

A COMPARATIVE ANALYSIS OF SHAKIR WAZIR AND T.S. ELIOT'S POETRY

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Abstract

The Poetry of T.S. Eliot and Shakir Wazir is compared in this study with an emphasis on their similar concerns for reformation. Both poets utilize their art to condemn the moral, spiritual, and societal deterioration of their times, while coming from different literary traditions and civilizations. Shakir Wazir tackles problems within his own sociopolitical framework, but Eliot captures the essence of the contemporary West. The study highlights poetry as a means for societal and personal development by examining how both poets use symbolism, imagery, and thematic depth to advocate for a return to moral and spiritual ideals. Intertextuality was taken as the theoretical framework for this study. Lastly, the poems can be analyzed through stylistics or CDA (Critical Discourse Analysis).

Introduction

Here, this short research compares the famous poem by Shakir Wazir, تر څو چې دغه سره (As Long as your reddish hands are seen on the wall tops), with T.S. Eliot's The Hollow Men, analyzing their themes and hidden messages. Shakir Wazir, a Pashto poet from Bannu, conveys themes of reformation, particularly advocating for peace in Khyber Pakhtunkhwa (KP) and generally everywhere in the world. Similarly, T.S. Eliot, through his works, expresses a desire to restore order in English society. Despite their different cultural and historical backgrounds, both poets share a common concern for societal transformation and stability.

Statement of the Problem

Local literature is replete with reformatory themes, though it has not been given its due weightage; the same is the case with Shakir Wazir, whose poetry speaks of local themes and problems. For this purpose, the current short research is a step towards understanding and exploring Shakir Wazir's poem تر څو چې دغه سره لاسونه ږدي په دېوالونو (As Long as your reddish hands are seen on the wall tops) with T.S. Eliot's 'The Hollow Men'.

Research Objectives

1. To explore the hidden messages in the selected poems of Shakir Wazir and T.S. Eliot.
2. To compare Shakir's poem 'تر څو چې دغه سره لاسونه ږدي په دېوالونو' (As Long as your reddish hands are seen on the wall tops) with T.S. Eliot's 'The Hollow Men'.

Research Questions

1. What messages are implied in the selected poems of Shakir and Eliot?
2. How much similarity of themes is found in Eliot and Shakir's poems under study?

Significance of the Study

The significance of this work is that both poets explore awareness, consciousness, and reforms in their societies. They were also in favour of peace, justice, and change. These characters play a crucial role individually and collectively in the community. In this regard, the

poems under study carry reformatory elements. Though it is fresh and the first attempt of the scholar, it will serve as a guiding force for other researchers at the BS level.

Literature Review

Pashto literature, with its oral traditions dating back over 5,000 years, started with poetic forms like *tappa* and *landay* that maintained cultural narratives long before written records. The first recorded period emerged in the 16th century with Pir Roshan (Bayazid Ansari), whose Sufi work *Khair-ul-Bayan* symbolized a milestone in Pashto prose. His disciples and rival scholar Akhund Darweza, who authored *Makhzanul Islam*, further deepened Pashto writing. The 17th and 18th centuries witnessed a literary renaissance led by Khushal Khan Khattak, known as the “Father of Pashto Literature,” who united Persian forms like ghazal, rubai, and masnavi into Pashto poetry. His contemporaries, including Rahman Baba and Ahmad Shah Abdali, contributed to both poetry and prose. In the 20th century, literary development sustained with new genres, such as the novel and short story, supported by organizations like the Olasi Adabi Jirga and scholars like Qalandar Moomand and Hamish Khalil. Their struggles led to the creation of critical works, such as the *Daryab dictionary* and *Da Qalam Khawandan*, a comprehensive directory of Pashto writers. These days, the younger generation, alongside institutions like the Pashto Academy and Afghan scholars, continues to boost Pashto literature, which remains a meaningful expression of cultural identity, especially in light of continuing regional situations (Wazir, 2012).

Pashto poetry, with its golden history and different themes, continues to inspire and resonate with people across generations. Pashto poetry is prominent in Afghanistan and Pakistan’s literary traditions. It has evolved for centuries with its rich cultural heritage, reflecting the Pashtun society. From the valor of Amir Kror Suri to the spiritual insights of Rahman Baba, and the modern struggles captured by poets such as Ghani Khan and Hamza Shinwari, Pashto poetry presents the profound reflection of the Pashtun soul (Safay, 2024).

