

## Class Differences and Exploitation of the Oppressed Ruled in Sindh: The Critical Content Analysis

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### Abstract

*This paper explores the class differences and the exploitation of the oppressed ruled class at the hands of the oppressing feudal course in Sindh as depicted through the poetry of Shah Abdul Latif Bhittai, a Sufi poet of Sindh, Pakistan. Sur Marui of Shah Jo Risalo of Shah Abdul Latif is textually analyzed in light of the theoretical framework of the Marxist theory of class differences. Using the critical content analysis method, the stanzas of the sur are codified with interpretive and descriptive approaches to discuss the patterns of the Bourgeoisie and Proletariat classes as discussed in Marxist theory. The analysis reveals that the Proletariat class, like Marui and her kinsfolk, are exploited at the hands of the Bourgeoisie ruling feudal class like Omar. This study suggests that the poet wants the oppressed class of Sindh to stand against the injustice of the ruling feudal class the way Marui resists the tyranny of Omar in this sur. This study also recommends that some more studies need to be done from a Marxist perspective of class differences to expose the exploitation of the Proletariat class at the hands of the Bourgeoisie class across the world.*

**Keywords:** Sur Marui, Shah Jo Risalo, Bourgeoisie class, Proletariat class, Critical content analysis, Marxist perspective.

### Introduction

Shah Abdul Latif Bhittai (1689-1752) is one of the *Sufi* poets of Sindh, Pakistan. He is also known as a social analyst and reformist for his addressing every aspect of the life of ordinary people in his poetry, structurally known as *spurs* (Naz, 2015). His poetry is compiled in a book called *Shah Jo Risalo*, which means the message of Shah. The *Risalo* comprises thirty *surs* or chapters (Sorley, 1989; Shaikh, 1991).

Throughout his life, Shah Abdul Latif travelled far and wide, particularly in different areas of Sindh and its surrounding territories. He mixed with people during his travels and experienced their problems and sufferings. He learned the cultural, economic and social life of the people of many parts of Sindh and noticed their ways of life, trades, traditions, cultures, issues, and attitudes (Naz, 2015; Ahmed & Naz, 2017; Memon & Aman, 2011).

Significantly, in his poetry, he accounted for whatever he noticed during his travels. Therefore, his poetry presents an accurate picture of contemporary Sindh. It reflects the social, political, religious, cultural, historical, geographical, and economic conditions of the then Sindh (Naz, 2015; Ahmed & Naz, 2017; Memon & Aman, 2011). The poet seems to have noticed and

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highlighted the issues of inequality of human beings, social injustice, exploitation of the economic system, subjugation of the labor class, disrespect of women, religious intolerance, anarchy, disorder and divided Sindhi society. Therefore, being a social analyst and a social reformist, he seems to have wished for the reconstructed Sindhi society based on equal human rights, social justice, a just economic system, respect for women and common masses, dignity of the peasantry, religious harmony, peace and unity (Naz, 2015). He has never praised the ruling feudal class but pointed out its faults. He takes the side of dehumanized and oppressed classes irrespective of religion, caste and creed (Memon & Aman, 2011).

The class differences between the rich and the poor can never be limited to any particular society. It has been identified globally. Its existence is as old as human societies on this planet. However, its awareness has been popularized in the form of a theory commonly known as Marxist theory much later. This theory illustrates that the division of societies worldwide is based on two classes: the Bourgeoisie, the wealthy class, and the Proletariat or the poor class. The Marxist concept as a theory was proposed by two German intellectuals, namely Karl Marx and Engels after they noticed the exploitation of the working or lower class at the hands of the capitalists or the wealthy class (Tariq, 2018). Though the earlier Marxist concept was taken as a social phenomenon, later on, it has been applied to literary texts. Several literary texts across the world have been studied from a Marxist perspective.

