

Nostalgia or Silent Rebellion: Exploring Faiz Ahmed Faiz's Political Poetry through the Analysis of Public and Hidden Transcripts: A James Scott Neo- Marxist Approach

By

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Abstract:

The present paper seeks to investigate the use of public and hidden transcripts in the political poetry of a renowned post- colonial South Asian poet Faiz Ahmed Faiz. It draws upon the theoretical framework of James Scott who is a contemporary neo Marxist. James Scott calls "Public and Hidden transcripts" as mediums of expression with which writers or poets reflect resistance against hegemony. Therefore, this paper examines the utilization of public and hidden transcripts in the political poetry of Faiz and infers that Faiz has every now and again utilized hidden transcripts, hence censuring the state, the administration and the ills of society. The utilization of hidden transcripts in Faiz's political poetry is adequate as compared to the public transcripts on account of the suppressive culture of his time. This paper fills a twofold purpose; firstly, it expects to feature the scholarly works of a progressive poet Faiz with a new investigation through James Scott's concept of "public and hidden transcripts". Secondly, the paper looks to recognize and investigate the role of culture in the life of the poets upon their utilization of either public or hidden transcripts. 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 was very sensitive towards oppressive societies and therefore he expressed his nostalgia and silent rebellion against injustice in hidden words and phrases, thus making adequate use of hidden transcripts as form of resistance.

Keywords: Faiz Ahmed Faiz, Political Poetry, James Scott Neo Marxist Approach, Public and Hidden transcripts.

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Introduction

James Scott (1985) is a neo-Marxist who explains that hidden transcripts suggest a legislative issue of mask and namelessness among subordinate social events that is deficiently purified, questionable, and coded. He says this is much of the time conveyed in gossips, snitch, folktales, jokes, songs, functions, codes, and euphuisms that regularly begin from society. These, according to Scott (1985), do not contain simply talk acts, notwithstanding, a whole extent of practices that repudiate individuals in public transcript of the dominant. Scott's idea of "transcripts" (hidden and public) are solidly associated with the plausibility of opposition, which are built up strategies for carrying on and talking that fit explicit entertainers in explicit social settings, regardless of whether dominating or abused. Opposition is an unpretentious type of challenging 'public transcripts' by utilizing recommended jobs and language to oppose the maltreatment of intensity – including things like 'humor, tattle, masks, etymological stunts, illustrations, code words, folktales, ceremonial signals, obscurity' (Scott, 1985, p. 137).

These procedures are particularly viable in conditions where brutality is used to keep up business as usual, allowing "a hidden talk of pride and self-declaration inside the public transcript... in which ideological obstruction is camouflaged, quieted and hidden for the wellbeing of safety" (p. 137). These kinds of opposition require little coordination or arranging and are used by the two individuals and social events to restrict without explicitly testing first class standards (Scott, 1977).

Literature Review:

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 mirrors 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 presidencies, 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 portrays 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 couldnot 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 especially 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 Seena" (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 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”,

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.

“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 poeticise 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. These 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, feudals, 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 enables 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 post-independence 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, antidote 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 antidote. 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.

The Use of Public and Hidden Transcripts in Faiz Ahmed Faiz's Poetry and Prose:

The poetry and prose of Faiz Ahmed Faiz contain public and hidden transcripts. Though milder in tone, in a preface to his second collection of poetry "Dast-e Saba" (The Wind's caress) he publicly said, "It is incumbent upon the artist to not only observe but also to struggle. To observe the restless drops (of life) in his surroundings is dependent upon his vision, to show them to others, upon his artistic abilities and to enter into them, to change the flow (of life) is dependent on the depth of his desire and the passion in his blood". (Khalid, n.d.).

In his poem, "Falasteeni Shohda Jo Pardais Me Kam Ai" (For the Palestinian Martyrs), Faiz directly admires the sacrifices of the Palestinian freedom-fighters who have received martyrdom during resistance against the occupying Israeli forces. The title of the poem itself suggests Faiz's direct approach towards appreciating the Palestinian fighters. The sacrifice of a single freedom-fighter gives birth to many other Palestinian freedom-fighters. The poet says:

"One Palestine has been destroyed
By my enemies

But my agony has given birth to innumerable Palestine”
(Kamal & Hasan, 2006, p. 162)

In another poem “Aik Naghma Karbala-e-Beirut Kay Liay” (The Massacre of Beirut), Faiz directly commemorates the beauty of Beirut and the valiant courage of Labanese against Israeli occupation. In this poem also, the title directly refers to Beirut. He says:

“Every single destroyed house, every single ruin
is more magnificent than the legendary palace of Dara.
Every single fighter is more valiant than Alexander.
Every single girl is more alluring Lyla.”
(Kamal & Hasan, 2006, p. 160)

To add to it in the poem “Ajao Mere Africa” (Africa Come Back), Faiz anticipates the rising African resistance movement against French imperialism. This poem also directly refers to Africans. He affirms that the Africans have started to shake the shackles of foreign bondage. It is interesting to note that in this poem the poet also makes use of hidden transcripts such as drum-beats and the dances which symbolize emergence of armed resistance against foreign occupation. The poet says:

“I have caught the madness of your drum
My wild blood beats and throbs with it
Come Africa come
Come back for I have lifted my forehead from the dust;
Come back for I have stripped away the bark of sorrow from
My eyes;
Come back for I have shaken away my pain.”
(Kamal & Hasan, 2006, p. 254)

“Come back” is a straight-forward clarion call to the pre-imperial Africa of drum beats and marshall dances.

