



THE COMPARATIVE ELEMENTS IN THE POETRY OF ABDUL KARIM GADAI AND MIR GUL KHAN NASIR.

FARRUKH AZIZ ANSARI¹ | ASIFA ABBAS²

¹ M.A POLITICAL SCIENCE & M.PHIL PAKISTAN STUDIES, NATIONAL INSTITUTE OF PAKISTAN STUDIES (NIPS), QUAID-I-AZAM UNIVERSITY, ISLAMABAD.

² M.A ENGLISH & M.PHIL APPLIED LINGUISTICS, ELDC, MEHRAN UNIVERSITY JAMSHORO.

ABSTRACT

Mir Gul Khan Nasir and Abdul Karim Gadai stand at the apex of the world of literature because of the contributions they made to the Balochi and Sindhi poetry respectively. Both the poets are hailed as the messiahs of masses and apostles of egalitarianism. The philosophy of socialism honeycombs quite considerably the worldviews and works of both of the geniuses. Regardless of the fact that they belonged to two different regions, came from entirely diverse cultures, lived in quite different milieus, and spoke different languages, Mir Nasir and Gadai shared a number of similarities. The poets spoke squarely their heart in a dauntless manner. They attempted to shake the status quo. They ventured into criminalizing the primitive institution of "Sardari System". They endeavored to raise awareness amongst the masses to rise from their slumber, and put in a concerted effort to emancipate themselves from the history-long fetters put around their necks by the so-called landed aristocracy. Both of the poets got on in the face of the powerful while chastising them for the crimes they perpetuated against the powerless. At the same time, both the poets demonstrated the glaring disenchantment with the institution of the clergy for the latter's culpable alignment with the camp of the exploitative. Mir and Gadai were staunchly progressive in their outlook and socialist in their thought. With certain differences, they share many a point of convergence. They were the poets of resistance. At one point, they both appear to be passionately nationalistic, however, with a progressive perspective. The present research paper attempts to shed some light on the points of similarities between the two giants of Balochi and Sindhi literature by juxtaposing some of their selected verses.

KEYWORDS: Mir Gul Khan Nasir, Abdul Karim Gadai, Resistance, Masses, Exploitation, Awareness, Justice, Equality And Feudal Lords.

Introduction:

The literature has always played a decisive role in awakening a nation to shake the chains of status quo. The poets and writers by dint of their work have highlighted the ills of the society they live in, and in doing so, have mapped out a line of action for a desired change. Literature is the mirror of the society. It is past while simultaneously it is present. Accordingly, it is a recipe for the future events. The Sindhi and Balochi literature is as rich as the respective histories of these regions. The element of resistance constitutes their important contour. Without underrating them, Mir Gul Khan Nasir, and Abdul Karim Gadai occupy a very prominent place in the Balochi, and Sindhi literature. Both were the poets of an outstanding stature. They gave a revolutionary dimension to the Balochi and Sindhi poetry respectively.

Objectives of the Study:

1. To study the comparative elements in the poetry of Mir Gul Khan Nasir, and Abdul Karim Gadai.
2. To analyze the socialistic imprints on the worldviews of both the poets.
3. To investigate the elements of "Resistance" against the institution of landed aristocracy / "Sardari" system in the poetry of Mir Nasir and

Gadai Sahab.

4. To compare the nationalistic views of Nasir and Gadai.

Research Questions:

1. What are the comparative elements in the poetry of Mir Gul Khan Nasir and Abdul Karim Gadai?
2. How does the philosophy of socialism permeate the worldviews of Mir Gul and Gadai Sahab?
3. How does the element of resistance against the deep-entrenched institution of landed aristocracy and Sardari/Jagirdari System dominate the poetic genre of both the poets?
4. What are views of the poets on their respective Balochi, and Sindhi nationalism?

Limitations of the Study and Research Method:

The first major constraint the researcher was faced with was that of the language. The language barrier, that is, the researcher being a Sindhi Speaking, was a major limitation placed on his access to the Poetic works of Mir Gul Khan in Balochi language. Unable to understand the Balochi written works, the researcher had to rely on the English translations of Mir's poetry available on net. Additionally, as it was observed, there is almost an absence of literature

on Mir Nasir; very hardly are any book, or even articles on the poet available.