Amir Kror Suri is treated as the first poet of Pashto poetry. Pashto lyrics (ghazals) were introduced by Akbar Zameendar, one of the most prominent poets of his time. The Rubai form in Pashto poetry was introduced by Khalil Khan Niazi. Female poets have also made significant contributions to Pashto literature, with poetesses like Bibi Zarghona and Rabia being celebrated for their exceptional skills. In Pashto literature, Rahman Baba is widely regarded as a spiritual (Sufi) poet, whose poetry contains themes of resistance and revolution. For instance, he famously stated that under a cruel ruler, there is no difference between a grave, a home, and Peshawar. He was followed by poets like Abdul Hameed Mashokhail, Kazim Khan Shaida, Ahmad Shah Abdali, and Noor Deen, and became known for their resistance and revolutionary poetry (Irfan & Yasmeen, 2021).

The Pashto language, like many other languages in the world, faces revolutionary challenges, especially with its rich and dominant poetic tradition. The roots of Pashto literature trace back to its well-known folk traditions. The first period of Pashto literature is considered to span from the 8th to the 16th century (Ahmad et al., 2023).

The well-known and epic poem by Jahan Pahlavan Amir Kror Suri is considered the most remarkable and magnificent historical poetic record that describes the history of Pashto poetry. It is a very beautiful example of Pashto literature in words of vitality and style, true Pashto language, metre, and rhyme. The poem demonstrates that the language had developed to the point that superb martial poetry was produced in it throughout the first century of the Islamic period. It may be determined from this that it was not a novel language. It was certainly at least five centuries old when Amir Kror Suri discovered it, and it had a rich literary history to achieve such acclaim. That is why Amir Kror Suri was regarded as the first poet of the Pashto language (Himat & Haqyaar, 2021).

On the other hand, Khushal Khan Khattak was a writer, poet, politician, and tribal chief of the Pashto language. As a leader, he understood the spirit and soul of the Pashtuns. His poems embody all the cultural codes of the Pashtun nation, such as challenge, honor, masculinity, hospitality, shame, modesty, honesty, unity, and love. Even though several hundred years have passed since he wrote his poetry, the cultural codes he described are still largely present in the Pashtun community (Omarkhel et al., 2023). Some of the Pashto scholars and writers consider Khushal Khan Khattak as the ‘Father of Pashto Literature’, adding that his poetry has been phenomenal and has had a significant impact on the new trends of modern Pashto poetry (Yousafzai, 2022).

With an emphasis on the writings of modern poets Dr. Abaseen Yousafzai and Rehmat Shah Sail, the study investigates how Pashto poetry has changed in reaction to the War on Terror. Since 9/11, there has been a notable theme shift, with a greater focus on peace and reconciliation as opposed to violence and conflict. The study emphasizes how Pashto poetry can promote regional harmony and understanding (Zaitoon & Sajid, 2023).

Persian literature is the primary inspiration for Pashto Ghazal poetry, which employs symbols to convey profound feelings and concepts. These Persian-inspired symbols, which were later influenced by European ideas, became essential to Pashto poetry. This symbolic path from Persian to contemporary Pashto poetry is traced in the study (Yousafzai, 2021).

Pashto is one of the oldest languages, and it started its poetic tradition with folk forms like the “Tapa”, reflecting history and resistance. Early poets, such as Ameer Krur Suri and Khushal Khan Khattak, wrote about war and endurance. Even the spiritual poet Rahman Baba expressed resistance. This theme continued with poets, like Mashokhail, Kazim Shaida, and Ahmad Shah Abdali (Ullah & Sultana, 2021).

The US-led “War on Terror” in Pakistan impacts not just lives, but also local cultural expression, particularly among Pashtuns. It shifts focus from casualty statistics to the public imagination, analyzing Pashto Tappa—folk couplets often attributed to Pashtun women. These verses reflect themes of war, grief, and resistance, revealing how cultural expression both responds to and reinforces systemic violence. The study argues that Tappa constructs a unique “necrospace” where symbolic representation mirrors and sustains the realities of militarization and Necropolitics in everyday life (Ashraf & Farooq, 2022).

