

OTHER TORMENTS AND OTHER JOYS: THE DIALECTIC OF HOPE AND SELF IN THE POETRY OF FAIZ AHMED FAIZ

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ABSTRACT

The study analyses the poems from first two collections of poems of Faiz Ahmed Faiz translated by V.G. Kiernan through the lens of Marxist dialectics. The study focuses on two poems from each collection. The study shows – through a stylistic and thematic analysis – that the poems of Faiz are deeply embedded with a dialectical consciousness of history, life and the self. The study focuses on the contradictory elements within the poems of Faiz such as use of opposing metaphors in order to show how Faiz highlights contradictions within his poems. Furthermore, the study focuses on how the structure of the poems of Faiz is dialectical as well. The study also shows that the themes of Faiz’s poems are also dialectical. The theoretical framework chosen for the study is dialectical materialism proposed by Karl Marx and Engels. First two volumes of the poems of Faiz are chosen for the study as it provides sufficient substance for the analysis of the study. In conclusion the study highlights the Marxist dialectical underpinnings in the poems of Faiz.

Keywords: Marxist, Dialectical Materialism, Subjective Dialectic, Progressive Writers Movement, Communist Poetry.

INTRODUCTION

Faiz Ahmed Faiz is one of the most significant and monumental names in the literary world of Urdu poetry. Although Faiz was a Pakistani poet, his poetry is enjoyed by the people of India equally. His poems have also been translated to numerous languages and are read by many – specially Communists – around the world. One of the finest translations of Faiz’s work into English was done by the British historian and Communist Victor Kiernan. Kiernan personally knew Faiz and worked alongside him to translate the poems (Kiernan).

The study intends to analyze the element of the dialectic in a Marxist sense within the poetry of Faiz

Ahmed Faiz. It focuses specifically on the dialectic of hope and self in the poems. The dialectic of hope means how the theme of hope is explored in a dialectical manner in the poems of Faiz; the theme of hope usually appears alongside those of despair and a constant struggle is shown between the two. The dialectic of the self means that the poems focus on the inner contradictions of men and the author himself as well and how these can be overcome to achieve a fuller sense of the self.

The dialectic explored is taken from the Marxist tradition specially as defined by Engels in the work of Marx as the exploration of something that “is

constantly changing” (Engels). The ideas of contradiction and theme are thus explored within this tradition. The dialectic of the self is taken from the subjective dialectic identified in Marx by Henri Lefebvre.

This research aims to make clear the existence of dialectical underpinnings in the poems of Faiz and thus providing another previously unexplored aspect to the progressive nature of the poems of Faiz Ahmed Faiz.

Theoretical Framework

The theoretical framework deployed in the paper is that of dialectical materialism. It is important first to go over what dialectics in general are. Engels while speaking of the German and French philosophers of the 18th century notices that in such thinkers their great achievement was the “resumption of dialectics as the highest form of thinking.” (Engels), Engels further recognizes that it was the ancient Greek philosopher Heraclitus who first formulated a dialectical method of thinking by stating that “for everything is in flux, is constantly changing...” thus from this one can start to grasp that the dialectical method is one which pays attention to *change* by recognizing that everything “is constantly changing” (Engels). Dialectics for Engels “grasps things and their conceptual images... in their interconnection... their coming and passing out of existence...” Thus it can now be established that dialectics are what the thinker uses to grasp change, motion and contradictions to explain certain phenomenon in the world.

It is further in the book *Socialism: Utopian and Scientific* that Engels goes on to talk about a materialist dialectic. Engels speaks of how the Hegelian system recognized that “the whole world, natural, historical, intellectual... (is) in constant motion, change, transformation, development.” (Engels). Furthermore that “the attempt was made to show internal interconnections in this motion and development.” Thus now history was finally seen as something where change, motion took place and that there was connection between different historical developments. Engels then speaks of how that the Hegelian system was idealist and failed in solving the problems it posed. Engels then writes of how an “inversion of previous German idealism necessarily led to materialism.”

