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Contact:

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Tel: (92) (085) 2414498

E-mail:

editormeeriiblc@uot.edu.pk

editormeeri.uot@gmail.com

shadghafoor@gmail.com

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The Poetics of Suppression: Atta Shad's Revolutionary Symbolism in *Saah Kandan*

Adnan Riaz¹

Sajjad Kausar Baloch²

Dur Jan³

Abstract

In this paper, Atta Shad's ⁴سياه ڪندن Saah Kandan is discussed in the context of the poet's experimentation with a major poetic technique of symbolism. Shad's poem takes birth in the lap of mortality of man, it grows into an insurrection and subsequently, it visions a day of liberty to dawn. Through it, the writer encompasses a wide spectrum including the contemporary socio-political environment. The setting provides the readers with the poet's views including an indefatigable approach to voice for the miseries of the downtrodden. The individual subjugation is present symbolically which

¹ Asst. Prof. Department of English Literature University of Turbat. PhD. Scholar Atilim University Ankara adnan.riaz@uot.edu.pk

² Asst. professor, Government Post Graduate Boys College Quetta. sajjadbaloach1979@gmail.com

³ Lecturer Department of Education University of Turbat
MPhil Scholar Iqra University durjangichki@uot.edu.pk

⁴ سياه ڪندن is originally composed in Balochi Language. I am taking liberty to translate it as the text has not reliable translation in English. In this regard, the instructions of the following experts of the field are appreciated. ○ Sajjad Kausar Asst. Pro Balochi Department Degree College Quetta ○ Mulla Murad Scholar and expert on Atta Shad's poetry. ○ Obaid Shad Scholar and an expert on Atta Shad's poetry

dilutes into a social concern and in the last part, it concludes with the notion of a universal call for liberation. The poetic composition carries manifold cyclical images which represent an expression and support for emancipation against tyranny across the globe. The poet concludes with a ray of hope for humanity amid discontent.

Keywords: Atta Shad, ساه كندن, symbolism, Balochi poetry, revolution.

Introduction :

Atta Shad¹ is an admired poet in the Balochi language; he is celebrated as a “trend maker” and an iconoclast in the realm because of his innovative approach to poetry and language (Buzdar, 2016: 1). Shad introduced multiple nuances in Balochi literature such as free verse (Shad, Sharaf 2018: 7). Shad’s poem ساه كندن *Saah Kandan* develops revolutionary tinges both in subject matter and style — it is widely approached as one of the finest works that negate suppression and colonialism thematically and traditionalism in a poetic style. The paper approaches Shad’s mentioned text as a revolutionary poem both in style-cum-technique and ideological stance. Stanely Burnshaw forms a comparable argument on revolutionary poetry, considering that it is impressed by two inexplicable facts: first, it displays a “cleavage between the subject matter and the expression” and lack of integration causes a discontinuity. Secondly, much revolutionary poetry is antithetical to the production and creation of mass literature (Burnshaw, 1934: 20).

Symbolism developed intensely within the years 1885-1895. The symbolistic group named Charles Baudelaire (1821-1867), as the

¹ “Renowned Urdu and Balochi poet, playwright, critic and researcher Atta Shad was born on Nov 1, 1939, and passed away on Feb 13, 1997. He is considered to be the architect of modern Balochi poetry. He also penned several plays and serials for national broadcaster PTV, including Chakar-e-Azam based on the life of legendary Baloch folk hero Mir Chakar Rind.”
(Dawn)

first precursor of the trend. As masters, he chose already known contemporaries: Stéphane Mallarmé (1842-1898), Artur Rimbaud (1854-1891), Paul Verlaine (1844-1896). Seen as a formal revolution, the symbolistic poetical language is a deviation from the academic language, diverging from its function as a communication instrument. “The language is both a sound and a sign: as a sign, it is the figurative representation of the Idea. As a sound, it is likely to be musically ordered, and up to a point assimilable to the sound which is not articulated. But its quality of a sign or a symbol indicates that it is primarily ideally that it can be considered as music, and that it cannot be dissolved, as an unarticulated sound, in a combination of harmonious notes expressing emotion only by vibrating accords” (Delaroche, Mockel, SaintPaul, 1889, G. Michaud, 1994: 463). “Symbolism in the strict sense means, in the current specialized language, rare, strange sensations, morbid air, languorous musicality, elegiac tonality in a modern style, allusive speech, vaporous images, vagueness, inaccuracy, misty reverie, atmosphere” (Micu, 1984: 122). “Symbolism depicts the first systematic attempt of hermeticism, which consists of talking about the terrestrial order, simultaneously conceiving the cosmic one.” (Călinescu, 1982: 687).

Discussion :

In Balochi language, the term *سہ کنندن* is used to signify the moribund state; this refers to the moment of an inevitable death of the person owing to his physical weakness, injury, ageing, or degeneration. The ambience of Shad’s poem is universal and creates an atmosphere of man’s struggle for peace and freedom. The poet deals cycle of feelings including subjugation, uprising, resistance and the ultimate fall of a usurper. The writer utilizes symbols that have a rebellious essence contributing to the theme and setting of the poem. The article aims at studying Shad’s beads of symbols which follow each other sequentially and convey an ideological standpoint.

The symbols in *Saah Kandan* can be roughly categorized in three distinct but yoked phases. The first phase sketches the moment of death as an introduction to the setting that occupies most of the poem—before leading the reader into the struggle for life on earth, Shad sketches the background. The second phase which originates from the earlier, shares the writer’s ideological stance, subjection to

suppression, physical and mental torture and tools of suppression. Shad ends the poem with a ray of hope and the symbols that harbinger liberation from tyranny. Symbolically life, death and ideology are threaded in the poem suggesting that an ideologue outlives his physical age. Shad further critiques the human faculties of seeing and hearing. Physical abilities may not yield expected results as men with eyes cannot see the miseries and men with ears find it difficult to adhere to the cries of humanity. It seems imprudent to envisage the cordial relationship between the dominant and dominated—the master will eternally consider the downtrodden as slaves. The rulers will continue their rashness as an instrument to murder the ideologues, believing that it will help them control the uprising against the tyranny but the ideas of liberty will live incessantly.

Life and death are the recurring images in this poem, and they are redefined in the context of the ideological struggle. Though the human body dilutes to nothingness, ideas remain alive for centuries—Shad is expressive of his feelings of a pragmatic approach to insurrection. To an extent, the mood of the poem is melancholic and resembling English romanticism¹ but, unlike romantics, Shad advocates self-determination knowing that it will cause physical damage. However, like romantics he visions insurrection. Physical existence does not ratify life *بيگواه انت زند*, *breathing but devoid of life* nor does an individual death mean an end to an ideological struggle.

The association of extremes of life and death is further deepened when heard and unheard cries of “man” are mentioned. The contrast is also described in the lines: *ارواه ء چيهانتان سر ء زرتگ جهان* the *shrieks of soul spread throughout the universe* but they are unheard. Likewise, as he continues sketching the picture, the death of an ideological man is linked with eternity: *من په مرگ گار نبال* *death will not end my existence*. Similarly, *سرانی گتگ* beheading, plucking flowers *سینگ ء*, murder *مرگ ء*, and hanging *پابو*, are symbols of domination in the context but they are ineffective in Shad’s realm as

¹ After the failure of the French Revolution and emergence of Napoleon rule, the French revolutionists and philosophers, including the Romantics agreed to the notion that man must get back to nature. It was essentially an escapist attitude, running away from the mortal coil.

he introduces counteractive symbols such as life's essence زند or زند ء هیالان ء، and spirit's ارواه immortality and belief overpowering and outliving physicality. The exhibition of symbols continues in the forthcoming lines:

کوش ء منی باڑائے مہر ء واہگاں پاہو بدئے
 بیگواہی ء زہرے بکن رٹن ء سنگ ء امی ر
 زانت ء بکن تیر ء نشان
 ہار ء مہر ء جلہ ہور ء ہدار
 جون ء مہر ء گند، طون ء بچار
 من پہ مرگ گار بناں

The poet insinuates that there can be no *entente* between the powerful and the powerless.

Shad uses bodily symbols to assess the insensitivity in the oppressor's stance. Some symbols deconstruct physicality in the poem the despot's *eyes are not to see*, though they are present physically (2), and *the ears are unable to listen* to the shrieks of the man—the poet does not only call the listener a deaf or a dumb opposition rather it is also deconstructing human physicality to nothingness. In the line گند ء منی باڑائے مہر ء واہگاں پاہو بدئے، *the eyes can see but they are dull*, dullness denotes the inability to rise or react to a despot—the misery-stricken people can see and will remember the injuries. As William Blake is considered prophetic, (Zhang, 2014: 395) in many ways, Shad's prophetic soul heralded the impending conflict of Balochistan wherein the all-mentioned factors could be applied to the miseries.

