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Akbar Barakzai: A Defiant Voice

Fazal Karim¹

Yasmeen Haleem²

Abstract:

Akbar Barakzai (1939-2022), ranks amongst the stalwarts of modern Balochi literature.

Akbar Barakzai's poetry mainly traverses along two somewhat unparalleled lines. Themes like love and intimacy, pleasure of union and agony of separation are what one can encounter in his ghazals. While in nazms, he seems like a man deeply concerned with objective realities of life. He prefers the affliction of masses to his personal agony. Love for his motherland, peace and prosperity and dignity of a man are the commonplace themes of his poetry. His love for human dignity is not for a certain region. Rather it transcends all geographical and cultural frontiers and becomes universal.

Keywords: Akbar Barakzai, defiance, peace, prosperity, tyrants, dignity, mankind

Akbar Barakzai was one of the most defiant progressive voices in Balochistan after Mir Gul Khan Naseer. He belonged to the generation of poets that witnessed the political and literary activism of Muhammad Hussain Unqa, Sher Mohammad Marri, Mir Gul Khan Naseer and Azat Jamaldini. They are known to be the political minds and architects of modern Balochi literature. Their art responds to social and political aspirations of their age. Profoundly influenced by progressive ethos and credentials, they raised their voice for a just and humane society.

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Barakzai was no exception. He sought to reshape the prevailing socio-political and wrote for freedom and liberty, peace and prosperity and dignity of mankind. His unwavering love for human dignity transcends all geographical and cultural frontiers and becomes universal. His poem *Ma Insanan* (We are All Human) reminds us that despite the differences in creed and race, all human beings in the world share some common traits and ties on the basis of humanity:

درست ما ہم سیال و براتیں
 یک ذات و یک زریاتیں م
 مہرے بیہ و بنیاتیں
 آزاتی انتے ایمانے
 میگنتے اے کلیں جہان
 ما انسانیں ما انسان (1)

(Of blood and brotherhood
 We share common traits and ties
 Love is all we harvest
 On freedom our faith does rest
 Indeed the whole world is ours
 We are all human
 We are all human)

Similarly, in poems like *Man Viet Cong aan* (I'm Viet Cong) and April 1978, he expresses solidarity with the people of Vietnam and Afghanistan. Both poems embody a shared sense of victory against the oppressive powers.

Barakzai's internationalism however has no substantial roots in modern Balochi literature. Rather he borrowed it from the Progressive Writers Movement. In their quest to expand the horizons of their poetry and make it a universal voice, most of the celebrated poets like Faiz, Sahir, Sardar Jafri and

Makhdoom composed poems on social and political struggles of students and workers all around the world:

"Ali Sardar Jafri's essay in *Naya Adab* titled 'Taraqqi Pasand Sha'iri ke Baaz Masaa'el' (Some Issues Facing Progressive Poetry) in which he urged Urdu poets to give expression to and highlight people's movements in other parts of the world. Several poets responded enthusiastically to this call and composed verses about China, Japan, Burma, Malay, Indonesia, Korea, Turkey, Iran, and Tunisia, among others".
(2)

Taking a cue from these progressive poets, Barakzai also made the internationalist ethos a significant theme of his poetry.

Rocha Kay Kosht Kant? (Who Can Snuff Out the Sun?), written in the backdrop of Che Guevara's execution, is not only Barakzai's most quoted poem, but it is also one of the most remarkable Balochi poems touching the theme of resistance and defiance. In this poem, he employs the metaphor of the sun for Che Guevara. Moreover, he likens those who celebrate Che's cold-blooded murder to blind night birds, afraid to face the light, the truth:

روچہ کے گشت کنت

رژنہ کے داشت کنت

سیہ شپہ جگہہ

شپہراں گل کنگ

روچہ بیرانی

زندہ شاہنشہ

مرگہ جاراش جنگ

بیدہ رژنہ در (3)

(Who can snuff out the sun?
 Who can suppress the light?
 In the realm of the dark night
 Proclaimed the night-birds
 To have snuffed out the sun
 They rejoiced and revelled in trance
 With wine, songs and dance)

The following culminating lines of this poem lend credence to its universality both in appeal and relevance:

کشتک	پاکیں	ء	روچ
کنگ	بندی	ء	رژن
انت	نہ	طاقت	کسی
انت	نہ	طاقت	کسی
کوچگاں	ء	شپ	سیہ
شپچراں			بزگیں
جتگ	لارو	ء	مپت
کتگ			شایگامی

(روچ در کیت ہمک سہب جلوہ دیان (4)