Engels now recognizes how “The class struggle between proletariat and bourgeoisie came to the front in the history of the most advanced countries in Europe...” after the “first national working-class movement; that of the English Chartists, reached its height.” Further Engels goes on to explain how all of this led to a re-examination of history as a history of class struggle. Engels goes on to explain the complex development of how this was still an immature development but nonetheless this establishes that dialectical materialism is a method of inquiry which seeks to explain contradictions in history while taking class struggle as its main grounds of inquiry. Thus Engels asserts in the preface to his book *Socialism: Utopian and Scientific* that “The materialist conception of history and its special application to the modern class struggle between the proletariat and the bourgeoisie was only possible through the mediation of dialectics.” All this eventually leads to a more refined consciousness rooted in the real conditions that are “independent of (men’s) will” (Marx and Engels)

Henri Lefebvre notices, in Marx’s dialectics, a subjective dialectic as well. This is related to the individual; to self-transformation. The alienated individual is recognized to be living in the midst of external factors which “By overcoming their externality and integrating them, he will achieve his fullest development.” (Lefebvre) Thus the individual is caught up in contradictions through being alienated and although this alienation is illusory but it is not “a fixed and permanent illusion.” (Lefebvre), this alienation is something which must be overcome and it is something which is not fixed thus keeps changing; it is dialectical, in a flux; a state of constant change. Thus, there is a dialectic which applies to the individual self too.

Literature Review

The poetry of Faiz Ahmed Faiz has been critically examined by many well-known critics the most popular, among whom is perhaps V.G. Kiernan, who also translated many of his poems and personally knew the poet. The dialectical elements have been analyzed in his poems by authors such as Muhammad Fayyaz. Though more recently Mahar Mazhar Hayat has worked on dissecting the dialectical nature of the poetry of Faiz, his work has deeply analyzed the poetry of Faiz in order to

understand and/or highlight their dialectical underpinnings.

The dialectical nature of Faiz's poetry is explored by Mahar Mazhar Hayat and Muhammad Safer Awan (2013). Hayat and Awan explore dialectical realism in the work of Faiz which is a rejection of bourgeois realism and aesthetics for a Marxist realism of a dialectical nature. They highlight how – in the tradition of Marxism – the poems of Faiz tend to understand social development as a historical process. Hayat and Awan also highlight how Faiz's poetry focuses on understanding individual feelings and things in connection to social relations. Another point the work tends to focus on is how Faiz's poems tends to look at history “as a perpetual conflict between the forces of good and the forces of evil, between the oppressors and the oppressed...” Light is also shed on Faiz's poetry as a representation of the Marxist understanding of history. Furthermore Faiz's utopian visions in which – like other poets of such nature – Faiz imagines social utopias and also speaks of how in contrast to the elite cultures in subcontinent there existed those that perpetuated ideas of equality thorough their works are also discussed. Faiz's utopian vision is identified to be rooted within the discourse of Islam. Finally, Faiz's view of the artist is discussed and it is noted that for Faiz the “artist is the one who makes the suffering people realize their true self and inspires them to act collectively...” They seeks, in Faiz's poetry a discourse which encourages the working class to see their own contradictions and thus grow out of them. The relevance of Faiz's poetry in the age of neo-liberalism is explored by Dr, Mazhar Hayat and Mrs Shahida Parveen Rai (2013), Hayat and Rai recognize that Faiz wrote poetry in a world deeply divided between two poles; socialism and capitalism thus his poetry was dialectical in that sense. Hayat and Rai go on to elaborate how Faiz's poetry is relevant in the neo-liberal world because despite claims of uni-polarity it is a deeply divided world; between the imperialist and imperialized zones of the world. Hayat and Rai further write that Faiz is relevant in the neo-liberal age because his poetry has a certain dialectical value as it challenges the claim that because of the success of neo-liberal globalization it is proven that Capitalism is the only viable economic mode of production. For Hayat and Rai the poems of Faiz highlight the exploitative

nature of Capitalism and they keep reminding us of the sham of the universal success of Capitalism. Hayat and Rai also speaks of how Faiz's poems have a cultural significance as a number of his poems contain references and/or allusions to symbols and images rooted in the local culture; thus helping retain those cultural images. Finally, Hayat and Rai highlight the importance of Faiz as a progressive specially because for him, Faiz gives enough space to his Marxist vision that it takes into account the material conditions which vary across the world, thus being able to take into account the change in those conditions under neo-liberalism.

