

## FROM TRADITION TO INNOVATION: INTERTEXTUAL TRANSFORMATIONS IN *ZAHIRANI ZARA* (LAMENT OF LONGING) BY ATTA SHAD

**Ijaz Ahmed**

Lecturer, Department of English, University of Turbat, Kech, Balochistan

Email: [ijaz.dad@uot.edu.pk](mailto:ijaz.dad@uot.edu.pk)

**Fatima Rafique Ahmed**

M.Phil Scholar, Hamdard University, Karachi

Email: [fatimarafeeqahmed@gmail.com](mailto:fatimarafeeqahmed@gmail.com)

**Shahnaz Tariq**

Lecturer, IBLC University of Turbat, Kech Balochistan

Email: [Shahnaz.tariq@uot.edu.pk](mailto:Shahnaz.tariq@uot.edu.pk)

### **Abstract**

*This study examines Atta Shad's Zahirani Zara as a new poetic experiment through the concept of intertextuality. Using a qualitative approach, the study explores how the poet, under the influence of his predecessors Mast Toukali, Jam Durrak and Shaymureed, transforms traditional poetic conventions into innovative expressions. The selected poem challenges exaggerated representations of love and beauty by presenting realistic and humanized portrayals of the beloved. The text demonstrates intertextual relationships through parody, allusion, and transformation of earlier literary traditions. The analysis reveals that Zahirani Zara rejects conventional ideals of beauty and poetic form, establishing new trends in Balochi literary traditions. The study concludes that the poet emerges as a trend maker by reshaping inherited poetic conventions into novel and realistic expressions.*

### **1 Introduction**

This study examines a selected poem of Atta Shad, a prominent Balochi modern poet whose poem that I have selected for this study seems to be a new experiment in its particular genres in poetry. Shad's (1959) poem *Zahirani Zara* has been selected for this study. The aim of selecting the particular poem by Shad is that it seems to be a new experiment. He has avoided exaggerated comparison of his mistress; he has praised his beloved as his beloved exactly is. He has rejected the notion of ideal beauty and love and has represented a realistic idea in the poem.

Shad's use of experiments of techniques, style, allusions and language makes him the poet of new experiments. The classics including Mast Toukali, Jam Durrak and Shaymureed only used descriptive techniques in their poetry but Atta has used descriptive techniques along with the new techniques like imagism, surrealism, symbolism and so forth (Parwaz, 2013). In *Zahirani Zahra*, Atta gives the allusions of Shaymureed, Mast and Jam Durrak but refuses the old ideology and ideal love and presents his own realistic love as the concept of intertextuality suggests.

Intertextuality is concerned with the ways in which literary work is formed out of other literary and cultural discourses, the ways in which ideas, texts and words mutate, constantly developing and converting the possibilities of literary forms, for this M.M. Bakhtin, a soviet critic has used a word "heteroglossia" while, Kristeva, Barthes and others name it intertextuality (Bennett & Royle, 2004). Barthes (1981) declares that all texts are intertexts and textual meaning does not only depend on their authors for meaning production and demonstrates that texts are given meaning by readers who create their own intertextual webs and connection. Every text is a "new tissue of past citation" (Barthes, 1981, p.39). According to Long and Yu (2020), intertextuality suggests that there are intertextual relationships between texts and the meaning of text depends on its interaction with other texts. The interaction between texts is called intertextuality. Further, Long and Yu (2020) explains that intertextuality as a theory emphasizes on the intertextual relationship between texts and the concept of intertextuality is that, all texts have traces of other texts and it rejects the textual independency because according to this, a text cannot exist without other texts. Some researchers regarded

intertextuality as a “technique of allusion” (Simpson, 2004, p.21). Intertextuality refers to the extreme network of allusion out of which particular texts are formed from their certain and regular use of readily available catch phrases, cliché, jargon, slang, commonplace, formulaic phrases and unconscious imitation; this can be described as all written texts set themselves in relation to prior texts and are alluded or rejected by upcoming texts (Dentith, 2000). The use of allusion is one of the reasons for intertextual relationship between texts. It is defined as a device used for the “formation of intertextual patterns” (Ben-Porat, 1976, p.108) or it is taken as device used to link texts (Ben-Porat, 1979). In the views of Genette (1982), allusion and quotation are the equalized subcategories of intertextuality. Genette (1982) treats allusion as the sole manifestation of intertextuality in his detailed classification of intertextuality. Parody is one of the forms of intertextual allusion from which texts are made and it constructs series of cultural practices which allude prior texts with conscious evaluative intonation (Denith, 2000).

