



The Role of Proletarian Poetry in Peasant Movement of Pakhtunkhwa: A Critical Study of the Selected Poetry of Sayyid-Ul-Abrar Ghar



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Abstract: Sayyid-ul-Abrar (1948-79) alias, Ghar was one of the prominent proletarian poets of the former NWFP (Khyber Pakhtunkhwa), Pakistan, who's poetry played a significant role in the evolution and growth of socialist realism in Pashtu literature. The historic Peasant Movement of 1970s especially the Hashtnagar Peasant's uprising and agrarian struggle elsewhere in other parts of the province, were directly influenced through the proletarian poetry produced by Ghar and his contemporary Master Sultan Khalakyar. This study attempt to engage the selected poetry from Ghar's two books; Sparghai [Embers] and 'Da Khwarikah Cheagha' [The cry of working class] as a case study to understand the links between poetry, art, and politics in a broader perspective of socialist realism. The important themes of these selected poetry, analysis of its contents with English translation, are also reproduced throughout this paper as evidence for better understanding of the subject interconnection of proletarian poetry with peasant's struggle.

Key Words: Literature, Maoism, Proletarian, Peasant, Progressives, Qitta, and Socialism

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Introduction

Although, the communist party of Pakistan (CPP) and its leadership faced massive repression and victimization under successive civil-military governments (Ali, 2013), however, it had managed to influence the class-based organizations, like literary front, the student's politics, the peasants, etc. for a long time after the party was finally banned in 1954 (Ansari, 2015). Review of relevant literature clearly suggests that in its formative phase, the CPP developed close ties Pakistan

Trade Union Federation (PTUF), which was founded by Mirza Muhammad Ibrahim (1906-2000), a leading member of CPP. He was elected as its first President, while Faiz Ahmad Faiz (1911-1984) served as Vice President, Fazal Ilahi Qurban (d. 1960) as the Joint Secretary, and Prof. Eric Cyprian (1911-1996) as Secretary General. The PTUF had great impacts on the mobilization of the working classes in the 1950s (Malik, 2013).

Similarly, the Kisan Committee (KC) was another such organ which was established in every District, Tehsil and Union Council of

West Pakistan (Bacha, 2017). It was especially very strong in the NWFP, where Comrade Ziarat Gul launched a peasant struggle in the Hashtnagar Valley of Peshawar almost immediately after independence (Ahmad, 2009). The CPP, under the leadership of Zaheer, directed the KC in NWFP to mobilize peasants and workers in the province. Ziarat Gul, along with peasants of the Hashtnagar Valley were ultimately successful in staging major peasants' uprisings in 1950s in the Charsadda, Mardan and Malakand regions of Khyber Pakhtunkhwa. (Ali, 2019). Syed Sher Ali Bacha (1935-38) and Abdul Sattar Lala (1942-96) dominated the KC politics in Hashtnagar in 1970s which had the support of progressive literary figures (Ayaz, Islam, et al., 2023).

On the literary front, the important organization was the Progressive Writers Association (PWA), which was founded by Sajjad Zaheer and complimented by Faiz Ahmad Faiz, Ahmad Nadeem Qasami, Sibte-Hassan, Dr. Eric Rahim, and Prof. Eric Cyprian. The PWA led to the establishment of Democratic Students Federation (DSF), which was a popular socialist organization of student and intellectuals. Kakaji Sanubar Hussain, a progressive Pashto poet, was one of the prominent members of the PWA in Khyber Pakhtunkhwa (Jamal, 2020), who founded Olasi Adabi Jirga (OAJ) in the province. Besides PWA, there were several other progressive poets, including Ashraf Maftoon, Syed Sher Ali, Said-ul-Abrrar Ghar, Salim Raz, and Sultan Khalakyar, who developed progressive literature in 1970s and 1980s. They reflected in their poetry socialist realism and thus art, and literature were made interconnected with politics (Ayaz, Afridi, et al., 2023).

This research paper explores the selected progressive poems of Sayyid-ul-Abrrar Ghar with special reference to socialist realism and the peasants' uprisings throughout 1970s. Selected poems from his books, are reproduced with English translation for

understanding the links between peasants' movement, and progressive literature (Khalil, 2010).

