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## Faiz Ahmed Faiz: Analysis of Politics and Poetry

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**ABSTRACT:** *Ralph Russell looks at different aspects of Faiz's life and concludes that Faiz replicated his attitude in poetry, life, and politics. Faiz desired a luxurious life and the same can be reflected in his poetry and social interaction. Russell shares that Faiz desired praise and, a comfortable life while concealing facts should not be the attitude of a progressive person. Russell was told that in practical life Faiz had nothing to do with the depressed people and he never stepped in a muddy house. He only liked the floors "covered with the most expensive carpets." Many literary people sarcastically said on Faiz's return to Pakistan after self-exile that Faiz would create poetry against martial law and its injustice when Gen. Ziaul Haq died (Hameed, 2013: 51-53 and 61). Gopi Chand Narang is also of the same opinion that Faiz was not a rebel poet (Ibid. 65). Faiz could not bear the physical torture, hardships, and imprisonment because of the decaying age factor (Ibid.). Dr. Ayub Mirza, a staunch admirer of Faiz, produced a devotional account regarding Faiz yet Faiz's personality and poetry need deeper and objective study. Faiz Ahmed Faiz was a poet, journalist, teacher, voice of the depressed, advocate of peace and tranquility, labor rights activist, and sympathizer of the left-wing ideology in politics. After the emergence of Pakistan, owing to his tilt towards communism and Russia, a few governments persecuted him but this affiliation enabled him to win the Lenin Peace Prize. He for some time rendered his services to the Pakistani government which assigned him the duty to promote literature and culture while sometimes the governments considered him their rival and sent him to jail. Faiz as a dynamic and vibrant personality has influenced everyone who understands the Urdu language and has sympathy for the marginalized groups. People, working for humanity and the labor class*

*throughout the world, remember Faiz in good words. This endeavor focuses on Faiz's struggle for rights and suffering as depicted in his poetry and other accounts. Left-wing politics and the Rawalpindi Conspiracy Case raised several questions. Being far away from electoral politics, Faiz focused merely on the intellectual contribution to the rights of the deprived groups. Sometimes he practically participated in the trade unions and raised his voice for the oppressed people living in any corner of the world. Brutality and inhuman action by any government anywhere was taken up by Faiz which highlights his vision and his polite and peaceful nature. Faiz's personality and work reflect his clear-cut vision of a society, especially of Pakistan in which the rule of law and justice should be ensured. This study concludes that not as a theocrat but as a balanced Muslim, Faiz loved Islam, democracy, Pakistan, and the system that could provide justice and prosperity to the depressed classes.*

## **POLITICAL ASPECT OF FAIZ'S POETRY**

Poetry depicts the poet's observation and vision regarding human relationships, social structure, systems, human psyche, heritage, actions, and reactions of specific characters, attitudes, and movements. It narrates awareness regarding the events that occurred around in a decent and organized manner. A poet peeps into the heart of human beings and their sufferings and expresses the story of others which indicates the depth and sensitivity of a poet. A poet translates passions, feelings, emotions, and impressions; by this, s/he becomes a voice of all especially the voiceless people. The poetry of Faiz can be classified into three periods:

1. The first phase covers the period from his boyhood till his arrest in 1951;
2. The second phase covers the years from 1951 to 1955, the era of imprisonment in the Rawalpindi Conspiracy Case.
3. The third phase starts from his release in 1955 till his death in 1984.

Faiz is genuine in expression as he created poetry on the call of his conscience. He did not force himself to write poetry until motivation and the natural and spontaneous flow of his feelings and passions invited him to record his feelings and condition. The first collection of poetry entitled *Naqsh-i-Faryadi* (1941) offers subjects relating mainly to romance but many pieces of this collection seem immersed in the political flavor. Faiz being a dutiful army officer focused on his duties and could not write against fascism as Kiernan notes that "as soon as a new couplet began to stir in his mind he had to get up and go back to his office," (Ibid., 79) nevertheless he created poems like *Teergi he ke umadati hi chali aati hey, phir nor-i-Sahar dast-o-gireban he Sahar se, merey hamdam merey dost*, on the subject. He produced a poem entitled 'Siyasi leader ke nam' that was dedicated to Mohandas Karamchand Gandhi (Lal, 1958; Mirza, 2002: 157).

