



Marxist Philosophy in The Selected Poems of Brecht and Naaz Khialvi: A Comparative Critique

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ARTICLE INFO

Article History:

Received: May 14, 2023

Revised: June 27, 2023

Accepted: June 28, 2023

Available Online: June 29, 2023

Keywords:

Marxism

Exploitation

Brecht

Khialvi

Capitalism

Pakistani Context

Funding:

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

ABSTRACT

Though a comparative study opens up new horizons of knowledge and a vast body of literature has been published on Marxism from the perspective of comparative study but a Marxist analysis of Brecht as compared with Pakistani Urdu poet, Naaz Khialvi, has not yet been accomplished. Marxism is a theory and a method originated from the work of Marx and Engels to analyze and critique the capitalism that produced social conflict and class struggles. The present study is qualitative in nature and it uses research methodology of comparative study. The findings of this study are: i. exploration of the exploitation of the poor class; ii. reflection of Marxist inclinations in the selected poems of Brecht and Khialvi. The objective of this study is to compare the marginalized Pakistani Urdu poet Khialvi from the perspective of Pakistani capitalist society with the mainstream Marxist poet and playwright Brecht.

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1. Introduction

Capitalism as an economic system has penetrated into economic system of the countries since last few centuries. Transition from feudalism to capitalism rests upon the primacy of invention, scientific advance, technical change, and progress of handcrafts. According to (K Marx, 1959), in sixteenth and seventeenth century, a great revolution took place in commerce from feudalism to capitalism with the geographical discoveries and the development of merchant's capital. Capitalism is a system of exploitation of the laborers. A country's trade, industry, and profit are controlled by the capitalist bourgeoisie or private companies in capitalism. Capitalism that is based on 'greed is good' produced prosperity for a small group but adversity of the millions of the workers. From the United States, the UK, capitalism came into Pakistan soon after the death of Muhammad Ali Jinnah in 1948. Several Pakistani poets i.e. Faiz Ahmad Faiz, Ahsan Danish, Habib Jalib, Naaz Khialvi, etc. were influenced by Communism because of the exploitation of the poor in capitalism.

A comparative study opens up new horizons of knowledge through a parallel study of one writer to another. Comparative study as a research method is used in order to compare or contrast two or more similar individuals, writers, or literatures of different languages or countries. According to (Collier, 1993), comparison is a tool of analysis that focuses on similarities and contrasts among cases in order to test hypotheses and discover new hypotheses, and to theory-building. In this qualitative study, the researchers, employing the methodology of comparative analysis, will compare Bertolt Brecht's selected poems with Pakistani Urdu Poet Naaz Khialvi from the perspective of Marxist philosophy. The objective of the present study is to explore Marxist inclinations from the poetry of Brecht and Khialvi in the frame of reference to Pakistani capitalist society in order to compare this Pakistani Marxist but marginalized poet with the mainstream Marxist poet and playwright Brecht. The following research questions will guide to this study:

- Q1: How is the exploitation of the workers and the poor class reflected in the selected poems of Brecht and Khialvi?
- Q2: How does poetry of Brecht and Khialvi reflect Marxist inclinations?

2. Literature Review

The present study moves beyond the basic linking of Marxist theory with Brecht, Faiz Ahmad Faiz, Jalib, etc. It extends the existing literature of Marxism and Urdu literature by comparing Naaz Khialvi's poetry with Brecht from the perspective of Pakistani capitalist society in order to give an international audience to marginalized Urdu poet.

Though several researches (Brask & Loewen, 1988; Daram & Ahmadinia, 2014; Gasper, 2018; Jones, 1972) have been accomplished from the perspective of Marxism but it has received very little or not attention in prior researchers on a comparative study of Brecht with Pakistani Urdu poet Khialvi in the frame of reference to Marxist philosophy. Few researchers have explicitly invoked the reflection of Marxist inclinations in other Pakistani poets like Faiz Ahmad Faiz (Hayat, 2014; Hayat & Rai, 2016) but much remains unclear on comparing Brecht with Khialvi in the frame of reference to Marxist philosophy. The present study will attempt to shed more light on analyzing Marxism in the poetry of Khialvi from the perspective of capitalism existed in Pakistan.

