

# **Tradition's Violation Causes Alienation: A Literary Analysis of a Balochi Classical Story within Baloch Literary Genealogy**

*Muhammad Amin\**

## **Abstract**

The paper explores the classical Balochi story of Háni, Shémurid and Chákar, which provides a sufficient theoretical foundation for understanding the Baloch society within an account of the historical development of Baloch's concepts of good, right, knowledge, and acceptance. On the other hand, it shares a lesson on how the Baloch individual prevents themselves from conducting action outside the traditional flow because non-traditional activities cause alienation. In the flow of tradition, a deed refers to a human action that has not been done for personal interest and experience. Philosophically, the study helps to conceptualise that the traditional flow identifies alienation but does not become a source of alienation.

**Keywords:** Classical Balochi Story, Makkoran, Chákar, Shémurid, Háni.

---

## **Introduction**

This research analyses the Makkoráni version of the story (in poetic form) of Háni, Shémurid and Chákar. The Makkoráni version refers to the region of Makkorán and Sistán Balochistán— Baloch areas in Iran, carry a compatible dialectic and diction with Makkorán.<sup>1</sup> So, the word Makkoráni has not been used to refer to geographical limitations. However, it differentiates the version of the story from the Sulémáni and Rakhsháni (which are not part of this research). The story of Háni, Shémurid and Chákar is the story of Baloch honour and its instrumentality (as Shémurid and Chákar manipulated tradition to serve their ends), which has enough philosophical indications that have been analysed inclusively without employing any exclusive method and framework. However, the framework, context and other theoretical grounds have been abstracted from the story by exploring its possible social and philosophical routes. Although in some places, different ideas have been picked up from scholars' historians' and philosophers' work

---

\* Mr. Muhammad Amin, PhD Scholar, National Institute of Historical and Cultural Research, Quaid-i-Azam University, Islamabad.

<sup>1</sup> Faqir Shad, *Háni Jenekáni Sarók* (Turbat: Bilal Stationary and Book Seller, 2017), 13.

just to shape the idea of the study and its philosophical and social relevancy.

The story is a classical masterpiece, which shares a lesson on non-traditional deeds that cannot be subject to appreciation, whether a sardar or a member committed them. The model of narrating the story is lesson-based. Apparently, it narrates the story by identifying ‘what Shémurid and Chákar did’ with their limitation of power, but on an explorative ground, it identifies their non-traditional deeds and shares a lesson of being traditional. The version of narration leads the mind to guess, probably, that poetry was not produced in the sardar’s court.

The paper collected the poetry from *Mirás*<sup>2</sup>— a compilation of oral Baloch story-based poetry. In *Mirás*’ preface, the compiler mentions that the majority of poetries have been transcribed from songs of *pahlwán* Mullá Kamálán and the rest from *pahlwán* Bashám. The word *Pahlwán* has generally been used for a singer who sings traditional oral songs by telling a story in a poetic form. Technically, *pahlwán* transfers the oral stuff to the next generation.

This paper aims to examine an inclusive interpretation, philosophical analysis, and the worth of social evaluation of the story. Finally, it suggests a pattern of how the inclusive Balochi oral story should be historied.

In this story, the initial key terms are *shart* (bet), *kawl* (vow), and *dád* (award), which had possibly been manipulated to instrumentalise the tradition. The idea of *shart* was conspicuously used by Chákar, chief of the Rind tribe, to get Háni, a member of the same tribe, who was already in betrothal with Shémurid; *Shés* are ancestrally known for their religious background and honesty.

Conspicuously, Chákar placed a bet and vowed to fulfil it. Two *Mirs* of the tribe had also placed bets and vowed to fulfil each. Shémurid followed the same path and got trapped when his bet was strictly necessary and expected because of the nature of the bet (read the story), which led him towards the violation of the traditional norms. The story revolves around the violation of tradition that will be analysed by understanding the (i) context of the story, (ii) forming a framework, (iii) identifying the impulse of individuality, and (iv) tracing the nature of the freedom in a Baloch society. These four areas will enable the reader to conceptualise the story. Further, a possible route to engage the history of Baloch, pertaining to the story, in the light of the conceptualisation of the story and the mentioned four areas, will be theorised inclusively, without applying external theory or method.

---

<sup>2</sup> Faqir Shad, *Mirás*, 4th edition (Mand: Fázul Adabi Kárwán 2016).

*Context of the story:* Generalising the historical evaluation of Baloch by referring to the fifteenth century, the tradition — a collection of *rabédag* (culture), *ulusi zánt* (folk wisdom), and *ráji johd* (national struggle) — could be found as a major source that remained internally functional and psychologically incited the Baloch to be *madáhdár* (moral), *johdkár* (aware of his national role), and *zántkár* (knowledgeable about folk wisdom). The comprehensiveness of *madáhdári*, *johdkári* and *zántkári* became a symbol of being Baloch.

The story of Háni, Shémurid and Chákar is folklore. In a Baloch society, folklore is evaluated based on the representation of *Balochi tórah* (Baloch principles) and *Ráji Mayár* (National Responsibility) to distinguish traditional acts from non-traditional ones. The struggle, demarcating *madáhdári* (morality or moral standard) from *mayárbári* (guilty), could be called *ráji Johd*, and it was determined to prevent *madáhdári* and *Balochi tórah*. Moreover, the culture contributes to the understanding that shapes the *Balochi tórah* and shows the *Rabyati yakshali* (flow of tradition).

Two notions can be entertained here regarding a possible analysis of the formation of this story. Firstly, the Rind and Lashár confederation functioned in the fifteenth century. Chákar Khan Rind led the Rind tribe, and Mir Gowahrám led the Láshári tribe.<sup>3,4,5</sup> The wealth was surplus, and an economically free class was available; however, it produced national literature<sup>6</sup> and set a narration of the story. Secondly, when there was no central administrative structure in Baloch society. On the one hand, the stories were formatted by Baloch to harmonise conscious creation with culture and, on the other hand, to satisfy aesthetic and emotional feelings, distinguish between traditional and non-traditional acts, and format the narrative aspect of the story.