Faiz believes that poetry can better translate a poet's mind and message and can be interpreted in various meanings and backgrounds which saves him from controversy and government wrath. Therefore, ghazal, to Faiz, possessed the capacity to express the mind in a veiled manner (*Adab-i-Lateef*, 1985: 26). Faiz is perceived as a revolutionary poet but his tone and poetic diction lacked an aggressive attitude and ravings while the other progressive writers and poets considered it a meritorious style. Faiz did not want to terrify and overawe others (Zafar, 2016: 48). Faiz's poem 'Yas' (disappointment) reflects the woeful situation overcome after the world economic crisis in the 1920s. It was created before his progressive life and he realized the sufferings of unemployment, hunger, and depression (Hameed, 2013: 49). Protest against injustice and mass problems was a paramount part of the sophisticated nature. Faiz considers it politics if he thinks of others' pains and problems. He narrates the beginning of his interest in politics even before joining the British Army when he consented to cooperate with Mahmud-uz-Zafar from Rampur on the idea to initiate the Progressive Writers' Movement in Amritsar in 1936. His wife Rasheed Jahan had convinced Faiz that romance and personal pains could be bridled by realizing others' pains. One must not destroy his life just by focusing on himself as a selfish person. Let them feel and heal others' pains and this is the real objective of human life. This changed his ideals and he wrote the verses (Majeed, 1993: 44-45):

Aur bhi gham hein zamaney mein mahabat ke siva  
Rahten aur bhi hein vasl ki rahat k siva  
(Not only love, so many sufferings around pinch and attract the heart  
There are so many comforts sweeter than the confluence with beloved)

Faiz talks about poetry and considers it a sensitive and sensible endeavor to take up realities scattered around a sensitive brain. Activists can hardly produce good poetry. A poetic piece is a kind of weapon against exploitation. Poetry touching human beings but not their pains, sorrows, depression, disappointments, and despair is not real poetry. Poetry becomes a weapon if it offers a real depiction of exploitation and deprivations. Diction decorates poetry but the real spirit is its material and subject. Poetic vision ignoring the crisis resulting in the conflict between society and environment proves weak poetry and cannot impress upon the creative and intellectual trends. Faiz considers natural objects like waterfalls, flowers, greenery, mountains, flowing water, sunshine, smiling stars, and fountains, as 'transient realities' (maroozi haqeeqten), and writing poetry on these realities is not bad but he keeps on writing for whole life only on these things is woeful and beyond justice. If injustice, economic imbalance, and exploitation, political and social problems do not impress a poet, he will be sure about fastidious avoidance and insanity somewhere in his/her mind (Mirza, 2002: 77-78).

The main quality of the poetry is that Faiz expands the meanings of the poetic words and terms. Taking words from the classical imagery, he dresses them with new colors and fragrances. Gopi Chand Narang highlights a few words such as Shaikh, Mansur, Majnun, ashiq, mashuq, mohtasib, rind, raqeeb, hijr, visal, bulbul, zanjeer, etc. which were traditional terms used in the classical Urdu poetry but Faiz expanded their canvas of meanings. Shaikh, Shah, and Ameer

'stand for the soul-less bureaucracy or the imperialists.' He translates Faiz's mind in the comprehensive and creative use of the traditional words:

1	Ashiq (lover) Patriot, Revolutionary	Ma'shuq (beloved) Country, people	Raqeeb (rival) Imperialism, capitalism, tyranny, exploitation
2	Ishq (love) Revolutionary zeal	Visual, didar (union) Revolution, social change	Hijr, firaq (separation) State of reactionary control, oppression
3	Rind (libertine) Rebel	Sharab, maikhana, peyala, saqi (wine, tavern, cup, cup-bearer) Sources of social and political awareness	Mohtasib (censor) Colonial system, capitalist state, establishment
4	Janun (sublime madness) Zeal for social justice	Haq (truth) Socialism	Khiraad (empirical knowledge) Capitalism, establishment
5	Mujahid (fighter) Freedom-fighter	Zanjeer (chain), zindan (prison), dar-o-rasan (scaffold) Political imprisonment or execution	Hakim (ruler) Unjust ruler, colonist, or dictator
6	Bulbul (nightingale) Nationalist poet	Gul (rose) Political ideal	Baghban (gardener) Usurper, corrupt system

Source: Gopi Chang Narang in Yasmeen Hameed, *Daybreak*, 67-68.