A vast but useful body of research papers has been published on Marxism and Brecht but it has not yet explored Marxist inclinations from Khialvi's poetry as compared with Brecht. Brask and Loewen (1988) investigated Marxist distances or estrangement from the plays of Brecht. Daram and Ahmadinia (2014) discerned Marxist alienation from Brecht's *Mother Courage and her Children*. Gasper (2018) sought out Marx's materialist conception of history that is based on Base that is economy.

Different research articles and theses have been published on Brecht's plays in different paradigms but his poetry has not yet been compared with Pakistani Urdu poet Khialvi. Different research scholars have accomplished their scholarly works in different perspectives on Brecht: Jones (1972) has investigated Brecht's use of different approaches in order to produce spectator's participation for developing critical thinking; Squiers (2012) has explored the social and political philosophy in Brecht's plays *The Good Woman of Setzuan*, *Life of Galileo*, and *Coriolanus*; and Ambrose (2015) has discerned Brecht's technique of 'defamiliarization' in performance of his plays to produce critical creation of character. Though different researchers (Hayat, 2014; Hayat & Rai, 2016; Salah, 2016) have conducted their researches on Marxism in Faiz Ahmad Faiz but this study will attempt to accomplish a comparative study of Brecht with Khialvi in the frame of reference to Marxist philosophy.

3. Theoretical Framework

Theoretical framework of Marxism and characteristics of Marxist philosophy was used for guiding the present study. Marxism is a theory and practice of socialism or communism based on the economic, political, and social principles and policies originated from the work of Marx and Engels. Theoretical framework of the present study provides a background to Marxism which will facilitate to investigate Marxist philosophy from the selected poems of Brecht and Naaz Khialvi.

3.1. Understanding Marxism

Marxism is a theory and a method of socioeconomic analysis originated from the oeuvre of German philosophers Karl Marx and Friedrich Engels. Marxism is used to analyze and critique the capitalism that produced social conflict and class struggles in economic and social systems. As per Chalybäus (1854), in Marxism, the feudal ideas are completely past, the capitalist ideas are declining, and the socialist ideas are becoming valid. Marxism is a method of studying history in order to trace the natural laws which run through all human history and its purpose is to look it not at individuals but peoples. Marxism is based on critical thinking, emancipation of the workers, and opposition to the economic system based on inequality and exploitation of the majority. It advocates the equal distribution and reorganization of classless society.

3.2. Characteristics of Marxism

Primary focus of Marxism is on the representation of class conflict and the reinforcement of class distinctions. It rejects class system that produces slavery and exploitation of the proletariat: "the accumulation of wealth in a pole is, simultaneously, accumulation of misery,

torment of labor, slavery, ignorance, brutalization and moral degradation on the opposing pole, that is, from the side of class that produces its own product as capital" (KO Marx, 1984). It believes in dialectical thinking-Hegel's Dialectics, believing in conflicting ideas that give birth to new ideas. Analysis of all phenomena must be informed by historical context. Marxism admires the knowledge and analysis of history (the materialist concept of history). "The history of all hitherto existing society has been the history of class-struggles" (Karl Marx, 1996). It deals history of society as "history of class struggle". It recognizes the existence of social classes that divide men and women into distinctive segments of the population.

Harnecker (1976) quotes Marxist model of society that is constituted by two elements: i. Base (material or economic means of production and distribution); ii. Superstructure- the cultural world of ideas, ideology, religion, law, arts, and politics. Superstructures are determined by base that is economy. K. Marx and Engels (1886) challenges the bourgeoisie to represent the interests of the whole nation. In Marxism, truth is an interpretation with a certain kinds of consensus. It views that world is created through human physical, intellectual, and ideological labor. According to Prychitko (1988), Marx's labor power theory is the capacity of workers to produce goods and services. The labor theory of value and idea of surplus value are also one of the tenets of Marxism. The labor theory of value is excessive labor of the laborers in the production of the commodity but the capitalists get the profit more than wages of the laborers. It is surplus value. According to K Marx (1847), "the worker receives means of subsistence in exchange for his labor-power, but the capitalist receives in exchange for his means of subsistence labor, the productive activity of the worker, the creative power". Marxism is a way of thinking critically, not a system. Marx himself professes, "I have never established a 'socialist system'" (K Marx, 1880). It is based on free exercise of the critical spirit. Marx says, "doubt everything" (K Marx, 1987). Marxism believes in subject of labor: raw material or materials directly taken from nature; means of production produce nothing; laborer power is need for production.