In Southern Pakhtunkhwa, Pashto literature began under Kandahar’s influence. The very first literary society, “Adabi Majlis Bazm,” was founded in Loralai in 1914, followed by “Bazmi Adab Chaman” in 1952. Despite different active groups, a need for a dedicated center remained. To fill this gap, the Pashto Adabi Ghorzang was established in Quetta by Muhammad Sadiq Zhark in 2002 (Kakar et al., 2025).

The early development of Pashto literature highlights Amir Krur Suri’s 9th-century poem as the first known Pashto poetry and Suliman Makoo’s 14th-century prose as the earliest surviving prose. Although earlier works likely existed, repeated invasions led to their loss. Muhammad Sadiq Rohi classified Pashto literature into four periods. This division of Pashto literature is widely accepted. The rise of each period is unique in styles, with continued growth in prose and poetry till today (Aziz, 2019). It is asserted that Amir Krur Suri was a valiant warrior and poet from the Swat region, and it includes some of his poetic verses, establishing the early foundations of the Pashto literary tradition. Pashto poetry began in the eighth century (Habibi, 1997).

The primary surviving evidence of early Pashto poetry comes from three historical centers: Ghowr, the Mountain of Kasi, and Multan—as well as from texts like *Pata Khazana* and *Tazkira-tul-Awliya*. Pashto classical literature existed even before Islam, written in ancient forms that are now lost or unrecognizable without expert help (Shinwari, 2020).

Like other parts of Khyber Pakhtunkhwa, Bannu has made excellent contributions to modern poetry following the classical poetry era in Pashto literature during the mid-20th century. Tahir Kulachwi, considered one of Bannu's greatest poets, laid the foundation of the Pashto Literary Society in 1956. As a result, many renowned and educated poets and writers joined him in this noble cause and began studying Pashto literature as well as other literatures, particularly English literature (Mahmood & Bettani, 2018).

The development of Bannu literary groups and their influence on Pashto literature has been widely spread. It emphasizes Tahir Kulachwi's contribution to the establishment of the Bannu Literary Society, which grew into the Bannu Critical Society. According to the research, these societies have spread to places like Miryan, Mamash Khel, Mandan, Domel, and Fatah Khel. It also talks about the contributions of organizations, like the Surrani Literary Caravan and the Critical Society of Dawood Shah. It ends with a discussion of the League of Progressive Authors Bannu's progressive work (Danish & Saneen, 2022).

Famous poets, including Khushal Khan Khattak, Rahman Baba, and Ghani Khan, are highlighted in the article, which honors KP's rich poetry legacy. These poets championed themes of unity, spirituality, and culture across a variety of regional languages (Alam, 2025).

Contemporary Bannu Pashto poet Javed Ihsas is renowned for his avant-garde writing that draws inspiration from post-modern and contemporary critical views. The study focuses on Ihsas's use of symbolism to portray socioeconomic realities in his poetry collection *Ayina (The Mirror)*. His work examines a number of important post-modern issues, such as consumerism, social construction, and meaning fragmentation. According to the study's findings, Ihsas' poetry provides insightful analysis and acts as motivation for up-and-coming Pashto poets (Ramzan et al., 2021).

Similarly, Shakir Wazir is a well-known Pashto poet from Mali Khel, Jani Khel, Bannu. He is widely celebrated, especially in Jani Khel and Baka Khel. His poetry collection *كلونه په ورغوي (Flowers in the Palm)*, which includes various ghazals, has won the hearts of the local people. His style of poetry telling is so attractive. When Shakir Wazir enters the poetic world of Southern Waziristan, he does so not as an ordinary poet but as a powerful and passionate poet with a heart full of sincerity and a pen that moves with enthusiasm and purpose. His poetry carries a serious and respectful tone. Shakir does not confine his poetry to mere beginnings but extends it to broader services in the fields of knowledge and discipline. Shakir's vision and efforts are not driven by personal gain or fame, but by a desire to uplift and reform society. He connects the poetic world not only with emotions, but also with practical matters, governance, and organized thoughts. It is a proven fact that Shakir is a poet of positive thoughts, sincere reflection, and passionate, driven. His poetry is not limited to literary themes; instead, in addition to those, he touches on various social issues with deep insight. His poems inspire feelings of joy, movement, dreams, and hope. His poetic journey also reflects these themes. That is why his poetry is filled with movement and life. What makes him unique is that his poetry, although rooted in a specific region and culture, carries universal truths and deep meaning. Shakir's poetry reflects his collective personality and offers a wide view and colorful perspective on life. He does not write poetry without a purpose. Every word of his poetry carries weight and is never without meaning, which is why his poetry stands out in the contemporary poetic world for its thoughts and ideas (Wazir, 2019).