Family Background and Brief Biography

Born in 1948 at Ziarat Kaka Sahib, a village in District Nowshera, Sayyid-ul-Abrrar was a proletarian poet, who was associated with Mazdoor Kisan Party (MKP) throughout 1970s. He used *Ghar* as his pen name in his poetry work. He received his early education in his hometown. While he was reading at school, he would use to assist his father in farming as he belong to an agrarian Sayyid family. Ghar describes his family and poetic background in the following *qitta*:

زه ابرار غريب منان كره پيدا تم
په نظر د كا كا خيلو كيني حقير تم
ماركس بللي كنگال ټول انقلابيان دي
د ماركسزم په اصولو عالمكير تم

Translation:

I, Ibrar, was born in the house of the poor Manan

Loathsome in the eyes of the Kakakhel (landed elite of his village)

Marx's call is open to all destitute revolutionaries

Through Marxist ideology I am the conqueror of the world (Ghar, 1973a)

Ghar was the elder son of his family and received religious education from his grandfather Sayyid Abdul Hanan, by learning the Holy Quran in translation and other elementary books of the *Dars-i-Nizamiyya* at a young age. He attended Government High School and achieved his secondary school certificate (10th Grade) in 1955. Because of his family's livelihood in farming, he would spend most of his time with his father in the fields and therefore did not show much interest in higher studies.

He went to Karachi in the late 1950s in connection with seeking a job, but he was also allegedly involved in a murder case so this may have also been to avoid possible arrest.

During his stay at Karachi, it seems that he might have met the underground leadership of the CPP, particularly Ziarat Gul, Kakaji Sanubar Hussain, and Mohammad Hussain Ata. Special Branch reports confirm the travel of these communist leaders there at this time (Branch, 1975). However, due to lack of a concrete evidence of occurrence of such meetings, it cannot be established that these were leaders he met. It is almost certain, though, that Ghar was aware of the rising tide of trade unionism while working in a factory in those days in Karachi. It is confirmed from records and his polemic poems, at any rate, that he joined the Kisan Committee immediately after his return from Karachi in the late 1960s and was among the founding members of the MKP at the time of its formation in 1968.

Literary Contributions in Hashtnagar Peasants Uprising

As discussed earlier about this attachments with MKP and his association with peasants politics, played an integral role in the mass mobilization of Hashtnagar Peasant Movement of 1970s, where he would read his class poetry, and comic poems full of satire in social gatherings (Ayaz, Naz, et al., 2023). The four lines Qitta as his favorite genre of poetry, was proved very effective in mobilization of working-class listeners as well as popularization of the manifesto of the MKP in popular wisdom. He has written so many Qitta for the gatherings and meetings of MKP thought-out 1970s. Ghar was optimistic about the success of his party for bringing a dictatorship of the proletariat and called upon the working class to join MKP. In the following couplets, selected from his poem *Da Mazdoor Kisan Partai Worker* (the worker of Mazdoor Kisan Party) Ghar invites the peasants to join, using imagery that distills the material reality into a Platonic essence

that is still nonetheless inserted into materiality at the outset:

ورکر پہ دے پارٹی کینی درگونیو پہ شان
ورکر بیوہ رنزاوی، ددہ مثل د مشال وی
معنی بی کار کونکے د پارٹی د کار دپارہ وی
ورکر د کسان سترگے، سوچ اوفکر عقل خیال وی

Translation:

The worker in this party is like its veins

The worker is a light, like a torch

His meaningful essence is a servant who serves the party

The worker is the ideal of the peasant, their thought and rationality and mental image

These literary works were so effective for popularity of his party, that he was arrested multiple times. To avoid possible arrest, he lived for quit a longtime as fugitive and wrote several poems. A collection of his *qitas* has been printed in his book *Sparghai* (Spark) which was published by the printing house of the MKP (Ghar, 1973b). The book begins with the following couplets

“I am fortunate to be a worker-peasant
Neither am I Gujar, nor Utmankhel; nor am I
Mohmand”

