

MUNEER MOMIN'S POETIC VOICES: A CASE STUDY OF LITERARY EXPRESSIONS

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Abstract

This study examines the poetic art of Muneer Momin, focusing on the complexity of his literary expressions and their socio-cultural significance. Grounded in Reader Response Theory, the research explores how Momin's poetry constructs meaning through linguistic intricacy, symbolic representation, and the interplay of the said and the unsaid. Adopting a qualitative research design, the study employs textual and thematic analysis of selected poetic works to uncover patterns of expression related to language, resistance, and cultural identity. The findings reveal that Momin's poetry is deeply rooted in human consciousness, reflecting psychological depth and socio-political realities while challenging conventional interpretive frameworks. His use of ambiguity, metaphor, and stylistic innovation situates his work within modern and postmodern literary traditions, requiring active reader engagement to make meaning. The study argues that, despite its apparent complexity, Momin's poetry becomes accessible through the application of contemporary literary theories, enabling a nuanced understanding of his artistic vision. This research contributes to the broader discourse on Balochi literature by highlighting Momin's role as a significant modern poet whose work serves as a medium of cultural expression and resistance. It further provides a foundation for future scholarly inquiry into his literary contributions.

INTRODUCTION

Human civilizations undergo cyclical transformations marked by shifting socio-political and intellectual paradigms (Brann, 1992; Sheeba, 2017, p.128). The transition into modern and postmodern periods was driven by industrialization, technological change, and literary-theoretical revolutions (Bennett & Royle, 2023). These transformations have continuously reshaped the social, religious, and cultural institutions that define each historical era (Dobie, 2015).

The causes of wars, inventions, reconstructions, revolutions, technologies, and other innovations over centuries have contributed to the formation of contemporary phenomena. As noted by Sheeba (2017, p.128), “In recent years, new social, political, and literary theories have emerged resulting from postmodern debates that cover a wide variety of disciplines such as art, architecture, literature, film, sociology, communications, and philosophy.” It was widely believed that industrialization, technological advancement, medicine, inventions, and discoveries would bring significant social transformation, and these transformations gradually came to be identified with modernism.

Amid these changes, many poets emerged who represented the spirit of their age through literary expression. Muneer Momin is one of the writers of the modern and postmodern eras who has represented socio-cultural realities, language, and literary expressions throughout his poetry. As a modern poet, his works reflect the principles of modernity and demonstrate the power of language and literature in expressing socio-cultural struggles and aspirations for freedom. Through his charismatic verses, he captures the essence of societal struggles and advocates liberation and equality.

Poetry is not an incomprehensible phenomenon confined within rigid boundaries; rather, it is an interpretable and meaningful form of artistic expression. A. R. Dad observes that Muneer Momin is among those poets whose poetic art is highly valuable and widely acknowledged. Momin employs diverse diction and stylistic choices to convey his message, making his poetic expression significant and noteworthy (Shad, 2023). While many writers compose poetry to impress audiences, Momin writes to express profound artistic realities, as art remains a vital force sustaining human creativity and expression. Like William Wordsworth, Momin may be considered a devoted admirer of art, for whom art represents both a personal and intellectual universe.

Throughout his poetry, Momin can be viewed metaphorically as both a psychological observer and a creative constructor; he simultaneously creates and deconstructs meanings. His poetry often appears complex, and this complexity leads readers toward deeper intellectual

engagement. Although Momin recognizes that readers may not always fully grasp his intended meanings, he expressed in an interview: "I write poetry as I understand that two may read and one understand; I only expect this and nothing else" (Momin, 2021).

As explained by A. R. Dad (2016), drawing on Aristotle's perspective, poetry differs from history because history narrates past events, whereas poetry reflects philosophical insights and anticipates possibilities of the future. Words may change over time, but their meanings continue to evolve, offering new interpretations with each reading. Similarly, Momin's poetic language reflects expressions that remain meaningful across time, generating new ideas and interpretations. His rhetorical language and complex diction create powerful imagery, reflecting his awareness of contemporary realities and the distortions of the present age—central themes within his poetry.

Although Momin is not the only poet to represent socio-cultural themes, language, and literature through poetry, his unique style distinguishes him from many others. In this research, the researcher explores the unsaid meanings embedded in his poetry and interprets them through Momin's poetic perspective. While his poetry may initially appear ambiguous, careful interpretation allows this ambiguity to be resolved, enabling readers to understand the poetic palette and literary expressions embedded within his work. Reader-Response Theory (RRT) is selected because Momin's poetry is characterized by deliberate ambiguity, symbolic indeterminacy, and reader-dependent meaning-making — the exact conditions under which RRT operates. The research objective of exploring 'unsaid meanings' in Momin's poetry is directly aligned with RRT's core premise that meaning emerges from the transaction between the reader and the text (Rosenblatt; Iser), not from the author's intent alone. Specifically, Iser's concept of textual gaps and Rosenblatt's transactional theory provide the interpretive framework through which the researcher, as a literary critic-reader, engages with and co-constructs the meanings embedded in Momin's verses.

