
Transitivity Choices in Bnd Hui Barsat by Chidarwi

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ABSTRACT

Transitivity is a tool that has been employed for literary purposes, several times. The present study has explored the transitivity choices of Akbar Chidarwi's poem "Bnd Hui Barsat", constructing culture as its aim. The framework applied to the study for achieving the purpose is Transitivity. The transitivity elements, i.e. participants, processes, and circumstances have been processed and annotated through Sydney model of transitivity. The study has utilized the translated text Bnd hui barsat Mianwali and converted it into clauses in English. Translation and analysis of the text is done manually. The result shows the occurrence of material, relational, existential, and mental processes respectively in the percentage of 57%, 35%, 2%, and 1.7%. The result ascribes the culture to the material process. The relational process has been utilized to link the culture with its ascribed features. In the teaching of literature, the model could help to gain critical and cultural insight into the text.

Keywords: Transitivity, Ideational Meta-function, Culture, Sydney Model, Cardiff model.

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INTRODUCTION

People express, acquire and reproduce ideologies through text. (Van Dijk, 2006). This text is analyzed at various levels through different methodologies. The text analysis in literature has gained importance from stylistic analysis to character analysis level. (Cunanan, 2011). With the advent of systemic grammar, a new way of literature analysis was opened. All the previous studies on grammar had talked only about structure but this grammar joined the structure of language with semantics. (Ning, 2008).

The reality in a text has been explored through different tools and one of the tools is transitivity. This tool analyses text from a functional notion. (Ning, 2008). A complete understanding of text comes from considering its context also. The context is considered from two perspectives i.e. cultural and situational. The situational perspective is related to three features of context i.e. field, tenor, and mode. Halliday called these features as meta-functions that perform an experiential, textual, and interpersonal function. (Ning, 2008).

Experiential meta-function relates to the transitivity system. Halliday expounded on the concept of transitivity of traditional grammar, where it takes the case of direct and indirect objects, to functional notion of participant, process, and circumstance. (Bustam, 2011). Processes stand for the happening that has occurred, participants are the subject and object as in the case of traditional grammar and circumstance is the case of adverbs and adverbials. (Halliday & Matthiessen, 2014). As cited in Bustam, (2011) according to Halliday transitivity is an experienced grammar. Transitivity is the system of viewing the world experience in terms of participants, processes, and circumstances. Semiotics has explained the transitivity into the picture world, where a picture is organized into three categories i.e. who, where, and what. (Wang, 2014). Who denotes a participant, where stands for circumstance, and what for the process.

The area in the field of literature that was left unexplained was how to teach literature. Previously the models for teaching literature that were employed were the cultural model, language model, and personal growth model. (Bibby & Mcilroy, 2013). The cultural model looks out at the cultural aspects in which the text was written and then the text is understood. Language model focus on the style and psychology of the author. A personal growth model is a student-centered approach. All the models stand equal for teaching literature. The cultural model explains its link with Whorf-sapier hypothesis that language is related to its culture. (Kay & Kempton, 1984). The language model had been criticized due to the new criticism phase that relates to the death of the author. (Ignoramous, n.d.). The student-centered approach falls short of the actual understanding of actual knowledge given and taught. (Rhodes, 2013).

Research Questions

Whenever research is conducted it is done so to improve the quality of previous research or to sort out the problems of real-life or academics. The research problem in research takes the form of the research question. In this study, the research questions are that which belong to academics from a pedagogical and literary point of view.

- Which are the transitivity patterns employed in the poem?
- How is the culture represented in the poem?

Significance of study

Keeping in view the models and their limitations, this paper tries to develop transitivity as a model for the teaching of literature particularly. The language of characters is emphasized that would be analyzed through transitivity. This analysis would inculcate the features of the cultural and language model. Through linguistic choices, we will come to know about the author and his culture respectively. As it is an attempt to understand and reach an objective opinion about the authors writing style, so student-centered approach will get some focus here. It will try and help students to reach an objective opinion and understand the literature. Thus, transitivity as a model for language teaching has been presented as an integrated model of culture, language and student-centered approach.

