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THE POETICS OF PEACE: HUMANISM AND ANTI-WAR CONSCIOUSNESS IN MUBARAK QAZI'S '*CAST AWAY THE GUN*'

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Abstract

In this study, Mubarak Qazi's poem Cast Away the Gun is analyzed in the light of Humanistic Literary Criticism and Peace Theory, as this poem has succeeded to change the rhetoric of violence into a philosophy of peace, compassion and human dignity. Resistance is not an armed struggle but an ethic of engagement in life as it is seen in Balochi poetry, even if in modern times, it has been a common theme of resistance, identity and political struggle. Using a qualitative approach, the study uses close textual analysis to explore how symbolic imagery, imperative language, and concepts of nature, love and beauty establish an anti-war message. The symbols, a gun, a sun, a moon, flowers, wine, and colours, are moral indicators of the process of reconciliation, hope, and cultural renewal; and the words "Cast away the gun" are a strong moral call for peace. The findings reveal that the theme of modern Balochi literature has been expanded in the poem and the understanding of heroism has shifted from war to compassion. The study places Qazi in the context of anti-war literature, underscoring his unique and important role in the context of the discourse of peace in the present era and the development of literature studies related to the Baloch.

1. Introduction

1.1 Balochi Literature and the Culture of Resistance

Balochi literature is one of the oldest literary traditions in South Asia and in the Iranian sphere of culture which carried the memory of the past, cultural identity and collective experiences of Baloch people. Balochi poetry has its rich tradition of oral heritage and has been used as a medium for passing on social values, history and hopes for justice and freedom for a long time. Poems traditionally uphold values such as courage, honour, loyalty and sacrifice and are a form of art as well as an expression of cultural memory (Elfenbein, 1990; Jahani & Korn, 2003).

The socio-political situation in Balochistan has strongly impacted Balochi poetry. The poets were motivated to make poetry about "resistance," "collective memory," and "social responsibility" in the context of "tribal conflict," "political instability," and "cultural identity." In this way, poetry was transformed from an artistic expression into a way of both negotiating and articulating their experience of history, as well as their hopes for justice and cultural survival (Dashti & Durdana, 2023).

The twentieth century was the time when the theme of modern Balochi poetry shifted. Encompassing themes of identity and resistance, contemporary poets began examining topics such as education, migration, social disparity, environmental awareness, human rights and

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universal human values. This transformation changed the type of literature from conflict to a literature of questions of ethics, social issues, and humanism which was where the poetry could be found (Jahani & Korn, 2003).

Mubarak Qazi is one of the leading figures in this shift, whose poetry explores issues of cultural devotion and humanity writ large. He is firmly on the Baloch identity yet has always emphasized on compassion, dignity, love and peaceful co-existence, instead of hostility and violence. Instead of celebrating armed resistance, Qazi redefines resistance as the human survival, and through the repetition of images of nature, beauty and interpersonal relationships, he challenges the values of the military and affirms the moral possibilities of reconciliation (Hassan & Ali, 2026).

This humanistic vision is most clearly reflected in Cast Away the Gun. The poem's recurring call to "Cast away the gun" rejects the physical violence, and its cultural attitudes that foster it, in favor of an imagery of light, nature, music, beauty and love. All of the symbols are interrelated, forming a poetic discourse that focuses on dialogue, renewal and coexistence, rather than conflict and destruction. Thus, the poem not only expands the thematic fields of contemporary Balochi poetry but can also be understood in the context of broader streams of anti-war poetry and peace poetics (Adolf, 2009; Galtung, 1996). In this literary and philosophical context, the present study analyzes Cast Away the Gun within the integrated viewpoints of Humanistic Literary Criticism, Peace Theory and Symbolic Literary Analysis.

1.2 Modern Balochi Poet Mubarak Qazi

Mubarak Qazi (1955-2023) is one of the most prominent writers of the modern period in Balochi literature. His poetry stands in a unique way, blending in perfectly cultural consciousness, philosophical contemplation, romanticism and social critique while being firmly grounded in the linguistic and cultural heritage of the Baloch people (Dashti & Durdana, 2023; Elfenbein, 1990). Away from the theme of tribal heroism or political resistance, Qazi's poetry widened its thematic range to also cover universal issues of human dignity, compassion, identity, love, memory, justice and peaceful co-existence (Jahani & Korn, 2003). His thematic diversity has made him one of the key players in the development of modern Balochi literature.

Humanism is a major aspect of Qazi's poetry. His writings always celebrate the worth of human life and challenge the emotional, social and moral ramifications of violence. Rather than seeing conflict as a natural by-product of collective identity, he focuses on empathy, dialogue and reconciliation as key factors to the creation of a humane society. Sun, moon, flower, light and landscape are also central themes in his poetic imagery and he has a way of making them look like symbols of hope, continuity and renewal, rather than an embellishment. In this symbolic language, Qazi brings poetic expression to the reflection of ethics and the change of society (Hassan & Ali, 2026; Perrine, 1974).

Cast Away the Gun is one of the best statements of this mature philosophical outlook of his later poems. This poem brings about a shift in the vocabulary of the earlier Balochi poetic tradition that often focuses on the attributes of bravery in the context of conflict and resistance, to the vocabulary of peace, compassion and the saving of life. The repetition of the directive to “Cast away the gun” not only denounces military practice, but also military culture and mindset, transforming violent images into the images of beauty, love, music, and nature (Qazi, 2023). This symbolization comes from the idea of positive peace, which is the idea of Johan Galtung, and which stands for justice, reconciliation and the development of harmonious social relations – not the absence of armed conflict (Galtung, 1969, 1996).

The poem stands out from the literature of other Balochi writers, as it is unique in providing an ongoing peace discourse in a poetry tradition that is mostly known for its nationalism, resistance and cultural identity literature (Dashti & Durdana, 2023). It has strong roots in the history of the Baloch but also overlaps with other issues of humanity, reconciliation and

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coexistence that are universal in nature. Cast Away the Gun, in this regard, can be considered within the context of the larger tradition of anti-war literature that emphasizes compassion over conflict, and ethical responsibility over violence (Adolf, 2009; Tyson, 2015). It is literary originality, its symbolic quality, and its humanistic outlook that make the study of the poem a worthwhile endeavor to highlight the poem as an important contribution to the modern Balochi literature, peace studies and comparative literary criticism.