Since *Shah Jo Risalo* is a literary text through which Shah Abdul Latif has pointed out the division of Sindhi society of his time into the wealthy ruling feudal class and the oppressed ruled class (Naz, 2015; Sorley, 1989; Saleem, 2012), the Marxist theory is a suitable theory for this study. Thus, this study is a textual analysis of *Sur Marui* of *Shah Jo Risalo* in the light of the theoretical framework of Marxist theory. The study's main objective is to explore Shah Abdul Latif's depiction of class differences and their impact on the Sindhi society of his time.

## Literature Review

Naz (2015) states that the poetry of Shah Abdul Latif provides a socio-cultural account of the Sindhi community, "a particular ethnic group". The study of his poetry offers the material for studying "customs and beliefs of a social group". His poetry is said to result from socio-cultural, religious and geographical influences in the historical milieu. Allana (1991) and Naz (2015) assert that *Shah Jo Risalo* presents multiple aspects of Sindhi society. One can collect material about races, ethnology, history, geography, economy, linguistics, politics, and culture of Sindh from the *Risalo*. Ahmed and Naz (2017) demonstrate that *Shah Jo Risalo* deals with Sindh's social, political, religious, and cultural issues in the eighteenth century. It gives insights into the Sindhi society's values, norms, culture and structure. There are great lessons in the *Risalo* for every section of society. It addresses issues of people from various walks of life. It gives a clear picture of the marginalized community being exploited in several ways.

The political transition had taken place throughout the lifetime of Shah Abdul Latif. During the entire eighteenth century, Sindh experienced civil wars. The Mughal control in the center had been weakening. There had been a struggle to gain power, even among petty landlords. As a result of these conflicts, ordinary people were adversely affected socially and economically. Though Sindh was ruled under the governorship of the *Kalhoras*, it was still one of the parts of the Mughal Empire. The people of Sindh faced the worst economic deterioration during the *Kalhora* period (Naz, 2015; Ahmed & Naz, 2017).

The poorest class suffered a lot during the poet's time. They needed a proper housing set up. In this context, Sorley (1989) asserts that in *the Kalhora period, ordinary people's living*

*habitations* gave the poorest look. They used to set up dwellings by the side of the river, in the fields or deserts. They used to construct grass huts rubbed with mud. They needed proper streets. The conical roofs of their houses were often like beehives or merely erections of earth. The real burden was on the peasants. There was a forced labor system. The working laborers used to work in the palaces and fields of the ruling aristocracy without being paid. They used to earn a few rupees a month by herding cattle and camels, but they had to pay taxes to the autocrats. The peasantry lived their poor lives despite hard toil. They always remained distressed and expected little from the ruling class without knowing about their better future. Every single day for them caused pain and oppression, and they had hardly any lighter moments. They always were in search of laughter and amusement.

On the other hand, the houses or palaces of the wealthy feudal class or ruling aristocracy were constructed with adorned roofs and arched ceilings with carvings and paintings. Their homes had expansive courtyards with planted ornamented gardens, tanks, and fishponds. Artificial springs and fountains for showering water were also constructed. Tiles and marbles of various colors were frequently used to make their houses and palaces more beautiful.

In a feudal society under the *Kalhoras*, the ruled masses were so suppressed and depressed that they had no idea of collective efforts to demand their rights. They felt insecure and exploited in every sector of social life. Their social, political and economic conditions were in the worst situations. They hated the prevailing political affairs. They were disappointed and were compelled to be pessimistic. They began accepting suffering at the hands of the ruling feudal lords as their fate. They were unaware of their fundamental rights (Aman & Memon, 2011; Naz, 2015).

In such deplorable conditions, Shah Abdul Latif supported the oppressed Sindhi community by raising his voice against the oppression of the ruling feudal class through his poetry. Through his poetry, he tried to teach people the values of self-respect, equality, political freedom and social justice. He attempted to unite the people of Sindh to fight against disturbing inequality. He urged them to strive to get their due rights. He taught them to love the poor and hungry and stand by the oppressed people of their class. He advised them not to be scared of dangers and instead face bravely all adverse circumstances. Finding the Sindhi community lazy and ignorant of their rights, Latif told them to quit laziness and be determined to resolve their problems. He wanted the people of Sindh to rise against their illegitimate rulers to get socio-economic justice. He wanted them to fight against exploitation and injustice (Aman & Memon, 2011; Naz, 2015).

