of escape and the poet being faraway from this world becomes vanished after reaching at a place where no one's around. The place which Ghalib had desired such a long time ago.

“Rahiyey ab aisee jaga chal kar jahan koyi na ho.”

These are the types of tunes tend us to think by creating Urdu tunes. (Fateh puri, p. 294).

And in relation to these tunes the explanation of the idea may be derived that the word (Folk) may not be attached or written with these Urdu tunes rather these are mere Urdu tunes and their precise history along with names of poets are known whereas the word (Folk) in the tunes of the other under discussed languages is the real issue of the argument.

### **Brahvi Folk Poetry:**

About Brahvi folk tunes or folk poetry the below mentioned ideas may collectively be perceived as,

“The real creators of Brahvi folk tunes are those neat grazers being miles away to be literate, uneducated shepherds, herdsmen, simple, gullible, softhearted peasants who work in the scorching heat of the sun, poverty-ridden nomads, fish men who go right at the heart of the ocean for fishing, sailors, sad and aggrieved mothers being inebriated in the love of their children, innocent sisters, newly wedded brides, hardworking camel drivers and juvenile beauties etc.

In short young and old rich and poor all are equally associated with the creation of Brahvi folk poetry.

The creation of folk tunes is carried out in the huts, scorching heat of bleak and barren deserts, thick forests, dry and rocky plains, high, hard, complicated mountains, skirts of the mountains, shores of the waterfalls and cascades, lush, green, curling, fields and pastures, instead of magnificent palaces, temples, and courts of kings or Emperors.

Therefore, it contains naturalness simplicity and originality instead of artificiality formality.

These tunes to be created neither require grate nor peaceful environment.

All of a sudden an incident occurs in front of us sending shivers down our spine. Sweet and beautiful, absorbing and appealing words from the depth of our hearts become the verses of the tune.

Glance on newly wedded beauty garbed in wedding attires, the body of dead daredevil martyr garbed in bloody shroud, and the lamentations of his relatives.

These tunes contain great respect for elders and great love for the customs and traditions. (Susan and Zafar, p. 12).

Observing the Piteous moans and bloody tears turned out to be the verses of the tunes. Sprouting from the experiences of life, these tunes are simple in nature and hardly contain complications altogether. Simple and gullible people never speak ironical and figurative speech. These tunes contain truth, openness and candidness. These tunes contain the extraordinary level of indescribable impression, and originality making the scholars to be amazed. Even the slightly bitter and harsh words molding into the folk tunes creating such absorbing, pleasing, appealing enough sensation making even an extreme stonehearted man to reel swaying the sleeping cords of his heart.

The folk tunes contain the gracefulness of spring flowers, showiness of flowers, softness, and spring of lush green fields, absorbing melodies of fountains, waterfalls and cascades, carnivals of life, traditions, photography of sands, mother's motherhoods, affections of sisters, lamentation of a sister over the untimely death of young brothers, the feelings and sentiments of simple, innocent, and juvenile beauties, beauty of springs, beautiful features of lover's face, bravery and manhood of daredevils, agitation of restless heart, day and night's desires, loneliness and helplessness of dark nights, scenes of envies and dreadful, terrible, sorrowful moments of wars, and describe extreme love, attachment, with Saints of God. In short, these tunes are, (like all aspects of life), full of innumerable issues. These tunes contain war and harmony, tragedy and cheerfulness, beauty and sorrow, originality along with rhythm. These

tunes are also the representative of human desires and wants. These tunes come into existence like envies and sad desires rather like plants. These neither contain the names of their creators, nor the names of their singers and places.

The creators of these Brahvi folk tunes, have often been the Brahvi nomads, and villagers. That's why, the language of these tunes is extremely simple and candid. During the travel, the Brahvi Nomads, residing in the huts, or village women residing in the village huts, Shepherds of herds, or ploughing peasants in the fields, sing of their creations loudly into the rhythm to maintain the pleasantness of their life. In this way, these tunes are created.

Since these Brahvi tunes are related to each aspects of life, that's why they are found in innumerable numbers.

