

# Recurrent Motifs of Political Strain in the Poetry of Faiz Ahmed Faiz

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## ABSTRACT

This study aims at exploring the element of political strain in the poems of *Faiz Ahmed Faiz* in the light of post-colonial studies swiveling round Spivak's Subaltern theory. Faiz become a forceful voice of subalterns belonging to lower classes and the social groups who are at the margins of society. He has startling unity of political themes in his poetry. The research discusses Faiz's those poems which highlight the ethnic violence and political exploitation in detail to present what was going around him in his time.

**Keywords:** Political strain, Post-colonial, Ethnic violence, Political Violation, margins, Recurrent Motifs, Subalterns

## 1. Introduction:

Poets have always been exponents to contemporary as well as historical events in their own variant manner. They have afflatus to profoundly analyze the social and political issues of their era. Throughout the history, the most celebrated poets utilized their poetry for public cause instead of sticking to mere aesthetics. This research aims at finding the political strain in Faiz Ahmed Faiz. It focuses on the fact that both these poets projected political theme in their poetry so adeptly and without losing the intrinsic feature of poetic aesthetics. They implied symbolic and figurative language to portray the tyranny and atrocities committed by the colonizers on the subalterns. As a point of departure, this research is going to explain poetry, political poetry and then political strain in the poetry of selected poets.

Poetry addresses the burning issues like war, poverty, official corruption, etc. Hence it assumes political strain without losing aesthetic aspect. 'Political' in the sense as it questions the authority of the government or any other powerful entity that creates meaning. Political poetry revolutionizes society and makes the multitude spurn the shackles of slavery. It stirs the conscience of the people leading them to speak aloud for their rights. Prominent poetry has not directly spoken the issues but uses connotative language to attract the reader's attention toward the major concerns.

Faiz Ahmad Faiz used their poetry as a vehicle to highlight the social and political issues of their age. Faiz's poetry has become the voice of the poor, oppressed and subjugated. Faiz was deeply disillusioned by social injustice, democratization and lack of freedom of expression. His poetry with the images of rattling ground, fearsome

lightening in the skies, seizing of their thrones, and tossing of their crowns is a clear message to the dictators that their regime is near to meet a complete collapse. He motivates the subaltern into action for their survival.

### 1.1. Statement of the Problem

Faiz strived to reach the truth. He uses figurative language to speak about the agony, pain and pitiable plight of the people. He also uses romantic imagery to express his inner feelings and emotions. His versatile genius does not confine to one thing rather his world of poetic inspiration covers a vast canvas. To him, mundane love and beauty are not abandoned territories to express in poetry. His beloved in his poetry is not only his female beloved but he uses this image for his beloved land as well. When he talks about the restrictions put on him by his beloved, he alludes to the sanctions put on him by the current powerful dictator.

### 1.2. Significance of the Study

Scope and place of study is justified by the fact that this attempt has been made to explore Faiz's poetry that contain recurrent political strain. To find out how his poetry is free from propaganda but having political activism.

### 1.3 Objectives of the Study

The core objectives of this study are:

1. To explore the elements of political strain in poetry of Faiz Ahmed Faiz.
2. To highlight the political upheavals and social restlessness in his society.
3. To find out how does the poetry of Faiz remains free from propaganda?

## 1.4 The Research Questions

The research will focus on the following key questions:

1. How does aptly Faiz handle political themes?
2. How do they make his poetry a voice against the atrocities in his society?
3. To what extent does Faiz succeed in dealing with political issues without becoming propagandist poet?

## 2. Review of Literature:

Poetry has a potential to highlight poignant social and political issues to arouse humanity from its deep slumber of humiliating servitude by stirring its conscience. There are poets who use their voices to bring about socio-political revolution through their didactic poetry. Faiz Ahmed Faiz is among those famous poets who used poetry as a vehicle for humanistic cause. They used it to represent the voiceless voice of multitude that did not have direct access to the means of power. In post-colonial terms, everything that has limited or no access to the cultural imperialism is Subaltern [Spivak, 45]. Echoing voice of these poets shook the tall walls of the palaces of the monarchs and dictators. Faiz deals with these political themes without losing the intrinsic aesthetic beauty of his poetry.