It is believed that the economy determines the social status of the individual. Awan, Fatima & Tarique (2019), while discussing the Marxist concept of class differences, demonstrate that the class system is framed based on individuals' status from an economic perspective. The economically sound one is socialized to have the right to rule the one who is financially very weak. Initially, the concept of class differences was brought into light by two German thinkers, namely Marx & Engels, who conceptualized that the social organization of human beings had been divided into two classes, i.e., the Bourgeoisie or the oppressing class and the Proletariat or oppressed class. This classification was made on the economic grounds. Karl Marx's ideas regarding exploiting the labour class at the hands of the capitalists have taken the shape of theory. Afterwards, the class relations and economic conditions in a society generally have been seen through this theory. Marx's theory describes how property and production make a particular class powerful, which then begins exploiting the weaker class by ruling over them. Thus, the economically sound class controls the ruling power system. To be more precise, Marxist theory is based on the concept of class hierarchy. The economic status decides the political scenario in

which the powerful feudal class exploits the poor class. As Awan et al. (2019) rightly interpreted, Marxism is a theory and a strategy for liberating the wealthy class from exploitation.

Since Shah Abdul Latif, through his selected *surs*, seems to have raised his voice against the exploitation of the poor ruled class at the hands of the wealthy ruling feudal class (Naz, 2015), an analysis of *Sur Marui* of the *Risalso* is significant in this line. By letting his female characters resist the injustice of the feudal lords in his selected *surs*, Shah Abdul Latif seems to prevent society liberated from exploiting the wealthy feudal class (Naz & Ahmed, 2017). Therefore, this study explores how the poet has pointed out the division of Sindhi society based on the class system by letting his female character (Marui) resist the injustice done by the wealthy feudal lord Omar. Thus, this study explores the exploitation of the poor ruled class at the hands of the ruling feudal class. The analysis of the *sur* understudy is made in the light of the theoretical framework of the Marxist theory of class differences.

Regarding literary analysis of poetic texts from a Marxist perspective, some studies are conducted on the poetry of Pakistani poets to explore how the poor class is victimized at the hands of the wealthy feudal class. In this connection, Bibi's (2015) study of Ajmal Khattak's poem, Hayat and Rai's (2016) and Salah and Jusoh's papers on the poetry of Faiz Ahmed Faiz, the research paper of Awan et al. (2019) on Habib Jalib's poem, Bezar et al. (2023) study on Khialvi's poem, and Lashari's (2008) paper on Shaikh Ayaz's poetry are worth mentioning. Their reflections on the related lyrics have been made from a Marxist perspective. In addition, one of the *stars* of *Shah Jo Shah* has also been analysed from a Marxist view of class differences. Khoso et al. (2023) analysed *Sur Ranho* of *Shah Jo Risalo* from a Marxist perspective in this connection. However, this study departs from their research on the ground that we have examined *Sur Marui* of the *Risalo*. Therefore, this study contributes to the existing literature on *Shah Jo Risalo* from the Marxist perspective of class differences.

### Theoretical Framework

Karl Marx (1818-1883), a philosopher, and Friedrich Engels (1820-1895), a socialist, were two thinkers of Germany who initially conceptualized Marxist theory (Bibi, 2015; Ahmed, 2021). Karl Marx used the terms Bourgeoisie and Proletariat for the rich and poor, respectively. The former class oppresses the latter category on economic grounds. To be more specific, the Bourgeoisie class exploits the labour of the Proletariat class (Tariq, 2018). The bourgeoisie class accumulates wealth and increases it by expanding industries and properties. Thus, it becomes more affluent and prosperous. Marx and Engels demonstrate that the status of oppressing and oppressed classes is fixed on account of the economy (Awan et al., 2019; Bibi, 2015). Capitalists have taken control of the economy and benefited from the working class's labour. Marx and Engels also believed that capitalism is unstoppable because its progressing mechanism runs through the exploitation of the working class at their hands (Awan et al., 2019; Tariq, 2018).

