

The Urdu Poetry of the Poets of Makran in the Present Time

Language & Literature

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Abstract

In the beginning of 20th century the poets of Makaran has stepped in Urdu poetry. According to the scenario of that time they have given attention to famous and common style of poetry, but with the passage of time these trends were changing. On other hand the relationship between poets of this region and of Urdu were strengthen. In the last decade of the 20th century and the beginning of 21st century most of the new poets has taken the responsibilities of Urdu poetry. The poetry of these poets tell us that they have given more preference on verses as compare to other kinds of poetry, because this kind of poetry is more suitable to sum-up subjects of the current time than other kinds of poetry. That is why in this region the whole poetry which is in front of us mostly Urdu verses.

Key Words: Makran, Anjuman-e-Pujab, Taraqi Pansnd, Tehreek, wli Dahkni, Muhammad Hassan Baravi, Nawab Akbar Khan Bughti, Iqbal, Ghalib, Hani o shamureed.

Introduction

The well known Poets of Makran in 21st century include Amjad Qarar , Dr Ali dost Baloch, Imran Saqib, Dr Mohsin Balach, K.B Faraaq, Dr. Sami Perwaaz, Ishaq Khamosh, Mir Sagar Rehman, Mehnaz Ghani, Maheeb Baloch sami and Khayam Sana . These poets concentrated on Hamd, Tarveni, Naat, Ghazal, Hiaco and Qitaat but the area which they focused is Nazam writing. The poet of Makran especially used the four types included nazam, Nazam Muara, azad nazam and Nasari nazam. (**Anwar Jamal, 2001: 112**). In

these poems the poets expressed their feelings and emotions once briefly and other time in detail in their own style. Due to difference of attitude the specific subjects of Ghazals are better expressed through nazam. Thus it is justified that the poets of Makran tried to cover the expressive way of modern Ghazal in modern nazam. This process is continuity of modern nazam, which was found in the meetings of “Anjuman-e-Punjab” (Anwar Sadeed, 1999: 385) and later it was given that shape or style by progressive movement Taraqi Pasand Tehreek, (Auwar Sadeed, 1999: 520) which is known as Nai nazam in modern age (Suksena, :30). In this way the poets of Makran in Balochistan worked on this kind of speech in different directions and gave unique identity to Balochistan in the countenance of modern Nazam. Those characteristics of poem writing that make these poets significant and because of which the poets of Makran will be known in the history of Urdu literature in such a way.

Language is given great importance in literature, because it is a tool to express the ideas and emotions of the writer. Thus a poet can't produce his best creation unless he will not have a command on his language, because only exalted ideas are nothing. Poet with excellent words gave it raised and it is possible by having a command on language (Abdul Haq, 1976: 87-88). In the regard of Makran poets, Khayam Sana, Saqib, Ali, Mohsin, Seemi, Faraq, Mir Saghar, Ishaq, Amjad Mehnaz and in saami's poetry language is simple but looks elegant. Their poetry reflects skill in art as well as the deep study of life. Simplicity is the dominating feature of their poetry. Beside this they used language which is generally spoken, understood and effective for readers; therefore, we can say that their poetry has simplicity and fluency, because poetry is useless without the sensuous of listening (Hadi, 2005: 5).

On the whole the poets of Makran have expressed their true passions in simple and fluent way. They have expressed their surrounding situations, incidents feelings and emotions in an affective way. There is excessive use of Hindi and Balochi words in Urdu poetry by the poets of Makran like Saqib, Faraq, Sammi, Khamosh, Mir Sagar and Ali, they have contributed a lot to enrich the Urdu language in this way. Saqib has used so many Hindi words like Tapassiya, Dohni, Mukti, Aarti, Sooni, Tulsi, Obtey, Daivi, Bhajjan, Changwany, Shant nagar, Sansaar, Raag, Bhitari, Saali, Karishan, Asonbhar, Paath, Parem, Kabir waosho, Ashlok, Majawar, Mukh, Mandar, Darpan, he used Balochi words like Maadar, Assap, Ashand Aankhein, Kushan, Ghum Gushan and English words like labour day, suicide, absent, comrade etc were used frequently and appropriately that they not elaborate their ideas in a better way but also enriched Urdu poetry.

