

**Revisiting the Minaret of Light: Faiz Ahmed Faiz's
Peaceful Political Activism as A Landmark of Revolution in
the Imperial World:**

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Abstract:

The world is moving towards progression as time passes, acclimating to the general system for living construes that the writers need to work and hazard more on existing social issues to create scholastic workmanship. A common query in this regard is how writers express their hearts while observing their present social order situations? This paper deals with this solicitation by looking courses where the twentieth century poet Faiz Ahmed Faiz expressed his opinion over the unjust system of his time. Particularly, this paper addresses the concept of peaceful political activism of Faiz in his poet with a qualitative research design using content analysis as a method to analyze the text of Faiz's poems. Therefore, this paper attempts to look at the use of words and phrases used by Faiz to indicate his political thoughts in order to bring tranquility in the common masses. Along these lines, this paper hopes to include the insightful works of a dynamic poet Faiz with a new investigation through the analysis of his poems that reflect peace and

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harmony in the imperial world. The paper infers that Faiz lived in an era of dictatorship when common masses were not allowed to speak of their rights. However, though Faiz being sensitive, expressed his thoughts against injustice in hidden words and phrases. He used his power of pen to create an ideal world of peace for all humans. Therefore, he is usually called the Minaret of light and his poetry can be termed as a revolution in the present-day imperial world.

Keywords: Faiz Ahmed Faiz, Poetry, Political Activism, Content Analysis.

Introduction:

Faiz Ahmad Faiz was born into a “Tataley Jat family” (From the Newspaper, February 11, 2011) on 13 February 1911, in Kala Qader (Faiz Nagar), District Sialkot, Punjab, British India (Rahman, 2002; Faiz, n.d.). Faiz hailed from a scholarly family that was outstanding in literary circles. His house was regularly the scene of a social affair of neighborhood poets and scholars who met to advance the literary development in his own province. (Faiz, n.d.). His father Sultan Muhammad Khan was a barrister by profession. (Rahman, 2002). He worked for the British Government and an autodidact who composed and distributed the biography of Amir Abdur Rahman, an Emir of Imperial Afghanistan (Rahman, 2002).

Although his family were devoted Muslims, Faiz was raised in a secular tradition of Islam (Rahman, 2002). Taking after the Muslim South Asian tradition, his family guided him to concentrate Islamic study at the neighborhood Mosque to be arranged to the rudiments of religious reviews by Maulvi Muhammad Ibrahim Mir Sialkoti. As indicated by Muslim orthodox convention, he learned Arabic, Persian, Urdu dialect and the Quran (Rahman, 2002; Faiz, n.d.).

Faiz was likewise a Pakistan patriot, and frequently said "Purify your hearts, so you can save the country" (Rahman, 2002). In 1941, Faiz got to be distinctly tender with Alys Faiz, a British national. She was an understudy at the Government College University where Faiz poetry and verse (Arif, 25 March 2003).

Faiz was an outstanding radical in the nation and had been for quite some time connected with the Rreformation Party of Pakistan, which he established in 1947 alongside his friends Sajjad Zaheer and Jalaludin Abdur Rahim (Bhargva, 2005).

Literature Review:

Concerning Faiz, different studies have been conducted regarding his poetry and ideology. In a recent study, Singh (2016) has claimed that Faiz's poetry has since quite a while ago mirrored a syncretic soul, both crosswise over the place and crosswise over time. It found a place among numerous neighborhood social customs and also beyond. He has not just explored the space amongst Hindu and Muslim, but at the same time was profoundly impacted by British writers like W.H. Auden. Faiz's verse blended styles crosswise over hundreds of years, weaving together established structures like the fourteenth century ghazal (strikingly drawing from Punjabi poetic ideals like misfortune and yearning, and from Sufi philosophy) with twentieth century forms like free verse that the British had been bringing in into the subcontinent since the Raj grabbed hold of it a century prior.

Reeza (2014) in her article has claimed that Faiz never followed to the poetic doctrine 'Art for Art's sake'. Faiz did not believe in literature for its own particular cause. To him, an artist must be committed to a cause. Art and realism were mingled in his poetry. Ali (April 1 2016) while analyzing Faiz's poem has explained that the poem "Subh-e Azadi" (Dawn of Independence) is basically an outflow of solidarity with his property and its kin furthermore a test of the persecuted against their oppressors. The excellence of this poem is its tune and its message of trust and additionally mirror the desolation of the poet even with life's excruciating realities.

