

The Representation of Socio-cultural Aspects in Atta Shad’s Poem “Shepank/Shepherd” and “Dil Greet O Shap Naret/ Heart Weeps and Night Moans”

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Abstract

Shad was a poet, critic, playwright, researcher and an intellectual. In beginning he wrote poetry in Urdu and later in the Balochi language. Shad is considered the architect of modern symbolic Balochi poetry. He was inspired by the tutelage of Faiz Ahmed Faiz but soon felt the need to evolve his own style of poetry. His marvelous style gave him a prominent place in the literary quarters. His poetries are whole which cover all the aspects of Baloch Society. Hence, his poetries not only delight the readers but represent the socio-culture, economic life and many social problems of everyday life. Therefore, this paper is an attempt to demonstrate Atta’s art in the portrayal of socio-cultural approach through his poems, “Shepank/Shepherd” and “Dil Greet O Shap Naret/ Heart weeps and night moans”. The nature of the research is qualitative and researcher used textual analysis for the present study. However, the findings exhibit that Atta Shad as a whole discussed the social life of human being. His needs, wishes, deprivations, love and adventure of the homeland and even the sexual needs of the human being are discussed. And further, he also discussed the discrimination of the society based on the socio-cultural and economic aspects in the society.

Keywords: *Representation of Balochi Socio-Culture, Balochi Literature*

Introduction

In the history of the world there have occurred many changes. So far, man's civilization has been changed in different ways but the culture. However, the ancient of time till now the versatility of culture has been modified but it has not changed. Culture has a long-lasting impact on many of the nations of the world and it has been defined in many ways. For example, Merriam Webster Dictionary defines culture as; "a way of thinking, behaving or working in the integrated pattern of human knowledge, belief and behavior that depends upon the capacity for learning and transmitting knowledge to succeeding generations". In that case culture is inevitable because it has taken a place in each sphere of human life. Similarly, cultural traits are found in literature, art, sociology, philosophy etc. Every culture owns something in itself same is with the culture of Baloch. In aspect of literature, culture is taken a huge part or is made its influences which can be seen in poetries, novels, dramas and etc.

In addition, Balochi literature has been much influenced by the socio-cultural aspects which can be easily examined. There exist many writers in Balochi Literature who have contributed or have presented the Baloch community and their problems. Atta Shad (1939-1997) is one of the modern poet of Balochi literature, who is played a pivotal role in the representation of Baloch culture and society in his poetries. Atta Shad was born in the starting of the World War II and is best known for his Free Verse poetry. Most of in Free Verse, he argues about Baloch cultural, political, economic and other phenomena in the way that is quite against of traditional tendency. He has given Balochi Literature a new color and a shape which is represented in his poetries. His poetries not only delight the readers but also portrays the socio-culture of Baloch Society. In addition, from his books "Shap Sahar Andeem (شپ سحر) (انديم) and Rochger (روچگر)" which have many poems but "Shepank" (شپانک) and "Dil Greet O Shap Naret" (دل گريت ء شپ ناريت) both are considered as two of his masterpiece poems. These poems are only poems but in shape of poem these are; as like dramas both poems talk about social class, political and economic phenomena. Therefore, this paper is an attempt to shed light on the socio-cultural influences in his poetries. Apart from Atta Shad, socio-cultural influences can be traced from the classics. Hussain et al. (2016) examined socio-cultural ethos and Indianness in his article and demonstrated the values, tradition, customs, norms, rituals and Indianness. Further, he illustrated that Indian poetries has met a lot of complexity but in no time it has been successful to demonstrate the Indian society where every aspect of Socio-culture has been portrayed in poetries. In the domain of culture literature is something else to be define or it is another phenomenon which can visualize the socio-cultural