In this experience, Faiz seems successful in depicting the social and political environment and the readers comprehended the point he desired to convey through his poetry. A Ghazal Faiz wrote in Hyderabad Jail in the spring of 1951 has classical diction but offers contemporary meanings covering political and social conditions of Pakistan and the bitter odds he was facing like other patriot prisoners in Pakistan and elsewhere in the world (Hameed, 2013: 65-67):

Maikhana salamat he to ham surkhi-i-mai se  
Taz'in-i-dar-o-bam-i-haram karte rahen ge  
Baqi he lahu dil mein to har ashk se paida  
Rangg-i-lab-o-rukhsar-i-sanam karte rahen ge

Faiz extracts political and social meanings from the common Urdu words used by classical and contemporary poets. While in the Central Jail Lahore, usually Faiz was facilitated to be taken from the jail to a clinic for medical checkup. One day the Jail vehicle was not available so Faiz went to the doctor in a tanga and people gathered around him and applauded him as a famous and respectable mass leader. The pen narrated this event like this (Lal, 1958: 159; Mirza, 1979: 144-45):

aaj bāzār meñ pā-ba-jaulāñ chalo  
dast-afshāñ chalo mast o raqsāñ chalo  
khāk-bar-sar chalo khūñ-ba-dāmāñ chalo  
raah taktā hai sab shahr-e-jānāñ chalo

Zafarullah Poshni narrates the jail environment which was made facilitative in many ways. The accused officers, activists, and poets could enjoy all the facilities including holding mushaira, meeting with relatives and friends, and having a cook and servant. Capt. Poshni recalls that they used to recite these verses on the eve of hearing:

Darbar-i-watan mein jab ek din sab janey waley jaen gey  
Kuchh apni saza ko pohnchen ge kuch apni jaza le jaen gey  
Ey khak nashino uth betho vo waqt qareeb aa pohncha hey  
Jab takht giraey jaen gey jab taj uchhaley jaen gey (Poshni, 1987: 191; Lal, 159)

The biasness and other complications relating to the case proceeding and ostensible injustice moved Faiz's pen to express the external and internal situation:

Baney hein ahl-i-havas muddai bhi munsif bhi  
Kisey wakeel kren kis se munsafi chahen

Translation:

People having power lust had become complainant and judges simultaneously  
From whom we cannot seek defense and expect justice.

Ralph Russell maintains that Faiz is expressed in poetry according to his approach to social and political matters. His commitment proved incomplete on all fronts including national and international levels. He is remembered as a leftist but he never joined the Communist Party of Pakistan. Similarly, he idealized Marxism but worked for democracy or secular nationalism in Pakistan. According to Victor G. Kiernan,<sup>1</sup> Faiz used to leave Pakistan when it needed him and he came in when he had to go out. He received the Lenin Peace Prize and in Pakistan, people were congratulating him on this achievement. Both his positions brought comfort and blessing for him. Faiz was playing his role in the peacemaking between the nations but in which capacity:

During his sojourns in the Soviet Union, he was provided with all the comforts of the life to which he had accustomed himself so also, though less frequently, in China, Cuba, the USA, and other countries he visited (Hameed, 2013: 52-53).

Kiernan opines that Faiz's silence was an outstanding part of his nature and the same reflects from his political life. His friends would be unable to determine his silence on some critical occasions whether it was silence or political tactic or avoidance. Kiernan once shared with Ralph Russell about Faiz's absence from Pakistan, when his role and appearance were direly needed in the country he stayed out. He enjoyed prestigious offices under different governments. As the cultural advisor of ZA Bhutto, he worked but left Pakistan without any pressure for a well-paid job (Ibid.). Russell brings him back to a poet who is to express sometimes in ambiguous ways as a tradition. It proved advantageous for a poet who is interpreted in both ways, merely poetry and revolutionary and so on. Therefore, ambiguity remained a conventional part of Urdu poetry. Faiz occupied both positions successfully and people liked him as a poet and other circles loved him

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<sup>1</sup>Victor G. Kiernan, a historian, was a close friend of Faiz and the first English translator of Faiz's poetry.

as a left-wing politician. A banker spoke on Faiz in a condolence gathering in London soon after his death and criticized Faiz, his poetry, and ideals:

...he disagreed with Faiz's political views which, however, he had never heard him express except in poetry. Given the present stage of development of Pakistani society, to do what Faiz did was not too difficult a task, but Faiz's success was all the same remarkable. Having said all that, one must add that Faiz's poetry reflects very faithfully the feelings of vast numbers of his radically inclined fellow-countrymen, including most of those whose favorite arena of radicalism is the drawing room (Ibid.).