Sammi used Balochi words in his poetry like Ars, Maru chegein, Matein Watan, Chanaig, he beautify his poetic work by using Pashto words like

Khuda e paamaan ,amma dodi , beside this he used English words like "I love you ok, pollution ,feeling".

Mir sagar used Balochi words like khstagaan ,mastaan , ganna,, bashak ,nawa e kohna and pashto words has given his poetry a new appeal like yakh, zanoiy, and hindi words like sapna , sapne etc. Ali used Balochi words matan, hani, mark, marsitmal, nehgang etc. Khamosh gave new touch by these words like kandhon, dorhaan etc.

Faraq enriched his poetry by several words from Hindi like aasan, jamaiy , janama, bhetar, arth, katha, he also used English words to give new meaning like white dream, mid night children . Mehnaz used Hindi words holi and English word for my sweet adda. While writing when a word is used repeatidly this art is called "repeated words". The poets of Makran have also used that art in an effective way. These poets have wrote these words repeatidly, like Mir Sagar created music and rythem by using these words repeatially like zeena , sehra, darya, pul, pagal, rotay, hanstay, baat, soch, sotay, bal, kholte, sooni, ro ro, pee, ik qatra, lamha, ahista, pemaanon, rag, taar, khala, saien, daaman, hay etc.Amjad has repeatition of chor, Kabhi, Gali, aate, ghareeb ,ameer, apne etc.

Khamosh beautified with repetition of bikhary, khoi, lal, moti , rafta, lamha,alwidah etc. Saqib words were qarya, bilak, haan, qatre, gehra, zurry, chalty, geeli, tik, nus, larte, dabte, qiston, sehma, alag, lamha, ang, perh, behte, thehra, to create rythem. Mehnaz used pal, ik etc.Mohsin's words bebasi, kese, mohlib ne chal mil, kaha, dour .Sammi's used words like kea karon, qatra, dour, kabhi, dey, ik, rug, tham, bojhal, kul, jhamal, tuk, dabi, aahista, halka, aahat, enriched the treasure of words in poetry to make it more appealing.

Sumilies are the method to combine the various worlds for creation of new meanings (**Urdu Lughat, vol 5, 1983: 146**). The poets of Makran used many terminologies and similies to beautify their poetic work. (**Zia ur Rehman, 1977: 12**) The following poets used these similies in their poetry. Mir Saghar : Garde- e -rah ,mehar- o- mah , kam khrid, her soo , daamin-e-subah- o- sham, mah- e- kamil , neem shab , chasm- e- tar, misal - e sang, dil- e- faryad, tasht- e- zuban, khumr- e- deeda, zemohr- e- par, porbi dishaon,. Khayam Sana : Geet- o- nagma, bad- e- bahishe, subah- o- sham, chak-e-dil, takht- e- dil, qarar- 0- rahat, dar- o- baam, shab- e- tanhai. Khamosh : zindan-o-zar , kheyal-o-dil , noor e nazar , mehfil-e-zindagi, haseen chahra, hadsaat-o-masaaib, kash-e-umeed, umar-e-rafta, qatal -gah-e-ishq, rafgan-e-wafa, shorat-e-ishq, khone-e-insaniyat, yaad-e-raftagan, daroson,ishq-e-natamam,nizam-e-zindagi,bayad-e-raftagan. Amjad: dildada kizb-o-riyay, raqs-o-saroor-o-kaif-o-may, shehar ka shehar, lab-o-lehjyay, kaba-e-dil, dar-o-deewar, aab-o-giyah, dyar-e-sard, zewar-o-zar, karb-o-balai.

Ali:lab-e-darya,shab-e-jam,luq-o-daqa,koh-o-daman. Sammi: Sar-e-sham, Chasham-e-deed, Iqrar-e-jurm, dukhdard, meenara-e-noor, jan-e-janan. Mohsin:so kharafat, dam ba dam,azab-e-dil, girya-e-tiflaan, anboh-e-khirad,Roz-o-shab,Dil-e-garefta,Ehd-o-wafa,aah-o-baqa.