Keeping in view the approaches to Pashto Poetry and the comparative analysis of Pashto and English poetry, this research is an effort to look at the modern Pashto Poetry from the perspective of Intertextuality and, at the same time, to compare it with Eliot's "The Hollow Men". In this regard, it is a fresh work.

Research Methodology

Research Type

The research is basically analytical in nature. Analytical research provides a deeper understanding by using critical thinking to examine and interpret information thoroughly (Barbara, 2024). It falls under the category of qualitative research. Qualitative research studies thoughts and experiences using non-numerical data to explore ideas or problems deeply (Bhandari, 2020). Both poems are bilingual. One is taken from the Pashto language by Shakir Wazir, “ترڅو دغه سره لاسونه ږدي په دېوالونو” translated by Dr Abdul Karim Khan as (“As long as your reddish hands are seen on the wall tops”), and the second is taken from the English language by T.S. Eliot, “The Hollow Men”. The analysis focuses on significant similarities of themes in the poems.

Data Collection

The data for this study comprises one poem from the collections of Shakir Wazir *كلونه په ورغوي* (*Flowers in the Palm*) and T.S. Eliot’s “The Hollow Men” are selected for the purpose.

Theoretical Framework

The current Analysis is based on discourse analysis in which intertextuality is focused. Intertextuality is the interconnection between similar or related works of literature. In intertextuality, the author acknowledges previous literary works in their own work by means of allusion or quotation. It is a feature of postmodernism. The term was first coined by Julia Kristeva in 1960. The term “Intertextuality” is derived from the Latin word “intertexto”, which translates as “to intermingle while weaving”. Kristeva believes that all texts are in conversation with other texts and cannot be read or understood completely without an understanding of their interrelatedness (Hulatt & Freitas, 2023). Intertextuality also refers to the interdependence of texts in relation to one another (as well as to the culture at large). Texts can influence, derive from, parody, reference, quote, contrast with, build on, draw from, or even inspire each other. Intertextuality produces meaning. Knowledge does not exist in a vacuum, and neither does literature (Nordquist, 2020).

In addition, thematic resonance is found in intertextuality. Thematic resonance refers to the way certain themes within a text echo or connect with other texts, ideas, or cultural contexts, creating a layered understanding of meaning. This interconnectedness allows readers to draw parallels between different works and recognize how similar themes can evoke varied emotions and interpretations based on their contexts (Kristeva, 1960s). In this connection, the current study tries to draw parallels between the two bilingual poems mentioned.

Data Analysis

The poem of Shakir Wazir *ترڅو دغه سره لاسونه ږدي په دېوالونو* (“As long as your reddish hands are seen on the wall tops”) is very famous among the people of Bannu. The scholar hears this poem in almost every program. Every Poem of Shakir is great, but this one stands out the most because of its rhyme scheme and how it reflects the society. On the other hand, Eliot’s “The Hollow Men” (1925) was published in a time when Europe was suffering from the unprecedented terror of the Great War. It was a time in which chaos and nihilism spread in different spheres. As a matter of fact, the post-war era was not only a time of disillusionment but also of profound mental unrest and physical exhaustion. Both poems carry many similarities. As Shakir says,

ترڅو چې دغه سره لاسونه ږدي په دېوالونو
تندره به دې ماتېږي دا کوڅې په دېوالونو

(As long as your reddish hands are seen on the wall tops
Your head be injured being hit against these walls)

It shows a sense of loss or defeat, your head being injured, being hit against these walls, red hands, mourning for a failed attempt at peace or love. Shakir is greatly dissatisfied with his

own people, who will stand for peace. Love is considered a sin, but hatred is promoted day to day. T.S. Eliot also says, **“this is the way world ends,/ Not with bang but a whimper”**, which captures the desolation and helplessness of modern existence. Both poems share a huge sense of futility, loss, and inability to change fate. Shakir says,

د هغو په مزار باندې اوس سپين کانډري څوک نه ږدي
چې چا به لگولي سرې جهنډې په ديوالونو

“No one dares to fix epitaph on the graves,
Of those who would fix red flags on walls”