Atta was not only a poet rather he was a great writer, dramatist, linguist, actor, broadcaster and he was successful in every field (Parwaz, 2013). Atta Shad’s real name is Muhammad Ishaq. He was born in 1939 in Singanisar, Turbat Kech, Makuran. He graduated from Punjab University (Fatehpuri, 2016). Atta Shad was a Baloch poet. Murad (2007) states that Atta Shad was primarily a poet of Balochi language, but he started writing poetry in Urdu during his school days in 1955, while he started writing poetry in his mother tongue Balochi during his college days in around 1956.

Every poet gets influence by other poets. No poet exists without the influences of other poets; initially poets get influence from their classics even Atta has the influence of his classics but with his new experiments in writing, he differentiated himself from other poets (Dad, 2019). Atta’s writing reminds us of Bedil and Galib who were totally different from their prior poets and contemporaries, therefore they were difficult to be understood, similarly Atta avoided following old traditional writing which made him the poet of new experiments (Dad, 2022). Shad is one of the greatest poets who has his own prolific style and his ideology is notable even his style is more productive and is known as better style among other poets (Parwaz, 1997). Atta is considered a genius poet because of his use of new techniques and such poets come to existence due to their dedication to art (Dad, 2012). Atta’s poetry was very difficult to be understood; his selection of words from several areas made his poetries incomprehensible such as, in his poem *Zahirani Zara*, he used allusions of Jam Durrak, Mast and Shaymureed (Shad, 2015).

I have selected Intertextuality theory for my study. I have taken Atta Shad’s poem *Zahirani Zara* to examine its intertextual relationships with the poetry of Balochi classical poets, Mast Taukali, Shaymureed and Jam Durrak. *Zahirani Zara* is one of his early free verses he has written. Intertextuality as a term was first utilized by Julia Kristeva in essays “word, dialogue and new” in 1966 and then she used it in “bound text” in 1966-1967 (Alfaro, 1996).

The current study examines the poem *Zahirani Zara* in the light of intertextuality. *Zahirani Zara* is a free verse (called *Lacha in Balochi*) by Atta Shad and in Balochi it was the first poem of its type which was initially published in a Balochi periodic magazine *Mistaag* (Khan & Jamaldini, 1959). Afterwards, it was published in Atta’s poetry book “*Shap, Sahaar, andeem*” in 1996. This poem distinguishes Atta Shad’s poetry from the poetries of other poets due to its diction (Shad, 1996). This is one of the poetries from which Shad started a new trend. The new elements of this poetry disconnect it from other poetries (Hasrat et al., 2016). Shad’s poem was a new experiment in that period not only because of its diction but also for negation of previous ideologies (Dad, 2022).

## 1.2 Limitations of the study

The current study refers to the pieces of poetries of earlier Baloch poets such as Mast Taukali, Shaymureed and Jam Durrak. Their poetry is hardly available in written form as the area is under researched. Therefore the current study relied on only limited available resources which included the poetry of the mentioned poets.

## 1.3 Objectives of study

- To explore the intertextual influence of earlier poetic traditions on *Zahirani Zara*.
- To examine how Atta Shad transforms inherited conventions through parody, realism and stylistic innovation

## 2 Literature Review

Intertextuality refers to the relationship a text has with other texts and the way meanings are shaped through cultural, literary, and linguistic influences. The term was first introduced by Julia Kristeva in 1966, who argued that every text is shaped by and transforms other texts. From this perspective, literary works do not exist in isolation but are produced through interaction with earlier writings, including parody, rewriting, and transformation (Zengin, 2016).

Molz (2020) traces the intellectual background of intertextuality through Saussure's semiology (1916), Bakhtin's dialogism (1929), Kristeva's formulation of the term (1966), and Genette's later developments (1982). These contributions collectively shaped intertextuality as a critical method in literary studies.

Allen (2000) further explains that literary texts are constructed from pre-existing codes, traditions, and mythologies. According to him, meaning is not created independently within a text but emerges through its relationship with other texts. Saussure's linguistic theory supports this view by emphasizing that meaning arises from relational differences within a system of signs rather than direct reference to external reality.

Bakhtin's theory of dialogism similarly argues that no utterance or text exists independently, as each is shaped through its relation to prior and future discourse. In this sense, texts are always socially and culturally situated. Bakhtin and Kristeva both emphasize that literary works reflect ideological and social structures and cannot be separated from their cultural contexts.

Allen (2000) also notes that poststructuralist thinkers, particularly Roland Barthes, expanded intertextuality by challenging the idea of stable meaning and authorial authority. Barthes argues that meaning is produced through the reader's engagement with the network of texts rather than originating solely from the author.

Feng (2005) connects intertextuality to Bakhtin's concepts of dialogism and heteroglossia, where meaning is generated through interaction among multiple voices and discourses. Similarly, Jing-yun and Ju-yuan (2018) state that Kristeva's formulation of intertextuality was deeply influenced by Bakhtin's theories and helped reveal new ways of interpreting earlier texts.