Limitations of the study

The original text is in Siraiki and the analyzed text is a translational form of the actual text. The double translation does not provide the actual meaning of the text. So, this analysis is twice removed from the real text.

LITERATURE REVIEW

A language is an act of conveying meaning (Gwilliams& Fontaine, 2015). The meaning of our inner and outer experience of the world is analyzed through a tool called transitivity (Bartley, 2018). Transitivity comprises the ideational meta-function of language (Halliday &Matthiessen, 2014). It comprises three basic components i.e. participants, process, and circumstance (Gill, 1995). A participant in the concept about whom we talk. The process is the major component as it forms the basics of a clause and is analyzed by a verbal group. It corresponds to the happening, being, doing, saying, thinking, and relating depending upon the semantic system. The circumstance is realized by adverbial groups, nominal groups or prepositional groups (Ning, 2008).

Theoretical Framework

Transitivity is a way of understanding the experiences of the world we encounter with. It is a theory of language that joins grammar and semantics together. The function of language is talked about in transitivity. The function of language is explained by three meta-functions. The three meta-functions are the three strands within a language that coexist. I.e. ideational, textual, and interpersonal. Ideational meta-function deals with transitivity (Halliday &Matthiessen, 2014). The three components of ideational meta-function include participants, process, and circumstance.

A clause becomes more understandable through transitivity. The reader becomes knowledgeable about the process in the clause. The processes in transitivity are basically of six types. In Sydney model, proposed by Halliday and Matthiessen, these six types are named material, mental, relational, verbal, behavioral, and existential (Bartley, 2018).

Material processes are called so because they belong to the category of doing. The participant roles allocated in the material process are actor, goal, recipient, client, scope, and initiator. Mental processes are processes of perception, cognition, affection, and desideration. Relational processes as the name indicates are the processes of being. (Martin, Matthiessen& Painter, 1997). These are either attributive or either are identifying. In the case of attributive, the participant roles are carrier and attribute(Basheer,2017). In the case of identifying the participants are value and token. Relational processes are also divided based on intensiveness, possessiveness, and circumstance into three categories. So, overall relational processes form five categories. The act of saying, and reporting form verbal clauses. The participants, in this case, are sayer, verbiage, receiver, and target. (Gerot&Wignell, n.d.). Behavioral processes are processes of physiological activities and in some cases psychological too. These processes form the borderline case between material and mental processes. The participants, in this case, are behavior only. (Qaim, Talaat, Khushi, &Azher , 2018). The existential process proves the state of being, existence, and happenings. They form the borderline case of material and existential processes. The participant, in this case, is only existent. (Ezzina, 2015).

Circumstances in transitivity are realized by adverbial or prepositional groups. (Ning, 2008). Circumstances vary in their typology according to the extent, location, manner, cause, contingency, accompaniment, role, matter, and angle. (Martin, Matthiessen, and Painter, 1997). The extent relates to the temporal and spatial intervals. It explains how much time and how far the process has taken place. Location denotes the time and place where the action took place. Manner compiles the concept of means, quality, and comparison (Basheera et al.,2019). The cause is categorized into the meaning of reason, purpose, and behalf. Contingency means in what condition the happening has occurred. Accompaniment indicates the words that denote togetherness. It corresponds to comitative and additive cases. The role is explained by two categories of

circumstances. i.e. guise and product. Angle and matter are the categories of circumstance that tell what or with whose reference the process has taken place. (Martin, Matthiessen & Painter, 1997).