The above lines identify the idea of the unacknowledgement of people about life and death. The people are only silently and deeply suffering. An epitaph is an inscription on a tombstone, usually honoring or remembering the dead. These lines suggest that the dead are not being remembered, named, or honored properly, which may be due to fear, censorship, or societal silence. Similarly, Eliot says, **“The eyes are not here,/ There are no eyes here”**. He spoke of a world without spiritual or moral insight, a region where people cannot see, speak, or act meaningfully. Both lines of Shakir’s and Eliot’s poems show the theme of suppression and voicelessness. The people who neither see nor speak, but act. Shakir further says,

راځه پښتو نه وروره چې په يو وطن اباد شو
ترڅو به لکه غل دلته راځي په ديوالونو

(O my Pashtun brother come through the door and live with us,
For how long you would stealthily come over the walls).

These lines convey the theme of alienation and hopelessness as the Pashtun brother repeatedly climbs over walls instead of walking through the door. In the same way, Eliot says, **“We are the hollow men/ We are the stuffed men”** shows the theme of alienation. In another place, both poets emphasize the sense of failure. As Shakir Wazir says,

جانان مو د غرور د سر د بامه راكوز نه كه
مونږ هسې پسې پرې كرلې سينې په ديوالونو

(We have failed to lessen the arrogance of our beloved
We have dashed our chests by the walls for nothing)

In the same way Eliot says,
“Our dried voices, when,
We whisper together,
Are quiet and meaningless”

He says even our communication is a failure; their words have no impact or significance. Both poems also use the metaphor of barriers—whether physical or psychological—to depict separation, struggle, and disillusionment. In Eliot's “The Hollow Men”, figures are trapped between the ideal and real, symbolizing their inability to act or engage meaningfully. Similarly, in Shakir Wazir's “تر څو چې دغه سره لاسونه ږدي په ديوالونو” (“As long as your reddish hands are seen on the wall tops”), the walls act as obstacles, preventing unity and peace, suggesting division and estrangement. Eliot further says, **“Shape without form,/shade without colour”**, which describes people who exist, but without substance, purpose, or clarity. The phrase **“shape without form”** means something that looks present, but inside, it is empty or meaningless.

Moreover, think of a shadow or a scarecrow — it seems like a person, but it is not truly alive or whole. So, **“shade without colour”** means something that exists only slightly — it is dull, lifeless, and lacks feeling or identity. The people Eliot is describing look like humans, but they have no inner life — no real beliefs, emotions, or voice. They are just empty figures, like shadows or hollow shells. They are disconnected from meaning, truth, and purpose. Similarly, Shakir says,

كم بخته پښتانه د كتابونو نه وېزار دي

شاکر ه ورته ليکي به قيصي په ديوالونو

(The unlucky Pashtuns are sick and tired of reading
That is why Shakir will write on the walls for them).

In the above lines, the Pashtun brother is presented as a victim of historical and cultural erasure. The Pashtun people are alive, but they are suffering and silent. They have no desire to read books. If they read books, they cannot understand them clearly. Their true shape or story is missing or distorted. They have just been born and have no information about the world. So, Shakir decides to write on the walls, giving them real, visible form and color in a way that books have failed to do. Both poems contain the theme of loss of identity.

T.S. Eliot's "The Hollow Men" is a poem written in 1925 that tells us the emptiness and spiritual bad times of modern men. The poem reflects the modern people who are lifeless, disconnected, and meaningless in existence. They are aimless, unable to act or find recovery. According to T.S. Eliot, they have no sense of thinking and depend on others. Although they have the appearance of human beings, they lack true nature and qualities. Their strength is disabled, and they can only make gestures without real motion. Eliot is afraid of facing death but the hollow men do not want to think about death; instead, they prefer materials. They relate themselves to scarecrows in a field, pretending to be something they are not, just to avoid death. The scarecrow moves with the wind, much like the hollow men who lack their own direction. The poet further describes the hollow men as dead and unproductive, like a barren land with cacti. They create stone idols and worship them, offering prayers under the light of a fading star. The poet wonders if the afterlife is similar to this desolate world. However, in the current world, the hollow men experience loneliness and love and tremble when they kiss their loved ones. Despite all these emotions, they worship idols, highlighting the sense of emptiness and futility in their actions. T.S. Eliot talks about the world without faith and spiritual brightness. He describes the world with dim and lifeless eyes, a place with little light and dying stars. He says people are in the dark and they cannot communicate. The poet also describes the repetitive and purposeless cycle of life. There is fear and doubt that falls between thinking and actions. Lastly, the poet expresses hope that sincere prayers to God for strength and courage can overcome this internal struggle.