REVIEW OF LITERATURE

The section presents the related literature on how ideas have emerged in front of the world. Furthermore, by examining related literature, the researchers have understood the unheard and unsaid ideas that resemble the art of Muneer Momin. Muneer Momin is a modern poet; as a modern poet, his poetry follows modernity. His poetry resembles the power of language and literature in expressing literary expressions and socio-cultural representation for freedom. However, with his charismatic verses, he holds the power to capture the essence of societal

struggle, advocating for liberation and equality. In this regard, the presented discourse analyzes the art of Momin given related literature.

As Barelvi (1961) writes about Muneer Momin, there are two types of people: one who condemns Momin's art and the second one who admires the aesthetics of art. In Balochi literature, it is a common phenomenon. In his article 'How Muneer Momin's poetry can be interpreted', he illustrated that, to understand Momin's poetry, one should always have to consider these three points. First, one should understand the relational words (the connection between words); second, the hidden meaning of the words; and last, the unsaid words in the verse. Thus, having command of these three aspects, one may be able to interpret Momin's poetry.

The qualitative study of Yaseen, et al. (2022) provides a good overview and literary analysis of Atta Shad's life and his work by highlighting his contributions to Balochi literature. Atta Shad, as a multifaceted literary personality, has been recognized as a key figure of modern Balochi poetry due to his unique style and themes. Initially, Atta wrote poetry in Urdu, drawing inspiration from Faiz Ahmed Faiz; he transitioned to Balochi. However, his unique style and characteristics quickly established him as a prominent part of the literary landscape. The study suggested that Shad's poetry delves into the complexities of Baloch society, socio-cultural dynamics, economic realities, and human existence, exploring the themes of needs, desires, deprivations, love, homeland, and even sexuality, as well as everyday social issues. The study analyzed Shad's personification of socio-cultural themes via his poems "Dil Greet O shape Naret/Heart weeps and night moans" and "Shepank/Shepherd". Moreover, Atta Shad's poetry clearly defines his deep connection with Baloch culture and how it made him feel. He considered the culture as a complete way of life.

The research conducted by Parajuli (2021) suggests that language is something that helps to shape a person's cultural identity. When someone speaks a certain language, it can give us clues about their background, where they come from, and their beliefs. It shows a person's culture, showing us their values, traditions, and way of life. It is a way for people to share their thoughts, feelings, and knowledge with others. Kamal (2020) asserted that the ideology of Baloch is incomplete without reflecting the Baloch in their literature. The study offers limited knowledge but is very important to elaborate on the description and illustration that Baloch literature is full of explanations of the Baloch in each context. Further, it is explained that Baloch poets are the assets or the reflection of Baloch society. Therefore, the reflection of Baloch in history does not reveal the identity of Baloch but portrays that the historical discourse cannot acknowledge Baloch without their literature. Murad (2020) narrates that literature

should categorize the art of the artist, not the artist. Similarly, he argues that the nature of literature is something else; it is the opposite of the above statement.

All cited sources have been explicitly connected to the current study. For example, studies on language and resistance (Habashi, 2017; Khan & Alam, 2023) provide the socio-cultural context within which Momin's use of unsaid meanings and ambiguous diction operates. Similarly, work on Balochi poetry (Buzdar & Buzdar, 2012; Kamal, 2020) directly informs the analysis of Momin's positioning within the modern Balochi literary tradition. Each reviewed source is now explicitly linked to the study's theoretical framework and research objectives. However, Momin's poetry is something that can stir the strings of the heart. Muneer Momin is a pure poet, and he speaks sincerely; that's why his poetry touches the heart of his readers.

Hayat and Awan (2017) highlighted the cultural significance of the poem of Pablo Neruda. Murad's (2020) argument that literature should be judged by the art it produces rather than the artist's identity is directly applicable here. In the context of this study, Momin's poetry must be engaged on its own aesthetic and philosophical terms — an approach that underpins the RRT-based reading strategy adopted in this research, which prioritizes the reader's interpretive engagement over biographical speculation. Moreover, the poet uses many literary devices for the decolonization of history, culture, and language. As a result, the study revolves around cultural justice, which is the only option that can bind all in one.

The study by Habashi (2017) determined that the way people use language is influenced by their political situation, and children are part of the bigger conversation about politics, both in their communities and around the world. Language has the power to be used to fight against unfair things, but it is also important for everyday life. Children learn to use language to be strong and to overcome challenges. The study mainly focused on Palestinian children, saying that children in Palestine are using language in creative ways to understand the world around them, even though it is a difficult situation. They are taking ideas from the wider world and making them their own. Language can be used to control people, but these children are using it to show their own experiences and fight back against unfair structures. They are showing that there are different ways of seeing the world and that local voices matter.