In his poem “Bol” (Speak) which was written during the Second World War when protest was banned and political liberties were curtailed in the name of war-time needs, Faiz publicly expresses his commitment with the artistic right of speech against cruelty and injustice 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)

The political context does not restrict the scope of the poem. In the words of Ralph Russell, “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” (1992, p. 233).

Apart from the public transcripts, Faiz has extensively made use of hidden transcripts in his poetry and prose to fight against cruelty and injustice. For instance, written during the partition of the Indian subcontinent 1947, Faiz’s poem “Subh-e Azadi” (Freedom’s Dawn) and “Aghast 1947” (August 1947) captures the desolation of independence and Partition in hidden words. An excerpt from the poem “Subh-e Azadi” (Freedom’s Dawn) is as follows,

“This stain-covered daybreak, this night-bitten dawn
 This is not the dawn of which there was expectation;
 This is not that dawn with longing for which the friends set out,
 (convinced)
 That somewhere there would be met with,
 The fire of the liver, the tumult of the eye, burning of the heart,
 There is no effect on any of them of (this) cure for separation.
 Whence that darling of a morning breeze came, whither has it gone?
 ...
 The hour of the deliverance of eye and heart has not arrived.
 Come; come on, for that goal has still not arrived.” (Kiernan, 1971, 122-
 127)

It is a lyrical rendition that represents the aesthetic mood of an unrequited love and shies away from the violence and dehumanization of Partition. The use of phrases such as “morning breeze”, “Whither has it gone? Clearly symbolize Faiz’s disappointment over the deplorable condition of the common masses during the partition of the subcontinent. The line, “The hour of the deliverance of eye and heart has not arrived”, indicates in a hidden way, that the partition has been done but the positive results of partition have not been achieved yet. Crucially, the journey to freedom remains unfinished. Edward Said understood Faiz as someone whose poetry bridged the worlds of the literary elite and the common man.

Faiz uses hidden transcripts in various ways. In his poetry, Lover, Drinker and Freedom-fighter represent the forces of resistance and revolution, whereas Villain, Ombudsman and Ruler stand for the hegemonic class, capitalists, civil and military bureaucracy. Beloved represents the homeland, which is at present under the occupation of the forces of tyranny. The poem “Nisar Main Teri Galyon Kay, Ay Watan” (Bury Me

under Your Pavements) provides the most conspicuous interplay of the triangular imagery of lover, beloved and villain. The poet says:

“Your name still cried by a rash zealot few
 In flames the itching hand of tyranny;
 Villains are judges and usurpers both
 Who is our advocate, where shall we seek justice?”
 (Kiernan, 1971, p. 185)

The romantic imagery of the political poem does not mitigate the intensity of the ideological messages yet keeps the double flavor of the art intact. To add to it, romance and infatuation symbolize revolutionary spirit, whereas alienation, wisdom, cage, and Prison denote oppressive system, pragmatism and Ideological and Repressive State Apparatuses respectively. Reunion, wine (wine house), beauty and truth act as metaphors for revolution, means of revolutionary thinking, and sociopolitical justice respectively. Nightingale and Garden personify the progressive writer and the political mission. The aesthetic appeal of the sensuous imagery of Faiz does play the most coveted role of the recuperation of the sensuous life of the individual because as Marx believes that “even our physical senses have become commodified under capitalism, as the body converted into a mere abstract instrument of production, is unable to savor its own sensuous life” (In Eagleton, 2011, p. 23031).

Other hidden transcripts used by Faiz are the images of Night and Dawn, autumn and spring. Night and autumn stand for the existing oppression and socio-political injustice, whereas dawn and spring symbolize hope, and optimism about future and socialistic world order. Similarly, the use of natural colors in the poetry of Faiz is used as hidden transcripts. The black color which typifies pitch darkness also serves to enhance the brightness of the morning. The red rays of dawn imply the arrival of socialism through human sacrifices conveying the connotations of blood. Images of dawn and spring always appear with their antonyms. Dawn and spring are persistently preceded by night and autumn. The poem “Aghast 1952” (August 1952) provides an apt use of nature imagery used as hidden transcripts. The poet says:

“At last half-promise of a spring has come –
 Some flowers tear open their green cloaks and bloom
 Night’s shadows hold their ground but some faint streaks
 of day show, spreading each a rosy plum.”
 (Kiernan, 1971, p. 178)

One of the most favorite of Persian-Urdu literary tradition is the tool of Invocation. Man is a social being who has intense craving for love and fellowship. In this silent universe, man looks forward to an answer to his ambitions and aspirations. When he indulges in an act of conversation with his Creator, he achieves a rapport between his individualistic existence and the enormous world around him. This act of prayer inculcates in man a commonality of bond with the whole mankind. In Islam, invocation is the essence of our prayers. In the words of Iqbal, “In Islam, prayer and Dua are linked with a collective spiritual activity because the spirit and the essence of Islamic rituals are purely socialistic” (in Malik, 2008, p. 184). Faiz like has used the Islamic religious tool of Invocation (as hidden transcripts) to serve his socialistic poetic aims. Faiz’s poem “Dua” (Invocation) reflects the consciousness of the poet about the cultural influences on the ideological commitments of the artist.

