

**My Heart Simers Up Like a Cauldron:  
(A Backdrop of the Elegiac Poetry in the Balochi Literature)**

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**Abstract**

*The elegy is approximately found in all nations of the world. A few nations have practiced it as the part of literature, and developed it as the essence of their classic literature, but the other nations have yet adopted it orally. The elegy is considered to be an eminent part of the Balochi folk literature and society. Elegy is the part of folk literature, which was brought into written shape during the British era as well as after the formation of Pakistan. The paper illustrates all aspects of the Balochi elegy, its written and unwritten history and also its concepts among the Baloch people.*

**Keywords:** Elegy, Balochi elegiac poetry

**Introduction**

The origins of elegy involve poetic form and subject matter. The word elegy derives, the dictionary tells us, from the Greek elegos, meaning 'mournful song' but the earliest surviving examples are not funereal. Elegies written in the Greece in the seventh century BC by poets such as Archilochus, Callinus and Tyrtaeus dealt with war and love, offered philosophical advice or sent good wishes to travelling friends. These poems came to be known as elegies because they were written in elegiac couplets which alternate dactylic hexameters and pentameters. They were traditionally accompanied by the flute or the oboe-like two piped aulos. As Martin L. West observes, elegy merely denotes a large body of verse in which the poet spoke in his own person often to a specific addressee, and in the context of a particular event or state of affairs.

West argues that the sheer diversity of subject matter makes it unlikely, the poems were originally called elegies, because the ancient Greeks named forms according to the occasions for which they were written, for example paean or hymenaeus. The earliest elegies had no name because they had no single function. We can also point to the collection of elegies Lyde by Antimachus who flourished around 400 BC.

It was named after the poet's mistress and in it he attempted to find consolation in her death by working through a series of examples derived from methodological stories of unhappy love affairs. The Greek poems that have had the greatest influence on funeral elegy are those of the third century BC poets Theocritus, Bion and Moschus. Theocritus generally acknowledged as the creator of pastoral poetry, wrote a series of 'edullia' literally, little poems' but commonly called idylls. These idylls, also known as eclogues, establish not only a range of characters and imagery such as nymphs and shepherds or singing and weaving but also the close relation between pastoral and elegy, hence the term pastoral elegy.

Theocritus's 'first Idylls' begins with thyrsis, shepherd meeting a goatherd at noon. They praise each other's piping and the goatherd persuades Thyrsis to sing 'The Affliction of Daphnis' for the prize of an elaborately decorated cup.

The idea of elegy as a manner continued into the Romantic period and beyond but with an important modification. Coleridge was able to remark that, "Elegy is a form of poetry's natural to the reflective mind. It may treat of any subject, but it must treat of no subject in itself; but always and exclusively with reference to the poet. As he will feel regret for the past or desire for the future, so sorrow and love become principle themes of elegy. Elegy presents everything as lost and gone, or absent and future." (Coleridge, 1835: 268)

The Origin of the elegy as a literary form is obscure. Even the Alexandrian Grammarians could not decide who had been its inventor. Some suggested Archilochus others Mimnermus, Aristotle in his dialogue 'On Poets' seems to have favored Callinus. Those were obviously the authors of the earliest elegiac poems known to the Alexandrians.

"*Quis tamen exigos elegos emisit auctor grammatici certant, ET adhuc sub iudice lis EST.*" "But the critic's dispute who was the first to produce slender elegies and the controversy has not yet been settled". The word 'elegy' appears several times in the lyrical passages of Euripidian tragedies where it means invariably a 'song of mourning'. One should remember the unparalleled monody of Hector's wife lamenting her husband in elegiac couplets. In fifth century Greek usage this seems to have been the accepted

meaning of the term. Hence, later grammarians derived their fanciful etymology 'to cry woe'. In Rome this etymology was accepted by many. Marcus Terentius Varro, the great Roman scholar and friend of Cicero compares "elegia and nenia", the latter being a dirge, combining lamentation and praise, sung at Roman funerals to flute accompaniment. The same instrument accompanied the early Greek elegy. The Greek elegy of the archaic and the classic period embraces a large number of themes. Semonides of Amorgus wrote a history of in two books of elegiacs which are lost. An elegy on the shortness of life and the vanity of human illusions, attributed to Semonides of Cesus, is probably of his work. (**Goerg Luck, 1969: 25**)

