

THE INFLUENCE OF MARXIST THOUGHTS ON PAKHTU LANGUAGE POETRY

Majid Ali*
Ma Zhong**

Abstract

According to Engels, Karl Marx wanted the emancipation of society from exploitation, oppression, class distinction, and class struggle through the introduction of communism. Liberation of Society is a desire by poets influenced from Marx thoughts expressed in their literary works, with their flavor including Pukhtun poets from both sides of Duran Line. Our study spotted some poetic works of Pakistani Pukhtun Poets, by random selection method, which are critical in their approach towards Government policies and due to which they are called progressive or Marxists. We want to determine their literary status while comparing it with Marxist interpretations. Our studies find that the selected poetic works do not fall into Marxist advocators but fall in a progressive approach.

Key words: Influence, Marxist, Thoughts, Pakhtu Language, Poetry

Introduction

Poets are comparatively sensitive and profit-free analysts of society contrasting to journalists. Poets are not into monetary benefits and present what they want to exhibit through their poetry. Poet's wordings are more influential because the language of poetry provides a deeper understanding of the ways the other writings can't experience (Faulkner, 2017). According to Merriam-Webster Dictionary, "A Poet is a maker of verses a creative artist, who is taking much from imaginative capabilities with special sensitivity to the Medium." Poetry falls into two

* PhD Scholar at School Of Marxism, Xian Jiaotong University, Shaanxi Province, China: majidksk@outlook.com

** Professor At School of Marxism, Xian Jiaotong University, Shaanxi Province, China: mazhong2018@xjtu.edu.cn

major categories of Romanticism and Realism, while one scholar titles it Victorian versus Modern poetry (Parab, 2015).

There is a need to clarify a mythical explanation that some Pukhtun poets knotting themselves with Marxist lineage or lurked back by their fellow poets or interpreters, and they are called Marxists. This study evaluated some random poetic works of Pukhtun poets, which seem leftist and progressive in their outlook. Furthermore, a comparative study with Marxist literates will determine whether these poets or their creations fall in the domain of Marxist interpretation or not. This article selected some random ode, poems, Couplets and *Tappas* (two Lines also called Epigram), conveying a leftist outlook. It will give the policymakers of Pakistan insight into Pukhtun Poets' perception of society.

Marxists see political and historical development as a result of class struggle between haves and have nots and are against the concept of private property. Through this guidance, they wish to reshape the social order. They are those holding bourgeois responsible for uneven strata of society and trying to minimize the gap between the haves and have nots. This research aims to provide a Marxist perspective to the already mentioned Pukhtu Poetry. A random selection finds that some poetic works criticize governmental decisions, which earn for them as Marxist. Our study noted the original poetry and compared it with Marxist drawn lines.

Before going into details study of Pukhtu literature and its influence from Marxist thought. Let me put the definition of Pukhtu and Pukhtun for non-acquainted scholars Pukhto (u), or Pashto, is an Indo-European language of the Oriental branch, spoken by the Pukhtun people of Afghanistan and Pakistan, and divided into a multitude of dialects differing drastically in lexicon, morphology, and phonology. Pukhtu is not only a

language but also a particular code of conduct and value (for detail study, Grima, 1985).

In the literature field, advocates of Marx's interpretations are called Progressive or Marxist-Leninists, like in Urdu Literature, Faiz Ahmad Faiz, and in Pukhtu Ajmal Khattak. Faiz first poem was "*Mujh se Pehle si Mohabbat Mere Mehboob na Maang*" (Don't demand love, you were habitual of) is known that it gets influenced by Marxism because he switched his focus towards hunger and miseries of common masses from romanticism (Hayat & Rai, 2016, p. 98). We did find that the Marxist approach influences mentioned sources. Because the introduction written to the Manifesto by Engels gives inspiration to writers to call themselves communists, he also says that "whatever portion of the working class has become convinced of the insufficiency of mere political revolutions, and had proclaimed the necessity of a total social change, called itself communist (MARX & ENGELS, 1948, p. 5)".

