



## The Critical Analysis of Saraiki Literature; Factors, Trends and Traces

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| ARTICLE INFO                                                                                           |                   | ABSTRACT                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| <b>Article History:</b>                                                                                |                   | <i>The Saraiki language, rooted in the ancient Indus Valley civilization, presents a rich tapestry of historical, linguistic, and cultural evolution. Originating in a region encompassing sites like Harappa and Mohenjo Daro, Saraiki has been shaped by millennia of interactions with diverse groups, resulting in evolving nomenclature and dialects. While debates persist regarding its antiquity, with some suggesting it predates Sanskrit, conclusive evidence remains limited. Historically, the language has been known by various names, including Multani, Uchi, and Hindki, reflecting its geographical and cultural diversity. The sociopolitical context of the Saraiki-speaking region, marked by invasions, political strife, and cultural exchange, has deeply influenced its literature. Saraiki literary traditions encompass poignant folk poetry, storytelling, and genres like Marsiya and Kafi, exemplified by the works of prominent poets such as Sultan Bahu, Ali Haider Multani, Khawaja Ghulam Fareed and Shakir Shujabadi, which express the sentiments of the common people. Recent literary movements have emphasized resistance against colonial influence and the pursuit of regional identity, particularly in the post-partition era of Pakistan. This literature plays a crucial role in maintaining cultural identity in the face of political marginalization. Contemporary Saraiki writers continue to engage with themes of social justice, cultural pride, and national identity, further solidifying the language's role in articulating the Saraiki experience and the ongoing struggle for political autonomy. The study of Saraiki language and literature reveals a resilient cultural narrative that thrives amidst the complexities of history, politics, and social change.</i> |
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## **Introduction**

Historically, Saraiki region enjoyed the core status in the Indus Valley. The great civilizations of Harappa, and Mohenjo Daro inhabited in the Saraiki region, and between these existed the newly discovered Cholistani city 'Ganveriwala'; the contemporary of the Harappian civilization of the Indus Valley that represented Hakra, the city spanned over an area of 200 acres of land. We can better understand how big it was by considering that it was 40 acres larger than Harappa and only 5 acres shorter than Mohenjo Daro. (Nasir, 2007: 74). The archeologist Rafiq Mughal has declared the discovery of the Indus Civilization sixty years back. Besides, the archeologist has also discovered another five thousand years old city "Jalil pur" near Abdul Hakim in the outskirts of Multan. During the excavation of 'Jalil pur' many evidences of the pre- Harappian period from 3000 to 4000 B.C are found. (Hanif, 1987:60) Thus, the experts believe Multan is about five and a half thousand years old and cotemporary to Kot Deji, Mohenjo Daro and Rahman Dheri. (Fikri, 1997: 09). From this validation, it becomes clear that Saraiki region enjoyed the central status in the Indus Valley. This is the very centre of civilization where many great civilizations of yore took birth. Evidently, the radius of the language spoken in this region must also have been so vast.

Leafing through the pages of the history of linguistics, we come to know that the emphasis laid on the origin of language could hardly be available to any other subject. Nevertheless a substantial part of whatever could be presented in this regard is based upon conjectures and suppositions. And, the same problem was faced by the linguists in exploring the origin of the Saraiki language. Research or the finding is never considered to be the last word. Therefore, it can be said that the evolutionary theories of the language, which are available, can prove fruitful from any facet or angle. Since when does the Saraiki language exist, what was the initial name given to it? What changes it went through? The researchers have not reached any sound conclusion as yet. Likewise, the changes that took place especially in the ancient times and the history of the names and nomenclature of yore are veiled behind a thick screen of fog.

History shows that Saraiki is an old language of the Indus Valley. But, there are different claims regarding the antiquity of Saraiki language. Sometimes it is said that Saraiki is older than Sanskrit and this claim is very often refuted. Researchers pass these judgments on wishful thinking. If it cannot be proved that it is not older than Sanskrit, the opposite claim is also not based on viable proofs. However, the linguists presented different theories that after the arrival of the Arians, some called it "Sen Dab" while others named it like "Warachdah Up- Bhrnah" or "Adh Nagri". Another linguists and the historians have spoken of a number of names regarding the origin of this language, i.e; Siroki or Saraiki. (Haq, 1967:25) Wicholi, Saraiki or Sureeli, Threeli, or Kacheli (Nasir, 2006:80) Multani (Fazal, n.d:49). From Grierson to the linguists of the present time, all the language experts like Sindhu Desh Warma, Shaokat Sabzwari, Ainul Haq Fareed Koti call it Multani in their linguistic and research articles. The famous researcher of the Saraiki Language, Mahar Abdul Haq did his Ph.D on "Multani Zuban Aur Uska Urdu se Ta'aluq". Besides Multani, the researchers take of a variety of others names of this language, i.e; Bahawalpuri, Jatki, jagdali, Hindko, and Dera wali. (Jampuri, 1968:24-25), "Western Punjabi" or "Jatki" (Jukes, 1900) "Hindi or Hindki" (Obrien, 1881), whereas James Wilson has given it the name "Thali" (Wilson, 1903). The Russian linguist Smirnov in his book "The Lahnda Language" has used the word, "Lahnda" for Saraiki language.

The numbers of researchers have rested upon conjectures and suppositions regarding the origin of the Saraiki language. Nevertheless non can defy or deny the findings of the authentic researchers that from the beginning it was called Saraki in Sindh, when it was called after the names of cities, i.e; Multani, Uchi, Hindi, Derewali, Bahawalpuri, Hindki, Lahnda, Jagdali, and Jatki (Rasoolpuri,

1980:49). Today, many languages are there that have taken on their individual status. In ancient times, there were local and indigenous dialects of the old form of Saraiki language that include Pothohari, Aajri, Khatrani, Yaghdali/ Jagdali, Sureeli (Sindhi), Marwari and Gujrati etc. The Saraiki linguist Ahsan Wagha (1990: 04) writes that the popular supposition that Saraiki is the name given by the Sindhis to the language of the people of the area (north) is falsified by the fact that grammatically the term is not Sindhi word. If the term was invented in Sindhi the “ki” of Hindi word have been converted into “ji”.

It is also related that before the Muslims set foot in the Indus Valley, a city called ‘Sarawa’ was of great value. The city exists near Rahimyar Khan with the name ‘Sarawahi’ traders from the different countries would visit the Sub-continent. For usual intercourse and for trade purpose, they would develop familiarity with the then prevailing fashionable language of the visited area and incorporated the words and idioms of their tongues into the indigenous language. That medley type of language came to be called ‘ Sarawai’ owing to the ancient and important market of Sarawa, and then kept being written in ‘Sarawai’ transcript.( Kulanchvi,1990:28-29). Most of the people from the Saraikis are the inhabitants of ‘Sarai’ which was actually the name of the area that lies between Bhakkar and Multan. That’s why they came to be called as ‘Saraies’. The mother tongue of the ‘Saraies’ is Saraiki. Today, thousands of ‘Sarais’ family’s inhabited Multan. It got the fame as being the Multani, but in fact, it is Saraiki. After the creation of Pakistan, the word Saraiki was used by the scholars continuously. ( Mughal,2009:66-70). But before this, the word “ Saraiki” was largely used in Sindh especially in the north Sindh, because the people of north Sindh speak Saraiki. But in Punjab, Saraikis were given the different local names of this language on the name of their cities and areas like Multani, Bahawalpuri (it is called Riyasti in Bahawalpur also) and Dera Wali, Uchi, Muzaffargarhi etc.