dimensions. If Mathew Arnold says about literature that it is the mirror of life because it imitate man's behavior in an artistic form. As Rizal et al. (2022) evaluate the cultural aspects in Darmanto Jatman's poem where he narrates that man always try to do something for his/her betterment but poets demonstrate the real fact of man through poetry by imitating their roles. Moreover, he examined culture in three major aspects in the poem Istri which are as; ideas, actions and works. Last but not least, his given information reveals culture and the groups of people. In the art of poetry it is not easy to represent culturist approaches of human society because "reading a work of literature requires a special competence since this activity involves many different aspects and strategies (Mustofa, 2018, p.108)". Indayani et al. (2022) conducted a research on the explanation of Women's socio-cultural ideological aesthetic in poetry. As a result, she interpreted social changes, institutional association, culture and meaning of discourse where she obtained that socio-cultural changes cannot be alienated from inequality and poverty. Therefore, social inequality is the outcome of authority and this aesthetic define the cultural events of both countries through poetry. In other words, Al-Azzam et al. (2014) illustrated the reflection of socio-cultural, political and historical allusions in the poem 'Peace, O Gracious King'. In that case he penned down social and cultural traits. However, in the poem loyalty for the king dribble down and further highlighted that, "national songs are regarded as the living part of cultural and social heritage as they include various cultural elements that might not lend themselves easily understood by the new generation (p.58)". According to Kamal (2020) the historical culturist perspective of Baloch cannot be completed in any literary work until or unless one is to shed light on the formation of Baloch and culture. Further, she adds that masses of Baloch people are blessed in the reflection of literature, art, poetry etc. and for that they are glorified in cultural manifestation.

Objective of the Study

To investigate the socio-cultural approaches in Atta Shad's poems "Shepank/Shepherd" (شپانک) and "Dil Greet O Shap Naret/ Heart weeps and night moans" (دل گريت ء شپ ناريت).

Methodology

The main focus of this paper is to demonstrate Atta Shad's socio-cultural representation in his poetries. However, for the collection of data and information researcher would like to use the qualitative method which will be proper for this research. Therefore, it is in qualitative method and for more information it will use textual analysis because textual analysis is a method to carry out the collection of data and analyses these data. Last but not least, it

follows descriptive method because it will be easy for the researcher to interpret, describe, observe, explain and analyzes the data.

Discussion/Analysis

Atta Shad is one of the masters of free verse who is well studied and recognized for his symbolic and hard dialect. His poetries are not limited to one aspect but the entire entities of life: love, relations, freedom, patriotism, class, distinction, sensual feelings of man and so forth. Atta shad was a man of very vivid visions and an independent figure avoiding people's criticism, only focusing on his true self. The same is seen in his poetries in many ways depicting by what he had been hit and beneath what unconscious atmosphere he had been inhaling. The poem "Shepank" (شپانک) "Shepherd" of Atta Shad is one of the poems which is known for its static beauty, ideology and shape. He has written this poem to cover the social class discrimination of society which is drawn through dramatic method. Shepherd is one of the characters in the poem, appears with a prologue who belongs to lower class, but peasants, farmers, shepherds, masters, landlords and chiefs all are part of society. Moreover, they have a big gap or a huge wall between them which prevents them to be one. The poet Atta Shad is written this poem for Baloch society which has such like problems, in the poem the shepherd has many social problems which are highlighted. It is a love story; a landlord girl is fallen in love with a shepherd who in front of her is no land or money and belongs to a lower class. Atta Shad is painted this love story in shape of a dramatic poem. This poem opens in an extraordinary way as like a story, which starts from the character of shepherd (Shepank, شپانک) who is conveying his speech to his lover;

شپ پہ وتی بے وانکی ۽ ڏرنگ ۽ ابردیان انت

روچ وتی هر روچی نیں ہلک ۽ جُجزان انت

اُڙو! ڙو!

بیا کہ من ۽ تو

...راہ گراں

گوانک بندے وتی لسہیں گڈ ۽

(سک پلینگیٹ)

Night, holding tiresome is approaching its sojourn,

Sun falling in dim rays, is walking in daily abode

Derro... Derro...

Let's I and you walk our way

Call for your compact herd

(Bleats aloud/a lot)"

The reader has its glimpses to these lines through socio-cultural interpretations of Baloch society. Atta Shad's art of characterization is pessimistic because his characters do not feel optimistic for the future. The shepherd and landlord are forced from their Super Ego which has made alive the respect of society and the fear of society. Atta shad here indented to demonstrate his background and conservative set of beliefs which on every other day compel one to hang his wishes in the prison of his heart. The shepherd and the landlord girl both feel that they would be separate they have no lives but both have fear of society, that their story ends.

