

Complicated Realities in Uncomplicated Diction: A Comparative Analysis of English and Pashto Free Verse of Whitman and Ghani Khan

Shahbaz Afzal Bezar*

Muhammad Naseem Tareen*

Abstract:

A comparative study is the demand of opening new horizons of research in literature but free verse of Ghani Khan in Pashto has not yet been compared with Whitman's free verse in English that the present qualitative study will attempt to conduct. Using the research method of textual analysis of comparative study, this research will explore the presence of complicated realities and philosophies presented through uncomplicated and simple medium of composition i.e. free verse from Whitman's "Song of Myself" and Ghani Khan's "Latoon". This research presents the twin extensions in free verse and comparative study: giving a new area of free verse to the researchers of the future and opening new horizons of knowledge in the domain of comparative study. The purpose of this study is to link local Pashto free verse poet Ghani Khan with internationally acknowledged English free verse poet Whitman in order to give an international audience to local free verse poets i.e. Ghani Khan.

Key words: Complicated realities; English free verse; Pashto free verse; Whitman; GhaniKhan.

Introduction:

During last few decades, literature of one language, country, or category has comparatively been analyzed in the perspective of literature of another country, language, or category. Research analysts of the present epoch have progressively become aware of the demand of linking one piece of literature with another. Though comparative analyses of different literary texts are not new: comparativism premised on postcolonial studies vis-à-vis comparative studies; and comparative analyses of feminism, Marxism, and psychoanalysis, etc. have already been accomplished but Whitman's poetry as compared with Ghani Khan has not yet been conducted that this study will attempt to accomplish.

Though several researchers (Redding, 2010); (Rehman, 2012); (Moore, 2015) have accomplished their researches in the realm of free verse but a lot is still needed to compare Pashto free verse poets with English free verse poets. As differed strikingly from the previously conducted researches, the present study argues that free verse poems of Whitman and Ghani Khan reflect complicated realities in an uncomplicated diction. While a few analysts might not in favor of a comparative study of Whitman with Pashto free verse poet Ghani Khan but the present study,

* Lecturer, Department of English, Govt College, satiana road, Faisal Abad

* Lecturer, Department of Pashto, University of Balochistan, Quetta

using the research method of textual analysis of comparative study, will broaden the horizons of knowledge of free verse by a comparative analysis of Whitman with Ghani Khan.

A new comparative study not merely opens up new areas of knowledge but also links the literature of one language to another. In order to bring the marginalized free verse of Pashto literature into centre, it is needed to accomplish a comparative study of English and Pashto free verse poets. The development of comparative method was fruitful in the natural sciences, anatomy, language studies, and literature. As per Marsh (1896), task of comparative study is the classification and investigation of the different forms which literary or imaginative or motives have assumed in the literatures of various people. The purpose of this study is to do a comparative analysis of free verse of Whitman and Ghani Khan in the perspective of presenting complicated realities in an uncomplicated diction, i.e. free verse in order to give an international audience to local free verse poet Ghani Khan. The following research question guides the study:

Q.1. How do Whitman and Ghani Khan present complicated realities in an uncomplicated medium of composition, i.e. free verse in their poems “Song of Myself” and “Latoon” respectively?

Literature Review:

The present study progresses beyond the basic linking of the free verse with Walt Whitman and Stevens. It broadens the existing literature of free verse by a comparative study of English and Pashto free verse poets i.e. Whitman and Ghani Khan for giving an international audience to the regional free verse Pashto poets.

Though several scholarly articles and theses have been accomplished on Walt Whitman in the perspective of free verse but a comparative analysis of the Pashto and English free verse poets have not yet been conducted that the present study will attempt to do. During the last few decades, different researches have been accomplished in the realm of Whitman’s use of free verse. Redding (2010) investigates Whitman’s democratic theory from his poetic form i.e. free verse. As per the researcher, Whitman is known for his democratic poetics because of his rejection of traditional metrical measurement and rhyme. Rehman (2012) explores technical innovations i.e. free verse from Whitman’s poetry that he used in order to communicate with the common people of the United States. Moore (2015) discerns Whitman’s poetry in the frame of reference to universal representative and American principles. According to the researcher, Whitman’s free verse also contributes his description of a universal representative.