In the Decade of 1960, due to the exploitation of Saraiki linguistic identity, the consciousness about the Saraiki language developed among the Saraiki intellectuals and scholars. They were facing number of problems about the script and the special sounds (ب ج ڈ گ ن) and also the allegation from Punjabi speaking intellectuals that they were called the Saraiki language only an accent of Punjabi. The Saraiki intellectuals arranged meetings from time to time. In the fifth meeting which was held at the residence of Maolana Noor Ahmad Khan Fareedi in 1979, the member of this “ Haroof Committee” were Shafi Muhammad from Sindh province, Dad Muhammad Khan Birohi from Balochistan province, and from the Saraki linguists and activists Seth Ubaid-ur- Rahman (the convener of the meeting), Mahar Abdul Haq, Umer Kamal Khan, Dilshad Kulanchvi, Mumtaz Haider Daher, Ahsan Wagha, Nazir Laghari, Aamir Fahim and Sajjad Haider Pervaiz also. In this meeting, the committee finalized five special sounds (ب ج ڈ گ ن). (Pervaiz, 2009:34). During this time, the intellectual appropriate the word ‘Saraiki’.

In short, if we take a look at the geographical situation of the Saraiki region, we come to know that the language spoken here covers the central areas of Pakistan. The people who speak Saraiki language, inhabit all the four provinces and precisely since thousands of years. Punjab is its home province, whereas, in Sindh it has the status of the second language. In Khyber Pakhtun Khawa, its area spans from Dera Ismael Khan to Peshawar, and in Balochistan its speakers are sporadically found in a vast area like that ‘Jhat Pat, Mastong and Sibbi. It has the linguistic relations with all the regional languages of Pakistan.

## **Saraiki Literature; Factors, Trends and Traces**

Saraiki language holds a great literary legacy. With reference to the topic, it is necessary look at the political background of the Saraiki territory, so that we may easily understand the changes in the prevailing factors and trends in the Saraiki literature and the outcomes of the political coercion.

Politically, after the Muslims' arrival in Sindh, Multan had long been associated with Sindh. In 111 A.D Sindh was divided into two parts; the upper Sindh and the lower Sindh. Later, after Tamim bin Zaid's demise, riots gushed out/ brook out. Many tribes turned rebels. In those circumstances, Multan also got unyoked from Sindh.( Haq, 1967: 97). However, Mansoorah, Uch and Multan sustained their individual, political, educational and literary status. These cities possess pedagogical position, as well the political importance. During the early eleventh century, the Karamtah sect captured Multan and the sect brought about many fundamental changes in the Islamic beliefs, wherein they declared Muslims as the renegade. In order to crush the Karamtahs, Sultan Mahmood Ghaznavid attacked Multan and Mansoorah in 1005, and in his second assault, he usurped the whole territory. (Ahmad;1981:118-20). The Sultan set to fire all the books and literature concerning the Karamthas. Nevertheless the traces of those beliefs still exist in the Saraiki elegy. The Ghaznavids dynasty ruled the territory for nearly two hundred years. Later started the Mughal period, and the territory remained the centre of battles for countless rulers. It was Nasir-ud-din- Qabacha to rule Multan from 1210 to 1227, followed by Shams-ud-din Altumash who conquered Multan and Uch. After that the region became the home of wars and bloodshed. Prior to this, in 1245, the Mangols, then, Langah, Saddozai, Tareen and Khakwani had been ruling Multan respectively the last ruler of Multan was Nawab Muzaffar Khan Saddozai who martyred fighting against Sikhs. (Khan, n.d:18). The British rule established in 1849. Though the British had gained the political sway but, they could not obliterate the old dream of rule from the heart and mind of the natives. And at last, India won freedom. (Rasoolpuri, 2006: 33).

In all this historical and political process Dera Ghazi Khan and Dera Ismael Khan remained with Multan. However, in 1727, Abbasids rule was established in Bahawalpur. The ruler of Abbasids sustained even after the establishment of Pakistan up to 1955. When under the one unit scheme, the political identity of state of Bahawalpur was merged into the federal one unit. And when the one unit scheme ended, the state of Bahawalpur was made the divisional headquarters of the Punjab province. Bahawalpur much flourished under the leadership of Abbasids. The Islamic values were promoted and the language and literature had a great boom. In the historical and political background of the Saraiki territory discerned many layers of linguistic and literary evolution unfold to us. In the Sindh right with the advent of the Islamic period, the Saraiki language was influenced by both the Arabic and Persian languages. This neighborhood of a long period of the linguistic connection between the native Saraikis and the foreigner, Arabic and the Persians accelerated very much. In during the Ghaznavids period, there was an increase of the Islamic teachings, lectures and literature in the Saraiki language. (Nasir, 2007: 106).

The association of Uch and Multan with the thorne of Delhi became the cause of the literary and the intellectual expansion, the establishment of Karamtah rule on Multan cast a great influence over the Saraiki elegy and exalted it to the great heights. After the war of independence of 1857, the Saraiki elegy garnished the congregations from the Lukhnow. The British not only preserved the archive of the Saraiki language. But also after the Fort William College came into being, the printing press offered an opportunity to the Saraiki books to publish. (Shackle, 1983:2-3). But what was the logic behind the British? This calls for a Separate research work.

Positively, another very important and valuable contribution made by them was the preparation of the district gazetteers, each contained authentic and up to date information on the physical, historical, cultural and economic life of the district concerned, besides being a record of the local folk lore and literature. The compendium of information and statistics in respect of the district concerned was regularly printed and issued after every 20 years at the close of each land settlement of the district. (Khan, 1983: introduction). But this laudable tradition has not been kept up by the present day administrator, and in order to acquaint oneself about the various above mentioned topics one has to fall back on the information provide by these gazetteers. If we hold before us the political background of Saraiki territory, it is revealed to us that the people in the Saraiki region were not lucky enough to live in peace and serenity. Wars were waged many times; the governments were formed and dissembled. This state of war and apocalyptic events, left rarefied after math on the inhabitants of this region; a sense of uncertainty of life and set back to the cultures of the people at one hand and disillusionment in literature, a blueness and the overwhelming sadness lingered. Due to the personal rule, the long heads used the symbolic language, the literature with latent and multifaceted implied meanings came to be created. Thus, the geographical, social, religious and political background of the Saraiki has left strong effects on the Saraiki language and literature, and in its reaction, the progressive element thrived in the Saraiki literature. The statemen and researcher Hafeez Khan (2009:39) writes that fortunately or unfortunately, Saraiki has not been the court language of the anti people elite or the oppressors. Even before the time of “Rig Vedas” the Indus valley had been the favorite hunt of the invaders due to its lush green fields, the healthy cattle and the teeming rivers. The invaders are came from the north, south, east or west and from the Aryans to Ranjeet Singh, the rulers taking pride in speaking Saraiki had no chance for development. Therefore, the Saraiki had never a touch with corridors of the courts and the conspiracies of castles and the lexicon and the world of the colonial –nature. Being the language of the public, the Saraiki though it is the Saraiki main stream language, is given the status of a parallel, a parallel language that had nothing to do with the closets of the rulers, the conspiracies, the rustle of the tapestries of the beds and the fragrant fumes. He further writes that if there was ever destined for Saraiki it was nothing but the cellars of hermits, the monasteries and fumes of the black smoke, the black patches producing the black lines. Saraiki had not only been the language of the countless congregations, but also the fulsome representative of the mass sentiment. It has also been considered the most popular language of the folk poetry. Therefore, in Saraiki the creation of art for art has been only a dream. Saraiki language has found its roots in the folks.

Pointing to the same thesis, the Saraiki researcher Kaifi Jampuri, (1968: 63-64) in his master piece book “Saraiki Shaery” writes that there is not the ghost of doubt that there are strong imprints of the Persian and the Arabic languages on Saraiki, still it sustains its unique position in rhyme and literature. It savors with the capturing perfume of the land it got its birth. This language has ever been the language of the folks not that of the grammarians and the specific literary groups. While going from Delhi to Lukhnow Meer Taqi Meer refused to talk with his fellow traveler. Simply because he had a mind to secure his literary language from the illiterate flavor of the language of the folks, and the great scholars did not consider Nazir’s Akbar Abadi becoming a mention in their books that cherished the lives of the poets, simply because he would write in the language of the folks; and represented their feelings and emotions.

The recent past, some of the progressive writers traced their hands at creating literature in the language of the folks but they could meet with little success. But, the language of the Saraiki literature and poetry as the same that is colloquial. The poet of this language how so learn it they be well create literature. In the language of the folks, in the mirror of this literature appear the

contours of our tradition, society and culture. If this whole background is studied carefully, the whole Saraiki literature seems like a talking picture of its Saraiki region and speaks volumes for it.