The development of intertextuality as a field expanded significantly in the 1980s through major scholarly works (Morgan, 1985; Plett, 1988), followed by a rapid increase in studies during the 1990s that continues into contemporary literary criticism (Molz, 2020).

## 3. Research Methodology

### 3.1 Research Design

The researcher has chosen qualitative research method for my research design which is non-numerical. Qualitative data collections usually include data that is in form of words and not of numbers (Punch, 2013).

### 3.2 Data analysis

Textual analysis of Shad's *Zahirani Zara* has been done with the lenses of intertextuality.

### 3.3 Conceptual Framework

This study examines the influence of classical or precursor poets on Atta Shad's poetry through the lens of intertextuality. Intertextuality is used here as the guiding theoretical framework to analyze how poetic meaning is shaped through earlier literary traditions.

Kristeva (1980) defines intertextuality as "a text is a permutation of texts, an intertextuality in the space of a given text" (p. 36), highlighting that any text is formed through the transformation of other texts. Building on Bakhtin's ideas of dialogism, Kristeva emphasizes the interconnected nature of language and literature. Bakhtin's concept of dialogism suggests that all utterances are shaped by previous and anticipated speech acts, meaning that no expression exists in isolation (Bakhtin, 1984, p. 201).

Bakhtin further develops this idea through heteroglossia, which refers to the coexistence of multiple voices, social languages, and ideological perspectives within discourse. These voices reflect different social, cultural, and generational positions, making meaning inherently plural and dynamic (Haberer, 2007).

Intertextuality, therefore, challenges the notion of originality by suggesting that literary texts are constructed through the integration of prior discourses, codes, and textual fragments (Dentith, 2000). Barthes (1975) similarly argues that meaning is not fixed within a single text but exists within an "infinite text" of cultural and literary references. Eco (1983) also supports this view by stating that texts continuously refer to other texts.

Riffaterre (1984) emphasizes that meaning is produced through the relationship between reader and text within a broader literary history, further rejecting the idea of absolute originality in literature. Allen (2000) notes that intertextuality emerged as a key poststructuralist approach that questions authorial control and stable meaning.

In relation to Atta Shad's poetry, this study applies intertextuality to examine how his poetic expressions engage with, transform, and reinterpret earlier Balochi and classical poetic traditions. Through this framework, the study explores how meaning in Atta Shad's poetry is constructed through dialogue with preceding literary voices and cultural narratives.

#### **4 Analysis and Discussion**

According to Kristeva, all the texts have intertextual relationship with other texts in form of parodies, rewrites, allusions and transformation. This concept assists to discuss the eventuality of Shad as being new trend maker under the influences of precursor poets.

##### **4.1 Influences**

According to the concept no poet exists without the influences of specially their predecessors even if they produce something new that is also transformed from previous texts, may be intentionally or unintentionally. Shad also has influences of his predecessors; these can be seen from his allusions. Shad's ideas are also interconnected with the prior texts as he alludes to them and their ideas discussed in their poetries. Shad, in his poem *Zahirani Zara*, alludes to his predecessors, including Shaymureed, Mast, and Jam Durrak. Shad compares his separation with his beloved to Shaymureed's, Jam Durrak's and Mast's departure with their beloveds. He refuses to be like Shaymureed and Jam Durrak. Unlike them his love is his own and quite different. Shaymureed gets messages of his beloved Hani from dove. Dove unfolds the state of Hani to him. For Shad, it is impossible to get the messages of his beloved because he is not Shaymureed. Shad describes that he does not own such extraordinary qualities. Shaymureed after the years of his separation with Hani, still remembers her appearances while Shad does not possess such properties because he shows himself as an everyday man. Shad's allusion of Jam Durrak shows that like Jam Durrak, rainbow, raindrops and sparkling lightning do not deliver the greetings and messages of his beloved to him (Dashti, 2017). Shad tries to draw a true picture of his love. He does not compare himself or his love with them because like them, he does not remember his beloved's features after the years of farewell and does not have such sources to get greetings, messages in order to know the state of his beloved. He compares

himself with Mast but still finds himself far different because like those lovers, he does not recall anything of his beloved. Shad indirectly indicates to their poetries.

