

Shelley's an ode to the west wind and some poems of Ghani Khan: a comparative analysis from a revolutionary perspective.

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Abstact:

There is a difference of 122 years between the time of shelley and Ghani Khan. But after reading both (Shelley and Ghani Khan) we get an impression as if both have been writing in the same age and society. This reading is the result of romanticism which is eminent in their poetry or both of them stand against the traditional way of thinking, and rise slogans for change in the society, state and even religion. The basic reason for this eccentric tendency of both these poets is the extreme attachment which they feel for their soil. This attachment is the base of their pious and extraordinary sensitive nature.

One of the striking similarities in the poetry of Shelley and Ghani Khan is that their poetry is ethereal, delicate and graceful. It seems as if this grace and delicacy is an indispensable part of their personalities, and is unconsciously transmitted to their poetry.

Irrespective of the commonality of grace and delicacy which they share, there is a high degree of similitude in their visionary zeal for reformation and lyrical instinct.

Moreover, the Idealism which is reflected in the poetry of these two legends is a strong reference for similarity. This powerful reference (idealism) has brought them to such an extreme, where which a cause of amazement for intellectuals and scholars.

This study is an endeavour to analyze the revolutionary ideas of Shelley and Ghani Khan in the context of similarity which is the case in point. For this reason, we make a comparative study of the Shelley's well known poem, "An Ode to the West Wind" and some of the poems of Ghani Khan. This comparison seeks to unearth, with clear arguments, the proximity in the revolutionary thoughts of both these poets. It will also investigate the extent to which the

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resemblance, with respect to objectives, that exists in the Ghani Khan and Shelley's poetry.

So far, we can argue that the sources of Shelley's imagination find its bases in French Revolution (1787 - 1799).

"The French people overthrew their ancient government in 1789. They took as their slogan the famous phrase "Liberté, Égalité, Fraternité"—Liberty, Equality, Fraternity (1).

Among other things, The French Revolution had a lasting impression on the literature, and had expanded the range of subjects of prose and poetry. Consequently, a number of artistic works came to fore, which offered the bases for social change across the regions.

Shelley could also not escape this influence; rather it proffered unexplored avenues to his poetry, determined new paths for its expression, and put a new revolutionary soul into his poems. In this connection, Dr B.R Mulik notes Shelley was the revolutionary idealist, a prophet of hope and faith. He was a visionary who dreamed of the golden age Shelley's was constructive and he incarnated that aspect of the French revolution which aimed at building up a new and beautiful edifice on the ruins of the old and ugly" (2) .

This line thinking is evident in Shelley's life, because he always dreamed of change. These visions, which Shelley visualized, are of such an ideal society which will be free from the specters of tyranny and the exploiters viciousness. Therefore, Shelley is always defiant to his age. This defiance is either directed against political institutions, or economic institutions. In addition, he can also be found fighting tooth and nail with the social organizations.

As we argued, Shelley was influenced by French revolution, and the basic slogan of this revolution was "liberty, Fraternity and equality", that's why, Shelley aspired that fundamental rights should be guaranteed to each member of every class in the society. This attitude of Shelley towards change had proved constructive in the long run. For instance, as he points out in "The revolt of Islam", he seeks to illuminate the fire of independence and justice in the minds and hearts of his readers. This firm conviction and hope, in his opinion, is neither provoking disorder nor it is covetousness.(3)

In the same vein, in his poem "Queen Mab", he stresses the need for reformation. Whatever, he infers as a consequence of the French revolution, in the light of that inference Shelley attempts for bringing change in the state and society. He wishes to create a new and more beautiful world aided by this line of thinking. For these

reasons, we understand Shelley in his above noted poem (the Queen Mab) as a reformer and an inspirer who put a new soul into his nation.(4)

Leaving aside all these facts, we observe that Shelley adopts an aggressive attitude in his “Ode to the West Wind”. He breaks all the chains of limitations, rise in rebellion (intellectually), and demands revolution and change. In this poem, he chants the slogan of social change, and regards the “West Wind” as a symbol for his desired change. In fact, this poem represents Shelley, which reflects his true revolutionary thoughts. In addition, this poem enjoys a great artistic significance as well. It is written in Iambic pentameter, which contains 5 stanzas.