No doubt Saraiki is the ancient language of the Indus valley civilization. It has its own literature and culture historically as well. Literature shows the identity of specific nations and differs culturally from one nation to other. Folk literature has significant importance in the literature of the any nation of the world. The Saraiki folk literature had played an important role in the Saraiki literary movement and in the resistance literature of Saraiki language basically. The folk literature reveals the history of human insights, regional identity and considers the source of expression openly. Rasoolpuri writes that oppressed nations of the world have always written their history in their folk literature which reflect the undue usurpation encroachment and their crucial circumstances advertantly created by the ruling class in the past in the Saraiki area. (Rasoolpuri, 2009:91). The continuous violence of the invaders in the Saraiki area can be seen tears shed in the Saraiki folk literature. In the Saraiki folk literature feelings, expressions thoughts of the people and identity of the area are protected. (Anwar, 1964: 6-7).

The folk literature, where it represents the public feelings and strain, it also is a bold expression of truth. In the modern times, it also is important because, it can be used as a raw material to analysis, true sense, the rulers of our past. For example, look at proverb that tells us what the historians hold about Ahmad Shah Abdali, and in what form thus the truth come out in the folk literature. The sayings given as under is an expression of the hatred of people suffering from the assaults of Ahmad Shah Abdali “Khaada Peeta Laahe da, Baaki Ahmad Shaheye da” explaining the aforementioned saying the Saraiki statesmen Shaokat Mughal (2005: 182-83) explains that Ahmad Shah Abdali attacked India for eight times from 1748 to 1767 and ransacked huge wealth after meting out the public brutally. Both the common mobs and the historians had named it as the looting. In this saying the word “Laahe” stands for the common man and the whole sayings means that whatever went into the stomachs of the people belongs to them and the rest will be taken away by Ahmad Shah Abdali.

The Saraiki folk literature is rich in poetry and prose. In poetry, Marsiya, Kafi, Dohra, Moran, Tahr, Gamman, Gagro, Sammi, Baghi, Bodi, Pahakey, Tappa, Charkha, Dhola, Mahiya, Tora, Kalyan, Challo, Belan, Jolto, Rolo, Modi, Gebech are the significant genres of poetry of folk literature. (Nasir, 2007:122-49). Folk songs form a very impressive part of the Saraiki poetry. But no compact research work has been done on the folk songs till date. It is only the mechanism of sound recording, which having been captured by the masses in the easy form of cassette recorders that gave a life to folk songs. It is surprising that Saraiki is on top of the languages of Pakistan in popularity and sale of cassettes of folk songs. Pathanen Khan (late), Attaullah Esa Khelvi, Mnsoor Malangi, (late), Abida Parveen, Zahida Parveen and Surayya Multanikar (late) and many others are the most popular Saraiki singers (Wagha, 1990:128). According to the political scene of the current Saraiki territory, the theme of Saraiki songs is political like those of the numbers by the musical bands. Songs are being written in connection with the Saraiki ethnic movement and are sung by Ajmal Sajid, Sakhawat Hussain and many more. Rafiq Sahils song “Asan-lok- Saraiki, Sadi- Jhoke- Saraiki” is like an antheme for the Saraiki nationalists sung by Ajmal Sajid. The Saraiki songs are popular throughout Pakistan.

In these songs include the songs of the harvests., the songs of wedding, the songs of camel shepherds, the customary songs, the songs of Rohi and cholistan and the songs of pilgrims. Broadly speaking, the songs of the whole Saraiki region are enjoyed throughout the territory. In these folk songs, there is a sheer expression of love, hatred against the enemy of the state and the pangs of labor. In a stanza of a folk song blessing is asked for the soldier of the land.

Thadd seene ich paa jani

Dushman diyan fojan te

Fatah paa ke a jani

**Theme:** Return as victorious in the battle, it soothes my heart. (Rasoolpuri, 2009: 100).

The sayings are priceless assets of a nation in which lies the history of the people that speak their language, religion, culture and their psyche, there are more than twenty thousand proverbs in Saraiki language that speak of the cultural performance of thousand years of this region. For example, look at this saying “Aamad Haji Shareef, Na Rabi na Khareef” (meaning when came Haji Shareef, we had neither the spring harvest nor yield of the autumn) explains the historical background of this saying, the Saraiki scholar Shaokat Mughal (2007:175). writes that in 1767, Nawab Ali Muhammad Khan Khogani was appointed as the governor of Multan by the government at Kabul. Because of some reasons Ahmad Shah Abdali got angry with him and at his direction Nawab Ali Muhammad Khan was murdered by and Haji Shareef Khan Saddozai was made the governor of Multan. Haji Shareef Khan’s tenure spaned from 1767 to 1770, during this period his army showed worst brutality to the people and looted away everything which resulted in the destruction of the agriculture and people became financially haggard and woe-be gone. This saying points a diagnostic finger of this historical event.

A great treasure of idioms is there in the Saraiki folk literature. The folks use their idioms in their conversation. It goes without saying that an idiom springs from the land of civilization in it the individual human experience quite effectively turns into the collective experience. For example, “Apnna bhat ghata karann” it means to have one’s own axe to grind. Likewise, the riddle typical of human nature has a food for thought for the people. Ther are innumerable riddles in the Saraiki folk literature. But it has not yet been found that when did they first appear in language. The earliest puzzles that could be traced are from Ameer Khusroo who came to Multan in 1280 and stayed here for five years. The compiled head- scratcher by him are in pure Saraiki language. ( Haideri, 1971: 258-60). Besides, games played in the Saraiki region are also a part of the folk tradition. They include Bahadur Kila, Ganji Kabootri, Laal Bhawali, Mama jamal Khan and many others.

The folk literature and the folk history are traditionally written in verse. The folk poetry mostly represents the feelings. Whereas the “Waren” (means wars) are a mirror to the political and the social circumstances. Wherever the movements for the national rights operated their nationalists looked for their history and asserted it to be a source of their national identity. Where the court historians marred the historical facts, the representatives of the national movements have tried their best to devout the historical fact (Arif, 1994:9). Due to the incessant falls description of the government and the court historians the disfigurement of the facts and a sneering attitude regarding the indigenous language and culture have resulted in the majority of Saraikis having been suffering from shame, xenocentrism, inferiority complex and psychiatric disorder considering every invader to be their hero and obliterating the native heroes (Qaisrani, 1994:16). For example, quite a few Saraikis must be knowing that how so much resistance, the region showed against the invaders. They even did not knew that to what extant Mehmood Ghaznavid, Nadir Shah, Ahmad Shah Abdali, Ranjeet Singh and the British faced resistance in the Indus valley including Saraiki territories. Here it would not be impertinent to mention ancient concerning Mehmood Ghaznavi.

According to the historical once Mehmood Ghaznavid left (perhaps with an intention to invade Somnath) with a huge legion/ army. When he reached the Saraiki territory, he recruited some local as guides. Those guides, perhaps, belong to the “Jatts” as they were traditionally known as the local guides. Mehmood Ghaznavids had many times crushed the “Jatts” ( as it was a practice that almost all the invaders would treat the Jatts and the Mohanas ( the fish mongers) brutally coercing them to wander through the earth, hence, in order to take revenge, the guides deceived Mehmood’s army, and misguidingly brought them in the deserts of Cholistan and Rajasthan. Mehmood came to know this tactic of them at the time when his legions were struck in the middle of the desert. The historians record that thousands of the Mehmood’s soldiers and animals died because of the want of water, and he was constrained to retreat with only a few hundred of his soldiers alive. History records that having learned the cunning ploy of the guides, he got their heads chopped off. However, before doing so Mehmood asked them the reason behind their treachery, to which they replied since he had shown the worst brutality to their cline and territories and did not cease exploitation, hence they had taken their revenge and now its Mehmood to have it his own way. (Qaisrani,1994:17-18). Likewise, by making so many baseless related incidents a part of history and to the Saraiki region and the son of the soil, this effect was contrived that the inhabitants of the Saraiki territories have never resisted the invaders. Surely it is like keeping eyes closed to the historical facts.