Likewise, in the moment of sheer silence, the bard presents a contrast: زرتگ جہان رواہ ء چیہانٹاں سر ء، *the inaudible shrieks of the retiring soul have engulfed the universe*—the situation appears to go unheeded as the writer links it with the physical impairment: گزرت ء منی باڑائے مہر ء واہگاں پاہو بدئے، *you are deaf and I am dumb*. In these lines, the writer mentions the physical faculty of hearing and connects it to the spiritual or unsaid words. The writer also uses “shrieks” or چیہانٹاں replacing spoken words in communication which signifies the festering pain and the perpetual indifference on the usurper's part. Also, physical life is critiqued and considered worthless contextualizing ideological death: if مرگ ء منی لوٹ نئے تہ ارواہ ء بکش:

you want to kill me, kill my soul, and therefore death is associated with the death of the immortal spirit. Man is at once immortal and mortal so are the concepts of existence and death for Shad; he states in the line that *ہست ۽ مسال انت نیستی*, therefore existence and non-existence *نیستی* both complement each other and *existence is the quintessence of non-existence*. In the juggling of meanings, the line *ہست ۽ مسال انت نیستی* *we will hang the noose* is a reversal of meaning and extreme faith in the struggle for liberty. Again, the symbolic connotation of *پاہو* “noose” is deconstructed mentioning the struggle will continue and it will help tighten the noose around the tyrant’s neck. The reader can also find a reflection of John Keats’ poem “Ode on a Grecian Urn” in Shad’s text. The romantic poet uses a melancholic tone to discuss mortality, more or less on the same grounds:

Heard melodies are sweet, but those unheard
 Are sweeter: therefore, ye soft pipes, play on;
 Not to the
 sensual ear,
 but, more
 endear'd,
 Pipe to the
 spirit ditties
 of no tone:
 Fair youth, beneath the trees, thou canst not leave
 Thy song, nor ever can those trees be bare;
 Bold lover, never, never canst thou kiss. (Keats,
 2003: 115)

Later in the poem, it can be construed that the demise of the tyrant would be caused by his acts of suppression or “noose” and therefore, he declares it all *ان آشوب ۽ شرتگ ایمن* “*a calm before the storm*” or a calm before the surging revolution.

Communication, under the given circumstances, is a two-way process, which concretely builds the foundations of the relationship between the conflicting sides or master and slave: *ہست ۽ مسال انت نیستی* *چمے* *۽ one must be willing to behold*. The phrase *ہست ۽ مسال انت نیستی* *۽ وانکی ۽ استنت زبان* *voicelessness can speak*” axes death and life; however, Shad’s appreciation of death and negation of life is a critique on silence in the social spectrum. The reader replaces the man on the death bad and

can feel his agony going into the lap of death — Shad mentions it symbolically that the reader or listener or the person present in front of the dying man must know that the man is not dead but moving into eternity. This enables the reader to associate death-moment with his/her existence as a slave within a society ruled by tyrants.

Shad changes the symbolic discourse of life and death and helps the reader to associate the contemporary political atmosphere with the help of images in the poem. Though the poet is still on the same itinerary of life and death, his meanings change and denotations could be associated with the unrest in Balochistan. However, as a poet, he feels the agony of enslavement and chants the slogan of liberty and equality for every man on the surface of the earth. When Shad proclaims that: *من پہ پتی میراث ء ماتیں گل زمین ء تلوساں*, *I yearn for my motherland* the reader is allured to associate poet's patriotic sentiments through a series of changing metaphors such as *من چو زمین* *من چو زمین* *کھریں نیٹ ء پیداواراں*. Within these lines, Shad recreates the moment and discusses metaphorically the death of a child as the fall of liberty and peace. He continues thus:

شائے کہ تی زوراکى ء مرچى پدازندء یلیں پچے چتہ
 بیچا جوئی
 بیچا یمنی

Shad's descriptions have coherence and ideal placement in the poem. Shad associates the symbol of the death of a son of the soil with the loss of harmony and freedom. But if the reader would take the liberty to recreate the setting of the poem, "son" emerges as the metaphor of *بیچ* ¹ peace and liberty and *vice versa*. Hence, Shad's these lines can be recited backwards without evading vitality and context.

While Shad starts everything from an individual perspective of *memento mori*, the theme shifts and the universal feeling of love for motherland overlap other considerations. The phrase *آدم ء اوبادگان من* raises Shad's status from a Baloch-poet to a man-poet. Henceforth,

¹ In Baloch culture as soon son as a child is born, he *بیچ* "son," is deemed to be the ambassador for the tribe. He is believed to stand truthful, loyal, just and reliable. Mothers sing lullabies to their children using this term to teach them of chivalry and commitment.

he considerably uses the symbolic meaning of بیچ (son), used at least three times a row, to denote the universality of human desires for freedom. The transforming ability of Atta Shad's interpretations of selfdetermination relates to man's ارمان مجتبیٰ *long desire for self-rule* as a birthright of man.

بیچ غم جتیں بنیادم ۽ رکینگ جہد ۽ مراد
بیچ دیر مانیں شاد ۽ شوہازگ ۽ مژد ۽ مراد
بیچ زند ۽ مہر ۽ مجتبیٰ ارمان

بیچ *humanity or man* also replaces the idea *son*¹; the word is henceforth crossing individual and ethnic sphere and steps into the realm of humanity—when associated with the notion of man's future, it connects the subjugated people across the globe. Shad presents the individual case for collective recognition of rights through *enlightenment* پہ آگہی.

Conclusion :

Shad's poetic style places him among the pioneers of modern Balochi poetry. By utilizing modern techniques such as symbolism, he conveys a powerful and well-argued subject matter through an unconventional method. Through his symbols, he recreates the atmosphere of subjugation, dominance, tyranny and describes the relationship between the powerful and the powerless. Shad's poem takes birth in the lap of death of a man, it grows into a social revolt and subsequently, it prophesies a day of freedom to dawn; more or less like Percy Bysshe Shelley's mantra, "If Winter comes, can Spring be far behind?" (v) Shad's سہاہ کندن sketches a disconsolate territory where death appears to win over man, but it all concludes with sheer optimism.

دورماں ہدوک ۽ منزل
مہرائی گوربام ۽ گلاب ڈرنیز سمین زند ۽
اول روش ۽ گلین مستاگی انت

¹ In Baloch culture as soon son as a child is born, he بیچ "son," is deemed to be the ambassador for the tribe. He is believed to stand truthful, loyal, just and reliable. Mothers sing lullabies to their children using this term to teach them of chivalry and commitment.

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A pioneering new form of Balochi poetry in Karim Dashti's Ghazal

Dolat Khan¹

Nigar Gul²

Sami Ullah Khan³

ABSTRACT:

In this paper I will underline the salient features of a distinct poetic tradition of Balochi literature. This tradition of poetic homage to culture and land has in itself a certain admixture of ancient Balochi ballad and Sufistic conception of devotion and love from Persian ghazal form. However, love and devotion in this particular poetic form is not directed towards divine or earthly beloved as we see in the Persian ghazal form. In the Balochi ghazal form the theme of love and devotion is appropriated to one's land and one's identity. It is different from Romantic love of nature in the sense that romantic poet seeks scape or freedom into landscape and natural beauty which has a universal appeal. Whereas in this poetic tradition the poet eulogises the land of his own cultural heritage. It has its origin in old Balochi da'stan (poetic form of narrative and epic storytelling) and it has also adopted certain characteristics of the Persian ghazal form. Se'yad Zahoor Hashmi and Ka'rim Dashti have pioneering influence on this poetic form in Balochi literature. In this paper I will concentrate on Dashti's poetry.

Introduction

Balochistan is a province in Pakistan, one of the four federating units (provinces). It is a region of geographical importance, bordering Afghanistan to the north, Iran to the west and the Strait of Hormuz and Persian Gulf to the south. This region

¹ Lasbela University of Agriculture Water and Marine Sciences, Pakistan

² Lasbela University of Agriculture Water and Marine Sciences, Pakistan

³ Lasbela University of Agriculture Water and Marine Sciences, Pakistan

remains underdeveloped due to constant tension between the federation of Pakistan and the province of Balochistan (Bansal, 2006). Balochistan became part of Pakistan in 1948 under controversial circumstances (Dashti, 2017). It has a geographical area of 347,190 sq. kms, which makes it the largest province in Pakistan, comprising 44% of the country's total territory.

Moreover, the Baloch people inhabits the land that includes not only this province but also areas beyond it, in Iran and Afghanistan. After the invasion of Balochistan by the British Empire in 1839, Balochistan was divided into many parts. Presently, the eastern part, called Balochistan province, is under the control of Pakistan. The Baloch people have a long history of resistance against foreign occupation and influence. Balochi literature, which is entirely transmitted orally to modern readers, tells the story of the Baloch people's resistance to Iranian, Afghani and other major powers of the region. This literature is mainly in *da'stan* form (poetic form of narrative and epic storytelling).

Balochi literature reflects the uncertain political situation of its people. The Baloch, in one point of their history, managed to control a state of their own. However, most of the time the Baloch remained stateless and in fear of occupation. This political vulnerability can be seen in their poetic consciousness where land and freedom are two main concern and inspiration of their poetic imagination. One historian notes the Baloch predicament.

“We can trace Baloch history back a millennium and a half. But since they have no writing tradition of their own, all the information about them, down to the very recent past, comes from non-Baloch sources – from writers in the service of the Islamic urban establishment, in which the Baloch have not participated and with which they have often been in conflict” (Spooner, 2013: 135).