Saif Ud Din, Imdad Ullah Khan and Sajid Ullah (2023) explore the aesthetics of Faiz through analyzing both, the romantic and the progressive in the work of Faiz. They speak of how Faiz started to write as a romantic but later on – influenced by the progressives around him – he started to write poetry charged with a political fervor. They also explore how this transformation is written about in the poems by Faiz himself, highlighting a few examples. They further explain how Faiz invokes major themes centered on the struggles of the masses to highlight social issues and talk of a way forward. They focus on how the speaker moves from personal love to more socially conscious issues.

Research Gap

Although a lot of criticism has been written about the poetry of Faiz Ahmed Faiz there is a lack of the analysis of how there is sense of subjective dialectic in the poetry of Faiz, as well as the theme of hope as part of the dialectical nature of his poems is neglected. Whenever the dialectical value of Faiz's poems is discussed it is only done so in a more outwards manner, as a dialectical reflection of the world around (Hayat) or the dialectic is located as an aesthetic choice (Hayat et al). When self-transformation is discussed it is not done so as an explicitly dialectical process (Saif Ud Din, et al). Thus there is a lack of literature written about Faiz which takes into account his work as dialectical in the subjective sense and also in the universal sense of *hope*.

Methodology

The research is qualitative in nature as it focuses on a close textual analysis of the poems in order to explore the implications of the selected theory in the

said poems. Ideas of Karl Marx and those of other writers within the Marxist tradition are used in the theoretical aspect.

The poems are closely analyzed in a stylistic manner, the stylistic elements such as metaphors and choice of words are explored. The thematic analysis of the poems is also carried through close textual analysis. This combination of stylistic and thematic textual analysis helps highlight every aspect of the poem including stylistic elements, themes and the structure through the lens of the theory of Marxist dialectics thus providing a sense of wholeness to the analysis.

Research Objectives

- To explore the dialectical nature of the poems of Faiz Ahmed Faiz.
- To explore the themes of self and hope in the poems of Faiz.

Research Questions

- How are the poems of Faiz Ahmed Faiz dialectical?
- How does the dialectic lend itself to the themes of hope and the exploration of self-hood in the poems of Faiz Ahmed Faiz?

Delimitation

The poems chosen are delimited to a few poems from the work of Faiz. The translation used is the one by V.G. Kiernan, this choice is also vital to the selection of poems. The poems Kiernan selected span Faiz's whole career, thus tracking his growth as an artist. In this paper only poems from the first two collections of poems by Faiz will be taken into consideration. The reason for this is that those two collections provide ample ground for the analysis required.

Analysis

The poetry of Faiz Ahmed Faiz is deeply indebted to Marxist philosophy. Specially the Marxist concept of dialectics. Faiz's poetry is deeply dialectical, this quality is quite consistent throughout his poetic career. The dialectic is reflected in both the themes as well as the structure and stylistic elements of the poems of Faiz. Thus Faiz's poetry is a complete synthesis of the Marxist dialectic.

Although the dialectic is to be observed and defined in a number of manners, for example for the Greeks it was the philosophical discussion and/or dialogue which was dialectical and thus helped in solving

contradictions of the mind. For Hegel it is the overcoming of the contradictory phantoms of the mind in order to reach towards a clearer image of reality where the consciousness is in its most ideal state. But in the Marxist sense the dialectic deals with the material realities of man. The contradictions that the Marxist dialectic deals with are contradictions that arise because of the contradictions inherent to capitalism (or any other mode of production).