Saqib:Baadsha-e-waqt, subh-e-nehad, nazar-o-manzar, patal-o-falak, sar-e-aam, tarz-e-zindagi, shidat-e-karb, hasil-e-fikar, nigah-e-dil, ehl-e-sitam, nazar-e- karam, lazat-e-gham, rah-e-manzil, fikir-e-farda, zikar -e-mazi, bais-e-ruswai, chasham-e-sanam, qalb-e-man, talybatin ,kasrat-e-zar-o-shikwa-o-tangi, rang-o-boo, say-aay o gil, barg-e-no, tukham-o-namoo, roo baroo.

Mohlib: subah-o-sham. The knowledge in term of discussion is legally on of the kind, in which the real and figurative meaning of any word is compared, and without comparative meaning, the real meaning of the word can be use in figurative meaning and figurative in real meaning. (**Shan-ul-Haqi, 2001: 57**)

The poets of Makran have rarely used difficult and complicated metaphors, because they favour easy and simple language, Balochistan has severe cold winter, coldness itself symbolizes to the frozen life or feelings and heat is symbol of life. Amjad has used metaphor of poshak-e-barf to describe the difficulty and severity of life in the prospect of climatic condition of Balochistan. Beside this he uses the metaphor of "Sehra" to describe wildness. However Khaliq has surpassed in the way that despite of this severity. He has the tolerance and broad mindedness of an ocean, as sea is symbol of patience, tolerance and persistence. In his poem "chand Aseer" Amjad used the metaphor of Wolf for cruelty and uses the metaphor of Karbala to describe the conditions of Balochistan. He calls the ruler of today yazeed and uses the metaphor of strong winds to high light the curelties and injustice. Firaq's one poem "Bhor samme se uktai hoi nazam" is a metaphor to represent inner and outer. It is psychology that apparantly man is sarrounded by the activities of the world but infect his inner has becom victim of darkness mean "ghor ghopaon" and he wants to hide his inner silence by the outer noise of this world. K.B.Fariq has made metaphor to his reality. His inner remains invisible from the sights of the people.

In Mohsin's poem " chakor " this bird is a metaphor of Aashiq , that express the eagerness of a lover to meet his beloved, In the poetry of Mehnaz different metaphors are found like thandi oor meethi chaon, maa ki aaghosh and Mohabbat etc. Social changes have effected the matters in every field of life .These complications gave birth to many symbols which has changed the way of expressions and the readers now gets not only the meaning of the words but also understands the logical and symbolic meanings with message . Thus new inclinations and interests have been developed. In poetry symbolism with modern ideas begins by the French

poets. If the poetry of the poets of Makran is observed, we see that Saqib has used symbol of Donkey for human being as his poem "Ghadhay" is a symbolic poem. The Donkey behaves in an obedient way with his master, carries load for hours. In the same way the molvies of modern have put the undue burden of religious believes and this burden has suppressed the natural instincts and desires of human beings. The fear of reward and punishment makes him impractical for the whole life, and at the time of death he realizes that he lived useless life.

Amjad has used Dove as a symbol of peace, because dove is sign of peace and prosperity. The poem "Fakhtao Urh Jao" tells how in the name of progress the planning made by ruling class brings suffering to the local people. Mohsin's poem Chakor is also a symbolic poem. It is symbol of ecstasy. It is said about that bird that it becomes mad and crazy to see the full moon of fourteenth and jumps to catch it. Faraq in his poems symbolises "Lehjay" to study the life, alif stands for Allah nhi raha and Bay symbolizes power and oneness of almighty Allah. Writers, scholars or poet should have thought provoking feature of their writing. If poetry is a source of expressing emotions then it should have keenness and thoughts. The study of poetic work of poets helps to get the conclusion in a better way. It also represents the incidents and circumstances of its time, the poets of Makran have utilized this quality of poetry in an effective way.