The study is essentially qualitative in nature. It is based on a comparative analysis. Comparative analysis focuses traditionally on points of similitude or differences. The comparison entails discovering as to how different two or more cases are. Comparison lies at the heart of the social science research. Comparison is made between a number of different entities, such as individuals, groups, events, phenomena, cases, themes, and settings, etc (Give, 2008, 100).

The primary sources, coupled with the secondary ones in the form of newspaper articles, and the online data were relied upon. Furthermore, the researcher consulted other sources of information such as internet, etc. The information gleaned from a spate of major reliable websites was carefully scrutinized and reviewed. In Case of Gadai Sahab, the researcher, being a Sindhi speaking, had no difficulty accessing his works and utilizing them. His poetic works were thoroughly analyzed in comparison with those of Mir Nasir Sahab.

Mir Gul Khan Nasir:

Mir Gul Khan Nasir popularly called Malik-O-Shu'ara Balochistan, was a renowned poet, politician, historian, and journalist from Pakistan's Balochistan province. Born on May 14, 1914 in Noshki, Gul Khan Nasir remained at the forefront of the Baloch Nationalist Movement.

He was the most active between 1935 to 1980. According to Gichki, His role for the Baloch was similar to that of Iqbal for the Muslims and Rabindranath Tagore for the Bengalis.

The name of Mir Nasir's father was Mir Habib Khan. He came from the Paindzai family of the Zagar Mengal sub branch of the Mengal tribe. The name of his mother was "Bibi Hooran" who belonged to the Rakhshani branch of the Bolazai Badini. Mir Habib Khan had five sons and three daughters. Mir Gul Khan Nasir was number seven among his eight siblings and he was the fourth amongst his brothers (i.e.) Mir Samand Khan, Mir Lawang Khan, Mir Lal Bux, Mir Gul Khan and Mohammad Khan (Poem Hunter).

Mir Gul Khan Naseer was a political activist, poet of Balochi and Urdu languages, and a writer of an extraordinary repute. His began writing in his school days at Quetta when he started expressing himself in provocative pieces in Urdu. However, in 1934 during his university days at Lahore, his expression matured. Mir Sahab was tremendously inspired by the Bolshevik Revolution of 1917. In 1929, he joined the Anjuman-i-Ittihad-i-Baluchan, and on its platform began promoting the radical political, social, economic ideas. Having graduated from the University of the Punjab in 1937, he came back to Kalat and subsequently, joined the Kalat State National Party that was an heir to the erstwhile Anjuman-i-Watan. Shortly after, he became its Vice-President. His arrest and imprisonment were the order of the day. He was arrested and put behind bars on

so countless occasions. He was eventually expelled from Quetta and the British Balochistan. He was also kept under the house arrest for some time (Syed, 2007, 87).

Gul Khan Nasir inked poems in many languages such as Balochi, Urdu, Farsi (Persian), Brahvi and English. Nevertheless, most of his poems are in Balochi language. Prior to that, he started his poetic career as an Urdu poet. He was good friends with Faiz Ahmed Faiz. It is said that once Faiz Sahib offered to translate Mir Gul Khan's poems in Urdu but Mir Gul Khan turned down the offer. Most of Mir Gul Khan Naseer's Urdu poetry was written between 1933 - 1950.

Mir Gul Khan's poetry revolves around the revolutionary and anti-imperialist themes reflecting his progressive outlook, and socialist inclination. Mir Gul Khan Naseer was very much distressed to see the class differences. He wrote mostly against the exploitative elements. His poems exhibit his strong disdain for the contemptuous attitude of the rich towards the poor.

Works:

- ❖ *Gul Baang (1951)*, the first collection of Balochi Poetry.
- ❖ *History of Balochistan (1952) (Urdu) Volume 1*
- ❖ *History of Balochistan (1957) (Urdu) Volume 2*
- ❖ *Daastaan-e-Dostain o Sheereen (1964)*. It is rated as one of the best masterpieces of Mir Gul Khan Nasir. In this book he has penned the classical Balochi Love Story of **Dostain and Sheereen**. In the preface of this book the famous Baloch poet Azad Jamalini called Mir Gul Khan "The Greatest Poet of the Balochi Language".
- ❖ *Koch o Baloch (1969)*
- ❖ *Garand (1971)* Poetry Collection.
- ❖ *Balochistan Kay Sarhadi Chaapa Maar (1979)*. An Urdu translation of General Dyre's "Raiders of the Frontier" by Mir Gul Khan Nasir.

