

## Scenography of Nomadic Life in Brahui Haiku

Language and literature

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### Abstract

*Objective of this paper is to report the seasonal migration of Brahui tribes between Sindh and Khurasan highlighted in Brahui poetry. The scenes of which are beautifully poetized approximately in every field of Brahui poetry specially in the smallest clause of Japanese poetry called Haiku which is well used in Brahui poetry. In summers near the mountains of Balochistan, many Brahui tribes in form of groups typically called "Alum" are seen spending social life in their basic dwelling unit tent typically called "Gidan". In presence of these tribes the mountains and their surroundings present an eye catching view whereas in winters the same mountains and their surroundings are seen barren, desolate and bleak due to the seasonal migrations of the said tribes to the hot areas of Kachchi and Sindh. This seasonal migration of the Brahui tribes is constant from thousands of years. Their encampment near the mountains and their journey with their cattle and other livelihood materials in the dale of Bolan and Mula make the barren mountains more beautiful and displaus eye catching views. The same poetic pictures of the nomadic life of Brahui tribes will be described in this paper via Brahui Haiku.*

**Key words:** Brahui, Alum, Nomad, Migration, Haiku, Gidan, Kachchi, Khurasan,

### Introduction

Balochistan is a mountainous region where all the four seasons of the year are found and each season comes with all its asperity. Due to the said change in

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weather and its asperity Brahui nomadic tribes have been travelling in between Khurasan (plateau of Kalat) and Kachi or Sindh from unknown periods. Their nomadic life and seasonal migration is intermittent and their convoys are seen haphazardly in the historical dales of Bolan and Mula.

In winters the nomadic tribes of Sarawan travel via Bolan whereas the nomadic tribes of Jhalawan travel through Mula to come to Kachchi and plains of Sindh and reside with their social, tribal and family groups (Alum) in their camps called Gidan. Where as with the arrival of summer, the same groups return to Khurasan though same routs. Life of nomadic people, their social life, norms, traditions, social needs, tribal organization, rules and regulations each and every thing is reflection of the changing weather.

Brahui folk poetry is the creation of these nomadic people. In which thousands of folk songs upon every aspect of nomadic life have been created along with the journey details and transitions.

Brahui folk poetry completely interprets each and every aspect of nomadic life; modern Brahui poetry has also a huge collection regarding the nomadic life of Brahuis. In modern poems also the nomadic life of Brahui tribes and the scenes of their seasonal migrations are beautifully poetized. Haiku which is a Japanese class of poetry was introduced in Brahui poetry with the influence of Urdu poetry after 1980s.

But the same form of poetry is found in Brahui folk literature with the same structure and rhythm known as "Liako". Highlighted by Professor Sosan Brahui that from last few years, Haiku has highly been discussed that it has been imported in Pakistan from a Japanese literature. It is short, comprehensive and a beautiful literary term. I wish the same acceptance and admiration would be given to "Liako" which is available in folk Brahui poetry for hundreds of years. This literary term has been invented by Brahui experts. It is quite possible to think that world has borrowed the same term from Brahui literature. It is because it has the same stanza and rhythm available in Haiku 5+7+5. (Brahui.2015.145/146).

However, main theme of Haiku is nature and its objects. Haiku has covered a huge place in a short time in Brahui poetry. More than a dozen of complete Haiku collections are available in Brahui by various poets. The experiment of Haiku has been very successful in Brahui literature and approximately every poet is stirring on the same class of poetry. Especially the characterizations of nomadic life in Brahui which are closer to nature are done beautifully and explicitly. Haiku seems to be successful to a large extent by expressing the panoramas of nomadic life.

### ***Alum (group/ Family)***

Alum is the primary and most important part of the nomadic life of Brahuis. Nomadic life can even not be imagined without it. Alum means group or family and Brahui tribes from the ancient times have been encamping in form of groups and along with the change of seasons these tribes are seen traveling in shape of convoys between Khurasan and Kachchi or Sindh with their cattle. Alum is not only a group rather it is a specific manner of spending life, which has its own customs, rules and regulations and norms. In a nomadic society Alum has its own social economic and organizational status. (Mirza.2003: 47/48)

The sojourn of nomadic Alum in mountains and their journey through mountains and dales in shape of convoy has been explained beautifully and successfully in Brahui Haiku. The scene of nomadic convoys between Sindh and Khurasan has been described in Brahui Haiku as following.