1.3 Research Objectives

This is the current work that proposes to analyze Mubarak Qazi's Cast Away the Gun from a Humanistic Literary Criticism, Peace Theory and Symbolic Literary Analysis integrated approach. In particular, the study aims to:

1. To analyze how Cast Away the Gun creates a humanistic vision to redefine resistance with peace, compassion and human dignity.
2. To examine the poem's symbolic imagery, metaphors and themes and to identify how they evoke an anti-war message and an ethics of reconciliation.
3. To interpret the poem in a complementary way using the Humanistic Literary Criticism, Peace Theory by Johan Galtung, and Symbolic Literary Analysis.
4. To show the importance of Cast Away the Gun in the modern Balochi literature and make Mubarak Qazi's poetic vision among the world anti-war and peace literature.

1.4 Research Questions

1. In what ways is Cast Away the Gun a redefining of resistance from a humanistic perspective of peace?
2. What role does symbolism, imagery and repetition play in the poem's anti-war campaign?
3. How does the Humanistic Literary Criticism and the Peace Theory of Johan Galtung help to illuminate the poem's ethical vision?
4. How does Cast Away the Gun enhance the contemporary Baloch poetry and the Anti-war poetry movement?

1.5 Statement of the Problem

While Mubarak Qazi's poetry has gained a growing number of scholarly studies, the studies that have been carried out have focused mainly on his portrayal of the Baloch identity, nationalism, cultural preservation, romanticism and social consciousness. Although these studies have helped a lot in understanding his contribution in the field of modern Balochi literature, these have not much given attention to the philosophical and ethical aspects of his later poetry.

Cast Away the Gun is one of Qazi's works that has not been studied as a literary text yet. The poem has never been analyzed by readers who were interested in its ethical, philosophical, and literary dimensions, even though its symbolic construction and trenchant criticism of militarism is its hallmark. It is thus that the role of Qazi as a poet has not yet been adequately explored in the Balochi literary criticism in the modern period.

Another constraint of the current scholarship is the lack of interdisciplinary practices in the research of contemporary Baloch poetry. The humanistic literary criticism and peace theory provide interesting approaches to the analysis of ethical responsibility, symbolic resistance and cultural renewal in literature; however, they have been infrequently used to the Baloch literary work. They have helped to limit the scope of engagement with the philosophical issues that lie within the confines of Qazi's work.

The present study attempts to make a qualitative textual analysis of Cast Away the Gun based on integrated approach of Humanistic Literary Criticism, Peace Theory and Symbolic Literary Analysis in order to fill the gap. By so doing, it aims to show how the poem restages the act of resistance in a symbolic manner and how it reflects on it in an ethical way, thereby adding to a more comprehensive picture of the literary legacy of Mubarak Qazi and the modern scholarship of Balochi literature.

1.6 Significance of the Study

This study is important in several aspects for Balochi literary studies, peace studies, and

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comparative literary criticism. Firstly, it builds on the previous work of Mubarak Qazi by critically analysing Cast Away the Gun, a poem that has received far less critical scrutiny than other acclaimed works. Instead of the previous research, which has mainly tended to nationalism, cultural identity and social consciousness in Qazi's works, the current study emphasizes his ethical and symbolic anti-war rhetoric and thus contributes to his understanding of the contribution of modern Balochi literature.

Secondly, the study advances the ever-expanding peace-oriented literary criticism by showing the potential of literature as a tool of cultural change and moral reflection. This research does not simply focus on Cast Away the Gun as a poetic response to violence, but on the symbolic imagery and the rhetorical structures that create an alternative moral imagination that is focused on the co-existence, empathy and social renewal as outlined by Adolf (2009) and Galtung (1996). In this process, it places contemporary Balochi poetry into larger scholarly consideration of the literature of peace.

Another contribution of the study is the interdisciplinary approach used. The study has introduced an analytical approach that has not been used much in Balochi literary research, combining Humanistic Literary Criticism, Peace Theory and Symbolic Literary Analysis. This is a theoretical synthesis of how regional literary texts can be studied and critically discussed in connection to other literary texts but also be cognizant of their cultural and historical context. This study, consequently, extends the scope of the methodical approach of modern period in the Balochi literary criticism.

The research further helps in comparative literary studies by situating Cast Away the Gun in the context of anti-war poetry. It is a poem based on history but also universal like Wilfred Owen, Siegfried Sassoon and Pablo Neruda. This emphasis on thematic concerns has the potential for a Balochi literature's inclusion into the larger literary scholarship and for future cross cultural comparative studies.

This study is also a foundation for further study of Mubarak Qazi and Modern Balochi Literature. This analytical structure can be used in analyzing other poems and poets of Baloch who discuss moral issues, symbolism, peaceful and social change. In this regard, the study not only enriches the critical understanding of Mubarak Qazi's literary works but it also paves the way for further interdisciplinary researches in the field of Balochi literary studies.

2 Literature Review

2.1 Research on Mubarak Qazi.

In contemporary Balochi literature, Mubarak Qazi is one of the prominent voices of the day, and has gained increasing recognition. The existing studies have identified his themes of nationalism, cultural identity/ awareness, romantic and social consciousness as his contribution to the development of modern Balochi literature. His poems have been regarded as an amalgam of lyrical artistry and philosophical thoughts, which has contributed significantly towards the development of Balochistan's literature (Dashti & Durdana, 2023).

The romantic love is one of the most investigated theme in Qazi's oeuvre. They understand his representation of the concept of love as a love that is not just relational, but also a love of homeland, language, memory and collective identity. Romantic imagery is therefore a tool of aesthetics as well as a cultural metaphor and it is linked with emotional closeness and connection to the Baloch homeland. His poetry is unlike the conventional romanticism as it is characterized by its multidimensional use of symbolism.

Nationalism and cultural identity is another area of scholarship that dominates. Qazi's poetry has been studied by scholars who have demonstrated its ability to record the experiences, values, and aspirations of the Baloch people in the past, as well as their desire for the preservation of their language, traditions, and memory. In this regard, his writing is often compared with the work of other great poets of the modern era who also helped to establish the modern Balochi literary

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consciousness, namely Mir Gul Khan Naseer and Atta Shad (Jahani & Korn, 2003).