According to Marx, "the worker of the world has nothing to lose, but their chains, workers of the world unite" (K. Marx & Engels, 1886). Marxism is an opposition to an economic system based on inequality (classes), the alienation (use of machine instead of skills of workers), and the exploitation of the majority (laborers). It rejects capitalism on the ground of obtaining profits for some people rather satisfying the needs of all (laborers). Marxism rejects globalization from the perspective of spreading capitalism by bourgeoisie but accepts internationalism from the perspective of the recognition of the common interests of the workers of the entire world. Aim of Marxism is to bring a classless society, based on common ownership of the production, distribution and exchange.

3.3. Tenets of Marxist Literary Criticism

Following Hegel, Marxist literary criticism rejects independent identity and independence of literature but it can be understood in its relations with ideology, class, and economic substructures. According to Eagleton (1976), "art is first of all a social practice rather than an object to be academically dissected" (p. 60). Marxist literary criticism rejects the notion of so-called "objective" world but it is an outcome of collective human subjectivity. Employing traditional techniques of literary analysis, Marxist theory emphasizes the social and political meanings of literature. Eagleton says, "conscious political partisanship and the capacity to produce significant art at all, go spontaneously together" (Eagleton, 1976).

In Marxist literary criticism, art itself is considered as a commodity. "The truly revolutionary artist, then, is never concerned with the art-object, but with the means of production" (Eagleton, 1976). A Marxist literary critic makes a division between the overt and covert content of a literary text. He/ she relates the "covert" subject matter to the basic Marxist themes i.e. class struggle. According to Eagleton (1976), art for Brecht should expose rather than remove contradictions. It relates content of a work to the social class of the author as well. In Marxist criticism, the author is a producer not a creator (as in the Romantic notion) of meaning. Eagleton (1976) quotes Marx and Benjamin, "the author is primarily a producer, analogous to any other maker of a social product" (p.68).

Marxist literary critics explore authors' sympathetic attitude towards the working classes and challenge the economic inequalities found in a capitalistic society. As per Eagleton (1976), "Marxist criticism is not just an alternative technique for interpreting *Paradise Lost* and *Middlemarch*. It is part of our liberation from oppression" (p. 76). Marxist literary theory is an

endeavor to seek new ways of understanding the relationship between economic and cultural production as well as literature. Eagleton (1976) quotes Engels for him, art is "the most highly 'mediated' of social products in its relation to the economic base" (p.60). Language is not taken as a self-enclosed system in Marxist literary criticism but it is understood as a social practice. In Marxist literary criticism, form is very important. Marxist critic George Lukacs says, "the truly social element in literature is "form"". Marx believed in it that literature should reveal a unity of form and content. Eagleton (1976) quotes Luckacs who sees the literary work as a spontaneous whole. The reader or audience is not a passive consumer but a critical producer of meaning such as in Brecht's "alienation effect". As per Eagleton (1976), "the audience in bourgeois theatre is the passive consumer of a finished, unchangeable art-object offered to them as 'real'" (p.64).

4. Research Methodology

This study is qualitative in nature, contains the paradigm of Marxism, and research methodology of comparative analysis. Data have been collected from the published articles, books, and theses. In the first step of the procedure of the analysis, the selected poems of Brecht and Khialvi were read and their 'words and phrases' were marked out. In the second step, the marked sections of their poems were analyzed from the perspective of Marxist philosophy. In the third step, Khialvi's selected verses were analyzed in Pakistani capitalist society as compared with Brecht for seeking the findings of this study.

5. Findings and Discussion

Comparative study is used for comparing or contrasting two or more similar individuals, writers, or literatures. Though Marxist analysis of different Pakistani Urdu poets i.e. Faiz Ahmad Faiz, Ahsan Danish, Jalib, etc. have been conducted but this study will accomplish a comparative analysis of Naaz Khialvi with Marxist poet and playwright Brecht in the context of Marxist inclinations. There are two findings of the present study: i. exploration of the exploitation of the poor class; ii. reflection of Marxist inclinations in the selected poems of Brecht and Khialvi.