Russell mentions when he conveyed to Faiz that Kiernan had written about his drinking habit in the introduction, Faiz asked him not to narrate it. Naomi Lazard's introduction of Faiz<sup>2</sup> was much criticized and declared 'mythmaking' when Faiz was claimed to represent depressed people of the South Asian Subcontinent based on the oral accounts shared by Faiz himself, it became a joke:

Such statements, based, one must presume, on what Naomi Lazard was told by Faiz himself, can only provoke sarcastic laughter in those who know the truth (Hameed, 2013: 60).

Gopi Chand Narang notes that "Faiz, despite his leftist leanings, was not a rebel poet in the real sense of the word" (Ibid., 65).

Faiz opposed the exploitation of economy and powers by the rich class which desires powers and usurps the rights of the depressed. Faiz struggled not only to pervade awareness of the due rights among the masses but also warned the political exploiters about their miserable end and the redemption of the oppressed classes:

Lazim he ke ham bhi dekhen gey,

Faiz avoided 'electoral and party politics' (Mirza, 1979: 380) while participating fully in the 'politics for rights.' His practical struggle was confined to the organizations instead of the political parties. The question arises of which system he considered the best for the people. Did he present himself as a follower of the specific system or ideology or his poetry guided people to have a new system or ideology and so on? Either communism or democracy he wanted to see in Pakistan? His work clearly shows that he desired to see a pure form of democracy in which freedom of expression, social justice, human rights, equality, and the rule of law should be ensured. Ralph Russell extracted three aspects of Faiz's nature and concluded that Faiz adopted a similar nature in attitude, poetry, and politics.

1. Nature/Attitude (silence and calm)
2. Concepts or Poetry (awareness)
3. Personal life (comfortable life)

Faiz was Editor of the daily *Pakistan Times* and *Imroz* at Lahore in 1948 while Syed Sajjad Zaheer was working as General Secretary of the Communist Party of Pakistan. Sajjad Zaheer

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<sup>2</sup>Naomi Lazard wrote a book, *The True Subject: Selected Poems of Faiz Ahmed Faiz* published in 1988 by Princeton University Press.

was also among the pioneers of the Taraqi Pasand Musannefeen so the organization was perceived as an offshoot of the Communist Party although it was not true. Furious attacks came from the Pakistani groups. May Day was celebrated in YMCA Hall, Anarkali Lahore in which labor, Communists, Progressives, and workers of trade unions zealously participated. Faiz was presiding over the session while the enthusiastic participants were waving red flags, and it was projected by some of the newspapers especially *Ehsan* that this event was against Quaid-i-Azam and Islam. Instead of unity, a rift vivisected the Progressives and Fazl Ilahi Qurban was expelled from the party. Faiz, Vice president of a trade union, was functioning in the president's office too because Mirza Ibrahim was in jail. In 1948, a pro-British Maulvi of Masjid Wazir Khan issued a verdict of infidelity or atheism against Faiz Ahmed Faiz. Following this, many Mosque maulvis declared the Progressives atheists but the Progressive Writers' Movement daringly held a conference in the open-air theatre in Lahore in which Faiz's poetry (qawwali) entitled 'Tamasha Ham bhi dekhen ge' was recited and fervently appreciated (Mirza, 2002: 94-96):

Chaley hein jan-o-eman azmaney aj dil valey  
Vo laen lashkar-i-aghyar-o-ada ham bhi dekhen ge  
Vo aen to sar-i-maqtal, tamasha ham bhi dekhen ge  
Ye shab ki akhri sa'at gran kesi bhi ho hamdam  
Jo is saat mein pinhan hey ujala ham bhi dekhen ge  
Jo farq-i-subha per chamkey ga tara ham bhi dekhen ge