O WILD West Wind, thou breath of Autumn's being...
 Thou from whose unseen presence the leaves dead
 Are driven, like ghosts from an enchanter fleeing,
 Yellow, and black, and pale, and hectic red,
 Pestilence-stricken multitudes!—O thou
 Who chariotest to their dark wintry bed
 The wingèd seeds, where they lie cold and low,
 Each like a corpse within its grave, until
 Thine azure sister of the Spring shall blow
 Her clarion o'er the dreaming earth, and fill
 (Driving sweet buds like flocks to feed in air)
 With living hues and odours plain and hill—
 Wild Spirit, which art moving everywhere—
 Destroyer and Preserver—hear, O hear! (5)

As this stanza explains, Shelley equates the “West Wind” with the essence of autumn. When it comes, the leaves from the trees starts falling down and then vanish away. Conversely, this “Wind” also plucks and subsequently preserves seeds. Just as an evil spirit, it brings destruction also serves as a cause for a new dawn filled with prosperity.

Thou on whose stream, 'mid the steep sky's
 commotion,
 Loose clouds like earth's decaying leaves are shed,
 Shook from the tangled boughs of Heaven and Ocean,
 Angels of rain and lightning! they are spread

On the blue surface of thine airy surge,
 Like the bright hair uplifted from the head
 Of some fierce Mænad, ev'n from the dim verge
 Of the horizon to the zenith's height—
 The locks of the approaching storm. Thou dirge
 Of the dying year, to which this closing night
 Will be the dome of a vast sepulchre,
 Vaulted with all thy congregated might
 Of vapours, from whose solid atmosphere
 Black rain, and fire, and hail will burst:—O hear!
 (6)

In the second stanza, Shelley has explicated many more similes and metaphors. These similes and metaphors include: rotten leaves, loose cloud, black rain, bright hair, approaching storm, funeral songs, disordered hair and so forth. In this Stanza, Shelley has outlined the perilous ness of this “West Wind”.

Thou who didst waken from his summer-
dreams

The blue Mediterranean, where he lay,

Lull'd by the coil of his crystalline streams,

Beside a pumice isle in Baiæ's bay,

And saw in sleep old palaces and towers

Quivering within the wave's intenser day,

All overgrown with azure moss, and flowers

So sweet, the sense faints picturing them!

Thou

For whose path the Atlantic's level powers

Cleave themselves into chasms, while far
below

The sea-blooms and the oozy woods which
wear

The sapless foliage of the ocean, know

Thy voice, and suddenly grow gray with fear
And tremble and despoil themselves:—O
hear!(7)

The influence of the “West Wind” is portrayed with the character of water in the third stanza, which is regarded as a cause of disruption in the calm in the tides of Mediterranean. Similarly, it is viewed as a reason for unnerving the comfort that lies at the surface of the Atlantic Ocean. The “West Wind” is also blamed for the extinction of the generation of those flowers of the seabed, which commit suicide upon hearing its terrible resonance.

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share
The impulse of thy strength, only less free
Than thou, O uncontrollable!—if even
I were as in my boyhood, and could be
The comrade of thy wanderings over heaven,
As then, when to outstrip thy skiey speed
Scarce seem'd a vision,—I would ne'er have
striven
As thus with thee in prayer in my sore need.
O lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!
A heavy weight of hours has chain'd and bow'd
One too like thee—tameless, and swift, and
proud(8).

The poet associates his personality with the “West Wind” in this stanza. He regretfully speaks to it that he wishes if he were a young man, and the wind would make him float through the clouds like a dried-up leaf or a wave. He further said to the wind, that like her, he aspires to be insurmountable and independent. If i had this capacity, he said then he would be faster than her and not on the mercy of the wind.

Make me thy lyre, ev'n as the forest is:
What if my leaves are falling like its own!

The tumult of thy mighty harmonies
 Will take from both a deep autumnal tone,
 Sweet though in sadness. Be thou, Spirit
 fierce,

My spirit! be thou me, impetuous one!
 Drive my dead thoughts over the universe,
 Like wither'd leaves, to quicken a new birth;
 And, by the incantation of this verse,
 Scatter, as from an unextinguish'd hearth
 Ashes and sparks, my words among
 mankind!

Be through my lips to unawaken'd earth
 The trumpet of a prophecy! O Wind,
 If Winter comes, can Spring be far
 behind?(9)

He invites the “West Wind” in the last stanza by saying that he dwells in the miseries of life, severely wounded. He pleads to the West wind to consider him a leaf, wave or a cloud and take him higher along with itself. He promise the West Wind that he will join it in singing the Corus of the rejuvenating autumn, and will echo his fleeting ideas in the universe. It will stir up the ignorant world with the message, though the autumn dominates, but the wind of spring is not that distant.