War is popular genre in the Saraiki literature. Wars are mostly written for a specific person and thing. Hence wars have been written about important personality or about Which include Sir Robert Syndemen -de- war, Abdullah Shah of Sameena- de –war, Sobhey- di- war, Nawab Muzaffar Khan- di- war, Bor 1973 de- war, Nadir Shah- de-war, Pak- Bharat September 1965- de-war etc. Besides a great number of wars indicate the political background, the history of Saraiki territory. The great wealth of Saraiki literature is its folk tales and folk stories. Folk literature infect consider the reflection of the social life of a people. The Saraiki folk tales can be divided into two categories. Some of which are the love tales such as Sassi Punnoon, Heer Ranjha, Sohni Mahiwal, Sammi Rawal, Sehti Murad, Zebi Rawal, Misri Bai etc. yet some of the romantic tales do not belong directly to the Saraiki speaking territory. However, they are popular in the region. For example, Saiful Malook, Yusuf Zulekha, Lela Majnoon, Sheereen Farhad and Lela Chanesar etc. Most of the folk tales are tragic in nature, as a matter of fact that human psyche is more affected by tragedy than comedy and through it the man has his catharsis. The end of a range of the romantic folk tales is tragic. The worth considering thing is that the heroes and the heroines of the romantic folk tales are mostly the princess or young traders. Therefore, when a person of a specific group faces a affliction, it spreads in a huge tragedy. Then, with the passage of time, it takes on the form of a yarn. (Rasoolpuri, 2013:94-95).

In almost all these folk tales, the folk wisdom has the fundamental place. The resistance against the historical suppression and the expression of the sublime human values is also there in the folk tales. A train of symbolical tales is also a part of the Saraiki folk tales, which include Mai Budhri da Phulla, Ganju Lela, Jam Joona and Tirhakil etc. the detail of a number of the symbolic stories can be seen in the collection of Ahmad Ghazali “ Cholistani Kahaniyan”, F.W. Skemp’s “ Multani Stories” and Tahir Ghan’s collection “ Hik –Ha- Badshah”. Mai Budhri de Kahani [an old wive’s tales] is a symbolic story in which the crow is a symbol of the forces of evil. This story is the best illustration of the resistance of a work and humble being “Mai Budhri”. The background of this story becomes a source of lesson to the Saraikis. In this story, there is a lesson of the incessant struggle against suppression and for the rights of the Saraikis and their own identity. (Rasoolpuri,2013: 102-103).

The story of “Jaam Joona” is the story of keeping united with others in the Saraiki region. The other lesson, the story entails is that the ceaseless struggle of humble creature against a powerful and cruel ruler meets with success and can root it out. The story is a true tale of the love of the Saraikis and their struggle against suppression, which infact symbolically denotes the perseverance. The Saraiki folk literature is the reflection of the Saraiki language, culture and identity, and a representative of the Saraiki literary and political movement. Here, the objective behind discussing folk literature in detail was to emphasis that the political and social history and literature of any people rest on the foundation of the folk literature. This is because the folk literature always proves helpful in tracing the political and social history and literature of any nation. A part from this, the rest of the literature it may belong to many people holds a pivotal role for its folk literature.

A number of languages, dialects and parlances are spoken in Pakistan. The Pakistani literature is a shared legacy of all the parlances spoken in the country. The fundamental axis of the Pakistani literary writings are all those rubs and worries, because of which the world is getting, deprived of its beauty. In these creations the lesson of respect for humanity, tolerance and fraternity and love of land is formed. Such writings represent the suppressed strata of society and hold reverence for the defeated people. (Malghani, 2012: 251-52). A dominant part of Pakistan consists geographically of the Indus valley which has been subjected to the foreign invaders even in yore, because of its fertility. This region has been an easy prey for the adventurous hordes due to its abundance of wealth, green and its vast plains. Be it the invasion of the Aryans thousands years back or the assaults of the warriors of the central Asia, be they the attacks of the Mangols or the invasion of the Europeans, this region and its inhabitants have always been resistant to protect themselves and their lands. History is witnessed that the extent of resistance the invaders faced here is rare. Be it the war of independence of 1857 or the movement of Pakistan; be they the wars fought for the defense of Pakistan or the contemporary multifaceted war against terrorism, the Pakistani writers have kept alive the continuity of the resisting behaviors in Pakistani literature with all the golden traditions. It is simply the miracle of the resisting behaviors in Pakistani literature which has bestowed upon the country folks the wisdom of a high rank. (Khan, 2010:283). Whenever a people struggle against slavery or the aggressive forces cruelty and exploitation, it is natural that its literature reflects the situation. The resisting behavior found in Pakistani literature is seen explicitly being influenced from the progressive movement in literature. The resisting literature created for the eradication is prominent of poverty, hunger and exploitation is prominent both in prose and poetry. (Taunsvi, 1995:21)

After the birth of Pakistan, the literature in the national language or in the regional parlances seems to have encompassed the pangs and problems of migration. The literary creators of that time saw the collective pain in the mirror of their writings. Whereas the literature of the 60s is colored with the dismay that was the common lot of the man in the street as a result of deprivation from the fruits of independence. The literature created in the local parlances of Pakistan at that time came forward bewailing lurking the draw backs of the establishment of one unit and the loss of identity of the provinces. At that time, the Sindhi language that was founded on the vehement resistance for the first time itself identified. And the literature of the 70s is a picture of this hushed silence that found its way into our national humor after the fall of the eastern Pakistan. (Khan, 2010: 284). After ages have passed that incident coldness, unfeeling attitude and stoicism has been a part of our literary taste due to which the resisting element want on growing. A part from this even in the local parlances, the resisting literature that is based upon the sufferings and collective problem was introduced to new horizon especially the Sindhi, Punjabi and Saraiki literature. In Saraiki literature, the suppressed passive and exploited strata or represented thus in the poem “Pesh Qadmi” by the Saraiki poet Mumtaz Haider Dahr:

**Theme:** Our eyes have defied darkness let's look for a sun and leave the homes though we may lose our sight yet our coming generation will find the blessing of light.

The Saraiki literature is rich with the pearls of both poetry and prose. The journey of Saraiki poetry spans through centuries while the Saraiki prose dates back to the creation of Pakistan. The Saraiki critic and researcher Nasarullah Khan Nasir divides Saraiki poetry in four ages.

- (1) Religious Period
- (2) The mystic Period
- (3) The age of Khawaja Ghulam Fareed
- (4) The Pakistani Period