In Arabic elegy is called Rithā or "marthiyya" was intended to memorialize and eulogize someone who had recently died in earliest times, that often implied death in tribal conflict or as a result of one of the many ways by which desert life could be an agent of imminent death. The large quantities of elegies composed by women that have been recorded suggest that this communal function was the particular province of women poets, the poems themselves being part of the burial ritual. The two most celebrated names in the early history of this type of poem are Tumadir bint Amr renowned under the name of Al-Khansa and Layla Al-Akhyaliyya. The elegy will often end with words of advice for the tribe, and, if the incident is the part of a continuing feud, with calls for retribution against those who carried out the foul deed (**Allen, Roger, M.A, 2000: 93-94**).

Through the agency of the elegy composed by the patronized poet a family loss becomes a communal tragedy, and yet the presence of the enlightened Muslim ruler is a continuing source of consolation. The sense of the disaster becomes more intense, needless to say, when the very fabric of the Islamic society is attacked. In 871 for example, Al-Basrah, the garrison city and port in southern Iraq that had become a major intellectual center, was devastated by the Zanj, an army slave laborer. Inb Al-Rūmī (d. 896) composed an elegy bemoaning the fall of the city and the massacre of the inhabitants. During the ensuing centuries to fulfil this role as public as a public record of the community's direst moment. Ibn Al –Mujawir (d1204) recounts the fall of the Al- Aqsa mosque in Jerusalem to the Crusaders. (**Ibid, : 96**)

### **The Balochi Elegiac Poetry**

It's conspicuous that the elegy is regarded as an eminent style of the oral literature. It has its own approach in Balochi, which is different than that of other oral literatures of the world. In Sayad Ganj, the elegy has been defined as "a song of lamentation which is sung over the death of a person".

*Mōtk o mōdagē pirbandān*  
*Durrēn laččahān sindān*  
 I'll recite an elegy and dirage  
 (To) pluck up the pearled poems.  
**(Sayad Hashmi, 2000: 785-786).**

If we look into the Balochi classic literature, the elegy has been the part of it, but by the passage of time, the elegy vanished itself, as the other classic literatures, and we have a rarity of elegies except a little bit “*mōtk Lačča* (*elegic poems*).

**(Sayad Hashmi, 1986: 115)**

In 1884, Mansel Longworth Dames in his book “The Popular Poetry of the Baloches”, has illustrated only one elegy on the demise of Mir Jamāl Khān which is consisted of 164 verses, in which the elegy praises the generosity of Mir Jamāl Khān Leghārī, narrated by Panjū Khān Banglānī. Here some verses of the said elegy are pointed out.

*Hazrat Sohrān Rasūlā yād k<sup>h</sup>anāṇ*  
*Yād k<sup>h</sup>anāṇ Pīrā, p<sup>h</sup>allavā shāhīg<sup>h</sup>ā girān*  
*Man dī gōṇ pākēn K<sup>h</sup>āmdā ardāsē k<sup>h</sup>anāṇ*  
*Loṭ<sup>h</sup>o īmān bach<sup>h</sup> gōṇ shēr dīd<sup>h</sup>aghān*  
*Bashk gunāhān ma’AF kanay kullēn bandaghān*  
*Sēzdamī samēn ummtē k<sup>h</sup>ōṭāēn zawān*  
*Jūfo ē j<sup>h</sup>ateñ droheñ p<sup>h</sup>a dīn-brād<sup>h</sup>arān*  
*P<sup>h</sup>ar dafā īmān lōṭit<sup>h</sup>ā Shāhēn Qādirā,*  
*Do jahān bashkān mārā p<sup>h</sup>a razik<sup>h</sup>ēn dilā*  
*Mālikā ardāsē k<sup>h</sup>ut<sup>h</sup>ē Jāmēn Shāhirā,*  
*Sayyad auliyā rāh saxī ānhī bā churā.*  
**(Dames, Longworth: 1988: 105)**