The social and political aspects of Qazi's poetry have also been analysed, as it is critical of injustice, marginalization, authoritarianism and social inequality. His poetry is not just patriotic but also offers literature as a means for moral consideration and social involvement. From this viewpoint, Qazi has been seen as a socially engaged public intellectual, whose poetry reflects the moral and political experiences of his era.

New research on Qazi extends beyond the thematic approach to his poetry, and has begun to look at the formal features of his work. Hassan and Ali (2026) reveal the role of imagery, symbolism, repetition and structural coherence in creating artistic unity of the poem Cast Away the Gun. Their study is an important methodological advance in the criticism of Balochi literature, in which they have taken the focus off the historical and political context and instead focused on close reading of texts.

However, there are a number of gaps to be filled. To date, the majority of research focuses on the nationalist and national identity, romantic, or sociopolitical resistance aspects of Qazi's poetry. For this reason, the moral and philosophical aspects of Cast Away the Gun have been studied to a lesser extent. While Hassan and Ali (2026) discuss the formal framework of the poem, their primary focus is on the internal unity of the poem and not the wider humanistic and anti-war message.

Moreover, the interdisciplinary methods are not well represented in the modern literary criticism in Balochi language. Humanistic Literary Criticism and Peace Theory have been largely used in International literary scholarship to develop theories regarding ethics, conflict and reconciliation, however, the same approach is not utilized in Baloch literary literary studies. This methodological deficiency is what makes it difficult to better understand Cast Away the Gun as an ethical responsibility and symbolical resistance literary journey.

This study fills the gaps by using integrated perspectives of Humanistic Literary Criticism, Peace Theory and Symbolic Literary Analysis to examine Cast Away the Gun. This research not only provides a more complete description of the literary work of Mubarak Qazi and the context of his era than the nationalistic and formalist perspective does, but can also be used to broaden the scope of the modern Balochi literary scholarship.

2.2 Anti-War Poetry

The impact of armed conflict on the human element is reflected in anti-war poetry, which plays a significant role in the world's literature. Anti-war poetry differs from traditional war poetry in that it uncovers the physical, psychological and moral price of war. Poets use symbolism, imagery and emotional intensity to question the thinking of the military and to emphasize the importance of human life, creating anti-war poetry as one of the important literary and moral critiques (Adolf, 2009).

Wilfred Owen, Siegfried Sassoon and Pablo Neruda are among the most prominent figures, all of whom are opposed to the romanticizing of war and reveal the terrible effects of war on individuals and society. The war is portrayed as the suffering of ordinary soldiers in Owen's writing, as an irony against the militarism and political authority in Sassoon's, and as an assault on human dignity, not just a political conflict, in Neruda's (Owen, 1920/1963). Although the two poets are set in distinct time periods, they have similar intentions to challenge the dominant narratives, both of war and of a poet. Although the two poets are in different historical settings, their intentions are the same as to tear down the dominant narratives, one of war and one of a poet.

This tradition serves as a good background to the understanding of Mubarak Qazi's Cast Away the Gun. Though like Owen and Sassoon, Qazi refuses to glorify violence; unlike these two he does not portray the battlefield, but rather builds an affirmative symbolic world of recurring images of the sun, the moon, flowers, music, colours and love. These symbols do not only highlight the atrocities of war, but also the possibilities of reconciliation and peace as an active ethical and cultural ideal.

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Contemporary Balochi poetry has been poorly and superficially explored in the context of anti-war poems in English and comparative literary studies, while there has been a significant study of Portuguese, Italian, Russian, and Chinese anti-war poems in the literature. The present study puts Cast Away the Gun in the context of international peace poetry and shows how Mubarak Qazi's work brings a unique humanistic voice to the poetry of peace today.

2.3 Peace Literature

Peace literature, as a new branch of literary and cultural research, has been developed by scholars to analyze how literature addresses the subject of war by envisioning different ways of reconciliation, justice and social regeneration. While literature against violence mostly illuminates the destructive effects of violence, literature for peace goes beyond protest to examine the potential of literature for ethical reflection and positive visions of human co-existence. According to Antony Adolf (2009) peace literature is not only literature that is not pro-violence, it is literature that is pro-peace, i.e. literature that actively promotes a culture of peace by moral imagination and human solidarity.

Peace literature is characterised in one of its core aspects by the creation of peace narratives. These narratives provide other perspectives to understanding conflict rather than perpetuate cycles of hostility and revenge, and focus on dialogue, recognition and shared humanity. Recent research indicates that narratives in the literature have a significant impact on the way communities can interpret history, identity, and the notion of reconciliation, which can have a significant influence on their attitudes towards conflict (Adolf, 2009).

Literary research into peace is also focused on reconciliation, memory and healing in post-conflict societies and the interconnections of these. Literary works do not make amends for historical trauma, but rather recognize it and offer suggestions on how to rebuild the trust, evoke historical memory and restore broken relationships. In the context of literature, there is the opportunity for recalling painful experiences in such a way as to not perpetuate hostile cycles through storytelling, symbolism, and poetic imagination. Thus, peace literature not only serves as a cultural reminder, but also as an ethical reflection and a social renewal.

Cast Away the Gun can be seen as a special case in the literary genre of peace literature within this larger body of literature. The poem is not an overt description of the savagery of war, but is rather an expression of a positive vision, one which is continually formed by the recurring images of the sun, the moon, flowers, music, colors, and love. These symbols help to divert focus from conflict to human relationships, cultural harmony. Mubarak Qazi's poetry has received some attention from previous scholarship in the fields of nationalism, identity and social critique and criticism, but it has hardly ever been examined in terms of the conceptual framework of peace literature. This study takes up this challenge and shows how Cast Away the Gun fits into the current literary debate of the reconciliation, ethical imagination and peaceful coexistence.

2.4 Humanistic Literary Criticism

Humanistic Literary Criticism is a literary criticism that focuses on the values of humanity including dignity, caring, freedom, creativity and moral development as seen in works of literature. This critical lens has its roots in the larger humanistic philosophy and psychology, and sees literary texts as a means to approach ethical questions and to gain a greater insight into the human condition. Humanistic criticism is not limited to formalistic aspects or to the clash of ideas, but is based on the literature's celebration of the ability to empathize, to learn, to develop in meaningful human interaction.