Technically, in the framework of this research, the narration and the narrative aspect of the story are worthwhile ways to evaluate the traditional dimensions. Substantially, *rabédag*, *ulusi zánt*, and *ráji johd* are not entirely different and isolated components, but they have been divided to understand tradition comprehensively.

---

<sup>3</sup> Inayatullah Baloch, *The Problem of Greater Balochistan: A Study of Baloch Nationalism* (Stuttgart: Steiner Verlag Wiesbaden GMBH, 1987).

<sup>4</sup> Taj Mohammad Breseeg, *Baloch Nationalism its Origin and Development* (Karachi: Royal Book Company, 2004).

<sup>5</sup> Jan Muhammad Dashti, *The Baloch National Struggle in Pakistan: Emergence and Dimensions* (Quetta: Kalat Publishers, 2020).

<sup>6</sup> Will Durant, *The Pleasure of Philosophy* (Lahore: Service Book Club, 1995), 193.

*Framework:* In a traditional Baloch society, good and bad, right and wrong, known and unknown, acceptance and repudiation essentially remained collective. Where the personal experience aligned with the experiences of collection, the experiences got testimony and remained valid. This claim could be testified in reading the generally accepted and recognised Balochi poetry, i.e., Homer Kilkori's O Talo Taalo can be taken as an example<sup>7</sup>.

In tradition, every *mayárbári* had been identified as violating principles. The *mayárbári* was not disclosed unless the traditional principles were violated. In this context, the *mayárbári* became a phenomenon for a nation. In tradition, when a person remained *mayárbár*, his/her collective deeds, as the source, resolved his/her *mayárbári*. Collective deeds were meant to contribute to national liberation. Traditionally, the national liberation absolved personal *mayárbári*.<sup>8</sup>

Likewise, the traditional deeds meant the human actions that had not been done for personal interest or experience. However, the individual knew that personally shaped actions would no longer be hidden and sooner or later would be exposed and become a cause of humiliation. When an individual conducted an action under the limits of consistent or collective experience, his/her action got collective testimony. The testimony made his/her deeds a traditional phenomenon and reconciled the action with tradition; subsequently, flow of tradition. Technically, the individual was free to conduct testimonial action. Such freedom maximised collective values. Moreover, the personal experience could be identified when someone assumed uncertainty about the phenomena of hierarchy or questions which and what stratum he/she could secure himself/herself in. Probably, he/she regreted, 'I wish I hadn't come here or I wasn't here'. His/her 'recollection' pushed him towards individuality and fallen into impulse or spontaneous inclination. If 'recollection' drove him towards the community, he found security in a traditional society.

---

<sup>7</sup> Muhammad Amin, 'Environmental Study of Wilderness Aesthetic of Balochi Poetry Analysis of Homer Kilkori's O Talo Taalo', *Hanken*, 12:1, (2020), Available at: <http://hanken.uob.edu.pk/journal/index.php/hanken/article/view/14>

<sup>8</sup> Amin Zaamin Baloch, 'Háni o Shémurid ay Dástán o Balóch Rabyat ay Pahnát: Bondaptar Newisi ay Reda' in *Balochi Qissa: Izm o Bungap*, ed. Sangat Rafiq (Quetta: Balochi Academy, 2022), 203.

It can be synthesised that the concept of freedom or liberation of Baloch is the maximisation of national values. The story provides us with particularly good, right, knowledge and acceptance, and prevents us from conducting action outside the traditional flow because non-traditional activities cause alienation. Therefore, it is said that the traditional flow identifies alienation but does not become a source of alienation.

*Impulse of individuality:* The appreciation of individuality advises the individual to find a way to escape from the collective or national system, which essentially is destined to suppose that individuality is the last analysis and skin of any system that cannot be further peeled. When all systems trespass, no one survives except the individual who designates to escape from the collection; all are relinquished just for the sake of individual freedom, and nothing resists the freedom substantially. In this context, the craving for escaping vestiges the individual; however, the escaping of the self has no possible routes because he/she has to exist to escape. Thus, his/her existence is not only attractive to him/her but also charming, which manifests an idealistic dimension of escaping.<sup>9</sup>

*The Nature of Freedom:* Traditionally, the Baloch society was not a society where only person-to-person relations worked. Where a person did not freely know the other as such, the other made itself known to others at the stage of hierarchy with a conditional revelation that would be a source of appreciated recognition, and helped to approach the next stage (progress) by adding the concepts of good. In other words, creating stages in the hierarchy enhances freedom in individual life spontaneously in a traditional society. However, in every stage of the hierarchy, the original behaviour of the individual cannot be objectively traced, which makes it difficult to identify the individual. As a result, in society, neither the individual would go with a commitment nor be a reliable agent because this particular notion of freedom does not come from consistency but contradiction.

On the other hand, in a collective society, every individual represented a collective thought process, and maximising individual freedom would implicate 'compromising collective thoughts', where freedom was not valued unless it negates hierarchy. Concerning freedom became the source of collective freedom, and every individual maintained a social ground because his/her endearing actions represented

---

<sup>9</sup> *Ibid.*, 204.

his/her collective life, even though he/she accommodated religion on a cultural basis.