*Let me commemorate the holy Sohrān and the Prophet,*  
*Let me celebrate the Pīr, and lay aside all wickedness,*  
*And let me make my supplication to the Pure Creator.*  
*I have asked according to my faith for a son with milky eyes.*  
*Forgive my sins, and pardon thy all slaves.*  
*In this thirteenth century mankind have false tongues,*  
*And show greed and deceit towards their brothers in the faith.*  
*With my mouth I have sought favour from my King and Creator,*  
*Who bestows upon me the two worlds with willing heart?*  
*I have made my petition to the Lord Jām Shāh,*

*To the Sayid and saints (walīs) to be bountiful to his children.*

Sayad Hashmi writes that “one of the eminent elegies which has ever been narrated by the elegist is the elegy of Mulla Bahādur Omarzāī. He had three sons, Dād Karīm, Tāj Muhammad and Yousuf. Mulla Bahādur Omarzāī loved his son Dād Karīm very much and he messaged to a respectable family of Mand for betrothal of his beloved on his own consent. They accepted the engagement, but demanded a huge amount for dowery. Mulla Bahādur Omarzāī was a poor man and he could not fulfill the demand. After the passage of time, when Dād Karīm came to know that the said girl is going to be married to an affluent man of the area, he sworn in not to drink the water of that area and left the area to India. When he didn’t come back home after a long time, the second son of Mulla Bahādur Omarzāī owed to bring his brother back from India. When both sons of Mulla Bahādur Omarzāī didn’t return, he narrates a "Zahīr lačča" in remembrance of his both sons. When the third son of Mulla Bahādur Omarzāī listened the “Zahīr lačča” of his father in remembrance of his brothers, he also swore to go India to search out his brothers.

All of a sudden, someone informed the news of the death of his son Dād Krīm; he became much grieved and narrated this elegy.

*“Dād Karīm, like the brave lion,  
The Sword tied back like a biting Scorpion  
And left away for a long journey  
While he reached in India  
And drank the bitter cup of death there,  
hearts of those mothers are praiseable  
where, there sons are soldiers in India  
and (are )companions of Hindus and Sindhis,  
mothers for their children and children for their mothers,  
Cried in midnights, like a dove  
(Sayad Hashmi, 1986:117)*

The Elegy is at a bare minimum performed in the nations throughout the globe and each nation is recognizable relating to this term. But the Balochi elegiac poetry renders a..... The Balochi Elegiac poetry has been a part and parcel of the Balochi Oral literature from centuries. The recitation of elegies has been a part of Baloch culture and tradition throughout the history.

Sardar Khan Gishkori opines that “the women of deceased family used to display feats which were no less than barbarism. They used to beat their heads with stones, tear their garments, and sprinkle ashes and dusts on their

naked heads. They profusely followed the Arab custom of mourning which was prevalent in the Days of Ignorance." (**Gishkori, 2010: 544**)

The custom of mourning, as in the case today, may last for three days within the family. The women of the bereaved family and the clan assemble in the house of the departed soul and recite dirges (elegies) till tears stream fast and full of their eyes. The scene may continue to the exhaustion of their eyes and energy. Offerings are given on the third day after the burial. Beside such customs, no special attention is paid to the graves of the dead. The graves of the nomad or desert Baloch are marked only by cairns or flat flags of stone. In some cases, a tall headstone distinctly marks the grave. The dirges thus recited differ in the text and composition. At the demise of a tribal chief, his bravery and bounty, sword and noble steed, generosity and genius were praised.