This is a thought way that is inspired by the philosophy of Erich Fromm, Carl Rogers and Abraham Maslow. While they initially came from psychology and philosophy, their concepts have been embraced in literary research due to their usefulness for the analysis of literature dealing with moral, identity, conflict, and social responsibility issues. Fromm (1956) emphasizes

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productive love as an alternative to domination and violence; compassion and human solidarity; and Rogers (1961) emphasizes the need for the pre-conditions of personal and social development: empathy and authentic human relationships; and Maslow (1943) equates human fulfilment with creativity, ethical responsibility, and self-actualization. Together, they see people as able to learn, work together and change their ways.

Humanistic Literary Criticism has become a tool of literary criticism that has increasingly been used in contemporary literary study to analyze literature that highlights the issues of reconciliation, emotional fortitude, social justice and affirmation of human dignity. The approach rather than interpreting literature solely as a reflection of conflict will look at its ability to foster an ethical consciousness and to promote a more compassionate understanding of individual and community experience. Humanistic Literary Criticism has thus gained especially significant importance for the research and analyses of peace literature, literature concerning post conflict and literature that deals with compassion and co-existence.

In this academic context, Cast Away the Gun can be read in a humanistic way due to the fact that it always emphasizes on life, empathy and moral regeneration rather than violence and hostility. Although a lot of scholarship has focused on Mubarak Qazi's poetry on the themes of nationalism, identity and sociopolitical resistance, little attention has been paid to Mubarak Qazi's humanistic philosophy. The present study uses Humanistic Literary Criticism and Peace Theory to show how this poem creates an ethical vision that offers a total symphony of imagery, emotion, and moral reflection all appealing to the reconciliation and repair of human relationships.

2.5 Research Gap

The findings from the literature reviewed in this chapter reveals that the previous studies of Mubarak Qazi have concentrated mainly on nationalist, cultural identity, romantic, sociopolitical resistance and formal aspects in his poetry. These studies have contributed much to our understanding of his contribution to literature, but have paid comparatively little attention to Cast Away the Gun as an independent anti-war poem that has a humanistic and philosophical vision.

Another constraint is the lack of interdisciplinary approaches such as Humanistic Literary Criticism coupled with Peace Theory in the analysis and interpretation of modern Balochi poems. While these viewpoints have been extensively used to analyze ethics, reconciliation and nonviolence in the international literary scholarship, the same are rarely used in Balochi literary text. The moral, symbolic and peace aspects of Cast Away the Gun therefore are underdeveloped.

In this regard, the present study has attempted to fill in these gaps by conducting a qualitative textual analysis of the book Cast Away the Gun, from an integrated Humanistic Literary Criticism and the Peace Theory of Johan Galtung. The symbolic imagery and anti-war discourse along with the ethical vision of the poem are explored to enrich the existing scholarship on Mubarak Qazi and give contemporary insights into the study of peace literature and Balochi literary studies and comparative literary criticism.

3. Theoretical Framework

3.1 Humanism

The central theoretical basis for this study is the humanist perspective that focuses on the dignity, freedom, creativity and moral capacity of humans. This is on a foundation of modern humanistic philosophy and psychology, which are based on the principles of non-violence, non-dominating, non-dehumanizing in favor of empathy, cooperation, moral responsibility (Fromm, 1956; Maslow, 1943; Rogers, 1961). In literary studies, Humanistic Literary Criticism involves the study of literary works which express human values, stimulate moral thinking and envision more humane modes of individual and collective life.

The main sources of the present study are humanistic thought of Erich Fromm, Carl

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Rogers and Abraham Maslow. Though they focus on different aspects, they believe that people have the potential to grow themselves and to have positive interpersonal relationships. Fromm (1956) suggests that productive love is an ethical alternative to aggression and alienation within the context of caring, responsibility, respect and knowledge. Rogers (1961) points to the need for empathy and genuine interpersonal understanding as critical factors in healthy human relationships; and Maslow (1943) links self-actualization with creativity, moral awareness, and the quest for higher human values. Together, these lenses give a holistic understanding of the concept of compassion, reconciliation, and moral change in literary works.

Humanistic Literary Criticism considers literary texts less as aesthetic objects, and more as explorations of the human condition. Humanistic readings focus on the perception of dignity, hope, love, creativity and emotional strength in the presence of suffering in literature, rather than glorifying conflict or domination. This is especially relevant for texts which critique violence and offer other moral and cultural options based on empathy and mutual humanity.

This might be an anti-war poem, but it can be read as more than that since this is the framework that is applied. It continually reiterates its recurring symbols of the sun, the moon, flowers, music, colours, and love as an affirmation of life, human connection, and moral renewal. Similarly, the repeated call to "Cast away the gun" is an ethical one that condemns any form of violence and calls for reconciliation through compassion, dialogue and creative living. Humanism therefore becomes the conceptual framework for discussing the ways in which Mubarak Qazi interprets poetic language as a means of a moral and cultural rebirth.

3.2 Peace Theory

The second theoretical framework of this study is Peace Theory, which offers concepts to consider in understanding the literary images of conflict, violence and reconciliation. This study is based mainly on the theory of peace of Johan Galtung, who reconceptualized peace studies as the fields of social justice, equality, and creating conditions for human flourishing instead of the absence of war (Galtung, 1969). The latter is especially important in the case of texts in literature that propose alternatives to violence as forms of moral action, that perceive other ways of life beyond the bloody realm of social action.

One of the key differences between Galtung's two types of peace is the difference between negative peace and positive peace. Negative peace is the lack of immediate physical violence while positive peace is the existence of justice, cooperation, equality, and harmonious social relations. Galtung's view of lasting peace goes further than just ending armed conflict, and he considers the structural and cultural conditions that foster armed conflict. Literary texts can play a role in positive peace by engaging with moral reflection, promoting empathy and envisioning peaceable societies in which societies are based on dialogue instead of violence (Galtung, 1969). Galtung (1990) also distinguishes between three types of violence: direct violence occurs when physical violence is observed; structural violence is a violence in the form of political, social or economic structures which create inequalities and exclusion; and cultural violence as the violence that takes place in the form of beliefs, values and symbolic practices which legitimise or normalise other forms of violence. In this enlarged framework literary criticism can analyse the texts as a critique of visible conflict and the ideology which embraces it.