Balochi literature, however, reveals not always a resentment of neighbouring powers and their ambition, it mainly celebrates a proud and distinct identity based on the landscape of barren valleys and mountains. The oasis's are often shown as rare occasion of hope and longing. There are other themes like love, betrayal and Baloch honour, however, a major concern of Balochi *da'stan* and other pastoral poetry is the land and a romantic vision of one's homeland.

Balochi literature remains in its simple form of pastoral poetry and *da'stan* (story telling) until recently. Most of the old poetry has astonishingly not been influenced by the Persian *ghazal* form which has been very popular in the whole region for centuries. However, in the post-colonial period Balochi oral traditions have not only been compiled and now we have most of the old poetry in written form, Balochi poetry also diversified and have taken many new forms and styles. This broadening and diversifying of Balochi poetry is a recent phenomenon as compare to the very long history of Balochi literature. Karim Dashti's pioneering poetic work is very important in this regard.

ORAL POETIC FORMS AND DASHTI'S GHAZAL:

Dashti's poetry characteristically broaden two popular ancient poetic forms in Balochi literature or two distinct *t'ab*, also called *ma'rishth* (feelings or emotions) in Balochi poetry: These two *t'ab* express the feeling of pathos and happiness but in both cases there is a sense of belonging. Pathos is expressed in a distinct poetic form called *zahero'nk*. *zahero'nk* (literal meaning yearning) which is a pastoral song usually related to the person of the *sha'wanag* (shepherd). This pastoral poetic form is always accompanied with musical instrument of *duonali* (Balochi flute) and *suro'z* (Balochi violin or fiddle). This poetic form of longing, desire and loneliness is rich with musicality and a celebration of the life of separation and particularly it celebrates the landscape, as Balochistan's landscape is often considered unforgiving, it required a particular kind of strength, strength of a lover to withstand its *li'war* (warm wind or desert's winds) and *hushkawag* (dryness, drought). Therefore, landscape in this particular poetic sense is a romance with this paradoxically generous but harsh land. This poetic mood expresses a peculiar pride of a Baloch person in his desert lifestyle which is incidentally also indicated in Karim's surname meaning someone who belong to desert. Other *t'ab* or *ma'rishth* in the ancient Balochi poetry which Dashti incorporates and in the process enlarges their meaning in his work is *naze'nk* (literal meaning praise). The *naze'nk* expresses many types of feelings of happiness and mirth. A Balochi *naze'nk* can be a wedding song where the bridegroom is praised for his bearing of Balochi culture and for his courage. This type of *naze'nk* also celebrates Balochi *d'ivan* or *maragash* (highly culturized get together

for an occasion). Similarly, another kind of *naze'nk*, such as *l'ilo* (lullaby), is also coloured in this typical celebration of Balochi culture of courage and upholding the tradition of protection of ancestral land. The Balochi *naze'nk* is also a typical way of celebrating those who die in wars and those who go to fight for a just cause. Hence, in all those occasion a Balochi poet traditionally, whether it is *zahero'nk* or *naze'nk*, expresses a particular kind of relation with her or his culture and land. In both sadness and happiness there is an expression of pride in this heritage in these traditional poetic moods in Balochi literature. In Dashti's poetry one can find an expression of these moods into a modern language and in the shape of a new developing but distinct Balochi *ghazal* (Dashti, 2012). In the following paragraphs I will try to explore and analyse Dashti's poetry keeping in view these romantic connections and colours of Balochi culture in his writings.

DASHTI AND HIS TIME:

Before analysing his poetry I would like to begin with an anecdote which can help understanding Dashti's attitude towards culture and life. Somebody who new Dashti well and travelled with him on many occasion shared with me Dashti's views on the traditional pastoral lifestyle exist in Balochistan. He told me that Dashti once advised him that while travelling in Balochistan when you need to stay somewhere for a night or for a meal always choose a Baloch house where you can see some rustic roots of Balochi culture. In other words, he has a preference for what is called Baloch *maragash* and a traditional *mehmandari* (welcoming a guest). However, he is not, as we well see in his poetry, a traditionalist in many other things. He was one of the leading intellectuals of the post-colonial progressive politics in Balochistan. Writing in the post-colonial Balochistan in 1950s and 1960s, he played a pivotal role in spreading views related to the European Enlightenment about secular and progressive politics. In his many writings one can also see a moderniser of rustic culture. However, he seems to distinguish between materialistic or consumeristic version of modern life and rationalistic views of secular and progressive thought. In some respects he can be seen as a Voltaire figure in Balochi literature particularly the way he uses his wit with regard to religious traditions.

According to another anecdote, he once accompanied a group of transgenders in the city of Turbat and went to the bookshop of his friend and told him that he and his friends had come for tea. This friend was not only a very religious person but he sold mainly religious books. He uses his wit to create laughter in the expense of Mulla, for example, he says,

It is a sin to indulge in sensual love,

I pray to God that Mulla (priest) never taste it (234)¹.

It is said that when Voltaire was on his death bed a priest advised him that in order to save your soul it is time to condemn the devil, to which Voltaire replied that it is no time to make any more enemies. At the end of his life Dashti poses as a certain Voltairean figure in Balochi literature. When terminally ill and knew that he was going to die, Dashti did not turn to faith for his soul but remained on the side of culture. How did he manage to be paradoxically fascinated by both rustic cultural heritage of Baloch land and progressive modern thought is an interesting question.

INFLUENCE OF ORAL TRADITION ON DASHTI'S GHAZAL:

It is true that apart from his secularist and progressive outlook on life his poetry expresses his romantic connection with culture and land. Many modern literary theorists and scholars have pointed out that, after European Enlightenment in the eighteenth century and the later bourgeois revolutions in Europe, culture and particularly a high culture of the academia and the elite classes replaced divine authority and idea of faith in general and consequently the modern national states adopted this transcended view of culture and aesthetic as their national pride and call for unity (Eagleton, 2014). In the post-colonial world in the twentieth century many national liberation movements have taken to these ideas and promoted their national cultures as their supreme ideals. Dashti was from that generation of Baloch intellectual and poets who were very prominent in positioning their national aspiration into their national cultural context and fought for political and cultural freedom. Many poets took to ancient heroic

¹ All translations from Balochi are my own. All the references to Dashti's poetry are from Mumtaz Yusuf's edited selection of Dashti poems and prose, *Dil Zari Bolan* (2009) published by Balochi Academy Quetta.

song writing and traditional *da'stan* style poetry to celebrate the Baloch past and heroic battles. Dashti among other poets such as Atta Shad and Hashmi were uniquely gifted in modernising the ancient poetic form in Balochi literature and in doing so they maintained the nationalistic aspiration of progress. Therefore, we have witnessed the transformation of Balochi poetry from its centuries old oral traditions into modern poetic forms. One can notice this change of form and tone during the middle of 20th century (Badalkhan, 2003).

Dashti's romance with rustic roots, however, presents him a romantic figure alongside his Voltairean wit directed against religious conventionalism. Therefore, he is both a romantic poet of Baloch land and rustic lifestyle and he is also bearer of the ideals of European Enlightenment. In the following *ghazal* not only the colours of Balochi *zahero'nk* and *naze'nk* are brought together but also a new idea of national aspiration is added to the rustic idea of belonging.

Heart aches for Bolan¹,

When Bolan becomes like a spring tree.

Oh heart, like a lover for the love of his beloved,

Bolan becomes like beautiful Shari².

Like a mother's heart yearns for her children,

There won't be a Bolan without Balochistan.

There seems to be no more throbbing heart,

Bolan won't exist without a loving heart.

I won't share your (Bolan) secrets to anybody,

Only to people who know (spiritually) Bolan.

As I have told you Karim Dashti,

The days of Bolan will remain of despair (226).

The mood changes from celebration to pathos. Written in Persian *ghazal* form, the poem presents a theme characteristically ingrained in Balochi culture: celebration of a mountain or a stream or a valley which symbolises the national character of strong will, honour and freedom. The vast desert and arid mountains have a double effect of freedom and hardship in Balochi poetry which is also

¹ Bolan is a mountain near Quetta. In Balochi poetry, mountain and streams symbolize identity and cultural tradition.

² Shari is a female first name synonymous to sensuous young woman in Balochi poetry.

part of rustic Baloch culture. Dashti is aware of the cost of freedom of the rustic life in the desert, the cost of this freedom is hardship and loneliness which is expressed in a different mood at the end of the poem. The reference to Shari representing sensual love is a characteristic of Persian *ghazal* which Dashti uses to express his hope and aspiration for a new future. Dashti gives a new political but not less romantic meaning to ancient Baloch's pride in his isolated rugged abode. Bolan takes a new significance of a nationalistic character in the reference to Balochistan which is a modern bourgeois concept of state nationalism. This is a new sensibility in the rustic consciousness, a larger perspective of belonging and nationhood. Balochi poetry broadly lacks this larger consciousness, it operates, like the nomadic lifestyle of ordinary Baloch, in a localised perspective and in a geographically uncertain manner. One can always find the idea of Baloch people with distinct tribal and local identities but the concept of country or a state in its modern sense is not something within the grasp of Baloch consciousness. For instance, the word for country and state is either *de'h* or *mulk* which has a much localised meaning than let us say the meaning of country as in the case of country of India or USA. Dashti and many other poets of his generation add a new sensibility of nationhood which Baloch culture has always resisted and of which Dashti is aware of, as he laments the despair of Bolan. Atta Shad, probably the most prominent poet of the modern Balochi poetry, expresses a similar mixture of anguish. Shad in his supreme talent of representing the general anxiety into the language of individual emotions places the national question in a form of a fading hope of sensual encounter. Here set in a blazing winter, the anguish of my land has no end, Where haven't I looked for the warmth of your body in this darkness?

