

**East Meets the West: Revisiting the Universality of Poetry Through the
Comparative Analysis of Ghani Khan and John Keats.
*Wine and Natural love Expression as Mediums of Profound Love...***

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Abstract:

The poetry of the famous Pashto poet Ghani Khan and English poet John Keats is considered vague in its expression of natural love. This paper investigates and explores the role of natural love expression and wine in the poetry of two romantic poets within the qualitative mode of inquiry using content analysis. It aims at presenting an account of Ghani Khan and Keats as two lost romantic poets who longed for spiritual love throughout their life. In order to investigate the role of wine and natural love expression, the poetry of both these poets is used as the primary data of the study. The analysis centers on literary interpretation through the selected poetry. The poems, besides manifesting a skillful art of representation seek to propagate a multitude of themes. A detailed exploration and interpretation in this regard revealed that the use of natural love expression and wine in the literary works (specifically poetry) of Ghani Khan and John Keats provide an array of profound love in all its forms. The present research is an attempt to elaborate some of the dynamics forming the core of the concerned issues in the poetry of both these poets.

Key words: Ghani Khan, John Keats, Profound, Love, Wine.

Introduction:

Verse is the dialect of the creative energy. It identifies with whatever gives quick delight or agony to the human personality. Verse is an inclusive dialect which the heart holds with nature and itself. It has been the examination and joy of humankind in all ages. Dread is verse, love is verse, trust is verse, scorn is verse, are all verse. This paper exhibits a near investigation of two incredible sentimental artists – Abdul Ghani Khan and John Keats.

Ghani Khan: A Solely Romantic Lover:

Ghani Khan (1914 – 1996) is broadly considered as extraordinary compared to other Pashto dialect artists of the twentieth century. Ghani Khan is otherwise called Ghani baba. He was likewise a regarded essayist and craftsman. He is the child

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of Khan Abdul Ghaffar Khan. Ghani Khan holds a high place in Pashto writing as a result of his entertaining and humorous refrains. He was an artist as well as was a painter and a stone carver. His first ballad was showed up in December, 1928. Ghani Khan's verse is hostile to political. His significant lyrics are A poppy bloom, Music, Prayer, Search, Hell, King, The jail dream, Reverie, Euphoria, Entreaty and so forth. He additionally wrote in English and his first book was the Pathans (1947). The solitary refinement of his verse beside his conspicuous idyllic virtuoso is significant mix of information about his local and outside societies, and the mental, arousing and religious part of life.

John Keats: A Seeker of Eternal Beauty and Love:

John Keats (1795– 1821) was an English poet and belonged to the romantic era in English literature. He was also the contemporary of Lord Byron and Percy Bysshe Shelley. Keats had a place with an artistic development called Romanticism. The modern transformation and the political changes of the occasions had no calculable impact on Keats while the vast majority of his contemporary artists enthused by the political uprisings in France. Sentimental artists, due to their speculations of writing and life, were attracted to verse; they even built up another type of tribute, regularly called the sentimental reflective tribute.

The Role of Wine and Natural Love Expression in Ghani Khan and Keats' Poetry:

Critics are of the view that the poetry of Ghani and Keats lacks natural love expression. They are incorrect as both the artists are especially mindful of this affection and through this adoration, they need to achieve a profound love. For instance, in the following lines Ghani expresses this kind of love:

“Ka dunia ke wahadat nawoo, Ma ledalee da cheena,
Da Allah da naqsh kamal day
Makh zama da dilruba.”

“It is not easy to see the vision of God,
but presence of spring
and my beloved face
are the sufficient proofs of God's existence.”

It can be seen in the above lines that Both Ghani and Keats have the engraving of ladies in their verses. However, since Ghani lived to see the ready long periods of life therefore his approach is more developed than Keats'. He appreciated beauty in all its forms and in his childhood was inspired by each wonderful face, as the accompanying stanzas demonstrate:

“Dalta yu khwata azghi di,
Bal khwa saange da nargas,
Da hunar elam saya ki,

Garzee gul lubana mees.

(Da Landan Mashuqai, London Beloved or beloved from London)”

“The thorns and Nargis (Tulip or Narcissus) branches exist side by side,
Under the pretext of education, many roaming beauties are seen.”

However some of his poems indicate him a traditional poet since he sings and longs to meet his beloved as soon as possible:

“Stha firaaq pama qayamat ko,
Yara sa ba vi qayamat os,
Stha pa eeshaq ki rooswa khwaakh yam,
Yara sa ba vi eezat os,
Stha yu khoog nazar dibari,
Stha yu dua pasti khabari,
Ma ta mulk janat janat kar
Gura sa ba vi janat os,
Yar da roon jalbal manam,
Stha da dwaoo stargu pa thama,
Khwaar Ghani logaran proot day,
Stha ba sook kavi sifat os.”