This research takes its inspiration from the "Theory of mind", which predicts and tells what is going on inside one's mind; it suits poets, who are most of the time wording their feelings and thinking in rhythmic and non-rhythmic ways. Which are the products of society prevailing around the poet, and these are helpful in the development of personality (A. Yousafzai, 2012, p. 11). Using this Theory of mind shows what our study understands of some excerpts of progressive Pakhtun poets. One of the Theory features is that it keeps peculiar interpretation while reading someone's words and phrases, which may be verbal and nonverbal communication (Goldman, 2012). according to Orr, "Poetry and Politics are both matters of verbal connection (Faulkner, 2017)". Here instead of a mind, we read their poems and predict what one is thinking as Theory of Mind is trying to understand the mental state of a targeted person which drives his actions (For detail study, Dore, Amendum, Golinkoff, & Hirsh-

Pasek, 2018). The mentioned pieces of work are the instances of such selfless works, which on one hand criticize the government for their wrong doings.

Progressive Poetry during British Rule:

Downfall at Plessey in 1757 turned poets of the land to criticize the colonial masters clandestinely. Contemporary RRN Mozoon lamented the brave demise of Siraj Al-Dawla in the following verses:

غزلاں تم تو واقف ہو کہو مجنون کے مرنے کی
دیوانہ مر گیا آخر کو ویرانے پہ کیا گزری

Translation: “O gazelle, you know beloved’s tragic death of patriot,
After the demise of (patriot), the country was ruined (Narang, 1986, p. 129).

British after establishing their Raj gradually started depriving the Ministers and the Amirs of their luxurious life. They were stopped to use their right of expression and movement, they were like caged birds as portrayed by Jhorat in below couplets

کہیے نہ انہیں امیر اب اور نہ وزیر
انگریزوں کے ہاتھ قفس میں ہیں اسیر

Translation: Neither calls them Amir nor minister now
Both are captives of the British.

Their independence and right of expression were suppressed by the British. And they were only allowed to say whatever they were told, like Parroting the British words (Narang, 1986). It is recorded that resistance against colonial powers emerged more vividly in the post-WWII era, which turned off the further encroachments of colonial powers and

indirectly resulted in nationalism. This situation also brought an eclipse to Marxism, but writers still believe in hope for change (Kiran, 2012). Because what they have seen during colonialism was stagnation, Capitalists incapacity to achieve growth, that's why they behold Marxism (socialism) as a sustainable and fast economic stabilizer (Petras, 1983, p. 198). During the Mughal period, the then poets expressed their concerns about the fall of Mughal social and political stature in connotations due to the fear of the British (Ahmad, 2005, p. 47). The same implicit poetry was also found in the post-independence era, as were found during anti-Imperialism strives. Until today, can't get rid of that practices, similarly poets since the Mughals era, been under the naked eyes bore atrocities. That's why most poets use connotation language. Different perspectives have looked at Marx, but what is relevant to our study is that "He provided the sharpest tools of criticizing the exiting society (Wolff, 2003)". Maybe that can be one of the reasons that the mentioned work is counted in the Marxist approach because they dared to criticize the existing modus of Operandi.

The Progressive Writers' Association (AWP), earned for itself the progressive literate title in India. For their outlook which influenced by exterior and interior situation the progression of AWP is classified into three Phases. From the era of 1935 ACT to Quit India movement and Civil Disobedience movement of 1942 is called first Phase. The Second era starts from Civil Disobedience to Independence 1947. And the third Phase is post-Independence till 1980. The mentioned eras affected the poetry of these progressive associations and that's why they mentioned socio-economic, Religio-cultural and political strata of their geographical coverage (India and Pakistan). Progressive were open to invite non-progressive poets to their gatherings (like like Krashan Chandhar, Maulana Salahuddin Ahmad, Qayum Nazar, Mia Jee, Hafeez Jhalandhar,

and Abdul Majeed Salik), for the sole purpose to overthrow the yolk of the British Raj (Sadeed, 1999, pp. 503-504).

Post-Independence Progressivism:

In the Post-independence era, Urdu carried the legacies of progressivism. However, the poetry changed its contents from anti-imperialism to passivity, no-destined state destiny, miseries, and suffocating situation of the common man. It started conveying the messages of the needs and requirements of the daily life of a common compatriot. Like Marx has given space to the economy and unbearable economic miseries of the people (Sud, 1979, p. 122). On one hand, it challenged romanticism and mysticism while on the other hand, it adopted a realistic approach, to keep away Urdu poetry away from stagnation. The independence resulted in two Countries India and Pakistan, giving an opportunity for Hindi and Urdu poetry to grow further. However, our study found that their legacies of anti-imperialism now converted to anti-imperialist behavior, consult the below couplets of Pakhtu Language:

پیر، ملا، خان، سیاستدان او دانشور اسیزو
یو مصور دی بل شاعر بل ساینسدان دی دلته
یو سماجی کارکن دی بل منصف لقمان دی دلته
هر یو لگیا دی د سامراج خلاف په جنگ اخته دی

Translation: Pir (Saint), Mullah (religious scholar),
Khan (Lords), politicians, and intellectuals
live together
One is Painter; another is a poet, while the
other is a scientist here
One is a social worker, and the other is
Luqman (Judge)
All of them are engaged in a war against
imperialism (Sahar, 2010, p. 42).