He further writes that the women amass in the bereaved quarters in a mourning dress and form an encircle while the women of dead sit inside and the coterie mourn with one voice reciting patent funeral songs which gives a picture of the house, spear, sword assemblies, gay parties, love episodes, beauty and strength, generosity and valor, wars and exploitations etc. generally commencing with the adventures of *Chākar*, *Bībagr*, and sometimes of *Hōt Punnū*.

In the case of mourning a dead woman, her household affairs, severe management, needle work, beauty, simplicity, her male progeny's worth and value and her parent's qualities are praised. In the case of a bachelor or a virgin they are quite different. The term for this mourning and reciting elegies extends for 3 days and the Arab custom is followed copiously.

In the case of virgins, her beauty and brevity, chastity and charms and her fidelity in the service of her parents, brothers and sisters are recounted. And that of a married woman, her chaste character, manners and managements, her needlework, care and cautions constitute the main theme. The entire elegiac poetry that we have at our disposal has been composed by anonymous poets of the past, all of whom perhaps regarded elegy as their special prefecture. As a rule the Balochi elegy has been very simple. The energy of passion and noble simplicity of style marks a clear distinction between elegiac poetry and the rest of the Balochi composition. In fact to recite the elegies with an intensity of feeling could only be the business of women. (**Ibid: 545**).

Dr. Badalkhan writes that "*in some parts of Balochistan, especially in the north, until recently, mourning, mostly of men but also of women if they*

*belong to an important family, included singing elegies, in some places accompanied by drums if it was the funeral of a tribal chief."*(Badalkhan, **Oral Tradition 18/2 (2003): 230**)

The Balochi elegy demonstrates the thorough psyche of love and attachment to their loved ones. There are different ways to express the elegies on the demise of different persons by age. The enthusiasm and passions describe that much the Baloch love their inmates, relatives and friends. On the departure of an infant or newborn child, a Baloch mother would be so grieved and distressed, and laments all the day without eating and drinking. She expresses this a huge loss in her life, because she carries her child out in her womb for approximately nine months, and tolerates pain and tenderness. The loss of this child lets the mother mourned and lamented. She articulates her catharsis and expresses the recollections of her child and says:

*"Gwānzagī tīflāñ māt saḥṛēn ant  
Manī dilā heč kas na saḥṛīnīt  
Māt parā čukkā, čukk parā māsā  
Čō kapōtī kūkū kutag pāsā  
Dil manī jōš kārīt čō lūhīe laḥḍā  
Zahīr manā zūrān kāyāñ taī kabr ay sarā  
Ča sarūna hišt o pādūnā gil ē  
Taī sarūn ay hišt manī dil ay darmān nabāñt  
Manī dil ay darmān taī dap ay pullēñ kandagāñt"*  
( **Int: Bibi Hūrān: 15<sup>th</sup> Feb. 2012: Turbat**)

**Translation:**

Mothers soothe the cradled infants;  
(But) none can soothe my heart;  
Mother for the child and child for the mother;  
Cried in midnights, like a dove.  
My heart boils up like a simmered cauldron,  
(When) thy recollections take me to thy grave,  
A brick from thy head-side and a clay from thy feet-side,  
The bricks on thy head-side do not soothe my heart,  
The remedy of my heart is thy flowering smiles.

On the death of a brother, a sister laments with sorrow and grief, expressing the bygone fantastic days at home. She considers her brother a lion, and the death of her brother the death of a hero. She further articulates that

Almighty God never takes away brothers from their sisters, because this is difficult to endure the moments of their life and death. The following elegy represents such sort of a picture.

