

# A Brief Introduction of Faiz Ahmad Faiz in the Perspective of His Poetry

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**Abstract – The present research paper is an attempt to introduce briefly the life and work of Faiz Ahmad Faiz, the one of the greatest revolutionary Urdu poets and innovative stylists. Although he is well known in Indo-Pak sub-continent for both his creative and polemical writings, he is largely unknown outside Asia, apart from certain fame in the former Soviet Union. Undoubtedly one important reason is the paucity of writings on him in other languages and his work's translation, particularly in English, along with its critical evaluation in the context of the transforming socio-political condition of the colonial India, post-colonial Pakistan and finally in the context of the political affairs happened in the world beyond Pakistan.**

**Keywords: Love, Romance, Revolution, and Politics.**

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**Faiz Ahmad Faiz is among those persons who cannot be confined to one field. No doubt, he is essentially a poet but his is a multidimensional personality. Rather, it will be correct to say that he was a metaphor of his age, (Majeed VII).**

Honored with Lenin peace prize and having been nominated for the Nobel Prize for literature, **Faiz Ahmad Faiz** (1911-1984) is a versatile genius of twentieth century. He has been described in the course of his mixed career: a freedom fighter, colonel, journalist, champion of human rights, dramatist, great revolutionary poet, essayist, and innovative stylist. He spent the first half of his life as a Muslim of Indian national, the second half as a Pakistani. For his subversive views, just after the partition and creation of Pakistan he was considered to be a threat to the government of Pakistan, imprisoned more than one time, spent more than four years in several jails and remained a *persona non grata* in his homeland Pakistan, sought self-exile more than once in various foreign lands. However, he was also honored posthumously with Pakistan's highest Civilian Award *Nishan-e-Pakistan*, in 1990.

**Faiz Ahmad Khan, pen-name Faiz Ahmad Faiz**, an Urdu poet, was born 13 February, 1911, in to a respectable family of a barrister Sultan Mohammad Khan and Sultan Fatima, the daughter of a rich landowner, in a village called Kala Qadir, Sialkot District of undivided India. Sialkot (now in Pakistan) was also the birthplace of Dr. Sir Allama Mohammad Iqbal (1877-1938), the one of the greatest poets of the Indo-Pak sub-continent, a close friend of Faiz's

father. Born and brought up in a literary environment, Faiz was a promising student with religious background. He commenced his elementary education with the memorization by heart, the Holy Qur'an, in the traditional Muslim style. In 1916, at the age of five, he was enrolled in the famous mosque of *Maulvi Ibrahim Sialkoti*, where during the next five years he undertook studies in Urdu, Persian and Arabic. In 1921, he was admitted to the Scotch Mission High School, where he matriculated in the first division, in 1927; and undertook his intermediate from Maury College Sialkot. During this period he also learnt *hadith* and *fiqh* from Iqbal's teacher *Shumshul Ulama Maulvi Sayyad Meer Hasan*. For his tertiary education, he entered Government College, Lahore, whence, in 1931 he graduated B.A. (Hons) in Arabic and attained M.A. degree in English literature in 1933. Then he pursued M.A. Arabic, in 1934 from Oriental College, Lahore.

In 1935, Faiz joined the teaching staff of Muslim Anglo-Oriental College, Amritsar for six years and then undertook a similar post at Hailey College of Commerce, Lahore in 1940. The year 1941 saw Faiz's marriage to a socialist London born Miss Alys George. The *Nikah* was performed according to Islamic tradition, at Sri Nagar in Kashmir. Alys' Islamic name was Kulsum. They had two daughters: Saleema (b.1942) and Muneeza (b.1945). His first volume of verse *Naqsh-e-Faryadi* (Remonstrance or Complaining Image) was published the same year of his marriage (1941).

He joined the British India Army as Captain, in 1942 and worked in the department of Public Relations in Delhi, was promoted to the rank of Major, in 1943 and Lieutenant Colonel, in 1944. In 1946, he was awarded the M.B.E. (Member of British Empire); resigned his commission in 1947 and returned to Lahore, where he undertook the position of The Chief Editor of *the Pakistan Times*, *Imroz*(Urdu), and *Lail-o-Nahar*(Urdu), the weekly, under the progressive papers Limited. 1946 also heralded the holocaust and bloodshed which history records as "Partition". And Faiz remained in Pakistan.