Our study observed that after independence, Faiz was disappointed in seeing censorship of Government, "this is not the Dawn (freedom) that he waited for" in his poem *Subh-e-Azadi* Freedom's Daw" (Faiz, 1971, pp. 122-123). Due to taking their right of expression and establishing robust surveillance over their words and deeds. This suffocating situation turned him towards oppressed masses' struggle and started criticizing capitalist culture in poetic style (Hayat & Rai, 2016, p. 99). The same pattern is also observed in Habib Jalib's poetry as he mentioned in Poem *Dastoor* (Constitution). The sufferings of the commoner are the same as they were in the colonial period, and we are not independent; we don't have freedom; if we had then why did we end the sufferings of common man problems (Nazir & Mazhar Hayat, 2020, p. 156)". These Progressive poets addressed the outer oppressive circumstances and trouble faced by insiders; they hoped to make changes with the help of struggling constantly. It is found that feudalists or capitalists have exploited ordinary citizens, and these poets believe in saying of Karl Marx 'to Changing the world (Sultana, Ahsan, Khan, & Usmani, 2014).

In the Marxist approach, we noted that he first diagnosed the disease of society, then criticized it with its existing nature, and then tried to provide a solution to the problem he diagnosed (Wolff, 2003, p. 13). Contrary to this logic, Pukhtun Marxists did not analyze the issue, only criticized its nature and consequences while not providing a solution or alternative. Instead, they give suggestions like (S. A. Sabir, 2015) and (Guluthmankhiel, 2015).

Anti-Capitalist and pro-Marxist poetry:

In Pakhtu Poetry, the criticism of Capitalists lifestyle has been found in Ajmal Khattak's epic work *Da Ghairat Chagha* (call for honor),

نيڪان، نيڪان، غتان، غتان، پيدادي
دوي خود خايه جنتيان پيدادي
خي هغه خوارو ته جنت اوگتو
كوم چه دموره دوزخيان پيدادي

Translation: Wealthy people are noble by birth

They are from Heaven inherently
We need to create Heaven for those
Who is hellion by birth (Khattak, 1958, p. 108)

Ajmal disagrees with capitalist rhetoric that poverty is due to destiny; for him it's a slumber of ignorance, that's why he tries to awaken the contended minds. From his first poem *Dehqan* (Farmers, Marx call: Serf), where Ajmal Khattak portrayed the life of a serf, with all Dickensian miseries down to death, that's why he been painted as Marxist. Here is another instance from his work of pro-Marxist approach,

غتان خمونز په وينواو پرسيدل
خمونز په سرتراسمان اورسيدل
مونز غريبان پياسه اونغن نه لرو
دلوزي مرو وروستو کفن نه لرو

Translation: Wealthy swollen with our blood
And reached to the height of sky at our
cost

Contrary to that, we (poor) don't have
bread and water

Due to starvation, we are dying and don't
have shrouds

Due to his approach towards the state, society, and uneven economic situation, Ajmal Khattak got his reputation as

Marxist, and the study found in different sources of Khattak that his writings (both Prose and Poetry) are influenced by Karl Marx's interpretations of state and society however according to the set rules for being Marxist he is not falling in Marxist scholars or advocates (Faraan, 2019, p. 14). He wrote in his book that he studies Marxist literature (Khattak, 2003). In spite of the fact that he was attracted to Marxist literature or approach, did not kept him away from the nationalistic politics or slogans.

Poets having the background of being laborer are sterner in their stance against capitalists. Like Sabir is one instance, and one of workers poets puts his thoughts in the bellow stanza in this way, that he wants to overthrow their suzerainty.