In a traditional Baloch society, familiarity between individuals occurred through reciprocal social deeds. Intrinsicly, this process developed a commitment between them, and familiarity was strengthened on the grounds of harmonised concepts of good. If an individual espoused the concept of good and shaped his/her responsibilities, eventually, he/she became part of the tradition. Thoroughly, the prop of the conception of good came from human-selected actions, which made it clear what action supported the recommended 'good'. Thus, members of a collection consistently negated every individually added good and ultimately reached the coequal ground. This notion became the systematic ground on which every member measured others' every action. Perpetually, the nature of the above-mentioned notion not only produced collective commitment but also yielded reliability.<sup>10</sup>

### **The Story of Háni, Shémurid and Chákar in Makkorán<sup>11</sup>**

'Chákar son of Shéyak was returning home with his companions after hunting'.<sup>12</sup> 'In Árag'<sup>13</sup> (a place), 'they felt thirsty and stayed in front of Dinár's home (Háni's father) and called aloud... Háni came out to assist... and brought water in a full-size goblet but put a small piece of *peeshsh*;<sup>14</sup> she thought they were exhausted. If they gulped, it would cause shortness of breath. Initially, Chákar took the goblet to quaff; he saw the *peesh*, and softly blew the *peesh* and sipped. Chákar judged the *büdenáki* (mentally sharp or ability) of the beautiful girl. In the course of the conversation, Chákar asked questions to examine her. On a satisfied note, Chákar moved to his hometown (Dhádar).<sup>15</sup>

Though he reached his home but was thinking of Háni. He was pondering getting her; he spent the night. In the morning, Sázén was summoned. He tempted her to get Háni into his spousal relationship. Sázén, with some females, went to Árag, pretended to sell fragrances and

<sup>10</sup> Amin Zaamin Baloch, 'Balóchi Labzánk ay Jahgiri ay Jérhah o Modern Labzánk ay Thahéahag', *Redánk*, 2, (2024), 53.

<sup>11</sup> It is a note that explains the connection of the word Makkorán. Officially, it is Makran; however, in indigenous texts and pronunciation, it is Makkorán.

<sup>12</sup> Faqir Shad, *Mirás*, *op.cit.*, 282

<sup>13</sup> Faqir Shad, *Háni Jenekáni Sarók* (Turbat: Bilal Stationary and Book Seller, 2017), 10.

<sup>14</sup> Branches and leaves of Mediterranean dwarf palm.

<sup>15</sup> Faqir Shad, *Mirás*, *op.cit.*, 283

visited homes to collect information by asking females about Háni while chit chatting with them. They had been informed she was betrothed to Shémurid; his family delivered wedding goods even.<sup>16</sup>

‘Sázén, with her companions, paid a visit to Háni’s home and made a meeting with her. She eulogised Chákar’s personality by expressing his worth of being chief of forty thousand soldiers’.... She not only tried to convince her but insisted on ending the engagement with Shémurid.... But they faced Háni’s indignation.<sup>17</sup> Háni scolded them for suggesting a violation of *ráji* (national) values and being blemished.<sup>18</sup> Enviously, Sázén vowed to make Háni the wife of Chákar.<sup>19</sup>

Sázén returned to Dhádar and shared everything with Chákar. They conspiratorially considered how to end Háni’s betrothal.<sup>20</sup> After one month and twenty days,<sup>21</sup> Chákar found *shart* (bet & vow – placing a bet on a task which would be considered a vow that needs to be fulfilled) as a source of success in his conspiracy.<sup>22</sup> A news spread everywhere,<sup>23</sup> from a *diwán* (visitation) of *Mir(s)* (leaders). Hebé tán vowed (in Balochi *kawl*) and placed a bet: ‘If a dromedary grazes in my crop, it won’t be returned but owned as my property’.<sup>24</sup> Járó Jalab vowed: ‘If someone touches my beard in a *diwan*, I won’t let him go live’.<sup>25</sup> Chákar vowed: ‘I sit under the small ghaf tree (in Balochi: *kahir*), even I won’t change my position or leave if someone cuts it’.<sup>26</sup> Shémurid heard about bets & vows, and he also avowed: ‘Every Thursday, after offering a prayer when I come out from the Mosque<sup>27</sup> if someone comes to my *kápar*<sup>28</sup> (where men used to sit and set *diwán* with non-family members), performs music, sings the song and asks for *dád* (award),<sup>29</sup> whatever, he wants, he won’t be deprived’.<sup>30</sup>

---

<sup>16</sup> *Ibid.*

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid.*, 288.

<sup>19</sup> *Ibid.*, 283.

<sup>20</sup> *Ibid.*

<sup>21</sup> *Ibid.*, 289.

<sup>22</sup> *Ibid.*

<sup>23</sup> *Ibid.*

<sup>24</sup> *Ibid.*, 291.

<sup>25</sup> *Ibid.*, 304.

<sup>26</sup> *Ibid.*, 292.

<sup>27</sup> *Ibid.*

<sup>28</sup> *Ibid.*, 290.

<sup>29</sup> *Ibid.*, 304-5.

<sup>30</sup> *Ibid.*, 292.

Chákar had been informed about Shémurid's avowal. Chákar was anxiously waiting for Thursday<sup>31</sup> and asked his maternal uncle Saeed to come.<sup>32</sup> He did not want to lose the opportunity.<sup>33</sup> Chákar explained his strategy to Saeed and, what needed to be done, what he should demand for *dád*.<sup>34</sup> Saeed ordered a group of musicians and instructed them properly. The group went to Shémurid and performed,<sup>35</sup> subsequently, in reward, they demanded to end his betrothal to Háni. Shémurid tried to convince them to demand a thing owned, such as 'a sword,<sup>36</sup> a horse,<sup>37</sup> or a piece of land,<sup>38</sup> even though his life.<sup>39</sup> The group taunted him 'Shés are dependent on our donations (*zakat*), awarding was not your ancestral legacy'<sup>40</sup> you shouldn't boast.

Shémurid thought, why should I contravene the avowal for a girl, even if I did not see her? Aftermath, 'he announced that he would end his betrothal with Háni'.<sup>41</sup> The group sent a message to Chákar about Shémurid's decision and went to meet Dinár in his home and asked him for her on behalf of Chákar. Dinár refused, but her wife forced him to accept Chákar's betrothal by saying, 'She is of marriageable age'.<sup>42</sup> Háni had been adorned with red dress and yellow headscarf.<sup>43</sup> The group was ready to take her to Chákar's seraglio (*haram*). Before going to seraglio, she wanted to see Shémurid. She condemned his decision and taunted him: 'No one ends his betrothal, as you did and gave her fiancée as *dád*'.<sup>44</sup> It was the first time Shémurid saw Háni and became lovesick, felt regret about ending the betrothal and stigmatized (*to mark one's body with a hot iron*) himself.<sup>45</sup> After a week, Chákar and Háni got married.<sup>46</sup> Chákar gave one-thousand-gram of gold for dowry and vowed to give five-thousand-gram of gold for her bridal goods, including twenty-four

---

<sup>31</sup> *Ibid.*, 289.