In another recent study, Pars (June 10 2016) has asserted about the awareness of Faiz regarding the necessity of the formation of a cultural identity for Pakistan. As he puts, "When Pakistan was created, we only had the raw materials for a Pakistani nation. A nation evolves over centuries; nations are not born fully developed. So, our first task was to establish the details of our nationality, its definition, its destiny, but what happened was that we got tangled up in ministries and president ships, and in making and

breaking governments and this dimension was ignored both by our intellectuals and politicians."

Aakash (Dec 16 2016) has explained that Faiz's poetry, with an inconspicuous aesthetic touch, reflected human issues, the journey for peace and a feeling of values. Aside from being cherished by artistic circles, he remains amazingly well known among those connected with performing arts. The issues Faiz expounded on still hold on today in significantly more common structures. His words are as pertinent today as they were the point at which he kept in touch with them. His decisions when he was most cornered in life in penitentiaries and outcast characterize him as the poet of responsibility and commitment.

In another article, Raza (November 14th, 2015) has explained that usually majority of us identify Faiz Ahmed Faiz for his memorable poetry. Only a few are aware of the fact that Faiz Ahmed Faiz was also a prolific prose writer. One of the great progressive of his times, Mian Iftikharuddin asked him to edit "The Pakistan Times" newspaper in 1947. Moreover, Faiz was appointed the chief of the editorial panel of the Urdu daily Imroze and was also connected with the literary weekly "Lail-o-Nahar" magazine.

Commenting on the importance of Faiz's poetry in Urdu literature, Kousik (n.d.) asserts that in Urdu poetry and literature, Faiz's writings particularly his poetry holds a distinct importance. His poetry depicts the stories of the individuals, as well as portray the ordinary citizens' wishes, distresses and inconveniences. The article intends to basically concentrate the poetry of Faiz, its qualities, logic and its place in the world literature.

Nasir (2009) in "Ham Jitay Ji Masroof Rahay" (Enough Time There Never Was) gives adequate knowledge regarding the political and social association during which Faiz's major portion of the radical lyrics are composed. In post-independence period, Pakistan's history regarding politics is considered to be devastatingly miserable in light of the fact that there have been rehashed military takeovers in Pakistan. Because of these authoritarian administrations, vote based society could not thrive and the unenlightened and the business people were found to control the entrance

of the common masses into parliaments in order to raise their voice against all sorts of injustice.

The sonnets of Faiz which he composed on particular national occasions contain cynical words. Agha Nasir in his work "Yeh Dagh Ujala" (This Stained Light), portrays that the ballads composed by Faiz which hold national themes including independence mirror the writer's feeling of misfortune over the current socio-political situation. These poems are basically eleven in number and in these poems Faiz additionally speaks to his anticipation regarding the forthcoming, thus keeping in mind, the unstoppable battle of the oppressed class. The focus of these poems reflects heart breaking events such as the murder of "Liaquat Ali Khan" who was the initially chosen Prime Minister of Pakistan, the army rules including Martial Laws, "Dhaka" and its decline and the hanging of "Zulfiqar Ali Bhutto" who was the publicly elected Prime Minister of Pakistan.

Nasir (2009) has mentioned in the section "Tauq-o-Dar Ka Mausam" (This Hour of Chain and Gibbet), that there are nine lyrics which were composed by Faiz during his detainment in order to encourage and motivate his companions and the common masses in Pakistan while he was in jail. In these poems, Faiz guarantees the readers that "this hour of shackles" and "gibbet" is a sign of upcoming "spring". That will be the time for the oppressed masses to have triumph over oppressors. Some of the notable poems of this period are "Tarana" (Anthem), "Nisar Main Teri Galyon Kay, Ay Watan" (Bury Me Under Your Pavements), "Zindan Ki Ek Sham" (A Prison Nightfall) and "Zindan Ki Ek Subah" (A Prison Daybreak). Additionally, the poems written by Faiz under his collection of works "Meray Dil, Meray Musafir" (My Heart, My Traveller) all deal with the theme of exile and were composed while Faiz's expatriation amid General Zia's armed administration. At that time, the conservative (foundation cum-Mullah) association tried smashing progressives and liberals as hostile to Islamic teachings.