*"Murtagant šēr o būtagant kabrānī mayār  
Na murtgant māt o na murtagant šēranī gwahār  
Allāh makant bēbrātēñ gwahārānā  
Brāt gwahārānī āhinēñ pall ant  
Māt pa pussagāñ hayrāt ant  
Gwahār pa nōk barōtēñ brātāñ  
Kas pa kasā bazzag na bīt  
Bazzag bebant māt o gwahār  
Tāñ zindagāñ apsōz kanāñ  
Gōñ naryānī taylāñ bastagāñ"*

**(Int. Rec: Sahtī: 2<sup>nd</sup> Dec. 2012: Turbat)**

Translation:

The lions have died and took shelter in the graves  
Neither the mothers nor the sisters of the lions demised  
God may never leave sisters without brothers  
The brothers are the iron-claded walls of their sisters  
Mothers sacrifice for their offsprings  
And the sisters for their juvenile brothers  
No one laments for the others  
If laments, may the sisters and mothers  
I mourn, till the last breath  
I've been tied to stallion chains.

Another elegy which shows that the demise of an inmate pours up salts over the injuries of the relatives and make them grieved. In this regard, the following verses confirm grievances and upset.

*Āzagēñ tapp pa darmān o dawā drāh nabant  
Ey hamā datagēñ sogāt ant ke bēgwāh nabant  
Wārtagiš kaddahēñ čammānī subakkēñ tīr e  
Añčō wašwāb int dāñ kyāmatā āgāh nabīt  
(Nasreen Baloch, 2009: 70)*

**Translation:**

The unsullied injuries are not nursed by medicines  
These are the gifted rewards, which cannot be vanished

They have consumed the light arrows of the cup-like eyes  
He's in sound sleep, doesn't wake up till the doomsday.

**For old persons:**

*Ohe man bātāñ gōñ watī bahtā  
Zurtag nasībā o kismat ay bahrā  
Baht manī sīmurgā na tarrēntag  
Āxirī mullā ā ham na tarrēntag  
Bahtā manā rāh e nēmgarā drōhit  
Bahtā ča gwarbāskā šikist wārtag  
Ey nasīb ay o kismat ay kār e*

(Int. Rec: Ganj Khātūn: 15<sup>th</sup>, Dec. 2012: Turbat)

**Translation:**

Alas! Me with my luck  
The luck has taken me, with the part of fate  
The Phoenix hasn't turned away my Luck  
The last clergy hasn't turned it away too  
The luck deceived me on the midway  
The luck has broken up from the sidearm  
This is the routine of luck and fate

Love is a universal truth and actuality and it is performed throughout the globe as well as the lamentation. Occasionally, we have seen that the lovers mourn a lot on the demise of their beloved. This elegy is the true picture of a lover and beloved. In this elegy, how the husband laments over the death of his wife and how his relatives become so grieved.

*Hajjī hājī e ke pākēñ nēk jan ay  
Mā tharā hajjā dīthā gōñ phullēñ rayṭhawā  
Pākēñ Fātima bāṭ har dam thaī wāharā  
Phullāñ šuštī gōñ waṭī šoxēñ nokarā  
Manī bānukh grāñmahḍawā waṭī khull e tahā  
Bāñdawā misk o sar čhēdēñ zawār  
Zind gwāzēñthā gōñ ošīšēñ gudā  
Na pa drōy na rū riyāī gwašāñ  
Māñ janāñ Laylā o gwahārāñ pērōzay it  
Thāl o kūḍī māñ jahāz e jāh khanāñ  
Māñ tahārāñ čhōñ girōxī čīlk janāñ  
Surx rawāñ hizm mazan pāñdēñ mēṛawāñ  
Buṛz čhamm ant.jūd brāṭī mēṛawāñ*