Although a precious body of literature has been published on Ghani Khan in the perspective of modernism and romanticism but a lot is still required in the realm of comparative analyses of these American masters of free verse with the regional Pashto poets that this study will attempt to accomplish. Iqbal, et al. (2014) discern modernist elements and parameters i.e. use of free verse, economy of expression, and employment of allusions from Ghani Khan’s poetry. Ali, et al. (2016) investigate the

romantic element of revolt against social injustice, the traditional ways of life, aristocracy, and slavery from the poetry of Ghani Khan as compared with P.B. Shelley but this study will conduct a comparative analysis of Ghani Khan's free verse poem "Latoon" with Whitman's "Song of Myself."

Theoretical Framework:

Theoretical framework of free verse was used in order to guide the present study. The modern free verse movement was launched by Walt Whitman with the publication of *Leaves of Grass* in 1855. In the preface, he proclaimed that the "rhyme and uniformity of perfect poems show a free growth of metrical laws and bud from them as unerringly and loosely as lilacs or roses on a bush" (p. 716). As per Gates (1985; 1990), American poetry, as differed from the literary tradition of the Great Britain, was rooted in language itself that borrowed the metrical laws from the language system instead of from literary tradition. Bridges (1922) quotes a renowned French critic M. Dujardin for him, free verse contains a logical rhythm but without the syllabic feet of metrical system; a line of free verse is a grammatical unit; it contains lines of varied length; each line is indifferent to syllabic numeration but contains its own property of sense and pleasant movement; and it is free from all metrical obligations i.e. caesura, hiatus, etc. Theoretical framework of the present study will provide a background into free verse which will facilitate the researchers to conduct a comparative study of Whitman's "Song of Myself" and Ghani Khan's "Latoon" in order to explore the complicated realities in uncomplicated method of composition i.e. free verse.

Understanding Free Verse:

The term free verse was first used by French poet Gustave Kahn in the late 1880s at the advent of European modernism. It is the liberation from the strictly syllabic lines. Free verse poetry is not organized to the traditional abstract rhythm and prosodic units of metrical feet per line but it is composed on the cadences of speech, image patterns, and patterned elements i.e. sounds, words, phrases, sentences, and paragraphs. According to Pond (1918), free verse is to compose in sequence of the musical phrase, not in sequence of the metronome. Free verse is not entirely free but it is free "from the tight demands of the metered line" (Allen, 1948, p.198). As per Frost, "writing free verse is like playing tennis with the net down" (n.d.). Duffell (2008) identifies four predecessors of free verse in English: Whitman with his phrasal meter; G.M. Hopkins with his sprung rhythm; and Robert Bridges and W.B. Yeats with their loose iambics.

Attridge (2013) divides free verse into two categories: free verse as visually communicated on the page ('extrinsically segmental verse') and free verse as heard ('intrinsically segmental verse') (pp. 210-213). The former category pays attention only on the visual medium, whereas the latter category emphasizes the aural medium.

Andrews (2017) discusses distinctive features of free verse:

1. Free verse does not follow regular and even weighted beats.
 2. Lines of free verse are of different syllabic and word length.
-

3. The line is a unit of rhythm in free verse rather than foot.
4. In free verse, the line breaks and other typographic devices are more important than in metrical verse because they indicate an exact measure between two statements and paragraphs.
5. Free verse is not prose because in prose a line is not a unit of rhythm.
6. Free verse remains more open, less formal and seemingly less fashioned.
7. The rhythm in free verse is more additive because it does not refer to a regular metrical beat-based rhythm.
8. Free verse inhabits a rhythmic space between the prose and the metrical verse.

Perloff (1998) provides six characteristics of free verse:

1. Free verse contains variability.
2. It deals with the power of the image.
3. In the free verse 'I' speaks in complete sentences.
4. A free verse poem flows because of a corollary of regulated syntax.
5. In free verse, the rhythm of continuity depends upon the unobtrusiveness of sound structure.
6. Free verse lyric of the fifties and the sixties subordinates the visual to the semantic.

Research Methodology:

The present study is qualitative in nature because it analyzes 'words and phrases' of free verse poems of Whitman and Ghani Khan in order to explore the use of uncomplicated medium of composition, i.e. free verse for presenting complicated realities. Secondary resources of data collection were used because data was collected from published books, articles, and theses. Method of textual analysis of comparative study was used because this method too, like psychoanalysis, involves the 'analysis' and search for 'deeper meanings' and solution to an apparent 'problem' (Belsey, 2005).