The second book titled as “*Da Khwari Khah Chigha* (The Cry of worker) was the most celebrated work of Ghar, which was edited by Sayyid Sher Ali, Bacha. It was published in 1973 and consists of class poetry, and themes related to the daily problems of peasants and workers (Ghar, 1973a). This book consists of twenty-seven *nazms* and nine *qitas*, and a couple of narrative *charbeyta* genera. Beyond these, and beyond his role in live events, Ghar was a regular contributor to the party’s circulars and magazines. A poem titled *Khwari Kah Chigha* (English translation) is presented here to understand the themes of this book;

Neither had a lentils bowl, nor a water
chalice

I didn’t own an inch of land in this whole
world

I am the son of Adam; But did not deserve
his Heritage

I am the child of eve; But not amongst the heirs
Remembered as belonging to Muhammads clan
I was not an infidel or a Zoroastrian.
I was not the owner of capital
In this kingdom of GOD; I Lived my life for others
Full of disgrace and humiliation
Neither had a house nor a shelter
neither a yard of shade over my head
Neither had grass nor corn husks
Neither any shrubs on my land
Neither had a bowl nor a pitcher
Engulfed by poverty and despair
No one invited me to their happiness
neither to their funerals nor charity
Sitting in the place reserved for the shoe
In hujras and mosques
I was a biological animal
With Everyone filling my saddle bags
I Was an example of quadruped
Chased day and night
I was a tractor of flesh
Roamed by khan in his fields
I was used like a machine and a tool of bondage
I was an important source of produce for the scroungers
I am the still that son of Adam
And still the child of eve
relived from melancholy and despair
Smile on my face and happiness in my heart
Now I am not less then anyone
Remembered and revered amongst a few people
Bangash saib has made me an owner of my share of bushels
Mazdoor kisan party has bestowed me the status of a man
I became an owner of a shed
And took back the lost ownership of dunghill
Also got the ownership of calf and heifers
And that is just like I own the whole world
When I became a member of this party
At last I became the owner of myself
On the call of Bangash I rose and confronted

Croesus (oppressor)
With 5 kanals of land I got the status of a so-called Pashtun
Today No might can dare to
To call for bondage; No one can oppress me
No one can make me work
Every worker is a friend of a friend (acquaintance)
Who is going to deny this
Bangash the father (of MKP) has freed me from slavery of the world
From the oppression of the tenants as well as the cruelty of the khan
If he is a thorn in anyone s eye
But he is a garland crown on our heads
Indifferent to the feudal
And close to every individual worker
A torch created by God
Who has enlightened our gatherings?
The statue of grace full of Lenin's thoughts
That's why Abrar's poetry is full of commemoration for Bangash

Selected Socialist Poetry with English Translation

Along with the rise of the MKP's mass popularity in the 1970s, Sher Ali was able to resurrect the OAJ and progressive literature generally while giving it a new specific and partisan direction (Bacha, [1988](#)). This was aligned with the internationalism that also characterized revolutionary Afghan poetry of the same period, and the internationalism of global south-oriented literary movements like the Afro-Asian Writers Association—in which writers like Faiz Ahmed Faiz, Mahmoud Darwish of Palestine, Ngugi wa Thiongo of Kenya, Sulayman Laiq of Afghanistan, and others were active. Building on this internationalism, proletarian poets and writers in NWFP also brought to life in their work the characters of Chairman Mao, Che Guevara, Ho Chi Minh, Vladimir Lenin, Patrice Lumumba, Martin Luther King, and others who were newly imaginable as allies,

martyrs, or forefathers in a socialist international world. We saw this above in Khalakyar work (Khalakyar, 1974) and it is even more prominent in Ghar's. The nine *qitas* that Ghar published in his first book were a polemic display of socialist allegiance in exactly this mode. At the same time, they enact the history of socialism not only in the world, but in NWFP, and they link them together.