The culture of peace is yet another aspect of Galtung's theory, focussed on dialogue, mutual respect, tolerance, nonviolent conflict resolution and social cooperation. In the field of literary studies this idea emphasizes the ability of literature to influence the reader's ethical imagination through symbolic possibilities of non – violence and through the ability to imagine a more tolerant and caring community. Peace Theory is an interpretive tool that helps to make sense of the symbolic disavowal of violence and affirmation of positive peace in Cast Away

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the Gun. Repeated motifs of the sun, the moon, flowers, music, colours and love create a vision of reconciliation and cultural renewal which goes beyond peaceful condemnation of warfare. Galtung's theory, when used in conjunction with Humanistic Literary Criticism, makes it possible to interpret the poem as a literary expression of ethical change, and to view symbolism as a means of dialogue, living together, and building peaceful human relationships.

3.3 Symbolic Literary Analysis

The third theory used in this study is Symbolic Literary Analysis. Humanistic Literary Criticism gives an ethical viewpoint, Peace Theory offers a theory of ideas related to violence and reconciliation, and Symbolic Literary Analysis analyzes the nature of these concepts in poetic language. Poems often express meaning through symbolism, imagery, metaphor, and reoccurring themes instead of straight-forward language, which allows for a more profound analysis of the philosophical and emotional themes of Cast Away the Gun.

A symbol is used for concepts that have a deeper significance than what it literally denotes. Symbols have meaning in the context of the text, culture and history in which they appear, and thus can convey complex ideas indirectly within literary works, as Perrine (1974) points out. The gun represents violence, hatred, destruction, while the sun, moon, flowers, light, colours and music are recurrent images of hope, renewal, harmony, affirmation of life. These opposing symbols set up the central moral contrast of cultures of violence and peace in the poem.

Another focus of symbolic analysis is to examine the roles of imagery, metaphor and motif in the construction of meaning. Imagery, according to Abrams and Harpham (2015), is language that engages the senses and helps to reinforce emotional and thematic meaning. Lakoff and Johnson (1980) also contend that metaphors are not just rhetorical flourishes, but a means of comprehending abstract concepts. Natural images like "The sun" and "Light" are repeated in the poem to become metaphors for hope, wisdom and peaceful existence, whereas the repeated command "Cast away the gun" acts as a metaphorical and symbolic rejection of violence. Themes are also reinforced by the repetition of motifs. The phrase "Cast away the gun" is used as a structural and rhetorical technique, it is repeated throughout the poem to reiterate its moral voice. Similarly, the frequent references to nature, beauty, music and love form a unified symbolic thread, opposing the images of weapons and destruction, and leading the reader to an interpretation focused on renewal and co-habitation.

In this study, Symbolic Literary Analysis is used as a connecting link between Humanistic Literary Criticism and Peace Theory. Instead of discussing symbols in the abstract as literary devices, the study discusses the way in which these symbols interact to build the entire ethical vision of the poem. With the highly structured symbolic arrangement, Cast Away the Gun becomes a prolonged affirmation of compassion, reconciliation and peaceful human co-existence.

4. Methodology

The research method used in this study is qualitative and interpretive that examines Mubarak Qazi's Cast Away the Gun. In terms of the ethics, philosophies and cultures conveyed within the text, a qualitative method is suitable for a study that aims to interpret the humanistic vision, anti-war message and symbolic creation of peace in this work. The research does not use quantitative methodology but rather the close reading approach to consider how the poetic language is used to create a larger narrative of violence, reconciliation, and human dignity.

The main source of information comes from a Mubarak Qazi's poem Cast Away the Gun. Secondary sources are scholarly books, peer reviewed journal articles and theoretical works related to Humanistic Literary Criticism, Peace Theory of Johan Galtung, Symbolic Literary Analysis and modern Balochi literature. These are the resources that present the theoretical and critical approach to the poem in today's literary scholarship.

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The analysis can be done through close reading and thematic analysis. Repeated reading of the poem identifies and categorizes into themes and ideas major symbols, images, metaphors, motifs, and rhetorical patterns. These themes are then explored with the complementary lenses of Humanistic Literary Criticism, Peace Theory, and Symbolic Literary Analysis. There is a particular focus on the symbolic contrast of violence and peace, the portrayal of human dignity and the moral shift expressed by the imagery and imperative language of the poem.

All interpretations are based on textual evidence and analysis with suitable theoretical references for a better analytical rigour. The study does not focus on the individual items of literary devices, but rather on their interconnection so as to explore how they contribute to the creation of the poem's humanistic and anti-war perspective.

5. Analysis

5.1 Rejecting Militarism

A key theme of Cast Away the Gun is the rejection of the culture and the morality of the military/police. In contrast to portraying armed struggle as a way of earning honour or heroism, Mubarak Qazi sees guns as a source of destruction that threatens to destroy not just individual dignity, but collective health and happiness. The poem starts with an imperative verb:

'you too forget the roar of musket and bullets'

تو اوں تیر ءُ تپنگ ءِ توار ءَ شموش ے

The verb 'forget' is strong enough in the first line. Instead of suggesting that one give up on the weapon, the poet asks a person to get rid of his or her psychological and cultural "addictions" to violence. The phrase "the roar of muskets and bullets" is evocative of the overwhelming noise of war, and of the normalization of war: of fear, destruction, and the use of a language of war. The reader is asked to put aside this "roar" and turn their thoughts towards the prospect of moral renewal.

This symbolic rejection of warfare is consistent with Johan Galtung's (1969) view of positive peace, which involves something more than simply stopping the violence, it involves changing the values and attitudes that underlie violence. In this context, not only is the gun a weapon, but it is also a cultural symbol of aggression, with forget being more than just a disavowal of armed conflict; it is a rejection of a worldview of violence.