There is a lack of concrete relatedness, a lack of real tangible connection. The *de'h* (land) has become this idea, this deceptive and remote conception of nation. The paradoxical association of the lack of warmth and blazing winter shows the real dilemma in Shad's metaphor. Shad is a much more sophisticated craftsman and a greater poet but he is not as close to rustic culture as Dashti. Shad's *ghazal* form has the colours of Balochi culture, it also expresses the anguish and tone of barren desert but it lacks the rustic simplicity. It lacks the *lai'ko* (a distinct type of *zاهر'onk*) which is the spirit of life in a

rugged landscape. When you come out on *do'mag* (a small hilltop) and look at far deep into a valley, the first thing come to one's mind is this wistful distance and also happiness of panorama. Therefore, Dashti's poetry is much closer to the spirit of Balochi culture, the rustic localised identity, but also aspirational in a poignant way. As in this particularly "*laikoicized*" Balochi *ghazal*:

Spring breeze has quickened me ('*cha'd'* – burning desires, quick),
 The gentle wind has brought some memories.
 My yearning heart is like a wine glass and it can contain all the pains,
 I will suffer for your woes (leaving you pain free).
 Flowers take me to the memories of your company,
 The songs of laughing dove (*shantul*) brings your news.
 Oh the centre of love and affection,
 Come to the *ku'l*¹ (house) of my longings for you.
 The time travels in its own pace,
 The moment of broken promise will remain.
 The time is ripe for a bountiful spring,
 Longing for a friendship to develop.
 I am looking around,
 The path I have travelled.
 Hurrah! For those glorious moments,
 When the moon-faced beloved will come to visit me (227).

The pain, the wistfulness, the distance and the longing are characteristic of *zahero'nk*. Dashti, however, adopts a distinct Balochi form of *ghazal* to sing the song of the *sha'wanag*. The difference of form and tone can be seen in comparison to a traditional Balochi *she'r* (a long poem with a persistently single tone) in this *t'ab* or *zahero'nk* mood. For instance, the following *sher* by Mulla Qasim, famous eighteenth century Balochi poet, has a similar rustic theme as Dashti's poem written in traditional form of a Balochi *sher*.

Hey laughing dove come and set here with your beautiful voice,
 You are the pretty bird with a parrot like tongue,
 Be my messenger and take my greetings to somebody far (Shad, 2008, p.346).

¹ *ku'l* literal meaning a traditional Balochi thatched house used as symbol of one's loving and generous heart in Balochi pastoral poetry.

Qasim's wistful pleading to *shantul* (laughing dove) has all the colours and tone of sensual desires of the proud lover. The lover is remote and lonely but he never becomes miserable. He has all the haughtiness and pride of a mountain man. The *sher* has the heroic epic characteristic, it runs with same length and line for a dozen stanzas. It is monotonous and dull while reading because it is always composed for singing by the traditional Balochi ballad singers. The ballad singer called *pa'lawan* makes the monotonous *sher* alive by the sheer power of his *dafgal*¹ (vocal). The *sher* does lack the sharpness of the *ghazal*, the changing rhythm and tone. However, the concept of love which emerges in both the ancient *sher* form of Balochi poetry and in the modern forms has the same features of pride, purity and a very distinct type of romance which can be compared to some extent with what is called courtly love in medieval English romance. The English translator and commentator of Balochi poetry M. Longworth Dames (1902) says of Baloch romance that '[l]ove among the Baloches is, I believe, more spiritual and less gross in its manifestations than among most Oriental races, and the tone of the numerous love-poems is often of a genuinely romantic character' (Dames, p. 268). Dames is obviously talking about the Baloch *sher* and *da'stan* tradition and the *zahero'nk t'ab*, as until then modern poetic forms had not taken shape in Balochi poetry. But by and large Balochi *ghazal* retains the romantic connection of old poetry with significant changes of form and with a new national vision, as we can see in Dashti's poetry in more delicate terms.

Dashti's poetry reminisces the past, the purity of desire of the pastoral life, and also very consciously see the anxiety of the impending modernity. This looking back and forward is not only expressed in words in his poetry but Dashti adopts this as the very formation of his poetry. While retaining the mood of the *zaher'onk* in his modern poetic form he records the long held resistance of Baloch culture to embrace the outer world. He is self-conscious of his modern technique and broader vision. He knows that Balochi poetic mood has

¹ Dafgal is a particular way of presenting the Sher to an audience largely through singing like a song (to some extent similar to Black American music like Blues) sometimes with only one instrument such as guitar and also with two instruments guitar and Balochi violin.

resisted the Persian and Urdu *ghazal* and linguistic variation for centuries. As he expresses his uncertain future in a new day light:

You stay the dark night of my nerve-racking pains,
 The day light will bring disquiets of the strange worlds.
 The day light ll take away the tormenting recollections of my beloved,
 You stay the dark night of my nerve-racking pains.
 Twilight is like: my dearest has just unfurl her dark hair,
 The line between the hairs is like the Milky Way.
 The flower on her hair is like a burning star,
 Her face looks like a star at dawn (119).

Moreover,

I welcome the gentle clouds of the future (*wa'hag*) in my breezing
 memory of the past (*ta'ranag*),
 So that I can drink and forget my pains.
 If the friend (here meaning the imagined beloved) takes the first step
 and comes to me,

I will break the strong wall of Balochi resolve (232).

The first poem shows the anxiety of a coming age. Although there is hope of a new light and progress, the uncertainty of waking up in a strange world is troubling. The second poem again presents the resistance, resolve and an uncertain hope. By romanticising the dark night of the pastoral past Dashti confronts question of change and progress with apprehension and irony. In the second poem he strikes a deal with himself. The recurring tendency of looking backward and forward in Dashti's poetry takes a definitive form here. Again he resolves his dilemma with a well-known *lai'ko* mood, which is present throughout his poetry in the expression of two pastoral lingos of *wa'hag* and *ta'ranag*. These two expressions summarise the mood of *zاهر'onk* and pastoral poetry of Balochi. *wa'hag* is the expression of a future desire which is not definite and is unreal, it defies any planning and real wish and that is why it is full of pathos. *Ta'ranag* is also full of sorrowful memories of the past, memory can be good and bad but *ta'ranag* in pastoral poetry creates a mood of sadness. Dashti uses these expressions to present the mood of anxiety for a future which has suspended on the face of the hard to overcome memory of the past.

There is no end to our unfulfilled desires and longings for some indulgence in love,

Your gloomy unadorned face is due to your attachment to my name.
 I had forsaken the garden of paradise and wanted pleasure in the world,
 Look at my fate, life has passed and destitution has no end.
 Those who travelled to Medina and got the reward of pleasure with Houris,
 It is my fate that I couldn't break my faithfulness to the sweet water of *do'kurm*.
 But look at the dignified honour of Karim that he is dead but still on his feet,
 Head is in the dust but still thinks himself master of his fate (257).
 In this beautiful *ghazal* Dashti's creativity is at its peak. It is hard to convey the sublimity of expression and all-encompassing niceties of cultural decorum of Dashti's Kechi language here into my rather rickety translation. He adopts the refined diction of the lover in Persian and Urdu *ghazal* with a particularly Balochi ironical tone. He admonishes and celebrates at the same time, the ironical tone and the diction of *ghazal* gives him the freedom of expression required here to bring together whatever is going on in the cultural context. The remarkable achievement of Dashti's use of Persian *ghazal* form is that he not only introduces the mood of Balochi *zاهر'onk* and traditional context of Balochi *naze'nk* but he also includes a cultural and political critique which unlike many is consciously progressive. Progressive in the sense that he does not just celebrate the tradition, which is the dominant mood of the post-colonial Balochi poetry, he looks at the tradition with admiration but also with apprehension and anxiety. This level of poetic consciousness is very rear in Balochi and also in Urdu poetry.

CONCLUSION:

In this article through a critical analysis of Dashti's poetry I have tried to introduce the cultural context to modern Balochi poetry and in this context try to understand the progress it has made recently. Dashti is one of the founding members of a group of intellectuals and literary writers who are mainly responsible for modern Balochi literary awakening in a post-colonial political and cultural setting. This group include people like Gul Khan Naseer, Syed Zahoor Shah Hashmi, Atta Shad and many others, who have transformed and

raised the level of poetic consciousness of Balochi literature. Dashti's contribution is manifold in the broader literary and cultural discussion, which I realised would be impossible to capture in one article. However, if we look back at this period of Balochi literature one thing which stands out is the development of *ghazal* form and its distinct Balochi mood. In this regard, Dashti's very refined understanding of culture and his close observation of rustic sensibility in Baloch society give his voice a unique strength to present a broader and meaningful perspective to radical cultural change.