As a matter of fact poetry is the expression of emotions of love that is why most of the poetry of Urdu poets dominantly reflects the hints of romance. In the modern Urdu poetry beauty and love is also one of the conventional topics, which is thriving for many centuries. None of the poets can get rid of the said topic, even if that is real love or figurative. Most of the topics of Urdu poets are here mentioned those, which is thriving in continuity. Among those are beauty and love, separation and meeting, absence, disloyalty, loyalty, craziness and the expression of nature etc are included. These all topics are in one or the other way includes in the poetry of all poets. Every poet have a unique style of poetry, that is why those topics which are described by the poet. Among them the ways of poet make it unique. If keep eye on the basic topics, so 90% of the poetry comes in a single plane. This plane is based on two kinds of topics. One is beloved and other is beauty, even beloved is one of the most important and favorite topic throughout of the world.

Khayyam Sana is a gallant poet among the poets of Makran. In his poetry beauty and love have a special preference. He seems to be extremely impressed from the beauty of beloved. As well as in his real life seems to be giving more preference to beauty. Beautiful faces are sign of attraction for him. The beauty of beloved is abundantly present in the Urdu poetry. Among

these every poet according to his interest presented the beauty of beloved. Khayyam Sana has mentioned the eyes and lips abundantly to describe the characteristics of beloved. Lips are written in different ways, such as dry lips rosy lips, lip, red lips and red eyes are abundantly mentioned. These remind us Wali Dahkani and Mohammad Hussan Barahvi the poet of Balochistan. Among his verses Chalay aho, Sadahay musafir, Barish, December, Tanhahi, Tum maray sath ho, Uljahn, Agar tum muskurana chor do, May kon hon is the basic topic is love and beauty. Along with romantic poet he is also a young poet. He has a beauty loving nature. Khayyam Sana on the basis of these features his composition has adopted the mature shape in young age.

In the verses of Khamosh love, unsuccessful love and the topics of beauty are also included. In his verses “Surat-e- haal”, “Bacha” and “Ap to na tay aisay” are very nice verses. Among these from the smile of beloved lips till adorn face and to be fit well has showed the expression of his will. On the other hand the twittering of birds and attractiveness of the season are mentioned. As well as the innocence of childhood drag Khamosh to remind the memories of the past. Sometime it becomes difficult to express his views in one letter, even the imagination is impossible. Such situations make a heart alone and in the same way heart and brain become confuse.

The love of Mehnaz doesn't only reflect the features of her beloved but also the expression of love of other precious relations of life. Mother is the most preferred relation among all. Due to her affection and love all the sorrows and grief of the world are eradicated. Her lap is relief in such way that every tear and pain is overcome by softness. She describes mother's love as cool and sweet shadow. Towards her, heart is spontaneously being dragged. The verse “Barish ki bonday” she is expressing the thirst of her love, which can be eliminated after raining. Such as desert can be watered by rain. She is comparing the grace of beloved with beautiful moments of the nature. In her verse “Chand talay” for fulfilling her wish, she barrow the moments from her relations. Which is closest to life, such as the loyalty of friends, mothers love and want to makes the pen her language.

In the available verses of Ali “Agar tu hay to mein bi hon” is included. In this poem love is expressed in term of the beauty of the land rather than of living portrait. In the poems of Mir Sagar the subject of love is abundantly described. In his book “Raigzar talab” collectively shows the memories of beloved, separation, craziness, personal loneliness and in the memories of beloved weeping has been discussed repeatedly. Faraq in his poem “Aina ainay main” has subjected the natural feeling such as gender worships in the light of love and beauty. From the psychological point of view love and beauty is basic element of wish. That is called sex. Sexual desires are considered to be the source of entertainment and relief. As a

matter of fact sexual desires are 80% mentioned in the religion. In the Hinduism sex is declared as one of the holy item. Among all sex is supreme, complete spiritual and physical strength.