Shaymureed mentions

مکھ ۽ دربنڊ ۽ کپوت پريپاتاں مه کن  
زيمل ، زنگاں پرمنى بالاد ۽ مه جن  
شتر تزا دوستى ۽ نشان آن دياں  
(Dashti, 2017, pp.139-141)  
Makkah`s dove, don`t make noise  
Don`t make me sad from your songs  
Alright I will give you the sketch of beloved

Similarly, Jam Durrak states;

آبتگ انت کنڊان ۽ گروک دوشى  
کيهوى ۽ چه جلگو ۽ پار ۽  
نشک دوستانى داتگ انت مارا  
ماگلى گيناشتان ابر جان ۽  
(Dashti, 2017, p.232)  
Came Kandan`s lighting last night  
From kiwi to Jalgo  
Gave us the charms of beloved  
The message was conveyed through the air

Shad portrays

شے مريدے من نه اوں مگه ۽ دربنڊ ۽ کپوت  
جام درک من نه اوں، درين من ۽ حال نه دنٺ  
مست ۽ شيداوون چو مست ۽ بلے تى مهزب ۽ نشک  
حانى ۽ سمى ۽ سنگين ۽ وڙ ۽ يات نه انت  
(Shad, 2015, p.39)  
I am not Shaymureed, Makkah`s dove  
I am not Jam Durrak; the rainbow does not inform me  
I am crazy and infatuated like Mast but your charm  
I don`t remember like Hani, Sammi and Sangeen

It seems that Shad has the influences of classics but he transforms the ideas and content. His negation of the ideas of classics shows that he has their influences but he tried something new. Shad negates their various ideas in this poem such as the idea of remembering their beloveds` appearances and then he contradicts Jam Durrak`s idea of not meditating the thoughts or ideas. As noted by Dad (2002), *Zahirani Zara* seems to be a new experiment not only because of diction but also for the negation of previous ideologies. It is possible Shad opposes the idea of Shaymureed as he asserts that his heart is not in its senses so for it mediates with him but Shad states that he is not in his senses as he meditates with thoughts. After all, it seems to be a chain as Jam Durrak refers to Shaymureed whose heart meditates with him as he is engaged with grief of his beloved. Jam Durrak in suggestive tone, asserts that heart must not engage with thoughts of sorrows of beloved and Shad refuses Jam Durrak`s idea and remarks, like insane he ponders with the contemplations.

Shaymureed mentions

په تى عهداں دل منى رازيگ نه بي  
دل گنوت انت که گون من ۽ جيڙيت چمپري  
With your vows my heart does not get satisfied  
Heart is insane that it mediates with me this time  
(Dashti, 2017, p.107)

Jam Durrak asserts

دل گوں خیالوں گوں مہ کپ  
گوں سجن ۽ لہمیں گماں  
(Dashti, 2017, p.244)  
Heart don't get tangled up with thoughts  
With beloved's tender sorrows

Whereas, Shad mentions

من چو بے سار ۽ گنوک ۽ گوں خیالوں جیڑاں  
(Shad, 2015, p.39)

I like an insane and made meditate with the thoughts

Moreover, Shad in "*Zahirani Zara*", attempts to present something fresh and unique under the influences of his precursors. In this poem, he negates what his predecessors usually followed such as Shaymureed and Mast assert of a dream in which they regard their beloveds and they discuss their dream of her when they are awoken, while Shad refers his beloved to a dream that he has forgotten. Shad again wants to draw a line between their love and his own. He after the separation has forgotten her now while other lovers remember their beloveds for the years. He gives an implicit reference of Shaymureed's and Mast's poetry where it appears that they still have a great love for their beloveds which makes them remember their beloveds. Shad wants to depict the universal truth that people do not forget everything but the memories fade over time.

Shaymureed says

دوشی منی واب ۽ آتگگ ات لڑوکیں پری  
سیوی ۽ وش نیادیں گوبارانی سومری  
حانی ۽ دینار ات چنگانی سروری  
(Dashti, 2017, p.135)

Last night, I had a dream about pari  
Friend of good sisters of Sibbi  
She was Hani Deenaar, leader of the girls

Mast quotes

سمو من دیتہ دوشی گوں ذباہ ۽ شاذباں  
سیر سالوکی کھڑ کھنت بے داشیں گڈاں  
بیریک کھنت چہماں گوں ہزار لونیں سیرمغان  
(Mari, 1991, p.43)

I saw Sammo happy in my last night dream  
Like the bride was wearing new clothes  
Eyes were adorned with countless types of shimmering kohl

While Shad Expresses

تو منی دوشی نین واب ئے کہ شمشنگ مرشی  
(Shad, 2015, p.39)

You are the dream of my last night that is forgotten today.

Furthermore, Shad compares his beloved with other objects like his precursors but his comparison is unlike theirs. His poem "*Zahirani Zara*" is free from overstatements. He avoids exaggerations whereas previous poets did the excessive use of exaggeration. *Zahirani Zara* draws inspiration from the rich tradition of classical poetry while adding its own unique touch. Shad takes a break from traditional praising of beloveds. He appears to be sick and tired of exaggerated comparison of beloveds with moon, star or other objects of nature. Hasrat, Qadir and Aziz (2016) have a similar view that Shad was fed up of exaggerated comparisons of beloved therefore, he broke the old conventions of poetry and composed *Zahirani Zara*. His precursors find their beloveds beautiful like moon, even sometimes they present their beloveds more perfect than moon while Shad presents a just and proper comparison of his beloved.