”دم پہ دم ء روزردگ ء گندئے

چک جنئے

ءسک من ء ارمانی چارئے

ایر روان انت روچ تئی دل ایررچان انت

رولہی انت تئی ناکو ء سہریں چم نا انت

کہ آچ گروشکان

چو کہ ترا گندنت انت گوں من

رولہی انت پمن کہ گشئے تئی دست ء ہئی

پرچیا ارسی بئے، منی بانک

دود ہمیش انت، مئے ء تئی بلک ء بولک ء

من چہ جنائیں ٹک ء جنائیں بولکے

تو چہ جنائیں ٹک ء جنائیں بولکے

Your gradual steps see the pale evening and u turn

And startled your eyes rest upon me with drowning wishes with the fogging sun

Sinking your heart

It's a former paleness not your uncle's eyes

That sparks in fierce flames

When they see you accompanying me

The same paleness for me is the henna adoring your palm

Why shed tears my beloved

This custom prevails in our society and class

I belong to a different class

And you belong to different class”

Here according to Freudian theory, the shepherd is facing with his ID and Ego, in such circumstances he wants her to be with him, but the fear of societal norms and values let her go. The poet moves toward reality of their tradition and says, why you shed tears why you be worry, this is the custom of our society which prevents higher and lower class to be one. The shepherd in his character is busy to convince the 2nd major character that is not possible to create a rigid relation of love between both, while there are thousands of differences. As the poem moves toward the climax where he is still pessimistic and talks about her uncle's richness and his craziness where he says;

”ہنچ گشت تئی ناکو بازیں ملک ء میرائے دارایت

ہنچ گشت اے گلیں ہلک ء اے سبھیں مڈی

پیش ء کئے زانت کہی؟ مرچاں تئی ناکو ء دست ء انت

منکہ منی دست ء ہچ مالے، ہچ ملکے، ہچ مڈی بیے نیست

انگت تئی دل پہ من بدوک انت

!انگت منی دل پتو زروک انت

پرچے گنوک انت

من تو روچ ء ہمراہاں بیا کہ رواں، بیا راہ گراں

من چو ہمک روچ ء بیم ء مرچی دی گنوکی تران کتوں

As said your uncle holds richness in his account

As said his possession is replete with the sheer building of this area

But who knows of who they were?

And today your uncle sovereigns

And I and my desert hands are with emptiness

Yet your heart craves for me, yet my heart yearn for u

Why gone crazy....

We are the companion of night and now shall depart

I alike daily mad, turned madly”

As Freud mentions the sequences of writers’ mind behind his texts so what is the role of Atta Shad’s mental ups and downs behind creating the Shepank’s dialogues? Is a question that elaborates poet’s thoughts, love, restlessness and hatred for social, cultural and economic values and discriminations? In the poem the character Shepherd is in a weird sense which does not allow him to go against the hard-cultural traits. Here Atta’s observations regarding Baloch society and its moralizing conventions are concerned which have been counting peoples soft and hard feelings for centuries and still remain as same the same. Shad (2017) narrates that, “If Atta shad had any sort of feelings about his own life and sufferings or political and social, he always shared that with his pen (p.221).” But the departure of two lovers (either it is with anything) has been the major topic of poets since centuries. They used to treat with it directly while in modern time poets somehow elaborate their topics in a more authentic and specific way which creates the gloom of the meaningfulness.

“دل گریٹ ء شپ ناریت Heart weeps and night moans

This poem is a little bit similar like the Shepank’s poem. This dramatic poem starts from the middle at his center and then come to the start of text later goes toward end. The beauty of Atta Shad is, he draws picture or creates story for his readers and leaves clues. He is doing the same with this poem “دل گریٹ ء شپ ناریت” actually words have two meanings one is real and second is alternate. Hence, with a tragedy of lost desires and broken dreams, this poem starts which directly hit and catches the previous ups and downs. The poem is one of the unique poems of Atta Shad, the meaning and thought of this

poem are wide, and this poem adds love, desire of heart and rebellion. The poem starts in a place where the poet experienced sorrows, and he can experience the readers also when this poem goes ahead and opens further it elaborates more fallen needs and wishes that have been almost lost.

