



RESEARCH PAPER

An analysis of Marxist Essence: Present in Ghayoor Bukhari's Saraiki Poetry

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ABSTRACT

The purpose of this research paper is to sight socio-political, financial literary understanding of the presumption of Marxism and finds the ideology is an economic philosophy and have roots in politics that highlight in the fundamental nature, the theory represents many facets such as outcome of production form of prosperity and its distribution and the reality of economic condition of the social order with the reference to Marxism fact-based reality. The theory highlights the endeavor to acquire power between rulers and ruled and disseminates the gentry' difference in these two classes manipulating and manipulated. The aim of the theory is looking for parallel equality among people in order to manage class free society for the human being. In this way, the perspective of the philosopher, Karl Marx, Marxism is the development of the world consequently people would be beneficiary by practically applying such module and the earth is to alter by the revolution. In the circumstances of restructure: literature, society the world will unable to remain oblivious to the process. The poet Ghayoor Bukhari projects the panic conditions of deprived people of Saraiki Waseeb which consists of 'Rohi', 'Thal' and 'Daman'. He brings light to the pitiful problems of Saraiki people such as hunger, starvation, and famine of society of emerging generation growing in quarters of working-class advising revolution in opposed to oppression. Ghayoor Bukhari singles handily make his reader see revolution and he himself turns the leading light who bears the flag of revolt and keep the positive hopes high. Moreover, supporters of Marxism and their deeds clearly admired by Ghayoor Bukhari and he also levelling them as remarkable icons.

KEYWORDS Marxism, Ghayoor Bukhari, Oppression

Introduction

Ghayoor Bukhari a loud and important voice of Saraiki Waseeb, his poetry has been praised for his depiction of contemporary society and for giving the voiceless deprived-class a voice, raising his voice for the deprived people of Rohi, Thal and Daman. His four books (Hayati, Sakh, Sir Dharti di Veil and Kujh Ala Sanwala) are referred to as revolutionist voice, giving a contemporary depiction of Twenty first century Saraiki Waseeb. Bukhari's poetic versus is considered the realistic picture of exploitations, deprivation from rights, lack of basic necessities, ignorance of rulers for Saraiki people. His poetry is an adequate and honest depiction of the Saraiki Waseeb. This essay argues that Ghayoor Bukhari's poetry stands as a powerful testament to resilience, functioning as a vital voice for the deprived and impoverished within the Saraiki community. His work provides a true and unflinching representation of the lived experiences of Saraiki people, who have historically faced systemic deprivation of their rights. Through his verses, Bukhari articulates the struggles, hopes, and enduring spirit of a marginalized population, ensuring their narratives are heard and acknowledged. Therefore, this essay could

contribute to future research in the sense of suggesting a possible reason for Ghayoor Bukhari's choice in giving voice to voiceless people and complex depiction of society. The problems and issues of common people are vigorously addressed in simple and general language. He is in the favor of democracy, he never bows down to any dictator moreover he has been found a bitter opponent to tyranny, feudal and state oppression.

It is right to title him as the poet of common people quite dissimilar to Saraiki's other poets and his contemporaries. Bukhari uses the idiomatic style of writing and as a result, he became able to increase the number of his audiences and followers who belonged to his expression that echoed with determination and zest.

It is further said that the chief reason for the popularity of Ghayoor Bukhari is that he highlighted the elaborate ideas of Marxism and inculcate them into the politics of Saraiki Waseeb, humor, and poetry.

Undoubtedly, those who study and are interested in literature and politics can restate the whole history of the Saraiki oppression and deprivation simply reading Ghayoor Bukhari's poetry chronologically, such study not only enables them the background of the circumstances but also the labour and struggle that they depicted. There is a spirit of sympathy and compassion towards the downtrodden section of society. (Thokchom Martin Singh, p-2).

Literature Review

It is widely believed that the originators of Marxism Karl Marx and Fredrich Engels did not directly proposed any theory related to literature and they did not intend to propose any dogma in this regard (Barry, 2002). According to the viewpoint of general Marxism is that literature is indirectly or directly reflection of social organization of society and social organization serves as ideological basis and that shows to what extent that literature is product of social system (Newton, 1988). In 1930s, Soviet Union saw reactions from soviet society, and the state began to take everything under control even arts and literature as well. In 1934 liberal views had been outlawed and orthodoxy got imposed, based on the works of Lenin rather than those of Engels or Marx. In 1905, Lenin had an argument that literature is tool for party and literature must be party literature (Bertens, 2001). Literature must become part of unified, organized, and methodological part of 'social-democratic party'. Whereas, Engelsian Marxist Criticism' has no any such hard line for literature. It emphasises on the freedom of literature from political influence (Barry, 2002). Thus, Marxist views literature as not the timeless artistic criteria, but as products of ideological and economic determinants of specific to that society and era (Palmer, 1997).