These poems are a clear mirror of unbounded affection of Faiz specially towards his nation. Faiz, while living overseas among individuals strongly felt detached and wished to go back to his nation. His collection of works "Phir Barq Firozan Hay" (Lightening Again) is based on the political

circumstance of the Afro-Asian, particularly to the struggle developments in contradiction of European, local and indigenous dominion. Struggle and resistance in Asia was to a greater degree a political battle. On the other hand, Africa had resistance in the form of equipment.

Patriot pioneers in Africa like “Walter Sisulu”¹, “Ahmed Bella”² and “Nelson Mandela”³ tried to put forth imperviousness to the despots. These leaders were ready to experience trials, detainments, singular repressions including bereavements. The development of these resistance movements by the African and Asian radical leaders were being upheld by communist coalition. Faiz like his dynamic countrymen talked for the opportunity warriors against overbearing administrations. Agha Nasir has especially specified six sonnets in which the writer has celebrated the battle and gives up of the African, Palestinian and Iranian individuals for national freedom from foreign impact. This remembrance of gallant battles against oppressive plans to assemble the mistreated masses in Pakistan and all over the world against socio-political and financial injustice.

The most obvious poems on Afro-Asian subjects are "Sare-Wadie Seenā" (Valley of

Sinai), "Falasteen kay Liay Do Nazmain" (Two Poems for Palestine), "Bol" (Speak),

"Ajao Mere Africa" (Africa Come Back), "Irani Tulaba kay Naam" (For Iranian Students) and so on. The section "Ye Waqt Matam Ki Ghari He" (This is the Minute to Mourn Time) manages the poems composed on political persecution amid military administration of General Zia. Nasir (2009) has brought up eight lyrics, which uncover profound desolation of the poet over the shameful acts executed by the authoritarian guideline of Zia against the general population. The poems incorporate "Aaj Ek Harf Ko

¹Walter Sisulu was an African dissident who was famous for being hostile to politically-sanctioned racial segregation.

²Ahmed Ben Bella was a radical leader who played an important part to liberate Algeria from hegemony of France.

³ Nelson Mandela was a renowned radical leader and pioneer of South Africa.

Phir Dhondta Phirta Hay Khayal" (I Look for a Word), "Ham To Majboor-e-Wafa Hain" (O Earth of My Land), "Youngster Awazain" (Three Voices), "Qawaali" (reverential Song), "Lao to Qatal Namah" (Bring Death Warrant), "Phool Maslay Gae" (The Flowers Trampled Down).

A complete chapter has been arranged by "Agha Nasir" in order to talk about the dogmatic connection of the lyrics composed by Faiz on universal occasions. The most well-known lyrics having a place with this classification include "Ay Dil-e-Be-Taab, Thahr" (Oh Restless Heart, Wait), "Peking", "Sinkiang", "Ham Jo Tareek Rahon Me Maray Gae" (An Elegy for the Rosenbergs). The focus of these poems is the remembrance of the battle of the communist nations in contradiction of "Fascism", "Revolution in China" and the sacrifices made by the "Rosenbergs" to retain humanity.

Moreover, the "Punjabi Farmers" are never forgotten in Faiz's poems. For Faiz, these farmers were abused by the dominant class of society particularly the landlords who were supported by the administration. Some of the notable poems include "Lami Raat Si Dard Firaq Wali" (Long Night of Pain and Loneliness) and "Rabba Sachaya" (Supplication). These poems recall the time of "Bhutto" who had introduced land reforms in Pakistan. These poems also encourage the farmers to get united and claim their rights. This is because the landlords and the ruling administration do not provide even the basic necessities to the farmers who for Faiz, were the ones who bow the seeds and served the nation. Nasir claims that Faiz's "Supplication" is "his remonstrance in presence of his Rab (Allah)" (2009, p. 274).

In "Tradition and Innovation in Faiz Ahmad Faiz", Narang (n.d.) while examining different phases of the development of "classical Urdu" custom shifting from an idealistic expression into a radical talk. In views of Chand Narang the phrasing of "Persian-Urdu" scholarly convention had fundamentally appeared to poeticize the subjects of affection and the physical magnificence of the beloved. But, in the subcontinent, step by step through a transformative procedure of a couple of hundreds of years, this classical diction increased otherworldly and spiritualist romantic

introductions for the most part affected by the spiritual literary with communist convention.