From a humanistic point of view, the first commandment is also a statement of Erich Fromm's (1956) view that destructive behaviour is a result of alienation, not a reflection of what it is to be a human being. Qazi thus conceives of violence as something which can be de-learned. The poem does not use the terms of war but uses a moral appeal to regain empathy, human connection, and shared responsibility, calling for a change of consciousness as a first step to peace.

The poem's central philosophical structure is created by the symbolical opposition between weapons and the life affirming imagery that is evoked throughout the poem. The gun is not given the heroic role but instead taken away from the power of humans by showing it as an impediment in human flourishing. This symbolic turn, sets Cast Away the Gun apart from condemnatory poetry about war, and moves the reader's imagination towards imaginative alternatives, based on life and creativity and co-existence.

Rejection of militarism is thus more than a protest of politics. It is a prelude to the movement of the poem from violence to ethical renewal, leading up to the restating of the symbols of nature, beauty, music and love that then recap resistance in new terms, not as a destructive act but as an affirmation of humanity.

5.2 From Darkness toward Light

After its condemnation of militarism, Cast Away the Gun turns the reader's gaze to a symbolic vision of hope, as in the frequent appearances of heavenly light.

روچ ءِ گپ ءَ بکن.

“Speak of the sun

ماہ ءِ گپ ءَ بکن

Speak of the moon.

رژن ءِ گپ ءَ بکن

Speak of light."

آس دئے توپک ءَ

Cast Away the Gun”

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These lines are repeated in the imperative, both as a rhythm and as a moral imperative. Instead of passively accepting and reflecting on the language of conflict, the reader is asked to transform their imagination with words from a language of hope and renewal. It's as if peace starts with action, but also with a change in thinking, in expression.

The journey from the sun to the moon and then to light stretches out the vision of peace in the poem. The sun symbolizes life, vitality, renewal and the energy that sustains nature and humanity; the moon symbolizes calm, reflection, and emotional balance. These symbols, along with the others, are merged within the final image of light to create a larger metaphor of wisdom, moral consciousness and spiritual regeneration. They are not individual natural images but work together to challenge the preceding image of muskets and bullets, and provide an alternative language of harmony and hope.

This symbolic contrast is a reflection of the overall trend of the poem from negative peace to positive peace. Galtung (1969) uses his definition of peace as absence of war as the opportunity to think more broadly about peace as the presence of conditions that allow humans to thrive. In bringing into focus images of illumination rather than conflict, Qazi offers peace as an active moral state based on dignity and cooperation and shared humanity.

Light also creates an image theme to support the humanistic vision of the poem. In this poem, the poet does not portray man as a creature who is naturally apt to violence; rather, he proposes that man can be ethically developed if he is directed by hope and compassion. This can be interpreted as light as a symbol of awakening, which suggests the humanistic value of the belief that people can transcend fear and alienation, enabling them to liberate themselves and engage in creativity, empathy, and responsible co-existence.

An equally crucial aspect of the poet's work is the attention he pays to language. The constantly reiterated command to "Speak" makes speaking a form of resistance. In an effort to communicate about the sun, the moon, and light rather than weapons and conflict, Qazi shows that discourse can help to shape collective memory and social values. Peace, then, can start through political change, but also by the choice of language communities to preserve and pass on.

This consistent juxtaposition of darkness with violence and moral decay, and of light with hope, renewal and moral responsibility is one of Cast Away the Gun's most significant symbolic oppositions. The transition from darkness to light is thus not just a rejection of war, but also a proclamation of a vision of society which is life-centred and humanistic.

5.3 Nature as Healing

Cast Away the Gun doesn't focus on pictures of guns and violence, but rather a symbolic environment of renewal and reconciliation found in the natural world. The image of flowers, colour, sun and moon is repeated throughout the poem and an image of vitality and beauty is substituted for the language of conflict, while continuity is reinforced with the image of the never-ending cycle of the seasons. Nature is hence not a mere background but a proactive entity which brings emotional harmony and gives direction to human consciousness to peace.

Flowers have a special meaning. Flowers contrast with the previous images of muskets and bullets, symbolizing fragility, growth and the endurance of life. They are a beautiful example of silence as peace against the destructive force of war, and show that there are things stronger than war – things like care, nurturing, and growing. In a departure from the stereotypical image of a hero wielding a weapon to protect his people, Qazi focuses on the importance of caring and compassion, and on preserving life.

Colours are also used as symbols of diversity, creativity and cultural vitality in the poem. While violence restricts people's experience with fear and loss, colours inspire imagination, celebration and collective renewal. The regularity with which they appear reinforces the belief of the importance of the arts and a common culture as a way to promote peaceful

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societies, rather than through domination or conflict.

This symbolism is continued with repeated depictions of the sun and moon. These are not just natural statements but extensions of natural life, in continuity with the cycles of life, in continuity with human violence. There is a sense of permanence, balance, and renewal in their continual movement, as readers are reminded that conflict is only temporary, but the cycles of nature last. The result is that the natural world provides a tone of calm and balance to the chaos of war.

Nature becomes an ethical role in the poem within these interrelated images. It presents an alternative to the model of coexistence based on balance, renewal and mutual dependence, and not on aggression. This symbolic image speaks to the humanistic vision of this poem, and it provides a vision of peace as a place where people and communities can become creatively and emotionally alive again.

The natural imagery of the poem also has a regenerative element – reinforcing the anti-war message of the poem. Instead of focusing on destruction, Qazi invites the reader to consider the symbols of growth and continuity as a way to begin the journey toward healing from the violence. This act of nature serves as a metaphor for what humanity is capable of – healing and affirmation, rebirth and renewal – even after the event of conflict and loss.

5.4 Love as Resistance

"I long for love, its love I'm so desperate for

"من پہ مہر ءَ زراں من ، پہ مہر ءَ بُناں

After rejecting the stance of militarism, Cast Away the Gun has affirmed the light and the nature, and love is the strongest means of resistance to be found in the poem. The subject of love, beauty, companionship and emotional ties is woven throughout the poem, and the lines offer an alternative to the language of war, a language that is contradicted by the images of love and mutual aid that run throughout the poem.The imagery of affection, beauty, companionship, and emotional intimacy throughout the poem contradicts the language of conflict, suggesting that lasting peace is not to be achieved through domination but through human care and connection.