Aspects of Marxist criticism

Generally, Marxist criticism takes following points to underline any piece of literature in its criterion.

- A context and rational based study of literature.
- What does part class play in literary piece?
- What is the view of writer of class relations?
- What does literary piece peace say about oppression in society?
- Do the literary works propose any vision to solve problems in that work?
- Ideology is signified, if the literature is considered as signifier.
- Without class consciousness, it is not possible to define literature.

- The genres of literature also belong to classes of society as tragedy is for royals, epic is for chivalrous heroes, ballads are for middle class, sonnet is for shepherd, comedy is for landlords and novel is for middle and urban class.

Material and Methods

This study is pure qualitative. This research-based study presents the landscape of Marx theory and the function which is associate to literature. The socialist approach of Bukhari's poetry is well known opinion that gives his poems a huge flight to the world of imagination and made his fame in the arena of literary and political society. So, working on Bukhari's this aspect is great need of the age which cannot be ignored. Therefore, the aspect is basically central of his poetry.

For the purpose of investigating the ground in this regard, internet and books were used as the core source of data collection. Specifically, internet and books remained helping hands in this regard. While preparing for writing this research paper numerous hurdles came when it comes to poetic translation/ or in order to transcribe the poetry. Although the poetry can be translated in many languages yet English language has been infrequently chose for that purpose. Seeking to accomplish the purpose, number of search engines were browsed and visited yet only the one website (<http://www.revolutionarydemocracy.org/rdv9n1/ghayoorpoems.htm>) been found utilizable from where the purpose could be served (translation of poems).

Translation in second or in foreign language from the first language however, it was a Hercules task to convert/translate the ideas and words into other language and explain it. Therefore, take it as modestly attempt to present the central ideas in simple language in order to pave my notion.

Data analysis and Results

Ghayoor Bukhari discussed all the inborn and native problems of his waseeb in which Marxist views can easily and clearly be observed. His faith like Marxist approach to change the world can be pointed out in the poem: "Data Hik Lahore da Shah hy".

Ghayoor Bukhari addressed all the local issues like oppression by rulers and feudal, deprivation of humanity from basic rights and necessities, and raised his voice for people of his waseeb. In the interests of mankind and progressive movement in which Marxist approach can clearly be observed. His belief like Marxism to change the world can be seen in the poem:

"Kambdy Bhukdy Kambarry ku Mehsos kr, Kambdy buk Naal Kambdy Duaein di kar,
Huss Karaein dhae gai zindgi bhoain utay, Taat Mosam di kr ya Hawain di kar,
Lab o Rukhsar di aa Kahani muka, Gal kahi di jafa na wafaein di kr,
Waqt di karbala vich Khuda wasty, Gal kar sakda hein taan Ridaein di kar,
Thee saky taan Ein Dharti dy sseny utay apnrry lahu naal ghairat di tasfeer likh,
Keh sakoo apnrri tabahi da ehsas ni, Soch aay hy jo Naslain da kia Thevrrain,
Thareh di Talkhi tay Panrri da masla hosi, Panrri milsi ya wat kuj biya Thevrrain,

Waqt Berehm di ein Adalat dy vich, Baal Qaidi hosin ya Reha thevrrain,

Putar Chabuk jhalesin ta parwah nahi, Dukh taa aay hy jo Kahi Be rida Thevrrain".

(The body shakes, a tremor born of need, pray for the soul, where hunger sows its seed.

Life's breath is choked, a fall upon the dust, Obey the storm, in winds we dare not trust.

Let tales of lips and cheeks to silence fade, no oaths of faith, no betrayals displayed.

In Time's high court, for heaven's sake, implore, Speak of the woman's heart, its sacred core.

If blood you spill, upon the earth's dark breast, write "honor's truth," where shattered dreams find rest.

Our lineages crumble, blind to future's dread, what fate awaits the children we have bred?

A thirst unslaked, a drought's relentless sting, Will water flow, or darker tidings bring?

In Time's harsh court, where justice holds its sway, Will children weep, or see a brighter day?

If sons enslaved, no caravans of pain, But daughters' honor, a haunting, deep refrain).

In this hexagon Ghayoor Bukhari paints a bleak, despairing narrative, focusing on themes of suffering, injustice, and the precarious state of humanity. Here's a breakdown:

Physical and Spiritual Deprivation (Stanza 1):

The hexagon opens with visceral imagery of physical suffering: "The body shakes, a tremor born of need." This signifies extreme hunger and want. It extends this suffering to the spiritual realm, urging a prayer for the "soul, where hunger sows its seed." This suggests that the deprivation is not just physical but also deeply affects the spirit. "Life's breath is choked, a fall upon the dust" evokes a sense of utter defeat and helplessness. "Obey the storm, in winds we dare not trust" gives the feeling that there is a force, whether it be political, natural, or societal, that is destroying people, and they are forced to submit to it.