In the poem “Dua” (Invocation), the poet prays to his God to bestow strength upon the humiliated and the oppressed sections of society to rise up against the exploitative forces to materialize the myth of the vice-regency of man on earth as ordained by God. The poet along with the rejected prays for the rediscovery of truth. He prays for the victims of false consciousness to question the validity and oppression of the many by the few. He preaches revolt and resistance to the down-trodden against the perpetrators of cruelty and injustice. An excerpt from the poem testifies to this message of intellectual and political revolt for the oppressed ones in the form of a prayer:

“Let’s pray that those who follow false gods
Find the courage to defy and the strength to question;
Let those who wait for the sword to fall on their bowed heads
Find the strength to jerk aside the executorial hands”
(Kamal & Hasan, 2006, p. 274)

Quite similar to the hidden transcript of Invocation is the hidden transcript of Popular Devotional Muslim Verse. Popular Devotional Muslim Verse is a song which is sung in unison, by way of prayer. The mood of Faiz’s Popular Devotional Muslim Verses is at once that of sorrow and jubilation. The sorrowful element represents poetic lamentation over the plight of the poor under the existing system and the jubilation anticipates the futuristic hope of socialistic change. Faiz’s famous poems which are classed as Devotional Songs/Anthem are “On the Martyr’s Field”, “Do not See over There” etc. These rhythmical songs when sung inspire trance among devotees and excite them to move for their established aims. Faiz also uses the musical device of Geet as a hidden transcript to raise his voice against bourgeois hegemony.

Appreciating Faiz's personal love for rhythm and music, Dr Hussain says, "He (Faiz) is temperamentally so musical (having had training in music) that he speaks even of revolution in a symphonic manner giving the impression that poetry and revolution have a kinship with music" (1989, p. 115). Faiz has also used the hidden transcripts in his poem "aaj baazaar me;N paa bah jaulaa;N chalo" (Not Enough). This poem was written by Faiz when he was in jail in charge of supporting the communist movement in Russia. Condemning the repressive state apparatuses of his time, the poet says,

"Not enough the tear stained eye, the storm tossed life,
Come today in fetters to the market place,
Walk with waving hands, run in a drunkards dance,
Clothes besmeared with blood and head begrimed with dust!"
(Kiernan, 1971, pp. 230)

The use of the phrases such as "waving hands", "drunkard dance" clearly indicate Faiz's use of hidden transcripts since these words indicate his grief over the weak state apparatuses of his time. The line, "Clothes besmeared with blood and head begrimed with dust!" indicate that Faiz does not want the oppressed class to be oppressed by the hegemonic class. Even though oppressed class was not allowed to speak against the hegemonic class in his time, he encouraged the people to come out with "fetters", blood stained clothes and heads "begrimed with dust" to resist against tyranny and oppression, since their fetters, blood clothes and dusty heads will show their deplorable condition even if they were banned to speak for their rights.

The public and hidden transcripts can also be visibly seen in Faiz's prose writings. For instance, in his prose work, "Mataa-a-e lau;h-o-qalam" (If Ink and Pen) which was composed by Faiz when he was in jail against communist allegations, the poet explains the tyranny of the oppressors who have banned his writings. However, he does not point out any particular name of the tyrant. He keeps the names of the tyrants hidden and expresses his grief in the following words,

"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?"
(Kiernan, 1971, p. 117)

Though the poet feels angry over the governing elites of his time, who have taken away his right to express his grief over the deplorable condition of his society due to the hegemony of the rulers, yet, he conceals their names and uses a very general word “they” for the tyrants. In another prose work “Dareecha” (The Window) written while he was in jail, the poet once again expresses his grief over religious extremism in a hidden manner. He says,

“In my barred window is hung many a cross
Each coloured with the blood of its
own Christ”

In the next stanza the poet says,

“On one the heaven’s spring cloud is sacrificed,
On one the radiant moon is crucified.” (Kiernan, 1971, p. 205)

The words “heaven’s spring cloud” and “radiant moon” suggest innocent and unaware common people, belonging to different religions, who are being exploited by the hegemonic class to achieve their selfish goals. However, the expression in the above stanza is hidden and shows no direct attack on any particular person who is responsible for this religious extremism.

Conclusion:

The poetry of Faiz is a milestone of upheaval in the contemporary 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 irate 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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