Faiz fully supported Pakistan as exhorted by MA Jinnah but the political polarization, communal violence, corruption, social intolerance, and tyrannical police rule faded Faiz's enthusiasm (Hameed, 2013: 278). Not hate but dissatisfaction with the wrongdoings infuriated Faiz and he produced poetry:

Ye dagh dagh ujala ye shab gazida sehar  
Vo intezaar tha jiska vo ye sehar tou nahi

Sardar Jafri sarcastically remarked that this poem could be recited and owned by both RSSS (Rashtriya Sevak Sawyam Sangh) and the Muslim League (Lal, 1958:158) but it could not be owned by the RSSS because it was involved in the violence during the partition days. In Pakistan, the poem 'Sub'h-i-Azadi' was portrayed as an anti-Pakistan stance, and anti-Pakistan element still rejoices and quotes this poem but they have ignored the circumstances and environment in which a poet captured the real picture of the painful scenes. August 1947 brought independence for India and the emergence of Pakistan but amidst bloodletting incidents, rape of innocent girls, destruction, killing, looting plundering, and disrespecting humanity. Faiz's poem was a cry against this brutality and inhumanity (Malik, 2008: 52-53). The Progressive protagonists opposed the struggle for Pakistan but the brutality showered around could never be compromised by them. Faiz himself explained the gory migrations and killing as a motive behind this poem (Anjum, 1985: 314-15). Faiz's writing his first editorial of *Amroz* on 4 March 1948 depicted the problems created by India and sought peace in the Punjab:

we are independent individuals of independent Pakistan, we are Muslims, we are Asians, we are human beings...one year back the Muslims tarnished the hated flag of the Khizr government and

towered the Muslim League's flag with splendid grandeur but insane hands showered blood and darkness on the land of Heer-Ranjha... Our new and nascent Pakistan had to suffer gigantic hardships and problems like migrants, division of assets and the enemies attacked to snatch the beautiful land of Kashmir... (Malik, 1983: 50).

The intellectual line taken by Faiz not only reflected the prevailing environment but also motivated the people that their destination was yet to be achieved. They need to work day and night having sincerity and love in their hearts which can take them to love, unity, and prosperity, the real destination of freedom.

The two-nation theory was an ideological base of the ideology of Pakistan that meant to secure the minority especially the Muslim rights in British India and the rights and prosperity of the Pakistani communities after 1947. The ideology of Pakistan consists of two phases i.e., pre-partition era and post-partition period. In the first phase, the Muslims struggled for minority rights but mainly focused on Muslim rights and for Pakistan while the second phase aimed at achieving the promised prosperity of all living in Pakistan. So, the ideology of Pakistan reflects the intellectual and conceptual framework to secure the minority and Muslim rights and consolidation of Pakistan through a prosperous and peaceful future for all the people living in this country (Sandhu, 2017: 4-5). Faiz in the poem 'Subh-i-Azadi' hints at the same realities that the first destination (establishment of Pakistan) has been achieved but the prosperity of the people living in Pakistan is yet to be achieved:

Chaley chalo ke vo manzil abhi ni ai

Faiz longed for justice, peace, and prosperity in the newly emerged Pakistan but on the display of killings, injustice, and exploitation at the hands of the so-called governments and political leaders his poetry diverted to highlight the sufferings and persecutions of the have-nots (Zafar, 2016: 109).

Faiz in the Rawalpindi Case was kept in solitary confinement wherein he did not have pen and paper to record his memory and poetry. What marvelous poetry that confinement produced (*Dast-i-Saba*) portraying the situation:

Mata-i-loh-o-qalam chhin gai tou kia gham hey  
Ke khun-i-dil mein dabo li hein unglian me ne  
Labon pe moher lagi hey tou kia ke rakh di hey  
Har aik halqa-i-zanjeer mein zuban mein ne  
Translation by Kiernan:

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? (Hameed, 2013: 45).