*Mahbal a swary*  
*Khwash un kana mon shefi*  
*Duti mahary. (mushtaq1996: 59)*

*Translation*  
*Sitting on howdah (Camel)*  
*Going towards low lands happily*  
*Holding the leading string (of camel)*

With the commencement of autumn the Brahui nomadic convoys migrate towards hot regions. Poet sketches this as under.

*Chirhing kek tawar*  
*Awaza i suhel na*  
*Alum ko qatar (Mengal.2012:36)*

*Translation*  
*Cattle bells are jangling*  
*Coming of autumn is publicized*  
*In a row convoys are going*

Aziz Mengal has so expertly described the valedictory sight of the convoys towards the snow covered crest of the mount Chiltan while traveling towards the warm areas of Sindh and Kachchi.

*Barfi a o shakk*  
*Chiltan kana Kachchi a*  
*Khalena nan chakk (Mengal.1997: 103)*

*Translation*  
*The hill peak covered by snow*  
*Mount Chiltan we are going to Kachchi*

*Glancing back to you*

The beautiful views of traveling of Alum in Bolan, has been expressed by Aziz Mengal in this Haiku.

*Kotal mahari e*

*Warkhako Bolan na*

*Tulok khumari e (Mengal.2009: 98)*

*Translation*

*Leading the riding camel*

*In the curving and turning ways of Bolan*

*His Beloved sitting on howdah (of camel)*

The convoys traveling between Kachchi and Khurasan are constantly seen in Bolan, which is travelling route of the Brahui nomadic tribes of Sarawan this view is elaborated in Azam Mushtaq's following Haiku.

*Khachchi Khurasan*

*Alum nana sanda gha*

*Bolan at rawan (Mushtaq.1996: 46)*

*Translation*

*Between Kachchi and Khurasan*

*Our nomad groups are always*

*Traveling through Bolan*

Humaira sadaf portrays the view of camels of the nomads walking in queue.

*Moni a dagg e*

*Qatarat kahik hur*

*Huch ata bagg e (Sadaf.2000:13)*

*Translation*

*A road ahead*

*Going in a row*

*Camels herd*

A charming view of the romping of the cattle and little animals here and there is beautifully presented in the Haiku of Aziz Mengal's this Haiku.

*Alum hampeni*

*Koant jurhuk hirrako*

*Kira dang eng rum (Mengal.1997:39)*

*Translation*

*The family has laded up*

*Young camel and colts*

*Are running here and there*

An attractive view of the cattle of a convoy and their accoutrements can be seen in the beautiful portraiture of Inayat Saghar.

*Uch ata karwan*

*Alum hampeni kahik*

*Bish ate Gidan (Saghar.2012:52)*

*Translation*

*Convoy of camels*

*The family has loaded up and going*

*With tent tied upon the donkey*

In same way beloved of the poet comes from Surab along with her caravan and the poet depict the view of her caravan as following.

*Uch ak qataro*

*Zebal Surab an barek*

*Phulli maharo (Saghar.2012: 45)*

*Translation*

*Camels are in a row*

*My beloved coming from surab*

*With decorated riding camels*

### ***Hamp o bit. (Migration and Encampment)***

Brahui nomadic tribes migrate towards the warm and plain areas of Kachchi and Sindh from the mountainous and rocky areas of Balochistan and set their camps there and when the weather starts changing it becomes moderate in mountainous areas of Balochistan then these tribes again travel towards their actual home ground i.e. the mountains and encamp here and spend their lives establishing a collectivistic society. Due to the encampment of these nomadic tribes, the mountains and desertification look more beautiful and charming and it shows the real and pure view of the ancient traditional life of Brahuīs. The charming and attractive views of encampment of these Brahui nomadic tribes have been portrayed beautifully in Brahui Haiku.

The encampments of the nomadic groups are seen scattered between the plains of Kachchi and mountains of Khurasan same is narrated in this Haiku.

*Patt o bayaban*

*Hamp o bit e mash teti*

*Kachchi Khurasan (Mengal.1994:19)*

*Translation*

*The bare plains*

*It's loading up and unloading in mountains*

*Between Kachchi and Khurasan*

A beautiful sight of an encamped family in the plains of Dasht near the mount Chiltan is an attractive model of Aziz Mengal's writing art.

*Chiltan na gatt e*

*Alum nana biteni*

*Dashto na patt e (Mengal,1994:35)*

*Translation*

*The steep cliff of Mount Chiltan*

*Our family has unloaded here*

*In the plain of Dasht*

In summer the charm of the mountains increase and joys spread among the tents along the arrival of the nomadic caravans which is illustrated by the poet as following.

