

The Reconstruction of Artistic Worth of Gul Khan Naseer's Poetry:

Analyzing Academic Comments on Gul Khan's Poetry

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Abstract

This paper conceptualizes to reconstruct Gul Khan Naseer's artistic worth in the paradigm of art for the sake of art on the basis of his views. This paper makes path of Idealistic version of art through Romanticism. Furthermore, the paper reconstructs others' thoughts (they have formed to define Gul Khan's artistic stratification) that suppose Gul Khan's artistic position relies on the paradigm of art for the sake of life and will replace them with Romanticism.

Key Words: Idealistic, Art, Romanticism, Gul Khan Naseer

Introduction

The paper on the bases of reconstruction introduces the following importance of research:

- i- Explore a new version of studying Gul Khan Naseer's artistic ground.
- ii- New version makes new limitations that make scope of Gul Khan's artistic position possible in modern paradigm.

For making above mentioned task as worthwhile. This paper requires a modern Idealistic frame of art with the fundamental support of

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romanticism. In here, the romantic position deals with the oneness of the intellect.

Gul Khan supposes and affirms professional steps of teaching and gaining poetry a non-sense task. His affirmation enters him into the paradigm of art for the sake of art. When Gul Khan moves to romanticism (in the sense of empathy and oneness), then our intellectuals suppose his position as art for the sake of life. On many occasions Gul Khan falls into the complex demarcation of art, and he makes himself romantic or empathetic; with concernment, he hits the foundation of art for the sake of art without knowing the essence of discourse. But this paper takes an idealistic concept of art that makes a route of romanticism. Romanticism makes Gul Khan's social mode as a romantic task which makes empathy possible. When man empathizes anything on intellect plan, then his expressions come from himself. Thus, the self always supposes novelty, contingency, spontaneity, self-creation and contradictory (Baloch, 2020a, p.5) and probably inconsistency. These things are essential components of art for the sake of art.

Gul Khan on Art for the Sake of Art

"Poetry is God-gifted, boundless ability, a state of revelation, which is not exactly revelation but unanimous to it. This revelation comes into poet's heart and it gets expressive shape of words, which carries melodious flow, balance and consistency. Poetry does not suppose a professional class of a professional teacher; but it comes into mind as a revelation" (Saboor, 2005, p.105). "Poet does not suppose who listens to him and goes to understand him, poet neither feels happy on the position of others response nor he gets sorrow as well as, but poet talks about right and expresses it" (p. 108). "Poetry comes into mind without any intention. It comes in as a gift. Poet's world is not bound" (Naseer. 2014. 09-10) Gul Khan on Art for the Sake of Life

"I believe in Art for the Sake of Life because Art for the Sake of Art supposes limitations of slice expression; it measures the account of expression with slice-ness. This position, either, just like a state to pass the time, thus this is worthless, or a play of pleasure, or clam of peasants that castaway them from the struggle of right" (Saboor, 2005, p.96).

Gul Khan on Romanticism

“Poetry is impossible without love. Love is not airtight particular to a thing. Poet gets unconscious state to natural phenomenon; many of phenomenon(s) have not been experienced by him. There are a lot of realities that share lights of love. These lights affect poet’s mind’ (p. 97). ‘Poetry comes from poet’s heart, which has heat of faith and truth, that’s why it affects others heart. Other observes same state which had been faced by poet’ (p. 107).

Others (Baloch Intellectuals) on Gul Khan’s Poetry-Art of Life

Mr. Abdul Saboor (2005) supposes that Gul Khan follows Art for the Sake of Life. He writes, “Mir Gul Khan Naseer conceives poetry as an essential part of social action. Thus, I say Mir’s poetry presents his tendency of thought that got shape by circumstances of surrounding. Mir makes his poetry as a source to make his aim possible” (p. 93). ‘He engages Art for the Sake of Life (p. 95) or change. “Mir experiences literature on social and economic perspectives of change. He thinks that the grand realities of life and public problems are inevitably connected with art and literature (p. 96), but he does not consider poetry as an art’ (p. 104). ‘Mir conceives literature (art) and poetry as a total re-presenter of social consciousness’s” (p. 109).