Shaymureed says

حانی چه ماه ء شَر تر اِنت  
ماه ء گبار ماں دپ اِنت

Hani is better than moon  
There is a stain in the moon  
(Dashti, 2017, p.129)

Jam Durruk remarks

بئیت رودان ء چو چار دبی ماه ء  
مئے سربی چو اکبری شاه ء

(Dashti, 2017, p.247)  
It becomes grand like the fourteenth night moon  
Will be on our heads, just like the emperor Shah Jahan

Mast states

چہاژدبی مابے آسی ژا کوہ بارغان  
کہیت پہ اَزمان ء بر گور ء ٹپہ این مائکان  
(Mari, 1991, p.21)

It is the fourteenth moon that rises from the Baragh Mountain and spreads across the sky  
And moonlight spreads everywhere.

Shad expresses

بما نوک ئے، کہ درا اِنت، ودی بوت نکنت  
(Shad, 2015, p.39)

You are that moon, which is visible, but cannot be born

Additionally, Shad's above mentioned line specially seems to be a response to Mast's given lines. These both ideas appear to be interconnected. Shad unlike Mast does the representation of his beloved. Mast asserts that his beloved is the moon of fourteenth night, which rises from the mountain peaks and yearns for the sky and moon light spreads everywhere. While Shad states about her beloved that she is that moon which is visible but cannot rise.

#### 4.2 Interconnectedness

Every new text is interconnected with previous text in shape of its form, idea or style. Similarly, in this poem *Zahirani Zara*, there is interconnectivity of ideas between Shad's and Mast's poetry. They both discuss the same idea. Shad and Mast both try to find the alternate of their beloveds. The departure of their beloveds causes pain so they want to reduce that pain via replacement but they cannot replace their beloveds with other girls; they still wait for their beloveds to cure their pain because they truly love their ladies.

Mast states

چہرکہتہ گلاو کچاوا و کونتراں  
سربرا دور ماٹڑیں جن ء جھوٹایاں وراں  
پہول گندیکھے رنگ ء سمو دروشماں  
پہونع ء سمو ء بدل پیداش ء نواں  
(Mari, 1991, p.54)

The line of camels is moving, carrying loads, and on them are beautiful women  
Those graceful women are swinging on the carrying loads  
Perhaps you will meet someone with Sammo's beauty spots  
But you can't find Sammo's perfect replacement through a search

While Shad states

کد اَملاں من پہ تئ تنگوین دروشم بہ زراں  
پہ خمار چمی ئیں کاژانی شفاریں بیگان  
پہ کہیب لہری ئیں شارانی عبیریں گواتاں  
(Shad, 2015, p.39)

How long shall I search for you among the girls  
For girls with drowsy eyes and silky hair  
For elegant girl's scented air

### 3.3 New Experiments

To the best of researcher's knowledge, *Zahirani Zara* is a new experiment because in the poem Shad often embarks on novel experiments to break free from conventional methods and to delve into new possibilities for artistic expression.

Shad has chosen his predecessors' subject matter in his "lacha" *Zahirani Zara*". He refers to the subject matters of poets who he has alluded in *Zahirani Zara* and their subject matters are usually remembrance of their beloveds after separation. His precursors usually composed poetries for the remembrance of their beloveds and their praise. He does the realistic representation of remembering his beloved. He depicts himself as a common man and showcases that how the common men suffer or remember their beloveds after departure. Besides its subject matter, its ideas and concerns are also new either. Dashti (2015) claims that Shad has introduced new concerns and ideas in his poetries rather he has also discussed his conceptions and ideas in a new different way and quite different from others. He does the true and honest representation of his love and beloved. Shad's ideology is to portray the love as it is.

The most of the poets showcase their love and lover extraordinary, something heavenly while Shad does the humanly representation of his love and beloved. As Murad (2007) states that Shad treats his beloved or beloveds as human beings and he does not praise them to be like nymphs, fairies, angels and Goddesses. He does not discuss any unbelievable source or exaggeration as his precursors did in their poetries. Jam Durrak comes to know about his beloved through rainbow and Shaymureed sends messages through kapot to his beloved in his poetries and Shad has being a human does not possess such qualities. He represents his love realistic which does not possess uncertain sources and beloved as an everyday woman who is a common human being. He avoids exaggerated comparisons. Shad's this ideology distinguishes his poem from other poems. Like Shakespeare's sonnet 130, Shad's *Zahirani Zara* is also unique and novel due to its different and unusual ideology and use of metaphorical and anti metaphorical statements. *Zahirani Zara* is one of the poems from which Shad began writing in new tradition (Hasrat et al., 2016). This is something novel in itself.