After reading Shelley in this poem, one derives the conclusion that the revolution for constructing a new world or society which is demanded by Shelley is the revolution of spiritual awakening or enlightenment. This spiritual awakening can be materialized only if human enjoys true independence. A world where man’s self, imagination, and work are free from interference. Where he enjoys freedom from all kinds of slavery. An environment where fraternity and equality forms a congenial atmosphere. Thus, we see that Shelley have raised his voice for all these elements, which was also the watchword of the French revolution.

Considering these elements, now we will examine some of the imaginative, creative and philosophical poems of Ghani Khan who

was a great Pashtun poet and thinker. We will highlight his revolutionary zeal, which is reflected in his thoughts.

Bal Sa (Something Else)

بل خه
 په نظر کښې مې ، د باغونو خیال
 په نصیب کښې مې ، لار د غرونو
 عجیبه اچار ، مې اچولي دي
 د گلونو ، او د غمونو
 په غوړونو کښې ، شپهار د ساز
 د گنگرو پېنښ ، او خندا اواز
 ډوب مې زړه لټی ، بل خه نوی ساز
 بل خه نوی سوز ، بل خه نوی راز
 ځکه خیال کښې مې ، د باغونو رنگ
 او نصیب کښې لاره ، د غرونو
 ما د تورو هېرو ، جوړ کړی دی
 ځان له ښکلی تخت ، د خوبونو (10)

He makes a comparison of his fortune and his vision in this poem. He states that there are hardships and miseries in my way that are dictated by my fortune, while my vision is dominated by ideal thinking. That's why if strive to built a glorious thrown of dreams from the heave of ashes. So far, I have not been successful in realizing that revolution.

“Jwandun” (life).

ژوندون

لکه کال کښې سپرلی او خزان
 لکه روح کښې سبا او ماښام
 لکه سیند کښې چپې او غلی شته

لکه ژوند د مرگي دی غلام
 لکه تله خلاصېده د مستي شته
 تشېده ماتېده د هر جام
 ژوندون خه دی يو سيند دی روان دی
 اول لوی لوی موجونه گتونه
 بيا تش شر شي چپې ئې وړی شي
 غلی لگی شي ډېر شي ډبونه
 اول هر يو غورځنگ کبې وړانی کئ
 وړانوي غورزوي لوی لوی غرونه
 اول هر يو روکئ پوره کئ ځان
 بيا د بل شي روان کړي نهرونه
 دريابونه لوټ لوټ کړي فنا کړي
 غورزنګونه لښتي کړي تالا کړي
 يا ئې هر څوک د پښو لاندې دل دي
 يا مړی شي خدمت د هر چا کړي
 ځان کړي ورک خو کلاب او نرګس کبې
 په زرګونو سيندونه پېدا کړي
 ژوندون خه دی يو باغ دی لوئېري
 روکېدل دي د خېشت زياتېدو له
 خپل ژوندون خپل سينګار ورکول دي
 سوزېدل دي ژوندون خورېدو له
 د انګور په شان ورک فنا شه
 چې څمار شي د چا سترګو سرو له
 د منصور په شان اوخېژه دار ته
 خه بهانه لټوه رسېدو له
 ژوندون خه دی يو خوب دی لیدی شي

د خندا او ژړا واک د بل دی
 یو دوران د سحر او ماښام دی
 د ماښام او سبا واک د بل دی
 یو رنگین شان محل د هوا دی
 د هر کوټ د هوا واک د بل دی
 باغ د بل په کلونو زه پریم
 غم زما د خندا واک د بل دی
 ژوندون خه دی یو ساز دی غږېږي
 کله پوست کله زېر کله بېم
 کله اور سوزېده شور غوغا شي
 کله غلی قلاږ شومه دم
 کله شرنگ د کنکرو شي خمار شي
 کله یخ اسویلی او ماتم
 کله تال مستانه د خیام شي
 کله سپور ماښامونه د غم
 که وي تریخ که وي خوږ تېرېدی شي
 ژوندون خه دی یو خوب دی لیدی شي" (11)

Ghani Khan, in this poem lays bare the bitter realities of life. And the meaning of life is explained in the light of these realities. Like the “West Wind” of Shellay, Ghani Khan has also employed enough similes and metaphors.

“Sail” (voyage).