This spiritual custom (mystical-cum-radical movement) presented progressivism, resilience, balance and love for the kindred people and rejected persecution in every one of its structures. Accordingly, the romantic symbols and imagery was no more an appraisal for the body of the female. Additionally, the partition throbs now started getting utilized for signifying philosophical facts, thereby portraying gentle remonstrance against oppression and financial unfairness. This spiritual custom further developed in the first half of the twentieth century. During this time, the component of “social realism” took its place into the field of the art of poetry. Significant commitment of Faiz is basically, his fortification of the social and radical subjects in “Urdu tradition”, along with the addition of social and radical dimension to the sensual expression. This sensual expression would not have survived without being formed by existing realities.

Thus, Narang with his article enables the readers to comprehend the universality of poetry of Faiz, keeping aside the fact that most of his poetry was the result of specific social and political circumstances. Faiz’s poetry speaks to the visual and artistic feelings of the reader and additionally his countrywide and dogmatic awareness.

Explaining the philosophical centrality regarding the blend of the radical and the lyrical, Hussain (2010) in “Romance and Poetry” expounds that sexual symbolism was utilized by Faiz to substantiate his sentimental apparition of the primeval phase of humankind. Similar to Marxist scholars, Faiz trusts that the most primitive phase of man was basically a communist period. The artists of the mid nineteenth century particularly the English artists greatly influenced the romantic approach of Faiz in art. Society, culture, ethical values and state are considered as largest restraints on the liberty of man according to the “Romantic perspective of life”. Thus, society, culture, ethical values and state prevent man from the real satisfaction of his yearnings, wishes and aspirations.

Faiz in his poetry romanticizes a primitive phase of human society and culture chiefly that of pre-middle class. Moreover, female body, for the romantic people, is a reflection of the magnificence of the universe. Faiz, in the expressions of Dr. Asif was indeed a romantic poet. His poetry reflected romance however, the romance in his poetry never took him apart from the miseries of the oppressed societies. Dr. Asif further says that the best temperance's of a person include his poise, sense of pride and liberty. This temperance's were a real source of delight for a person during the primitive time. However, man has been deprived of his magnificence and flexibility due to the formation of different societies and state. Romantic symbolism customarily indicates common purity, innocence, liberty and splendor of people. The romantic symbolism which has been utilized by Faiz in his poetry summons past perfect world comprising equity, concordance and independence counter to the current oppressed world of unfairness.

The romantic arrangement of words and content in the verse of Faiz is assessed by Ansari (2011) in his work "Faiz Kay Aas Paas" (Around Faiz). The author claims that Faiz has quite similar approach to Allama Iqbal regarding his romantic vision. "Romanticism" of both these poets is quite near to the "western romantic development" especially the "English". Both these poets, like English romantic writers, take their wonderful motivation from the regular praxis and the never-ending changes happening in the marvel of nature. A lot of their symbolism and allegories are acquired from dialectics in nature.

Continuing to describe the likenesses between the English romantic writers and Iqbal and Faiz, Ansari asserts that the glorification of the humanistic customs and values of the past ages is a crucial part of romanticism. As it is showed in "Keats' Hellenism". Thus, past utopias are made by both Iqbal and Faiz in their verse, thereby activating the common masses to take a stab at the recovery of the past customs and social legacies. To add to it, there is a hope of splendid future in the verse of the romantic poets like Byron and Shelley. Additionally, in verse of Iqbal and Faiz, romanticism prompts revolution and reform.

The poetry of Faiz has also been examined in terms of the description of cultural values by Lodhi (n.d.) in his work "Culture, Literature and Social

Praxis". He explains that Faiz has also discussed the role of the progressive writers in oppressed societies. The poetry of Faiz also focuses on the fact that all humans are naturally born free. For Faiz, the only condition to keep society and individuals run smoothly is to develop a communally cooperative environment. Thus, individuals with the right of self-determination may be useful for the collective existence of both individual and society.

Unfortunately, one of the dilemmas in history is the manipulation of common people by the elite and hegemonic classes. For Faiz, the biggest subjugation of people was the role of magic including science and most importantly the modern technologies. Other than magic and modern technologies, feudal, ministers, business people and military administration also play a negative part. Due to these reasons, common people are deprived of their due self-respect, liberty and impartiality. With the help of his poetry, Faiz has shown his sensitivity towards the common people living in society.