However, the majority of Ghar's work focuses on local conditions and on materialist-theoretical transformations of them (Dupree, 1992). In a poem *Socialist Nizam* (Socialist System) Ghar presented the characteristics and advantages of a socialist system, which is reproduced here with English translation;

سوشلسٽ نظام ضرور گني محنت
هغه او خوري چه خوک او کري محنت
ميز کسي پيرے سگريٽ قلم دوات
د ادم بچي ته دي دے خيزونو حاجت
که کيرے که مکانات او ستن او تار دي
لويے واره ته ددے وارو ضرورت
دغه هر څه د انسان په محنت جور وي
په خورائ او په زارائ په مصيبت
د محنت جور شے چه خوک په استعمال که
ضروري او لازمي به کري محنت
سوشلسٽ نظام کيني ذهن او دماغ نه
لازمي به اخلي کار مرد او عورت
قومي پنگه به په چاره سيوا کيري
د هر چا به وخت تيريري په عزت
نا بالغه به د کار روزگار نه معاف وي
شي د دوي به بنه تعليم و تربيت
لوي محنت د جاگيردارتاش او شطرنج وي
يا مرزے جنگول گني صفت
چه پرے ملا د جاگيردارو وي مضبوطه
بؤ وي فوخ دوئم پوليس دريم عدالت
جیلخانو غوندے بیکاره محکمے شته
وکیلان ججان په مونبر د عدالت
پتواریان گرداوران تحصیلااران
خوري کینو ته جور شوے مصیبت
دغه خلقو معاشره کرله پلیته
د زردار او جاگيردار په حمایت
قومي پنگه په دے خلقو خالي کيري
سوشلسٽ نظام د دوي کري مذمت
وينے زويے د غريبو مزدورانو
هسے ځکي په مينه مينه د شربت

سوشلسٽ نظام کيني لوي سرے هغه دے
چه کارکن وي، خوراي کين وي نیک سيرت
ابرار غل ډاکو هغه سري ته ووانی
چه تياره بانده خوري نه کري محنت

Translation:

Work is compulsory in a socialist system;
those will eat who labor
Table, chairs, shoes, cigarettes, pen, ink pot;
the son of Adam needs them all
Be it clothes, houses, or a needle and thread;
young and old, all of them need these
That's all produced by man's labor; through a
hard work, toil, and hardships
Whoever uses these products of labor; toil is
mandatory to produce it
Mind and body in a socialist system; Shall be
used by every man and woman
National wealth increases through work;
everyone will live a dignified life
Adolescent will be exempted from labor; they
will be given good education
The old and disabled will not work; it will be
only mandatory for adults
A landlord's biggest labor is playing cards and
chess; Or fighting birds
But a landlord is supported by first the Army,
second, Police, and third, Courts
Notorious institutions like jails; where
advocates, and judges of courts prevail
Patwari, gardawar, and tehsildars; have
become a hurdle for hard-worker
This class has turned the society filthy; with
the support of capitalists and feudalists
The national wealth dries up through them;
The socialist system condemns them
An honorable person in a socialist system is a
worker, laborer, with character
That person is labeled thief and plunderer;
who eats without any labor of their own
There was a division among the Marxist
political parties in Pakistan, because of the
two camps: pro-Moscow and pro-Peking. Like
others in the more radical tendency of the
NAP in NWFP, that which attracted more
peasant support eventually, Ghar supported
the Pro-Chinese camp and visualized Mao
and communist leadership as a role model for

the proletariat of Pakistan. In a poem 'Prolitaria' (Proletariat) Ghar gives explanation to workers and peasants, few stanzas of which are reproduced here;

انقلاب نہ شي راوستے د زر زميني مالکان
ملگري نہ کری د صوفے او د قالین مالکان
مزدورکسان دے حقیقی او اعتباری ملگرے
د سامراج مرستہ کری پت پت د تیک جبین مالکان
کہ جاگیردار د ملگرتیا کوی خطا پری نہ شے
دا خلق پیژنی دنیا کینے یو د چین مالکان

Translation:

The landlords and capitalists cannot bring the revolution

Don't befriend the decadents and rich people (drawing room revolutionaries)

Workers and peasants are real and trustworthy friends

Submissive heads support imperialism covertly

If landlords want to befriend you, don't be fooled again

These people (peasants) recognize only the Chinese leadership

In yet another poem 'Cheen' (China), he praised the leadership of China as an exemplary role model for Pakistan;