”کہ اے عاشق تبی، اے واہگ ء دلمانگی گران انت
بگند، کہ بے وسی ء بے وفائی چوں ما شاگیں کاپر ء ماہیں جنک ء گرمیں
امبازاں زریت
(تئی دلگیریں یاتوں پہل کنت)
اے خمار چم ء بتم بوبیں بدن
پہ کتر بے تہ واہگائی گواڑکاں ساریت
اے گوہنیں شراب
پہ یک دمانے تئی غم ء سوزمان ء تئی مہر ء خمار ء گار کنت
بے سار کنت
ہلے ء کہ تئی شررنگی ء رب ء قلم نستگ
ہلے یک ساعتے پہ ساعتے
صد بے تر ہیں پاساں تر بینیت
بے وسی ء بے وفائی یے بیت،
واک ء وس ء
حزیں گروناکی نہ بیت
بیا لزت ء شہدیں شراب
بیا گرمیں امباز ء زبیری پیچ ء تاب
بیا مہ لقا ء گونگ ء مہرنگ داب
یک کتر بے کوٹاں چہ تئی عمر گروناکیں درء

Being in this passionate love and yearning for this desire is hard

Behold, how helplessness of desert faith is distressed

Like the warm arms of the fair maiden

(You are hurt, forgive me)

Your fragrances invoking presence

For a moment adorns the bud of my weary wishes

This old wine

Momently wipes off your insight craze

And I go crazy

Verily, God ceased the pen after art your comeliness

Yet an instant, for an instant

A hundred unturned rousing sleeps it turns

Be it disloyalty

But never be the miserable pride

Get me the delicious wine

Get me the warm embrace of restlessness

Come the sweet gait and your gentle call

For an instant I crave before your signified door

Heart weeps and night moans”

These lines elaborate poet's inner feelings which show sexual and romance of enormous feelings. Where Freud mentions the Slip of tongue, the unconscious desires which evokes, if these feelings are arose but sexual and erotic feelings for what and whom? This question remains as more meaningful condition of art and beauty, because sex itself is something that touches inner and outer images of living species. It is difficult to be a lover and be hopeful for desires. Mankind is living in a hope; to be desirous is hard because all wishes would not come true. This dramatic poem talks about two lovers which are bound by the tradition of society. In a society when one is known with each dimension of society, he/she wants to skip the tradition and be alienated. Since, from this there arises the deviant flow because when all the ways are shut down man desires to open a new path to be a rebel. The poet adds that;

when your memories remember me, I regret a lot. The old opiate of which I have drunk I want to wipe off your insight to be disoriented.

”زندے چراغ ۽ مرتگیں وٹ انت

کہ مہر ۽ سوزمان ۽ آچش ۽ بالیت ۽ گنجیں واہگانی زگریں حوناں دیر جلیت ۽ ابد مانیت

مرک انت واہگ ۽ مہر ۽ جنائی

واہگ ۽ زگریں نشانی تہ منوں

؟! مہر ۽ بزان

ما پو نبیاں

تو شاعرے ئے شاعری تیران کنے

باریں دگہ شعرے بگش

سئے سال پڑیں گوستگنت پہ انچشی،

مرچی مرو،

زائے منی اے دزنشانی ۽ ودار ۽ سگی ۽

الابیں شپ تیر نہ بنت

واہانی گنجان ئے منا بہرے بدے،

!ارسی مہیں

اے بے وسی پما جنین زہگان چو مرک ۽ پریشتگ انت

اے روچ لہ، ہر روچ پہ دردیں دل ۽ زیم آزگی کاریت

Life is the dead flame of this lamp

That fired up by the sorrows of your love

And burns on the bleeding desire and remain in extinguished

Death is.....but the departure of love

I am then the pure memory

Know the love??