Previous studies

Several literary studies have been done utilizing the transitivity tool. Character analysis has become easy by transitivity. Analysis of linguistic choices in Mohsin Hamid's *Moth Smoke* proves that male members of a society are drawn more towards action and doing as compared to a female who is attributed to mental clauses. (Qasim et al, 2018). The voice by Gabriel Okara sheds light to the personality of Okolo. The occurrence of relational and mental clauses in relatively high frequency shows the personality of Okolo to be abnormal. (Boukari & Koussouhon, 2018). Numerous verbal and mental processes in *A Rose for Family* provide evidence for Emily's character to be a hope for others. (Song, 2013). The character analysis of *Heroic mother* by Hoa Pham, *the crying lot of 49* by Thomas Pynchon and *the faults in our starts* by John Green is pulled to analysis by transitivity system. (Nguyen, 2012; Ezzina, 2015; Elizabeth A., n.d.). Stylistical analysis of Virginia Woolf's *Old Mrs. Grey* also utilized transitivity. (Cunanan, 2011).

Transitivity has also been used for unveiling ideology of newspapers. (Suparto, 2018). Political motivation hidden in the form of language in Donald Trump's inaugural address is analyzed by Fengjie and Yujie in 2018 through systemic functional linguistics. Ideational meta-function has also revealed the hidden agenda of newspaper headlines on terrorism attack in Kenya (bin Hidhiir et al., 2019). In semiotics systemic functional linguistics has opened a vista for analysis of images. The integrated framework of systemic functional linguistics and visual grammar opened a gate for critical discourse analysis of images. (Wang, 2014). Transitivity is now being used for gender studies and as a model for teaching literature. (Emilia, Moecharam & Syfia, 2017; McCrocklin & Slater, 2017). It has also paved the way for Experiential, interpersonal and textual grammar. (Ning, 2008).

METHODOLOGY

In systemic functional grammar there exist two frameworks of transitivity. One proposed by Halliday and Matthiessen and second by Robin Fawcett. This study makes use of transitivity model that was proposed by Halliday and Matthiessen. This model is referred to as Sydney model. The six-process typology in this model is as follows:

1. Material: doing, happening.
2. Mental: feeling, sensing, cognition
3. Relational: being
4. Behavioral: behaving
5. Verbal: speaking saying reporting
6. Existential: existing

The circumstances in this model correspond to the categories of extent, location, manner, cause, role and matter.

The clauses in the analysis are converted to minor clauses first and then are analyzed. The clauses correspond to the clauses that are corresponding to characters. This type of categorization helps to draw the character sketch and cultural sketch easily. The analysis will be done manually. The data that will be obtained from the analysis will be sketched out to frequency bar chart. This will aid in analysis of frequency of each process type.

RESULTS

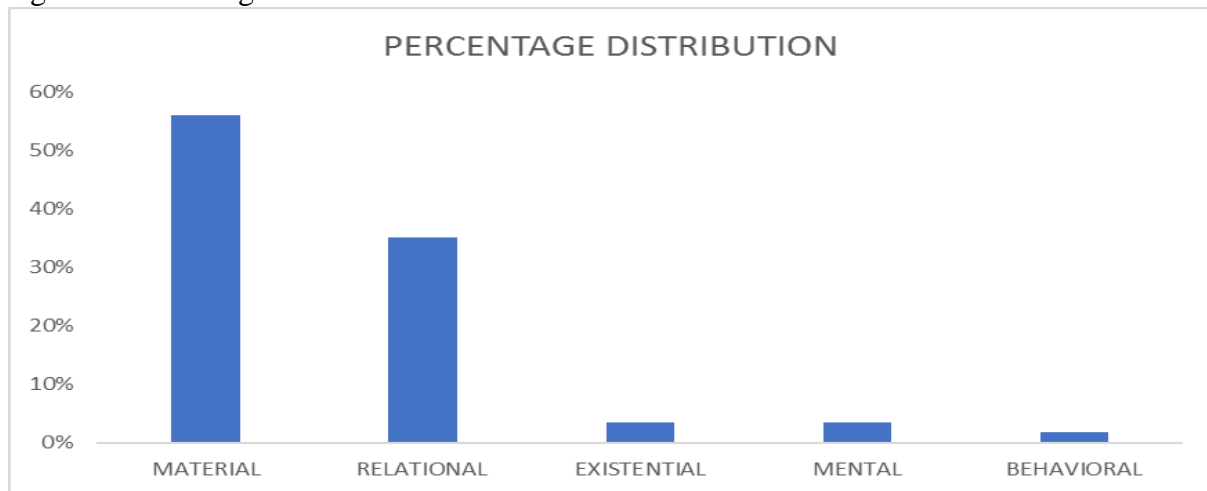
The results of the table show that the material process appears in a greater range. The existential process appears in abundance next to the material process. Existential and mental processes occur in an equal range. The behavioral process is the least found process in the text. The circumstance typology in-text contributes to location and manner. The high percentage of the material process shows that the action is done materially.