Shaymureed asserts,

حانی چہ ماہ ء شرتّر انت  
ماہ ء گبارے ماں دپ انت  
حانی چہ شیر ء شرتّر انت  
شیر ء کپ ء گجّ ئے پر انت  
حانی چہ درستاں شرتّر انت  
شمس ء سپیل ء درور انت  
(Dashti, 2017, p.129)

Hani is better than moon  
There is a stain on the moon  
Hani is better than milk  
There is froth in milk  
Hani is better than all  
It is equivalent to the sun ad stars

Mast remarks,

سمو ژا زین ء پلپلاں یکھے  
سموژا درشکانی براں یکھے

سموہ شیشہ ء شرا دانی  
سموہ سہر پھل ء انارانی  
سموہ ڈیوائے تہارانی  
یا جڑی بوٹی ء رغامانی  
(Mari, 1991, p.20)

Sammo is one of the trees of sacred figs  
Sammo is the juicy fruit of trees  
Sammo is a flawless glass  
Sammo is a deer of stone cliffs  
Sammo is the red flower of a pomegranate  
Sammo is the light of darkness  
Or a flying cloud of ink

Shad remarks,

شے مریدے من نہ اوں مکہ ء دربند ء کپوت  
جام دُرک من نہ اوں، درین من ء حال نہ دنت  
مست ء شیداوں چومست ء بلے تی مہزب ء نشک  
حانی ء سمی ء سنگین ء وڑ ء یات نہ انت  
تو منی دوشی ئیں واب ئے کہ شمشتگ مرچی  
یا گشنے ریتگیں زند ء تو منی ہمراہ ئے  
یا کہ مہر ء ہما گان ئے، کہ دل ء کنیت ء نثیت  
جو سمین ء گلیں زیمل، ماں دنان بیگواہ ئے  
(Shad, 2015, pp.39-40)

I am not a Shaymureed, Makkah`s dove  
I am not Jam Durruk, the rainbow does not inform me  
I am crazy and infatuated like Mast but your charm  
I don`t remember like Hani and Sammi and Sangeen  
You are the dream of my last night that is forgotten today  
Or maybe you are companion of my past life  
Or you are that feeling of love that comes and doesn`t come to heart  
Just like zephyr`s chant lost with the fragrance

Shad`s “Lacha” *Zahirani Zara* is also a new experiment due to its form. “Lacha” is a form of poetry which is written in free verse. According to Dad (2014) In Balochi literature, it was introduced by Azad Jamaldini but Popularized by Shad. In Balochi literature, Azad Jamaldini first experimented lacha means free verse further it was adopted by writers like Ashraf Sarbazi, Siddiq Azat, Mulk Toqi, Akbar Baarkazai and Atta Shad but among them, Atta And Akbar made it widely known (Dad, 2014). Shad has been extremely criticized for employing this form as he admits this in his preface to his book *Shap, Sahaar, Andeem*. Another storm that hit him was Free verse (Shad, 1996). Free verse was a quite new thing in Balochi literature at Shad`s time, so first of all many of writers did not accept this form of writing and the one who composed “lacha” was highly criticized. Where the majority neglected this form, Shad used it, in this sense Shad brought novelty in the form.

Moreover, *Zahirani Zara* can be recognized as something novel due to its diction. Shad has good choice of words. He used new words in his poem rather he introduced new metaphors for his poetry. Dashti (2015) discusses this point that every aspects of Shad`s poetry is new even though his metaphors are also new, such as *بے وسین زند، سچکانیں حیاں، آزر دین نصیب*، and such collection of words make Balochi poetry a work of aesthetic value.

### 3.4 Parody

Shad parodies the ideas and concerns of his precursor poets. He has chosen their subject matter with the aim of ridiculing their concerns regarding their subject matters. As being departed

from beloveds, they have chosen retaining of their beloveds as their subject matters. In their poetries, they exaggeratedly represent their separation and retaining of their beloveds but Shad by mocking at them depicts the normality of the departure. He portrays his pain and sorrows of departure with his beloved in a realistic way rather he avoids exaggerations. His predecessors claim of the uncertain source of being in touch with their beloveds. Shad alludes to Shaymureed and Jam Durruk so as to ridicule their poetries for the uncertainty. Shaymureed in shape of dove unfolds his messages to his beloved Hani and Jam Durruk through rainbow gets to know about his beloved but for a common man such sources are unusual. Shad`s anti metaphorical statements parodies their overstatements.

شے مریدے من نہ اوں مکہ ء در بند ء کیوت  
من نہ اوں، درین من ء حال نہ دنتجام درک

I am not a Shaymureed, Makkah`s dove

I am not Jam Durruk, the rainbow does not inform me

He also parodies their metaphors used for their beloveds. They represented their beloveds overrated while Shad uses just and proper metaphors for his beloved. He depicts his lady the way she is. He parodies the idealized beauty standards of his precursors. He uses metaphors for the qualities she possesses.