The social values and standards as stated by Faiz are decided by the material relations particularly in general public. Everything including art, literature, mankind's history, teaching order and compliance, workmanship is set up according to the will of the ruling class which shows an exploitative framework. Binaries are build up by Bourgeois. There is no place of rationalization because truth and deception are pre-decided. Another dilemma of the existing society is the promotion of superstition and myths among the individuals by the bourgeois writers, thus looking for their submission to the current framework.

The homogeneity myth of society, on the other hand is discredited by the progressive writers. These writers avow majority and variety in society. However, the progressive writers, in order to challenge the suppositions of the ruling elites, must show a sense of determination and fearlessness even if repeatedly discouraged by the inhuman administrations.

The boundaries of dialect and form are crossed by the progressive writers to offer the delights and distresses of the rejected masses. The progressive writers speak the voice of the deprived masses by using their dialect. Thus, progressive writers are responsible for inculcating among individuals, a

sense of certainty, optimism and help to raise the awareness for aggregate action counter to their autocrats. Thus, for Lodhi, “Social praxis, consciousness, and freedom are moments in history which must occur simultaneously. Faiz’s poetry brings these moments together, thereby releasing social energy for collective struggle against oppression” (2011, p. 266). Lodhi’s article enable the readers to comprehend the opinions of Faiz regarding history, which for him is the narrative of hegemony.

Lodhi’s article plays an important part in highlighting the reverting part of the philosophical contraptions to institutionalize oppression. This article also helps to assess the contribution made by the progressive writers and dynamic scholars to activate the common people to battle and rediscover their actual selves, their identity and to work to rebuild their honor.

The political discourse written by Faiz was examined by Malik (2008) in “Faiz: Shairi Aur Siyasat” (Poetry and Politics). In his article, Malik focuses on the contextualization of the communist verse written by Faiz particularly in the postindependence era. He says that Faiz was against the political authority of the persuasive medieval groups existing in Pakistan. According to Faiz, it was the specific discourse which was used by the primitive class to show their strength. However, the bourgeois discourse was discouraged by Faiz because this type of discourse portrayed the privileged class as the victor of state interests and the image of state solidarity and sovereignty.

For Faiz it was the hegemonic class which turned the whole nation into a slave. Faiz describes in his poetry that common people are the lovers. These people are battling to liberate their nation from all those hegemonic classes who believe only in self-interest. Due to this revolutionary spirit, the concept of love and disdain, antedote and venom, haziness and light coexist in the verse of Faiz, disdain and love, venom and antidote, light and haziness are coexistent in Faiz’s poetry. Thus, the current exploitative framework is symbolized under the imagery of disdain, venom and antedote. while adoration, darkness and light symbolize brilliant future. Alarmed over the current situation, Faiz is entirely hopeful about what must come.

Jabeen (n.d.) has assessed the plural pronoun used in Faiz's poetry. In her work "Insaan...Faiz ka Bunyadi Maozoo" (Man: The Fundamental Topic of Faiz) Jabeen has claimed that Faiz was in favor of collective consciousness. This is confirmed due to his continuous use of the plural pronoun "We" in place of "I" in his poetry. Faiz's affection towards humankind rises above entire impediments related to geology, society, dialect including doctrine. His "We" incorporates all the mistreated individuals of the world where abusive administrations do not regard human nobility and opportunity. Basically, the subject of Faiz's verse focuses on the man who is naturally born free with dignity and self-respect.

Unfortunately, Faiz in this contemporary world finds a man who is experiencing financial injustice. The contemporary man though exists but merely as a component of production. This man is kept deprived from his human traits. Thus, a specific discourse has made this contemporary man quite vulnerable like a poet who is reluctant to discuss his agonies.

Faiz invalidated his personal self and held great empathy towards the offended ones. For Faiz, respect of humans should never be compromised in any way. Through his poetry, he encouraged the oppressed people, thereby rejoicing the indefatigable battle fought by the oppressed people to gain equity. Thus, Faiz's solidarity with the underestimated segments of society is clearly demonstrated with the use of the plural "We". "The philosophy of Faiz is a dirge, an elegy, a lamentation and a healer of the common grief of the progeny of Adam and the love for mankind" (Jabeen, n.d). This plural pronoun "We" enables Faiz to detach him and the mistreated from the current discourse. Jabeen's article comprehends the political implications regarding the poet's dismissal of the bourgeois discourse.