Table 1: Material Process

| PROCESS TYPE | DISTRIBUTION |
|--------------|--------------|
| MATERIAL | 57% |
| RELATIONAL | 35% |
| EXISTENTIAL | 2% |
| MENTAL | 2% |
| BEHAVIORAL | 1.7% |

The circumstance of location in the analyzed text shows its distribution up to 62.5% and circumstance of manner accounts for 37.5%. This distribution shows that the author shows culture through the location (Basheer et al.,2019). The circumstance of manner shows the author's style of using lexis.

Figure 1: Percentage Distribution



DISCUSSION AND CONCLUSION

بندوبو نیبر ساتمیانوالی، ٹرگے سجنکتھے ونجلاس

ختمہوئی بار شمیانوالی، چلے گئے دوست کہاں جاترین

| | | | | |
|----------|------------------------------|----------|-------|----------|
| material | Circumstance; actor location | material | actor | material |
|----------|------------------------------|----------|-------|----------|

The material process in the line shows happening that the rain has stopped. The circumstance of location i.e. Mianwali shows that the text is depicting this area. The stopping of rain draws the attention back to the drought that happened in Mianwali; a city of Pakistan, Punjab.

روڑے سے وچھوڑے گھٹتے، کھلیر ابھالانکڈانو لاسن

| | | | | | | | |
|-------|------------------|----------|------------------------|------------|--------|--------------|-----------|
| قحط | بہتر یاد بدائیاں | ڈالیں | بے چین ہو کر | راستہ | دیکھوں | کب | واپس آئیں |
| actor | goal | material | Circumstance; material | phenomenon | Mental | circumstance | material |
| | | | mannner | | | | |

The relational process depicts the relation between the author and his loved one. Drought has brought separation, so the loved ones are separated. The writer has been waiting for his loved ones to come back. His anxiety falls under a never-ending journey as shown by the relational process. i.e. seeking.

بندبوئیبر ساتمیانوالی، قتلانگچو پاوے نئے

| | | | |
|----------|----------------|----------|------------|
| ختم ہوئی | بار شمایانوالی | موتاگی | مالمویشیبر |
| material | actor | Material | Goal |

Cattle as an actor is accompanied by a relative process of dying. This participant shows the culture of Mianwali where the occupation of the majority is farming.

میانوالی دے میلے تے، قصائیانڈے چکاوے تے

| | | | | | |
|----------|------------|-----------|-------|----------|--------------------|
| میانوالی | کے | میلے | قصاب | آرے ہیں | سودا طے کرنے کیلئے |
| carrier | relational | attribute | actor | Material | Goal |

The drought has brought much disaster to the setting of Mianwali. Cattle is dying out and the business of Butcher's has fallen.