5.1. Marxist Philosophy in the Selected Poems of Brecht

"A Worker Reads History" by Bertolt Brecht is a Marxist poem that reflects his advocacy of Marxist economic notions. In this poem, Brecht builds up an argument based on Marxist dialectics that history has a plethora of the workers' labor: their constructing the various buildings, structures, and walls that helped the kings to win several wars. By workers the poet means laborers of all sorts, builders, masons, and soldiers who played a significant role in conquering nations for kings. But the poet mourns that the name or honor, or reputation for what was achieved was given to the kings or the leaders who commanded them. The ordinary men and women who sweated and shed blood were never mentioned. The poet views the history diachronically in order to explore injustice and atrocities imposed on the laborers on the part of kings and commanders in which credit was given to instructors, supervisors, and threateners but not to those who really worked hard. Under the influence of Marxist notions, Brecht wants to give a true record of human advancement giving credit to the laborers who deserve it. He builds up Marxist argument through several rhetorical questions:

"Who built the Thebes of the seven gates?
The books are filled with names of kings.

Was it the kings who hauled the craggy blocks of stone? (B. Brecht, 1964)."

In "A Worker Reads History", Brecht presents a critique of the conventional histories under the influence of Marxist philosophy. The poet manifests historical architectural glory and wondrous conquests on behalf of the millions of laborers and soldiers that could not be possible without laborers. Like Marx, Brecht was also against the exploitation of the workers because Marx set principles to govern the distribution of welfare under communism or socialism in which distribution to each person is based on his work or needs (K Marx, 1970; Karl Marx & Engels, 1975). Exploitation starts when the agents do not receive according to their work or needs (Elster, 1978). In this poem, the poet pays homage to the laborers of ancient capitalist China, the Great Rome, and Babylon. He discerns the capitalistic negligence of the significant roles of the laborers who built the Great Wall of China. According to the poet, Caesar, Alexander, the Great Rome, and Philip of Spain were representatives of capitalism. The poet puts rhetorical questions in order to tribute to the laborers and to criticize the kings:

"Young Alexander conquered India.

He alone?
Caesar beat the Gauls.

Was there not even a cook in his army" (2012).

In "A Worker Reads History" Brecht under the influence of Marxian notions opposes economic system of ancient China, the Great Rome, and Babylon that was based on inequality (classes) and the exploitation of the majority (workers) by the minority. 'Covert' of this poem, is more important than the 'overt' because in Marxist literary criticism 'covert' subject matter is related to Marxist themes i.e. exploration of the laborers and class struggle. Apparently the poet is putting rhetorical questions on the Great Wall of China, Alexander, Frederick the Greek, etc. but inwardly he is questioning the history of capitalism and exploitation. Here the poet is viewing history critically and diachronically in Marxist strain. He analyzes the laborers in historical context. Brecht explores the personal forces of laborers from the history. According to Marx, history is not based on impersonal forces but "history does *nothing*, it "possesses *no* immense wealth," it "wages *no* battles." It is *man*, real, living man who does all that, who possesses and fights; "history" is not, as it were, a person apart, using man as a means to achieve *its own* aims; history is *nothing but* the activity of man pursuing his aims" (Karl Marx & Engels, 1975).

The poem "A Worker Reads History" reflects Hegel's Dialectical thinking that was the hallmark of Marxist philosophy. According to Chalybäus (1854), Hegelian dialectic contains three dialectical stages: thesis- giving rise to its reaction (problem); an antithesis contradicts or negate the thesis (reaction); and tension or problem between the two resolved by the means of synthesis. Brecht critically views history in order to resolve the issues of the ordinary workers and to expose the exploitation of the ancient kings and commanders. In the last two lines, he questions the history of exploitation:

"So many particulars.

So many questions" (2012).

Brecht's poem "To Posterity" reflects his Marxist inclinations: he vocalizes against the evils of capitalism, exploitation of the poor, harshness and dehumanization of the poor, his deep association with communism, and his hatred for fascism. He advocates kindness to human beings, human decency, and dignity of work. Brecht was influenced by Marx. He himself vocalizes: "when I read Marx's *Capital*, I understood my plays" (B. Brecht, 1964). Brecht's anti-bourgeois disposition is also reflected in this poem. Under the influence of his teacher, Karl Korsch, Marxian dialectics in the form of the principles of critique, historical specification, and revolutionary practice are seen in this poem (Kellner).

Brecht penned the poem "To Posterity" in 1938 when the world especially Communism was in great trouble and crisis: the Purge Trials of the Old Bolsheviks were underway in the Soviet Union; Stalin's archnemesis, Leon Trotsky was seeking refuge in exile; Japan had invaded China; the threat of World War II was hovering over the world; fascism was rising; and socialism was dividing. Under these circumstances, Brecht wrote this troubled and lamenting poem:

"Indeed I live in the dark ages!