Following data collection, the next step was data analysis that was divided into five steps. In the first step, Whitman's free verse "Song of myself" was studied and marked the 'words and phrases' that reflected the complicated realities. In the second step, the same poem of Whitman was evaluated in the perspective of free verse in order to explore its uncomplicated medium of composition. In the third step, Pashto free verse of Ghani Khan was analyzed in order to investigate the reflection of complicated realities in it. In the fourth step, the same poem was analyzed in order to discern the plain diction of this Pashto free verse. In the final step, a comparative study of both free verse poems was accomplished in order to draw findings of this study.

Findings and Discussion:

Traditional way of studying free verse in its specific context and its sticking to only one language had a tendency in the realm free verse. Discerning free verse poems of one language i.e. English comparing with the free verse poems of another

language i.e. Pashto was very rare. English free verse poets were analyzed in the perspective English free verse poets and Pashto free verse poets were studied in Pashto free verse literature. But analyzing the regional free verse poets comparing with the mainstream free verse poets i.e. Whitman was not been accomplished in the previous study. The present study discerns that Whitman simplifies the complicated metrical rhythm of foot in the form of focusing on the phrasal rhythm and visual medium of free verse that helps him to present complicated and philosophic realities in an uncomplicated diction.

Whitman's 'Song of Myself', a master-piece of free verse, is the first half of his *Leaves of Grass*. In this poem, the subject of Whitman is himself and his self stands for the whole of America and nature as well. In order to become part of a variety of professions and people met on his journey across the States, he uses the literary device of catalog in order to present the theme of individuality and collectivity.

At the outset of "Song of Myself", Whitman introduces the theme of this poem i.e. a study of the poet's self or symbolically a study of all humankind. His 'self' is all inclusive because he sees himself in others: "I celebrate myself, and sing myself,/ And what I assume you shall assume/ For every atom belonging to me as good belongs to you" (Whitman, 1980, p. 41). He identifies himself with other people as well as nature because he invites his soul to recline in the arms of nature as well that he starts from a blade of grass— symbol of an individual identity in democracy: "...I loafe and invite my soul, I lean and loafe at my ease observing a spear of summer grass..." (ibid.). The poet stresses the necessity of getting firsthand knowledge going into the open nature that is the best teacher to mankind: "You shall not look through my eyes nor take things from me,/ You shall listen to all sides and fitter them from yourself" (Whitman, p. 42). The poet advises the humankind to urge— the basic essence of life: "Urge and urge and urge,/ Always the procreant urge of the world" (ibid.). In this master-piece of free verse, the poet shows his conception of democracy in which all are equal irrespective of caste, color, sex, and religion: "I believe in you my soul, the other I must not abase itself to you,/ And you must not be abased to the other" (p. 43). For Whitman, the 'self' is not limited to any physical stature but it belongs to the earth, the people, the soul, and the universe: "I am not an earth nor an adjunct of an earth./ I am the mate and companion of people, all just as immortal and fathomless as myself" (p. 45). The poet's 'self' of all-inclusiveness belongs to the good, the bad, the wise, the foolish, the children, the elderly, the rich, the poor, the northern States, the southern States, a citizen of America, and a citizen of the world: "I am of old and young, of the foolish as much as the wise,/ Regardless of others, ever regardful of others,/ Maternal as well as paternal, a child as well as a man" (p.52).

Whitman's "Song of Myself" reflects Hegel's complicated philosophy of Absolute Idealism that he presents in an uncomplicated form of verse i.e. free verse. Absolute Idealism takes being as an all-inclusive whole, an unreliability of our

knowledge of the cosmos, and “the fluidity-like state of the universe” (Boatright, 1929). Whitman in his more open phrasal meter and an uncomplicated diction of free verse presents all philosophic thoughts in a very lucid and convincing way. Hegelian Philosophic thought of all-inclusiveness is reflected in Whitman’s “Song”:

"For every atom belonging to me as good belongs to you." (Section 1, p. 41).

"In all people I see myself, none more and not one a barleycorn less/and the good or bad I say of myself I say of them" (Section 20, p. 55).

And further in Section 50:

"I am large, I contain multitudes" (p. 85).