سیل

خه چې لړ سیل وکړو، بره اسمان ته خو
 ددې تیاري له کوره، د نور جهان ته خو
 خه چې مستی له ورکړو، د بې خودی وزرې
 خه چې جنت ته خو، خه چې رضوان ته خو

دا د خزان تيارې، كړو په تيارو كښې وركې
 هه چې بهار له خو، هه چې بوستان له خو
 دا د جهان خبرې، دا د ملنگ ټكـورې
 خت تاوس ته خو، ماه تابان له خو
 او د رقيب د كوڅې، دربانې نه كوو
 مونږ مستانه ليونې، كور د جانان ته خو
 مونږ د جانان د شونډو، شراب خلكي دي
 كه مست مست مجنونان، نن يابان ته خو
 مونږ يو بخري د نور، لري ليدي دي
 د گل په شان خدا، غبر د خزان ته خو
 راخه چې هېرې كړو، د دنيگي قيصې
 هه چې لږ سيل وكړو، بره اسمان ته خو" (12)

This poem is a brilliant artistic expression of Ghani Khan's efforts for bringing revolution. For his society, He wishes to have a flight of imagination to such a world where, brightness prevails, with no chances for darkness. A world where spring beautifies everything, without any signs of autumn. And where love dominates with complete absence of abhorrence.

“Zama Zama Zama”

خمه خمه خمه

په رڼا باندې مين يم خو، تيارو نه نه یرېرم
 كه پښېمان په گناه نه يم پې خو نه غاوره كېرم
 پرون تخم وم، نن گل يم، سبا بيا به خاوره كېرم
 زه د باد يوه چپه يم، په صحرا په باغ تېرېرم
 كله باد كله باران شي، كله اور كښې اوسوزېرم
 خوزه خم په مخه كه اودرېرمه رو كېرم
 چې ورپېښ شم په گلونو، كرم خولي د عطرو ډكه
 خورومه ئې چاپېره، ورته خاندم خوشحالېرم
 چې د رنگ په جهان ورشم، يو رنگين د بودي تال شم

رنگا رنگ رنگين جمال کښې، سپينه شمع شم گډېږم
 چې د مستو په محفل کښې، په ساقې او په جام ورشم
 ليونې شانې خمار شم، په خوبونو کښ خورېږم
 چې جهان تياره تياره شي، اور شي تندر شي عذاب شي
 زه پښتون د پښتو غر شم، نه یرېږم نه نرېږم
 چې د علم په جهان کښې، د هوبنيارو خوا کښې کښېښم
 هم هغوی پورې خدا کړم
 هم په ځان پورې خندېږم
 په فکرونو لېونې شم، په لټون لټون شوم ستړی
 خو اخر دغې له راغلم، نه پوهېږم نه پوهېږم
 خوزه ځمه ځمه ځمه، تل روان یمه په مخه
 يو مقام ته ورروان یم، يو مقام ته به رسېږم
 او په لاره چې څه راغله، که تياره وي که رڼا
 زه رڼا کښې یم خوشحاله
 خوتيارو نه نه یرېږم" (13)

Contrary to Shelley, this poem reflects change in Ghani Khan's attitude towards revolution. If Shelley pleads to the "West Wind" to take him higher for spreading his revolutionary ideals in the world, Ghani Khan adopts a different attitude. He reflects greater self-confidence. Irrespective of the amount of hardships which he face, and how much wounds that he suffers, he will arrive at his final destination, because he is not frightened. It is because he is a Pashtun and he is the mountain/symbol of Pashto.

“Sparlay” (Spring)

سپرلی

اوگوره جانان د تيارې نه رڼا جوړه شوه
 نوی سپرلی راغی د کلونو دنیا جوړه شوه
 زمکه لکه شاره ابی بوره ورکه سپوره شوه
 چرته مروره مستي تلې د خپل کوره شوه
 پانې غټی نه وي په هر بوتې د مرگه سوری و
 شرنگ د ژوندون غلی، میخانه ئې تشه توره وه

يا ساندي او اوبسكي يا تي سپينه خدا جوړه شوه
اوگوره جانانه د تيارې نه رڼا جوړه شوه
يا ژوندون ارمان و، يا رنگين نشه رنگونه شو
مينه وه مسكي شوه، په خدا ورته گلونه شو
مست شو ساقي داسې، كل جهان ئې مست بې هوشه كه
هره سا اميد شو، هر نظر كښ خمارونه شو
هر قدم كښې تال په هره خله كښې مسكا جوړه شوه
اوگوره جانانه د تيارې نه رڼا جوړه شوه
بيا سپوږمې كاسيره شوه، په سترگو اشارې كوي
بنكلي، نوې مسته، شرم شرم كښې نخري كوي
هر خوا مينه مينه ده، شرينه ده، رنگينه ده
رنگ او حسن يو شو، مست شو خاندي مسخري كوي
خوب نه جوړ خمار شو، د فراق نه ليلي جوړه شوه
خنده غني خانه! بيا د وړانه دنيا جوړه شوه (14)

Similarly, if this poem is an expression of the arrival of spring, full of joys on one hand, but on the other side it is an excellent reflection of the autumn which prevailed ubiquitously before the spring has arrived. Doubtlessly, this poem of Ghani Khan, as compare to the above noted poem of Shelley (West Wind), is entitled to far greater intellectual respect.