<sup>32</sup> *Ibid.*, 284 and 289.

<sup>33</sup> *Ibid.*, 289.

<sup>34</sup> *Ibid.*, 316.

<sup>35</sup> *Ibid.*

<sup>36</sup> *Ibid.*, 317.

<sup>37</sup> *Ibid.*, 284.

<sup>38</sup> *Ibid.*, 305.

<sup>39</sup> *Ibid.*

<sup>40</sup> *Ibid.*, 318-19.

<sup>41</sup> *Ibid.*, 284-5.

<sup>42</sup> *Ibid.*, 285.

<sup>43</sup> *Ibid.*, 318.

<sup>44</sup> *Ibid.*, 285.

<sup>45</sup> *Ibid.*, 295.

<sup>46</sup> *Ibid.*, 285.

cows.<sup>47</sup> Shémurid was eager to visit Háni because of her beauty as after seeing her in the wedding gown, he lost his mind. He was so disgruntled with Chákar that he imprecated (*bad-dua*) him, 'May you not be blessed with marriage'.<sup>48</sup>

In the state of madness, Shémurid held Chákar responsible for losing her beloved Háni<sup>49</sup> and considered Chákar, a lousy man who had remained the cause of depriving Jalab of his son after vowing a bet in *diwán*.<sup>50</sup> Angrily, he entered Chákar's boundary of his home, hid in the stable, and threw far grass off of the horse; he thought that when the horse would neigh, Chákar would visit the stable, and he would attack him. He repeatedly did the same practice, but Chákar sent over Háni to see the horse. The first time when Háni came, she wore a thin shirt;<sup>51</sup> the second time, she covered herself with a yellow headscarf;<sup>52</sup> and the third time, angrily, she did not cover herself.<sup>53</sup>

The next day, Chákar called a gathering of the Rind tribe. Shémurid and his father also attended it. Here, Chákar addressed, "no one should believe in Shémurid, he is not a noble man, he was about to attack me but failed'. He pointed to Shémurid's father and warned him to control his son.<sup>54</sup> Shémurid felt reprehension.

When the gathering was dismissed, Shémurid left Dhádar and 'went with Kabuli ascetics',<sup>55</sup> but he intended to inform Chákar about his defensive 'return with his shield and sword'.<sup>56</sup> He made up his mind that Háni would not be happy in Chákar's marriage<sup>57</sup> because he oppresses her, and she would expect him to get her back.<sup>58</sup>

With Kabuli ascetics, he reached Makkah, where he did not get satisfaction. On the one hand, 'he blamed Chákar because his actions caused him anguish';<sup>59</sup> on the other hand, he thought 'Háni's smile could relieve his anguish'.<sup>60</sup> When he sent over the dove (in Baloch *Kapót*) to

---

<sup>47</sup> *Ibid.*, 347.

<sup>48</sup> *Ibid.*, 357.

<sup>49</sup> *Ibid.*, 356.

<sup>50</sup> *Ibid.*

<sup>51</sup> *Ibid.*, 329.

<sup>52</sup> *Ibid.*, 330.

<sup>53</sup> *Ibid.*

<sup>54</sup> *Ibid.*, 332.

<sup>55</sup> *Ibid.*, 320.

<sup>56</sup> *Ibid.*, 307.

<sup>57</sup> *Ibid.*

<sup>58</sup> *Ibid.*, 298.

<sup>59</sup> *Ibid.*, 310.

<sup>60</sup> *Ibid.*

Háni towards Makkorán and assumed Háni would be sitting at the high ends of the castle,<sup>61</sup> Háni got a hint about him. Dove conveyed the message of Shémurid's anguish to Háni. She expressed her concerns and said 'I wish I could leave Chákar's home and get to move towards Makkah with ascetics'.<sup>62</sup>

When she felt a wistful longing for Shémurid,<sup>63</sup> she gathered her friends and moved towards the sea. Where she saw a boat approaching the beach.<sup>64</sup> When the boat anchored, the shipmaster identified the individuals on the boat as Kabuli ascetics. Háni thought Shémurid had most likely arrived, but she was unable to locate him; nevertheless, she saw an isolated ascetic with a bowl, going somewhere.<sup>65</sup> Disappointed, Háni went back to her house.

Háni's house was visited by the reclusive ascetic. Háni already spotted him on the shore. She asked him about Shémurid. She was so excited and prepared to give him her anklet, necklace, nose pin, armband, ear ornament, and gold anti-helix earrings, and even offered to make a sacrifice if he told her anything about Shémurid.<sup>66</sup> In response, ascetic replied he did know a person named Shémurid.<sup>67</sup> Ascetic was physically weak; he could not stand long; thus, he bowed. Háni felt his tiredness and offered him a goblet of wheat from Chákar's property.<sup>68</sup> However, the ascetic ignored her insistence and refused to take anything.<sup>69</sup> He was consistently gazing at Háni. Sázén was also present there; she recognised Shémurid, and called people to beat him.<sup>70</sup> She instigated Chákar's mother, Zénab, by saying that the ascetic was gazing at Háni's ornaments. Zénab ordered to beat him because he was not an ascetic but a Kabuli mugger.<sup>71</sup> Shémurid turned back with tearful eyes.<sup>72</sup> Háni recognised his gait.<sup>73</sup> She said regretfully, 'may the eyes be blinded'<sup>74</sup> that

---

<sup>61</sup> *Ibid.*

<sup>62</sup> *Ibid.*, 313.

<sup>63</sup> *Ibid.*, 321.

<sup>64</sup> *Ibid.*, 322.

<sup>65</sup> *Ibid.*, 323.

<sup>66</sup> *Ibid.*, 323-4.

<sup>67</sup> *Ibid.*

<sup>68</sup> *Ibid.*, 325.