The poem is structured in five sections of different lengths and styles. T.S. Eliot has composed this poem generally in free verse. The poem has two epigraphs at the beginning. There is no strict use of rhyme scheme or meter. Instead, it uses repetition and fragmented imagery to create a disconnectedness and significant effect.

Shakir Wazir "ترڅو دغه سره لاسونه ږدي په ديوالونو" ("As long as your reddish hands are seen on the wall tops") describes the struggle and suffering of Pashtun people. Through his poetry, the poet explores various deep and meaningful themes that reflect the realities of society. He highlights the aspect of love, especially among girls of honor, who are forced to keep their feelings hidden within themselves, as expressing them would be considered ruinous. He emphasizes that true love cannot be concealed, no matter how much the circumstances try to suppress it, as it is the shared emotion of two hearts. The poet also speaks of the pride of his beloved, noting that despite all efforts to bring her closer, her pride remains unshaken, rendering all attempts futile. He further explains that a true lover does not get discouraged by accusations, just as a wall cannot stand if built with wet mud. Turning to the state of peace, the poet laments that the very guardians of peace are being targeted and are no longer safe, having to protect themselves with wires. He remembers the brave heroes of the past who fought for the independence and peace of the homeland, but sadly, they have been forgotten—no one even places a simple white stone on their graves. The poet calls upon the Pashtuns for unity and harmony, urging them to come together to build their homeland so that life may become meaningful. He questions how long they will continue returning to their homes like thieves,

hiding along the walls, and encourages them instead to return with free minds. He beautifully stresses the importance of education and expresses disappointment in his fellow Pashtuns for neglecting books and learning. As a result, he says, they will have to write stories on the walls just so people might understand.

The poem uses walls as a powerful symbol of division, oppression, and resistance. The poet wishes for unity, calling for Pashtuns to abandon secrecy and come together openly. The poem expresses the pain of those who resist and the silence imposed on their sacrifices by using the word fortification showed as a barrier in front of freedom and love. The poet is optimized for the coming of a good time, which will heal his wounds. He further says that truth and love cannot be hidden forever. The poem basically tells us about the separation, jealousy, bloodshed, and illiteracy among the Pashtun people. How they kill one another over small mistakes. The poet may express how the children of his nation are involved in different kinds of drugs, while, unfortunately, some are working in big hotels instead of going to school or college. No one can openly express their feeling of love in that society. People have been shown to be aggressive and narrow-minded. They take pride in their masculinity. There is no equal right for a girl as for a boy.

The poem embodies the typical ghazal structure where each couplet has its own theme, though all the couplets are interwoven with the ending sound of the second time in each couplet. The repetition of the word “walls” at the end gives the ghazal an interesting and pleasant rhythm.

Conclusion

The goal of this comparative research was to analyze the poetic works of two different but conceptually related literary voices—Shakir Wazir and T.S. Eliot—who both employ poetry as a vehicle for social and spiritual change. These poets share a profound concern for the state of humanity and the moral decline of the countries they live in, despite their differences in geography, language, culture, and historical background. The poets' sentiments against their respective cultures are nearly identical. Through their poems, they criticize current injustices, question the established quo, and demand a restoration to basic spiritual and human principles. With its roots in South Asia's sociopolitical landscape, Shakir Wazir elevates the voices of the ignored, downtrodden, and disadvantaged.

His poetry is direct, emotionally resonant, and closely tied to the everyday struggles of common people. He uses simplicity and emotional clarity as tools to communicate his call for justice, equality, and compassion. His verses reflect an urgent plea for human dignity and social responsibility, urging readers to confront injustice and to act as agents of change in their communities. T.S. Eliot, on the other hand, is a product of the Western modernist literary tradition and responds to the cultural fragmentation and spiritual emptiness of the post-World War II era. He chastised modern males for their destructive behavior. His writing is highly philosophical, frequently challenging to the mind, and full of references to religious ideas, classical literature, and fragmented contemporary realities. He significantly improved his civilization through works like “The Waste Land” and “The Hollow Men.” Eliot explores the loss of faith, the disconnection from tradition, and the existential crises of modern man. His poetry advocates for spiritual rebirth and cultural renewal, drawing attention to the need for rediscovering a deeper meaning in life through religion, art, and personal introspection. Despite their different styles, Shakir Wazir’s accessible, emotionally-charged verse and Eliot’s complex, allusive modernism, both poets are united by a profound commitment to truth, transformation, and awakening. They recognize poetry not merely as artistic expression, but as a vehicle for consciousness-raising and reformation. Their works confront moral decay and alienation, and they seek to restore a sense of purpose, identity, and community. This research has shown that both poets reflect a universal human struggle—the desire to heal broken