Sami has implemented every topic in her poetry. Overall In the poetry of Sami the expression of true emotions is presented. For example in her poem “Qaboliyath” in which the intensity of thirst of love and agitation has been expressed. That has characteristics of desert. That can be deceived by the few drops of love. This love and thirst is neither for beloved nor sketching of beloved, but other closest relations of life have also importance. For example mother, daughter, father, friends etc are included. In her poems “My book, I love you”, Uff ya baibasi, Aik bar pi, Mayosiyath, Moot ki sharab are important in this regard. Sami has also written a lot about the extreme love of her daughter. In his poem “Shafaf sada” She wants to protect her daughter from the evil eye of the world. Closeness of daughter and her protection for a mother is more adorned than every precious item of the world. Sami has extreme love for her daughter, because she is her first daughter. “Man sehra, Sharabi lab tairay, Yadoo ki chadar” in such poems love is the basic subject.

Like other poets, in the poetry point of view of Saqib love and beauty have a special status. In his verses love and beauty have such condition, which is altogether different from our classical poetry. In his verses love is not expressed only for Laila and Majnoon or the love of Farhad. Even the alive and flourishing love for this period of time. The memories of beloved definitely distress him, but do not neglectful from the other activities of life. It seems that he remind the memories of beloved in spare time. Otherwise in hectic life of Saqid do not have such time, that he praises the beauty of beloved. In his poetry only a blur picture of love of beloved can be seen.

After love and beauty the second subject which is link with the Urdu poetry, that is politics. This is one of the subjects, which is written in every time with continuity. The basic reason is the economic, social status and events of every period. In 20th century when the process of politics improved and the trend of awareness was formed, so the poets have paid attention toward the national issues. Such as political, ethical and social subjects have given preference. Due to laudatory poems in Urdu poetry exaggeration is prevailed. According to the subject of politics, there are other many secondary subjects. That is flourished in the poetry of Makran’s poets. In which the element of patriotism was on the top of the list. Every human loves his/her birth place. Not only love but his/her all sympathies are linked with own territory and their people (**Sajid Amjid, 1989: 245**). A human that belong to a territory and the condition of that place is worst due to political confusion, so that can not be ignored. The condition of Balochistan totally

changed after the death of Nowab Akbar Bughti. On a political basis killing has produced such a worst condition which is difficult to match.

If keep an eye on the poetry of Saqib, so his poetry is not only restricted to the stories of nightingale. But along with the surrounding environment he also aware of the country politics. Saqib is disappointed from the evolutionary process of the political setup and conditions of the country. This could be the reason that in his verses the hint of taunt is presented. In his poems “ Tamash been, Rasam ya khushi, Lain dain, Faisila” ect are written on such philosophy. In the life with out this philosophy of life like a chandelier. Which is used for decoration, not for the purpose of light? If we glance at from the point of view of Makaran poets, so the weak political setup of Balochistan are highly emphasized.

In the poem of Mehnaz “Angan” she has written about the circumstances of the country, which are worst due to terrorism, where the blood of humanity has become so cheap and common just like colors of Holly (**Hinduism religious festival**). According to Hindu religious festival Holly is played with colors, so now a day this is commonly adapted in our country. Just with the difference that is an artificial color and this is natural color known as blood. Today we have a good sale of death by adopting as custom. The poet has compared the human blood with the color of holly, who is throwing this color on them and who is being colored by these colors. Both are unaware with the cause, such as both the murderer and murdered are unaware about the cause of killing and being killed. Through this poem she is taunting the weaknesses of political leadership that the current situation of the country is only due to the result of political negligence.

The Mehlib is deeply distressing for the humanity that today period, which is the time of invention and progress but with us it is happening opposite. As every sun rise brings a new hop and the beginning of a new day but here with us it sits before rise. Why have we become deedless? We are getting only disappointment. Because we have made failure our strength, and instead of facing every problem we beg from the west. Even we are so incapable, that we are not conserving that energy. Any person who compel to others aids, those hands never rise to success. Due to our situation each rising sun gives only glimpse of failure and disappointment. That tell us that how our lives are abolishing.

Most of the poetry of Amjad taunting deeply politics and current system. His such style of poem “Fakhtaoun urr jao” In which he discussed the verbal development of Gawadar and political activities. He has bravely discussed the miserable situation of the local fishermen of Gawadar. He is not thoroughly disappointed from this situation. He has a live hope like Iqbal. In his poem “Inthehha –i- ghum say piki par gai” finally once again he wants to

see better situations. Amjad's such style of poems included "Saadiyan hum se pouchti hain", "Khawab tabeer nahi aata", "Nazam shaak", "Chand aaseer", "Koi to mita" Aik nazam aik ehsaas".