*Assak bing daman*

*Alum bite laili na*

*Rang as es Gidan (Mengal.2012:34)*

*Translation*

*Barren was the skirt of Hill*

*The family of beloved unloaded here*

*My tent brightened*

The view of camps/ tents in a queue and absence of the cattle near camps shows that the shepherds have taken them to the mountains for grazing. Same scene is illustrated marvelously by Aziz Mengal in this Haiku.

*Qatar o gidank*

*Mal e darenno mash a*

*Khwafing kin shwank (Mengal.1995:53)*

*Translation*

*The tents are in a row*

*Cattles have been taken to mountain*

*By shepherd for grazing*

After the migration of Alum the mountains and plains look barren. The scene of desolation of the mountains after the migration of nomads towards Sindh is marvelously characterized by Inayat Saghar as following.

*Wiran hankene*

*Patt to marap bad zaib e*

*Alum hampene (Saghar.2012:46)*

*Translation*

*Old camping ground is barren*

*Marap looks ugly with bare plains*

*Because of nomad family migrated*

### **Gidan (Camp/Tent)**

Gidan is the primary part of the social life of the nomadic tribes. Dr. Sabir defines Gidan as,

Gidan or gidam is a representative symbol of Balochi culture. Which is made of the hair of goat or camel and it consists of minimum one and maximum three mats/sheets. Which is set up with the help of bow shaped wooden sticks in shape of a camp. (Sabir.1996:337)

The great representative symbol of Brahui nomadic life and culture Gidan even exists today with all its gorgeousness. It is a sort of comfort for the Brahui nomadic tribes, they reside in it and even they save their goods and cattle chow in it. Gidan has got the importance due to its light weight and durability which is carried by them easily to any place due to change of weather and seasonal migration.

Beauty of the same traditional residential unit of Brahui nomads has been painted along mountains in Brahui Haiku. Some of them are being presented here as a model.

*Zaib tis daman e  
Bilsum anbar gindare  
Phul phul Gidan e (Mengal.2012:41)*

*Translation*

*It beautified the skirt of hill  
As the bow pole of tent seeming like rainbow  
In the decorated tent*

*Burhzinga o mash  
Masa tammok Gidan at  
Waham aren khwash*

*(Mengal.1997:107)*

*Translation*

*Hey! You the high hill  
Dwelling in a tent along you  
Instead living happy*

*By gham shwan e  
Bash kary daman ati  
Tena Gidan e (Mengal.2012: 69)*

*Translation*

*Sorrow freely the shepherd  
Pitched in the skirt of hill  
His dwelling tent*

A beautiful view of Gidan in the lap of mount Chiltan can be felt in the Haiku of Afzal Murad.

*Chiltan na daman  
Ne at bira zinda darhe  
Mutkuna Gidan (Murad.1994:97)*

*Translation*  
*The skirts of Chiltan mount*  
*Here is just alive due to you*  
*The nomad's old tent*

Aziz Mengal has painted the internal view of Gidan so gorgeously that it presents the real view of it.

*Phulli e gindar*  
*Shabit e Gidan ona*  
*Gandal e awar (Mengal.2013:68)*

*Translation*  
*Bow pole is decorated*  
*His tent is broad*  
*With a carpet spread out*

The view of Brahuis Gidan, the rumination of the camels sitting in front of it and the presence of weeds in front of the Gidan has been so brilliantly portrayed by Aziz Mengal which is a gorgeous portraiture of the nomadic scene.

*Righit wa garbust*  
*Gidan mona ush uchchak*  
*Kera o romust (Mengal.2012:21)*

*Translation*  
*Grassy fodders lying*  
*The Camels staying in front of Gidan*  
*Are jangling*

A view of Gidan in lighting is too adorable. This can be felt in this Haiku.

*Toreni daman*  
*Chilik e girok ata*  
*Zebal e Gidan (Mengal.2012:69)*

*Translation*  
*In skirt of the mountain*  
*Under the thunders of lighting*  
*Beautiful looks the tent*

In the same way another view which is very gorgeous in mountain's view portrayed in this Haiku.

*Bar ni khan ta rok*  
*Gidan e mash ta masa*  
*Khulifik girok (Mengal.2012:88)*

*Translation*  
*Come you! My eyes bright*  
*The tent is along the hills*  
*Under the thunder light*



In the lap of mount Chiltan a beautiful view of nomadic Gidan has been painted by Mushtaq Azam as following.