In the early 1951, Faiz met with certain high-ranking army officers, who were disgruntled with state of affairs and wanted to bring about change. On 23 Feb. Faiz participated in a meeting along with Sajjad Zaheer, held in the house of general Akber Khan in order to conceive a plan to overthrow the government of Liaquat Ali Khan. Faiz, in conversation with the Asian Study Group, Islamabad, told that "this was discussed for about five or six hour" and ultimately, "it was decided that nothing should be done"(ed.Majeed12). The "conspiracy", however disclosed that is well known as the "Rawalpindi Conspiracy". Found guilty, he along with his fellow conspirators received Jail sentence. Faiz was arrested in March 1951, and imprisoned in solitary confinement for the first four months. His volume entitled *Dast-e-Saba* (Hand of the Breeze) published in 1953.

Following his release in April 1955, he returned to his employment with Progressive Papers. The volume entitled *Zindan Nama* (Prison Thoughts) composed almost all during his captivity period, published in 1956. In 1958, he visited Soviet Union and attended an Afro-Asian Writers Conference in Tashkent.

During his absence from Pakistan, the military effected a coupd' etat. As a direct consequence, the liberal Progressive Papers were subject to take-over by the new martial law regime. The same year Faiz's 'subversive' views led to his arrest a second time under the safety Act. He was subsequently released in April 1959 (Dryland 4).

Upon his release, he became involved in writing scripts and lyrics for film and radio, and in 1959 was appointed secretary of the Lahore Art Council. He held this position until 1962, the year in which his volume of critical essays entitled *Mizan* went into publication. It is a matter of some regret that some of his radio/ drama manuscripts have been mislaid with the passage of time. *Private Secretary*, *The Serpent Umbrella*, and *Contempt of Court* are specially worthy of mention (Dryland 4).

Faiz was the first Asian poet to be honored with the Lenin Peace Prize, the Soviet Union's equivalent to the Nobel Prize, in 1962. The following years he traveled extensively visiting England, Russia, Algeria, Egypt, Lebanon and Hungary. He was

fortunate to come across other notable recipients including Pablo Neruda, Nelson Mandela, W.E.B Dubois, Bertold Brecht, Fidel Castro and Nobel Prize winning Chemist Linus Pauling.

The year 1965 saw the publication of *Dasta-Hei-Sang* (The Hand Beneath The Stone). During the 1965 Indo-Pak war, he was appointed to an honorary advisory post in the Deptt. of information following which he moved to Lahore. There he contributed to the Institute for Literature and Culture for Lahore and Islamabad. He then spent time in Mascow, London and Beirut, working for the Afro-Asian Writer's magazine *Lotus*.

The subsequent years marked with prolific publication of his work. *Sare-e-Wadi-e-Seena* (All The Valleys of The Sinai) published in 1971, followed by *Salibein Meirey Darichey Mei* (Crucifixes in My Windows), in the same year. *Safar Nama Kyuba* (Cuba Travelogue) and *Mata-e- Lauh-o-Qalam* (Wealth of The Tablet and Pen) both published in 1973. *Hamari Quami Saqafat* (Pakistani Culture) in 1976, and *Sham-e Shahr-e-Yaran* (Sovereignty of Night) went into publication in 1978 followed by *Mah-o-Sal-e-Ashnai* (The Months and Years of Friendship) in 1979. And then *Merey Dil merey Musafir* (My Heart My Traveler) published in 1981 following a collective work *Nuskha-Hai-Wafa* (The Prescription of Faithfulness 1984). In July 1984 London University sponsored a seminar on Faiz, in which he himself participated. He died in Mayo Hospital Lahore, on 20th November, 1984.

Before his death, in 1984 he was also nominated for the Nobel Prize and honored, posthumously with Pakistan's highest Civilian Award *Nishan-e-Pakistan in 1990*.

Faiz Ahmad FAiz was originally a romantic poet. He undertook composing verse earnestly in the late nineteen twenties, while he was studying at a college. At the initial stage he adopted both forms and contents from the classical Urdu poetry and employed Arabized and persianized diction of Ghalib and Iqbal. He exploited conventional symbols and imagery; peculiarly confined wholly to the expression of individual sentiment and applied it equally to the both genres of *Ghazal* (Love Poem) and *Nazam* (Lyric), was his distinctive feature in contemporary Urdu poetry. As for as his earlier work is concerned, it "includes the atmosphere of childhood, the habit of writing poetry, the instigation of friends and the heart's desire...All these verse are connected with a single mental and emotional experience. The obvious motivation of this writing is that experience which most young people go through", remarked Faiz himself (Husain 27). During his life he fell in love with various women including a beautiful Afghani Girl in her teenage. The following couplet is indicative:

*Kay baar is ka daaman bhar diya husn-e-do aalam se,*

*Magar dil hei ki iski khaana veeraani nahi jaati.*  
(Kalam-e-Faiz 72)

Many a time I have filled the lap of my heart with the beauty of two worlds;

But, such is my heart that its desolation does not end. (Trans. Abdul Quadir)

When he could not visit his beloved, whose beauty “needs no praise” and that “defies human imagination” he finds himself greatly disturbed, gets solace remembering her, lying in the long nights of separation. Accordingly, the expression in his verse oozes from the deep internal experience and causes to feel the reader its vitality and freshness. See the following stanza, how he feels in separation:

Last night your faded memory filled my heart

Like spring's calm advent in the wilderness,

Like the soft desert footfalls of the breeze,

Like peace some-how coming to one in sickness.  
(Faiz: Poems 49).

Referring to the quatrain Imdad Husain observes:

While in college, Faiz made a dramatic opening of his earlier love poetry in *mushaira* (poetic symposium) before a select gathering of Lahore's intellectual elite, which included such eminent persons such as prof. A.S. Bukhari, Sayed Imtiaz Ali Taj, Dr. Mohammad Din Taseer, Sufi Ghulam Mustafa Tabassum and Abid Ali Abid. This was probably in 1936, and according to custom, Faiz the youngest poet, who was about twenty four, was called upon to open the *mushaira*. He began with a four line poem...The audience burst into applause. Like Byron, Faiz beamed famous overnight (20).

Faiz has exquisitely manipulated individual sentiment into both chief genres of Urdu poetry i.e. *nazam* and *ghazal* beside *qat'aat* (quatrains). In the following lines of a *ghazal* he holds that none either knows his falling in love or its consequential anguish of his heart-burning and the muted cry of his bitter complaints have still been shivering in his silence. The emotion of love intensifies and the poet seems to be moaning and groaning with sorrow in the silent loneliness of night helplessly. He rails against the infidelity of his beloved or the society, which would have made hindrance to their consummation:

*Shozish-e-dard-e-dil kisei maaloome*

*Kon jaane kisi ke ishq ka raaz*

*Meri khaamoshiyon mein larzaan mein*

*Merei naalon ki gumshudah aawaaz.* (Kalam-e-Faiz 12)

Who can perceive the anguish of heart's burning?

Who can realize the secret of one's love?

Through my taciturnity there quivers

The dumb cry of my bitter complaints. (Trans. Abdul Quadir)

Faiz had grown up in the intellectual ferment after World War I, accordingly aware was he of the great stirring of the days nationalist movements such as the congress agitation, the *Khilafat* and Bhagat Singh's revolutionary and youthful upsurge and even influenced intellectually by the October Revolution in Russia, though involved not in any of them.

Following his employment in the M.A.Q. College, Amritsar in 1935, he was fortunate to make the acquaintance of Marxist teaching colleagues, particularly Sahebzada Mahmuduz Zafar and his brilliant wife Dr. Rashida Jahan. The same year “All India Progressive Writers Association” had been established in London by the “enlightened Indian students” namely Sayyed Sajjad Zaheer, Mulk Raj Anand, Muhammad Deen Taseer, Jyoti Ghosh etc. “A manifesto was compiled”, observes Faiz Ahmad Faiz, “a copy of which was forwarded by this group to the vice principal Mahmuduz Zafar at Amritsar. He and I perused the document, being in accord with its contents, agreed that implementation should be immediate” (qtd. Dryland 40). In the course of the days, Faiz read the Communist Manifesto for the first time. “It was overwhelming to perceive that someone held the key to the whole mystery in his hand. This marked the beginning of my interest in socialism and Marxism”, Faiz has later states in his memoir (qtd. in Dryland 15).

Thus the two dominant forces i.e. the Communist Party of India and its brain child Progressive Writers Movement exerted a great influence on the poet that was to bring about a crucial life-long revolutionary change in his poetical vision and social ideology. Faiz, in his foreword to *Dasta-Hei-Sung* himself affirms: “It is from here that a new mental and emotional phase begins for me and for several of my contemporaries... and the Progressive Writers Movement began..(tr. Imdad Husain 28). However the first meeting of AIPWA held in Lucknow, 9-10 April 1936, chaired by Prem Chand and Faiz participated in the meeting, though was appointed the Secretary of the Punjab branch of the Association few days earlier in a gathering at the home of Mian Iftikharuddin in Lahore. The fundamental literary aims of the AIPWA were to be

humanistic and to encourage literary giants in order to leap at the struggle for freedom.