<sup>69</sup> *Ibid.*

<sup>70</sup> *Ibid.*, 335.

<sup>71</sup> *Ibid.*, 326.

<sup>72</sup> *Ibid.*, 336.

<sup>73</sup> *Ibid.*, 327.

<sup>74</sup> *Ibid.*, 326.

did not recognise Shémurid. She threw a goblet and embraced him.<sup>75</sup> People intervened and pulled them away.<sup>76</sup> Shémurid went back to the shore. Háni went after him. After Shémurid boarded the boat, it set sail for Makkah.<sup>77</sup>

He sent a blue dove to Háni from Makkah and directed the dove; 'first find her in Makkorán<sup>78</sup> then Dhádar'.<sup>79</sup> He provided clues as to Háni's identity. Háni is grieving, with her headscarf on her shoulders rather than her head, and she appears unhappy and alone among her peers.<sup>80</sup> She seemed to find a desirous destination, and struggling for it lonely.<sup>81</sup>

Háni's disaffection was intensified day by day, and getting lonesome. Then she sent the girls to convince Chákar to divorce her, for the sake of God.<sup>82</sup> She had been informed about Shémurid that he came to the beach, but he took hemp and was mentally senseless. Chákar refused to divorce her. Háni annoyingly imprecated 'may he die'.<sup>83</sup>

When Háni was in Dhádar, she gathered Chákar's female relatives and sent them to Chákar to convey her message 'no matter you are the chief of the tribe, popular and famous, but you ignored Baloch tradition, you have no way except to divorce me'.<sup>84</sup> She taunted, due to your non-traditional decisive actions, I did not sleep with you and always distanced myself away from you.<sup>85</sup> Thus, the last thirty-two years went un-desirous.<sup>86</sup> Your given dowries had no impression on me, unused, and they wouldn't be a source of attracting me in future. Her thoughtful taunts stroked him. He felt that probably their journey was over; he extended three gold coins and gave them to the females to give to Háni and directed them to convey his message that till today, we were no longer husband and wife; you would remain my sister or mother.<sup>87</sup>

---

<sup>75</sup> *Ibid.*

<sup>76</sup> *Ibid.*, 327.

<sup>77</sup> *Ibid.*

<sup>78</sup> *Ibid.*, 337.

<sup>79</sup> *Ibid.*, 338.

<sup>80</sup> *Ibid.*

<sup>81</sup> *Ibid.*, 345.

<sup>82</sup> *Ibid.*, 347.

<sup>83</sup> *Ibid.*

<sup>84</sup> *Ibid.*, 352.

<sup>85</sup> *Ibid.*, 353.

<sup>86</sup> *Ibid.*

<sup>87</sup> *Ibid.*, 354. In Baloch tradition, the chief does not get married to a tribe member because, after he is the chief, all females are considered his sister or mother.

After getting divorced, Háni came out to find Shémurid. She saw a shepherd and asked him about Shémurid mentioning Shémurid's physical appearance— 'a love-struck man with torn cloths, who makes mention of Háni everywhere'.<sup>88</sup>

One night, a shepherd came to inform Háni about the strolling of ascetics in a jungle. Háni rushed there and saw Shémurid walking at the forefront. She recognised him from his gait. She embraced him from behind. Shémurid turned infatuatedly, pulled her away, and prohibited her from embracing him. The prohibition made her cry.<sup>89</sup> Shémurid said, 'I don't believe you'.<sup>90</sup> 'A person like Chákar made you happy; copulations occurred between you; I know how you caressed his neck'.<sup>91</sup> 'Customs allowed, a wife made intercourse with her husband, the taste of your body has been enjoyed by Chákar, now you have wrinkles, no taste'. Háni replied, 'conventionally, a wife goes through, and births children, but I did not'.<sup>92</sup> 'You imagined I caressed Chákar's neck, and Chákar made me happy and copulated with me'. 'You had sexual frustration and got old with sex-starved being far from'.<sup>93</sup> However, 'the cause of your remoteness was your unjustified *dád* and fascinations, which pushed you towards helplessness. Traditionally, you were obliged to cut the tongues of those who came to get me as a *dád* from you, so they could not be able to convey the message to Chákar'.<sup>94</sup> After listening to Háni's viewpoint, he remained wordless and realised that he was not only mistaken because of his previous deeds but he has false consciousness against Háni. He was aware of his mistakes and Háni's conversation made him realise his false consciousness, he understood her commitment and kept silence, and "silence implies consent".<sup>95</sup>

### An Analysis

There are six events that add a new dimension to the story but sustain the flow of the story, which are the following:

- 1- Putting a small piece of *peeshsh* in the goblet.
- 2- Shémurid bestowed on Chákar by ending the betrothal to Háni.
- 3- When Shémurid encountered Háni face-to-face.

---

<sup>88</sup> *Ibid.*, 358.

<sup>89</sup> *Ibid.*, 340.

<sup>90</sup> *Ibid.*, 361.

<sup>91</sup> *Ibid.*, 345.

<sup>92</sup> *Ibid.*, 361-2.

<sup>93</sup> *Ibid.*, 362.

<sup>94</sup> *Ibid.*, 363.

<sup>95</sup> *Ibid.*

- 4- At first glance, Háni did not recognise Shémurid.
- 5- Chákar divorced Háni.
- 6- Shémurid rejected Háni because of her mating with Chákar; Háni expressed herself as celibate.

The first event remained a source of inspiration for Chákar to get Háni, to substantiate the inspiration; he instrumentalised the concept of *shart* (bet). In the context of the second event, when Shémurid bestowed on Chákar by ending his betrothal to Háni, he felt he was mistaken, which made him impulsive. In the light of the third event, Shémurid regretted bestowing her on Chákar after being encountered by Háni. He thought Chákar was responsible for this disgraceful action, and he planned to attack Chákar and regain Háni, but failed to do so. When he felt quite embarrassed, he moved to Makkah. Fourth: Shémurid, who looked like a beggar, came to Háni's home; at first glance, Háni did not recognise him, but when he turned to go back, Háni recognised him. This event caused the fifth one, when, for the first time, Háni sent some females to Chákar to get her divorce; they were in Makkorán, and Chákar refused to divorce her. When they were in Dhádar, again, she sent over some women to get her divorce, and Chákar divorced her. Sixth: When Háni went to find Shémurid and embraced him, Shémurid cast doubt on her virginity; in response, she expressed herself as a celibate; Shémurid had nothing to say.