کیندے چار کیندے پنڈتسین، ہلہ پئے گنا مالگاوے تے

| | | |
|--------------------------------------|------------|---------------|
| کسیکے چار کسیکے پانچروپے قیمتبتائیں، | تباہیمچگئی | گائے بچھڑے پر |
| Phenomenon. | material | Goal |

چماندے چاڈھگلائے نین، ڈیکھاننفعینکھتر وٹلاسن

| | | | | |
|-----------------------|--------|-------------------|------------|---------|
| منافع حاصل ہویا نقصان | دیکھو | ڈھیر لگا دیئے ہیں | کے | کھالوں |
| phenomenon | Mental | attribute | relational | Carrier |

Usually hides bring advantage to the business community. But the drought has brought such huge loss that nobody knows if they will bring profit or loss. In the text profit as carrier is attributed by gain and loss. The relation between two values is carried out by relational process of auxiliary verb.

بند ہوئیبرساتمیانوالی، کچھ پیئو سے ڈھلاوالی

| | | | | |
|------------------------|----------|------------|---------------|----------|
| مغربی | آبادیے | کچیکاعلاقہ | بارش میانوالی | ختم ہوئی |
| Circumstance; location | Material | possessive | actor | material |

This text contains a good wish by the author for Indus valley. Inhabitants form the attribute of Indus valley.

جتانے پٹھاناندامیلہ، لمیونڈیر، نابھیونباغماڑی

| | | | |
|---|-------------|------------|------------------|
| جنوبمیںڈیر باسماعیلخان شمالمینکالاباغ، ماڑی | میل ملاقات | کی | جاتوناور پٹھانوں |
| Circumstance; location | attributive | relational | carrier |

Two nations have been presented here as an actor of material process. i.e. have started. These two nations have a history in Mianwali. These two nations were enemies in this region, but the author has united the nations by bringing drought as a factor. The circumstance of location shows the geography of this region.

بکے بکے جاتے چار پنجموڑے، نائیبر، ککر کوئجھاڑ خالی

| | | |
|----------|--------------------------------|------------------------|
| خالی | نابیبیر نابیکیر اور ناکوئیر خت | ایک ہیجگہر چار پنجموڑے |
| material | phenomenon | phenomenon |

The word moray is specific to Seraiki language. People have been sitting under trees, to get rid of the harsh condition.

اجو جما جو جدید قوموانگور، چکر چٹلیا بوٹے پٹکھاسن

| | | | |
|-----------------------------|------|----------|-----------------------------|
| یا جو جما جو جکی قوم کی طرح | کیچڑ | چاٹلی | پودے بھی اکھیڑ کے کھا لینگے |
| circumstance | goal | material | material |

The circumstance of manner here denotes a metaphorical nation that is said to have been prisoned in a wall. That nation is predicted to get rid of imprisonment by eating off the wall. The additional metaphor is provided by the existential process and existent i.e. will eat and plants.

بند ہوئییر ساتمیانو الیکٹے گئے نیز میناندے؟

| | | | | |
|-----------------|-------|--------------|---------------|----------|
| ز مینونکے | مالک | کدھر گئے ہیں | بار شمیانوالی | ختم ہوئی |
| Possessive case | Actor | material | actor | material |

The severe effect of drought is represented here by the circumstance of location and material “gone”.

محلے ماڑیاں جیہڑے، چڑھدے گھوڑے زیناندے

| | | | | |
|-----------|------------|---------|-----------|--------------------------|
| زینونپر | کی | گھوڑوں | چڑھتے تھے | محلور اونچے علیشانمکانجو |
| Attribute | Relational | carrier | material | range |

This line shows the hobby of this region (Mianwali). Horse riding is the hobby of people of this region. The relational process is accompanied by a possessive case here.

انجے روڑاپے گیا، قاضی چھوڑ گئے مسیتاندے

| | | | | |
|------------|----------|------|----------|---------------|
| مسجدونوالے | چھوڑ گئے | قاضی | پڑ گیا | اسطر حقحط/یوں |
| Goal | Material | ator | material | actor |

The extreme case situation is depicted by the situation of Mullah's that have left the mosques.