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Intelligence and Academic Achievement: A Comparative Study of College and University Students of Quetta, Turbat and Gawadar

Farah Aslam ¹

Dr. Saima Ambreen ²

Abstract:

The central aim of this study was to investigate and analyze the relationship between intelligence and academic achievement and to compare the college and university students of Quetta, Turbat and Gawadar. The study sample included master's students from five universities and the intermediate and graduate students from seven colleges located in Quetta, Turbat and Gawadar. The study followed a correlation research design by using a sample of 75 students in pilot study and 310 students in the main study. The intelligence was measured by administration of IQ tests and academic achievement was taken as the percentages of marks obtained in the last examination. The data was collected by using Shipley-2 (an international IQ test, administered on university students), Group Verbal Intelligence Test Urdu for adolescents and Indigenous Non-Verbal Test of Intelligence (developed by Quaid-e-azam University, Islamabad) were administered on college students. The obtained data was analysed by using Statistical Package for Social Sciences (SPSS) version 20. The analysis of PPMC reported significant relationship between intelligence and academic achievement. By comparing the performance of students, the findings revealed University of Turbat students to perform significantly better than the students of UOB and UOG (sub-campus of Turbat University) Whereas on college level the students from Govt Girls Degree College Turbat performed significantly better than other college students ($p < .01$).

¹ Lecturer at Govt. Girls Degree College Turbat and MPhil. Scholar at Balochistan University Quetta.

² Assistant Professor at University of Balochistan Quetta.

Introduction:

Intelligence is a construct, having different meaning not only for a lay man but as well for people associated with different fields as philosophy, education, psychology or biology. It has been the subject of interest for many disciplines, including psychology. Intelligence cannot be said to be a single unitary ability, but rather a composite of several functions, the term denotes that the combination of abilities required for a particular culture (Anastasi, 1988). The history of psychology witness many ups and downs regarding intelligence, ranging from the proper beginning of measuring intelligence by Alfred Binet to the most popular and updated scales by David Wechsler. The term intelligence not only indicates one's intellectual capability rather it also has an impact on how an individual performs academically or on other aspect of everyday life. Intelligence aids a person to reason well to solve a problem. It also reflects the way a person deals an object, person, or select his/ her surroundings (Strenberg and Grigorenko, 2010).

Moreover, measuring human intellectual abilities dates back to China when Chinese used written tests to evaluate applicants for civil service before 4000 years. Within the discipline of Psychology intelligence has been probably the oldest and most controversial area, dating reverse to the efforts of Francis Galton (1869) on individual variation in sensory responses. However, the first perceptible task to measure intelligence stemmed from French education system. In order to improve equal education system in the country, the French government approached Alfred Binet to develop an intelligence test that could measure intellectual abilities of school children along with identifying special children's so that the government can help them to get quality education. In 1905 Binet published his intelligence test which was soon used by other countries as well. In other words it can be said that the concept of measuring intelligence came before the theories of intelligence (as cited in Fogarty, 2015). In order to develop better understanding of intelligence, it has been studied with relation to different variables, among them its relation with academic achievement and gender is most researched one.

Academic Achievement:

Academic achievement is a broad term, concerns what performance is compulsory in educational setting. In order to be

successful, a student not only needs to succeed academic demands (to pass quiz or a test) but should also be able to represent his knowledge by developing skills to effectively communicate with teachers, classmates and other people in his surroundings. This is what Williams, Biythe, White, Gardner, and Sternberg (2002) called practical intelligence related to school which enables a person to identify their abilities and to better respond to the demands of educational settings (as cited in Cavojova & Mikuskova, 2015).

Almost every pupil wants to get best academic achievement, but in this competitive era, they often face variety of challenges to achieve their desired level of educational outcome. This may include variety of factors, among them intelligence is one of the most influencing factor. The relationship between intelligence and academic achievement has been studied by numerous researchers.

In addition, the relationship of intelligence and academic achievement have been studied through years ,such as a 5 years longitudinal research by Deary, Strand, Smith and Fernandez (2007) reported the correlation of 0.81 between intelligence and educational achievement, but Naderi, Abdullah, Aizan, and Sharir (2010) reported that intelligence is not associated to gender and academic achievement

Gender:

Gender refers to the social role assigned on the bases of being either male or female (Eckert, Penelope, Ginet & Sally, n.d.). Gender determines what one can do in a specific culture. It influences the way we carry out our everyday tasks including our performance at school or other educational settings.

Mcdermott, Mordell and Stoltzfus (2001) reported the females to be superior in disciplined behaviours, verbal learning and motivation and male's superiority for no-verbal learning.

Another investigation on gender difference in intelligence and academic achievement by (Naderi et al., 2010) indicated that gender is neither related to intelligence nor with academic achievement. But a study on the similar topic by Dev (2016) revealed gender difference in academic achievement where high scores of girls indicated gender dissimilarity.

Rationale of the Study:

While establishing this relationship most of these studies concentrated on either verbal tests of intelligence or relied on non-verbal measures of intelligence. However, this study took in account the both measures of intelligence (verbal & non-verbal).

Additionally most of the researches on this topic have been conducted in western countries and there is not been any considerable research in this regard in Balochistan. Therefore, in order to develop better understanding of intelligence and to know how one's cognitive abilities influences academic achievement or are influenced by gender, it became important to carry out the present research, So that a sort of debate or further research may be initiated regarding this topic in Balochistan.

Method Research Design:

The proposed investigation followed a cross sectional correlational research design. This investigation was completed through two studies. Study one was considered as pilot study. This was aim to assess psychometric strengths of the instrument to be used in the next study and to establish probabilistic relationship between proposed variables by using a small sample. The pilot study was followed by the main study. The main study was aim at investigating the group difference along with hypothesis testing.

Sample:

The sample in this study included students from college and university of Turbat, Gawadar and Quetta. The sample size of pilot study is 75college and university students (both boys & girls that were currently enrolled) and 310 students in the main study. From colleges, the intermediate and graduate students were included and masters students in term of university students. Their ages ranged from 16-31 years.

Instruments:

The intelligence was measured by utilizing Shipley-2 (an international intelligence test) on university students. The Group Verbal Intelligence Test Urdu for Adolescents and Indigenous Non-

verbal Test of Intelligence (an indigenous verbal and non-verbal test) on college students.

In order to obtain operational definition of intelligence, the Shipley-2 (Shipley, Martin, Gruber, & Klein, 2009) was applied as research instrument. This intelligence test includes three subtests as abstraction, block patterns and vocabulary. Its verbal and nonverbal subtests provide a comprehensive measure of fluid and crystallised intelligence. The test is quite reliable as the internal consistency for composite A ranged from .88 to .97, where as for composite B estimates ranged from .91 to .95. Its format for scoring includes hand scoring along with a software scoring. This instrument can be administered individually or in a group and it is applicable for ages from 7-89 years.

Furthermore, Shipley-2 is indigenous test therefore this study used another indigenous test of intelligence by Gardezi (2001). Indigenous nonverbal test of intelligence by Ashfaq Hussain Gardezi is specially developed for Pakistani girls and boys studying in college. This nonverbal intelligence test includes five subtests as Metrics, analogies, series, odd one out and similarities. The test-retest reliability for this test is .90 and for KR-20 is .89 respectively. As Indigenous nonverbal test of intelligence only measures nonverbal IQ, therefore to evaluate verbal aspects of intelligence, the researcher made use of an indigenous verbal test of intelligence named as Group Verbal Test of Intelligence by syad sajjad Hussain (2001). This verbal test is applicable for Pakistani college students (both girls and boys). It includes four subtests as word meaning, verbal reasoning, numerical reasoning and general information respectively. The alpha reliabilities of this test reported to be .79 to .88.

Procedure:

Moreover, for this study the data was obtained by administration of the intelligence tests on the representative sample. To obtain data from university students, the researcher visited University of Balochistan, University of Turbat and its sub-campus Gawadar University respectively. To collect data on GVITUA and INTI, the researcher visited the Bolan Medical College, postgraduate boys college Saryab road Quetta, Government Girls Degree College Jinnah Town, Girls and boys Degree College Gawadar, Atta Shad

Boys Degree college Turbat and Government Girls Degree College Turbat was First of all permission was taken from the authority figures (collage principle & head of the concerned departments in university) and then informed consent was taken from each participant before the administration of the instrument. The participants were assured that the collected data will be kept confidential and will only be used for research intention. All the three IQ tests used in this study were time bound. The IQ test applied on university students required 20 minutes for completion. Whereas Indigenous nonverbal test of intelligence can be completed within 45 mints and group verbal intelligence test for adolescents requires 30 minutes for finishing point. Before the administration of the test verbal and written instructions were given to all students. They were instructed to start when the researcher directs to start and to stop when the researcher says stop.

Results:

The data for the present study was analysed on the basis of the relationship of intelligence with academic achievement. The difference in verbal and non-verbal performance was also taken under consideration. The study in addition accounted for the performance of students on the basis of gender. All the collected data was entered into Statistical Package for Social Sciences (SPSS) version 20 for analysis. Interpretation of the results was done according to the results drawn from SPSS. First of all reliability analysis was run. After finding alpha reliability the data was further analysed by running Pearson Product Moment Correlation (PPMC).

Table 1

Alpha reliability coefficient of GVITUA, INTI and Shipley-2 (N=310).