(Nobody can ever snuff out the sun
 Or suppress the light
 In the dark wilderness of the night
 The blind night-birds celebrated in vain
 The triumphant sun comes out every day
 spreading its radiance throughout the world)

The primordial struggle of humanity and its subsequent triumph over the forces of tyranny and darkness also resonate in the following lines of the poem titled *Tareekh* (History):

من مدامی جنگاں گوں شاہ ء جزیداں
 من ماناں جہان ء منی رژن مانیت
 تہاری نہ مانیت، تہاری ء بچانی لشکر نہ مانیت
 رضا شاہ ء ضحاک ء درور نہ مانیت
 من آزاتی ء حق ء ارواہ ء زنداں
 من تاریخاں، زوراکیں تاریخ ء جنداں! (5)

(I've been fighting with despots and tyrants
 I'll remain eternal, so will my light
 I'll remain eternal, so will my light
 Darkness will not last for long
 Nor ever its progenies
 The age of tyranny will not last forever
 I'm the custodian of truth
 I'm history
 The ruthless history)

Defiance is the crux of Barakzai's poetry. He not only loathes submissiveness and docility but also urges the posterity to emulate the principles of defiance and dissent against the powers who seek to suppress the truth. The poem titled *Innan* (No) is addressed to the poet's young daughter - though nonconformity is the very essence of the poem. It begins with the following lines:

تئی دپ ء دائم ء بہ بات انت ”اِناں!“
 زندء مزری ء نَبات انت ”اِناں!“ (6)

(I wish on your lips

Forever stay the word “No”
 It’s the word
 All glory and delight in life
 Pour in from)

The poet seeks to inculcate the ideals and values of defiance in the younger generation. Instead of maintaining silence, he urges them to uphold the glory of truth even at the cost of their lives:

زندء آشوپ ء جى ء جان بكن
 مرگ ء سردارى ء بگوش ”اٲاں!“
 راستى ء بيرك ء برز ا بكن
 دروك ء ناراستى ء بگوش ”اٲاں!“
 رژن ء زرشانين تو وش اهت بكن
 جورين تامورى بگوش ”اٲاں!“ (7)

(Go ahead and embrace the tides
 Which alter the course of life

But to the rule of death say “No”

Always raise aloft the banner of truth

But to lies and falsehood say “No”

Give a warm welcome to the light

But to the curse of darkness say “No”)

Likewise, in the poem *Labz* (The Words), he insists that people voice their dissent against any kind of tyranny because their very voice will shape their destiny. In other words, he asserts that their salvation lies in their eloquence:

لبز ء تو سينگ ء ژيمب ء بندي مه كن
 لبز ء درشان كن، لبزء درشان كن
 لبز آزادي انت

ظلم	ء	بربادی	انت
رُژن	ء	ورنائی	انت
زندء		زیبائی	انت(8)

(Don't ever bury the word
In the chasm of your chest
Rather express the word
Yes, speak it out!
The word is freedom
End of oppression
Light and radiance
Beauty and bliss)

Oppression is phenomenon as old as the human race. Men, over centuries, have practiced oppression both overtly and covertly, individually as well as collectively. Barkazai's poem *Qudrat ay Qanoon* (The Law of Nature) is a poignant description of oppression and subjugation. The poem is primarily a dialogue between two voices; the oppressor and the oppressed. The former addresses the latter with snide remarks and asks him to submit to his authority otherwise his survival will remain in danger:

قدرت ء اے قانون انت بچار
زوراک انت دائم حقدار
کاشک بیت پاگاس ء دپار
گڈا نہاری کنت مزار
مُرگ ء مدگ بانزانی وراک
چاہی بیت شاہین ء شکار(9)

(Have you ever pondered?

On the law of nature

Always subdued in the world

Are the weak and the vulnerable

A shark preys on little herrings

A lion hunts the ibex

Birds and locust falcon's catch prey)

However, despite his meekness, he refuses to bow down before his authority. Rather he addresses him with a tone of defiance:

راست انت مرچی تئی اے جار
 تو سرکار ءے ، من سرکار
 عرض ءے منی ہم گوش بدار
 من مورءے ماہیگے نیاں
 من گوک ءے پس ءے چاہیگے نیاں
 من انسان ءے پُشپداں
 تئی نہ باں ، چیر نوں من شکار
 تری تو انگر ءے آس بگوار
 قدرت ءے تئی اے قانون ءے
 ظلم ءے زور ءے اے نیون ءے
 گاہے نہ مٹاں من سرکار
 بلے تو زور ءے ، من بے وار! (10)