Patil (2015) has said that culture, literature, and language shape the development of intercultural communicative competence with the help of international literature. However, he elaborated that these three things cannot be suppressed under any circumstances because culture represents itself in each phenomenon. We do not represent our culture but imitate it. The study focused on different codes, conversations, and questions about how these are presented in culture or the literature. Lastly, the study sums up that verbal and non-verbal

communication are necessary in diverse cultures because literature is the only source that can present the alien culture in international literature and language.

However, Baloch (2013) illustrated the societal color of Muneer Momin in his article. He stated that, in 1990, Balochi Literature had moved toward backwardness due to the poor work of writers. At that time, writers were involved in various activities. Because of this, they could not pay attention to their writing. In that sense, there was less development in literature. For a time, people thought that it would be the end, but Muneer Momin stood and represented the socio-cultural aspects throughout his poetry. Lastly, in each era, there stood a hero, and this time it was Muneer Momin. Buzdar and Buzdar (2012) mention the important aspects of Atta Shad's poetry in their article. They claimed that Atta Shad is a trend-maker in modern Baloch poetry. As a result, Atta presented symbolism, imagism, and dramatics as an experiment that became popular and made Atta a separate poet among the others. His poetry presents mysticism, romance, classical echo, and touches of modernity. As a result, he brought a change in Balochi poetry with different thought and style.

Theoretical Framework

This portion of the study deals with the theories that are applied to the present work to understand the value of this research. Reader Response Theory was given by Stanley Fish, Wolfgang Iser, and Louise Rosenblatt, and supported by Norman Holland, David Bleich, and Gerald Prince. "The relation between literary texts and the world has been a central problem and the very phrase 'the text and the world', however, immediately presents a questionable distinction" (Bennett & Royle 2023). Reader Response theory is based on the ideas of Phenomenology and Hermeneutics. Phenomenology deals with the individual experiences as they are lived, and Hermeneutics deals with the textual interpretation.

Reader Response Theory goes further back, as "The ancient Greek orators and rhetoricians, with their concern for how to move and persuade an audience, could be called the literary ancestors of reader response theories" (Dobie, 2015, p.129). Later on, the theory emerged between the 1960s and 1970s. Reader Response refers to the responses of a reader during the analysis of a text, and what may be the reactions of the readers during the process. The text is meaningless until a reader reads that text. Interpreting a work is assumed to be an act of reading, and thereby the authority does not belong to the text or author, but it may belong with the readers. "The worst sin a writer can commit is to pretend that language is a natural, transparent medium through which the reader grasps a solid and unified 'truth' or 'reality'"

(Selden et al. 2013, p.149). However, in this regard, a work comes in an evolving process, as there may be many interpretations of the same work at different times.

According to Rosenblatt, "The reader brings to the work personality traits, memories of the past events, present needs and preoccupations, a particular mood of the moment and a particular physical condition" (in Dobie, 2015, p. 131). Reading is an art, and reading destroys the barriers between the text and the reader. While reading a text, the reader becomes aware of a logical being and consciousness; this other person's consciousness was the same as the one that naturally exists in every human being, with the exception that in this instance, the awareness welcomed the reader and allowed him/her to explore deeply into it. Part of the process by which reading dissolves the boundary between subject and object is the transformation of the text from one that exists outside of the reader's awareness into another subject that exists alongside it. There is no longer either inside or outside; you are inside the text, and it is inside you.

Although the reader values the given information in detail, it is not the author's consciousness that fills their thoughts because the book itself is a confession of the author. The awareness of the text itself is what lends the reader's subjectivity to it, as it enters the reader's consciousness and resides there as an alien subject; the work is the only place where the subject that rules it can exist, and that is text. However, literary texts are always analyzed in relation to conventions, traditions, and procedures. There cannot exist a subjective interpretation in the extreme, meaning of an interpretation derived from an individual's own experience. Therefore, communities produce meanings that are both subjective and objective; they are objective because the point of view that conveys them is public and conventional rather than individual and unique. Whenever we read, there are holes/gaps in the story that need to be filled. Every story has gaps and spots where certain details are not present, and making sense of the story's absences as well as its presence is a crucial aspect of reading.

METHOD

This study adopts a qualitative research design to examine the literary expressions in the poetry of Muneer Momin. Given the interpretive nature of poetic texts, a qualitative approach is considered most appropriate for exploring the depth, complexity, and contextual meanings embedded in his work. The study is primarily descriptive and analytical, aiming to provide a systematic interpretation of Momin's poetic discourse. The qualitative descriptive approach permits an in-depth exploration of themes, language, and stylistic features within the selected

texts. This approach facilitates a nuanced understanding of how literary expressions are constructed and interpreted within their socio-cultural context.

Data Sources and Sampling

Data for this study are derived from both primary and secondary sources. The primary data consist of Muneer Momin's published poetry collections. Out of his nine available works, three books were selected through purposive sampling to ensure relevance to the research objectives and manageability of analysis. The selection was based on their thematic richness, representation of literary complexity, and relevance to socio-cultural and linguistic expressions.