Following his formal commitment to Marxist Progressivism, Faiz's subsequent verse becomes auto telic; for he does involve in socio-political-cum-literary movement. His poetic theory and romantic subjectivism changed in orientation towards socio-political themes as he has developed "an ongoing sense of one-ness with his fellow being"(Dryland15). Now content takes precedence over form. "Art for art's sake" becomes "Art for life's sake" as "the poet commenced to manipulate the traditional forms of Urdu poetry to accommodate the expression of his burgeoning new social awareness" (Dryland 13). Faiz in his foreword to *Dast-e-Saba* translated by Imdad Husan asserts: "...an understanding of the struggle of human life and a participation in it, according to one's capability, is not only a pre-requisite of life, it is also a pre-requisite of art"(13).

His subsequent composition of verse commenced with the second part of *Naqsh-e-faryadi*, accordingly inaugurates a new kind of poetry, remarkable in style, dramatic in manner, proclaiming *Dile Ba Farokhtam Wa Jane Kharidam*, which means 'I sold my heart and bought myself a soul' the verse quoted from Nizami, the Persian poet. He believes no more in the sole doctrine of "Art for art's sake" or existentialism that artistic and social values were things apart.

His acquaintance with the Marxist group of intellectuals at M.A.O. College Amrtisar (1935) proved to be crucially significant. Although, following Dr. Rashida Jahan's admonition, the poet announces to renounce the misery of the beloved in order to espouse the misery of the world, specially of the suffering masses in his homeland, the Indian sub-continent; yet he takes a turn again towards love and beauty. Consequently, he finds himself standing perplexedly on the junction of love and revolution, where he intersects love across revolution and vice-versa. Perhaps it is "because a recent poet of Surinam, has said that it is necessary to have a profound faith in love for becoming a true revolutionary", observes Safdar Mir in one of his essays. (131)

This ideological shift can best be encapsulated by the landmark poem *Love Do Not Ask Me for That Love Again (Mujh Se Pahli Si Muhabbat Mere Mahboob Na Mang)* composed just after his involvement in the progressive writer's movement. It reads:

Love, do not ask me for that love again.

Once I thought life, because you lived, a prize—

The time's pain nothing, you alone were pain;

Your beauty kept earth's springtimes from decay,

My universe held only your bright eyes—

If I won you, fate would be at me feet.

It was not true, all this but only wishing;

Our world knows other torments than of love,

And other happiness than a fond embrace.

Dark curse of countless ages savagery

In woven with silk and satin and gold lace,

Men's bodies sold in street and marketplace,

Bodies that caked grime fouts and thick blood smears,

Flesh issuing from the cauldrons of disease

With festered sore dripping corruption—these

Sights haunt me too, and will not be shut out;

Not be shut out, though your looks ravish still.

This world knows other torments than of love,

And other happiness than a fond embrace;

Love, do not ask me for my old love again. (Faiz; Poems 65-67)

Here the poet announces to renounce the misery of the beloved he considers the resplendency of his life. Whose "beauty kept earth's spring-times from decay" and for him 'her eyes were the epitome of the whole universe, whom he would have won, fate would have had at his feet'. He says further: "It was not true, all this but only wishing".

Subsequently he speaks of 'other happiness than a fond embrace,' of 'other torments than of love' i.e. of contemplation of the misery of the world's suffering humanity, particularly, the consideration of the misery of his homeland (India), where "men's bodies sold in street and marketplace ... with festered sores dripping corruption..."; yet he turns again to the alluring beloved who "looks ravish still". It depicts the struggle going on in his heart between romantic love and social realism in his homeland. Actually, neither the beloved nor the homeland is divorceable; to him both are dear. Sensual pleasure and national progress are seemingly almost of equal importance. "Hence the request 'Love do not ask me for that love again', the emphasis is on the words 'that' originally *Pahli Si*". Similarly when he turns again towards his beloved 'Who looks ravish still' the emphasis is on the words 'still' originally '*Ab bhi*' "as individualism completely divorced from the plight of society is meaningless to Faiz", observes Narang rightly. He

continues that “This cleavage between human passions and socialistic obligation, or the division of loyalty between reality and ideal, classical and modern, or love and faith, runs its contradictory course throughout the poetry of Faiz” (72). Still, the poem is a landmark according to the judgment of many critics; for it leads Faiz to a consideration of the misery, he saw around him in colonial India. It is remarkable also for being a clarion-call for the contemporary writers in order to shift their credos and to leap at the struggle for freedom and emancipation of the exploited Indian masses. “Faiz himself also acknowledges that this poem was among the first to demonstrate his then-new esthetics based on political and social commitment or what is termed in Urdu literature of the 30s, through the 70s, Marxist-oriented ‘progressivism’” observes Carlo Copola in one of his essays (104).