Ploughing peasants in the fields, Brahvi Nomads, during the travel, shepherds, typical Brahvi village women living in the Huts, significant events of weddings, Beautiful scenes of Moonlights, and besides, each moment of happiness and sorrow, Events of significant religious pilgrimages of sacred Saints, are momentous dynamics of these folk tunes. (Ibid., pp. 8-10)

Having fully packed with Love and Affection, these Brahvi folk tunes contain, complementation of the beauty of beloved, description of the disloyalty of loved ones, heart and soul emotions between husband and wife, pure love of Father, Mother and Sister, immense jubilation at the birth of a child, pride of true honor for the family, love for the homeland, sorrows of fate, lullabies of children, helplessness of lass, as she says helplessly, "what shall I do? I am helpless! Can't go against my parents. Head is bowed down accepting the surrender against the fate.

These folk tunes, describe honor for humanity, family, guest, love, altruism, sacrifice, bravery, revenge, enmity, along with desires to be mingled. A heart having no pains, can't enjoy these tender emotions. These folk tunes are signs and memoirs of our ancestors. For us, these tunes are unique, priceless and unprecedented assets. These are the tunes that represent our true culture. The common spirit exists and perceived in it refulgent even today. These are the real assets for all of us. The significance and importance of these can't be ignored at all.

Like other languages' folk tunes, the creators of Brahvi folk tunes are illiterate and simple human beings as well.

These tunes may be gotten and brought into literatures by the Brahvis who are settled in thousands square miles wide areas of Balochistan, Sindh, Afghanistan, Iran, and each corners of Iran and Russia. (Brahvi Abdul Rehman, 1995. Pp. 7-8)

In relation to research, Brahvi folk poetry, mostly consists of classical poetry. The haleness is found in its features. In Brahvi folk poetry, inhabits a wide world of diverse impressions and prospects of sentiments, emotions, and desires. All kinds of subjects and explanations have been offered in these elegy typed folk tunes. These conclude world of tales and historical events, epic, love and beauty, communion and separation, irony, humor, complaints, different kinds of questions and answers, proverbs, aphorism, in short, besides religious and moral subjects, lullabies, elegies, etc.

Folk tune is the most famous and absorbing genre of the Brahvi poetry, possessing extremely delicate and sweet features in nature. Since it mentions mostly about romanticism, same time it owns the representative genre of the features of culture and civilization as well. Since it is known as common poetry, it belongs to common people or individual's life. These are not creations of any particular poet.

### **Punjabi Folk Poetry:**

Each nation owns its own modus operandi in the world, according to which they share their feelings or ideas. In this field, Punjabi is the sole language which is representing us at every difficult stage and it can't be carried out by an ordinary or simple way. It owns it distinct prestige and honor. Be it games of small children, typical wedding games of small girls, growing virilism of young boys and girls, process of bringing water by the wells, process of picking the cotton, the moment of wheat harvest, in short, at every place and point, according to the age and environment, these significant aspects of life, are found in folk tunes.

Simplicity of sentiments, openness, severity, innocence, intoxication of ideality that Urdu language owns, that indeed cannot be facilitated by significant expressions of Saif-ul-Malook, Pir Waris Shah and tale of Yousaf and Zulekha.

Though, these tunes, do not possess any particular meaning, but we could not get such enjoyment.

Not just tune to tune or workout to workout, the moral lessons, feelings of childhood, games, monotony of sounds, movements, conscious of getting together, are the significant parts of these tunes.

The childhood feelings are really bizarre enough to be brought into literatures by any writer till today. That's why, the true representation of that particular age, is only made on the basis of these meaningless tunes. (Aziz Shafi, 1999. Pp. 113-114)

The Punjabi folk tunes, describe all the happiness and sadness. From the birth till death, it grasps everything. Usually these tunes are sung by women and children. The men do not own any particular part, rather they



just possess (Mahia, Dholey, tapey, Heer, Jagni) alongside Punjabi poetry. This issue is not over at this particular point, until and unless we mention the (Mahia, Dholey, and Dohrey). We might not find any other language which may reveal each and everything by just a single verse. And its complete meaning is unable to be revealed. Since Punjabi is the mother of Urdu language, how could English compete with it?

This significant quality is hidden in (Mahia) which is sung by Men and Women. (Ibid., p. 118).

How many kinds of colorful and aromatic flowers are found in the garden of Punjabi Literature?

And the true representation of sentiments and feelings is made by these kinds. By virtue of these, significant aspects of life like love, hate, sadness, happiness, life, death, admiration of pious, and loving one another have been learnt. It does not contain nothing more than the description of racial partiality or color.