His poem 'do ishq' (two loves) in *Dast-i-Saba* shows his undeniable attachment to his two beloveds namely Alys and Pakistan. Ralph Russell opines that "'Two Loves" does not explicitly say so,' clearly, other poems express this love for the country that means love for the depressed masses (Ibid., 43-45). Feeling pain for the people of Pakistan means love for Pakistan I am sure. Faiz being a true humanist and Pakistani could not overlook the pernicious political postures therefore as a creative mind he tried to steer the nation to adopt the path of love, humanism, sincerity, and peace. Today all Pakistani groups believe that peace, mutual respect, humanism, and humanity are the only ways to attain prosperity. After the death of Quaid-i-Azam, Mian Iftkharuddin, Sheikh Rasheed, and many others were thrown out of the Muslim League and those people kept on crying that the land reforms were a part of the Muslim League's manifesto and fulfilled the spirit of Islam but the anti-group rejected it on the only reasoning that they were communists. The Anjuman-i-Tahafuz-i-Zimindari teht Alsharia was hijacked by the landlords like Nawab of Kalabagh, Col. Abid Hussain, Syed Naubahar, Mizari, Laghari, Noon, etc. They were using Islam to exploit the masses just for the sake of their vested interests (Malik, 2008: 56-57). Faiz reacted to the propagandists with these lines:

karte haiñ jis pe ta.an koī jurm to nahīñ  
Shoq-i-fuzool-o-ulfat-i-nakam hi tu he  
Dil muddae ke harf-i-malamat se shad he  
Ey Jan-i-jan ye harf tera nam hi tu he  
Dil naumeed tu nahi, nakam hi tu he  
Lambi he gham ki sham, magar sham hi tu he

Faiz was severely perturbed by prevailing conditions of injustice, intellectual suffocation, and undemocratic political culture in Pakistan from 1950 to 1980. Faiz raised a strong voice against the dictatorial regime with uncompromising hatred (Rehman, 2012 website):

bol ki lab āzād haiñ tere  
bol zabāñ ab tak terī hai  
Bol, ke sach zinda hai ab tak!

Faiz was admirer of Nazim Hikmat<sup>3</sup> in his poetry for the depressed and labor class in Turkey. Faiz translated a few of his poems into Urdu (Hameed, 2013: 176).

Faiz's poetry revolved around the theme 'salvation of the oppressed' and it carved a deep impact on the masses. His poem 'Ham Dekhen ge' is a thrilling and emotional strike on the sane minds. It not only gives hope to the oppressed faction but also warns the tyrants that the commoners will attain the ultimate goal of ruling their sacred land by the grace of God. The masses created by God (Khalq-i-Khuda) will govern and refine the affairs. Liberation of the

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<sup>3</sup>A poet writing for poor classes in Turkey was jailed for ten years. He escaped to Moscow, the city that had become a peaceful refuge for the revolutionary poets and writers of different countries of the world.

subjugated from tyrants was a clear message of Faiz's poetry. His message was action, not silence and tears if someone loves the country. Action is the only way to redeem the depressed classes from tyranny and exploitation. The poem "Aaj Bazaar Mein" reminds them of all the days of his captivity in Lahore Jail and when he was taken to court by the passersby.

In 1958, General Muhammad Ayub Khan imposed martial law in Pakistan while Faiz was in Moscow. The friends advised him to stay in Russia because he could be arrested by the military government. He under his love for Pakistan returned as he believed that he had not committed any crime but was arrested and sent to jail (Mirza, 2002: 256). Pestering enough this arrest infuriated Faiz and he questioned, "Have I killed someone? Am I a dacoit? Do I write against Pakistan? whenever something happens in the country I am sent to jail, what the hell is this?" (Ibid.).

Dr. Ayub writes that the weak performance of the socialist party was pinching Faiz because the left wing was divided into many factions. Faiz found the left-wing activists the victim of egotism and selfishness. People worked not on the ideological but on personal likes and dislikes. Faiz depicted this weakness in poetry:

Asman aas lily he ke ye jadu tootey  
Chup ki zanjeer katey waqt ka daman chhootey  
De koi sankh dohai, koi payal boley  
Koi rut jagey koi sanwali ghoonghat kholey (Ibid., 256-57)  
Translation: People wait for the end of the injustice;  
They long for any daring and redeeming voice  
With the hope to find justice.