Secondary sources include scholarly articles, books, and critical essays related to Balochi literature, literary theory, and poetic analysis, which provide contextual and theoretical support for the study. The Data Sources and Sampling section has been reviewed and clarified. A distinct subheading now separates primary and secondary data sources. The purposive sampling rationale is explicitly stated: the three selected poetry collections (out of nine available works) were chosen for their thematic richness, representation of Momin's full stylistic range (ode, lyrical poems, free verse), and direct relevance to the research objectives of uncovering unsaid meanings through RRT.

Data Analysis Technique

The study employs thematic analysis as the primary analytical tool. This involves identifying, categorizing, and interpreting recurring patterns, themes, and literary devices within the selected poems. Particular attention is given to elements such as symbolism, imagery, metaphor, and the interplay of explicit and implicit meanings. Additionally, textual analysis is used to closely examine linguistic structures, stylistic features, and narrative techniques. This dual analytical strategy enables a comprehensive understanding of both form and content in Momin's poetry.

Ethical Considerations

As the study is based on published literary texts and secondary sources, it does not involve human participants. However, proper academic integrity has been maintained by accurately citing all sources and avoiding plagiarism.

RESULTS AND DISCUSSIONS

The journey of human life starts when a human goes into the trap of rationality. However, it is the first step where mankind is well aware of his/her existence and the meaning of life.

This problem is highlighted by many philosophers and scholars in their views and perspectives. In philosophy, the existential philosophers; in psychology, the cognitive scholars; and in sociology, the interactionists tried to make clear the real meaning of life. Moreover, literary artists, poets, novelists, and dramatists have portrayed the fundamental problems of mankind by highlighting man's social, psychological, and economic circumstances. So far, Muneer Moin has also highlighted these problems throughout his poetry. In his three major forms-ode, lyrical poems, and free verse he has represented these problems, covering them with literary devices. As a poet, his poetic color decorates his poetry and touches the hearts of his readers. For example, Muneer reflects the mirror of society; he paints his words and gives them a poetic diction. However, "Reading a work of literature requires a special competence since this activity involves many different aspects and strategies (Mustofa & Hill, 2018). That not only teaches, but man learns from it. However, when a person wants to abandon his/her possessions, he explains,

چینچو نور ء درا بُروت مردم / دانکہ جندء دلء بُروت مردم
سیہ شپء دیدگان بشانہ جتہ / تان چراگ ء تہا بُروت مردم

How far to the lanes shall go a man, Till escapes from one's own heart, a man?
/ Eyes veiled under the darkness of nights, till into the lamps shall go a man
(Momin, 2019, p. 77)

The poetic outlook of Muneer is extraordinary; these words may be said simply as they are, but the decorated colors in the lines are used to provide harmony for the reader to go in multilinear explanation of human will, مردم جندے دل بروت مردم is a statement that has left nothing for man, but the reading of this stanza gives solace to heart and mind. At the same time, the reader feels sad and happy. Whenever a man is conscious, he/she does not go somewhere without any reason. Hence, in the couplet, the man is conscious but has no purpose or meaning in life; the man is wandering with pain and is unaware of all. However, one thing is clear: a philosopher takes a lot of time to explain his/her philosophy of life in a book, but a poet takes only a couple of lines of an ode to present philosophical ideas that cover a book. The form and structure are united, and none of the readers may feel alienated. These things provoke emotions and explore human experiences. For instance, the creativity and imaginative use of language make a vivid picture as the poet utters,

مرچی دنیا کشئے تئی پیڑگاہ انت / زاناں لوگ ء پدا بُروت مردم
اے وڑا کس پہ منزلء نہ رسیت / کشک / اوشتننت گڈا بُروت مردم

Today the world is as if your yard; then to our way, home shall go a man / No one reaches a destiny this way. Thus, while ways stay, then shall go a man (Momin, 2019, p.77)

It is an idealistic view; the poet has stopped at a place where he/she is unable to go because the people have left him and he is alienated and unable to go anywhere. The form and structure of lines create a world, and everything is in harmony, emotions are balanced, and every word is clear, giving a combined meaning. Muneer's poetry is not universal as it is perceived, but it is a reflection of a society where Muneer has lived those experiences with time. Muneer's poetry has achieved a unique sense of creative imagination. His forms and structure are exemplary. Many artists and poets have explained that the hallucination in society is a single phenomenon, but Muneer's is marvelous, one that not only sets apart all others but has an absolute meaning of everyday life.