“Your isolation made my life very miserable,
And how this miserable isolation would be,
I love to be disgraced in your love,
Without you honor means nothing now,”

“Your one single lovely look,
Your short sweet wordings,
Can change my life into heaven,
The heaven means nothing if I have your love,
Lying abject on the ground for your single glimpse of your eyes,
If he is there, who is going to praise you and your beauty.”

After his marriage with Roshan, Ghani's idea of love and affection went further. He began to find comfort in her adoration. These feelings of Ghani can be found in the following lines when he wrote a letter to Roshan from the prison:

“Ma da duaoo lapu khwaoru tala jwand au jehan jur kro,
Khapali meene dase yuram bal me tala janaan jur ka,
Da chez a da wafa daka da junon jehan la laram,
Da me laal haghalta oomnt da hama laaloonu khwwale,
Da sabot zama da meene da emaan au wafa da,
Da zama rooh chi rokhan shu da stargiyi kree balee.

(Da Faridun da Moor Khath, a letter from Faridun`s Mother)”

“I made a new life and world for you from two handfuls of dirt,
I got so much engrossed in your love, from that deep love I made a new beloved for
you,

With this deep feeling of love, I entered the valley of madness,
 I found you, my beloved, (my gem) the best than all the other gems,
 This extreme madness in your love is the proof of my love, faith and belief,
 As my soul got enlightened, then it made the two eyes shine.
 (Da Faridun da Moor Khatha, a letter from Faridun`s Mother)”

The above lines indicate a very practical believe of love that Ghani held for his beloved. On the other hand, Keats had little conviction regarding women and love. For instance, in Keats` poem In "Endymion" he does not focus on the happiness of falling in love. The moon goddess as described in his book III is not presented as a lovely maiden however not cheerful:

“....dost pine

For one as sorrowful, they cheek is pale,
 For one whose cheek is pale.”

Keats natural love expression is profound and therefore this influenced him to create extraordinary verse for the world. This beautiful love expression can be seen in his expressions for Fanny in a letter:

“I have two luxuries to brood over in my walks, your loveliness and the hour of my death, O, that I could take possession of them both in the same moment”.

Besides, Keats also has some fear which is indicated in the following sonnet:

“When I have fears that I may cease to be.”

Romantic feelings with all their splendor and charm are also a part of Keats poetry and these feelings are well depicted in his poem St. Agnes:

“Beyond a mortal man impassion`d far,
 At these voluptuous accents, he arose,
 Ethereal, flush`d and like a throbbing star,
 Seen mid the sapphire heaven`s deep repose,
 Into her dream he melted as the rose”

“Blended its odour with violet,
 Solution sweet, meantime the frost wind blows,
 Like love`s alarum patterning the sharp sleet,
 Against the window-panes, St. Agnes moon hath set.”

Ghani and Keats also use wine as a medium of expression in their verse. As Ghani expresses in the accompanying stanzas:

“Chi nasha shama da khapal zana ozam,
 Laka ooze tanzare da pangrena,
 Mast zargay da ghama da range ochat she,
 Laka poorta par karei gul da aderee na,
 Da rond wajud majbora thaان makan kie pregdam,
 Au da kyal pa khaperai bandi shama sour,
 Da oowam asman pa seelei karan rawan,

Laton da jwand cheena da rana kor.”

“When I get intoxicated, my soul leaves my body,

Like a caged bird leaves its confinement,

My soul is then lifted like a flower raising its head in the graveyard,”

“I leave my physical body,

And by the help of my imagination I soar to the seventh sky to roam about,

I come here in search of life source and the place of light”

Keats expresses somewhat similar feelings in his poem “Ode to the Nightingale”

“O, for a draught of vintage that hath been,

Cool'd a long age in the deep-delved earth,

Tasting of Flora and the country green,

Dance and Provencal song, and sun burnt mirth,”

“O for a beaker full of the warm South,

Full of the true, the blushful Hippocrene,

With beaded bubbles, winking at the brim,

And purple-stained mouth,

That I might drink, and leave the world unseen,

And with thee fade away into the forest dim.”

Conclusion:

Both Ghani and Keats are romantics of their own time and share similarities in their expression of love as well as usage of wine as a medium of expression in their poetry. Although both the poets belonged to different ages and societies, however both the poets hold similarities in many aspects. Since they both offer articulation to sentiments and feelings, therefore their poetry can be engaging all the readers of all times. Both Ghani and Keats are incredible romantics from East and West and this indicates that art is universal and can be compared across national boundaries.

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