Faiz Ahmed Faiz, thus, deals with the dialectic under the shadow of the socio-political material contradictions that surround him. Although Faiz does talk about the dialectic at a larger world level, yet his sense of the dialectic runs deeper. For Faiz the dialectic is also intimately linked to the self in two manners. It is a dialectic of the self which the poetry of Faiz embodies and explores. By the dialectic of the self is meant a dialectic which deals with the contradictions that are within the individual and the resolution of which leads to self-growth of one as a person and an artist. This dialectic is also intimately linked to another; the dialectic of hope. The theme of hope is also explored by Faiz in a dialectical manner. Images of hope and despair run parallel in the poems of Faiz until those of hope start to prevail.

One of the earliest poems in which Faiz recognizes the dialectic after getting introduced to Marxism by fellow progressives (Hayat et al) is *Mujh Se Pehli Si Muhabbat (Love, Do not Ask)* from his first collection of poems *Naksh-e-Fariyadi*. The poem begins with the poet addressing the beloved – as is usual in the classical tradition of Urdu poetry – about the torments of love, the poet is apologizing to the beloved, for that love cannot remain as it used to be; Faiz writes that “Love, do not ask me for that love again” thus announcing to the beloved the news for which he too suffers .i.e. the loss of love. As the stanza progresses Faiz recalls with much sorrow how much great this love once was. Faiz recalls that in those days because there was the pain of love so “Time's pain (was) nothing” and that “you alone were pain”, this establishes that the pain Faiz felt and the feelings attached to this former love were deeply personal and individualistic as it was totally disconnected from the pains of “Time” or the world. This idealization of love and being lost in that is akin to the Marxist conception of the alienated individual turning towards religion. As for Marx describes religion as “soul of the soulless world”, Faiz shows

many signs as to how this love gave “soul” to “the soulless world”. As Faiz speaks of how it was the beloved’s beauty that “kept earth’s springtime from decay” or that “My universe held only your bright eyes”, Faiz even goes on to say that “If I won you, fate would be at my feet”, thus finding in love an absolute ideal. The idea of fate being religious gives a spiritual tint to the poem. Here the first stanza ends. The stanzas of the poem are neatly divided as to give a sense of thematic symmetry to the whole piece. As soon as the second stanza starts the poem takes a turn. As now the poet once lost in maze of ideal love realizes that “It was not true...but only wishing”. Thus now the idealized love starts to lose its charm. Faiz speaks of the world knows “other torments than of love” and other joys too “than a fond embrace” now the artist starts to awaken and recognize the world around and not just within. This realization is the resolution to the contradictions of the self that rose after the magic of love had vanished. As the stanza progresses Faiz goes on to paint a stark image of a world bleeding with oppression; thus expressing a newly acquired consciousness. Faiz writes of the “Dark curse of countless ages” recognizing the oppression in society as he goes on to speak of bodies being “sold in street and marketplace” this is a recognition of the exploitation of labor and the commodification of man. He further writes of “Flesh issuing from the cauldrons of disease” thus further speaking of exploitation. The language of this stanza is different from the preceding one in the sense that here the nouns used are more concrete as compared to the earlier one. Faiz speaks of “bodies”, “diseases”, “flesh” and “blood” instead of “springtime”, “my universe”, “your eyes” or “fate”. This language is “romantic and ideal” (Tariq). This highlights the disillusioning of idealism once held by the poet and the replacement of it by a materialist understanding of reality instead, as Marx writes in *The German Ideology* of recognizing ‘real’ problems as existing “under definite material limits...independent of man’s will.”

Further in the stanza Faiz too speaks of this disillusionment as he writes that all “these/ Sights haunt me...though your looks ravish still” thus he speaks of how such sights are always on his mind and though love might still be attractive to him but he now knows “other torments than of love”.

In this poem the dialectic of the self is embodied. For Henri Lefebvre there is a dialectic which is subjective and it applicable to the individual who is alienated and stuck within contradictory external conditions which “By overcoming their externality and integrating them, he will achieve his fullest development” thus here Faiz overcomes the externality of the conditions that surround him, when he finally realizes that “these/ Sights haunt me” and that there are “other torments than of love”, thus the poem *Love, Do not Ask* showcases the concept of the dialectic of the self.