Whitman with medium of uncomplicated and plain free verse presents complicated philosophic thoughts. Hegelian ‘fullness’ or ‘totality’ has been presented in the free verse of “Song of Myself”. According to this philosophy of Hegel, all real things represent fullness and a thing is real only in its totality along with both good and evil. And all things have equal value (Beck, 1942). Like Hegel’s totality, Whitman’s ‘self’ also is all inclusive. It has no bias towards one religion or the other. It does not have one law for the poor and other law for the rich. His ‘self’ that is based on ‘totality’ includes people of color, caste, rank, and every religion. A physician, a priest, a prisoner, a lawyer, a farmer, a mechanic, all are equal to the poet. He identifies himself with all of them irrespective of their states in society. In the free verse of this poem, he says:

“Of every hue and caste am I, of every rank and religion,
A farmer, mechanic, artist, gentleman, sailor, quaker,
Prisoner, fancy-man, rowdy, physician, priest” (Whitman, 1980, p. 53)

Hegelian complicated philosophic realities of ‘embracing-all’ and relativity have been presented in a plain diction i.e. free verse. Hegelian theory of relativity contains relative value of all things; everything has its own value; and it cannot be separated by itself but exists in universal connections other relativity with all other things (Beck, 1942). Even the Body has a relative connection with the Soul. He would sing of the glory of the body which attains more grandeur because of the soul. One is meaningless without the other. He also manifests that heaven and hell are not external factors but they are the feelings which are inherent in every human being. It is up to a human being to make heaven or hell out of his life. For Whitman, even man is not superior to woman. Both are equal to the poet. He states:

“I am the poet of the woman the same as the man,
And I say it is as great to be a woman as to be a man,
And I say there is nothing greater than the mother of men” (Whitman, p. 81).

In his uncomplicated free verse, Whitman has presented Hegel’s theory of negation also. This theory is not devoid of dynamic aspects; it discards the static; it makes fluidity and adaptability; and it pushes on towards ‘the whole’. Hegel’s negation or contradiction does not deal with a mechanical denial or oppositions but it encompasses a variety of relations, difference, opposition, and

reflection. In “Song of Myself”, Whitman presents the complicated reality of inclusiveness of self. In this master-piece of free verse, he is singing the glory of all humanity. He stresses on the reciprocal identity of human beings in a very plain style and phrasal medium i.e. free verse. The entire mankind is one for Whitman and there is no disparity between people. He writes:

“Endless unfolding of words of ages!

And mine a word of the modern, the word En-Masse” (p. 57).

Marks (1951) claims that Whitman’s poetry reflects an influence of Hegel especially his dialectics by making use of terms ‘fusing’, ‘blending’, and ‘uniting’. Like Hegel, Whitman also believes in reconciliation of contradiction of life that unites the subject and the object, the body and the soul. This philosophic and complicated thought is frequently reflected in Whitman’s “Song of Myself”. Hegel’s dialects contain “thesis, antithesis, and synthesis” (Kaufman, 1988). It retains the unity of the opposites. Even the body and soul are not unequal entities in “Song”. Both are equal to the poet. He says:

“I am the poet of the Body and I am the poet of the Soul,
The pleasures of heaven are with me and the pains of hell are with me” (p. 56).

Like Hegel, Whitman also believes in the fluidity and flux of the universe. This complicated reality is presented in a plain free verse. For Whitman, there is a reconciliation between present and past because the seeds of the future being contained in the past (Boatright, 1929). In “Song”, he declares, “every condition promulges not only itself, it promulges what grows after and out itself” (p. 81). For Whitman, the constant ebb and flow of the cosmos is not aimless activity but “it is form, union, plan—it is eternal life” (p. 86).

Ghani Khan is another Pashto free verse poet who did many experiments with poetic form. As per (Iqbal, at el. 2014), “Ghani Khan, famous for his experimentations in the poetic art, made free use of verse libre”. For him “Latoon” is a perfect example of free verse. Salma Shaheen (2005) discerns modernist characteristics from the theme and style of Ghani Khan:

“Ghani Khan is not only in his own age but also in the 20th century the most important, the most modern poet...who rebelled against the traditions in the real sense...The freedom of thought and ideological rebellion are the characteristics of his poetry. These are the values, which have placed him more modern, more different among all modern and romantic poets. He is considered unique on the basis of his deep thinking and modern style” (pp. 143-144).

Ghani Khan, a poet, philosopher, and a Pashtun nationalist politician, is widely considered the best Pashto language poet of the twentieth century and ranked with Khushal Khan Khattak and Rehman Baba. He is also known as a philosophic and mystic poet. Abbas quotes Babak, “Ghani Baba was not only a poet but a philosopher, a sculptor and a politician, whose services cannot be forgotten by us” (2014). In his uncomplicated and plain diction of free verse, he has tendency to

discuss complicated and complex realities of life. This study investigates the complicated philosophic realities and mysteries of life and death presented in uncomplicated medium of free verse from his poem “Latoon”/ Search.