(True you are the mighty overlord

I'm just a wretched slave

But listen you me

But I'm also a man, a descendent of Adam

No matter how much you oppress me
 I wouldn't accept your law of nature
 A pretext for my subjugation
 No matter how mighty you are
 No matter how weak and frail I am)

Barakzai not only celebrates the defeat of imperialist powers everywhere in the world but also extols mankind's scientific achievements, especially those in the field of space science as a common legacy of humanity. He is convinced that humanity's salvation lies in science, and its triumph over heavenly bodies will pave the way for a better world. The flight of Sputnik in 1957 was heralded as one of the most remarkable marvels man had scored in history. Barakzai wrote a short poem celebrating this historic moment:

ماہ ءِ ستاراں دام ءِ آرگ ءِ انت
 غلام اے آسمان نوں پر مدیم انت
 مزن سو بے اے اسپٹنک رپن
 بلاشک، بے گمان انسان عظیم انت (11)

At last he ensnared the moon and stars
 And subdued the heavens forever
 The flight of Sputnik is indeed a marvel
 No doubt man is the greatest of all.
 Moreover, in *Insan ay Kamal* (Man's Marvel) he also pays a poetic tribute to the successful flight of Luna-2.

Conclusion:

Barakzai, who often called himself a part-time poet, was not a prolific writer. In a literary journey that spans around seven decades, he only brought out two anthologies of his poetry. However, the poems he wrote to celebrate humanity and its triumph over nature and its victory against imperialism will be hailed as a common legacy of humanity.

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Balochi Arabic Feature Model

1. Jamal Manzoor¹

2. Sher Jan²

Abstract:

The conducted study defined feature model that is presented by Cynthia Brown who claimed that perception breeds production. The study used feature model to explore Balochi Arabi Feature model and their unnatural sounds. This work investigated that many sounds of Arabic are marked in Balochi (Makurani Dialect). Similarly, many Balochi sounds do not exist in Arabic language that are regarded as marked sounds. This study also used feature model that how L1 speaker (Balochi) articulates L2 (Arabic) sounds and in vice versa. It also analyzed the Arabic and Balochi Phonetic inventor. The result shows that some sounds of Balochi Makurani dialect are unnatural, complex, less frequent, specific and difficult in Arabic and also in vice versa. This paper tried to find out the reasons that how existing Phonological phenomena effects speech perception and phonological acquisition.

Keywords: Unnatural, phonological acquisition, markedness, Feature Model

Introduction

Feature model is developed by Cynthia Brown in which the main element of this model is that perception breeds

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production. (Brown C. , 2000) She proposes that existing Phonological phenomena influences speech perception and phonological acquisition. The learners of L1 do not acquire language like L2 learners. (Brown C. , 2000) This is due to the possibility of differences in L1 and L2 language features. Likewise, her view is that it is universal feature in children which makes their L1 feel easy phonological feature an inequality emerges in L1 and L2 acquisition. Every language has its own phonemic inventory which discriminates the blocks between L1 and L2 languages. (Brown c. , 1998) Moreover, due to this argument, she presents two terms that are input and output. Input is called phonological material that second language learners observe. Intake is satisfactory capacity of second language learners what they distinguish from the represented segments of the target language. The present feature in the mind of first language learners and the unknown features are non-active in the second language learners mind. (Best, 1994) What is more, our study is classifying and finding the phonemes of Arabic language which do not exist in Balochi language. So, the purpose of study to find out differences of sounds and features in Arabic and Balochi language that Balochi speakers feel marked in the perception and acquisition.

Balochi is one of the languages in the world which is broadly spoken by Baloch. According to an approximation, Balochi speakers are approximately 20 million and most of them inhabit in Balochistan, Iran, Afghanistan and some other parts of Asia and Europe, but their dialects differ from each other. There are three most important dialects of Balochi which are known as Mukurani, Rakshani and Koh e Sulemani. (Dashti, 2019) The Baloch language is originated in a lost language which belonged to Parthian and Median civilizations. It is resulting from a branch of the Iranian group of the Indo-European language family such as Kurdish, Persian, Pashto and Ossetic. Balochi is Balochi corresponded many others Iranian Languages having closure relationship to Avesta. (Shad, 2019)

Arabic, which is ranked as one of the oldest , scared and major languages of the world. It is the language of Quran, which is the holy book of the Muslims, it is also widely used among the Muslim world. It belongs to the sematic group of language which includes Hebrew and Amharic, which are the languages of Ethiopia (Arabic Language: introduction to Arabic Language, 2022)

The phonemic inventory chart of Balochi and Arabic are given below.