Seenai Keechaga (1980) Balochi translation of Faiz Ahmed Faiz's "Sar-i Waadi-i Seena" by Mir Gul Khan Nasir.

Abdul Karim Gadai:

Abdul Karim Lashari, known by his pen-name "Gadai" or "Gadai Sahab" was a poet of the matchless standing in the fraternity of the Sindhi resistance poets. He was a poet, journalist, writer, historian, and activist. Gadai Sahab was born on January 1, 1901 to the poor family of Bijar Lashari in Karimabad village, Thul, Sindh. Upon his birth, he was Bagu and Bagan. Like the rural household, the family had limited means to make possible a better living. His father, was a servant of Mir Hassan Khan Khoso. The former kept the record of the lands of the latter. Moreover, family had no instance of schooling children. However, even though born to a wholly uneducated family, little Gadai had the chance to acquire the initial knowledge of the Quran. Later, as his luck had it, he received education up to matriculation (Sadhayo, 1981, 49). He entered many

a profession, but left all. Association with the famous poet, Lutufullah Badvi, made him write poetry with the penname of Gadai (Junejo, 2005, p.545-546). He wrote against the British Raj. He joined Hari Committee.

He himself gives his autobiographical account:

I was born to a poor, and illiterate family. The village Karimabad is my birth place. My father was a servant "Kamdaar" to Mir Hassan Khan Khoso. He used to look after affairs his lands. I had a brother, and a sister. After two years of my birth, my father settled in Thul where he was given the job of a peon at Mukhtiar Kaar Office. My brother served as a village accountant "Tapedar". In those days, the salary of peons and servants was 9 rupees monthly. In spite of a large family, we lived quite happily on this meager amount. We owned 2 buffalos, 4 goats, 7-8 hens. At the age of 4 and half a year, my father got me admitted to a Sindhi school in Thul. After passing five classes from there, I got admission in Vernacular School of Jacobabad. Shortly after (within 2 months), I got free boarding. To send me to an English school, and get me boarding, main role was that of a Hyderabad Mukhtiarkaar, Mr. Wasteera Raam (Syed 2005, 104-108).

Profession:

- Clerk in the Post office.
- Sepoy in the Police Department.
- Clerk Irrigation Department.
- Journalist.

He remained intermittently associated with different government jobs; however, because of his rebellious and poetic demeanor, he found it difficult to stay in government service, and soon gave up the government service forever. Afterwards, he continued his journalistic career, and threw all of his energies into penning the anthems of resistance for his masses at the music of which, the latter might reach freedom from all intents and purposes.

Marriages: 3

Children: 2 Sons, 2 Daughters –from the middle wife.

1. Abdul Fatah Abid, 2. Abdul Aziz Sajid, 3. Abida, and 4. Sajida

Works:

- ❖ Khangarh Khan Jacobabad Taaen (History, prose)
- ❖ Pemaane te pemaano. (Poetry, Sung on gramophone)
- ❖ Saanreeh ja soor (Poetry Collection)
- ❖ Pakhra ain Pahnwaar (Poetry)

Also wrote features, stories, and stage dramas, etc. He was a poet, journalist, actor, and historian.

Death:

Abdul Karim Gadai died on January 28, 1978.

The subject matter of humanism has been the centerpiece

of works by a good deal of poets, and writers in Pakistan, and abroad. In point of fact, quite curiously, most of the poets now known "Revolutionary" or "Humanistic" began with singing paeans to the tresses of the beloved, and ended up being the voice of the oppressed.

The same spirit runs deeply through the work of Sindhi giant/poet Abdul Karim Gadai. Popularly heralded as the 'People's Poet' and "Poet of the wretched" and "Poet of the Farmers", Gadai gives a vehement expression to the 'Voice' of the downtrodden mortals of Sindh. His work mostly reverberates with the message for the oppressed to stand to fight to the bitter end for their rights hitherto denied to them. Hardly one fourth of his entire published work might relate to romance. He is a poet of resistance. His message has a universalistic appeal to all, notwithstanding their race, or region. To all the oppressed strata writhing in wretchedness in any part of the globe no matter Gadai Sahab's message of 'waging an inexorable struggle' reaches out in the same spirit, and with the same intensity.