So far as the division of the first period is concerned there is room for disagreement because it is rather difficult to say when the Saraiki poetry was founded. Just as it is wrong to say that a language was born in that year. It is also not right to make arguments that poetry started from that year. However, it can be said that poetry went on and its documentary or oral proof is found from that year. Though the period of religious Saraiki poetry is very long but the fact is that the poetry of this period was ruined by time since it was an age of extreme political turmoil. The Saraiki scholar Aslam Rasool puri summarizes this age of political unrest. Thus, Chengiz Khan attacked the western Turkistan in 1208 and after that for three hundred years the territory of Multan had been a target of the attacks of Mongols, before this, Shams-udd-deen Altumash occupied Multan after conquering Uch, later a Turkish named Saif-udd-deen Hussain came from Delhi and succeeded in capturing Multan. During this period Kabir established its rule over Uch. In 1257, scion of Ghayas-udd-deen Balban, Sultan Muhammad became the governor of Multan than was killed in 1284. In 1305, the Mongols attacked in the command of Aibak Khan but he was defeated by the ruler of Multan Ghazi Baig. In 1321, Ghazi Baig captured Delhi and in start as tablet on the gate of a masjid in Multan. The inscription on the tablet read, we have defeated the Mongols 26 times; from 1359 to 1396 different governors have been ruling Multan. In 1405 Khizar Khan was made the governor of Multan and the legions Delhi raided Multan but Khizer Khan captured Delhi and founded the 'Sadat' dynasty that ruled for 38 years. After that Multan again faced an interlude of tumultuous time. During the same period, Rai Sehr captured Multan and started ruling with the name of Qutub-udd-deen Langah. After that his son Hussain Khan Langah dynasty died in 1525. And Multan again suffered from turmoil. (Rasoolpuri, 2014: 35-36). Whereas could be secured in that period of unrest, consists of almost the religious poetry. Naturally, people are more from the religion during their black days. Hence, be they the 'Kabats' of Hussaini Bhanbars or the poetry of Freed-udd-deen Ganj Shakar, the Noor Namas or Mairaj Namas, Paki Roti, Mithi Roti, Fiqhi Journals or the Abiyat-e- Fareed Saani ( 1459- 1515 b.c), all fall in the category of religious and didactic. It could be also viewed that since the Muslims had shortly arrived in the sub- continent, therefore through didactic poetry if they would enhance their number on one hand; they would also get the political benefit on the other hand. With reference to the political genres, the poetry of that period was passing through its early phase. The 'Kabats' of Hussaini Bhanbars can be said to be the early form of the elegies the humour of the early Saraiki poetry is religious in literary taste whose effects still survives in the Saraiki literature of today. During that period Saraiki from a parlance developed into the language of education. The second period of Saraiki poetry (1689-1857) is called the age of mysticism emerged in the form of a mass movement, which include Shah Hussain, Bulhe Shah, Sultan Bahu, Charagh Awan, Ali Haider Multani, Sachal Sar Mast, Maolvi Lutf Ali, Abdul Hakeem Uchvi, Hamal Laghari, Shah Latif Bhitai and Bedal Sindhi etc. (Nasir, 2009: 34-35) though some scholars considers Shah Hussain, Sultan Bahu, and Bulhe Shah to be the parts of Punjabi language. If we take a discerning look at Pakistan's culture we come to know

that the boundaries of current Punjab are not set on geographical, historical and linguistic basis, rather they are the administrative bourns. Before the Sikh period, Multan rather than Lahore was the central place for the current Punjab. At that time Saraiki was the language of Lahore and Multan. (though there was some difference of articulation) that's why the Lahore of that time and the poet born in Lahore Shah Hussain, the Uch born Bulhe Shah and Sultan Bahu of shor Kot are the Saraiki poets, whereas Waris Shah, Mian Muhammad Bakhsh and Madhu Laal Hussain are Punjabi poet. (Rasoolpuri, 2014:37-38). Though there are clear streaks of the religious poetry of first period as is evident through Maolana Abdullah Abdi's book "Nas-e- Fraiz" and "Khairul Aashqeen", the "Aakhrat-ul-Akhbar" Maolvi Abdul Kareem's book "Nijat-ul- Momineen" Haji Noor Sher Garhi's book Maseet Nama' primarily it was the age of mysticism but even that period was not void of political and social unrest.

This period of Saraiki poetry starts from Akbar's period, Shah Hussain is a figure of Saraiki poetry of this time. Shah Hussain insisted on 'Tareekat' rather than 'Sharee'at' and abstained from using his poetry for preaching. In that period, the monotheism of the mystic had this effect that during Akbar's period Sheikh Ahmad Sarhindi presented his pantheism but could not gain much popularity, because the idea was not at par with a call of the time. After that a number of great Saraiki poets were born during the period of Aurangzeb and among them Sultan Bahu (1631-1691) is at the top of the list. During that period, it was rather difficult for the mystics to speak their mind. That's why Sultan Bahu employed a reserved tone in his 'Abiyats'. Whereas is the famous Saraiki poet Bulhe Shah expressed his views comparatively with courage. Bulhe Shah was born in Uch but later his parents shifted to Kasoor. (Rasoolpuri, 2014:41). Ali Haider Multani (1690-1785) was the poet of Aurangzeb's successors time of turmoil, in Ali Haider's poetry, there is a fair mention of the political uncertainty and the looting of the foreigners. Besides, and expression of hatred against the rulers and the invaders is also there in his poetry.

After that the names of Sindhi Saraiki poets like Sachal Sarmast, (1739- 1820) 'Nabi Bakhsh Laghari (1776- 1863), Qadir bakhsh Bedal (1814-1873), Hamal Laghari (1815-1875) and Rohal Fakeer are prominent. This was the age of Talpoors and Kalhoras in Sindh. In this period tumult spread on large scale, the political revelries, bloodshed and the conspiracies against one another and the civil war derived people to take refuge in mysticism. The poetry of the mystic's repletes with the effects of the political and social unrest of that time. Qadir Bakhsh bedal was the poet of the end period of the British arrival. He had witnessed the painful after effects of the defeat of Talpurs. (Rasoolpuri, 2014:41). Hafiz Jamal Multani (1747-1811) was a poet of second period whose poetry also raves about the political turmoil the lawlessness in the Saraiki region. (Haq,n.d: 75-76).

The mystic tradition which started with Baba Fareed Ganj-e- Shakar was taken to its extremes by Khawaja Ghulam Fareed. The convention of storytelling lost its grip and the poets seems to saying good-bye to the fabricated tales of the Sagas turning to the realities and facts of life, in which the human relations, problems need and the socio- political behaviors become the point of concern in literature.

The third period of Saraiki poetry is called the age of Khawaja Ghulam Fareed died in 1901, but traces of face poetry are clearly visible on the rest of poets by 1947. Aaqil Jogi, Gul Muhammad Chishti, Syed Kher Shah and Allah Bakhsh Aariz are some of his contemporary poets. Their poetry smacks of in an influence of Khawaja Ghulam Fareed's kafis. Normaly, Khawaja Ghulam Fareed delimited to the mystic poetry only and the critic did not pay much attention to the matters of love and beauty and the different aspects of the human life, the topography. Hazrat Khawaja Ghulam Fareed also had the political awareness of his tone; after the war of independence of 1857,

the influences of the British culture were flourishing and the people living here could not help being influenced from the English civilization. Likewise, an intrusion in the administration of the state of Bahawalpur was also much disliked by Khawaja Ghulam Fareed. And he sent his message to the then ruler of Bahawalpur Nawab Sadiq Muhammad Khan Abbasi in the following words:

Apney mulk koon Aap wasa toon

Pat angrezi Thaney

**Theme:** Fareed had openly advised the Nawab to get rid of the British ruling in his area and rearrange the system along pro people lines.

The basis of the Saraiki movement holds this couplet as its slogan. After the death of Khawaja Ghulam Fareed in 1901, the British had captured the whole sub- continent. Although during that period, the feudalism was promoted but the people got rid of the ever changing political scenario and instead of the political turmoil, they started their journey to the political poise. That is why; the people of that period had not as strong idea of the ephemerality of the present life and they love to look forward to the future. Contrary to the practice in such age of social and political turmoil, the towering poet of that period was Muhammad Bakhsh Noroz freed the poetry from the convention of mysticism and intrinsicity and directed towards extraneous world.

Later comes the period of poets who used the substantial part of their poetry in love with the land. After Khawaja Ghulam Fareed's period, the convention of mysticism seems to be dying the change that accrued after that evinces the decreasing effects of the Arabic and the Persian. Besides the indigenous customs, practices and the topography of the land, the description of Rohi, Thal and the local truth are seen gushed into the Saraiki literature. This exalted the sense of realism in the Saraiki literature, and after the birth of Pakistan, the Saraiki poets cast their poetry in the patriotic mood and national solidarity. Ghulam Rasool Dadda, Sher Muhammad Pakistani, Kareem Bakhsh Jampuri, Dildar Baloch, Yateem Jatoti and Noor Muhammad Sael are some of such poets. Though people would deliver speeches in Urdu during the Pakistan movement, but some native people would also address in their native language instead of Urdu. During the Pakistan movement, the practice of singing poems in the public meetings and processions in the Saraiki territory, however, before the commencement of the public meetings were sung the holy hymns that were in Saraiki. Kehtar and Kamtar were the famous maolvis of that time and would sing the hymns. (Taunsvi, 2010:103). The famous poet of Dera Ghazi Khan Baba Sher Muhammad moved by his love for his country would always use the word 'Pakistani' with his name and liked to be called Baba Sher Muhammad Pakistani. The famous poet of that time Ghulam Rasool Dadda practically participated in Pakistani movement valiantly read out poems in the public meetings of the All India Muslim League. When on 14<sup>th</sup> of August 1947, Pakistan came into being; the map of Pakistan was hoisted and waved everywhere, on that auspicious day Ghulam Rasool Dadda 'Pakistani Jhandey de Salami' which contained sixteen stanzas (Taunsvi, 2010:107). Another prominent poet of that time was Ghulam Haider Yateem Jatoti who wrote wonderful poems like 'Cheri- da- Ghar' and 'Meda- Ghareeb- Khana' besides a range of superb poems on patriotism and the political situation. The period ends on the Saraiki poet Noor Muhammad Sael. This is because even in his life the trends started to change explicitly. Having been inspired by the political situation, he wrote political and Islamic poems and by using the platform of Jamat-e- Islami. He wrote evolutionary poems to arouse awareness among the people.