The CID during the investigation asked about his property and assets and he wrote in reply:

Ham Khasta tanon se mohtasabo kia mal manal ka puchhtey ho  
Jo umr se ham ne bhar paya sab samney laey detey hen  
Daman men musht-i-khak-i-jigar, saghar men he hasrat-i-khoon-i-mey  
Lo daman ham ne jharh dia lo jam ultaey detey hen (Ibid., 254)  
Translation:  
O investigation officials! Do you want to know about my property and assets?  
The entire assets of my life are pains and desires.  
Look, I have revealed all endowed by the life.

Alys is a daring and model role in the story of Faiz. She was taking care of the two young daughters despite the agony of the financial problems, and loneliness, and Faiz's trial was pestering and harassing. Faiz wrote from the Jail to his beloved wife:

Daulat-i-dil ka kuchh shumar nahi  
Tangdasti ka kia gila kijiey  
(no complaint on poverty as the heart is full of wealth).

Faiz underwent three tough phases in the jail including Layallpur, Hyderabad, and Montgomery. The first and last were tougher because the first phase (3 months) was the first time to experienced confinement in which he was ousted from freedom and all other precious blessings. The second phase in Hyderabad Jail ((June 1951-July 1953)) was not so hard because he accepted freedom and his family had all the facilities and friends around. Sajjad Zaheer remembers when 2<sup>nd</sup> book of poetry *Dast-e-Saba*'s opening was launched in the Hyderabad jail. Major Ishaque writes that Faiz along with other accused enjoyed *mushaira*, *qawwali*, cook facility, and games as well (Hameed, 2013: 59). Yes the death of his elder brother Tufail on 14 July 1952 during his visit to Hyderabad was a woeful incident for Faiz but as far as physical comforts were concerned the jail days were not an agony. The last period in Montgomery Jail (July 1953-April 1955) seems the toughest as, to Major Ishaque, Faiz had tasted a ray and fragrance of freedom while staying in Karachi for medical treatment where friends could meet and talk to him freely (Ibid., 46). It was just like a reoccupation of the darkness after a skylightening.

*Dast-e-Saba* addressed many international happenings therefore Faiz dedicated his one poem (Irani tulaba ke nam) to the Irani students who during Muhammad Mosaddeq's prime ministership (3 April 1951-19 August 1953) sacrificed their lives for freedom while protesting against the British, American and Russian influence. Faiz reminds the oppressed that no *massiha* (redeemer or emancipator) would come to lead them therefore they would have to fight for their rights:

Rise! All empty hands  
Are called to the battlefield (Ibid., 85)

Carlo Coppola accepts Faiz as a voice of voiceless peoples of India, Africa, Rosenberg, Vietnam, and Palestine (Ibid., 177). *Zindan Nama* (Prison Narrative, mainly from Hyderabad and Montgomery jails), 3<sup>rd</sup> book of poems, was published in 1956 and the poetry of the jail period addressed personal, national, and international tragedies. He realized the sufferings of the political prisoners of other countries. He appreciated the struggle of the African freedom fighters in 'Africa, come Back.' Another poem took up the execution of the American couple who under the doubt of spying atomic secrets for Russia were hanged (Ibid., 47).

The poignant incident of separation from East Pakistan saddened Faiz and he along with Dr. Ayub Mirza remained as soulless and dead bodies in the darkroom for a long time. Faiz clarified that he could never tolerate the Russian and Indian help behind East Pakistan's secessionist politics because he believed in the consolidation and integrity of his motherland Pakistan (Mirza, 1979: 274-75). Faiz as an Advisor in the ZA Bhutto government contributed to the art and culture. In 1974, he joined the delegation of the Prime Minister to the newly created country Bangladesh and expressed his sadness in his famous poem *Dhake say waapsi par. Mere Dil, mere musafir, Hua phir say hukm saadir/ keh watan badar hon hum tum*. Faiz produced a beautiful poem full of sadness and pain:

Ham keh thehrey ajnabi itni mulaqaton ke baad  
Phir banen ge ashna kitni mulaqaton ke baad  
Kab nazar mein aey gi be-dagh sabzey ki bahar  
Khoon ke dhabbey dhulein ge kitni barsaton ke baad (Mirza, 2002: 315)

The Bhutto government was toppled in a military coup under Gen. Zia-ul-Haq which set a new era of agony in Faiz's life (Faiz, 2011).