*Mahōle khan ay azh hamāñ aršī khōkhirāñ  
 Mahōlā gōñ šafti o xāsawāñ bazār kan e  
 Bānukhā sraōd kanant kauθrī jō e sarā  
 Bānukhā šōdāñ phašk o sarīā nōx kanant  
 Bānukh ay nyād až hākimī ganjāñ gēštir int  
 Bānukh ay nām až nāfayī miskāñ ziyāda ant  
 nāfayī miskā o až suhrēñ thaṅgawā ziyāda ant  
 thangawāñ mayl, bānukhā mayl mān na'int  
 larzita zardeñ dīyar tahārīēñ šafā  
 bānukh e laḏḏā thānahī nōde šam khafā  
 thānahī nōde šam khafā hīṯhī šanzalā  
 yak dame waylum naya dērēñ ātka  
 nī may niyāmā khaptayāñ dīrpāndēn dayār  
 malkamīθ diθēñ o šaf thīre jaθēñ  
 šaf thīre jaθēñ gōñ naptēñ tūpakā  
 gind navāñ ranjay may šafānī šafčirāy  
 heč bare thaī hātirāñ āp dard bañd navīθ  
 ( *Gishkori, Sardar Khan 2011:548-551*)*

**Translation:**

She is a pious lady or a Haji  
 While performing the pilgrimage,  
 We have seen thee dressed in clean elegant clothes;  
 May the holy Fatima, be thy support always,  
 And send thee flowers through her swift and steady maid  
 servant;  
 With sedate demeanor, our mistress would live in her house,  
 Her shelf of stone would contain musk and scents,  
 She passed her life, attired always in white and clean clothes;  
 It is not asserted through flattery or falsehood,  
 That among the women she was Layla,  
 And turquoise amongst her sisters;  
 Her trays and cups for drinking were so numerous  
 That a ship could be fully loaded, (and the utensils) would  
 Glitter like the nightly flash of lightening;  
 Her heirs feel honored in huge assemblies (because of her chaste  
 character),  
 (Likewise) her husband feels proud in the gatherings of kins;  
 A dromedary bedecked with riding saddle and  
 Pannier descends from the heavenly clouds,  
 Adorn with carpet and a white sheet of cloth;

They shall wash the corpse of the mistress  
 With water of the spring of paradise,  
 Fair ladies will bathe her, and dress the corpse  
 With new shirts and shawl;

Association with her was more soothing and graceful  
 Than the glittering scenes of the kingly treasures,  
 Her sweet name was more fragrant  
 Than the fragrance of musk;

Even musk had no comparison with her name,  
 Which glittered more than the red gold,  
 Gold might have some impurities,  
 But the name of the mistress remains ever pure;

A little before sunset they carried the corpse for  
 Burial in the dark of night,  
 Let a great cloud shower drops of rain on the  
 Caravan of the mistress,  
 A cloud that should rain with drizzling drops;

We couldn't endure thine absence for a moment,  
 Now between thee and us, lies a distant unknown bourn;

Had we seen the Angel of Death,  
 We would have fired at him a musket ball  
 With our deadly musket;

Thou, the firefly of our dark nights, do not be vexed,  
 The gates of thine house will be kept open  
 For thine associates (in thy absence too)

In the Baloch society, the sisters mourn for their brothers, because the sisters consider them as the moral fiber of themselves. In the Baloch society, when a sister hasn't a brother, she considers herself as one of the unluckiest persons of the world. In this regard, on the bereavement of the demise of their brothers, the sisters mourn a lot. These verses correspond to the love of the beloved brothers. Such verses are narrated in a Corus.

*Har wahd kāyañt nōd sipāhānī*

*Brāt nayatk ant šūm gwahārānī  
Corus: par watī rāj ay wājahā  
Man dilā dārāñ Dil manā nāylīt  
Dil manā brāt ay trānagā gījīt*

*Corus: par watī rāj ay wājahā*

**Translation:**

The breeze of water dewes always come  
(But) the brothers of unlucky sisters never came  
Corus: for the master of our nation  
I want to cover come my heart, but vain.  
The heart makes me remember the memories of my brother.