بی حدہ مکار دی-بی حدہ مکار دی
ستاسو دھر بو دسرقاتل سرمایہ دار دی
رونرو مزدورانو

Translation: They are way too cunning
These Capitalists are the killers
Of you! (working class) (S. A. Sabir, 2015)

He criticized capitalists and their managers (In the Words of Marx: Bourgeoisie), for their exploitative behavior; for that, he had given a call of awakening to the co-workers of the whole country and warned them if there is no unity among fellow-workers then the bourgeoisie will suck their blood till their death. He further points out that the excruciating situation today, if workers are undergoing, is because of their fragmentation, if they can unite for their rights, then there is no need to go abroad for wages. Their own country may produce opportunities (S. A. Sabir, 2015). Here it seems that he genuinely follows one of Marx's notions. He determines the real mission for a man is to overthrow capitalist society and its state institutions and liberate the proletariat from their clutches (Dukes, 2002, p. 45). But his kind of literature is only limited to the union of workers and their

bosses; these kinds of writing (writings by factory workers), including their stories, and poems are defined by narratives of 'Crisis' (Perera, 2014, p. 87). Still, there is no political or economic solution for the whole of the country. Secondly, his call for waking is limited to one country only, while Marxist is talking about the shared destiny or 'Shared community' as Mao Zedong was enabling China to come to the liberation of oppressed people around the globe (Cheek, 2002, p. 13). What is the reason that progressives have been counted in the Marxist pool? Because of their closeness to communism which according to their belief, is a better solution comparatively than capitalism (Kiran, 2012, p. 177).

زمونږ وطن د بنامارانو وطن
زمونږ وطن د بلاگانو وطن
گنی په دی وطن کینی څه نیشته دی
گټه د سمی که د غره نیسه دی

Translation: Our country is the homeland of anacondas
It is the sanctuary of Monsters
What it don't have (manufactured and
natural resources)
Earning from hilly and plain areas is
coming (Abid, 2005, p. 109).

The poet Fazale-Subkhan Abid book's majority contents are society focused. He lamented over ineffective management of state resources, he said that "Pakistan is full of natural resources but unfortunately we could not took advantage of it and still our country is facing humiliation. It all because of usurpers is like serpents that are gulping each of its resources and are above transparency and accountability(Abid, 2005, p. 109)". Actually, he is criticizing the weak economic system of Pakistan and trying to say that Authorities are dually responsible for such a pathetic

position of the Pakistani nation. When one reads Akmal Leewani's poetry it reminisces Abid's approach in other words, like our study put some of excerpts as an example, particularly realistic one:

مونڙه ڪه هر ڄومره اوگده ڪره خپل لاسونه
 قابض مون نه ڪره د ظالم په گريوانه لاسونه
 د غلامي د ژوندون دغه نتيجه اوخته
 هميشه بل ته مونيو لي وي خواره لاسونه
 پته ٿي لڪي د سپيرو ڪڙو وڙو ڪرڻونه
 نور په چانه گورو ملڪرو دا سپيره لاسونه

Translation: No matter how much we extend our hands
 Cannot grip the oppressor
 It's the result of an enslaved life
 To ask for financial aid forever
 The lines of our palm are zigzag
 Which can tell the story of our future

(Leewani, 2005, p. 2).

The majority of realist Pukhtun poets tried in one's flavor to express their inability and powerlessness of controlling over oppressive powers. It highlighted reasons for the weak economic position which is directly suffering citizens of the country. Poetry sharply criticized the long-term imperialist influence and the half-hearted efforts of insincere leadership, which brought the country to the brink of destruction and humiliation. Pakistan is becoming more and more indebted, which is why most of the government projects are run with donations and aids (Leewani, 2005, p. 2). His implicit gestures have been highlighted in bellow verse:

چي خرڅ شوي په ډالر او دينار دي
 هم هغه سري په کلي کښي سردار دي

Translation: Sold in dollars and dinars
 That man became chieftain of the village
 (N. Yousafzai, 2013, p. 33)

It is unwise to be hopeful from such kind of leadership. Who are inclined towards their interests and forget the cause of the nation and its development. Such type of complaint is also filed by another poet in these words that "

راچی شی کوخې ته سر راټیت کړی دستار اوغواری
مشر چی د قام شی د قام نه شی د خان اوخیژی

Translation: For vote, they bow their head in the streets
After the election, they become the leaders of their
destiny or nation (Aseer, 2011, p. 3).