The poetic genre of many a celebrated Pakistani giant illustrates the flight from romance to humanism quite glaringly. They committed themselves to voicing the pent-up feelings of all those despised, victimized, and marginalized. Lashing out at capitalism they believed had spawned a class of wolves to devour the poor of their flesh, they endeavored to raise awareness by means of their poetry among the ignorant paupers, and enkindle in them the fire of struggle against the prevailing exploitative order. They dauntlessly embarked on reconstituting the society entirely by shaking up the status quo. Theirs was an aggressive approach to poetry with the motto: 'if it is no political, it is no poetry.'

It is noteworthy here that their works also came in useful in hyperbolically amplifying the given state of affairs, and assaulting the adversarial ideology, and political rivals. They infused a revolutionary zeal in people calling boldly for a radical change. They questioned as to why the state of affairs was the way it shouldn't, and a put big question mark on the legitimacy of the traditional power structures. Not only were the political institutions assailed, but also were the social norms, and deep seated practices, and institutions contested. The deep pain expressed for humanity, and an imaginative empathy with the woes of the poor evinced by them in their thought-provoking pieces of poetry added value to the objective reality. As the poems were read, they left an ineffaceable imprint on their audience heightening the level of aesthetic perception, and ultimately consciousness of readers.

Comparative Elements in the Poetry of Gadai Sahab and Mir Gul Khan Nasir:

Gadai Sahab, and Mir Nasir despite having different backgrounds and different languages, share a number of commonalities.

1. Both are Socialist in their outlook:

Mir Gul and Gadai Sahab shared a profound socialistic worldview. They stood unflinchingly for the radical

overhaul of the prevailing socio-political and economic order in view of the ideals of the socialism. They penned verses of such an ilk to as infused a revolutionary zeal among the downtrodden strata of their respective societies to stand, and throw off the shackles of misery and servitude. They tried to impress upon the exploited masses, esp. the peasants that they were never eternally doomed to a wretched life and that only through a struggle was it possible to change their plight. Both the poets pleaded for a socialist change. It is evident from their verses that they held the egalitarian precepts of socialism in very high esteem. They dreamt passionately of a society based on equality of all with no class differences and no victimization of one at the hands of the other. Both believed strongly in the dignity of the workers and farmers.

Mir Gul sang paeans to the dawn of a new era, a socialist regime, which rang the death bell to the existing exploitative order. He writes:

Marči dunyá pa tarr o táb á int. Sošalizam (socialism) i amal pa dáb á int

Sind i wad'd'erá wája lakkání. Lenin i taw gwaše jawáb á int.

Čawdarí zarr šulunčeñ Punjábí. Sošalizam á pa peč o táb á int.

Xán sáhib goñ šítagañ zarri. Ğam á mazdúr i čo rabáb á int.

Mír sáhib Baloč i kánd'áleñ. Máo Tse Tung i čo kitáb á int.

English Translation:

Today, the world is changing fast. Socialism's charm is in full swing

Sindh's Wadera, with a bank balance of millions. Is telling Lenin how socialism should be.

Punjab's rich and pompous Chaudary. Is twisting and twining socialism.

Khan Sahib (of The Pashtuns), whose pockets are full of cash. Is (pretending to be) trembling in agony [like the strings of a violin] On the pain of the proletariat.

Mir Sahib (of the Balochs) is looting the impoverished Baloch farmers (not the big landlords). On pretext of enacting land reforms (like Mao).

Late Abdul Karim Gadai extolling the struggle of the hitherto voiceless strata voices his heartfelt approval of the change ushering in the new dawn for the latter. He cries:

"Phhuti Baakh ain door thiye tho andhero.

Waryo aj watan men sabhago savero.

Saji aooch ain neech hamwaar theendi.

Na rahando wadero, na koi nandherro.

'Jo khery so khayey' sando daur aayo,

luteendo na kurrmi khay koi lutero.

Kayo neth sabit hee Sindhi Jawanan,

ta Mazdoor jo murtabo aa mathero."

English Translation:

With daybreak marking a new era, the darkness is dying away.

The blessed sun of the new morning has risen.

The stratification will be put an end to and there will remain neither the high, nor the low/ neither a feudal lord nor a serf.

"He who tills has the right to eat" will reign supreme in the new regime. Now, no victimizer will victimize the peasant.

The youth of Sindh have upheld the belief in the dignity of laborers.