اللہ سنینہا پاکھی حیواناندی، بچے اہلنینچھوڑ گئے نسجاسن

| | | | | | | |
|-------|----------|-----------------|-------|--------|----------|-------------|
| اللہ | سنلے | پرندونجانورونکی | بچے | گھونسے | چھوڑ کر | بھاگجائینگے |
| actor | material | Goal | actor | Goal | material | phenomenon |

The behavioral process of listening is attributed to God in the form of a material process. The author prays for the betterment of the condition that is prevalent there.

بندھوئییر ساتمیانو الیکٹے گداندیندریاؤ اننوں

| | | | |
|----------|-----------|-------------|----------|
| دریاونکا | رخکرلیاہے | بارشمانوالی | ختمہوئی |
| Goal | Material | Actor | material |

The material process of turning towards the river signifies the disaster of drought.

بہاوینتر لنگھسنبہاوینبڈمرسن، خبرننیںسکےبہراواننوں

| | | | |
|--------------|---------|-------------------------|----------------------|
| سگےبہائیونکو | خبرنہہے | چاہےڈومریں | چاہےتیرکےگزر جائیں |
| Senser | Mental | Circumstance; manner | Circumstance; manner |

ڈیڈھیاندارےچھوڑگئےنیچھوڑگئےبڈھڑیانماواننوں

| | | | |
|-------------|------------|------------|--------------|
| بوڑھیماؤنکو | چھوڑگئےہیں | چھوڑگئےہیں | بیٹھکاوردارے |
| Goal | Material | Material | goal |

Here the material process of leaving signifies the separation of individuals from their homes and dear ones.

ہکےچلہےدےبندےڈیکھانولکےکڈانانباسن

| | | | | | |
|--------------|----------|--------|-------|------------|------------|
| اکر بیٹھینگے | واپسکب | دیکھو | بندے | کے | ایکہیچولہے |
| material | material | mental | Value | relational | token |

The hope of being united again is created in form of a question. The carriers here are the possessors of one nationhood that are related by blood, in the text, they are related by the relational process. i.e. will.

CONCLUSION

The linguistic choices by the author pertaining to the regional variety of Saraiki. The framework applied for the purpose has best served in analyzing the linguistic choices and providing the framework for teaching literature. the material process and its occurrence rate high as much to 57% and is proceeded by the relational process at the second higher rate. This shows that the

occurrence of events is linked to cultural choices present in the text. Specific items such as Darry, Moorays, and much more stand for the choices as being specific to this region. The picture of Mianwali culture has been depicted well in how what, and where. This in turn has produced the awareness of the linguistic choices that serve to provide awareness about the framework that could help in studying literature of any kind and language.

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APPENDIX

بندبو ئیبر ساتمیانو الی، ٹر گئے سجنکتھے ونجلاس
ختمہو ئیبار شمیانو الی، چلے گئے دوستکہانجاترین
میانو الیمینبار شینختمہو گنہینمیر امحبو بچلا گیا ہے ناجانے کہانجا کر ٹھہرے گا۔

Rain has stopped in Mianwali, my loved one has gone, I do not know where he will reside.

روڑے سے وچھوڑے گھنٹتے، کھلیں ابہالانکڈانو لاسن
قحطہننز یادہجدائیانڈالیں، بے چینہو کرر استہدیکھو نکبو افسائیں
قحطنے بہننز یادہجدائیانڈالیں۔ مینمحبو بکار استہدیکھو بیہو نناجانے
کیو افسائے گا

Drought has brought much separation. I am anxiously seeking the path of my loved one when will he come back?

بندبو ئیبر ساتمیانو الی، قتلا گنجو پاوے تے
ختمہو ئیبار شمیانو الیمو تاگنمالمو بیشیبر
میانو الیمینبار شینختمہو گنہینا ور مالمو بیشیمر نے لگے ہیں۔

Rain has stopped in Mianwali, cattle has started dying.

میانو الیدے میلے تے، قصائیاندے چکاوے تے
میانو الیکے میلے پر، قصاباں بے بینسو دا طے کرنے کیلئے
میانو الیکے میلے مینقصا بآکر سو دے طے کرنے لگے ہیں۔

In the fair of Mianwali, Butchers swap for cattle.