He does not represent his beloved highly supreme and superior than other objects of nature. He parodies the some of the poetries such as Shaymureed asserts of his beloved,

حانی چہ ماہ ء شرتر انت  
ماہ ء گبارے ماں دپ انت  
حانی چہ شیر ء شرتر انت  
شیر ء کپ ء گج ئے پر انت  
(Dashti, 2017, p.129)

Hani is better than moon

There is a stain on the moon

Hani is better than milk

There is froth in milk

Likewise, Mast represents his beloved,

سمو ژا زین ء پلپلاں یکھے  
سموژا درشکانی براں یکھے  
سمویہ شیشہ ء شرا دانی  
سمویہ سہر پھل ء انارانی  
سمویہ ڈیوائے تہارانی  
یا جڑی بوٹی ء رغامانی  
(Mari, 1991, p.20)

Sammo is one of the trees of sacred figs

Sammo is the juicy fruit of trees

Sammo is a flawless glass

Sammo is a deer of stone cliffs

Sammo is the red flower of a pomegranate

Sammo is the light of darkness

Or a flying cloud of ink

While it comes to Shad, his metaphors are quite different. He represents his beloved with the metaphors, none of predecessors used. He parodies their use of metaphors by using unique metaphors only limited to her certain qualities and he shows no surety of the comparisons. His uncertainty is again kind of a mock; he is doing at the surety of exaggerated comparisons of his precursors, such as Shaymureed`s metaphors show that he is certain of his beloved as better than moon and milk. Similarly Jam Durruk and Mast show certainty in above mentioned lines.

Shad's use of metaphors and showing no surety of them being fit accordingly, ridicules their use of determined exaggerations.

تو چو مَلا ۽ يقين نٿے ڪه نزانن وٽ چوڻ انٽ  
ياڪه، حاوند، ۽ ودار نٿے ڪه، ڪڍي پيلو بيت  
ياڪه بُت جوڙ ڪنوڪ ۽ تو گشٽي رپتگيڻ يال،  
ياڪه چو عاشق ۽ ارس نٿے ڪه دل بيت ۽ رچيت  
(Shad, 2015, p. 40)

You are like the belief of Mullah, who himself does not know what is like  
Or be the order of God, when it will be established  
Or sculptor's, you are, one can say, the passing thought  
Or like the tears of lover that flow freely

Moreover, Shad's parody is not just limited to the ideas of predecessors. He also parodies the form of their poetries. He had not composed his poem in traditional form of poem rather he chose to write in form of *lacha* which was very rare at that time. He has been criticized for this because it was a new change in form of poetry. In this poem, besides the ideas and conventional metaphors, Shad also seems to parody the previous forms of poems which were not ready to accept change.

### Conclusion

Atta Shad is a new trend maker as he brought novelty in his poems particularly in *Zahirani Zara*. He introduced such forms and content which were not trending in his time. In the poem, he parodies the previous poetries and he experiments new forms and content. Such as in Balochi literature most of the writers were writing rhyming poems where Shad used form of free verse which is known as *lacha* in Balochi Literature. Shad's content is also new because it has a realistic approach. *Zahirani Zara* portrays the a real man's departure from his beloved. Shad does not add unusual things like his predecessors. The content of *Zahirani Zara* is new in a sense; it is free from exaggerations and has a realistic approach to love. Shad took the subject matters of his precursors but through his new contents he added the artistic charm of novelty.

### References

- Allen, G. (2000). *Intertextuality*. London: Routledge.
- Alfaro, M. J. (1996). Intertextuality: Origins and development of the concept. *AEDEAN: Asociacion Espanola de Estudios Anglo-Americanos*, 18(1/2), 268-285.
- Bakhtin, M. (1983). *The dialogic imagination: Four essays*. Austin, TX: Texas University Press.
- Bakhtin, M. (1984). *Problems of Dostoevsky's poetics* (ed. C. Emerson & Trans). Minneapolis: University of Minnesota Press. (Original work published 1963).
- Bakhtin, M. (1986). *Speech genres and other late essays*. Austin: University of Texas press.
- Barthes, R. (1981). Theory of text. In R. young (ed.), *Untying the text: A post-structuralist reader*. London: Routledge.
- Barthes, R. (1975). *The pleasure of the text*. (R. Miller, Trans.). New York: Hill & Wing.
- Ben-Porat, Z. (1976). The poetics of literary allusion. *PTL: A Journal for Descriptive Poetics and Theory of Literature*, 1, 105-128.
- Ben-Porat, Z. (1979). The poetics of allusion: A text linking device in different media of communication. In S, Chatman et al, (eds.), *A semiotic landscap: Proceedings of the first congress of the international association for semiotic studies Milan* (pp.588-593). The Hague: Mouton.
- Bennett, A., & Royle, N. (2004). *Introduction to literature criticism and theory (3<sup>rd</sup> eds)*. Britain: Pearson Longman.