With the advent of Pakistani Saraiki poetry, the mystic tradition completely vanished during the period between 1947-88. The mystics were replaced with the current issues, the realism, the

awakening of political and national awareness, individualism, mass awakening, a hope for the better future, a quest for their lost past a realization of their deprivations and the trends like that. The poetry of the modern times is an analysis of the political and social circumstances. The poet harmonizes his thoughtful experience with the people of his time, their problems, their needs and the calls of the time. Many significant events took place in this period which directly influenced the Saraiki literature which ultimately promotes the changing trends of the Saraiki literary, political and ethnic movement.

The after effects of the failure of the war of independence 1857 were the first step of modernism in the Saraiki literature. That was the time of 'Khawaja Ghulam Fareed' boyhood. That's why the poetry of Khawaja Ghulam Fareed was diametrically different, novel and incoherent with the demands of his time. It was the soul demand of poetry at the people should again start taking interest in life during that period of utter disappointment, hence, the foundation of modernism. This poetry made the Pakistan movement a hope to materialize their dreams of fundamental human rights, individual liberty and the intellectual identity of the Saraiki people. The same passion made the merging of the state of Bahawalpur with Pakistan. However, during the time against the public desire, the imbalance settlement became the starting point of an invisible resistance. And a part from its local factors, in order to gain political importance it tried to connect itself with the progressive movement that was on the rush in the literary scene of the sub-continent. (Khan, 2010: 312-13).

The renowned Saraiki researcher and poet Nasarullah Khan Nasir typified the imposture of the one unit system as the starting point of the modernism in Saraiki literature. (Nasir, 2007:730). But the researcher and prose writer of Saraiki parlance Hafeez Khan differs slightly in the opinion and writes that it was not the one unit system that disturbed the dreams of the Saraiki people rather it was the mechanism employed for its denunciation, in which instead of reinstating the status of the state of Bahawalpur, it was merged into the Punjab. The vibrant and activated form of modernism in Saraiki literature came forward after the break down of one unit system in 1969 and the fall of the eastern Pakistan in 1971. (Khan, 2006: Daily Khabren). After the separation of the eastern Pakistan, the Saraiki ethnic group emerged as the fifth unit. The imposing of the one unit system in 1955 and its reversal in 1969, both the factor introduced the progressive awakening of the Saraiki poetry and literature, since the factor caused grim muteness and sheer disappointment in the Saraiki speaking areas. The passive voices took on the amplification sporadically. The forces of congelation that in any society defend their benefits with ethereal schemes and conspiracies came forward removing the masks. Therefore, the resistance faced by the forth bearers of status quo and congelance was much greater than that faced by the change. And precisely the resistance went on increasing. As the constraints went on increasing so was the resistance against them. Now the people adopted this resistance as a metaphor of progressivism and started corresponding and sending invitations in Saraiki as a movement. (Khan, 2009:44).

After that the intellectual struggle of the Saraiki poets and Scholars came out of the monasteries and the cellar and found its own identity. In the vastness of communication of the present times, in Saraiki literature, the uninterrupted rejection of the conservative ways and its current individually evolutionary form are the unchallengeable witness to the fact that the Saraiki territory and her literature have always been volunteering in the promotion of the progressive views.

The Wars of 1965 and 1971 hold an important place with reference to their effects on the national language, because of which we see the patriotism profusely expressed in the Saraiki literature like the literature of other Pakistani parlanges. Besides, the Saraiki poets created timeless literature against the dictatorship of Ayub Khan ( Nasir, 2009: 36). Giving vent to his national feeling and

his anger against the oppression of Martial Law, the Saraiki poet Ashiq Buzdar writes in his poem “Court Martial”, the theme is this:

**Theme:** When the war is over, and I go back to my settlement, how will I face my mother soil when I have killed her sons, the thought ached me and hence I threw up my gun and came out of the trench. And, due to not killing the sons of the soil, I was hand cuffed. (Buzdar, 2014:166).

In 70s modernism started showing in the Saraiki literature in which the Saraiki writers made their historical, political, and social and their ethnic identity to be the central theme of their writings and asserted their linguistic, literary and ethnic identity. The poetry of resistance that actually meant against colonial rule took a new dimension in 70s. Now their motive is defiance against the suppression the local feudal, despotic chiefs and land lords. (Khan, 2007: 7). During this decade after the establishment of Peoples’ Party, the Saraiki poets joined it and copiously represented the part idea in their poetry. In that period, Peoples’ Party gained great popularity but little of the expectations of the people knew their realization. This movement against feudalism, after facing a near failure, the Saraiki literature of rejection turned its direction which appeared in the form of Saraiki ethnic movement. This was another face of the movement. This time the movement made its appearance as the movement of the revival of the culture and Saraiki customs. The movement has also the aim for a separate political unit.

The eighth amendment in the constitution strangled the democratic governments. This serpent stung all. The Saraiki poet Jahangeer Mukhlis (1998) wrote a poem with the title “Aathveen Tarmeem” whose crux is:

**Theme:** Your mistaken the despotic one that your eighth amendment will frighten me. You are misleading that I will die being flogged. I will survive till the end of the world, though I may die in prison, you may persecute me to death or hang me. My children survive yet. Therefore being another amendment in the constitution, ruler of the land of no law and justice! You can have all your desires fulfilled.

Likewise the way Zulfikar Ali Bhutto, was assassinated on April 4, 1979 stirred a violent reaction and agitation. The situation was crushed using different tactics but the whirl could not be blocked and detractors of Zia kept on voicing against the anti democracy attitude. A poet of the Saraiki soil Ashu Laal (2002) pays homage to Z.A.Bhutto on his sad demise.

**Theme:** We are representing having joined the wedding procession and the woe also joined. The eyes shed tears to their fill and received their prize. The despondencies made the dowry, the pang was crucified and smiled on the cross, people got sun married putting it in the night’s pannier, but the sun never came back.

After that the Saraiki poetry changed thematically. The range of the motifs covered voicing against feudalism, the restoration of the identity, the rights of the Saraikis, the establishment of the Saraiki province and raising voice against the Punjabi speaking settlers in the Saraiki territory. Besides, many thematic aspects appeared that can be sub- divided into many rubrics which again engender many new facets.

1. The linguistic aspects that Saraiki is a different parlance.
2. The economic side that all the resources of the region should be spent on the development of the territory.
3. The allotment of the lands of Dhundi state and Cholistan to the indigenous people.

4. The Issue of the settlers in the Saraiki region.
5. The exploiting attitude of the bureaucrats.
6. An agitating attitude against suppression in the broad spectrum of Pakistan.
7. The establishment of Saraii Province. (Taunsvi, 1995:22).

Besides, some other dimensions are as follows:

1. The offence to the sanctity of the social values.
2. The spiritual isolation
3. The solitude and unrest of the human being
4. The despondency over the failure of hopes.
5. The deviation from the worn out beliefs and political system.
6. The criticism on the traditional views and the pseudo- morality system.
7. Reviewing the valid religious views
8. A quest for its culture mythological conception
9. Criticism on the non- elected and the ineligible political rulers. (Awan, 2014: 38).