2. Both are progressive:

Mir Nasir and Gadai Sahab may merit recognition as two of the staunch adherents of progressiveism/ progressive movement of writers in Pakistan. In fact, they both stayed committed to its ideals throughout their lives. Dubbing poverty a great bane, Gadai sees wealth as an open sesame for good fortunes:

"Gadai aa dolat wadi khush-naseebi,

Wado jurm aahe jahaan men ghareebi."

English Translation:

Lucky are the rich; Being poor is a crime.

Accordingly, Mir Gul Nasir says talks of change. He dreams of the times when labours and workers shall come out with hammers and sickles in their hands:

"Á bigindit Nasír mawjání. Berakay zurta čo guláb á int."

English Translation:

Take a look at the tides of change

Nasir is moving forward with the red flag.

3. Institution of Landed Aristocracy Anathema to both of the poets:

Mir Nasir and Gadai Sahab decried the institution of land-lordism as the vehicle of enslavement of a larger segment of society, and directing their masterly poetic shafts at the feudal lords, the poets saw them as the biggest stumbling blocks to the emancipation of people, and to the socio-political progress. The Sardari system was to them a parasitic institution feeding off the blood of the poor.

While speaking against the baneful institution of Sardari system in a Resolution moved against the said system in the Provincial Assembly of Balochistan, Mir Nasir said (Mengal):

"The biggest obstacle presented by this situation was that the Sardar could never tolerate one of his tribesmen to get

an education and to one day be able to sit alongside him and speak with him as an equal. Thus, in all those areas where the Sardari was strong the people remained illiterate, unable to get jobs and ignorant of their rights. The direct result of this was that they were forced to obey their Sardar's every command whether right or wrong.

We do not wish to keep this rusty skeleton of the Sardari system as a monument or memorial of the past because as long as this institution remains (even as a vestige) it will keep our nation divided into various tribes and sub tribes which will render it impossible for us to achieve economic progress. Therefore, the main objective of presenting this resolution is to completely eradicate from the face of this earth, the disease stricken Sardari system which is taking its last breaths. The second thing is the Jirga System which is paramount for Sardari. Without it the Sardari System cannot thrive and vice versa."

Gadai Sahab in one of his sharp shafts directed against the Sindhi Wadera/Sardar draws the true picture of the dark character of a feudal lord:

Karay Hakiman ji Sada jy huzoori!

*Day keenn kurrmi khay maani bhi poori!
Karay ko na porihyo na mahnat mazoori!*

Mager Khaye zarda, ain halwa ain choori!

*"Always dancing the tune of the rulers,
a feudal lord is always servile to the people more powerful
than himself.*

*He doesn't even provide the farmer with enough food to
sustain.*

He bothers about doing nothing!

*However, he eats lavish food such as "Zarda", "Halwa" and
"Choori" to his fill!*

4. Disillusionment with the institution of Clergy:

The poets share inter alia, the common disenchantment with the clerics whom they saw as the selfish and hypocritical species and predatory bugs, always looking to the camp of the cruel exploiters to further their own interests. In the tall sermons of virtue lie deep hidden the vices of the Mullas and Molvis. They make a common cause with the exploiting elements to suck the blood of the poor. All of their preaching is aimed at the poor, while the same goes relaxed for the rich. They work hand in glove with the feudal lords and Sardars. They are hiding for certain personal gains the true spirit of the Quran, and in doing so, they have mutilated the texture of Islam.

Gadai condemns such myopic and double dealing Mullahs in the following words:

"Kiraye ja Mullah, ain bhaarray ja tatu.

Ameeri ain sarmayedaari ja latu.

Sawen Pir Murshid nikama nikhatu.

Waderan je dar ja sawen daal chatu."

English Translation:

These, the hired clerical class,

Always fawning on the capitalists,

They are useless creatures!

They are goody-goodies of the land lords!

The same criticism in the words of Mir Nasir goes as follows:

Mulláh! Taw makan gumráhí

Ráh á táb maday Allahí

Ešání makan dil wáhí

Ímán á maday pa zarr á

Droğ á šar makan ná šarr á

Bihl nín zyádaheñ t'arr t'arr á

Dawr nín tarritag čer o sar

Gon taw gár bant pahriwar

Zardár o mujeñ zor áwar

Badlít e jahán wašeñ rang

Nán á pa, na bít kasse tang

Zarr á pa, na bant koš o jang!

English Translation:

Mullah! Now don't mislead

Don't stray people off the path of God

Just to satisfy the affluent

Don't sell your faith for cash

Don't present the lies as truth

And stop your incessant gibbering

The times have now completely changed (from head to foot)

You're going to vanish alongwith the rich,

The aristocrats and the powerful monarchs

A better age will dawn upon us

When no one will be worried for food

And there won't be wars over money.