Alama Iqbal is known as poet of idealist of humanity. He has been fighting like a brave warrior for humanity, democracy and nobility. Although he is not alive, yet the thoughts of Iqbal are still flourishing. Our concerned poets also didn't consent the topic of humanity. The poet of Makran also wrote on other aspects of life such as hunger and poverty. Among his various qualities, dialogue writing is most imminent, by which he progresses the verse continuously. This style is frequent in his poetry. He didn't get rid the topics such as social and economical, when ever he took a pen, because these factors some how affect the life of humanity, and the writer can not describe the up and down of his personal life, and unwillingly these words are transferred from his mind to the piece of paper unconsciously. The demerits of traditional system are special concerned topic of Makran poets. In the poem of Sami "Ama dodi ra ka" has glanced on traditional system and their demerits. Sami keep an eye on different aspects of life. In his deep study and the strength of observation has realized the innocence and sympathy of poor women and of lower sect. The Baloch society and their culture is immanent in his poetry. In the poem "Tawaif" he describe that some women genuinely compelled for rap just for the sake of meal. The poem "Bheek" drought of Chaghi is made the topic. In "Bitay bhook" he has mention the labour who work throughout of the day, even the strive due to hunger. Similarly if we observe other poets all of them has used their pen about these problems. The inhabitants of Makran are lucky in a sense that their problems are emphasized. The poem "Urs" the similar topic is being discussed; where mother discourage the determinations of daughters. The social character of girls and the importance of education are being ignored and emphasized on household work and activities of marriages.

Mohlib in her poem "Bohat be faieda tehry" writes a similar theme, in which she is criticizing the political system, that what our government is doing with the public. Those who are not having single grain for eating. If the die from hunger do not have place for burial. The rate of inflation is raised so high that flour is cheap and shroud is expensive and people are working unlawful works due to hunger, which is the declination of our society. Stealing, murder, and seduction for money such crimes are becoming common and the government and our political leaders are responsible for it, due to which men has become beast, they can sell the closest relations like their children. Human not only suck the blood of other people but also do not avoid their flesh. We neither have something to sow nor to reap, because

our political leadership does not left any thing for us to get benefit from it. Our lives become worthless.

Amjad in his poem “Sadiyah hum say ponchti hay” and “Koi to milta” has made his topic about the innocence of lower community. That is why he has adopted resistant attitude from his point view poor people and hard workers have no comfortable life. Instead of working whole day their children sleep hungry. On other hand land lord and usurer are spending luxurious life.

If we see the poem of Khamosh “Alwida” so there is also one finds the sorrow of individual, he is discussing about sorrow of livelihood with his lover, he is convincing his lover that it is cause of separation, that he would return back and says that the separation is the desert of love but the structure of hope, that he will definitely return back through circumstances are not good for the time being yet his emotions do not deviate. They have the courage of spending life, they accept the sorrow and worries like facts of life. They do not bend against the sorrow, and face the music. It is clear from the poetry of Mir Sagar, that he has the vision to distinguish human and the problem of his social relations. In the poem “ So burson ka khail” he also beautifully narrates, where he considers himself owing that there are some dues of promises with their kith and kins and some mortgage of the country, and life is no enough to return these mortgages , his responsibilities entered him in old age before time and with the helpless spirit he has responsibilities of many works. The poet of natures “ Noha gar, Samandar sans laita hay, Jisraael, Ehad e hazir” are important poems. Which are worthy due to subjects and expressions.