A study of Saraiki tells that it is getting modernized day by day.

1. Getting rid of rejection and touching upon the new discussion that emphasis a study of central and mythological aspects and thereby looking for their identity.
2. It evinces a continuity of freedom of thought and a clear digression from the valid political and religious trends.
3. The conventions are correlated in a way that the traditional themes words are used with new meanings.
4. The Marxist views have come to be used subsequently.
5. The subject of this poetry is not a single point rather unlimited themes are becoming a part of it, most of which aim at getting the Saraiki people their own unique identity, love for their country, and at some place the international issues are also discussed.
6. Alongwith the social awareness, the psychological experiences is also incorporated.
7. The poetry of this period rejects the old and worn out views.
8. Realism and the portrayal of the region are its hallmarks.

Likewise, the Saraiki poetry has also went through a change in form alongwith the modern vision.

1. The Saraiki poetry looks like a dialogue ( a way of conversation or talk).
2. The way of inculcating its view point by juxtaposing the opposite feelings.
3. The aspect of iron and humour in the poet.
4. The sporadical use of unfamiliar (personal) symbol.
5. Somewhere or the other ambiguity is also felt and the period from 1988 to date can be regarded as the rather modern period of Saraiki poetry. The works of the poets of the period mirror and reflect the above given themes. For instance, the Saraiki poet Safeer Lashari's collection of poems " Assaan Khairat Ni Mangde" published in 2001, speaks volumes for his poetry of rejection. He is an eye witness of the persecution melted out against the people who were protesting for the restoration of the Bahawalpur province, the incident moved him to the extreme that later, his poetry was dominated by resistance as is evident through his poems, patriotic, songs, ghazals, Quatrains and psycho. Though he was the advocate of an independent Province, however his attitude was one of the violence. Behold how he addresses the inhabitants of Punjab in his poem titled "Restoration of Bahawalpur Province".

**Theme:** Punjabees are our brother, and they should go on exalting themselves. And the way they demand their well wishing, they should likewise consider us the destiny of goodness.

The collection of Ashiq Buzdar's poetry "Assan- Quaidi-Takht- Lahore-de" first appeared in 1986 while its second edition came in 2014. Ashiq Buzdar is a political activists and his poetry reveals around the Saraiki ethnic awareness. The collection of his poetry is a robust endeavor to give the Saraiki ethnic identity a new direction. His poetry is marked with the progressive thoughts and many other aspects of the social awareness like the deprivations of the Saraiki territory, the explanation of it, being the poetry is an effective voice for the rights of the labor force and the peasants. Moreover, it also voices resistance against the economical in justice and glumness. Ashiq Buzdar's poems of "Assan- Qaidi- Takht- Lahore-de, Ghurbat- Jagg-Badnaam, and Court Martial" and many other poems reflects his thoughts. Hence, Ashiq Buzdar is of the view that the establishment of the Saraiki Province is a destination for achieving their linguistic, economic, ethnic identity. Nasrullah Khan Nasir's collection of poetry named " Ajrak" was published in 1990 by the Saraiki Adbi Majlis Bahawalpur. Siddique Tahir (late) writes in its preamble that the influence of one unit is prominent in his poetry. Nasir's Poetry is the bewailing of the backwardness of the Saraiki region as well as a beam of hope. Besides, he has lamented the dying culture and the vanishing traces of civilization. The poet is worried that the coming generation will not be able to watch and understand all the cultural monuments. The poems " Dharti- Jaaya- te-Sunjaan" represents the grayness of the poets thoughts.

The collection of the renowned Saraiki poet, Riffat Abbas's collection of poems " Jhomri- Jhum-Turey" is a symbolic story of the history of the Saraiki territory which is written in the style of ' Masnavi'. In this collection, the struggle for the human existence and the rights is shown through the symbolic plays exhibited in the ancient Saraiki territory. The life of the Saraiki people and the philosophy of this area are depicted in the book. Fundamentally, a variety of symbols and motifs are used in the collection. For example, Tamasha Waal (the spectator), Khed (struggle), Jhumar (action), Jhomri (the participants), Mela (crowd), Mamdu, Meeru and Dewaya (the historical known characters of the Saraiki region), Naqqarey Wala (the man who stirs motivation for jhumer) and in the other words can be the representative of some movement. Raja is a symbol of extortionism who reaps his rule and is such a narrow minded and against the freedom. Naqli (Jurer) is an important symbolic character of this poem that is rather seer and enlightened and is a symbol of struggle and journey towards destination as removed from traditional concept. He has disguised himself because of social oppression. Naqli Raajay (which is a symbol of the awefulness of the king). Baahman Raajay (are the flatterers and court astrologers)

Neengar (lace) is a public character who aspire to live in the open atmosphere of her native land, but is horrified because of the dread of despotic king. These symbols represent roles of the ones who work for the Saraiki ethnic movement. They also denote, symbolically, the anti movement and exploiting stratum. The Saraiki researcher Aslam Rasoolpuri (2014: 160) writes about this poem that the formation of the Saraikis is like a triangle historically, in which the rulers, their yes-men and the suppressed masses are there. All the three characters are there in "Jhomri- Jhum-Turey".

The collection of the young poet of the age, Deewana Baloch "Jaag Saraiki Jaag" appeared in 2010. The collection fundamentally is a slogan, and the collection has a variety of slogans. The collection "Jaag Saraiki Jaag" is primarily an effective voice and a wakeup call to the slumbering Saraikis and it traces especially on the establishment of the Saraiki Province.

The poetry of the modern time is subjected to the regional awareness as its dominant element, which is taken a bird's eye view of. The convention of poetry is so strong in the Saraiki poetry that it is well-nigh impossible to cover all the themes of it. Besides, the Saraiki poet Khalid Iqbal's collection of poetry, "Kaveely- di -Kawar" Ashu Lal Fakeer's "Cheru- Hath- Na- Murli, Mumtaz Haider Dahr's "Kashkol- Wich- Samander, Shafqat Buzdar's "Qureh-Da- Qarz, Jahangeer Mukhlis's "Parha- Baakh, Irshad Taunsvi's "Nadi- Naan- Sanjog, Hameed Ulfat Malghani's "Sik- Sojhal, Aziz Shahid's "Dhami and Ahmad Khan Tariq's "Umaran- Da- Porhya" and above all the figure of Saraiki poetry Shakir Shujaabadi are raising voice for Saraiki ethnic movement.

The titles of the collections not bewail the political culture, and the socio- economic, urban and rural disparities between Saraiki and Punjabi identities which were created in the colonial and post-colonial era as well as of the policies of civil and military governments that have strongly obliged Punjabis while the Saraiki people were pushed back. (Langah, 2012: 93). The Saraiki resistance poetry has central importance in the Saraiki literature at this modern time. The regional consciousness and resistance against the violent behavior of the land lords and deprivation created by the ruling class are the significant aspect. In past love was the major theme of Saraiki poetry, but the current Saraiki poetry is teemed with individual freedom, patriotism and political consciousness for the achievement of the Saraiki province written in the form of Poems Ghazal, Dohra, Kafi, Marsiya and Saraiko.