Suppression and Hidden Truths (Stanza 2):

"Let tales of lips and cheeks to silence fade" suggests a suppression of emotion and beauty. It implies that superficial expressions are meaningless in the face of deeper suffering. "No oaths of faith, no betrayals displayed" shows a world where trust and loyalty are gone. "Speak of the woman's heart, its sacred core" indicates that the true essence of humanity, perhaps compassion and love, resides in the feminine spirit, which should be acknowledged.

Violence, Legacy, and Fear (Stanza 3):

"If blood you spill, upon the earth's dark breast, write 'honor's truth'" is a chilling line that speaks to the justification of violence in the name of honor. It suggests that even in acts of brutality, people attempt to rationalize their actions.

"Our lineages crumble, blind to future's dread, what fate awaits the children we have bred?" This conveys a deep anxiety about the future and the consequences of the present generation's actions. It highlights the fear of leaving a broken world for future generations.

Uncertainty and Justice (Stanza 4):

"A thirst unslaked, a drought's relentless sting" reinforces the theme of persistent suffering and unfulfilled needs. "Will water flow, or darker tidings bring?" This question reflects a sense of uncertainty and apprehension about the future. "Will children weep, or see a brighter day?" This question is a plea for justice and a better future for the next generation. "If sons enslaved, no caravans of pain, but daughters' honor, a haunting, deep refrain" This ending set of lines show that the sons suffering is considered less than the daughters suffering. It also shows a world that is obsessed with the honor of the daughters. In essence, the poet presents a world marked by:

- Extreme hardship and suffering.
- Suppression of truth and emotion.
- Violence and a distorted sense of honor.
- Fear for the future and the legacy left behind.
- A desperate plea for justice and a brighter future.

“Mojh Maqtaal dy vich keh Karraein dosto zindgi dy janazy uthenden ethaa

Kuj taan bemoat marden Gareebi Hathu, Kuj taan mar mar Karraein roz jeeden ethaa,

Zakham Seeny dy jitney v Gehry hovin, Jhinrk jhal jhal k vee luk Peeden ethaa,

Kahen dy Balaein ko Faqy fana kar ditaay, Kahen dy Kutty vee Kheer Peeden ethaa.

(How long will the funerals of life be raised in the slaughter of sadness,

Some are killed in the hands of poverty and some live a day of death,

Chest wounds are as much deep but people remain silent here.

Someone's children destroyed by starvation, and someone's dogs eat milk).

In essence, these verses convey:

Profound sorrow and despair: The poet laments the constant suffering and the seeming impossibility of change.

Social injustice: The verses expose the stark inequalities that exist within society, where some suffer extreme poverty while others live in luxury.

Powerlessness and silence: The poet highlights the sense of helplessness and the fear that prevents people from speaking out against injustice.

The dehumanizing effects of poverty: The verses depict the devastating impact of poverty on human life, both physically and emotionally.

“Kehrry Kehrry Sitam di Akasi Karran, Hik Sitam ni Sitam hin hazaraan Ethaa,
 Disdi Hasrat di Shabnam hy Palken Utaay, Hin Kheezan Hanp Sariyaan Bahraan Ethaa,
 Bhuk da aa ja Sitam hy jo soli Utaay, Banda mazdoor diyan hin Guzaraan Ethaa,
 Lok Shaay aa Wandesen Socheden eho, Baal Bhuky Tarreden Mazaran Ethaa”.

(What cruelty should I reflect here there are thousands of cruelties,
 There is just a sensation of wishes on the eyelids, Here Spring is the same as Autumn,
 Hunger here is the persecution of the laborer,
 People come here to share things because the hungry children come to the shrines).

These verses by Ghayoor Bukhari explains the bitter reality of Saraiki Waseeb:

Opening line immediately establishes a sense of overwhelming suffering. The sheer volume of cruelty makes it difficult to even begin to address it. It conveys a feeling of being overwhelmed by the sheer scale of injustice. Secondly suggests that hope and dreams are fleeting and insubstantial. "A sensation" implies something barely there, a mere flicker. "On the eyelids" suggests a momentary, almost unconscious yearning, rather than a deep-seated belief in change. Wishes are like a light flutter, not a real force. This is a powerful image of stagnation and decay. The natural cycle of renewal (spring) is indistinguishable from decline (autumn). It signifies a loss of hope and a sense that life has become a monotonous cycle of suffering. There is no joy, no growth, only a repeating pattern of decline. Poverty is directly connected to the exploitation of the working class. It's not simply a lack of food, but a deliberate act of oppression. It shows that the system is designed to keep the working class hungry. "Persecution" is a very strong word; it shows that the hunger is a deliberate. It reveals a desperate situation where people turn to religious sites for aid. The fact that "hungry children" are the primary reason for sharing highlights the severity of the problem.