Karl Marx states that the existence of a capitalist is due to owning land or property. This class shapes the mind of the working class that their (working class) future lies in the progress of the rich course. The bourgeoisie class then never let the lower class get raised economically. Furthermore, to maintain supremacy, the Bourgeoisie controls the economic production by making more and more wealth. On account of massive inequality created on a financial basis, the Bourgeoisie class oppresses and lowers the status of the Proletariat class. Being an economic and psychological victim, the Proletariat class becomes a voiceless and marginalized class of society (Awan et al., 2019).

Marx and Engels further describe that capitalism is unstoppable because its progressing mechanism runs through the exploitation of the working class at the hands of the capitalists. According to them, the system of capitalism can only be controlled through the design of socialism. It will only be attained when the working class will begin revolting against the capitalist class. The revolt will occur at the point of emergency, resulting in the working class reuniting and fighting for their rights by opposing the capitalists. According to Marxist ideology, the conflict is caused due to class differences. This conflict further causes contention or confrontation.

Consequently, the contention leads to improvements or changes in the battles between social classes for power. Marxists remain hopeful that the class awareness of the lower class will bring change in the world and that the laborers or working class will begin striving for rights. Therefore, Marxism is a theory constructed to bring awareness to the lower class by realizing fundamental rights (Awan et al., 2019).

### **Methodology**

The study's main objective is to explore how the poet has depicted the exploitation of the Proletariat, or the poor class of Sindhi society, at the hands of the Bourgeoisie or the wealthy feudal class. This study is the textual analysis of *Sur Marui* of *Shah Jo Risalo* in light of the theoretical framework of Marxist theory based on class differences. The selected stanzas of the *sur* understudy are analyzed textually with critical content analysis. White and Marsh (2006) state that critical content analysis is the flexible method used for diagnosing texts to describe and interpret the artefacts of a society. Tariq (2018) illustrates that with the technique of critical content analysis, data can be codified in the discussion and analysis section in light of the theoretical model chosen for the study. Therefore, following the method of critical content analysis, the data in the form of the stanzas is codified in the section of discussion and analysis in the light of Marxist theory of class differences to describe and interpret patterns of exploitation of Proletariat class at the hands of Bourgeoisie class.

### **Discussion and analysis of *Sur Marui***

Based on the Marxist perspective, the analysis of the selected stanzas of *Sur Marui* is codified here with a descriptive and interpretive approach to demonstrate how the poor or Proletariat class is exploited at the hands of the wealthy feudal or Bourgeoisie class. However, before analysis, the story of the *sur* at a glance is presented here. The tale of *Sur Marui* begins with the speech of Marui, who speaks from the palace of King Omar, where she is imprisoned. The king imprisons her in the castle for making her his queen because of her beauty. However, Marui refuses and challenges his authority. Marui presents her perspective about marrying the king using various telling frames. She describes what happens to her or what she experiences throughout her imprisonment. Therefore, being a character on the story level, Marui registers her emotions, feelings, thoughts, and perspectives in the form of reactions before the ruling feudal lord Omar. The entire *sur* is set in a particular setting at two different places, i.e. in the castle of Omar at Omerkote (now one of the districts of Sindh), where Marui is detained and *Malir* (the area of Thar desert situated in district Mithi of Sindh), the hometown of Marui where Marui's kinsfolk used to dwell. In this *sur*, Omar (the ruling feudal) and his ladies, Soomrees, represent the Bourgeoisie class. Marui and her kinsfolk being exploited at his hands represent the Proletariat class.