د کسانانو د تحریک یو تاریخی وطن دے
د ماوڑے تنگ وطنه ډیر انقلابی وطن دے
د آزادی د شازلمو د توریالو وطن دے
د غیرتیاوو انصاف دارو جنگیالو مسکن دے
ته نمونه یی د انگلز او کارل مارکس د فکر
خکه دي کیری د دنیا په گت گت کینی ذکر
ستا په سرخی کینی دینمن د ونیے رنگ پروت دے
ستا په سینه کینے تاریخی گوریلا جنگ پروت دے
د سرمایے او د محنت درکینی جدل راغے
په ډز کوتک یو نظام تلے دے بدل راغے
چینه دا ستا هر یو بچی خوان او بودا ته سلام
د ابرار اورسو یو خله ماو بابا ته سلام

Translation:

It's an ancient country of peasant movements
The homeland of Mao Zedong is a revolutionary country

It is the abode of the brave, the gallant, and the warriors of liberation

It is the abode of honorable, just fighters
You are a model of the thoughts of Engels and Karl Marx

That is why you are discussed everywhere in the world

Your redness is coloured with blood of your enemies

In your heart lays a historical guerilla war
The philosophy of dialectical materialism of capital and labor emerged

The system of guns and clubs is gone, and a change emerged

Oh! China, Salam to all your children, young and old people

Convery once more Salam (salutation of Abrar) to Mao Baba

This was part of Ghar's broader internationalist awareness. Salim Raz, in an interview with the research was of the view that Syed Sher Ali Bacha was adored in several poems as comrade Ernest Che Guevara of Pakhtunkhwa, due to familiarity in the between the two leaders and because of this Ghar penned a poem on the theme of "Comrade Che Guevara" Raz himself, a proletarian poet, wrote many poem on the miseries of peasants and working class (Salim, 1980).

Ghar explained that the world is divided into two classes: one is the ruling class and the other is the working class. In a poem on how to demolish the class system, Ghar penned a poem *Dwa Tabaqe*, (Two Classes), selected couplets from which are reproduced here:

دوو طبقو کینی تقسیم شوه دا نظام دے
جاگیردار په کینی آقا، کسان غلام دے
یو طرف ته شریسند او ظالمان دي
بل خوا لوخ لغر، نهر مظلوم عوام دے
یو ټولگے ټوله دنیا باندے قابض دے
بل ټولگے هسه ژوندے برائے نام دے
تربگنی نیستی، ذاتی جائیداد پیدا کره
سوسیالزم کینی ذاتی جائیداد حرام دے
که افلاس او غریبی لړ کول غواړے
بنه صورت ئے د خانا نو اختتام دے
نه به یو انسان د بل انسان محتاج وي
دغه فکر ماوڑے تنگ دے دا اسلام دے
دا دولت دے ناجایزه تقسیم شوه
خکه یو په مصیبت بل په ارام دے

دوؤ طبقو کیني تضاد مارکس په گوته کرے
ده مارکس نوم ته، ابرار خکه په سلام دے

Translation:

This system is divided into two classes;
The landlord is the master and the peasant is the slave
On one side are the troublemakers' tyrants
On the other, a naked, starving, and oppressed populace
One class has controlled the whole world
The other class is just alive on the face of it
Without any work, the rich secure private ownership of lands
In socialism personal property is prohibited
If you want to get rid of poverty and desolation
The better way is to finish Khanism
One human wouldn't be beholden to another
This Mao Zedong's philosophy is Islam indeed!
The distribution of wealth has illegally been made
That's why one is in pain while the other enjoys
Marx has raised the conflict between two classes
That's why Ibrar pays a salute to Marx

This is an example of socialist realism in his poetry that the class struggle which he deemed necessary against the rich class, are reflected in the above poem. Thus, it can be established that (Coppola, 1974) and (Caron & Dasgupta, 2016) the international ideologies, like in this case Marxist-Leninist thoughts impacted the literature of Khyber Pakhtunkhwa. Being aware of the role of students in the development of South Asia literary movement, Ghar was optimistic about the students of his times to work for the uplifting of Peasant conditions. Thus, he had written so many poems for students in order to make them understand their responsibilities. One such poem (English translation) is reproduced here from his book, Sparghai with the theme, "In the name of student"