## I. Tradition and Guilt

In this story, two types of *mayárbári* (guilt) — personal and traditional guilt— have been identified in the light of Baloch tradition. *Záti mayárbári* (personal guilt) is felt because one is oblivious to traditional principles, while traditional guilt is a direct result of disregarding *Balochi tórah* (Baloch principles) and *Ráji Mayár* (National Responsibility). Conclusively, both result in alienation.

If we revise points 2, 3 and 6, Shémurid is found to be *mayárbár*; consider point 4, Háni remained *mayárbár* due to overlooking Shémurid. Háni's *mayárbári* was not actual because of its ephemeral nature. Comparatively, point 3 was utmost because it made him impulsive to be mistaken in bestowing on Chákar by ending his betrothal to Háni. The mistake filled him with remorse that resulted from stigmatising— *watzóri* (self-enforcement or torture) to punish himself, which was a stimulus of excruciation (*sók*).

Initially, we need to revisit the concept of Shémurid being impulsive in his actions, which originated from disregarding *Balochi tórah* and *Ráji Mayár* and ending his betrothal to Háni just for the sake of preserving the *Shart* on an instrumentalised *Kawl*. Shémurid

determined the principal limits of *dád diag* during a conversation with sarinda players or musicians by offering them either his sword, horse, or a piece of land. When Háni rebuked him for ending his betrothal, she also determined the limitations of *dád diag*. In short, *dád diag* could have a traditional dimension; however, being bestowed on someone by ending the betrothal to the fiancée could not have a traditional dimension. Moreover, fulfilling the manipulated vow in the name of the vow was also not a traditional deed; thus, the vow made him impulsive and filled him with remorse. Protecting the manipulated vow caused vulnerability.

In short, when Shémurid gave *dád* under the pressure of a manipulated vow, he paid no heed to the actual limits of *dád*, on the other hand, he misjudged the value of the ‘thing’ for himself. When he recognised the value of the given ‘thing’, then he realised, he was being manipulated. Realising the worth but being deprived of it caused *watzóri*, in consequence, he stigmatised himself. This *mayárbári* converted into personal *mayárbári* (see point 3), and the unsolved personal *mayárbári* converted into an impulse.

The impulse intensified his alienation, which converted into the feeling of revenge. But a certain *mayárbári* could convert into revenge; either the *mayárbári* emerged from a reaction of a traditional *mayárbári* or held the other person responsible for being *mayárbár*. Thus, the other remained a cause of being *mayárbár*. In the story, (a) Shémurid wanted to take revenge on Chákar. This revenge reflected a reaction of traditional *mayárbári*. Actually, while giving the *dád*, Shémurid assumed to keep the tradition protected by sticking to his words and bestowed on Chákar by ending the betrothal to Háni. (b) Ignoring the practical limits of *dád* and ending the engagement manifested the traditional *mayárbári*. However, Shémurid found the external causes of *mayárbári* in Chákar’s deeds and assumed that Háni wouldn’t be happy in Chákar’s home because of being in an unharmonised relationship, and she sorely missed him.

In this case, *mayárbári* could be resolved if Háni — forbearing *mayárbári* — conciliated. As though, in this story, except for manipulating the *Kawl*, no other event had been shared to identify Chákar’s deed as non-traditional. After getting married to Háni, Chákar tried to keep her happy and did not compel her to have intercourse, and divorced her just for her happiness. In the same way, Shémurid knew that her conciliation could be a way to free himself from the burden of *mayárbári*. As though Shémurid went to Makkah, where he realised the revenge could not resolve his *mayárbári*, Chákar actually corrupted the *madahdári*, and Háni’s conciliation could become the source of restoring the *madahdári*.

In this story, Chákar remained traditionally *mayárbár*, which embarrassed him in front of the nation. The embarrassment made him ignominious. He violated traditional principles by getting married to Háni. However, he felt uneasiness when he faced Háni. He tried to be traditional, even committing a non-traditional act, such as Háni was his honour, just as a wife traditionally deserved to be. The story did not share an event that showed Chákar oppressed her. However, he seized the opportunity to get rid of *mayárbári* when he felt Háni was desirous to Shémurid as they met, he embraced the moment and divorced her. In short, violation of traditional principles means getting out from the traditional flow, as Chákar did, and falling into alienation or *mayárbári*. However, his decision of divorcing her made him free from the cage of *mayárbári* which remained a solution for him.

Shémurid remained *mayárbár* in two ways, personally and traditionally; to be *mayárbár* was initiated by ignoring the tradition. His personal *mayárbári* had been released after accepting her chastity, and getting married to Háni resolved his traditional *mayárbári*. If he had not married Háni, his *mayárbári* could have been intensified because she had been divorced by Chákar for Shémurid. In the flow of tradition, experiences were consistent, which made the traditional teleological.

Háni was the only character of the story who did not remain traditionally *mayárbár*. She became impulsive after unrecognising Shémurid. However, after justifying her chastity and getting married to him, she got rid of *mayárbári*.

## II. Dád o Dahisht (the concept of awarding someone)

Generally, the traditional principles strengthened the material structure because they did not resist the idea of invention, which caused social changes. To strengthen the structure, people get harmonized with a spontaneous series of changes.<sup>96</sup> In the same pattern, Baloch tradition harmonised the Baloch collection with changes and set a foundation for the Baloch collection to be united within the *Balochi tórah*. It is possible to comprehend the formation of structure under material conditions by presuming that *Dád* was a manifestation of surplus production.