The Baloch intellectual Baig Muhammad Baigul says, ‘It is not shocking that Gul Khan makes war, resistance, rebellion and revolution as subjects of his poetry rather flowers, beauty, romance, and utopians modes, because his poet gets growth into his existence and he makes them express, although his expression is clear and to-the-point’ (p. 94). ‘A real creator does not let disconnect literature to common life, but he writes to the public and writes to make their life better’ (Baloch, 2014b,p.232).

Gul Khan faced a social and political crisis. The Baloch Politician Ghous Bakhsh Bizinjo (2014a) says, “In this situation, how did he make his poetry romantic?” (Bizanjo, p.27).

Tahir Hakim Baloch (2014c) supposes, ‘Mir’s way of expression is sourced by civilizational, historical, social background, nationalism, and progressiveness. Mir strengthened poetic thoughts on the basis of his tradition. We conceive of contemporary and political consciousness in

making of his thought-fullness. He made path to understand and to change society' (p.31).

Aseer Abdul Qadir Shawani (2014) says, "Mir had vivificated preservation of ancient history, actions of brevity through his art but also, he did polish the values to respect individuality, patriotism, nationalism, good, rationality and awareness" (p.94).

Yousaf Aziz Gichki (2014a) claims, "The affectedness of poetry is a natural phenomenon, it shows what affectedness it got from where. Thus, a poet or a creator whatever thing he conceives from his surrounding, then his expressions get determination, although this determination is a natural phenomenon" (p.143). Naseer wants to make a journey of Art for the Sake of Life. 'He restricts his fellows against aimless and objectless poetry. Naseer thinks the poet should use his marvelous speech to public' (Gichki, 2014b, p.173).

Wahid Bakhsh Buzdar (2014) says, "No doubt Mir Gul Khan, not only, made a path to get away from the utopian concepts and to restore a new resistance but also he did raise voice against external pressure, political determinism, monopolization and exploited system" (p.156).

For making a public use of poetry, Hassan Ji Ishrat (2014) says, "He never goes with the art of poetry and aesthetic demands" (p.224).

Sultan Naeem Kaisrani (2014) moves toward Art for the Sake of Art and he believes if art comes into mind as a revelation, then ultimately art supposes art. In short art gets development as an Art for the Sake of Art. When art gets developed on the basis of sake of art, then it becomes neutral (p.166). He tries to show the non-neutral position of Naseer, because 'Naseer had feelings to Baloch nation. Thus, he makes insight; Naseer got affects from the objective truth' (p.166). Therefore, Naseer's artistic version supposes Art for the Sake of Life.

Others on Gul Khan's Poetry- Art of Art

Ghous Bakhsh Bizinjo (2014b) says, "The poetry of Gul Khan was revealed (ilhami) and emanated (Aamada), when poetry comes into his mind that time, he transcends all obstacles" (p.102).

What is the Art for the Sake of Art and Life?

When I conceive and observe above discourse, I make a status of Art for the Sake of Art and life as below:

Art for the Sake of Art: In this position, the subject is the only source of what he says. The subject feels anything entirely he expresses. Thus, he is the creator of expressed things because he is only source of thing whatever he creates. In other words, self of subject is the source of creation. When every expressed thing is intimately connected to him then the meaning also gets form according to self. Every man is different in the case of self. Thus he only knows his self as a subject. Therefore, Art for the Sake of Art is subjective. It is possible to self that it gets new thing spontaneously, contingently and constantly. In other words, Art for the Sake of Art accepts novelty. It is possible for self that it gets new thing which might be quite contradictory to previous gotten thing from the self, it does not make matter. It is not necessary to contradictory position that it goes linear rather the contingency has possible routes to be accepted. Finally, we can conclude that Art for the Sake of Art in its paradigm supposes novelty, contingency, spontaneity, self-created, contradictory and probably consistent.