لتیون
ازاد نظم
غرمه د اوپی
لکه شپه د ژمی
یو خاموشی
قلارے خور دے
د کور کور کو گوگو
او چپ چاپ عالم هو
وخت پنبه نیولے
په رکاب سور دے
دنیا دے خپل زرگی ته غور نیولے
د مرگ او ژوند ته حساب کتاب اوری
فضاء کبني گد یو مسکیتاب شانې دے
لکه په خوب کبني څوک رباب اوری
اوزة یواځې
په خیالونو کبني ډوب
د خپل ارمان
تلاش کبني گرځمه
یو ورک مجبوره
مسافر
یم روان په مزکه پروت
په اسمان گرځمه
ما دے خپل زرگی ته هم غور نیولے
د ژوند څه وجه څه نصاب لتیوم
درد له او مرگ له څه سوب گورم
ابد کبني خپل د هوش حباب لتیوم

د ولي ولي
 په درياب كښې ورك
 جام كښې شراب
 او په شروبو كښې
 په سور كتاب كښې
 د جومات د تاخ
 زه د مرگ او ژوند له
 يو ترون گورم
 چپه چپيا
 او خاموشۍ
 كښې زه شرننگ د ستار
 د تال مضمون گورم
 چاپره رنگ كښې
 شنو كمتر و كښې
 ځان له جواب د خپل ژوندون گورم
 زه لېونې يم، لېونې يم، رښتيا
 په مېخانه كښې افلاطون گورم
 ځان ته چي سترگې مي رواړولي
 بس د مرگ او نيش د عدم
 ووينمه
 زړگيه، امه تگه زړگيه زما
 ځان كړې مشغول او ما خوشحاله كړې
 خو كه ستانه منم
 غرقېرمه
 سم، په رښتيا
 لېونې كېرمه
 د اضطراب په تور درياب كښې زه
 اوس سر سري يم بيا ډوبېرمه
 په تورو ويرو كښې سو زېرمه

په ژوندون تورې خاورې کېر مه
 په خپلو وینو کېنې ډوبېر مه
 خه نو وایه
 غرمه د اوړی
 لکه شپه د ژمی
 یو خاموشي یو قلابارمے خور دے
 چرته کېنې لړې
 یو بخرمے د نور
 ستورمے، که لړې د صحرا اور دے
 ماته وړو کو پلوشو کېنې وائي
 که غر دے لوی په سر ئې لاخو شته
 خه که ژوندون یو ورک ساعت دے د هوش
 یو ابدي د دة دلدار خوشته

In this master-piece of free verse in Pashto, the poet as a lost and helpless sojourner lying on the ground in the silence of summer noon, is trying to find some purpose or scheme to his life. He seeks a link of life with death because he finds life in death's gaze. When the poet turns his gaze to himself he finds nothingness except death. Ghani Khan, a restless soul who is always in search of new ideas and images, seeks complicated reality of life and endeavors to search for truth in this poem "Latoon". He himself vocalizes:

"My poetry is about humanism and the search for truth. It is self-realisation. I want my people educated and enlightened. A people with a vision and sense of justice, who can carve out a future for themselves in harmony with nature" (quoted from Shinwari, 2014).

In "Latoon", Ghani Khan like Walt Whitman presents his complicated philosophic thought regarding life and death in a bare, simple and direct language that is devoid of any artificial embellishment. Both poets use free verse as tool in order to present complicated realities and philosophic truth. Ghani Khan mostly does not follow regular meter and rhyme scheme in order to express his lofty imaginative flight but prefers blank verse and free verse (Shinwari, 2014). He being trendsetter in Pashto literature both in diction and substance, uses medium of free verse in order to express his philosophic thought in his poem, "Latoon" that is one of the best free verse in Pashto.

Both Whitman and Ghani Khan do not follow regular or weighted beats as used in conventional poetry. In "Song of Myself" and "Latoon", Whitman and Ghani Khan use lines of different syllabic and word length because in free verse the line is a unit of rhythm rather than a foot. Lines of these two free verse poems are different

from the lines of prose because of having rhythm in lines that is devoid of in prose. Both poets produced a gem of free verse poems in English and Pashto. They use uncomplicated and plain diction in order to present complicated realities and philosophies of life and death.