In poetry, the example or a symbol of an idea mentioned above can be analysed; as the poetry shows, Háni was set at the highest story of the castle (in Balochi, *borzin gówátgirán*) in Makkorán. Historian Inayat Baloch traces the Baloch confederation from the age of migration of forty four tribes from Persia to Makkorán under the leadership of Mir

---

<sup>96</sup> Irfan Habib, *Essays in Indian history: Towards a Marxist perception* (Delhi: Anthem Press, 2002).

Jalálán, and tribes settled into the rest of Balochistan.<sup>97</sup> Let's assume Chákar's presence in Makkorán and recollect the geographical structure of Makkorán—consisting of a coastal belt, promontory and mountains—seasonal floods occurred.<sup>98</sup> People made bunds either to retain water in a field or to shift the flow. Probably, the administration, such as social organisation, was necessary to be formed for constructing bunds, which convinced people to participate.<sup>99</sup> The stored water was used for agriculture. Lands were owned by people, but land owned by sardar was comparatively vast. Obviously, vast land produced surplus production, which became a source to give *Dád*. This context makes us able to assume that probably everyone was able enough to know the techniques of cultivating the land, which indicates that there were no slave peasants.

Let us assume another dimension. Chákar Khan was in Dhádar, where lands were saturated (*séráp*) by river floods. People made bunds either to retain water in a field or to shift the flow. Probably, the administration, such as a social organisation, was necessary to be formed for constructing bunds, which convinced people to participate.<sup>100</sup> The stored water was used for agriculture. People owned lands, but land owned by sardar was comparatively vast. Comparatively, there was a need for big ploughs and more animals. As a result, sardar got surplus production that made the life extendedly agricultural (in Balochi it would be called *shahri zind*, which refers to a region where social life engaged in the field of agriculture extendedly)<sup>101</sup>. The *shahri zind* defeated the old patterns of inheritance because cultivation changed the shape from essential for living to wealth and glory. Sardar's cultivated land was overspread. People grazed their herd there and, in return, paid *ghaal*.<sup>102</sup> Disputes on the distribution of cultivated land irked war between the Rind and Lashar tribes, who fought for over twenty years.<sup>103</sup> Probably, the sardar was designated to push the public in his favour and make them

---

<sup>97</sup> Inayatullah Baloch, *op.cit.*

<sup>98</sup> Irfan Habib, *op.cit.*

<sup>99</sup> *Ibid.*

<sup>100</sup> *Ibid.*

<sup>101</sup> Abbas Parvin, 'Traditionalism Versus Modernity in the Methods of Measuring Time in Iranian Balochistan' in *The Baloch and Others: linguistic, historical and socio-political perspective on pluralism in Balochistan*, ed. C. Jahani. A, Korn. & P, Titus (London: Reichert, 2008), 226.

<sup>102</sup> Shah Mohammad Mari, *People's History of Balochistan: Qabaailii aur Feudal Ahd*. 4th edition. Volume 3 (Quetta: Gosha e Adab, 2002), 146.

<sup>103</sup> Inayatullah Baloch, *op.cit.*

dependent.<sup>104</sup> That's why the poetry talked about their *mayárbári* indirectly; however, it expressed the instrumentalisation of tradition under the beneath of eulogizing them.

This kind of poetry can be called national or collective poetry. Probably, national poetries or stories were initially formed when the nation had surpluses. Eventually, a class emerged, free from economic activities and engaged in producing artifacts and music for facilitating the group who had surpluses and eventually got *Dád*.<sup>105</sup>

## Discussion

At least when an event fulfils a social requirement, initially, it will be entertained by evaluating its functionality to see on what ground — individual or collective — it fulfilled a social requirement. Afterwards, the nature of experience would be traced, whether it has consistency in a national lifestyle or is contingent on personal action. Was the event experienced by an individual in a particular time and space under the influence of personal interest, or was the event has consistent testimony? Generally, the consistent testimonial events reflected the experience of a collection, and the events were not experienced under the influence of personal interest. However, the events shared the testimonial consistency in a nation. If an individual ignores the experience under the influence of his/her interests, he/she won't be able to spend their life consistently in a nation. Because national or collective testimony is experiential, taking the testimony with individualistic means would be considered a manipulation of national testimony. Consequently, individual experiences wouldn't get support in collective testimony, and living a national or collective life remains hard to spend.

Personal or individualistic experience, in its nature, remains quantitative because micro occurrences can also be called an event. Moreover, an individualistic event can be understood without comprehending the background; even the event can be a testimonial by involving another individual in it. However, the testimony does not remain collective in its nature by adding quantity due to ignoring the consistency or the flow of the experience. The richness of testimony makes the experience cogent, in an uncertain condition if the experience fails to fulfil a social requirement, but it wouldn't be dependent on the individual's interest.

---

<sup>104</sup> Irfan Habib, *op.cit.*

<sup>105</sup> Amin Zaamin Baloch, 'Háni o Shémurid ay Dástán o Balóch Rabyat ay Pahnát', 209.

However, suppose a society is collective or national. In that society, things remain valuable because they are collectively testified. Generally, if the event fails to fulfil a social requirement, it can't get testimony from the collection or the nation. The collective testimonial event can't be single, and shrugging off the consistency closes windows to comprehend the norms. Disregarding the norms can't be a source for an individual to be socially harmonised. In short, an individual can manoeuvre national values by prioritising personal interests, ignoring collective testimonies, and dismissing them as unimportant. The individual's enthrallment with his priorities detaches and deprives him of *bestár* (social spaciousness).

Here, we need to remember that generally, in the light of collective testimony and consistent experience, the events remain experiential or earthly rather than *kodrati* (transcendental – not coming from collective testimony and consistent experience and can't be defined thoroughly). In other words, there is no phenomenon that can't be defined through collective testimony and consistent experience.

For instance, the Baloch nation values some *kodrati* events, but it does not mean Baloch society is enriched with *kodrati* phenomena. However, the *kodrati* events do not testify to Baloch's collective experience, but Baloch assumes the experiential ground of *kodrati* to some extent. Such as, in the story, Shémurid exercised some *kodrati karámat* (miracles). In Makkorán, people see the shrines of Shé Sherán, Shé Zangi and Shé Sumáel and the sojourn (a temporary place where the subject was devoted to worship) of Shé Benga. They all are available in a certain geography that connects Iran to Kéch.