In "Faiz Ki Shairi Aur Hamara Ehed" (The Poetry of Faiz and Our Age) Hassan (n.d) has enrolled certain key elements which prove the fame of Faiz's poetry in this globalized world. For Hassan (n.d), Faiz's poetry is famous for its tasteful bid. Faiz's poetry is a combination of the ideological and the figurative. This combination makes his poetry more aesthetic. Besides, Faiz's poetry reflects our current world including our fantasies.

Peaceful Political Activism of Faiz; A Poet of Peace in the Imperial World:

For Hussain (1989), Faiz is an advocate of peaceful political activism. He is a poet for whom “struggle for peace and struggle for freedom are synonyms. They are two aspects of one reality” (p. 123). The purpose of Faiz’s poetry based on the themes of dissent and conflict basically highlight freedom battle. Peace and liberty hold no considerations on sense of pride and dignity of the common individuals. Faiz’s struggle for peace is not just based on his nation, but rather is a witness of peace for the entire world. His ideology of peace rises above all distinctions in light of religion, country and society. If the purpose of the war is not peace and equality, such war is completely rejected by Faiz. Thus, Faiz dissents against war anyplace on the planet unless it is meant for the liberation of the dejected.

The best way to struggle for liberty in views of Faiz, is to speak rather than to fight. It was amid the “Second World War” that protest and struggle for rights was banished and Faiz composed his poem "Bol" (Speak). Thus, Faiz with the help of his pen, communicates his anger over mercilessness in these words:

“Speak, for your lips are free;
 Speak, your tongue is still yours,
 Your upright body is yours –
 Speak, your life is still yours”.
 (Kiernan, 1971, p. 87)

In words of Ralph Russell, “The scope of the poem is not restricted by its political context. The poem “Bol” remains a spirited call to all free men, in any country and any age, to speak out boldly what free men have a duty to say, even though they risk imprisonment if they do so” (1972, p. 233). Faiz's vision of peace is specifically connected with his good faith and optimism about the fate of humanity. He was always aware of the way that the individuals who are the recipients of the current framework will positively repress the struggle of the confiscated to accomplish peace. He could envision that the walk towards social and monetary freedom was an

exceedingly perplexing and challenging task which required continual and persistent struggle. Khalid Sohail (2011) in “Faiz: In Search of Freedom” while praising Faiz’s consciousness of the demanding nature of the fight of the oppressed against the oppressing ones, says, “He (Faiz) was also in tune with the historical changes of society and that is why he believed that people struggling for freedom should be patient. He knew that sometimes it takes generations to achieve certain freedoms” (p. 65). It is for the battling masses that Faiz composed various poems consoling the homeless people of their last triumph against tyranny and persecution. Contrary to N. M. Rashid¹ who is skeptical about the fate of humankind and trusts that aggregate suicide is the main panacea of every human ills, Faiz never doubts about the prosperous future of the masses. One of his poems “Chand Roz Aur Meri Jan” (A Few Days More) explains the poet’s continuous optimism, consolation and reassurance. The poet says:

“Only a few days, dear one, a few days more.

Here in oppression’s shadows condemned to breathe, Yes, but to tyranny not many hours are left now; Patience, few hours of complaint are left us to bear”.

(Kiernan, 1971. P.79)

¹ N.M. Rashid is a Pakistani Urdu poet well known for pessimistic themes in his poems

Conclusion:

Faiz poetry is a landmark of revolution in this imperialistic world. However, the fundamental reason of the mellow and secretive tone of Faiz is the impact of the Urdu-Persian lyrical convention in which the significant internal sorrow and irateness are communicated in a gentle approach to keep a moderate pinch of the agony intact. The present study on Faiz draws speculations about scholarly awareness of the writer of the abused social orders in light of the fact that Faiz is recognized as the agent of politically and socially dedicated intellectual and ideological power against ruling philosophies in social orders of Asia. Faiz upholds that politics and aesthetics are inseparable from each other and that the authors need to express the agonies of the weak, the oppressed and the offended. Since the poetry of Faiz is contextualized in the national morals of our society therefore, the study enriches humanistic appeal of his works in the face of acquisitive and cruel nature of corporate imperialism. Hence, more studies in future will investigate more possibilities to validate the connection between the socialist beliefs and aesthetics in the pre- colonial and postcolonial world.

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