Conclusion:

The present qualitative study explored the presence of complicated realities presented through uncomplicated medium of free verse from Whitman's "Song of Myself" and Ghani Khan's "Latoon". This research was initiative in order to open new horizons of research for the research scholars of the future because the future researchers might work on other free verse poets in English and Pashto i.e. Wallace Stevens and Murad Shinwari in the perspective of complicated themes in uncomplicated diction.

REFERENCES

- Abbas, M. (2014, august 29). [‘death is not the end of life’: Abdul Ghani Khan: the poet, philosopher and politician](https://tribune.com.pk). *the express tribune*, retrieved from <https://tribune.com.pk>.
 - Ali, A; Wisal; & Khan, N. (2016). Elements of revolt in the poetry of Abdul Ghani Khan and Percy Bysshe Shelley. *Abasyn educational research journal*, 3(2), 230-241.
 - Allen, C. (1948). Cadenced free verse. *College english*, 9(4), 195-199.
 - Andrews, R. (2017). *A prosody of free verse: Explorations in rhythm*. New York and London: Routledge.
 - Attridge, D. (2013). *Moving words: Forms of English poetry*. Oxford: Oxford University Press.
 - Beck, M. (1942). Whitman’s intuition of reality. *Ethics*, 53(1), 14-24.
 - Belsey, C. (2005). *Textual analysis as a research method*. In G. Griffin (Ed.). *Research Methods for English Studies*. Edinburgh: Edinburgh University Press.
 - Boatright, M.C. (1929). Whitman and Hegel. *Studies in English*, 9, 134-150.
 - Bridges, R. (1922). A Paper on Free Verse. *The North American Review*, 216(804), 647-658.
 - Duffell, M.J. (2008). *A new history of English metre*. London: New Humanities Research Association.
 - Frost, R. Quotes. (n.d.). BrainyQuote.com. Retrieved December 16, 2018, from BrainyQuote.com.
 - Gates, R. L. (1985). The identity of American free verse: The prosodic study of Whitman's 'Lilacs,'. *Language and Style*, 18, 248-276.
 - Gates, R. L. (1990). T. S. Eliot's prosody and the free verse tradition: Restricting Whitman's "free growth of metrical laws". *Poetics Today*, 11(3), 547-578.
 - Iqbal, L., Awan, M.S., Ullah, I. & Ali, N. (2014). Ghani Khan’s Poetry: A Modernist Perspective. *Journal of Applied Environmental and Biological Sciences*, 4(9), 509-514.
 - Kaufman, W.(1988). *Hegel: A reinterpretation*. South Bend: University of Notre Dane Press.
 - Khan, G. (December, 22 2018). “Latoon”. Ghani Khan’s poetry. Retrieved from https://ghanikhan.files.wordpress.com/2005/12/ghanikhan_poetry.pdf
 - Marks, A. (1951). Whitman’s triadic imagery. *American Literature*, 23, 98-126.
 - Marsh, A.R. (1896). The comparative study of literature. *PMLA*, 11(2), 151-170.
 - Moore, G. (2015). Songs of ourselves: The principles of American democracy and Walt Whitman. *English Class Publications*, 17, 1-5.
-

- Perloff, M. (1998). After free verse: the new non-linear poetries. Retrieved from <http://epc.buffalo.edu/authors/perloff/free.html>.
 - Pound, E. (1918) 'A Retrospect' in Pavannes and Divagations. Retrieved from www.poetryfoundation.org/resources/learning/essays/detail/69409.
 - Redding, P. (2010). Whitman unbound: Democracy and poetic form, 1912–1931. *New Literary History*, 41, 669–690.
 - Rehman, M. (2012). Technical innovations in Whitman's poetry. *International Journal of Humanities and Social Science*, 2(15), 249-252.
 - Shaheen, S. (2005). Modern Poem in Pashto. PhD Dissertation. Peshawar: Pashto Academy.
 - Shinwari, S.A. (January, 11 2014). English translation of Ghani Khan's poetry to hit the stands soon. Retrieved from <https://www.dawn.com>.
 - Whitman, W. (1980). "Song of myself". In S. Bradley, H.W. Blodgett, & A. Golden (Eds.). *Leaves of grass: a textual variorum of the printed poems* (pp. 41-86). New York: New York University Press.
-