You have won every race of politics in all eras;
Oh son of the soil you are the warrior of politics
Your blow is violent as Ayub khan received on his head
Politics will not be mentioned by his tongue for the rest of his life
Only then the deserving will appear in the political horizon
When they see in your hand the flag of politics
Blood has been shed in The cities of Dhaka, Pindi, and Nowshera
You deserve reverence, as courteous to politics
You are also the heir of the future of our nation
You are the present-day king of political narrative
Oh son of the soil, you are an example of the sun shining in the morning at 8
A remedy for removing the darkness of ignorance in the arena of politics
I hear rummers that the upholders socialist are infields
Dollars have made the leadership of the mainstream politics crazy
For Abrar, two loafs of bread are more worthy than reading 'Firdos e Barin'
He likes the younger generation in politics more than his brother
I have supported socialism in a very overtly fashion
I am a worker, and I burn as my heart smolders
What will I lose if socialism emerges
As I own neither bungalows nor keep gold in Banks
What will I lose that will aggrieve my heart
There is no loss and a lot to gain and that's why I have made this decision
The socialist's philosophy is the philosophy of worker
Which is not utopian but it is philosophy of rationality and deduction
It is a war against the tyrants and its the philosophy of the oppressed.

That's why I have cursed the lavish feast of
the decadents
Socialism does not support dog eat dog
world
In socialism the decadents will be deprived of
their favourite meals
Khans will plough his fields and will not
scrounge our shares
MAO has forced the elite to work in the fields
with hoe
I wander starved while I am the creator of
produce
Naked, barefooted and bare headed I wander
For a loaf of bread I wander nooks and
corners
That's why I have encroached the bungalow
of the landlord
Feudalism is like a mountain over my bent
shoulders(back)
The fertile fields are uncultivated because of
khan
And because of khan my belonging are kept
outside the house
That's why I intent to set the house of khan
and on fire
According to Marx narrative khans are
digging their own graves
Khan is preparing their hollows in graves
because of their oppression and cruelty
They eat the flesh of the workers but
contented with their bones
I have saved myself from tyranny through
socialism
This world is a place for hard working and
poor people
For Vietnamese young and brave people
For Karl Marx and Lenin loving people
All other ideologies are obsolete and only
their philosophy dominates
I am a worker my alliance is with peasants
The pen of Ghar is my sword and my fight is
with khan
And the strand of my leadership is in the
hands of young Bangash
I have said yes to whatever Afzal Bangash has
said

Meanwhile, his advocacy of violent
Maoist tactics as a means to materialize this
theory emerges in the poem 'Inqilab'
(Revolution) which was published by the
party printing house, Shahin Barqi Press, in
1974. The following are selected couplets from
this poem;

جاگیردار کہ لکہ دروزہ غوبل نہ کری
معیشت بہ پہ خبرو بدل نہ کرے
دا لوئے لوئے عمارتوںہ سرنگو کرے
بے د دانگہ او کوتکہ بہ ئے شل نہ کری
کہ دی سر پہ جاگیردار گرزولے نہ وی
مشکلات دیوے خیتے بہ حل نہ کری
جاگیردار نہ دی پہ بل خہ خلاصے نشتہ
سرہ اورونہ کہ پہ کور ورتہ بل نہ کری
ورانہ خلہ بغیرد سوک کلہ سمیرئ
نو بیا ولے پہ غٹانو توکل نہ کری
پہ قل ہو او پہ الحمد نہ خلاصیرئ
کہ پہ زرو پہ کوتکو عمل نہ کری
انقلاب دی تشدد او جبر نوم دے
پہ گفتار گفتار بہ لنڈ دا مزل نہ کری
کہ پہ دا خوک خفہ کیری زبرہ بی اوچوہ
ابرایہ رشتیا وایئ کنخل نہ کری

Translation:

Unless landlords aren't threshed out, like the
chaff from the wheat,
It will be impossible to grow the economy
through words
Tear down these tall buildings; it will not
accomplish without bangs and sticks
If you have not bothered landlords; You
cannot solve issues of hunger of one person
Under the socio-economic slavery
You cannot fill your bellies with spinach and
stale bread
There's no other way to get rid of landlords;
unless smoulder their houses into ashes
Big mouth can't be silenced without a
punch; Then why don't try it on decadents
Reciting Qul Ho and Al-hamdo will not work;
Unless you use guns and batons
Revolution is name of violence and coercion;
This won't be achieved through debates