Faiz, having renounced the misery of the beloved, espouses the misery of the suffering humanity. He, accordingly resolves on to propagate Marxist Progressivism with the sole intention of the amelioration of existing socio-political condition depicting human misery, class exploitation, cultural imperialism, economic capitalism and “degradation all attributable to the alien domination of his homeland”(Dryland 15). In fact, Faiz’s themes become an attempt to depict:

A numb misery

Not melting into any song or escaping

From the heart’s shadowed crevices” (Faiz: Poems 99).

Socio-political realism haunts his mind; he sets his eyes to look at the country, “Where daily combat rages of death with life”, “swarming progeny” of glamorous cities has to do with nothing but craves to die in his homeland— pre-partitioned India:

Where laborers’ flesh is sold in chaffering streets,

Or pavements run with poor men’s blood, a flame

That lurks inside me blazes up beyond

All powers of quenching: do not ask its name. (Faiz; Poems 93, 75).

He peeps further in to his homeland’s poor political condition, where he found no one to give “their sluggish tails a twitch”; where the people “in oppression’s shadows condemned to breathe” with “minds in bondage, fettered limbs, speech censored and with feeling held on a chain” (Faiz, Poems 79); not only that but where:

That countless lamps of youth have sunk behind;  
[and where]

Everywhere scaffolds on which dreams have died,

That lit unnumbered candles in man’s mind. (Faiz; Poems 95)

According to Nazir Siddiqi ‘the period between 1935 and 1946, had been an epoch making span or up roaring phase in Urdu poetry. The writings of that phase will aggregately, be stated to be the revolutionary in Urdu literature’ (111). “Mass politics were emerging through the Indian freedom movements. Writers organized themselves in the Progressive Writers Association...almost every major writer of Urdu was either a member of the movement or closely associated with it” remarked Mahmood Jamal (14). Faiz was one of the leading members of the Association enmeshed in the struggle for freedom. Common weapons employed in their fight for cultural freedom were literature, poetry and journalism. Referring to the period Estella Dryland precisely observes:

Along with fellow members, including women of India’s literati and intelligentsia, the poet [Faiz] became enmeshed in a revolutionary nationalist struggle aimed at emancipation from British colonialism. The ultimate goal was home rule and self-determination for India and India’s people (15).

Although, Faiz could compose few poems in the form of both *Nazam* (Long Lyric) and *Ghazal* (short love poem), almost total in number 24, during the stirring period of nationalism (1935-1946), yet this is a significant part in the context of pre-partitioned India, comprising several heart-touching, commiserating, revolutionary and demonstrative national anthems against coercive exploitation of British colonialism. During the period political protests were banned, but the poet exquisitely manipulated it employing his individual style which subsequently gets momentum and followed by the contemporaries and successors as well.

Following freedom accompanied by holocaust and bloodshed, which history records as “Partition”, Faiz’s humanistic spirit got deeply wounded. He published his poem *Subh-e-Azadi-August-1947* (Freedom’s Dawn-August 1947), beginning with “This day break pockmarked ,This morning night bitten/ Surely this is not the morning we’d longed for..”(Faiz, Poems 56). This outraged the feeling of the people, misled them to form an opinion that Faiz was, initially not content with the creation of Pakistan; was lambasted and disparaged, suggested Ayyub Mirza, the biographer (75). His subsequent poetic creativity discontinued as he had been working as a journalist for the “Progressive Papers”. Being the editor in chief (1947-51) of *The Pakistan Times*, *Imroz* (Urdu), and the Urdu weekly *Lail-o-Nihar* under Mohammed Ali Jinnah’s patronage, Faiz attempted to make the new nation up and to form a progressive society, where men would not suck

each other's blood and one group would not be able to usurp the fruits of other people's labor— so that equal opportunities would be available for progress and fulfillment for all. He took an active interest in the labor movement; contributed, as the convener to the Punjab Labor Advisory Committee (1947-1951), participated in the L.I.O. conferences in San Francisco, in 1948 and in Geneva, in 1949 and again in 1950, as a representative of Pakistan's laborers.