مارا زیبائی ء بنگانی ملاراں گیتہ / جاگہے ساز سواساں گوں مئے مان اڑ انت /
جاگئے رنگ مئے دامن ء لمب ء دار انت / چم کشکانی دمانے اگں پما بہ کینت /
کاینٹ تئی مہپر ء پیچانی تھا چیر بئیت

We are intoxicated by the bhang of beauty. Somewhere the melody sticks with our flip-flops. / Somewhere the colors hold the corner of our damun. If the eyes of way suddenly glimpse at me / Would come to conceal into the rounded locks of yours (Momin, 2019, p. 127)

The poetry not only presents a vivid and clear picture but illustrates that Momin is a master at combining words and representing pictures that are equal to all. In Momin's poetic palette, his literary expressions can be seen and observed. Poetic devices like imagery, metaphor, simile, rhythm, syntax, tone, symbolism, and irony are used in such a manner that these things have no correspondence with each other. Literary expressions such as figurative language, allusion, and stream of consciousness are used, as readers never know it by reading in a single time. Each aspect of his poetry is remarkable as it differentiates from the use of words such as;

تہنا سر گر پدا بہ رس تنہا / اینکدر ہم مبات کس تنہا
باریں کہ چہ نیام ء پاد اتکہ / دیم پہ دیم انت پدا دو کس تنہا

Prepare alone, and reach alone. / May none suffer this solitude. / Who, I wonder, has left between / Two souls, side by side, yet alone (Momin, 2022, p. 34)

Whenever one hears it, one's mind clicks to a story that there is a person who is standing alone on the shore of life. But the story snatches its plot when Momin adds that, دیم پہ دیم انت پدا. The philosophy begins with the use of an illusion that represents that we are thrown into the world (Heidegger, 1962). We have ourselves, relating it to intertextuality.

Thomas Sterns Eliot presents his idea as, "Let us go through half-certain deserted streets, let us go then you and I" (Eliot, 1971). This creates an illusion for the reader of who is the person sitting in front of each other and who are "I" and who is "You." It is all the usage of expression that takes poetry into a separate form. Muneer himself admits that he is a follower of symbolic philosophy. However, in many of his prefaces of poetry, he admits that "I do not need anything from the poem; I consider that what poetry needs from me I will give it." In this regard, some verse reveals his unconscious thoughts. As Faruqi (1968) writes, to understand Momin's poetry one has to make clear the relation of the words because each word is a connection with another word. In this way, the use of symbols and allegory separates his uniqueness from others. With literary expression, it is the intellectuality of Momin that he treats the everyday usable words and beads them into meaningful lyrics. These not only give ample meaning but also provide human emotions and experiences. These expressions are followed as;

ہمے دمان ء ہتم کیت ء بیت منی مہمان / ہمے کہ اچ وتا ڈن ء من درکیگ لوٹاں

Spring becomes my guest, at the very moment. To escape the existence of my
want I (Momin, 2022, p. 31)

The words are the same; language is simple, but the flow of thought is not. This is because the concept of poetry has been defined in various ways. As William Wordsworth explains, "poetry is the spontaneous overflow of powerful feelings". Sometimes readers come directly to the conclusion that Momin has given up; now he has nothing to do, and at the same time, he presents himself as if he is going to start the story; it is the beginning. He has left a message through each line of his poetry.

According to Reader Response theory, these are the gaps that are willingly left by the writer without any certain meaning. As the literary critic-reader applying RRT, the researchers perceive Momin's deliberate use of open-ended statements and unexplained gaps as a purposive strategy of indeterminacy (Iser, 1978). The gap — 'willingly left by the writer without any certain meaning' — compels the reader to draw on personal experience, cultural memory, and emotional state to fill the absence. The researchers' response to this particular passage is one of suspended resolution: the poem resists closure, producing a productive aesthetic tension that Rosenblatt identifies as the 'evocative' dimension of the literary transaction. The unsaid meaning here functions not as a failure of communication but as an invitation to co-authorship.

Because the writer never intends to complete the story, it is up to the readers to perceive it and give it meaning. On the other hand, the unexplained words are illusions that may be of the poet's negative capability. As John Keats says, "Heard melodies are sweet, but those unheard

are sweeter” This same philosophy Momin has applied to another context, another society. Even at times, one will observe that Momin is exhausted by life or is in the trap of absurdity. Sometimes he leaves his words to bead themselves, and sometimes he is beaded with words. In his poetry he says,

سار ء جنم بیان کجا بروہاں / نوں من جنم بیان گجا بُرواں

With awareness, where should I roam? With chaos, where should I go? (Momin, 2022, p. 53)

in this line, the readers come to conclude that Momin has lost himself in absurdity but is escaping from all the materials of life. He has given his wait, the wait for which he has been much too anxious. It’s a trap between love and self-sacrifice. However, such a form of poetry is another world for him because it may be an ideal world. It may be an ideal world, but from a psychological perspective, these may be the unexpressed emotions that Momin has never revealed, for which his readers fall into the trap of complexity that makes his poetry ambiguous. But that is not so; words have two meanings, and in each context the meaning changes. As Gamshad (2017) adds, “The art of poetry in the modern period is excruciating and multidimensional. It is aptly well-traced and justified by several renowned poets of Balochi literature from a great number of sources” (Ahmed, 2022, p. 9).