Qazi does not take love for granted, but makes it a moral and social guideline. Throughout the poem, the focus is shifted from weapons to values that encourage life which suggests that the response to violence is more powerful than any retaliation. Here love is an active power that overcomes fear, hatred and division and reconnects conflictual relationships.

This vision is reiterated through the images of beauty that are repeated in the poem. The use of flower images, colours, music and nature imagery are intended to be about beauty and to contrast with the imagery of war. Violence creates destruction, beauty creates affirmation of creativity, harmony and emotions. This symbolic juxtaposition implies that peace is not simply a non-violence, but a "state in which human creativity and cultural life can thrive."

'Remind me of those fair and pretty damsels'

وش رواجیں گلابانی بہ دئے ترانگ ءَ

شیرکنیں پوپلانی بہ دئے ترانگ ءَ

Speak of flower

پل ءِ گپ ءَ بکن

Of lips

لُنٹ ءِ گپ ءَ بکن

Speak of love

مہر ءِ گپ ءَ بکن

Another important aspect of this poem is its depiction of women. However, Qazi does not portray them as passive figures, but rather as the constant, caring and emotional nature associated with the feminine. These attributes offer an alternative vision of values to those of conquest and domination that are part of a militaristic culture. This contrast fosters a redefinition of strength: not force but compassion, and a redefinition of wisdom as the emotional. The poem offers a basis for peaceful co-existence as emotional wisdom.

This ethical vision is carried out further with an accentuation of human relations. Invitations to speak, remember, celebrate and share embody the significance of dialogue and understanding. Communication, then, is itself a process of reconciliation, indicating that peace is

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maintained by empathetic, trusting and meaningful human relationships, not through winning, not through force.

From a humanistic stance this vision is in line with Erich Fromm's (1956) concept of love, which is an active commitment of care, responsibility, respect and knowledge, rather than a feeling. Similarly, Johan Galtung's (1969) notion of positive peace can be used to analyse how compassion is depicted as a positive social force in the poem.Similarly, Galtung's (1969) concept of positive peace can also be used to explain how compassion is shown as a positive social force in the poem. The essence of love is not just a matter of feeling but one of action, a way for people and communities to choose something different to violence, something different to hostility – a way to choose to act differently.

Cast Away the Gun takes a reimagined approach to conceptions of resistance by centering love as an ethic. The poem proposes that change and resistance to violence aren't found in more force, but in a commitment to more compassion, more conversation and an expression of common humanity. In so doing, love becomes the feeling and highest manifestation of peace in the poem. Compose a poem using the symbols from the list below.Compose a poem using the symbols from the list below.

Cast Away the Gun's humanistic and anti-war outlook is built on the symbolic system of the work. Mubarak Qazi's book is not a stream of philosophical concepts, but rather, a web of symbolic imagery that conveys abstract concepts like violence, hope, dignity, reconciliation, and renewal into vivid pictures, in a poetic way. The symbols work together to form a symbolic pattern that brings together the ethical message of the poem.

The gun as a symbol is the centerpiece of this symbolic construction and more than a weapon. The whole poem is symbolized by it; it brings forth violence, fear, hatred, domination and moral alienation. Recurring images of the sun, moon, light and flowers, on the other hand, create a symbolic world that is counterpointed with hope, renewal, serenity and the continuity of life. The poem's central philosophical opposition can be seen between the destructive and regenerative images, which create a continuity.

Other repeated motifs expand this idea of the peaceful coexistence. The wine and a wine glass represent celebration, fellowship and sharing humanity, colours represent creativity, cultural diversity and richness of communal life. Similarly, the use of lips and expressions of love emphasize the significance of closeness, conversation and feeling. They have specific meanings when taken as separate symbols, but when taken together they form an imaginative universe in which the spirit of compassion always triumphs over violence, and beauty overcomes destruction.

The main symbolic theme is as follows:

Table 1

Symbolic Structure of Cast Away the Gun

Symbol	Literal Meaning	Symbolic Meaning
Gun	Weapon	Violence, hatred, destruction
Sun	Celestial body	Hope, renewal
Moon	Celestial body	Serenity, reflection
Flowers	Plants	Healing, life
Wine	Festive drink	Celebration
Wineglass	Drinking vessel	Fellowship, shared humanity
Colours	Visual diversity	Harmony, cultural vitality
Lips	Human body	Love, communication, intimacy

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These pictures are not only a symbolic representation of the battle between war and peace but also a symbolic representation of the battle between two visions of human existence: Cast Away the Gun is an ethical allegory. One is about weapons, fear and destruction and one is about light, beauty, compassion, creativity, and coexistence. Poetic images are not decorative, but integral to the message of the poem as it asserts its philosophical allegiance to peace and human dignity in this skillfully structured symbolic architecture.

5.6 The Imperative Voice

The imperative mood is a feature of the style that is distinctive to this poem. The speaker's voice is used to give instructions throughout Cast Away the Gun, including:

- "Speak..."
- "Forget..."
- "Remind me..."
- "Cast away..."

The imperatives are recurring, creating a direct connection between the speaker and the reader and shifting the tone of the poem from reflective meditation to an ethical call to action. Peace is not just an ideal, but an urgent task which demands consciousness of people, Qazi says.

It is noteworthy that the command "Speak" is repeated. It asks the reader to use the language of light, beauty, nature and love rather than the language of conflict, implying that the language of discourse influences the values of the culture. Language provides resources for resisting violence and fostering alternative visions of human relationship(s) and society.

The same applies with the command "Forget". It is not a call for historical amnesia, but an appeal to living in a spirit of rejection of values and exaltation of war and retaliation. Forgetting, then, implies a conscious decision to not continue the historical patterns of conflict, for there is a place for reconciliation and moral rebirth.

The "Remind me" appeal supports this movement and reminds people to remember: humankind, beauty, peace. In the process this poem recreates collective memory that centers values for sustaining life rather than conflict.

The end of the poem is the most strong: "Put down the gun. The command is not merely a call to physical disarmament, but also to the rejection of violence as a way of life and as a state of mind, a call that is inherent in the poem as its moral imperative. With its consistent use of imperatives, Cast Away the Gun makes the poetic language into a form of persuasive discourse, in which readers are compelled to be active participants in the building of peace.