A guileless word is an absurdity. A smooth forehead betokens A hard heart. He who laughs
Has not yet heard The terrible tidings" (H. D. Brecht, 2012).

Brecht's Marxist inclinations are reflected in the discourses of the poem, "To Posterity" because he prefers to the Marxian notion of desiring happiness and prosperity for all not to the personal happiness of the individual. Marx collectivism is based on interaction with other human beings (Riha, 1994). In the first stanza, Brecht's Marxist collectivism is reflected when in a rhetorical question he asks how he can eat and drink when his food and water are snatched from the hungry and thirsty people:

"They tell me: eat and drink. Be glad you have it!
But how can I eat and drink

When my food is snatched from the hungry
And my glass of water belongs to the thirsty?
And yet I eat and drink" (H. D. Brecht, 2012).

In the above-mentioned stanza, Brecht's Marxist inclinations are seen through his hatred for fascism and class struggle. Hunger and thirst of the poor class is vividly reflected. Marx's rejecting the feudalism and exploitation of agricultural laborers is seen when he constructs a statistical table in order to present the starvation diseases of the agricultural laborers: "the diet of a great part of the families of agricultural laborers is below the minimum necessary to 'avert starvation diseases'" (K Marx, 1973). In the first stanza, the poet presents a horrific condition of the cities in which hunger ruled:

"I came to the cities in a time of disorder
When hunger ruled" (B. Brecht, 1964).

Marxian revolutionary spirit and dialectic thinking are reflected in the third stanza of "To Posterity". Marxist theory is related to the revolutionary reconstruction of society (Simirnov, 1985). In the third stanza, Brecht advises his fellow socialists to think over their present condition:

"You, who shall emerge from the flood
In which we are sinking,
Think –

When you are speaking of our weaknesses" (H. D. Brecht, 2012).

Marxian realistic values as opposed to idealist traditions are reflected in "To Posterity". Brecht under the influence of Marx and Engels' philosophical notions, revolts against the idealist traditions and prefers to reality as it actually is (Whitaker, 1978). In the third stanza, the poet depicts a real picture of the harshness of the proletariat and lack of kindness in his contemporary socialists themselves. He laments at dearth of affection and kindness in the socialists in the third stanza:

".....Alas, we
Who wished to lay foundations of kindness

Could not ourselves be kind" (H. D. Brecht, 2012).

Marxian immiseration theory is vividly seen in "To Posterity". Immiseration is an economic impoverishment. This Marxian theory deals with the process in capitalism which makes the proletariat poorer. Marx does not propose absolute impoverishment of the proletariat but opposes it (Whitaker, 1978). He criticizes the exploitation of the poor class that reflects immiseration theory: "But how can I eat and drink/ When my food is snatched from the hungry" (B. Brecht, 1964).

5.2. Marxist Philosophy in the Selected Verses of Naaz Khialvi

Naaz Khialvi, real name Muhammad Sadique, was a renowned Pakistani Urdu lyricist and broadcaster who was known for the qawali "Tum Ek Ghorakh Danda Ho" sung by legendary performer Pakistani Qawal Nusrat Fateh Ali Khan. Khialvi was born on May 7, 1947 in "Khiali di Jokh" Tandliawala, Faisalabad. He was also a broadcaster and had hosted the "Sandhal Dharti" show on Faisalabad radio station for 27 years (Times, 2010). He was the disciple of Pakistani Urdu Poet Ahsan Danish who is known as the poet of the laborers. The researchers always acknowledge the dignity of real creative writers like Mir Taki Mir, Mirza Ghalib, and Iqbal, etc. Now Naaz Khialvi is also included in the list of researchers because several researchers i.e. Iqbal (2015) in G.C. University, Faisalabad have accomplished their theses and articles on Khialvi in different paradigms. The road from Ray Ahmad Khan Kharl Chowk (Gate Chowk) to D-Ground has been accredited with the name of "Naaz Khialvi Chowk" in Faisalabad. Further, the name of Laddu Chowk has been changed into "Naaz Khialvi Chowk" in Tandlianwala, Faisalabad (Iqbal, 2015). He died in 2010 but his posthumous entitled "Tum Ek Ghorakh Danda Ho" was published in 2014.