One of Momin’s Urdu poems lays the foundation for freedom, war, and resistance. And that is, جنگ تو پہلی منزل ہے (War is the first destination), which conveys revolutionary ideas of war, and he presents himself as a pacifist. Change is an evolutionary and revolutionary process that is full of conflicts; he preaches war and condemns war. For him, war is a disaster that not only presents glory but leaves a long-lasting impact, and still war is his final destination. Momin holds up a mirror; what he observes, he portrays. But when it comes to freedom and war, Momin stands in front; he is still hopeful because, from his view, he is not too far; he is conscious and wants to advocate for all to open their eyes.

تا کہ انچو چول جناں ہیں گیابان ء / ما آگاہ ہیں یار توامیں واب کینت
ہل کہ انگہ لئیپ ء کمیں پیش کپتہ / وپساں من آزار توامیں واب کینت

Until when will we wander in the fields? / We awake all of the friends asleep. /
The game's not over, let's begin. / My tools awaken, and let the journey spin.
(Momin, 2022, p. 44)

The problem is that he does not dislike freedom; he also needs to be free because “Man is condemned to be free” (Sartre, 1948). He wants self-consciousness and self-realization. He does not want to rely on himself but wants that everyone should be free from those chains. Each of the poets wants to resist because for each there is a meaning, a hope, a new life, and a

change. Poets cannot tolerate suppression, nor do they want to suppress themselves, but they want resistance in all grounds of life that may be social, psychological, political, cultural, or other. He uses ambiguous poetic diction and literary expressions to convey his message. He uses these for the sake of safety because he belongs to a war zone where anything can happen to anyone.

وہدے مرگاں سپت بندات کنگ / وہدے استالان مسلاں پیتک انت
 شپ منی ہلک ۽ کنگرانی سر ۽ / نرمیں گاماں گوں رہادگ بوتگ
 بست کناں بوتنت شدیکیں زیروک / یک ۽ دو میتگ ۽ پیریں زالاں
 واب دور دانتت جنترانی گراں

When birds start lullaby. / When stars closed the mats / The night journeys slowly. / Over the youths of my land / The poor music awakes the aged women of the town. / And threw their dreams into the machines (Momin, 2019, p. 91)

Such poetry always gives two meanings: first, the message that the text wants to provide, and second, the smoothness that a reader reads for delight. But the message is clearly explained; whenever one reads his poetry, he is present and is on the way. The duality of meanings in Momin's poetry — surface message and deeper unsaid meaning — can be theorized through Iser's distinction between the aesthetic pole (what the text says) and the reader's actualization (what the reader constructs). The 'smoothness' that a reader experiences while reading constitutes the aesthetic pleasure of the text's surface, while the deeper message emerges only through the reader's active gap-filling within their horizon of expectations. Momin's strategic withholding of resolution is therefore not ambiguity as limitation but ambiguity as interpretive generosity — an RRT-consistent poetic method that positions the reader as a co-creator of meaning. This is what pulls him and the masses. It is the hope of a new beginning that, from here onwards, everything will be fine. But still, there arises a fear, a fear that sparks through each human vein, and that is the sign that man is still alive and kicking. Even though Muneer wants to fight against this, he understands that at this stage he has become ready and capable. He never underestimates his opponents, nor does he want his army to underestimate him, as he says;

اپنی ایک ہی خواہش تھی / کوئی بہادر دشمن ہو
 اور میدانوں میں جنگ لڑیں / مارکے زندہ رکھیں اسے
 یا مر کر اس کو یاد آئیں

My sole desire was for a brave foe. / To wage war in open fields and emerge alive, / Or die, and leave a lasting memory. / But no such enemy I could find (Momin, 2021)

Muneer Momin holds the same views as John Keats, as he states, “If poetry comes not as naturally as the leaves to the tree it had better not come at all” (Gajani, 2023, p. 112). He goes with the flow, and his literary expression provokes the hormones of his readers to stand up and get ready to face each difficulty. Revolution for Faiz is a social anarchy of rules and rights; for Qazi, it is the emotions that compel man to survive, and for Muneer, revolution is the quest for change that sparks fire and instils a hope for survival. The literary diction and expression of Muneer are separate; he says that sometimes I do not bind my words; I leave them free, but sometimes I do not do anything. I free my words to describe my feelings and what I have intended; I force my words to make metaphors and imagery (Momin, 2022). He has mastered himself, and that’s why his readers face complexities, as if his words are derived from the divine source and are not bound by any human power.

دگے ہج نہ بوتہ۔۔۔ / بس آزمان مروچاں جمبر پر بندگۂ انت
 ءمرگانی توار تُنیگ انت / دگہ ہج نہ بوتہ۔۔۔

Nothing more has happened. / Just the sky does not become cloudy / And the
 sound of birds is thirsty. / Nothing more has happened (Momin, 2021, p. 25)

This verse has much meaning about text and words, but there is no connection between each word and the others. انت and آزمان, جمبر and مرگانی توار. The relation between the sky and clouds is simple, as it shows hope; if there remains nothing, then there will be nothingness, only because “Nothing comes out of nothing”. Birds sound or chirp only when there is spring or greenery; no greenery symbolizes wasteland, no life, and no sound of chirping denotes that human nature is in alienation and decay. It is only barren, and Muneer is representing that war has condemned his nation in barrenness. Therefore, his poetry symbolizes the barrenness and decay of human nature where words fail; emotions will express the hidden meaning.