Name of Scale	No. of Items	α
GVITUA	128	.90
INTI	90	.75
Shipley-2	52	.66

Note. GVITUA = Group Verbal Intelligence Test Urdu for Adolescents; INTI = Indigenous Non-verbal Test of Intelligence; α = alpha coefficient

The table.1 shows alpha reliability of Group Verbal Intelligence Test Urdu for Adolescents(GVITUA) Indigenous Non-verbal Test of Intelligence (INTI) and Shipley-2 that is .90, .75 and .66 respectively. These values indicate quite satisfactory reliability of the instruments.

Moreover, to compare the students of Quetta, Turbat and Gawadar, the IQ scores were correlated with academic achievement of students. The IQ scores were obtained by the administration of the Shipley-2 on university students and Group Verbal Intelligence Test Urdu for Adolescents (GVITUA) and Indigenous Non-verbal Test of Intelligence (INTI) on college students. The academic achievement was taken as the marks percentage obtained in their last examination.

Table 2

Correlation Coefficient between Students Intelligence and academic Achievement based on their institute (N=310).

Institute	IQ Test	<i>n</i>	<i>r</i>	<i>p</i>
UOB	Shipley-2	15	.51	.560
UOT	Shipley-2	15	.88	.000
UOG	Shipley-2	15	.70	.003
GCT	GVITUA	35	.88	.000
	INTI	35	.66	.000
ABDCT	GVITUA	35	.74	.000
	INTI	35	.58	.000
GGC	GVITUA	35	.60	.000
	INTI	35	.48	.004
GBC	GVITUA	35	.69	.000
	INTI	35	.52	.000
GDCQ	GVITUA	35	.87	.000
	INTI	35	.56	.000
BPCQ	GVITUA	35	.80	.000
	INTI	35	.57	.000
BMC	GVITUA	40	.87	.000
	INTI	40	.62	.000

Note. n=number of students; r= correlation coefficient; p=level of significant; UOB=university of Quetta; UOT=university of Turbat; UOG=university of Gawadar; GDCT=girls degree college Turbat; ABDCT=attashad boys degree college Turbat; GGC=Gawadar girls

college; GBC=Gawadar boys college; GDCQ=girls degree college Quetta; BOCQ=boys postgraduate college Quetta.

The table 2 shows the comparison of the college and university students of Quetta, Turbat and Gawadar. While comparing the university students, the university of Turbat students performed better as compared with the students of UOB and Gawadar University (sub-campus of Turbat University). The correlation coefficient between intelligence and academic achievement of UOT students was .88 and the relationship was significant at 0.01. For students of Gawadar university and University of Balochistan students the correlation coefficient was ranging from .70 and .51 respectively. While comparing college students the students of Government Girls Degree College Turbat students performed significantly better than other considered colleges ($p < .01$). The correlation coefficient between intelligence and academic achievement for Turbat Girls College was .884 for Group verbal IQ test and .649 for the non-verbal IQ test. The students of Government Girls Degree College Turbat performed significantly better on both IQ test (verbal and non-verbal) used for college students.

Discussion:

The purpose of the present study was to investigate the relationship between intelligence and academic achievement. The gender difference in academic achievement and intelligence was also taken under consideration. The research also encountered if the relationship varies due to the institute in which the students are enrolled. The Shipley-2 IQ test was used to assess university students. Group verbal Intelligence Test Urdu for Adolescents (GVITUA) and Indigenous Non-verbal Test of Intelligence (INTI) were used for students enrolled in colleges. The Shipley-2 is an international IQ test and INTI and GVITUA are indigenous tests. The academic achievement of the students was taken as the percentage of the marks obtained in their last examination. Initially to assess the reliability of the instruments, a pilot study was conducted. The data was collected from the University of Balochistan Quetta, University of Turbat and University of Gawadar (sub-campus of Turbat University). With regards to colleges, the study included students from Post graduate Colleges Quetta, Government girls Degree College Jinnah town

Quetta, Atta shad boys Degree College Turbat, Girls Degree College Turbat, Boys Degree College Gawadar and Gawadar Girls College. The sample of the pilot study included total 75 students among them 45 were university students (male and female) and 30 were college students including both boys and girls. The sample of the main study was comprised of 310 students from the above mentioned university and colleges of Quetta, Turbat and Gawadar city.

As mentioned above the reason to conduct pilot study was to check the psychometric properties of the instrument that were about to be used in the main study. The results of the pilot study indicated satisfactory reliability for the measurements tool and its sub-tests. The results of pilot study also indicated significant relationship between intelligence and academic achievement. Considering gender difference the female students showed significantly better performance than the male students. The mean differences between male and female IQ scores indicated gender difference in academic achievement and intelligence. The result of the pilot study are consistent with previous research findings like Fisher(1995) correlated students scores on Otis-Lennon School Ability test with academic achievement scores on different subtests and the resulting coefficient were ranging from .67 to .80, indicating positive correlation between intelligence and academic achievement (cited in Mudasir and Yatu, 2013).

Similarly, in our own country such research by Ambreen (2008) reported these two variables are having significant relationship. She also indicated few gender differences. Considering the gender group the study reported correlation coefficient of .61banf .52 for boys and girls respectively.

The present study compared the intelligence and academic achievement of Quetta, Turbat and Gawadar students and found Turbat University students to be more intelligence than Quetta and Gawadar students. In terms of university students the relationship was significant between intelligence and academic achievement. For college students the government Girls degree College Turbat students performed significantly better on intelligence tests

Moreover, Mudasir and Yatu (2013) also conducted a comparative study. They compared the intelligence and academic achievement of Kashmiri and Pakhtoon students. Mudasir and Yatu

explained the importance of such cross-sectional studies to help the teaching communities to impose and plan curriculum that lead the students to uncover their abilities and achieve academically. Their results reported Kashmiri students to be more intelligence than pakhtoon students whereas girls were reported to be more intelligent than the boys. In terms of academic achievement Kashmiri students showed better performance than pakhtoon students. However there was no significant difference reported in Kashmiri girls and boys academic achievement.

Intelligence is often regarded as one of the predicator of academic achievement. The reported results of this study are also consistence with the results of Cavojoova and Milkuskova (2015), who investigated that either intelligence predicts academic achievement or not. They found relationship between intelligence and academic achievement and by exploring gender difference they found female significantly high scorer than males because in the final evaluation females received better grades than the males.

Likewise a study from elementary to secondary school by laidra, pullmann and Allik (2007) found intelligence as good predictor of student's grade point average (GPA) in all grades. The research as well explored if the performance of students varies on national and international IQ tests. Students performed better in indigenized IQ tests as compared with the international. This might have been resulted because of student's unfamiliarity with international tests and students were non-responding to it. The norms of the tests are also different from our country; this can also be the reason of poor scores.

Limitation and Recommendation of the Study:

To determine the correlation between intelligence and academic achievement and to compare the students of Quetta, Turbat and Gawadar students, in a single attempt is a complex and difficult task. It requires lot of time and resources to identify the factors such as age, gender, Socio-economic factors, or faculty which has an influence on student's intelligence and academic achievement. The mentioned variables can also be winded as well.

There are few limitations of this study. It was a time bound research and the sample used for this doesn't represent overall

students of Balochistan. Therefore further research is needed to explore the problem on a larger sample. In future research work efforts should be gathered towards overcoming these few limitations when replicating this research.

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An analysis of the status and value of Archaeology in Balochistan

Riaz Ahmed¹

Jeehand Nazir²

Abstract:

Till the beginning of the twentieth century, archaeology was thought to be a separate academic discipline, considering it free from political, cultural and philosophical influence and impacts. Due to such considerations the assessment of its achievements were mostly based on epistemological criteria. However, there has been a considerable shift in this view recently, and the question of archaeology's applicability to the day-to-day lives of people has grown in emphasis, and the role of archaeology to ascertain the origin and development of any race, community or a nation has become an important theme in the discipline.

Balochistan is hosting one of the oldest civilizations of the world, and the traces of the history to this land is as old as nine thousand years. Such archaic land and its archaeological sites are not only important nationally, but they are equally of great important for the international community as well. The Present study is an attempt to analyze the status and value of Archaeology in Balochistan, with special focus to the archaeological sites and remains in its Makuran region.

Key Words: Archaeology, Balochistan, Shahi Tump, Miri, Sutkagen Dor, sites

¹ MPhil. Scholar, Quaid e Azam University, Islamabad.

² MPhil. Scholar, Quaid e Azam University, Islamabad.

Balochistan remained a cradle of various civilizations since ancient times like Mesopotamia and Egypt. This land bears a very important place in the field of archaeology (J.-F Jarriage C. Jarriage G Quivron 2005: 129). Today, the traces of history to this land go back to nine thousand years. Balochistan, moreover, has a great number of archaeological sites in different parts of the region (Baloch 2013: 08).

Balochistan's archaeology has importance not only in the national perspective but also in the international context-especially in the South Asian context. The strategic position of Balochistan connected with the Arabian Sea on the south, Iranian Plateau on north-west and Afghanistan on its north. In this respect Balochistan shared border with Iran, Afghanistan and Central Asia. The Balochistan, being strategically important, attracted foreigners like that of the Scythians, the Achaemenians, the Greeks, the Arabs, the Seljuqs, the Timurids and the Mughals, and unlocked the routes and connected its trade link with Indus valley nowadays Pakistan. (Dani 1998: 105-110).