- Dad, A. R. (2012). *Dila balen: Atta Shad e nebeshtank o gulgedar*. Gwadar: Sichkan Publications Gwadar.
- Dad, A. R. (2014). *Beya labzank e sra gap janen*. Rozhn Education Foundation.
- Dad, A. R. (2015). *Azm sachesht maana*. Kech: Isteen publisher.
- Dad, A. R. (2019). *Nebeshtagin thaak*. Kech: Isteen Shengkaar Kech.
- Dad, A. R. (2022). *Atta a gun dewaan*. Mekran: Otaak Mekran.
- Dashti, J. (2017). *Vashet ath aant ahdi daor Balochani: Balochi gichini Shairani Daptar*. Quetta: Balochi Academy Quetta.
- Dashti, K. (2015). *Dil zarit Bolan*. Karachi: Shoukat Brothers Press.
- Dentith, S. (2000). *Parody*. London: Routledge.
- Eco, U. (1983). *Postscript to the name of the rose*. (W.Weaver, Trans.).New York: Harcourt brace jovanovich.
- Fairclough, N. (1992). Intertextuality in critical discourse analysis. *Linguistics and Education*, 4, 269-293.
- Feng, H. X. (2005). *On the translating of intertextual signals in prescriptive legal texts*. Guangdong: University of Foreign Studies.
- Fatehpuri, F. D. (2016). Atta Shad: Shaher eh aatish e nahar. In A. Murad (ed.), *Kulyath Atta Shad: Ab Jab nend warq ultegi* (pp.28-37). Quetta: Faisal books.
- Genette, G. (1982). *Palimpsestes: La literature au second degree*. Paris: Seuil.
- Haberer, A. (2007). Intertextuality in theory and practice. *Literatura*, 49(5), 54-67. ISSN 0258-0802.
- Hasrat, R., Qadir, B., & Aziz, A. (2016). *Atta Shad e shayari e nagd*. Turbat: Balochistan Academy Turbat.
- Jing-yun, Z., & Ju-yuan, L. (2018). Subversion of patriarchy: Intertextuality in Carol Ann Duffy's *The World's Wife*. *Journal of literature and Arts Studies*, 8(3), 373-377.
- Khan, J., & Jamaldini, A. J (1959). *Mistag*. Karachi: Balochi Academy.
- Kristeva, J. (1969). "Word, dialogue and novel" and "The bounded text". In: *Recherches Pour Une Semanalyse*. Montrouge: editions du seuil.
- Kristeva, J. (1980). *Desire in language: A semiotic approach to literature art* (L.S. Roudiez, Ed., T. Gora, A. Jardine & L.S. Roudiez, Trans.). New York: Columbia University press.
- Long, Y., & Yu, G. (2020). Intertextuality theory and translation. *Theory and Practice in Language Studies*, 10(9), 1106-1110. ISSN: 1799-2591.
- Mari, M. K. (1991). *Sammo beli Mast*. Quetta: Balochi Academy.
- Mason, J. (2019). *Intertextuality in practice*. Philadelphia: John Benjamin Publishing Company.
- Morgan, T. (1985). Is there an intertext in this? Literary and interdisciplinary approaches to intertextuality. *American Journal of Semiotics*, 4, 1-40.
- Murad, A. (2007). *Atta Shad: Shakhsiyath aur fun*. Islamabad: Acadmi adbiyath Pakistan.
- Parwaz, G. (1997). *Labzanki shargedari*. Quetta: Balochi Academy.
- Parwaz, G. (2013). *Nookin rah*. Quetta: United printers Quetta.
- Plett, H. F. (1988). The poetics and quotation. *Annales Universitatis Scientiarum Budapestinensis: Sectio Linguistica*, 17, 293-313.
- Punch, K. F. (2013). *Introduction to social research: Qualitative and quantitative approaches*. London: SAGE.
- Saussure, F. (1974). *Course in General linguistics*. London: Fontana.
- Shad, A. (1996). *Shap, sahar, andeem*. Quetta: Qalat Press Quetta.
- Shad, A. (2015). *Gulzamin: Daftar kulyaat*. Quetta: Balochi Academy Quetta.



ISSN E: 2709-8273  
ISSN P:2709-8265

JOURNAL OF APPLIED  
LINGUISTICS AND  
TESOL

JOURNAL OF APPLIED LINGUISTICS AND TESOL (JALT)  
Vol.9.No.2 2026

- Shakib, M. K. (2013). Inevitability of arts from inter-textuality. *International Journal of English and Literature*, 4(1), 1-5. ISSN 2141-2626.
- Simpson,D.(2004). *Stylistics*. London: Routledge.
- Zengin, M. (2016). An introduction to intertextuality as a literary theory: Definitions, axioms and the originators. *Journal of Social Science Institute*,1(25), 299-326.