Progressive's Criticism of multi-Aspects:

Since 1947, it has been observed that the Pakhtun leadership discouraged war with any force, as they have experiences and stories of the consequences of the Anglo-Afghan war. Their leader during imperialist times was called Frontier Gandhi for his nonviolence approach (Korejo, 1993, p. preface), because most of Pukhtun know the consequences of war from the multiple Afghan episodes in the past (1838 to 1919) and at present from 2001 to 2021. Military operation at ex-FATA in 2001 against the Taliban produced saturation some politicians were in favor of it while some were against the idea of a military operation. Prime Minister Imran Khan was in the latter group, however, anti-military operation rhetoric defamed him in the eyes of so-called liberals. Imran's stance is implicitly or explicitly admitted, that war did not bring prosperity but terror and economic degradation. Such kind of stance adopted by Sahib Shah Sabir in his below stanza:

خوک چی د جنگ وایی د جنگ د زوره نه دی خبر
دالیونی دیی د بلا د زره خبری کوی

Translation: Those who say for war is not aware of its disasters

These Mads are speaking the language of devil (S. S. Sabir, 2006, p. 33).

Those who support war are out of their minds because it leads to destruction anyway, whether they win it or lose. The poet reminds the proponents of war that they do not know the devastation of war or they are unaware of the phenomena. Here is a variety of freedom-loving poets who are not directly falling into the Marxist group. But does come in anti-Imperialism cum progressive banner, Like Abdul Khaliq Khaleeq, because he played an active role in the freedom movement as a volunteer. Still, he wrote progressice poetry (Khanif, 2014, pp. 273-288).

Right of expression concern:

There are a lot of poetic and non-poetic impressions about the ban on the right to expression in the Pakistan. Although this is allowed under Article 19 of the Constitution of 1973 and Eighteen Amendment 2010, but in reality there is no room for criticism, which a poet expressed in his poetic own style in below stanza:

اوس ڄوڪ رڻبتيا خبره هم ڀنڪاره ڪولي نه شي
اوس ياران يوبل ته په غلا د زره خبري ڪوي

Translation 31: Truth cannot be told overtly

Currently fellows talk clandestinely (S. S. Sabir, 2006, p. 33)

ڄومره خاموشه خاموشي ده، ياران هيخ نه وايي
هره مري ڪڻي تيزندي ده، ياران هيخ نه وايي
مونڙ پخيل واکه ڪور ڪڻي آف له خولي ويستلي نه شو
ڇه عجيبه شان آذادي ده، ياران هيخ نه وايي

Translation: In a pin drop silence? Fellows don't dare to say
due to the fear of hanging, Fellows don't dare to
say

Fellows are not allowed to speak in one's own
Country

What strange freedom is it, Fellows don't dare to
say (Armani, 2000, p. 37)

He was supported by (Shakir, 2013, p. 68) in the mentioned
couplets as bellow:

سندري هم راڻي تپي غزلي هم وايه
خو ماتول غواري ملڪروبس يو ڄل خاموشي
ڇي ستا د زلفو تصور د شاکر زره واخستو
شوه د مرغو په شور کڻي ورکه د ځنگل خاموشي

Translation: I can sing songs and Odes
But we need to break the Silence
When the poet imagines the darkness
The Silence of forest converted into noises of
birds (Shakir, 2013, p. 68).

Progressive poets who have laid the foundations of ideas
for the unequal class are reminded of the values of free thoughts
and true freedom, which cannot be imagined in the present
scenario of Pakistan. Roghani is one of those who wanted an
ideal state for freedom of expression. He preaches what is
convinced freedom in below lines:.

هم هغه آزادي غواري، ڇي واقف له آزادي وي
څه ارمان د آزادي کري ڇي بنده ځوي د بنده وي
هغه ژوند ورپکښي نه وي کوم ڇي ژوند کنرلي کيزي
که وطن لکه جنت وي خو نظام ڇي ي گنده وي

Translation Those can demand who know the value of
independence,

Noble by birth can demand independence
There is no life it
Where the government system is not sound
(Roghani, 2009, p.27)

Its primary focus is independence and the political system. Poet disowns such a political system, where freedom is not encouraged, and the poet calls the person “noble” who has freedom inherently. Although there is an independent state however that has been occupied by octopuses, which stopped free communication among fellows. It's the prime duty of the states to make life comfortable for its citizens not to give birth to slaves or, yes men. (Roghani, 2009, p. 27). In the Same mood, he highlights the country's weak legal system in bellow couplets,

دا قانون ددی وطن دی چی قانون به یی وی مات
حقداران پکنبی هغه وی چی طاقت وی د چا زیات
د طاقت حکمرانی ده د خنکل قانون چلیزی
دلته هره محکمه ده محکمه خنگلات

Translation: The law of the country is perpetually violated

Mighty people are righty people
Strong is the ruler like the rule of the
jungle

Every department of Government is
lawless (Roghani, 2009, p. 45).