5. Nationalistic elements in their works:

The nationalistic element is quite eye-catching in the poetic works of Mir Nasir and Gadai Sahab. They were worshipper of the soil they were born on. They were very much aggrieved to see the unthinkable mayhem perpetuated unto their respective beautiful gardens, their home regions. They were ever ready to lay down their lives for the glory of their lands. The soil on which they opened their eyes, whose water they put into their throats, and into which they would have their graves, was sacred for them. They would not budge even an inch to render whatever sacrifices their soil demanded of them. Mir Nasir and Gadai Sahab loved immensely their Balochistan and Sindh respectively.

In the succeeding lines, Gadai ingeniously made an impassioned plea for his land berating Pirs, Waderas and Mullas for wrecking unimaginable ruin unto his beautiful garden, his Sindh. Gadai's insightful penetration diagnosed the cause of the current state of affairs holding Feudal Lords, faith healers, pseudo clergy, and the like culpable. However, it must be borne in mind that his nationalism never imposed a curb on the horizon of his universalism and humanitarianism. His affection for his land, though deeper than the deepest, never gave way to shallow feelings of racialism, ethnocentrism and parochialism. With Shah, he folded his hands in prayers for his Sindh and the worlds at large. Thereupon, our approach to the treatment of his work(s) should necessarily be prudent so as not to screw up the texture of his thought.

"Tuhinje Khetan tay dhaariyan ja qabza thiya,

Naale Islam je tu saan dhoka thiya.

Tokhay peeran, waderan, phhuriyo ain Mullan.

Muhinje Sukh ja chaman, Sindh piyara watan."

English Translation:

The outsiders took hold of thy fields!

In the name of Islam, frauds were committed on you!

The sanctimonious Pirs, Mullas and Waderas devoured you alike!

My Sindh, the land of my solace!

In the same way, Mir Nasir was fully charged with the spirit of unconditional sacrifice for his land. He eulogized his land and its people. He remained at the forefront of the Baloch activism for the rights and autonomy of Balochistan. Many a time, he was arrested, and jailed. He remained in prison on and off, and was meted out inhuman torture. Even then, he never gave up on the question of his beloved land. It was during that period that he produced the masterpieces of revolutionary Balochi poetry.

"E hák ki may nangareñ qawm i gis o gor int

E hák a pa má táh i jatag šakkaleñ zinday"

English Translation:

This soil's been our home, after death it's been our grave

So, for evermore, I am this soil's slave.

Mir penned "Dema Qadam" (Forward March). It has since then been the most popular Baloch anthem of various nationalist and political movements. Its translation was effected by J.H Elfenbein with assistance from Mir himself.

Conclusion:

Mir Gul Khan Nasir, and Abdul Karim Gadai now stand as the people's poets of Balochistan, and Sindh respectively. They struggled throughout their lives for the poor masses, and resolutely fought against the oppressive order of the feudalist and tribal society they belonged to. Never for a moment did they sit in the fatalistic compliance while giving in to the barbaric tribal chieftains and feudal lords. They suffered, and suffered quite immensely in their lives. Gadai's life was marked with extreme poverty and misery. However, that never deterred the old poet from carrying out his literary activities. He remained active in activism for the emancipation of the poor, esp. the ill-treated peasants. He was the first person in Thul tehsil to open the unit of Congress there. Further, he remained at the forefront in the Sindhi Hari Committee. Mir Nasir, on the other hand, committed himself to the Baloch Nationalist Movement. His poetry reflects revolutionary and anti-imperialist themes. (Dawn, 2009).

Professor Buzdar (2009) said: "He composed resistant poetry all his life and opposed class conflicts and political oppression, not as slogan but from personal observation of the national scene."

The poets shared a good deal of commonalities. Both were sensitive to the sufferings of their respective masses—something they made the subject matter of their poetry. They wrote very little about the beauty of the beloved and the fragrance of her tresses. Instead, their pens wrote about the wretched of the society. In the words of Gadai himself:

*"Samayo Jaden Dard Insan Dil men, Gham-e-Ishq Jana
Wisaaray chhadyoseen."*

English Translation:

*On my heart having hardened into the love for humanity, I
gave up worries of the beloved!*

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