Like Brecht, Khialvi was also an itinerant: the former was exiled from one country to another because of his revolutionary spirit but the latter roamed from one city of Pakistan to another on account of his unsatisfactory and maladjusted nature in contemporary Pakistani capitalistic society. Khialvi could not stay at one city and job as well for a long time. Sometimes, he stayed at Chiniot, hereafter at Tandlianwala, sometimes in Ghojra, then in Tandla again. The same was the case with his jobs: he did several odd jobs in Lahore where he became disciple of Ahsan Danish, a Marxist Urdu poet; he served in Jhang also; then in Kabeer Wala, Jaranwala, Tandlianwala; and hereafter in Faisalabad at Radio Pakistan (Iqbal, 2015).

Both Brecht and Khialvi were very much influenced by their Marxist teachers, Karl Korsch and Ahsan Danish, a poet of laborers, respectively. Both experienced chaos in life. Both Brecht and Khialvi's fundamental experience of life was of chaos. According to Grimm, "Brecht experienced the universe as hubbub of disorder" (B. Brecht, Grimm, y Vedia, & Grimm, 2003). Both, under the influence of Marxism, vocalized against capitalism that was the system of exploitation of the workers.

Khialvi was very much influenced by Marxist philosophy because he was in favor of economic equality of the inhabitants of his contemporary Pakistan. In his poetry, he severely criticized capitalism that is based on the exploitations of the poor. His own life was spent in poverty and adverse circumstances but he never complained to anybody on an individual level. He presents economic conditions of poor people on the collective level. He says:

زندگی کی نہ داستاں پوچھو
لمحہ لمحہ خراب گزرا ہے
غم کے پہلو میں کم سنی کھیلی
حادثوں میں شباب گزرا ہے

"Don't ask me a tale of my life,

Each moment was spent in addlement

Childhood was passed under the shade of grieves;
And adolescence in accidents" (Khialvi, 2014).

Marxist philosophy is reflected in Khialvi's verses. Like Brecht, Khialvi also was an ardent lover of the laborers. He was also in favor of acknowledging the role of the laborers in the prosperity of the nation. According to Prychitko, "labor power is the worker's capacity to produce goods and services" (Para 6). Khialvi also mourns at the plight and exploitation of the laborers on the part of the capitalists of Pakistan. His Marxist revolt against capitalism is seen in the following verse:

جو سجاتے ہیں تیرے کمرے میں سورج نت نیا
جھونپڑے اُن کے ہیں کیوں بے نور تیرے شہر میں
(Khialvi, 2014).

The poor who enlighten your villas,

Why their huts remain so dark?

If Brecht explores history of exploitation of laborers and presents it in several rhetorical questions, Khialvi also under the influence of Marxism presents exploitation of the proletariat in rhetorical questions that contain answers themselves. He is against of the economic tyranny of the exploiting class. He often represents the lower class in his poetry (Iqbal, 2015). He presents plight of the poor in piteous way. He mourns at the class distinctions in Pakistani capitalist society in this way:

تو مگن تھا اپنے کتے پالنے کے شوق میں
مر گئے کئی بھوکے مجبور تیرے شہر میں
(Khialvi, 2014).

You were busy in fervor of nurturing your dogs

How many stared, helpless people 've died in your city?

Both Brecht and Khialvi present the Marxian concept of history of class struggle in their poetry. His is the record of struggle between freeman and slave, lord and serf, oppressor and oppressed, etc. According to Marx, "the history of all hitherto existing society is the history of class struggle" (1886). Khialvi also exposes the ugly face of the capitalist oppressors:

کئی ڈھیر اُس نے ریشم کے بُنے تھے
یہ میت بے کفن جس کی پڑی ہے
(Khialvi, 2014).

He weaved a stock of silk

But his corpse is lying shroudless.

Both Brecht and Khialvi, under the influence of Marxism, were in favor of bringing a revolutionary change in the contemporary capitalist world that contains the economic system of inequality and exploitation. Smith (1993) like Marx understands that capitalist accumulation is the outcome of the exploitation of labor force by the owners of the means of production. This economic exploitation of the workers produces inequality. Hence, Khialvi also is in favor of revolution through Communism. He welcomes the Marxist revolution in his contemporary capitalist Pakistani society in the following verse:

پھر مساوات و اخوت کے پیمبر جاگے
مفلسی! جشن منا، تیرے مقدر جاگے
(Khialvi, 2014).