Another poem from the same collection in which a dialectic of the self as well hope can be observed is the poem *Dogs*, the poem speaks of the downtrodden; of their sufferings as well as their ability to overcome those sufferings. The poem is dialectical in the recognition that the downtrodden, the alienated have the ability to and must overcome their sorrows. In the poem Faiz likens the proletariat to dogs, not as a negative connotation but rather because like dogs they roam the streets and suffer the abuse of the world. The poem starts by the recognition that these people are endowed with a “fiery zeal...to beg” thus here one can observe multiple things. The fact that they must “beg” shows that they lack financial stability, but also the fact that it is “endowed” means it is a systemic issue which puts the people in this position. Faiz goes on to speak of how they “earn and own the general curse/The abuse of all universe”, this shows the class character of these individuals, as in Marxist theory class is defined by ownership. The fact that they “earn and own the general curse” means that in their ownership is those defective aspects of the system from which the privileged have distanced themselves. It can also have another meaning though – keeping in view Faiz’s dialectical approach – that by owning “the general curse” could mean that because they are so attached to the general curse .i.e. the systemic exploitation at the base of capitalism they are inheritors of the historic role of all oppressed classes; overthrowing the exploiter. Thus their character is dialectical in the sense that they are downtrodden and oppressed and abused but this makes their historic role important and puts in them the wheel of historic progression. Faiz further highlights the aspect of ownership by writing of how they have “no comfort” at night and that they have “mud for blanket” and so on.

Keeping in mind the historic role of the oppressed classes in the Marxist theoretical tradition Faiz goes on to speak of their destiny. Faiz writes that they are “Destined to die of hunger’s prick” this is how their destiny seems. In the next lines Faiz overturns this destiny by writing that “If...(they) raised their heads/Man’s insolence would be pulled to shreds” thus their destiny is to die of hunger if only they fail to recognize their own oppression for if they do recognize it is in them to overturn the destiny handed to them by capitalism. Faiz writes that if they were to be “roused, they’d make this earth their own” this again ties back into the themes of ownership, as here Faiz recognizes that if they workers recognize their oppression and do something about it they would own the earth. Earth, as in Nature and its sources is owned by the bourgeoisie under capitalism, and Nature is also “the source of use-values as labor” (Marx) thus if under capitalism the capitalist owns nature and labor both thus having power over the workers an overturned destiny would mean that the workers own the “earth” but alongside that their labor and thus their very selves as well.

Thus the dialectic of the self here is that the alienated, suffering and the downtrodden have the ability to overcome their bleak destiny assigned to them by capitalism by recognizing their own sufferings. The alienation of the self is also highlighted when Faiz writes of how if you “Show them a crust – they’ll fight each other” thus showing that the workers are alienated from each other because of hunger and this hunger of course represents capitalism’s inherent structural markings. Thus their overcoming hunger also means overcoming alienation between each other, thus freeing the self of those contradictions that created a rift between them.

The dialectic of hope can be observed when one looks at the word choice and metaphors used by Faiz. At first Faiz writes of how the oppressed “beg” and “roam” and how they suffer “curse” and “abuse” thus showing them as the lowest of the low when it comes to their position in society. Faiz then goes on to write of how they have “no comfort...no banquet” and how they have “Gutter for lodging, mud for blanket” again highlighting their economic position. But then Faiz speaks of their ability to “raise(ed) their heads” and how they could pull “Man’s insolence...to shreds” and how “they’d make this earth their own” and also how they could “gnaw their betters to the

bone” thus showing them as powerful, recognizing the ability in them to overcome their oppression despite all the suffering if only “someone made their misery itch” they would conquer the world.