Among the poems of Mohsin “Zeest” he has narrated all three stages of life childhood, youth and old age. After birth human different need arises , youth is spent in hard work which is utilized by parents, wife and children but after hard work when old age dominate so simultaneously helplessness gets rooted and life becomes a question mark, in this way we are helpless in front of this government. If rich people are thoroughly utilizes the labor, so they get complete reward. They are asking the government. That they should eliminate the differences between poorest and richest, the economical problems of the life hamper every sphere of life. In his poem “ Wajah marg” and “ Ess sal bhi” are of similar kinds of poems. Love and patriotism, awareness of political circumstances and their problems, immense human sympathy, extraordinary human friendship, continuity of emotions and feelings, beautiful exposure of taste of thoughts are stated beautifully in his poetry.

In his poems Saqib described scholasticism one of the most important topic. In the poem “absent” has deeply criticized the current system of

religion, that what kind of people they are? Who accept the monotheism and are killing of their own kinds, both the killer and being killed are the creature or Allah, so where is Allah then, who is looking these entire exhibition, and why he is so helpless that observing tranquilly this bloody fight. In his poem. In his poem "Sucide" he has compared the scholasticism prey with herd of anaconda. That is provoking bloodshed and dishonesty by eliminating love and peace. Scholars are helpless and innocence people are howling like herd. This blind man is under psychological stress, because this world is miserable for today's men only due to these scholars.

In the poem of Saqib "Rehai" he has kept in view the system of scholasticism that they have made people punctual in their principles and all these people are seem to be same. Where as al these have different identity, they have made them psychologically their prisoners. Their feelings are being killed; even they can not meet one self. The enforced the people to have life according to their own wishes by scaring and threatening. According to Saqib these scholars have very less knowledge about the religion. The poet is against the scholasticism and religionist. He provokes humanity from the prison of the religion and sovereignty.

The basic relation of "Talmih" is with history of stories and similitude. The terminology of "Talmih" is the part of knowledge of new knowledge. In writing a word or group of words which indicates towards any historical, religious or social story is talmi. Talmi are those words which are mainly any story. Then they are permanently used in the meaning of this occurrence (**Nazir, 1969: 9**). Such as just coming of Cha Yousaf in front of us, so they complete story of Hazrat Yousaf comes in our mind. The Urdu poetry of Iqbal and Ghalib are full of beautiful "Talmihat".

Few famous "Talmihat" are "Atish-i- namrood, Nar-i- namrood, Ibnay marium, Yadibaiza, Diwar-i- yateem, Bin tarafy, Kashti maskeen, Asahay musa, Takhat tawos, jaway sheer, Jaam jam, Dam essa, Darfish kahani, Lahjan dauadi. The poets in these Ghazals comparing used maximum talmihzat in their poems. Where as some poets have used many Tilmihat in their Ghazals. The use of Talmihat is found abundantly in the poetry of Makran poets.

Khayyam sana used "Majnoon laila, Adam, Misal toor, ibnay adam, Yousaf, Qais", while Mir Sagar used "Zulaikha and Yousaf, Dastan-i-yousaf, Aizad, Majnoon laila, Saqib used "Yasoo masih", Mansoor amjad used " Ababilon, surkh suraj, Karbalay satam, asghari bakhshay, Karbalay shab, Koh toor" types of Talmihat in their poetry.

For example in the custom and culture of Balochistan the loving story of "Hani o sha mureed" are well imminent. Mir Sagar and Saqib used Balochistan as a Talmih. Beside this Sami also in his poem "Mastay pukar"

has narrated the site of Balochistan in Talmih of Hani o Sha mureed. Amajad coated the talmih of Farat River, which is related with the words of Khalif of Hazrat Umar Farooq. That if a single dog dies on the bank of Farat River so Umer would be responsible for it.

Conclusion

Technically the poets of Makran have introduced new directions to the literature of Balochistan. Among them variety of experiments are top of the list. These poets have not only written Urdu poetry but try to write old and new style of poetry. The poets of Makran used variety of verses in Urdu poetry. These poets have used a number of words of different languages such as English, Balochi, Hindi and Pashtoo to increase vocabulary of Urdu. Mostly the subjects of their poetry were traditional system, worst condition of Balochistan, coldness of Quetta, society, poverty, beauty and love, softness, politics, humanity and nature loving. In the poetry style of Makran poets used the following ways such as conveying idioms, comparison and references of old event.

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