Folk tune, in true sense, is the living representative of Punjabi culture. (Ibid. p. 120).

In Punjabi folk tunes, lullabies, meres, drums, lass, swings, Henna, lamentations, rhythm, songs of partings, wedding songs, songs of Moonlight, songs of peasants, harvests, spring, songs of fairs, are particularly famous.

#### **Sindhi Folk Poetry:**

The land of Sindh is the land of songs and tunes, where the tunes are rampant at each step. These tunes own the fragrance of Sindh's earth, as well as, sands of human (from birth to death), traditions, happiness and sorrows, dreams and desires, doctrines and fantasies. Though Sindh is the land where the world's ancient tunes are found with respect to the music. There is a haleness found in Sindhi folk tunes with respect to the subjects. These tunes, depict the Religion, faith, spiritualism, war and harmony, love and affection, separations, weddings, traditions, places etc. in short, the attitudes of life as well. The advent of Islam in Sindh, not only caused deep impacts on common life, alongside poetic literature as well as created new trends in Sindhi prose and poems. The new poetic genres which emerged under the Islamic influences, with the passage of several centuries, even today, are yet known to be the famous Sindhi genres. These tunes, have usually been described by the poets showing their feelings and sentiments with reference to monism and prophet hood. Nonreligious folk tunes are relatively old. In religious folk tunes, the encomium, doxology, miracle, particularly the Manaqba and Mouloud are prominent.

Encomium, which is called as (Madah) in typical Sindhi pronunciation and (Moulood), both are too prominent equally. Both possess deep relationship with each other as well since both of these are sung at the same time. These folk tunes, comprising of some songs, the faith and spiritualism, particularly with reference to mysticism. Such tunes are very famous among people and sung with immense reverence and respect at the shrines and monasteries of Saints.

Usually the theme of the Sindhi folk tunes is the love and affection. In these tunes, manifestation of love and manners of different sensations have also been mentioned distinctly. There are some folk tunes as well, in which the paramour is the woman who recalls the sensation of being apart from her husband or beloved with respect to several references. Though the tradition of Ring or (Chhallay) is prevalent in other areas too besides Sindh. In such type of folk tunes, the amorous verses are said with reference to the local nature. The folk tunes which have become famous with reference to Ring or (Chhalay), describe the sensation of love and separation, sorrow and grief, grouch over disloyalty of the beloved. However, the great deal of simplicity is the main spirit of these tunes. Besides love and separation, the sentiments of happiness too have been marked in these tunes. The songs of happiness usually comprise of wedding songs, and are sung on different occasions of different wedding traditions. Though the dramatic style is too found in some songs. The women describe the features of a particular character in songs by pretending the humorous characters. Thus the enjoyment becomes twofold with the song and acting merged together.

One of the main aspects of the Sindhi folk tunes is that a particular area's culture or environment seems extremely prominent in it. In connection to the term of "(Larar)", (Interior Sindh), emerges in a number of folk tunes. And then again, in that regard, there is a description of (LARAR), along with the description of preparing the jewelries particularly in the wedding songs. The (Larar) have been mentioned in the famous song of (Ho Jamalo) too.

That shows that an allusion is found with respect to (Larar) to be the center of an ancient civilization. Since the Sindhi folk tunes are geographically outspread on entire of Sindh's physical areas, that's why there, is a depiction of all of these found in the songs. For instance, names of the areas of thar (Dhat Phat, Mehrano), north-west areas of (Kachu, Lamhu, Uljhu) etc. are found in these songs. The deep relation of these songs with this area, is estimated through the use of the names of different cities, towns, lakes, mountains, rivers and drains of Sindh. In respect to the themes of these folk tunes, the human feelings and sentiments, along with

the cultural heritage too is ingrained as well as inhibited in the words and melodies of these songs. It would not be wrong to say that these songs completely describe the life of village's simple people, as well as sung with great enthusiasm in homes, fields, farms, and (Authaq) (apartments) and enjoyed by each person of the village. One of the reasons is that the language of these songs is pure and original i.e. free of foreign influences. In relation to structure, these folk tunes are different as well as own distinct styles. However, in some tunes, the principles of (Auzan) have not been considered, rather measured in different accustomed structures. (Junejo Abdul Jabbar, 1985. Pp. 5-15).

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