*Laili inane  
Chiltan na daman ati  
Ona Gidan e (Mushtaq.1996:47)  
Translation  
Beloved has gone  
At the skirt of mount Chiltan  
It's her camp*

Inayat Saghar also beautifully paints a gorgeous view of Gidan which in fact shows a real and close enough picture of nomadic life.

*Maun innga Gidan  
Manjo a kontak tikhok  
Khwash e da shwan (Saghar.2012:44)  
Translation  
In the black tent  
Druggets kept on the supportive woods  
Shepherd looks happy*

Gindar is the bow pole of the tent of nomads of which tent is laid to stand. A picture of helpless and poverty of the gypsy people of this land can only be seen in the Haiku of Qayyum Bedar which is as following.

*Mash masa tulok  
Bakho sekin sikkiwa  
Gindar Gidan pinnok (Bedar.2010:20)  
Translation  
Sitting near the hill  
Craving for a mouthful morsel  
The bow pole of tent also broken*

### **Khawa (Water skin/Water Leather Bag)**

After taking out the skin of goat, coal or lamin of tamarisk wood is filled with in the skin and it is kept for ten to fifteen days. After taking out this stuff from the skin, the unnecessary holes are closed by the makers; the water skin is made according to this process. (Brahui Maddi. 49)

The water skin is always available with the nomads in their Gidan or during their journey or works. It is hung with the middle bamboo of Gidan; this bamboo holds the Gidan up which is called Manj. Same view is poetized in Shams Nadeem's following Haiku.

*Bal e hanj ata  
Khwa as yakho dir an purr e*

*Masa manj ata (Nadeem.2013:14)*

*Translation*

*Flying of the fowls*

*The leather bag full of cold water*

*Near the wooden pillars*

Character of women has much importance in nomadic life. Looking after home, cooking, taking care of cattle, breeding the children, and beside house hold tasks taking the cattle out for grazing, collecting woods to light fire and bringing water from far flung areas is routine of nomadic women's life. Aziz Mengal has successfully poetized the view of nomadic lady collecting woods while carrying her child. This is an admirable artistic model of Aziz's Haiku.

*Laggik o mash a*

*Chinjik wa chimola kek*

*Chuna e kash a (Mengal.2013:21)*

*Translation*

*Climbing on hill*

*Collecting twigs for lighting fire*

*Carrying the baby in arm*

In same way a nomadic woman going to fill water who usually goes to her works crooning. This poetic picture can be seen in the Haiku of Inayat Saghar's following Haiku.

*Mon ta mash ati*

*Lihako khalisa kaik o*

*Kalli kash ati (Saghar.2012:43)*

*Translation*

*Towards the mountain*

*She is crooning and going for water*

*With small water leather bag*

Imagination of nomadic life is impossible with out cattle. They fulfill most of their needs by the cattle besides it they know the best use of cattle. Besides use of the meat for meals, earning money, utilizing their bones, skin, hair in the different ways is the most important flank of nomadic life. The beautiful view of the cattle of nomads while grazing in lap of mountain has been marvelously poetized in the following Haiku of Inayat Saghar.

*Melh ko qatar*

*mash na masa khwahira*

*zeba e talar (Saghar.2012:54)*

*Translation*

*Sheep are in a row*

*Grazing on the mountain*

*Near beautiful cliff rock*

## **Conclusion**

Balochistan is mostly a mountainous territory, consisting of 70 % mountainous area. The region is filled with natural beauty and attraction. Balochistan has globally got an eminent position due to its historic and antiquarian perspective. Regarding tourism there are many beautiful and gorgeous scenes. The native people of this region have been traveling between Kachchi or Sindh and Khurasan due to the change and severity of weather as journey/traveling is the second name of life for nomads and this journey is the main part of their life.

Even today these Brahui tribes are seen traveling gradually towards their destinations along with their Alum (convoy/family). The memories of their whole life and hundreds of year traditional travel are attached with the journey of these convoys and their travel in mountains and dales. The pictures of this splendid life of Brahuīs can be seen even today's modern poetry almost in all clauses/forms of poetry.

Brahui modern poetry is filled with nature based and scenography based beautiful materials and sceneries same like Brahui folk poetry. Brahui poetry highly portrays the nomadic life and shows the real scenes of their life living in the tents and with their cattle and other animals. Brahui Haiku gives a pure sketch of Brahui nomadic life and the purity of this land too. Haiku has been highly placed in the Brahui literature as Brahuīs have this form of poetry from the ancient period in the form of liako. There is much need of debating about such materials after having a thorough research upon them.

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