**(Int. Rec: Sahtī: 2<sup>nd</sup> Dec. 2012: Turbat)**

**For an aged person:**

*Oh'e man bātāñ gōñ watī bahtā  
Zurtag nasība o kismat ay bahrā  
Baht manī Sīmurgā na tarrēñtag  
Āxirī mullahā ham na tarrēñtag  
Bahtā manā rāh ay nēmgarā drōhit  
Bahtā cha gwarbāskā šikist wārtag  
Ē nasīb ay o kismat ay kār ē*

**Int. Rec: Sahtī: 2<sup>nd</sup> Dec. 2012: Turbat**

**Translation:**

The luck and part of fate has taken me  
The Simurgh hasn't turned aside my luck  
Even the last mullah hasn't (turned it away) too  
The luck has deceived me on the midway  
My luck was defeated from the arm-side  
This is the game of luck and fate.

Apart from this, the Baloch poets have compiled a lot of elegiac poetry narrated in different parts of Balochistan. A few elegies are compiled and preserved but the bulk of the Balochi elegiac poetry is still in oral form, which is performed on the death of a family member. The areas where media has still not penetrated, preserved the elegiac verses, but in the cities where the penetration of media has rooted the elegiac tradition up.

The lamentation of Bālāch over his brother Dōdā is very famous in the Baloch folk-loric history. Bālāch was a kid when his brother Doda was

killed in the battle. He swore to take the revenge of his brother from his enemies. He struggles to incarnate Dōdā. When he kills a man from the clan of the enemy he is psychologically obsessed to destroy Bivargh and re-incarnate Dōdā. In the eyes of his mind, Dōdā is of course, re-incarnated but as the same fallen hero bathed in his own blood, and back to his settlement he finds himself dejected and depressed with the devastation inflicted by the enemy upon his clan and laments with others and sings:

Doda, thy lordly armor,  
 The harness and knightly weapons,  
 Thy feathered arrows the plunderers divided  
 The women in the camp are scattered.  
 Mothers mourn for their sons  
 Sisters for their brave brothers  
 Mothers-in-law for their sons-in-law  
 Tears of blood they shed on their shoulders,  
 And bodices which were wet with their grief.  
 And:  
 I see the bay mares running loose,  
 The women go to earn their bread in dreams.  
 No lovers come to comb their hair,  
 And spread it over their shoulders.  
 My lordly body grows hot  
 At the sight like the log of *Kahīr-wood* (charcoal)  
 Like wax, it melts and wastes away  
 In its soft outer garments.  
 I sit and fight with my heart that answers me,  
 " Bālāch is a tiger, a hailstorm."(**Hakim Baluch, 2012: 42**)

Apart from this, a lot of elegies have been narrated for the beloved ones. Elegy recited by Sardar Abdul Karim Mirwari on the death of Faqir Muhammad the chief of Bezenjo. He was the governor of Kech in 1832-1874 and he died in 1880 at Kech.

Mulla Gwahram is considered to be one of the greatest poets in the Baloch history and he is the contemporary of Mullah Fazil and Mullah Qasim. Gwahram became grieved the death of his newly spouse whom he loved immensely. The sudden and untimely death of his better half shocked him thoroughly. His brother Mulla Murad who was also a great poet orated an elegy on the death of his brother Mullah Gwahram. (**Rahim, Ishaq, 2012: 80**)

## Conclusion

The elegy has been the part of Balochi folk poetry. The Balochi Oral Literature, in fact, has come in the written shape in the mid nineteenth century, and the Europeans collected them from different parts of Balochistan. But most of the collections carried out after the foundation of Pakistan, when the Baloch writers felt that their folk is being lost.

Now much has been written in the Balochi oral literature, especially on the Balochi elegy. It is also a fact; the most of the elegies are yet to be collected. A bulk of elegies has been lost, because of the nomadic life of the people of Balochistan. Un-educatedness and illiteracy left the composition of the elegies uncompleted. There is still an expectation to collect the elegies, what the people still narrate them by heart.

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