In his second collection of poems *Dast-e-Saba* there is a poem called *Freedom’s Dawn* and it is a perfect example of the dialectic specially with regards to the theme of hope. The poem depicts a dialectical struggle between despair and hope. The poem sketches a bleak picture of a Pakistan which has just gained independence, but the visions of independence seen by the people seem to be crumbling down. The poem starts by announcing the speaker’s hopelessness as Faiz writes that “This leprous daybreak...This is not that long-looked-for break of day”, thus talking of how whatever had been the vision did not come true. Faiz writes then of how “those comrades set out believing” in that “clear dawn” but that this isn’t it. Faiz goes on to write of different hopes that had been hoped by those who were fighting for independence, as Faiz writes of “stars’ halting place...an anchorage for the ship of heartache” these were all dreams dreamt by the ones seeking independence. These lines reveal how the struggle for independence was collective as well as personal, that it was dreamt by “comrades” but it also dreamt of ending “heartache”.

Faiz goes on to paint a vivid image of the sense of hope which the freedom fighters had. Faiz writes of how “When we set out...taking youth’s secret/Pathways, how many hands plucked at our sleeves”, and Faiz further speaks of the warnings and obstacles in the way of the freedom fighters but that above all “dearer was the lure of dawn’s bright cheek” thus there was within the hearts of those who wanted freedom, an absolute sense of hope. But this sense of hope is not eternal and seems to fade as the cloud of despair hovers above the heads of those who had once dreamt of freedom and now witnessed it being crushed right in front of their eyes as Faiz writes that “now, word goes, the birth of day from darkness/Is finished” and Faiz then goes on to explain how “wandering feet stand at their goal” but this goal is one reeking of “darkness” and the fact that the feet that seek this goal are still “wandering” creates a rift and contradiction in the condition of those that seek the said goal, thus a dialectical opposition is created, as the ones who dream of independence are now alienated from their goal.

Although things are changing Faiz asks “that fine breeze...where has it fled?” thus within this whole environment of darkness Faiz recognizes what must be recognized; things are still changing and one must hope. The way Faiz speaks of change in the poem that “Our leader’s ways are altering” shows that things are in a constant flux thus things are dialectical. Faiz ends the poem by recognizing that “Let us go on, our goal is not yet reached.” Thus recognizing that things are yet to change and to “go on” suggest that there exists a sense of hope. The poem *Freedom’s Dawn* thus showcases the dialectic of hope by highlighting the contradiction between the relationship of hope and despair.

Another poem worth highlighting from this second collection is *Bury Me Under Your Pavements* the poem speaks of a bleak condition where life has become difficult in one’s own homeland. The poem first establishes the dialectic by Faiz paints a mournful and hopeless image of the world around him and alongside images of hope and restraint are scattered.

Faiz speaks of the homeland as the place “Where no man now dare walk with head held high” this highlights the condition of the people. Their heads are low and thus they live in fear, they keep their eyes down so to avoid the State’s repressive gaze. This highlights a contradiction that by definition the State is to safeguard her citizens, this is the State’s stated goal but it is ignored because the State’s structures do not allow for it to happen. Thus the contradiction is that the State is opposite of what it is supposed to be and much like *Freedom’s Dawn* the idealized once hoped for homeland is losing its sense of hope and giving into fear and repression. This is one way in which the poem is dialectical, it recognizes the contradiction of the State itself, which in the context of Pakistan is a post-colonial State which emerged as a symbol of hope for those who fought for their independence. Thus the dialectic of hope has been established here as well.

This struggle is highlighted again when Faiz talks of how the country’s “true lovers...Must go in furtive fear” and by attaching this fear to “lovers” Faiz shows how those who actually struggled for a free Pakistan now suffer deeply and the fact that these lovers bring to the country her “homage” can also be a comment on the writers and the artists who struggle to bring back the once seen vision. The artists and the

writers constantly highlight the dialectic by highlighting that which must be sought within the current conditions which do not allow for all those things to exist. Though despite everything Faiz speaks of an undying sense of love as he muses that “Bury me, oh my country, under your pavements” this wish speaks of attaching oneself to the country eternally by becoming a part of it by being buried under its pavements. This is one way in which the dialectic of the self and hope is established here, for it is speaks of the self which still loves the country despite everything thus failing to give in to despair fully even if that means death.