The sudden demise of "Quaid-e-Azam" 'the father of the nation' M.Ali Jinnah (d.1948), just after one year of Pakistan's establishment, propelled the socio-economically immature and politically instable new country's fate into the hands of tyrant politicians: the self-seeking capitalists and the obscurantist theocrats. "The Quaid-e-Azam's vision of Pakistan was a separate Muslim state but a democratic country with equal rights for all communities" observes Imdad Husain (5). Husain goes further and refers to *Malik Gulam Nabi's book Dagon Ki Bahar* (Spring of Scars), in which he explores the role of various sections of the society and concludes that "it is the politicians who have to bear the main responsibility for the destruction of democracy in Pakistan. And it happened, soon after Quaid-E-Azam's demise" (143).

Faiz, involving in various affairs of the state was aware of the appalling condition. He used to agonize over the death of democracy and the growing economical capitalism. Consequently, as the deputy president of *Pakistan Trade Union Federation* he became more active to attain the goals on which the foundation of the Union was laid.

As a representative of the P.U.F., he attended the World Federation of Trade Union Congress at Milan "at the 1949 W.F.T.U. Faiz outlined Pakistan's increasing unemployment, the poverty and exploitation of the rural masses, and the generally deteriorating living and housing conditions' (Dryland 16). To sum up, there is evidence that Faiz, as a journalist as well as unionist, with his co-officials had been continued, in the full capacity, to struggle in order to adorn his beloved homeland with ornament of social justice and religious tolerance; got disillusioned soon was considered to be a threat to the government, which imprisoned him for more than four years; where he turned to compose verses again. For the first few months he was kept in solitary confinement, where pen and papers were also snatched, yet they could not repress his voice. He writes:

If ink and pen are snatched from me, shall I

Who have dipped my finger in my heart's blood complain—

Or if they seal my tongue, when I have made

A mouth of every round link of my chain? (Faiz: Poems 117)

And in a poem he writes:

*Dast-e- sayyad bhi aajiz hei kaf-e- gulcheen bhi*

*Boow-e-gul thahri hei na bulbul ki zuban thahri hei.*  
(Kalam-e-Faiz 142)

Helpless – the bird killer's and flower picker's hands,

To hold the flower's fragrance and the bird's songs.

(Trans. by Abdul Quadir)

Although deprived of pen and tablet, he composed subsequent poems more efficacious than before by 'dipping his fingers in his heart's blood' (Faiz; Poems 117). Prior to the partition, he made his verse a tool to fight against British imperialism, post-partition, he incorporated it in the struggle against barbarous despotism and corrupt administration for social liberation in his homeland (Pakistan), "Where no man now dare walk with head held high" in his words:

For new style law and order are in use,

Good men learn,— Where stones locked up, and dogs turned loose". (Faiz, Poems 183).

His revolutionary and political enthusiasm reached its peak and he darted just or unjust barbs against cruel bureaucrats. The poems collected in the two volumes: *Dast-e Saba and Zindan Nama*, are the best instance of the fusion of love and revolution together.

For Faiz, prison, where a man's will is snatched was vexatious. His separation from the beloved, the deprivation of the outer atmosphere of the country and the solitary confinement to a dark dungeon of prison cell for the first four months increased his affliction, intensified his love for the beloved as well as for the beloved homeland and irrigated it with emotional color. Besides his love for the beloved, he has outpoured such patriotic feeling in a new style in *Dast-e-Saba*, his love for the motherland has been stated by critics "as the amorous love". Consequently love and revolution, patriotism and universal humanism are aptly amalgamated in his poetry. Thus love and romance, revolution and politics, patriotism and universal humanism emerge as the dominant themes, mingle, inextricably suffused with his individual style, in the poetry of Faiz Ahmad Faiz.

Faiz's verses, especially revolutionary poems cannot be confined to a particular nation or a particular age. Multiplicity of explanation and understanding is another feature of his poems. But the artistic uniqueness which set him apart from the

contemporary poets is his capacity to fuse the themes of love and revolution in the philosophical terms, retaining its universal appeal, and his felicity for utilizing traditional, natural and amorous imagery and conventions to express political views, which have ranked his work alongside that of the two greatest Urdu poets of the Indian sub-continent, Mirza Asadullah Khan Ghalib and Dr. Allama Mohammad Iqbal. He is a poet of all and will be remembered for long.

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