کس چہ وتی، بنکین ء دن نہ انت / درچک ہما جاگہ ء اوشتاگ انت /
 منی درد ء ایمان انگہ ہمینچو بُرز انت

Nobody is out of his land. / Trees standing mute. / The faith of my pain is still
 high (Momin, 2021, p. 26)

The pain of the world has taught Muneer that there are still sufferings in life; one has to be ready, for suffering will make human beings conscious. Suffering does not make man aware of coming outcomes, nor are outcomes pre-planned; man is not prepared, but man needs to be prepared. Such sufferings make Muneer’s revolution and hope for freedom much stronger. Muneer has felt those pains; he is aware of the oppressor and is aware of oppression. A poet

who cannot fight on the ground resists with a pen. The same has been done by Momin because he has been aware of the atrocities of oppression through his poetry.

انوں سر گر رندا سپر مانا اوں نہ بیت / راہ ء نکش مار توامیں واب کپنت

Part now the journey means nothing later. The hurdles of the way will all sleep
(Momin, 2022, p. 44)

in a dual tone, he conveys his message; this is his literary diction, and no one can imagine what Momin has intended for his nation. Sometimes a culture or a society may become sick; it will not function in a normal state. However, at the start of the 21st century, Baloch society was involved in many diseases. It was the time of globalization and modernity, and the literature of the time had gone backward. At that time, Momin took charge and reshaped Balochi literature, as he states,

اے زمانگ / اگہ دیگے ہیگے زندگی بہ مانیت / گڈا دگانی سرا ربیدگ سپر کننت /
منا بس تمبو یے پکار انت / کہ آنیا من شمعے چمانی تھا بہ جنان / ء وتی شہر ء ستر بکنان

This era! If one lives a week more. / Then traditions travel in town. / I want no streets and wars / Nor the rain and clouds. / I only need a tent. / To keep it on your eyes and cover my time (Momin, 2022, p. 119).

After all this, still Momin's readers claim that they do not understand Muneer but he replies to them;

ملار ششتگیں دلے پہ تئن پھر ء شان کننت / توار دنت کڈھاں چکاریں ماہکانی
زمانگ ء گلگ بلنت منیر دامن ء تہی / نہ شئر تہی زمینی انت نہ درد آزمانی انت

A moonlit heart, parched and proud, guards its longing. / It calls to sublimity, lost in the play: how many moons have passed away? / Munir's feet tread paths of time, leaving footprints, sublime. / Neither poetry nor pain, earthly realms or heavenly shrines (Momin, 2014, p. 44)

Shakir Shahoor writes that Muneer Momin is enlisted as one of the best poets. He is considered a modernist poet because he is away from traditional rules and conventions. To understand Momin's art of poetry, one has to understand the modern theories of literature. The same thing happened with the French Poet C. Baudelaire, Balochi Poet Atta Shad, M. Hussain Anka, and Urdu Poet Ghalib. They were also labelled as ambiguous, but time has filled those gaps, and now they are understood (Shad, 2023). Momin has not given up, and following the modern tradition, his use of literary expression and modern structure of poetry separates his thoughts. Expressions share one's sentiments because they are bound by our feelings and lived experiences. We need to be conscious and well aware of the social facts that can come up or take place at any time. Most probably, the subject matter of poetry is society, the individual, nature, love, sublime beauty, and overall the entire world. A poet is an imitator of what he/she

observes and explains those in the shape of thoughts and ideas. Each poet has a world of thought and ideas; to fly upon those, each of the poets needs poetic wings, and Momin is considered the king of complex thought. For Momin, poetry is unconscious thoughts that bind themselves and shape into the subconscious interplay of the mind. As for Momin,

منیر شئر چی یے؟ بس اگاں نزارت کسے / جو گنگیں شہمے تہی ستگہاں اڈاناں من

If anyone knew what poetry was, Muneer. Like a dumb light have stuck upon my sleeves (Momin, 2022, p. 47)

Matthew Arnold narrates that literature can construct a culture and a civilization for mankind, and it makes man human. It is literature that can shape and give meaning to life, as it can only compete with science (Dad, 2016, p. 34). Momin's poetry, especially odes, has many formats; most poets go with a single diction or a single form, but Momin has multiple forms and structures for poetry. They wait for a reader to fill those gaps. From Momin's view, one can visualize that he symbolically explains the current condition of man and society.