5.7 Transformation of Identity

The poem culminates philosophically through a gradual change of identity of humans. Cast Away the Gun has a fresh take on identity, moving away from the traditional warrior ideal to one of compassion, creativity and peaceful coexistence. Through this change the poem's anti-war message is brought together in an ethical framework.

The first step in this transition is the symbolical "slaying" of the warrior. Courage, says Qazi, isn't a matter of having a sturdy army or fighting with guns in hand, it's about resisting violence. The poem thus redefines the dignity, not by conquering, but by empathizing and taking responsibility for moral standards.

This is redefined by the appearance of the lover, who embodies love, concern and maintaining human connections. The poem's overall humanistic perspective is extended as love is presented not as an emotion, but as an ethical stance that is opposed to hatred and division.

The image of the poet further enhances this change. The poet does not use power or politics but language, imagination and symbolism to find a way to bring about social change. Poetry can help to shift moral perceptions and provide another perspective on how people might live together and can help disrupt a culture of violence.

All these identities end up in one - that of the peace-maker, a person who represents dialogue, empathy, morality and ethics instead of domination and conflict. The poem's movement from violence to renewal is mirrored in the progression of the warrior to the lover, the poet and the peace-maker.

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This change, taken as a whole, is the result of the Cast Away the Gun process. The poem not only repudiates war; it offers an alternative vision of humankind, one that posits that dignity is measured by compassion, creativity and the ability to live peaceably with one another. In this other understanding of identity, Mubarak Qazi portrays peace not as a political goal but as the basis and central principle of ethical human life.

6. Findings

The following are the main findings from the Cast Away the Gun analysis of the book by Mubarak Qazi:

1. In this poem the concept of resistance is redefined in the humanistic philosophy of peace. It does not glorify armed struggle but sees resistance as an act of moral courage, based on a moral choice of nonviolence, compassion, reconciliation, and upholding human dignity.

2. The poem creates a coherent symbolic system which challenges cultures of violence. The gun reflects militarism, fear and destruction; while the sun, the moon, flowers, light, colours, music and love are all recurring motifs that stand for hope, renewal, creativity and peaceful coexistence. In this symbolic opposition, the poem revolutionizes peace from an abstract moral concept to a moral reality.

3. The peace discourse of the poem is based on humanistic values, which are expressed in this poem.The poem expresses the peace discourse of humanistic values, which are the foundation of the poem. Compassion, empathy, love, beauty and real human relationships are explained as necessary prerequisites to heal the broken communities and break the cycle of hatred and revenge. This has therefore led to the notion of peace being something more than the lack of war, but rather a state of human flourishing.

4. Imperative language is used as a means of ethically persuading in the poem. The words used, for example: Speak, Forget, Remind me, Cast away the gun, do not limit their meaning to poetry, but are also a call to action: a call that the children be warned against the use of violence and be invited to join the effort to build a culture of peace.

5. Individual and collective identity are reconstructed via ethical transformation in the poem. The poet redefines the concept of heroism by introducing the images of the warrior, the poet and finally the peace-maker, all of which are essentially different from the traditional notion of the warrior.

6. The poem further widens the spectrum of themes and perspectives of contemporary Balochi literature. Cast Away the Gun not only situates Mubarak Qazi in the world anti-war literature but also shows the ability of Balochi poetry in contemplating with universal questions of ethics, reconciliation and human co-existence.

7. Conclusion

The poem, Cast Away the Gun by Mubarak Qazi, was analyzed using the complementary approaches of Humanistic Literary Criticism, the Johan Galtung's Peace Theory, and Symbolic Literary Analysis to gain an understanding of the mechanisms of the poem in building a literary discourse on peace. Through the analysis, it is shown that Cast Away the Gun is not just an anti-war poem, but a comprehensive philosophical reflection on moral change. In its figurative language, urgent call to arms, and humane perspective, the poem reframes peace as a participatory lifestyle based on compassion, dignity, creativity, and shared humanity.

The study reveals that the poem's tone is systematic in its undermining of the values of militarism, with its images of violence being replaced with frequent images of light, nature, beauty and human relationships. The gun as the focal point of the conflict and the domination, and the images of sun, moon, flowers, colours and light, collectively create an alternative symbolic world, based on hope, renewal and co-existence. Qazi does not define peace as a lack of war, but rather as a dynamic moral state that must be maintained and maintained through empathy, dialogue, reconciliation and moral responsibility.

One of the major contributions in this study is the evaluation of Mubarak Qazi in the context of modern Balochi literary criticism. This study

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shows that Cast Away the Gun is also a significant work in the realm of humanistic and peace-oriented literature, although it has been explored more in terms of nationalism, cultural identity, language and resistance. The poem seeks to reassess resistance from the perspective of a defence of life, dignity, and compassion, thereby expanding the theme of contemporary Balochi poetry as well as making Qazi a unique voice of the modern peace discourse.

The research also shows the wider implications of literary works for peace studies and comparative literary research. It shows how poetry might serve not only as a summation of history but as a way to imagine and articulate ethical visions and possibilities. The volume connects literary criticism to peace theory, demonstrating the role of imaginative literature in peace discourses on reconciliation, nonviolence and social healing, and introducing Balochi literature into the field of international peace literature.

This study has concentrated on one poem, but the results of the study indicate several areas for further research. Peace-oriented literature by other authors such as Wilfred Owen, Siegfried Sassoon, Pablo Neruda, Mahmoud Darwish or Rabindranath Tagore would provide additional insight into the variety of peace-oriented literary traditions. The future research can proceed in the direction of peace discourse in Mubarak Qazi's oeuvre in general or interdisciplinary research that can include connection between Balochi literature and peace studies, cultural studies, environmental humanities and translation studies.

To sum up, Cast Away the Gun is a noteworthy literary statement of humanistic ethics and peace consciousness. The poem's symbolic language, ethical vision, and persuasive use of language makes the language of resistance the language of reconciliation and hope. The message that it is better to live in a way that is driven by compassion, creativity and human dignity rather than violence and domination is the one that secured the place of Mubarak Qazi within the modern Balochi literature and beyond in the discourses of literature, peace and humanity.

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