Speaking of those who pay homage to the country, Faiz perhaps also means all those that speak for the people whether artists or political activists etc. Here Faiz again establishes the dialectic of hope as soon as he writes of how that the homeland’s name – in the sense of the idealized homeland – “still cried by a...few/Inflames the itching hand of tyranny”, this shows that despite the hopelessness, Faiz and his comrades provide a sense of hope to the people as they make the “hand of tyranny” itch. They are like a flame burning in the darkness which befalls the country.

Next, Faiz asks a question that “Who is our advocate, where shall we seek justice?” and then goes on to immediately answer the question like this “But all hours man must spend are spent”, again highlighting a sense of hope that no matter what one lives, no matter what the time is spent, that the people are resilient despite everything. Still though Faiz goes on to ask again that “How do we pass these days of banishment?” this highlights how the process of hope and despair is a dialectical one, as one question leads to a statement which can be considered an answer being immediately followed by another question, this constant state of hope, despair, hope is what is the dialectic of hope. In the next stanza Faiz speaks of how as soon as everything “grows dim” he sees the beloved’s “hair spangled with starry tinsel” again highlighting the dialectic by bringing in stars which represent light to a setting which is dim and dark.

Faiz then speaks of how “This war is old of tyrant and mankind”, here the dialectic of the self can be observed as Faiz is recognizing the historic law of revolution and class struggle analyzed by Karl Marx. In recognizing this law Faiz also recognizes his own and the people’s role in history as Faiz writes that

“the fires they kindle/To scorch us, age by age we turn to flowers” this again highlights how despair is turned into hope but also the role of the self is recognized for it is “us” who turn the fire into flowers. This is further highlighted when Faiz writes that “Not new our triumph, not new their defeat” thus the alienated fearful subjects finally recognize their role in history and in doing so they become their revolutionary selves.

Conclusion and Findings

In conclusion the paper analyzes the poems of Faiz Ahmed Faiz through the Marxist lens of dialectics and through textual analysis shows that the poems are dialectical either in themes or stylistic elements or both. Furthermore the poems are analyzed as examples of the dialectic of hope and self, wherein a subjective dialectic is observed to rest within the poems, making them pieces of personal as well as universal appeal. This element also provides the poems of Faiz with a Marxist understanding of history thus highlighting the role of oppressor and the oppressed in his poems to provide a further example of the workings of the dialectic.

The poems are analyzed through a close textual analysis with some references to the biographical life of the author but those references are minimal and done only where deemed necessary. Focus is retained only on the first two collections of Faiz Ahmed Faiz’s poems translated by V.G. Kiernan.

The Marxist dialectic is used as defined by Engels in the sense of constant change and recognition of contradictions as well as the reading of dialectical materialism in the subjective sense by Henri Lefebvre. The study finds that in both aspects – subjective and otherwise – the poems of Faiz retain their dialectical nature.

Significance

The significance of the study lies in the nature of the dialectic explored within the poems of Faiz Ahmed Faiz. Earlier studies which focus on this aspect of the poems of Faiz focus either on the aesthetics being dialectical as opposed to bourgeois or dialectical in the sense that it deals with political events tying the poems to a biographical analysis of the times of Faiz himself.

This study instead focuses on a dialectic that exists within the text only, not necessarily linked to the

biographical author. This study is also significant as it explores two of Faiz’s important themes as part of the dialectical nature of his poetry; the themes of hope and the exploration of the self.

Thus, this study is important as it explores a previously unexplored aspect of the dialectical nature of the poems of Faiz. Focusing on themes usually identified by readers and critics alike and looking at them dialectically makes the understanding of the dialectic more universal within the works of Faiz in context to the readership otherwise not familiar with this aspect, by making them familiar through known themes.

Future Recommendations

Future recommendations for similar research would be to develop a more concrete theoretical apparatus of the poetic dialectic within the poems of Faiz. For now the dialectic observed within the poems is still a preliminary theory which can be further developed to enhance not only the understanding of the poems of Faiz but in general as well. One example of such a well-developed theory is the idea of the proletarian epic (Badiou).

- Another recommendation is that the idea should be explored and applied to the entire oeuvre of the author and perhaps also on the other poets attached to the movement of Progressive Writers as well..

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