Messengers of equality and fraternity have awoken,
O Poverty! Celebrate it, you have become fortunate.

Like Marx, Khialvi also rejects the exploitation of the capitalist bourgeoisie. According to Marx (1886), the work carried out by the proletariat creates great wealth for the capitalist bourgeoisie but the commodities created by the laborers are sold for more than the value or wages of the laborers. Khialvi also was against such sort of exploitation of the laborers. He mourns at the miserable condition of the kids of the workers and luxurious life of the children of the capitalist bourgeoisie of Pakistan:

میرے آنسو میرے دامن کو بھگو دیتے ہیں
دیکھ کر کہاتے ہوئے خشک نوالے بچے
(Khialvi, 2014).

My shirt gets wet with my tears,

After seeing the kids eating dry loaves of bread;

سسکیاں لیتی ہے عُریانی مرے بچوں کی
اوڑھ کر بنگلوں سے نکلیں جو دو شالے بچے
(ibid.).

Nudity of my kids sobs and wails,

When two kids covered with shawls come out from villas.

Under the influence of Marxists' argument, Khialvi also believes that the capitalist economic system becomes the cause of crime. The exploited class expresses its frustration through violence or crime. Khialvi expresses the reason of crime that is to close the opportunities of earning lawful livelihood for the lower class on the part of the capitalist class of Pakistan:

آپ کھولیں تو سہی ان پر درِ رزقِ حلال
پھر نہ توڑیں گے رات کو تالے بچے
(ibid.).

If you would pave the ways of lawful livelihood,
The children would never break into at night.

Further, Khialvi advises the proletariats not to contact with the rich because they become rich exploiting the rights of the laborers:

غریبو! چھوڑ دو ارباب زر سے رابطہ رکھنا
بنا کر جھونپڑے برق و شر سے رابطہ رکھنا
(Khialvi, 2014).

The Poor! Abandon to contact with wealthy people,
Shun contacting with fire and flaming after building huts.

Khialvi, under the influence of Marxian inclinations, rejects capitalism. According to the poet, this system of profit is, in fact, the system of loss. Capitalism is not based on the relations between people but people and things. As per K Marx (1973), capitalism contains the seeds of its own destruction. This system of exploitation brings darkness for the majority of the poor. Khialvi severely criticizes capitalism in the following verses:

کر دئیے دور تیرے قرب نے پیارے کتنے
اس منافع نے دئیے مجھ کو خسارے کتنے
(Khialvi, 2014).

O Profit! How many have gone far with your nearness
That profit gave me how many losses?

آفتاب اُبھرا ہے جس دن سے نئی تہذیب کا
ہو گیا تاریخ انسان کا مقدر اور بھی
(Khialvi, 2014).

By the dawn of new civilization (capitalism)
Destiny of man has become darker.

پہلنے، بڑھنے لگے ہیں صاحب زر اور بھی
تنگ ہو جائے گی دھرتی مفلسوں پر اور بھی
(Khialvi, 2014).

Wealthy people are growing luxuriantly
This soil will be narrower for the poor.

کتنے دروازوں پہ جھکنا ہے ہمیں اور ابھی
اے غریبی ہیں خداوند ہمارے کتنے؟
(Khialvi, 2014).

Are we to bow in front of how many thresholds?
O Poverty! How many gods are of us?

Khialvi, a well-wisher of the poor under the influence of Marxist philosophy, does not forget this down-trodden section of society even in his worldly renowned mystic lyric "Tum Ek Ghorkh Danda Ho". He complains God of His indifference towards the poor: "Ghareeb Mit Gaye Pamaal Ho Gaye Lekin/ Kissi Talak Na Tera Aaj Tak Nishan Puhancha (Khialvi, 2014); Poor people got ruined, vanished But/ no one got the any lead, trace, or sign of You" (Fasrtactical, 2018).

6. Conclusion

A comparative study always facilitates in opening up new areas of knowledge. Since the last few centuries, capitalism has been penetrated into economic systems of the countries. It is the system of the exploitation of the laborers. The present qualitative study using the research methodology of comparative analysis, explored the exploitation of the poor class and reflection of Marxist inclinations in the selected poems of Brecht and Khialvi. This study was an initiative for opening up new horizons of research on comparative study and Marxism. The researchers of

future might investigate the presence of Marxist philosophy from the poetry of Ahsan Danish and Habib Jalib.

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