The above authors (Baloch intellectuals) suppose, "If poetry is based on Art for the Sake of Art, then it possibly would be complicated; because of complicated source, and the public does not go with complexity, thus Art for the Sake of Art does not make a public consensus. Without public consensus, probably, no social change shall occur. If there is no social change thus there shall not be a social challenge to occur, because man creates thing on the bases of novelty. The self-novel foundations not necessarily are consistent. Without consistency, on the basis of radical novelty, new created thing might be contradictory to the previous one. In short, the creation does not rely on a single shape. If we deal with society on the basis of Art for the Sake of Art, then we do not understand society. If there is no way of understanding society is available in an objective form, then we can't change society. Therefore, Art for the Sake of Art is worthless for understanding society.

Art for the sake of Life

We should know society and social change because society makes man consciously determine. Thus, there should be an art available that makes sense to know the social change. That type of art's source/sources should not rely on subject's self, rather the source/sources has/have to base on consciousness. Consciousness also pertains to other. Therefore, it gets objective form. Objectivity always leads man to reality because objectivity is not the production of a single mind; i.e. self. Finally, the art works when sources of art come from object. Thus, the art becomes objective, but for objectivity there should be linear, non-contradictory position. Therefore, we can understand society and social change.

Accordingly, society is objective, if man has sympathy to object or haste, then necessity creates an art. This should not be Art for the Sake of Art. Rather, it should be an Art for the Sake of Life because life is objective. Here, Art for the Sake of Art assumes the usefulness of art for the art.

Insights of above Texts

After reading the above concepts of our writers, I have recognized that they assume the Art for the Sake of Art always turns on the discourse of aesthetic, and man does not make an objective meaning of aesthetical notion but they have rough version of understanding of art. Art for the Sake of Art has one of the captivated versions of Romanticism in the paradigm of idealism, and it suggests, as insight, the division of art is not a rational demarcation.

Discourse of Art

Art supposes self-created, novelty, contingency, contradiction and probably consistency. On the basis of these things, man can review his position, his concept of good, and so on, in order to produce art. If art does suppose the above components in an intellectual plan, then Idealists count it in craft.

If they support Gul Khan as a poet who wanted to change the society and he made path of understanding society through art. So, the Idealists suppose that they present Gul Khan's art as a craft. However, Gul Khan claimed about the demarcation of art and made him a member of craft. But Gul

Khan had a position to make himself clear on the position of art and get rid from this so-called demarcation of art. If he showed he had been influenced by surrounding on basis of intellectual empathy with concerning thing which influenced him. The empathy of the intellect leads man toward oneness. Oneness makes feeling to a man whatever another lay man, in uncertain condition, feels; on the bases of empathy other man goes to feel same un-certainty in intellect plan as well as and vice-versa.

If someone says, "Gul Khan made his poetry as an instrument, because of using it for a dictated aim, whatever condition dictated him, not matter, but he had been dictated. He did not make self as a source of creation, rather he made objectivity. In this case, he did not produce art, rather craft."

We can easily make defense of Gul Khan to say that there was a probability to Gul Khan that he made him one with the situational circumstances and felt the apprehensiveness or anxiousness of a lay man. When he got oneness, then whatever he created, they all came from him. If the self is the source of creation, then creation has been assumed to be art. Thus we can make his poetic version artistic and his peculiarity of emotional attachment romantic.

Notwithstanding, Gul Khan Naseer did not know much about the artistic discourse. His non-awareness of artistic discourse irked him to make a demarcation between art and art. This demarcation shows he had great empathy to his poetry when someone vexed him and de-values him as a poet then, he made a demarcation to justify his position. Justification of artistic position is not a rational task, rather it falls into emotive life and emotive life is worthwhile in the romantic paradigm.

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