On the contrary to the above, if we have a glance on the actual evidence of the existence of humanity as per scientific and archaeological means, it can be traced back to the age of early humans with no civilized pattern of living. No proper communities existed where people scattered throughout regions. With the passage of time population of the respective community groups increased, they began to interact with each other. The constant interaction led them to realize that there was much need of a co-existence since protection from external threats including the threats emanating from other wild hunting communities was quintessential.

The commonality of threats brought them united and they organized under the rule of the eldest or the mightiest. This organization of social life and sharing of interests marked first step toward the creation of human civilization. A great number of civilizations perished before even the world of today could know about them as they could not struggle to survive against the atrocities of nature and the world. Thanks to the ancient people who preserved their way of living in manners so that could be passed from generations to generations.

Archaeology discovered the once doomed life and revealed it to the world that how our ancestors lived, how they survived and how advanced they were. Archaeologists have unveiled some of the earliest cultures of the world and it is of much prestige that the cultures of Balochistan in general and Makuran are of essential concern (Saeed 1971: 37-88).

From the age of the dinosaurs to the age of the early human life, from the earliest rainforests of the world to the present deserts, from the birth place of civilizations to the passage for many other living civilizations, the region of Balochistan has stood in the spotlight of history and archeology. From the historic perspective, the history of Balochistan covers the present part of Pakistan, Sistan of Iran and Afghani Balochistan. The British divide and rule, specifically, the Durand Line border of 1893 divided the region of Balochistan into the present three portions (Nadeem 2007: 135).

Dr. Ute Franke, a renowned German archeologist while digging deep into Baloch history and historical treasure declared that Balochistan is the cradle of human civilization. She had been working since 1981 in Moenjodaro, but her work started very late in Balochistan in 2007 and it took her by absolute surprise when she discovered that the intrinsic excavations at Mehrgarh and Makuran were older and comparatively advanced than that of what was once called the Indus Civilization (Frank 2008: 01).

She further kept on saying that Balochistan gave birth to recorded history of civilizations and that other all civilizations discovered till now were the descending roots of what took birth in the heart of Balochistan. The 7000-year-old history of this belt has and was part of the Indo-Iranian borderland marked by significant high, but mountains, it is something like a precursor to the Indus Valley Civilization in the views of Dr Franke.

Once the British control was over, very less attention was given to the most glorious sector of archeology and this sector witnessed some or no serious initiatives and efforts for most of the part. Nevertheless, in 1956, it was thought locally and nationally that this area needed great attention; this was the time when some foreign missions were working in Middle East in Egypt and in the surroundings of Iraq. A few of the foreign missions took interest in explorations and visited the region in the same year finding precious

information about the beginning of civilization in South Asia. They as a whole explored three sites and found that Mehrgarh and Makuran had rich archaeological evidence, much to the chagrin and disappointment of the people, the discoveries could not take a deep insight due to growing insurgency and unrest in the province.

They were surprised to see that the discoveries showed some signs of trade and transport as far in history as 7000 BC. This remarkable achievement of discoveries took all archeologists around the world in thinking as a challenge that how could possibly such a large collection of people live in an area where water was highly scarce and rain was scanty where the climate was a killer and the barren land was a prison.

The paramount and initial traces of pottery found here dated back to 5000 BC. To the surprise of the world, the excavations near Khaddar later led to the discovery of a first millennium BC cemetery, besides this amazing and un-destroyed tomb were founds giving the idea of first religious practices and some richly equipped inventions like the lapis and lazuli were also found. This equipment was used by the artisans. This equipment got improved with the passage of time as many refined equipment for the same use were also discovered (Frank 2008: 07).

According to Dr. Franke, the harsh living conditions did not support a living until and unless some other means were adopted like the domestication of animals in order to use their meat and skin. These domesticated animals proved quite worthy for transportation and trade as well. The discovered bones of brown bear and horses prove the evidence. Besides the animals, a number of fruits and vegetables were as well found thus the source for a living were never in short supply in Balochistan in spite of the killer climate of the area.

The National Museum of Pakistan in Islamabad is rich with the excavations of Balochistan only more than 800 different varieties of vessels and equipment for domestic use are preserved which rank back to 3500 years (Staff list of Directorate of Archeology and Museums n.d.: 12-46)

The Discovery of Baluchitherium:

With the scientific family name of Paraceratherium, the Baluchitherium is the largest ever discovered mammal on the earth. Now this hornless family of the rhinos is extinct. It lived around 35 million years ago, in the Oligocene Era when Balochistan was a thick rain forest.

The first fossils of this mammal were first discovered by Guy Ellcock Pilgrim in 1907 in Dera Bugti. The discovery brought Balochistan to the spotlight of the global archeology and the foreign missions suddenly began to take interest in the archeological sites of Balochistan. The discovery 35 million years old fossils of the largest mammal bring forth the evidence that Balochistan is one of the most gloriously rich archeological areas of the world.

Mehrgarh Civilization:

The traces of life at this cite were found in 1974 by a French archeologist named Jean Francois Jarrige. This site is located in Dhadar Balochistan and the traces discovered here belong to the most important evolutionary stage of Neolithic era; the first civilization to keep their history recorded and the first civilization to bear resemblance with the modern living. It is the precursor of the Indus Valley Civilization and goes as back as to 6500 to 7000 BC (J.-F. Jarrige C. Jarrige G Quivron 2005: 190).

In the words of Professor Ahmad Hassan Dani (Late), the former head at the Taxila Institute of Asian Civilizations at Quaid-e-Azam university Islamabad, Pakistan said that the world had known previously that Indus Valley was the birth of civilizations in South Aisa, but the discoveries of Mehrgarh just changed that concept.

According to Catherine Jarrige, the wife of Jean Francois Jarrige, "There we have the whole sequence, right from the beginning of settled village life."

The people of Mehrgarh are called Chalcolithic in archeological terms and they had trade and communication traces with Iran, the other parts of the subcontinent and Central Asia (Dani 1998: 120).

Makuran with respect to Archaeology:

Makuran is one of the important zones of archaeology was ranked to be surveyed and explored. Makuran was surveyed and a great number of archaeological sites have been exposed and excavated by several archaeological missions (Besenval 1992: 25-36).

Geographically, Makuran is located in the southern part of Balochistan. It has a very important geopolitical value as to the south it connects Balochistan with Arab countries via Arabian Sea. It is connected with Sindh in the east; to the west and northwest, it connects the province with Middle East, Afghanistan and other central Asian countries to the northern Afghanistan via Chaghi (Balochistan Gazetteer series Vol 8, Makran District 2008: 15).

Makuran is, in term of geography, mostly coastal belt, therefore; people are called as fish-eaters. Makuran, owing to its geographical locale, on the one hand, connected Middle East, Persia via Arabian Sea, on the other hand, it was gateway to South Asia. Consequently, several expeditions were led by Great Powers in history. The history of several monarchs at different epochs is the examples that the Makuran remained an important track for trade activities. Makuran, economically, has provided various cultures and societies to sustain for decades. The vibrant expanse of Kech is gateway for the East and West. The traces of the Mesopotamian, Egyptian and Indus Civilization witnessed that they had trade link with Makuran. The archaeological places of Suthkagen-Dor, Shahi Tump, Miri Qalat, Suthkagen-Kuh, etc., and their ruins are particular examples that shows Makuran was the centre of trade activities (Lipo 1992: 49).

Some researchers and archeologists while having different explanation of the name of Makuran stated that Makuran comes from a successor of Sam, the son and successor of Noah who were the inhabitant of this region which was named as Makuran. On the other hand, some historians have different point of view that this name has been derived from a Dravidian expression "Makan". However, the meaning is still unclear (Raza 1995: 25).

Mountainous terrains, barren and deserted steppes and the unpleasant weather define the characteristic features that Makuran holds. Makuran, being literally important, which is currently an executive

division of Baluchistan is one of the ancient dwelling the world has been traced and recorded historically. With an area of 52, 067 Sq. km., today Makuran includes three administrative districts each district has Tehsils of its own attested from the demographic figures (Krushey 1977: 19-36).

Once Makuran was the center of almost all human activities as the people belonged from the cultures of South Asia, Central Asia and Middle East met in Makuran for commerce, business and communication or political determinations purposes. In simple words, Makuran surely was the headquarters of almost all cultural events. The people from other parts of the world visited India or South via taking the route of Makuran. It helped Makurani society's development and established complete communication links with nearly all parts of the world getting a vastly developed and sophisticated cultural heritage. Because of this, we find traces of other civilizations and similar material can be found throughout the surveys and excavations at different sites from Makuran (Jamil 2010: 30-37). The Makuran and Miri Qalat played transit role, which contributed important point of trading and visiting. Nevertheless, people not only came here for viable activities, but also it was visited by the tourists too. Moreover, people for enjoyment, for learning and for shelter often came to Miri Kalat where they were welcomed by the hosts and they served the outsiders with the best probable means. The everyday activities of made Makuran very prominent that even the people from other part of the world selected for entering India and the other parts of Asia.