Balochi phonemic inventory

	Labial	Dental	Alveolar	Retroflex	Palatoalveolar	Palatal	Velar	Glottal
Stop	p b	t d		ʈ ɖ			k g	ʔ
Affricate					tʃ dʒ			
Fricative			s z		f ʃ [m.1]			h [m.2]
Tap			r	ɽ [m.3]				
Nasal	m		n					
Approximant	w		l			j		

Arabic phonemic inventory

			Bilabial	Labio-dental	Inter-dental	Alveo-dental	Alveolar	Palatal	Velar	Uvular	Pharyngeal	Glottal
Stop	Voiced	Emphatic				ط / ڤ						
		Non-Emphatic	ب / ڤ			د / ڤ		ج / ڤ				
	Unvoiced	Emphatic				ظ / ڤ						
		Non-Emphatic				ت / ڤ		ك / ڤ	ق / ڤ	ق / ڤ	ء / ڤ	
Fricative	Voiced	Emphatic			ظ / ڤ							
		Non-Emphatic			ذ / ڤ	ز / ڤ			غ / ڤ	ع / ڤ		
	Unvoiced	Emphatic				س / ڤ						
		Non-Emphatic	ف / ڤ	ث / ڤ	ث / ڤ	س / ڤ		ش / ڤ	خ / ڤ	ح / ڤ	هـ / ڤ	
Nasal	Voiced	Non-Emphatic	م / ڤ				ن / ڤ					
		Emphatic					ر / ڤ					
Liquid	Voiced	Non-Emphatic					ل / ڤ					
		Emphatic					ل / ڤ					
Semivowels	Voiced	Non-Emphatic	و / ڤ					ي / ڤ				

(ALOTAIBI, 2013)

Analysis

The phonemes of Arabic which do not exist in Makrani dialect of Balochi language.

They are /f/, /x/, /h/, /C₁/ /q/ and /g^h/v/k^h/

The phonemes of Balochi language which do not exist in the Arabic phonemic inventory.

They are /p/, /t/, /ʒ/, /g/

The researchers has taken twenty Baloch students from madras in Turbat city who are learning Arabic as a second language L2. From them fifteen students were males and five were females between the ages of 19-25. We have conducted three tests which included /f/ /gh/ and /h/only. we have determined how Arabic learners perceive and pronounce these sounds .

Identification Test:

1. In this test, we have given some words to L2 learners to determine the perception and production of those actual sounds that do not exist in their phonemic inventory. Therefore, they perceived and assimilated those sounds in their own native language.
2. /p/ this phoneme which is absent in Aribic was frequently produced with gottal pulsing during the stop closure interval. Arabic assimilate the sounds /p/ into /b/, /w/ into /v/.

Discrimination test:

In this test, second language learners were provided some words which contain these sounds /f/ /gh/ and /x/. They could not pronounce these sounds well.

Input Balochi Arabic

Input	Arabic	Balochi
Ghani	Ghani	Gani
Faqeer	Faqeer	Pakeer
Khaliq	Khaliq	Kalik

Van	Wan	Wan
Palik	Balik	Palik
Tapar	thapar	Tapar
Ganguzar	Janjuzar	Ganguzar
Danggar	d ^h anggar	danggar

According to the above table, the Baloch speakers perceive these /f/ /gh/ and /x/

In term of their own native sounds like /Gh/as /g/, /f/ as /p/ and /x/ as /h/

On the other hand, and Arab learners of Balochi assimilated these sounds /g/,/p/,/t/,/v/ in terms of their own native sounds like, /g/ into dʒ, /p/ into /b/, /v/ into /w/ and /t/ into ,th/.

Picture task:

The learners have been provided some pictures without mentioning their names on them. They are examined to name them. They assimilated the sounds of those pictures' names in their native language. 19 Arabic speakers of Balochi were not capable to pronounce the actual pictures name but one of them produced the actual sound of the picture. Similar tests were carried out for Balochi speakers of Arabic learners were provided some pictures with names but those sounds were not existing in their native language. Hence, they were not able to pronounce the actual sounds of the names of those pictures.

Conclusion

At the end, we can determine that Baloch speakers perceive the /gh/ into /g/, /f/ into /p/ and /x/ into /h/. They could not pronounce accurately these sounds because these features of sounds are not active in the mind of second language learners. These sounds are inactive in the Balochi phonemic inventory. Therefore, they face difficulty in discriminating second language sounds. These sounds are marked in one another languages. That's why L1learners cannot speak L2 like native language.

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