I don't understand

U r a poet and change poetically

Assail me poetry

Some 20 and 6 months fogged alike

Don't go today

The thorns of patience don't always seem harsh

Let me have the sheer of your flowers dreams

Shed no tears

This helplessness is likely the angle of death

The sun crescent sits and ever unfolds the heartily injuries

Weeks the heart.....”

Behind these dialogues of poem, a common minded person directly catches a girl who shares her love with first person, but behind the girl is something that is quite silent but speaks a lot. In a place of these lines the girl cannot understand what her lover says, she says you are a poet and change poetically. Here the story changes and join another theme which invokes the hidden desires of poet. Baloch and its culture are quite complex when it comes to love story which are beyond of reality. Poet narrates quite clearly the topics on one subject as bravely as he is about to eat up the obstacles on the way of his desires or someone's desires.

”گندئے وتی لیج ء منی مہر ء میار ء نہادی ء

کئی خون؟ دوشی انا گاہ ء ہلک گپنا

کئے بوت جون؟

ما اطلس ء آبریشمان، تان بزرگ ء واریں دل انت، اوگار بوت

تان ہلک ء پیریں، نواسگ بوت میر ء مرکب ء نالانی دیم حونی

روچے گومے رزواہیں زند ء چنت بر من تو مراں

اے منے قدیمی واہگانی بُندر انت

چو کہ گشئے بچ مرتگیں مات ء دل انت، صد ٹکر انت

ماں سنیہ شپیں روچاں منی نابودی ء اومان

تئی بنامی ء ترس ء گمان

ٹیپہ ء غم ء جان ء غم ء ہلک ء شگان

گوں زیمیں زرد ء ارسیں چم ء سالیں ساعتانی غم اکئیے تنکد ء منی ماہنو

پہ بامی انگران داریت

دل گریٹ ء شپ ناریت

ما، چو کہ استار ء

شپ ء پاہار

زند ء مامسارانی پشومانی

دل گریٹ ء شپ ناریت

دل گریٹ ء شپ ناریت

دل گریٹ ء شپ ناریت

See, on your dignity and on my priceless love whose blood abruptly flew?

Who became the corpse?

In easeful attire who faded miserably

The apple of a mother's eyes shed beneath the tyrant's hostility

In similar Passion, we die a hundred times in notorious life

This has anciently been happening

How a mourning mother's heart is broke into pieces

The eternal gloom tortures my feelings

The tears beyond your defamation

Fear of my land, fear of life and people's condemnation

For how long I can remain in me, with breathless heart, tearful eyes and Longley pains

Keeping with the flames of Dawn...

Heart weeps and night moans”

The poem opens another rebellious theme, where the male character confesses the harsh reality of society. He is observed the grief, sorrow and pain of the community and is gone against the tradition of the society and country. If we take Atta Shad in the portrait of protagonist thus, he is there with a picture which has the tools of love, companionships, revolution and the gloom of future as well as the darkness of past. As Atta Shad is already considered as a brave Balochi modern poet because of his brave practices in poetry, in the same way his brave attitude can be seen in this poem by expressing feelings of love, revolution and sex as freely as it is bound and considered as a taboo in society and Balochi culture. Last but not least, it is said that every man is the creature of his mind and inner thoughts, it quite can be fitted with Atta Shad that it can be the sole reason (his bravery, practice, love, revolution and desires) of his culture which is represented in his poetries.

Conclusion

In concluding remarks of this paper, it can be analyzed that how much Atta is influenced with his culture and socio-cultural traits which are represented in his poems. He is not only captured these dramatic poetries in the sense to delight mankind but he is presented Baloch Culture in his spontaneous flow of feelings. For Atta Shad culture is not only the name of set of beliefs but it is a whole for him. Apart from it, in Atta's poetries his unsaid words are more important than his said words. And all of their explanations show how poet is concerned with social, financial, religious and traditional issues: which exists in each person's lives and it also shows how Atta Shad gives growth to his mental approaches and these produces “Shepank” (شپانک) and as well as “Dil Greet Oh Shap Naret” (دل گريت ء شپ ناريت).

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