People had, from the beginning, trade relations with sea joining borders of Makuran and they also, practiced trade with Persia and Oman. Archaeological investigations are evident that Makuran had indirect trade links with Mesopotamia. Moreover, they traded valuable and semi-valuable stones, pottery etc. (Dales 1962: 10).

Makuran from past to present has stayed a point to access the waters of Indian Ocean of the noncoastal areas of Central Asia. Civilizations such as Mesopotamian, Greek and Egyptian, etc. used the region as a vital point for practicing commerce with Harappan civilization. Therefore, this area observed greatly prosperous ages as well as horrible vandalism from the outside attackers. The tangible cultural heritage from the Archaeological sites explored by different

Archaeological and Anthropological Missions from Makuran highlight that this region had great trade link with other part of the world (Marri 2010: 172).

Illegal digging in the face of security shortage and owing to lethargy of the Archaeology Department of Balochistan has left most of the archaeological sites of Makuran into ruins. There is no check on the illegal diggers to further ruin the already exposed structures of these sites. However, from historic point of view, Miri Qalat and ShahiTump e Damb deserve to be counted as a great heritage.

Miri Qalat:

Around about 6 kilometers from the city of Turbat, the fort of Miri was constructed on the bank of Kech River. The location of the fort suggests that it was the most suitable place for the fort as on the North of it lays the Central Makuran Range of the mountain, on the Southern and Northern edge of the fort runs the Kech River and on the Southeastern corner lays the beautiful and serene garden of date palms.

As far as the archeological remains of Miri Qalat are concerned, their importance in the local authorities and in the world of archeology is of high value and it carries great significance in the eyes of the historians and remains with their value and the importance in the world (Stein 1990: 55).

The fort of Punnu recalls the glorious folk love story of Sassi and Punnu. This castle was the home of the ruler. What remains a dilemma for the archeologists is that the exact period of Punnu is unknown and more surprisingly, much of the pottery discovered from this place is thousands of years before. Sun dried bricks; fine red ware and clay made utensils were found.

Still it is suspense that whether these thousands of years old pottery belonged to the rulers of Miri and their culture or the rulers of the Phunnu family later took possession of the fort. This is still unclear. But there it is not clear about the findings and excavations; there it cannot be denied that Miri Qalat or fort is still the site of attention of archeologists locally and researchers around the globe.

Shahi Tump Damb:

A French team headed by Ronald Besenval visited the area of Shahi Tump in Turbat in 2005. This site had been under their conduct and routine activities for around two decades and they were there to finish the work Sir Aurel Stein had started in 1927. They excavated some vessels and pottery estimated to be about 2000 to 2500 BC and they also discovered other equipment related to hunting and using for protection. A handmade bull was discovered from here which is speculated to strike similarity with a bull found in Moenjodaro (Baloch 2010: 14).

Sutkagen-Dor and Sutkagen-Koh

Sutkagen-Koh in Shadi Kaur close Pasni and Sutkagen-Dor close Sunstar Village Jiwani, on the left bank of Dasht River are vital. These are measured to be yields of the Indus Civilization. It gives the thought from the archeological confirmations that these archeological destinations stayed early seaports. The conceivable archeological verifications recommend that the general population of Sutkagen-Koh and Sutkagen-Dor had close exchange joins with different parts of the old world especially with Mesopotamia what is currently known is Iraq.

In this regard, the start of un deciphered Indus Script drove the establishments of many explores as that of finding the associations, to such an extent that exchange, the connections of the Indus individuals and their dialect and so on., had encouraged obliged archeologists and scientists bring out more wide examines and unearthing's; likewise, the exchange joins among the general population of Maukran Coast and the general population of Mesopotamia are found in such an investigation. The script found in Mesopotamia be like the Indus, which were carefully considered by the archeologists and in this manner, they proposed the exchange linkages among these individuals. The thought of composing, be that as it may, is recognized to have started from Mesopotamia; the presence of a script in Indus Valley, subsequently, recommends some social association with Mesopotamia (Dales 1962: 3-10).

In addition, these early settlements are not just the sources to discover the exchange joins among Harappan and Sumerian urban areas

additionally that of the Gulf territories. The confirmations of these beach front archeological locales are said to be found with the assistance of the exchange between the Harappans and Sumerians. Verifiably it is realized that Alexander (326 B.C.E.) went through this belt. Further, the endeavor of Cyrus in 530 B.C.E. is a valid example where a portion of the primary authentic references are measured to be Alexander with his armed force albeit coming back from South Asia to Macedonia (Shabir 2014).

This is additionally set apart in the diaries of Nearchos that Alexander needed to had more prominent achievements of Queen Semiramis and Cyrus the Great; lamentably, the endeavors made by Alexander with his armed force finished in a catastrophe. In addition, it is, proposed that it was critical for Alexander to take this bearing to travel and furthermore keep the Greek armada. By one means or another it is, proposed by Plutarch that lone a solitary area of Alexander's military could have survived this unforgiving excursion. (http://www.pakistanpaedia.com/arrive/GEO_5.html:20/6/2016).

This is the manner by which the early settlements of Sutkagen-Koh and Sutkagen-Dor have helped us comprehend the waterfront part of the outside attacks and had without a doubt rendered past of Balochistan and their partners (Shabir 2014).

History of Archeological Surveys:

One of the earliest archeological activities was conducted by Major Mockler in 1870's in Makuran. He has to his credit the discovery of Sutkagedor, a highly significant mountain site.

The surveys started in the pre-partition period only to be gradually accelerated in the post-partition period. The first surveyor was Sir Aurel Stein who conducted two archeological surveys from 1905-1927. During his visit to Balochistan he visited Zhob, Loralai, Makuran, Khara and Quetta. The latter surveyors included Beatrice Cardi and Robert Laikes in foreigners and Muhammad Rafique Mughal in the prominent locals. Most of these surveys till 1970 are focused on the Northern parts of Balochistan and only a little work was done on Makuran and Miri Qalat.

Since the discovery of Baluchitherium, the French missions have mainly visited the Kachi area and around who had a heavy visit of the sites in 1968. After a very long period, Ronald Basenval carried

out an archeological mission in Makuran where he excavated two important sites of ShahiTump and Miri Fort in 1990 (Baloch 2013: 14).

Lack of Archaeological Support:

The sense of insecurity and lack of financial lot has intimidated many foreign archeologists to keep away from this region and the precious historical material buried beneath the land of Balochistan which still waits to be discovered and excavated. The British took profoundly keen interest in the stones and mountains of Balochistan and many interested traveler-cum historians like Long Worth Dams visited the vastly spread topography of Balochistan, however, due to lack of friendly local environment and harsh climate, no serious attempts could be undertaken at a large scale.

Besides the lack of security for foreigners, the locals do not enjoy advanced machinery and tracing equipment for new discoveries and the local researchers are compelled by the security and financial circumstances to rely on already explored sites for further studies and research. Neither the government of Balochistan nor the federal government has given it a serious thought and no appreciable initiatives have been taken to preserve the historical and civilizational treasure of Balochistan.

Global Archeology towards Balochistan:

There is no denying the fact at all that Balochistan is, particularly, Makuran is the cradle of human civilization and the monuments and other numerous discoveries have added a great fame to the field of archeology. The antiques depicting the life of stone-age and gradual evolution toward a civilized living have not only surprised the archeologists around the world, but have attracted appreciable expert attention to these sites. Before the discovery of Mehrgarh and sites of Makuran, it was claimed that Mesopotamians were the oldest known civilization in present Iraq and Egypt. A shift of attention and quest for further discovery was witnessed with the excavations of Balochistan and suddenly it became the global center for archeological research and tourism. However, tourism could never see the arrival of foreigners on account of security turbulence and lack of governmental attention.

It has been around two decades that a single archeological mission has not fully conducted activities in Makuran and other Northern parts of the province. The foreign missions remain quite anxious to further take their discoveries deep, but the trials and tribulations kept them away.

In 1956, Pakistan adopted the former British law over Ancient Monuments Preservation Act of 1904 which was replaced by the Antiquities Act, 1968. The activities of the archeological missions and the excavations have been regulated under this act. The Department of Archeology and Museum is the custodian of all excavations that took place in the post-partition period. The department only deals with the preservation of the already discovered and excavated material, but the larger scope of the sector which is launching of new missions remains highly poor, in fact, does not exist. The federal and provincial governments have stood oblivious to the highly valued and globally revered civilizational culture of Balochistan.

The archeological sites due to lack of preservation and security are in danger and in the process of decay. The global heart of history is on the verge of perishing and death due to lack of attention. The world's most famous Museums are still awaiting the archeological material of Balochistan to be a part and ornament of their collections.

The people of Balochistan have no knowledge or have minutely less information about the archeological sites and their importance in the national heritage. The people do not get to know about this heritage until they master in archeology department. Awareness campaigns should be started at school levels and through media for the preservation and honor of these sites. This will greatly add to the knowledge and learning of the people at large.

Miri Qalat and Mehrgarh are the pride of the Baloch and their genuine identity to the world. All steps must be taken to ensure that their true identity is preserved. The world still needs the contribution of Miri and Mehrgarh in the treasure of civilizational evolution. We shall be honored the Baloch shall be honored to contribute to the world history and the history of civilization and its evolution through the heritage which is buried inside these sites.

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