Disparity behold them If someone feels aggrieved by this; Oh Ibrar you speaks truth not cursing anyone

Ghar's work shows influence of preexisting Pashto tradition, both classical and popular, and is an attempt to argue the ongoing politics of his branch of the MKP within that tradition. This is not always forced but can feel stylistically natural at times. For instance, see *Watana Zaar Watana*, in which he paid tribute to his dear homeland and provided hope to the workers and peasants in the form of a local genre, *tarana*, to be performed; this injects internationalist feeling into immediate local materialism:

جنگ په ویت نام کښي وي فقط دلته راشي
 وطنه زار وطنه
 وطنه تا باندے چه سخته وي په ما سخته وي
 په مزدورانو کسانانو د دنيا سخته وي
 لکه په تن د يو مريض چه د وبا سخته وي
 نه په نواب سخته وي نه په خان بابا سخته وي
 خانان اخته وي په خپل ډول او په سنگار وطنه
 وطنه زار وطنه
 وطنه ما که د سامراج نه ازادئ غوښتله
 ما که دا ستا په سر انگریز سره بدي غوښتله
 ما دانسان په وینو څکلو پابندی غوښتله
 ما د غټانو په مرئ کښئ تیزندی غوښتله
 غټان غټان پاتے شو، مونږ شو په دار وطنه
 وطنه زار وطنه

Translation:

Oh, homeland oh my Dearest homeland
 A war erupts in Vietnam and famine in my lush green homeland; oh homeland
 Oh homeland when you are under hardships then so am I
 The workers and peasants of the world are under hardship
 These hardships feel like the body of a patient affected by pandemic
 Neither nawab nor the khan is bothered by these hardships
 While Khans kept busy in lavish grooming and adornment; Oh, beloved homeland
 Through the strength of my arms; I have built canals on your scarred soil
 And built dams in some places; dams and ponds in others

And built abundant orchards and lush green pastures

And built roads through the forests and mountains

But today I don't have a bit of entitlement oh homeland

If I wanted liberty from the British imperialism (colonial India)

If I wanted to be the enemy of the English on your behalf

I wanted prohibition on these leeches too, feeding on humans

And I wanted a noose around their necks

But decadents were left decadents while we faced the gallows

Conclusion and Findings

In conclusion, it can be said that Marxist-Leninist ideology influenced Pashto literature, by presenting examples of Socialist realist perspective in reproduced selected poetry by Ghar. Although leftist political parties were banned in Pakistan including PWA for a long time, but however, the in contemporary poetic work by proletarian poets such as Ghar, and Khalakyar etc, have recorded public debate on the need of leftist political program as an alternative.

It is a noted fact that through literature we can see the processes by which leftism itself drew its moral weight from preexisting Pashto tradition in NWFP, as well as processes through which it was transformed by ongoing movements. It turns out that not all of its content was foreign after all, and to the extent that leftism succeeded, it did perhaps because there were preexisting local ideas and vocabularies with which it could have a conversation, such as in Ghar's use of Rahman Baba's skepticism of authority.

Therefore, the selected poetry as discussed above is an ethnographic intervention to understand the ideological and material background of progressivism and its social history in Pakistan and especially in Khyber Pakhtunkhwa of Pakistan. This study of the role of proletarian

poetry in the evolution of leftist politics in Khyber Pakhtunkhwa' concludes that Marxist trends in art, literature, and politics, was the product of a long process of transformation. In a dialectical manner, it had preexisting roots in Pashto knowledge and in the inequalities of colonialism, in which anticolonialism often meant conflict against the class system and other divisions that

empire used as part of its rule. As Ghar's use of Rahman Baba illustrates, and as the early lives of people like Fazal Mehmood Makhfi, Haji Sahib of Turangzai, and others illustrates, there were already precedences for thinking about these things critically, as well as for resisting them, in local Islamic modes. When formal nationalism arose, nationalist sentiment took on revolutionary

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