societies and reclaim lost values. Their poetry transcends boundaries of language and culture, revealing that literature has the power to critique, inspire, and guide societies toward progress and spiritual wholeness. In comparing Shakir Wazir and T.S. Eliot, it becomes evident that poetic reformation is not confined to a particular region or tradition; rather, it is a timeless and borderless pursuit shared by those who are deeply attuned to the suffering and potential of humanity. Ultimately, the study of these two poets affirms the enduring relevance of literature in times of crisis. Whether through the spiritual symbolism of Eliot or the heartfelt realism of Wazir, poetry continues to serve as a mirror to society and a path toward transformation. The reformation they envision may differ in form, but their purpose remains the same: to awaken the human spirit and to illuminate a way forward in a world often darkened by conflict, confusion, and despair.

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Appendices

ترڅو چې دغه سره لاسونه ږدي په دېوالونو
تندې به دې ماتېږي دا کوڅې په دېوالونو
راځه پښتو نه وروره چې په یو وطن اباد شو
ترڅو به لکه غل دلته راځي په دېوالونو
د امن واکداران ته خطر ښه د سرونو
لگیا دي ښځوي ځان ته شېشې په دېوالونو
جانان مو د غرور د سر د بامه راکوز نه کړه
مونږ هسې پسي پرې کړلې سینې په دېوالونو
د هغو په مزار باندې اوس سپین کانډې څوک نه ږدي
چې چا به لگولې سري جهنډې په دېوالونو

منين دى د تهمت په درنو پېټو نه درنېږي
لمده خټه چې څومره وړتېي په ديوالونو
حالات به ئي په سر خاورې هوارې كړي منم خو
پټېږي نه د دوه زړونو جذبې په ديوالونو
كم بخته پښتانه د كتابونو نه وېزار دي
شاكړه ورته ليكي به قيصي په ديوالونو

English Translation by Dr Abdul Karim Khan

As long as your reddish hands are peen on the wall tops
Your head be injured being hit against these walls
My pashtun brother come through the door and live with us
For how long you would stealthily come through the walls
The peace maintainers are threatened
So they have started to fortify their walls
We have failed to lessen the arrogance of our beloved
We have dashed our chests by the walls for nothing
No one dares to fix epitaph on the graves
Of those who would fix red flags on the walls
Lovers cannot be burdened with alleged wrong doing
It is like adding mud to the mud walls
I know time will end it up
Though affection of the hearts cannot be kept hidden
The unlucky pashtuns are sick and tired of reading
That is why Shakir will write on the walls for them

The Hollow Men by T.S. Eliot

I
We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar
Shape without form, shade without colour,
Paralysed force, gesture without motion;
Those who have crossed
With direct eyes, to death's other Kingdom
Remember us—if at all—not as lost
Violent souls, but only
As the hollow men
The stuffed men.

II

Eyes I dare not meet in dreams
In death's dream kingdom
These do not appear:
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing
More distant and more solemn
Than a fading star.
Let me be no nearer
In death's dream kingdom
Let me also wear
Such deliberate disguises
Rat's coat, crowskin, crossed staves
In a field
Behaving as the wind behaves
No nearer—
Not that final meeting
In the twilight kingdom.

III

This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.
Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

IV

The eyes are not here
There are no eyes here
In this valley of dying stars
In this hollow valley
This broken jaw of our lost kingdoms
In this last of meeting places
We grope together
And avoid speech
Gathered on this beach of the tumid river
Sightless, unless
The eyes reappear
As the perpetual star
Multifoliate rose

Of death's twilight kingdom
The hope only
Of empty men.
V
Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
At five o'clock in the morning.
Between the idea
And the reality
Between the motion
And the act
Falls the Shadow
For Thine is the Kingdom
Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow
Life is very long
Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow
For Thine is the Kingdom
For Thine is
Life is
For Thine is the
This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.