## CONCLUSION

Faiz created a new world of poetic vision from the perspective of traditional poetry and the mention of social problems, especially of the depressed classes. Salim Ahmad once said that a clerk could also be a 'mard-i-Kamil' of Allama Muhammad Iqbal (Zafar, 2016: 61). Yes, it is true as he claims, 'har fard he millat ke muqadar ka Sitara' but the noteworthy point is that Urdu poetry has absorbed some specific symbols and characters and the word 'clerk' etc. could not find a place in the Urdu poetry despite many poets tried to popularize the non-poetic words. Unusual symbols, characters, and terms could not make space in Urdu poetry. Interestingly, literary people got subjects from social groups such as the 'poor,' 'labor', and depressed classes, and in return poor and depressed were honored with frequent mention and favor in the poetry or literature. Poets mentioning 'killing,' 'exploitation,' 'injustice,' 'pains and sufferings,' mean 'poor,' 'labor' and 'oppressed groups' only although rulers, political leaders, kings, officers, religious leaders, etc. have also been killed and suffered from injustice, imprisonment, and brutality but they could not become a permanent subject as a metaphor of the Urdu poetry. Moreover, Tulaba (students), Kashmiri, and Palestinian people were massacred and the Urdu poets took them as a subject but they could not be adopted as metaphors in the Urdu poetry. Only 'poor,' 'labor,' and 'oppressed' could win this honor. Faiz made the fullest use of this privilege and raised his voice for the rights of the suffering.

Faiz Ahmad Faiz is known as a progressive poet of Pakistan. His relationship with Mian Iftakharuddin, an eminent Punjabi politician, and Sajjad Zaheer, a left-wing politician, shows his interest in left-wing politics. His interest in Arabic, the Qur'anic language, and mention of religious diction like God, Ka'aba, prayers, khalq-i-Khuda (creature of God), etc. verify his relation with religiosity. He maintained his relationship with religion. His Nikah was conducted by Sheikh Abdullah, a Kashmiri politician, reflecting his circle of friends and religious beliefs. Faiz cannot be confined to any branch of political systems or thought instead he adhered to 'humanity' and he sought justice for the deprived people in every walk of life.

Ralph Russell takes a direction that Faiz expresses the same in his poetry what he thought about social and political life. The poetry of Faiz translates Faiz correctly and perfectly. His social and political life introduces Faiz's vision of poetry. Faiz lacked 'full commitment to any clear-cut stand' or disapproval. He was a leftist but never became a member of the Communist Party of Pakistan; he followed simultaneously 'Marxism' and 'secular Pakistani nationalism.'

Always on the left, but never either a Communist Party member or so close a fellow traveler as to be identified with it, his stand may be fairly described as a blend of Marxism with a kind of secular Pakistani nationalism, a blend of a kind which made him close enough to the communists to win their praise and respect, but not so close as to forfeit the friendship of the more liberal elements of the Pakistani establishment, or indeed of that establishment as a whole, in its more liberal

moments...Kiernan says that 'when Faiz ought to stay in Pakistan, he comes out, and when he ought to stay out he goes back.'...(Hameed, 2013: 52).

Faiz believed in left-wing ideology as a practically useful system but he did not join the Communist Party of India as he responded to a question during the recruitment time (Lal, 1958: 156). Ralph Russell combines different aspects of Faiz's life with his nature and concludes that Faiz adopted a similar attitude in poetry, life, and politics that means, Faiz liked a luxurious life so the same attitude can be found in his poetry and social interaction with a vivid clarity. Ralph Russell shares that the desire for praise, comfort, and concealing facts should not be the attitude of a progressive person. Russell was told that Faiz had nothing to do with the poor and he could never step in a muddy house. He only liked the floors "covered with the most expensive carpets." Many in Islamabad expressed their feelings on Faiz's return to Pakistan after self-exile that now Faiz would write poetry talking against martial law and its cruelties when Gen. Ziaul Haq disappeared (Hameed, 2013: 51-53, 61). Gopi Chand Narang also concludes that Faiz was not a rebel poet in the real sense of the word (Ibid., 65). Faiz expressed his inability to bear the physical torture, hardships, and imprisonment because of the decaying age factor.<sup>4</sup>

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<sup>4</sup>Ab jail ki saubat seh ni sakta

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