His main aim is to identify the responsible figures for the country's heart-wrenching situation. This continuity we also find in another poet's couplet, which is as under:

چی غل بری کری کوتوال غریب پانسی کری
دانصاف عدالتونو ته دی خیال دی
اسلام نه اسلام آباد وریکنبی ستای
دی و غظونو تقریرونو ته دی خیال دی

Translation: Instead of catching culprits, catches innocent
Do you heed to this kind of Justice
Instead of being concerned about Religious affairs
They are concerned how to get to Islamabad
(Leewani, 2005, pp. 6-8)

Such genera are found in 30% of poetry after 2010 because the land situation diverted their attention towards the most pressing problems, like terrorism, bad governance, economic and social dissatisfaction, etc.. These are a few instances of progressive behavior, and lots can be found by further studies, which is open for future scholarship. Here we are putting the last model of progressive poets who criticize the government for its international policies. GuluthamanKheil sternly criticized Pakistan Government Policies for pro-US, he presented the damages of attack of Salalah¹ to the nation, that why we have such policies which in return gives us Martyrs without any reason or war.

واقعه دسلاله به مونزه ځنگه هیروو
حمله چی نیتو اوکره زمونزه په څوکی
بی وجی افسران او فوخیان یی شهیدان کرل
راغونډ شئی نظر اوکری په ناقصه پالیسی

Translation: How can we forget the tragic incident of Salalah
When NATO Attacked on our posts

¹ The incident took place on November 24, 2011 when NATO helicopters killed at least 24 security personnel and wounded 12 soldiers at a Pakistani check post in Salala located near Afghan border.

Without any reason, our officers and soldiers
martyred

Let's together revise the wrong policy (Guluthmankhiel,
2015, p. 8)

Here poet points at Pakistan's past Policies, Like in the past being the member of CETO and SEATO received Military and Economic assistance and Funds for fighting Afghan Jihad (Nazir & MazharHayat, 2020) , during the Musharaf Era, Pakistan again played a frontline state role against terrorism, but instead of that Pakistan territory been violated by NATO powers. In reaction to that, Gul wrote the above poem.

Conclusion:

This study found more than 25 Marxist cum Progressive Poets of Pukhtu language, registered in Dr. Muhammad Hanif Khalil's book. They can be called Marxist by their fellows or by their approach, however they are not those Marxists who are advocating for an ideology as an an alternative to the current setup. These poets and mentioned works revolve around a particular aspect, not as a whole system. As Marx did, from History down to Economy and Politics, even tenants and Rents have been their Subjects. That's true that the influence of anti-imperialism and pro-Marxism left a strong influence over many languages. This influence also left a a substantial impact on the Pukhtu Language and its literature. Most of the writers will not introduce themselves as Marxist, but their works do. The writings of poets are more neutral because most of them have no material expectations or gains. Their hearts and minds are with the downtrodden segment of society, and the most essential feature of their work is sugarcoated criticism, which may not produce violence. Pukhtu Literature has been influenced by Marxism in one way: the incorporation of realism and depiction of fragile women, Social, deteriorating economic situation, and government negligence. It was the example of a few progressive writers in

Khyber Pakhtunkhwa, and there are countless names in the book of Dr. Sahib Shah Sabir; *Da Pukhto Shairay pa wada kid a tanqeed Kirdar* (The Role of Criticism in the development of Pakhtu Literature: page 669). I would instead suggest the current poet's approach for being critical to different institutions in the poetry of resistance through a progressive approach. However, our study clarified that mentioned poets reflected some flavors of Marxism, like workers' situation, exploitation of industrialists and capitalists. Because Pukhtu works are conflicting with the established narratives rather than class struggle, it is not an ideology or school of thought, followed layer by layer. The above-mentioned group of Poets cannot even be given a name like “Class” because the guidelines to be called a “Class” revolve around economy and, on the basis of that, struggles for a political and ideological organization or disorganization. To achieve the objectives which are economic, political and ideological, there is a necessary step of the formation of class (Przeworski, 1985, p. 47). Further profound Studies may find our viewpoint contrasted to their findings because we did not thoroughly study each poet, so we selected their progressive poems or couplets.

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