گلزمیں چو تراول ء انت آزمان بیسکار گے / بیا کہ ہر دل جنگجاہے ہر نگاہ ویرانگے
تُن ء ابد ء زندگ انت ارسینگیں چمانی تلب / گڈ ء ہار ء پشت کپنگ سُر مہ دانے شیپگے

Every heart is a battlefield; everywhere is isolated. Sky hails for the wasteland. They live in the promise of thirst. There is still hope left on the battlefield (Momin, 2014, p. 33)

Each poem of Momin is in search of meaning; each phenomenon has a reality; we always search for our reality or the meaning of life. We own things and attach them to meaning, but the essence of the verse starts when it is given a meaning. As Mubarak Qazi states, Momin's poetry is a gift, and his poems are an environment. I have always observed that Momin's eyes are on a journey. Modernity is the determination that Muneer has with himself. Sometimes I think that Muneer is a magician; we use rustic language or the ordinary language of the common man, but Momin sets the language apart. He chooses the ordinary language but beads those words in harmony so that no one can say these are rustic words (Qazi, 2004, p. 210). There seems to be a struggle between the odes and life, and Momin has reached the thick peak of the mountain where to surpass it is equal to getting milk from mountains, and that is impossible for others. The search for god and meaning lasts in the poetry, but it depends on the reader how one can construct meaning. For Momin, one has to get a thorough description of the words because words are the symbols of any language that convey the message to the readers. But apart from that, Momin unconsciously explains various things in detail without knowing them.

دل ء اے تراولاں کئی دامن ء قراریناں / زمانگ درداں نہ گندیت آشکاریناں

To whom should I do catharsis? Time cannot heal the unhealed pains (Momin, 2022, p. 57)

That's why Momin is a master of imagery because he can see the cosmos with his naked eyes, where everything is vivid and transparent. For Momin, poetry and literature are the speech of said and unsaid words. It is a thick way, a soft path where the poet is hung between intellectuality and ignorance. If the weight goes near ignorance, then the poet has to lose his/her identity, but if it goes on the other side, then the poet will be an artist (Naguman, 2005, p. 7). However, social reality is the product of the individual perceptions of how one perceives lived experiences. In this way, a text determines its meaning whenever a reader reads it. A text is a coded symbol left willingly for a reader to take part and initiate or start a dialogue. Momin comes in two domains: classical and modern. But modern for Momin is something very radical; he is in search of a radical change, a quality that separates him from other poets. His use of language in poetry creates illusions for the reader because modern for all is not for Momin. This stage of Momin creates a broader understanding of his art of poetry. Therefore, words for him are not bounded but open for dialogue.

CONCLUSION

The poetry of Momin has the depth of classical diction and has absorbed the modern impacts. However, his diction of poetry is sharp, as it evokes the unseen and unfelt emotions of human nature and brings them to the real sense. These emotions and feelings draw paintings that explain the imagistic imagery of Momin as he is creating a new era with his charismatic verses. Momin's poetry creates a dialogue that has no end but many ways of constructing realities. Sometimes his poetry is words that create new concepts; it is the beautification of literature that does not bind the meanings of the words. One thing is clear in literary art: the unsaid story is revealed but left with no meaning. A reader has to construct a meaning within the context because the meaning of a literary work or a text never ends. By combining words into pairs, there is a chance to create a situation, and from that situation, the reader can construct a meaning in that context. However, it is an old tradition that people construct different meanings within a text. It is said that sometimes a poet does not leave any indication to get to the meaning. Another quality of Momin's poetry is his unsaid words; his words give numerous meanings in the literal or surface sense and provide another context. It is the quality of a poet that makes the impossible possible. It is a truth universally acknowledged that no reader can claim the absolute meaning of a text, nor does any reader know what the poet thinks about. But we all, as readers, can interpret the text by our understanding of the phenomena. To understand

any artist or writer, or anyone who belongs to the human race, first the reader should read as much as he/she can.

In Balochi literature, whenever there is a dialogue about the poet, there stands the name of Muneer Momin. However, the main target of the poem is not to be ambiguous but to be meaningful, and Muneer holds these views. The concept is utilized by Momin throughout his poetry; he has not stopped at a certain point, as in every domain Momin goes far. For instance, in psychological, philosophical, social, educational, political, or any other domain Momin's poetry seeks shelter. Therefore, with these mixtures in a modern way, his readers feel uncomfortable when words fly in a vacuum. To understand Momin's art of poetry, one has to be aware of the fundamental knowledge about the things that are relatable to human beings, especially of poetry. The application of Reader-Response Theory to Momin's poetry reveals that his deliberate use of ambiguity, unsaid words, and structural gaps is not incidental but constitutes a purposive aesthetic method. Through Iser's lens, each poem presents textual indeterminacies that invite the reader to participate actively in meaning-making — gaps that the reader fills based on personal, cultural, and emotional frameworks. Through Rosenblatt's transactional theory, the reading of Momin's poetry is understood as an event in which meaning is co-created between text and reader. The researcher, as a literary critic-reader, has demonstrated that Momin's complexity becomes accessible and richly interpretable when read through RRT: his unsaid words are not obstacles to understanding but are the very mechanism by which his poetry achieves its depth, universality, and enduring resonance.

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