In essence, these verses depict a world:

- Overwhelmed by suffering and cruelty.
- Where hope is fleeting and insubstantial.
- Where the natural cycle of life is broken and stagnant.
- Where poverty is a form of persecution.
- Where people turn to religious sites for basic survival.

“Mein Sadiyan toon Sunrrda Andaan,

Data Hik Lahore da Shah hy.

Jaindy bary luk akhenden,

Ulakh Mulakh too Luki esko Apnrraan Dard Sunrrawanrr Anden,

Naal Murdan Panwarr Anden,

Lekin Keku smjh ni andi, Datta Saeeyaan,

Hoween tu Lahore da wasda,

Wal vee tedy Shahar dy wasdy

Uch, Multan taay Kot Mithan Da

Haq vee Khawen, Khush Vee Rahven”.

(I have been listening for centuries that Datta is the Shah of Lahore,

About which people say that people from all over the country come to tell him their pain,

And come to get their wishes fulfilled,

But I am unable to absorb, Datta saeen.

That you are also living in Lahore, and residents of your city,

Captivate the right of Uch, Multan and Kot Mithan and still remain happy).

This poetic excerpt by Ghayoor Bukahri expresses a complex mix of reverence, confusion, and subtle social commentary.

This line establishes the speaker's long-held awareness of Datta Ganj Baksh (a Sufi saint) as the "Shah" (king) of Lahore. It emphasizes the enduring nature of Datta's reputation. The "centuries" suggest a tradition passed down through generations. This highlights Datta's role as a spiritual refuge. People from all over the nation seek his intercession to alleviate their suffering. This reinforces the idea of his widespread popularity and perceived power. This further emphasizes Datta's perceived ability to grant wishes, strengthening the image of him as a powerful spiritual figure. Ghayoor expresses a sense of disbelief or cognitive dissonance. "Saeen" is a respectful term for a spiritual leader. This reveals the speaker's specific concern. They struggle to reconcile Datta's spiritual power with the behavior of the people living in his own city.

This is the core of the speaker's confusion and criticism. "Captivate the right" implies that the residents of Lahore are seizing or denying the spiritual or material rights of people from Uch Sharif, Multan, and Kot Mithan (other significant spiritual and cultural centers in the region). This is a strong accusation of injustice. "And still remain happy" reveals the speaker's frustration. They find it incomprehensible that the people of Lahore can act in such a way and still feel content, especially while living under the spiritual gaze of Datta.

The poem expresses a tension between: The speaker is struggling to understand how a city under the spiritual influence of such a saint could harbor such injustice. The poem likely reflects broader social and political tensions within the region, where perceived inequalities and power imbalances exist alongside deep religious faith. The poem uses the Saint Datta's reputation as a tool to highlight the social injustice that is happening. It is a very clever way to criticize your own people.

“Jaindiyaan Seendhan Sindoriyan Ku

Mitti dy munrr taly dy kay lookaya gay,

Jaindi Tehzeeb da virsa, Sumandar vich Bhokaya gay,

Awin Lagda hy,

Asan een Bhagwand Bhoain diyan,

Rusiyaan Monjhan dy waang hein,

Sakhi sarwar di nagri diyan

Ruliyaan Konjaan dy wangoon hein”.

(Whose necklace and beauty have been pressed under the soil,

Whose heritage of civilization was poured into the sea,

It seems, we are the sad songs of this fertile land,

We are the sad corners of the Sakhi sarwar,s Earth).

In essence, these lines speak of a people who have experienced profound historical trauma, the loss of their culture, and a sense of displacement in their own land. They are the living embodiment of that loss, their existence a constant reminder of what has been taken away.

Conclusion

Ghayoor Bukhari's poetry stands as a powerful testament to the Saraiki people's enduring struggle against systemic injustice. Infused with the essence of Marxist thought, his verses dissect the stark realities of class struggle, exposing the manipulative forces that perpetuate the deprivation of basic rights. He masterfully articulates the profound pain and suffering inflicted upon the Saraiki populace, transforming their collective experience into poignant expressions of resistance. His work transcends mere lament, serving as a call to action, a reminder that the fight for justice and equality remains an essential and ongoing battle within the heart of the Saraiki land. Through his deeply moving poetry, Bukhari ensures that the voices of the marginalized, the cries of the oppressed, and the yearning for a just society will continue to resonate, keeping the flame of hope alive amidst the shadows of historical and ongoing injustice.

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