Actually, the Baloch nation has no collective experiences about the above-mentioned shrines and sojourn, which is why the study considers them transcendental (beyond the limits of possible experience). However, Baloch associates a traditional dimension with the stories that are *kodrati*.

Generally, the shared story can be taken a subject of mockery by casting doubts and questions, but by contextualizing the story in the frame of *Mayárjali*, it becomes a subject of appreciation. Now, the *Kodarti* dimension has become a part of collective testimony in Makkorán, where it has been accepted that Shé had *kodrati karámat*. Its reflection can be seen in the story when Shémurid talked to a dove (*kapót*)- a *kodrati* quality (however, it is not a phenomenon of Baloch collective experience, although it is an experiential assumption that can be consistent with its context in Makkorán, limitedly).

Here, we can find two types of consistency, i.e., limited and comprehensive. *Kodrati* quality falls into the first one, but it harmonises

*kodrati* quality with tradition rather than conducting tradition within its nub. As a result, principles do not remain non-traditional.

For example, Shémurid sent a dove to Háni to deliver his verbal message. Apparently, sending a dove reflects *kodrati karámat*. However, *kodrati* variables do not inherently compromise the integrity or efficacy of underlying traditional principles. The poetry indicates that Shémurid's spiritual uprightness made him able to send a bird to Háni to convey his message. However, in this poetry, Shémurid acquired this certain quality during the time of staying in Makkah, where he devoted himself to worship.

### **Suggesting a theme of sketching a pattern of history**

Technically, this section was analysed to understand what historiographical pattern would be adopted or formed. If we consider the following points and form a pattern, probably an objective sketch could be drawn. In other words, how do we sustain the objectivity that would be the source of the concerned pattern:

- 1- Technically, events are being evaluated on experience. Initially, the nature of the experience should be determined. In this study, two types of experiences have been discussed: First, individual or personal experience- an individual carries society out with his/her interests. Second, consistent experience- the nation or collection determines individuals' roles.
- 2- Causes of events' occurrence produce social progress. Whether the progress has been come from collective freedom or individual? In short, is society progressing with national or collective liberty or are individuals getting freedom in a society?
- 3- Both dimensions or types of objectivity need to be analysed: limited and comprehensive consistency.
- 4- It is true the sources of understanding Baloch society are oral, but oral history should not be adopted as an alternative. Technically, the term oral history has been used to identify the nature of stuff. The concept of alternative has problems. It formats a narration by connecting events relatively which are not bound to be interconnected within a frame of a framework. Unfortunately, without a framework, relativity does not priorities trust. However, Baloch history is oral, and it shares a framework to engage events in light of Baloch tradition and priorities trust. In a traditional Baloch society, the role of trust is the search for truth because our orally narrated event has a collective testimony that can be evaluated in the flow of tradition. Such as, in this story, personal and collective *mayárbári* can be identified traditionally, which even contextualises

*kodrati karámat*. Thus, the Baloch collection does not make the culture religious but the religion cultural. Comprehensively, Baloch history is not the production of alternativeness because the narration of ‘to be in a flow of tradition’ is sustained as a justification.

## Conclusion

This article concludes that traditional Baloch norms and values were not hierarchical; however, the society was not ideal. The ruling authorities violated the essential conditions of tradition. The violation of tradition fostered alienation, which caused personal and traditional *Mayárbári* (guilt). *Mayárbári* rendered the rulers accountable for their non-traditional deeds. Thus, rulers expiated their guilt by adhering to traditional norms and values. This research brings a notion to understand the Baloch society within the paradigm of Baloch's inclusivity. This inclusivity offers a form for historiography by considering how the surplus production self-aggrandizes the ruler to control, manipulate, incorporate, and violate traditional norms and values. Classical Balochi poetry discourages certain control, manipulation, incorporation, and violation of traditional deeds; however, encourages the Baloch individual to live consistently with traditional flow. This research substantiated the said discouragement and encouragement by providing a framework for understanding the traditional grounds of Baloch society.

## Glossary

<i>Adabdárin ráji madáh</i>	moral national virtue
<i>Balochi tórah</i>	Balochi principles
<i>Bestár</i>	Social spaciousness
<i>Büdenáki</i>	mentally sharp or ability
<i>Dád</i>	award
<i>Dád diag</i>	awarding someone in a certain way
<i>Darámad</i>	stranger or foreign forces
<i>Diwán</i>	visitation
<i>Johdkár</i>	aware of his national role
<i>Kápar</i>	a shelter where men used to sit and set diwán with non-family members
<i>Kodrati</i>	transcendental = an action does not come from collective testimony and

	consistent experience and can't be defined thoroughly
<i>Madáhdár</i>	moral
<i>Madáhdári</i>	morality or moral standard
<i>Mayárbár</i>	an individual is ethically guilty
<i>Mayárbári</i>	guilt
<i>Niyati</i>	a process keeps a determination but remains free from a determined end and then abolition
<i>Pahlwán</i>	The word <i>Pahlwán</i> has generally been used for a singer who sings traditional oral songs by telling a story in a poetic form.
<i>Rabédag</i>	Culture
<i>Rabyati yakshali</i>	flow of tradition
<i>Ráji</i>	national
<i>Ráji johd</i>	national struggle
<i>Ráji Mayár</i>	National Responsibility
<i>Shahri zind</i>	Refers to a region where social life engages in the field of agriculture extendedly
<i>Shart or Kawl</i>	bet & vow = placing a bet on a task which would be considered a vow that needs to be fulfilled
<i>Sók</i>	excruciation
<i>Ulsi zánt</i>	Folk wisdom and
<i>Wat zóri</i>	self-enforcement or torture
<i>Zántkár</i>	knowledgeable about folk wisdom
<i>Záti mayárbári</i>	personal guilt
<i>Zindmán</i>	life or existence.