Marui, the protagonist of the story, is placed in a dramatic situation and pictured as a captive (Khosro, 2018); she speaks from the prison, musing and addressing the culminated predicament faced by her and her community (Shaikh, 1991). The poet has introduced Marui as a heroine and resisting voice in the poem to what Sayed (1988, p.97) says is a 'rebel'. She fights against the feudal and class-based society that prevailed in Sindh at those times, which unfortunately persists in the present. Shah Abdul Latif wanted the exploited community class to revolt against the tyranny of the wealthy feudal class. One can view this ideology in the light of the Marxist perspective, which illustrates that the capitalists can only be opposed through reuniting the working or poor class and their fighting for their rights. We agree with Sayed (1988) that Shah Abdul Latif, by giving voice to female characters, wants the marginalized class of society to speak and resist the oppression and tyranny of the wealthy feudal class.

Since the poet finds Marui a suitable persona to encounter false social values with individual efforts to resist the feudal system (Sayed, 1988), she challenges the authority of strong and despotic feudal rulers such as Omar, the Bourgeoisie, who has been unchallenged by his subjects. Omar, being the feudal lord and economically sound, seems to have an idea that neither Marui herself nor her parents will refuse his proposal, for he was the rich and robust feudal lord. However, Marui, knowing that her refusal may bring misery for her as well as for her kinsfolk, denies the proposal by addressing him directly:

*Foremost name of Allah; loftier of all,  
Out of question; that I espouse Omar?  
Welcome will of Sustainer; as my fate (Shah, 2014, p.267).*

*How can I wash rags? By God! I am a captive,  
Soomro is too powerful; no one can argue,  
Grant enough mercy; oh, Divine Lord! To Omar,  
So, I can mate and hamlet; that mankind awaits (Shah, 2014, p.267).*

*Belong to kinsfolk; you cannot wed by force,  
Enchanted by them; my heart depressed in castle (Shah, 2014, p. 275).*

The above stanzas clearly demonstrate the tyranny of the rich ruling feudal Omar who victimizes the poor lady and her kinsfolk by with his ruling power. Though Marui shows resistance against the feudal lord, she remains fearful of expected harm from him for his being rich and powerful. Lines such as 'Soomro is too powerful; no one can argue, / Grant enough mercy; oh, Divine Lord! to Omar' clearly illustrate how the rich feudal class has been aggressive to the poor ruled class. Moreover, Marui was abducted by Omar from well: 'Plebeian me unfortunately was abducted from well' (Shah, 2014, p. 291), and was kept as a captive in Omar's castle for forced marriage:

*Am I the only captive; or are there others too?  
Why me to be derided; enchained in chambers?  
If I die here; please take my remains to Malir (Shah, 2014, p. 280).*

Omar being Bourgeoisie class rules over the poor Proletariat class through his power gained through accumulating of wealth. He seems to have developed ego on account of his princely living standard. Hence throughout the *sur* we can observe the class differences on the basis of

economic status. Omar leads a standard life by owning the palace in Omarkote with all items of comforts whereas Marui and her kinsfolk live very miserable life in desert. However, in order to make Marui and her kinsfolk realize his supremacy, Omar tempts Marui through his standard life style. He offers comforts of the palace to Marui that she refuses to avail saying:

*Loathe Omarkote prospects; hovel in woods,  
That my parents had built; weaving their virtues,  
Shall rejoin sylvan folks; smashing charm chains (Shah, 2014, p. 267).*

*Compare no chambers; with ancestral hovels,  
Having expired here; I hope to honor kinsfolk (Shah, 2014, p. 288).*

The above stanzas clearly describe the living standard of two classes. The Bourgeoisie class like Omar enjoys luxurious life style in the palace of Omerkote whereas the Proletariat class like Marui and her kinsfolk live in hovels made of woods in desert. In the palace Omar and his ladies (*Soomrees*) enjoy eating mulberries, date palms, mangoes, cuisine, etc. whereas people under his rule eat bean pods, sodom's apple, *Oleiodes*, wild berries, gum berries, *pilu*, *Duth*, wild berries, wild spinach, floret and honey, etc. in various parts of the desert:

*May mulberries ripen; or the date palms season,  
Nothing would match; bean pods of hinterland (Shah, 2014, p. 295).*

*Mangoes sodom's apple; Oleiodes aromatic,  
Shall have my fill; with blooming wild berries,  
Gobbling gum berries; from stored decanters (Shah, 2014, p. 295).*

*Miss sweet pilu trees; with crooked boughs,  
Want to pick oleoides berries; with my shepherd (Shah, 2014, p. 302).*

*Vines and trees bloomed; wild spinach thrived,  
Fruits, floret and honey; they savor all bounties (Shah, 2014, p. 284).*

Omar and his ladies have quilts and drinks and celebrate Eid in the palace whereas Marui and her kinsfolk live in desolation and Eid for them is a grief being victimized at his hands:

*How can I have quilts; my spouse lives in desolation,  
Loathe your drinks, oh Soomra! Better thirsty at home (Shah, 2014, p. 275).*

*Eid you celebrate, oh Soomra! Is grief to them,  
Poor them forgot glee; as also Eid shopping,  
Malir kinsfolk martyred; by incessant pinning (Shah, 2014, p. 275).*

Omar's ladies wear bangles of gold, silken petticoats, shawls, cashmere, velvet gowns, felt or brocade petticoats and costly bouquets and use perfumes whereas women of kinsfolk wear black strands, shreds of scarf, wax-worked scarves, common tweed, linen drape and immaculate cape:

*Betrothal strands from kinsfolk; I consider gold,  
Lure no peasant girl, oh Omar! With silken petticoats,*

*Shreds of ancestral scarf is better than everything (Shah, 2014, p. 287).*

*Peasant women never wear; silken petticoats,  
Their wax-worked scarves are better than shawls,  
Their tweed better than cashmere and velvet gowns,  
Linen drape, oh Soomra! I prefer to your textiles,  
Shall die of shame swapping ancestral scarf (Shah, 2014, p. 287).*

*Shall never wear felt or your brocade petticoats,  
Loathe all penchant for bouquets and perfumes,  
Hope I return to kinsfolk; in my immaculate cape (Shah, 2014, p. 288).*

Significantly, Marui by means of the narrative tools of the direct communication discussed above has not only registered her reactions describing her feelings of anger and hatred towards luxurious life style of the rich class but also has dared to resist against the powerful feudal lord who has never been humiliated by anyone else before. Marui's above reactions also seem to have created the disgraceful situation for the king because it was his authority which was challenged by a woman of the most deprived class under his rule. The analysis of the above stanzas also describes Marui's character as a resisting character, a woman-rebel, who has raised her voice against the social injustice. In this connection, Kalbani (1991), Sayed (1988) and Khoso (2018) state that Marui acts as a rebel who being a woman shows courage and determination to resist against the powerful and unjust king by rejecting his all-luxurious offers such as quilts, desserts, fruits, royal robes, ornaments and jewels. She never submits herself to the great pressure and temptation of the king.

Exploitation of the poor class at the hands of the ruling feudal class can also be reflected through poor life style of Marui's kinsfolk in the desert. Though they do labour and benefit the king in the form of taxes, they themselves get nothing for their labour. They remain deprived of the basic human needs such as food, clothes and shelter. Their poor conditions can be illustrated very well through their clothing. They cover themselves with one half of scarf and their kids with other the other half:

*They wear half scarf; covering kids with other half,  
Folks of such traits, oh Soomra! Find heaven in passion (Shah, 2014, p. 283).*

They eat desert grown shrubs, *Dhaunr*, *Duth*, sorghum, husked from millet, and drink un-skimmed whey. They pass life in starvation:

*Bringing Dhaunr; they stew entire boughs,  
Do this living on shrubs, are never enfeebled (Shah, 2014, p. 285).*