“The gham lur” (the Daughter of grief)

د غم لور

لنگه تياره شوه، رڼا ئې راوړه
ادم چې مست شو، خوا ئې راوړه
مرگ چې د خپل ژوند، تلاش كښې ووت
ژوندون ئې راوړو، او سا ئې راوړه
تورې چې چغه، د كفر وكره
دهال ئې پيدا كه، قلا ئې راوړه

چي اوبنڪي سري شوي، شراب تري جو شو
چي غم بابا شو، خدا ئي راوڙه (15)

Ghani Khan, like the Shelley's "An Ode to the West Wind", has invoked both the aspects of construction and destruction in this poem. The pattern in which this subject is encompassed in this poem is Ghani Khan's distinct imaginative faculty.

"Guluna da WarKhari" (the flowers of *Partulaca oleracia*)

گلونه دورخاري

گلونه دورخاري، درنگ شاخڪي ولاڙي
سحر په خدا تير ڪري، مابنام ٿول وي خفه مڙوي
گلونه دورخاري

اغشتي ئي سل رنگه، خنديري خنگ په خنگه
سحر خواني مشرنکه، او مابنام ولاڙ وي ڙاري
گلونه دورخاري

خواني ديو سحر ده، ژوندون ديو وڙهي
بيا هم مانه نران دي، چي هر سحر خندان دي
اوزه يوپوتي غم ته، دلر ساعت تور تم ته
ادم د اوبنڪو نوم دي، په گلونو پسي ڙاري
گلونه دورخاري

خه بنڪلي بنڪلي خاندي، رنگينه دي تابان دي
بنائست د گلستان دي، غني ورته هميش جبران شان ولاڙي
گلونه دورخاري (16)

This poem of Ghani Khan is also close to the poem of Shelley (West Wind) with respect to its subject matter. And to a greater extent reflects a metaphorical representation of Ghani Khan's revolutionary thoughts.

"Raran the Shami kid a Sahar Noor Raghay" (the candle got the light of the day).

رڼا د شمع کښې د سحر نور راغی

تاود غرمې لږ ما سپښنی شو ، لکه د مني یخ باد د سینې شو
 سرور د سترگو ډېر خود زړه کم شو ، اور د فراق استازی مخ د صنم شو
 ساز کښې سرونه نن دخاموشۍ خيژي ، د هوس جنډې په کور د بې هوشۍ خيژي
 بادشاه شپونکی شو د خپله کوره ، د شفق سره رنگونه شو لږه لږه توره
 اوس تار کښې شرنګ هغه د ما بنام نه شته دی ، سرور په سترگو کښې د خیام نه شته دی
 پښې د ر قاصې سر خو تال یې هغه نه دی ، بانګ د بلال هغه بلال یې هغه نه دی
 په جام کښې گوت گوت شراب کمیږي ، سپرلی خلاصیږي گلاب کمیږي
 اورڼا د شمعي کښې د سحر نور راغی ، باغ د بلبلو ته نوم د باتور راغی
 د غوتو سترگوله خیال د خزان راغی ، لږه مستي لږه اولږا ارمان راغی
 او د فراق سوری په وصال پرېوت ، ستوري راوختل او هلال پرېوت" (17)

This poem of Ghani Khan, with respect to its revolutionary overtone enjoys a distinctive position. We can argue, with firm belief, that Ghani Khan has left Shelley far behind in this poem. The similes and metaphors that are employed by Ghani Khan in this poem or the pearls of his imagination that he spreads through this poem can only be understood by those farsighted intellectuals, who can grasp the revolutionary spirit of his poetry. In fact, Ghani Khan has captured the oceans of meanings and purpose.

Conclusion

With this comparative study of Ghani Khan and Shelley, we arrive at the conclusion that both of these poets swim in the same boat. Among many other commonalities, the similarity of revolutionary aspect is more eminent in their poetry. However, it must be kept in mind here, that Shelley is inspired from the French Revolution and in that line he had strove to project his revolutionary thoughts. Whereas Ghani Khan has his own world, a different one from Shelley. Where he observes the plight and miseries, helplessness and ignorance of his Masses and Society, his heart woes with pain. In this situation he desires that this downtrodden and fragile society bring change from within, may rise again, and

realize that it can see eye-to-eye with the world in all the walks of life. For that revolution if Ghanikhan has cited the history, we also observe the influence of socialism and Marxism in his writings on different points.



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