As far as prose is concerned, it is a practical thing as compared with poetry. Prose is closely related with script and writing because it is difficult to be learnt by heart. So the languages which are advanced in achieving a script and the facilities of publication have established their prose in a better way as compared with the languages having no such facilities. The Sindhi had the advantage of a script of its own in the mid-19th century and was made medium of instruction in educational institutions by the British government. Today Sindhi has the largest literature among the national languages of Pakistan. (Wagha, 1990: 130-31). The scope of the prosaic literature of Saraiki is also vast enough. The time, the prose of Saraiki started was one of the booms the Saraiki territory and political movement and the Saraiki statesmen were in quest for their identity and deploring their deprivations. This gave birth to the political processes as a philosophical movement. How so much prose was written during the period, mirrors the culture and customs of the Saraiki territory, some after the birth of Pakistan. The changes that accrued on the geographical, social, and political screen and the events that took place in this scenario became the subject of the Saraiki prose one way or the other. The traces of the such events can be seen in the novel "Naazo" by the Saraiki novelist Zafar Lashari. (Durani, 2008: 89). The settlement of the immigrants in the Saraiki region brought a social change and the local conventions took a new dimension which indirectly left its mark on the Saraiki prose. The one unit system aggravated a sense of deprivation in the Saraiki territories and the Saraiki for the first time came to realize their loss that notwithstanding the fact that they have so great resources, the face of development in Saraiki territory is so slow. The unemployment, the attaining of the rights is the philosophical background of the Saraiki prose. Besides, the barter system marriage, a reaction against the feudalism, the tragedy of giving women the secondary status, the problems of the educated youth of the illiterate families are mostly the subjects of the Saraiki prose. (Qasim, 2007: 23-24). The problems originated after the cancellation of one unit directly affected the Saraiki poetry first which was followed by Saraiki prose. Apart from this, many prose writers, after having been moved by the progressive movement looked for the new philosophical avenues and the subjects.

If the evolution of the Saraiki prose appraised, from the romantic to the progressive literature of the time, its factors are seen prominent is the "Pehly- Kul- Pakistan- Saraiki-Adbi- Conference" that was held in 1975 in Multan. The conference provided the Saraiki writers with a new

philosophical epoch. And the literature that appeared as a result of this new intellectual move had tied itself with the problems of the Saraiki land and beautifully portrays the Saraiki writers' political, social and national vision as well as evolution of Saraiki ethnic movement.

Prose has also played a prominent role in the Saraiki literature. The writers are giving vent to their feelings through their Short Story, Novel, Darama, Travelogs and light essay. In short stories, Hassan Raza Gardezi's collection "Saraiki- Afsaney, Aamir Faheem's "Jaagdi- Ukh- Da- Khawab, Ahsan Wagha' "Thal- Karin- Darya, Musarrat Kulanchvi's "Uchi- Dharti- Jhika- Aasman, and Batool Rehmani's "Saanj". In all the collection of short stories, the themes picture the political, social and economic conditions of the Saraiki territories. Alongwith deep step of the progressive movement. In the field of novel, Zafar Lashari's collection "Naazo and Pahaj, Muhammad Ismael Ahmdani's "Choliyan and Amar- Kahani, Jamshed Kulanchvi's "Jhokan- Theesin- Abad- Wal, and Muhammad Aslam Ansari's collection "Beri- Ich- Darya". Among these collections the novel "Amar- Kahani" is written in the style of the yarn about the beginning and evolution of the Saraiki nationalist movement, that focuses the struggle of the people associated with the Saraiki movement. Besides, it is also a document of the history of the Saraiki literature and philosophy. The rest of the novels highlight the burning issues of the region. In darama writings, Kareem Bakhsh's play "Roshan- Zameer, Qasim Jalal' "Hanjoon- de- Heerey, Hafeez Khan's collection "Kuch- Diyan- Mariyan and Mama- Jamal- Khan" and others. In these collections avoiding the social problems, some fundamental philosophical questions are dealt with just like the meaning fullness of life and human liberty. In the field of travelogs, Sajjad Haider Pervaiz's travelog in titled "Vedien- Vagdeyen, Hameed Ulfat Malghani's "Pandhi- Puchan- Vateen- Takan, Muhammad Ismael Ahmdani's "Peet- de- Pandh, Abdul Basit Bhati's "Kookdey- Pandh- Kurandey- Pandhi, Ahmad Saeedi's "Rohi-Lir- Kateeran" and many more. This whole collection comprises travelogs. Alongwith the conventional journey, they also are the tales of the historical journey into the centuries. That is imaginary. These travelogs are the tales of the collective wisdom, geographical boundaries and human identity in the Saraiki region. While some stock is too available in the field of light essay, Aslam Metla' collection "Waseb- Rang, Rana Saradar Ahmad Saeedi's "Tal- Waseb, and Iqbal Hussain Bhapla's "Balo" are the most famous in the Saraiki literature. As it were the history of the light essay in Saraiki is very short, but it is no less significant in evolution and development of the Saraiki language and literature.

The above contents are record of Saraiki thought and literature as historical and literary evolution of Saraiki literature is presented through centuries. Their main feature is Saraiki concept. A panoramic picture of Saraiki resistance, an evolution is depicted and Saraiki thinking is also revived.

A range of books like; The Saraiki Language its Growth and Development by Ahsan Wagha (1990), Saraiki-Sindh-Balochistan (S.S.B) and National Question by Zaman Jaffery (1987), Akram Mirani's books Greater Thal (1994) and Saraiki Dais, Re-thinking Punjab by Hussain Ahmad Khan (2004), Language and Politics in Pakistan by Tariq Rahman (2003), Zahoor Dhareeja's books Saraiki Waseb,(2003) Saraiki Qaumi Sawal (2013) and Sooba Saraikistan-kis-Liye (2011), Muhammad Nawaz Sdiquee's book Matae- Daste-Gardan (2014). Bahawalpur-Main-Bahali-i-Sooba-ki- Tehreek by Muhammad Akbar Malik (2011), Sooba, Saraikistan-ke-Qayam-ke-liye-Inqelab-aur-Qaumiyati-Azadi by Hameed Asghar Shaeen (2009). Muhammad Aslam Rasoolpuri's Ma'ani-de-Pandh (2014) and Saraiki- Qaumi- Sawal (2006), Saraikistan-ki-Bahas (2011) by Iqbal Mubarak, Mooqadma Sarikistan by Muhammad Akbar Ansari (2009), Saraiki- Qaumi- Tehreek-ke- Balaus- Karkun by Muhammad Mumtaz Khan Dahr (2009), Poetry as Resistance by Nukhbah Taj Langah (2012) and many others can also be read for a view to have handier exposure of the

Saraiki political literature that speaks volumes for the movement's role in the awakening the political awareness in the Saraikis.

A study and analysis of the Saraiki language and literature brings out an interesting thing that the strong persistent and realistic association commitment of the Saraiki writers with their culture and maintaining their identity and then discovering it or wanting to remove evils in it, making it conducive are the factors responsible for connecting these writers with post-colonial era. The post colonialism, where it touches upon the social, economic, intellectual and cultural exploitation of the colonies by the western invaders, it also promotes and propagates its land and culture, giving the equal significance to the cultures of the world. Breathing its own culture and keeping connected with it becomes reaction for survival of the Saraiki culture and ethnicity. Consequently, the Saraiki writers write about the problems, hence are at realistically.

## **Conclusion**

In conclusion, Saraiki language serves as a vibrant testament to the rich historical, cultural, and literary legacy of the Indus Valley civilization. Emerging from a complex interplay of linguistic evolution, sociopolitical dynamics, and cultural intermingling, Saraiki not only reflects the profound historical consciousness of its speakers but also embodies their collective identity and resilience against socio-political upheavals. The exploration of its origins reveals a tapestry woven from both ancient civilizations and a multitude of linguistic influences, showcasing the depth of its heritage. Saraiki literature, deeply rooted in folklore and folk traditions, has been a powerful medium for expressing the sentiments, struggles, and aspirations of the Saraiki people. From folk poetry that articulates local realities to modern literary expressions that advocate for political and cultural recognition, Saraiki literature emerges as a dynamic force advocating for social justice and regional identity. The evolution of this literature mirrors the unfolding narrative of the Saraiki ethno-linguistic community as it navigates the complexities of modern identity amidst historical legacies. As we reflect on the historical significance and contemporary relevance of Saraiki, it becomes crucial to promote and preserve this unique linguistic and cultural heritage. Encouraging further scholarly exploration, fostering literary creativity, and advocating for the recognition of Saraiki within the broader national narrative are vital steps toward ensuring that Saraiki not only survives but thrives as an integral part of Pakistan's diverse cultural landscape. Thus, the journey of the Saraiki language and literature is not merely a chronicle of the past, but a vibrant call to action that invites us to recognize, celebrate, and uphold the linguistic diversity that enriches our shared humanity.

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