*Picking Duth, oh Soomra! They stew every day,  
Gladly they dry, says Syed; stacks of sorghum,  
Stewing grains, says Latif, husked from millet,  
Your pullao, oh Omar! No match to Aehari (Shah, 2014, p. 284).*

*Tranquil they begin day; with un-skimmed whey,  
Kinsfolk amble in Malir; even on starvation,*



*How can I devour desserts; away from them? (Shah, 2014, p. 287).*

The Proletariat class of kinsfolk dig wells in desert up to 60 feet down for themselves as well as for their cattle at distant places. Their women fetch drinkable water by means of pitchers on their heads by covering a long distance. Unfortunately, many of the dug wells become brackish:

*Dug the wells in desert to water their cattle,  
Brides fetched at sixty feet before dawn,  
Pitchers on head they merrily made the trips,  
Chargined everyday nostalgic of sylvan folks (Shah, 2014, p. 291).*

*Daybreak reminds me of the whisking of whey,  
Miss brackish wells; that I fetched water from (Shah, 2014, p. 291).*

The exploitation of the poor Proletariat class at the hands of the Bourgeoisie class can be evidenced from the deplorable condition of the kinsfolk who drink rainwater, dress fleece and have no proper lodges. Sweat flows from their head to toe. They carry baskets of brackish *Tooh* on their heads. Their heels get dunk in dust and feet are soaking with sweat. Being poor, they do not offend the king. However, despite their being innocent, they are aggrieved by Bourgeoisie Omar:

*Drinking rainwater; dressing fleece; pristine plateaus,  
Lining in the groves; least bothered of their lodges,  
Keep no self-image; they are just happy-go-lucky,  
Harm no aggrieved, oh Omar! they did no offense (Shah, 2014, p. 276).*

*Sweating head to toe; carrying baskets of Tooh,  
Their heels dunk in dust; sweat soaking feet,  
Can tell my sylvan folks; the way they shuffle (Shah, 2014, p. 285).*

*Having their eyes fixed day and night at Malir,  
What can you do, oh Omar! To those optimistic? (Shah, 2014, p. 302).*

## Conclusion

Marxist critique applied to Shah Abdul Latif's *Sur Marui* reveals patterns of the class differences in which the oppressed Proletariat class, such as Marui and her kinsfolk, is exploited at the hands of the Bourgeoisie feudal class like Omar. The analysis exposes the division of the courses into the rich and the poor in Sindhi society at the time of the poet, which was made economically. Two kinds of environments in two different places clearly describe the differences in living standards of the two classes: the ruling feudal class, like Omar and his family, and the poor class, like Marui's kinsfolk. On the one hand, the ruling feudal class enjoyed all kinds of luxuries in the palace, with several chambers, using accumulated wealth. More specifically, the wealthy feudal class wanted the labor of the working poor course. The rich feudal enjoyed delicious dishes, fruit, vegetables, and drinks and wore costly clothes and precious jewelry. To maintain his supremacy, the ruling feudal developed fear among people under his rule by abducting their females and keeping them captives in his palace.

On the other hand, the oppressed subjects under his rule led a very miserable life. They are deprived of basic needs despite working to benefit the ruling feudal class. They drink salty water, take on rags to cover only half of their bodies and live in broken shelters made of mud. Thus, they remain poor and marginalized. This study reveals that the ruling feudal setup in Sindh is like that of the capitalists who go on accumulating wealth to maintain their power and supremacy over the working class, as discussed in Marxist philosophy. The study also demonstrates that the poet, through the voice of the speaking character of Marui, wants the oppressed class of the society to be conscious of their fundamental rights and fight for their rights by resisting the wealthy feudal class. One can relate the findings of this study to the Marxist ideology of liberation of the Proletariat class from the tyranny of the Bourgeoisie class in terms of making them aware of fighting for their rights by initiating revolt. This study also recommends that several other literary texts be studied from the Marxist perspective of class differences to expose the capitalist class's oppression with anticipation that the oppressed class may have equal economic and other human rights.

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