کیندے چار کیندے پنچڈسین، بلہے گنا مالگاوے تے
کسیکے چار کسیکے پانچروپے قیمتبتائیں، تباہیمچگنیگاے بچھڑے پر
کسیکیچار کسیکیپانچروپے قیمتبتائیں، گاے بیلچھڑے پر تباہیمچگنہے۔

Some's price is told four some's five, Calf's and Cows are being destroyed.

چماندے جاڈھگلاے نین، ڈیکھانفعینکھتر وٹلاس
چمڑے کے ڈھیر لگادیے ہیں، دیکھو منافعاصلہو یا نقصان
کھالونکے ڈھیر لگادیے ہیں، کسیکو معلو منہینکھالونکو بیچکر نفعہو یا نقصان۔

Hides have been accumulated, nobody knows whether profit is gained or loss.

روڑے سے وچھوڑے گھنٹتے، کھلیں ابہالانکڈانو لاسن
قحطہننز یادہجدائیانڈالیں، بے چینہو کرر استہدیکھو نکبو افسائیں
قحطنے بہننز یادہجدائیانڈالیں۔ مینمحبو بکار استہدیکھو بیہو نناجانے
کیو افسائینگے

Drought has brought much separation. I am anxiously seeking the path of my loved one when will he come back?

بندبو ئیبر ساتمیانو الی، کچھیئوسے ڈھلاو الی
ختمہو ئیبار شمیانو الی، کچیکا علاقہآباد بے مغربی
میانو الیمینبار شینختمہو گنہیندر یاے سندھکامغربی کچے کا علاقہآباد رہے۔

Rain has stopped in Mianwali, may the Southern part of Indus valley be furnished with inhabitants.

جتانتے پٹھاناندامیلہ، لمیونڈیر ماہیونبا غماڑی
جاٹوناور پٹھانوںکیململاقات، جنوبیمینڈیر باسما عیلاخان شمالمینکالا باغ، ماڑی
جاٹاور پٹھانملکر رہنے لگے ہیں، جنوبیمینڈیر باسما عیلاخان، شمالمینکالا باغ اور شہر ماڑی ہے۔

Jutts and Pathans have started living together, in south there is Dera Ismail Khan and in North there is Kalabagh and Mari city.

ہکے ہکے جاتے چار پنجموڑے، نائیبر، ککر کو نجاہڑ خالی
ایک ہی جگہ پر چار پنجموڑے ہے، نائیبر نائیبر اور ناکو نیدر ختخالی
ایک ہی جگہ پر چار پنجموڑے رکھے ہوئے ہیں کوئی بیڑی، کیکر اور کوئی نیدر ختخالی نہیں۔

Four five moray are on one place, no berry, no vachellianitolica tree or other tree was empty.

اجو جما جو جدید قوموانگوں، چکر چٹلیا بوٹے پٹکھاسن
یا جو جما جو جکیفو مکیٹر حکیکر چٹلیا بوڈے بہیا کھیڑ کے کھالینگے
یا جو جما جو جکیفو مکیٹر حکیکر چٹلیا اور بوڈے بہیا کھیڑ کے کھالینگے
Like YajoojMajooj, they ate off mud and will eat plants.

روڑے سے وچھوڑے گھٹتے، کھلیں ابھالانکڈانو لاسن
قحط بہت زیادہ جدا نیا نڈا الیں، بے چین ہو کر استہدیکھو نکبو اپسائیں
قحط نے بہت زیادہ جدا نیا نڈا الیں مینمحبو بکار استہدیکھو بیہو نناجانے
کبو اپسائینگے

Drought has brought much separation. I am anxiously seeking the path of my loved one when will he come back?

بندہو نیبر ساتمیانو الیکڈے گئے نیز میناندے؟
ختمہو نیبر شمیمیانو الیکڈے ہر گئے ہنمالکز مینونکے
میانو الیمینبار شینختمہو گنہینز مینونکے مالکڈے ہر گئے ہیں؟

Rain has stopped in Mianwali, where have the land owners gone?

محلنے ماڑیاں جیہڑے، چڑھدے گھوڑے زیناندے
محلور اونچے علیشانمکانجو چڑھتے تھے گھوڑوں کی زینوں پر
محلور اونچے علیشانمکانو الے جو گھوڑوں کی زینوں پر سوار ہوتے ہیں۔

Those who possess palaces and luxurious homes and who ride on the saddles of horses.

انجے روڑا پے گیا، قاضی چھوڑ گئے مسیتاندے
اسطر حقحطیڑ گیا، قاضی چھوڑ گئے مسجدونو الے / یوں
اسطر حقحطیڑ گیا کہ مسجدونکے قاضی مسجدین چھوڑ کر چلے گئے ہیں۔ / یوں

Drought has come in a way that Mullah's/Qazi's of mosques have left mosques.

اللہ سنیں ہا پکھیو اناندی، بچے ابلنچھوڑ گئے نسجاسن
اللہ سنلے پر ندون جانورونکی، بچے گھونسلے چھوڑ کر بھاگ جائینگے
کاشر پیر ندوناور جانورونکی سنلے، پر ندونکے بچے گھونسلے چھوڑ کر بھاگ جائینگے۔

May God listens to birds and animals; baby birds have left their nests and will run away.

روڑے سے وچھوڑے گھٹتے، کھلیں ابھالانکڈانو لاسن
قحط بہت زیادہ جدا نیا نڈا الیں، بے چین ہو کر استہدیکھو نکبو اپسائیں
قحط نے بہت زیادہ جدا نیا نڈا الیں مینمحبو بکار استہدیکھو بیہو نناجانے
کبو اپسائینگے

Drought has brought much separation. I am anxiously seeking the path of my loved one when will he come back?

بندہو نیبر ساتمیانو الیکڈے گداندیندر یاؤ اننوں
ختمہو نیبر شمیمیانو الیر خکر لیا ہے دریاونکا
میانو الیمینبار شینختمہو گنہینلو گونے دریاونکا خکر لیا ہے۔

Drought has taken place in Mianwali, people have turned towards rivers.

بھاوینتر لنگھسنيھاوینڈمرسن، خبر نئینسکے بھراواننوں
چاہے تیر کے گزر جائینیا چاہے ڈوبمیں، خبر نہینہے سگے بھائیونکو
چاہے تیر کے گزر جائینیا ڈوبمیں، سگے بھائیونکو خبر نہینہے

Either they/people pass the river through swimming or are drown down no one has information of his real brother.

ٹیڈھیاندار ے چھوڑ گئے نیچھوڑ گئے بڈھڑیا نماواننوں
بیٹھکاوردار ے چھوڑ گئے ہیں، چھوڑ گئے ہینبوڑ ہیماؤنکو
لوگاپنیبیٹھکیناوردار ے یہانتک کہبوڑ ہیماؤنکو بھیچھوڑ کر چلے گئے ہیں۔

The people have left their drawing rooms and darrey even they have left their old mothers.

ہکے چلے دے بند ے ڈیکھانولکے کڈانآباسن
ایکبچولہے کے بند ے دیکھو واپسکباکر بیٹھینگے
ایکبیدستر خوانپر کھانے والے لوگنجانے کبواپسائینگے۔

People of one dining table when will they come back.

روڑ ے سے وچھوڑ ے گھنٹتے، کھلیراہبھالانکڈانو لآسن
قحطبہنز یادہجدائیانڈالیدیں، بے چینہوکر ر استہدیکھونکبو اپسائیں
قحطنے بہنز یادہجدائیانڈالیدیہیں۔ مینمحبوبکار استہدیکھر بیہونناجانے
کبو اپسائینگے

Drought has brought much separation. I am anxiously seeking the path of my loved one when will he come back?