### 2.1 Criticism on Political and Revolutionary Spirit in Faiz's Poetry:

Faiz, a poet, an editor, a freedom-fighter, a critic, progressive writer and a Lenin Peace Prize receiver, was born in Sialkot, British India on the 13th of February 1911. It was the age when the people of subcontinent were suffering from oppression, restriction on freedom of expression and political turmoil. Professor Khawaja Masood, commenting on the era of Faiz Ahmed Faiz said:

*The twentieth century witnessed those depressing moments when fascism crushed freedom of writing. Wars, revolutions, denial of revolutions, the courageous struggle to save humanity, and haunting crimes against humanity-Faiz saw all of it and he deeply felt everything (25).*

He selected sufferings of the speechless multitude as his subject matter for poetic composition. In Carlo Coppola's wordings Faiz is "a spokesperson for the world's voiceless and suffering peoples (97). Researcher traces out the theme of political strain in his poetry which can be analyzed in the light of Spivak's subaltern theory. His theme is to voice the voiceless multitude of society which is outside the domain

of power and hence unheard. It is quite noticeable that Faiz's poetry is a beautiful blending of romance and revolution. His themes are universal. One of famous critics, Anwar talks about his themes which include include "Homeland, Love, Mankind, Liberty, Protest, Banishment, Exile, Struggle, Afflicted and Inflicted Souls are some of the key words as well as major themes of his works" (4)

His early themes were love and beauty. But when he observed the atrocities being committed on subalterns; he turned his attention to the themes of politics and social significance. The traditional grief of love was transformed into grief of afflicted humanity. Faiz uses his poetry to champion the cause of socialist humanism. To him, the figure of the beloved symbolizes the poet's cause for which he devoted his poetry. Hence the separation from the beloved stands for distancing from the poet's ideals. A renowned critic K.C. Kanda comments about this aspect of Faiz's poetry in the following words:

The garden and the rosebud symbolize the poet's homeland and the people; wine becomes the wine of political truth or insight, or it may signify the self-sacrificing madness induced by political progressive ideals (306).

Not only he advocated the common oppressed and speechless people but also motivated them to speak for their right and face aggression bravely. Estelle Dryland notices Faiz's poetry:

as a powerful weapon against the political and economic vicissitudes of daily life, with particular emphasis on authorial concern for the people of the Indian sub-continent, and latterly Pakistan" (xii) and concludes that Faiz gave a means of expression to those who had lacked a social voice (173).

Faiz identifies himself as one of the subalterns and truly conveys their voice to the tall towers of power. He becomes a forceful non-neglectable frequent voice uttering the pains of socially and politically oppressed masses. His poetry is an obvious presentation of his strong belief and optimism which he owns for the positive change in subaltern fate. Throwing light on this facet, Naomi Lazard, Faiz's translator and prominent critic, writes in these words, "Faiz became the spokesman of his people by many and continuous acts of courage and conviction" (9). His poetic creed was to serve the weak by urging them to realize and ask for their rights and to break the chains of slavish servitude.

He gave a novel dimension to the term of "love" which he uses in political context. His famous poem "Love do not ask me for that love again", is not only confined to the corporeal love, but it is an extended metaphor implied to

express Faiz's political creed. He used his pen to highlight the social and political issues.

Noami Lazard observed.

When he became the editor of *Pakistan Times* he used that position to speak in prose as well as poetry for peace and social justice. He made himself known as opponent of oppression (9).

His poem "*The Morning of Freedom*" is about India's independence on 15<sup>th</sup> August 1947. It is an apt description of the sorrow and suffering still existent and need to be eliminated from new born state.

K.M. George in his famous book *Modern Indian Literature, an Anthology: Surveys and Poems* commenting on the poem throws light on the freedom morning which unexpectedly was accompanied by "unfortunate events which belied the hopes and expectations which people had associated with freedom" (1137).

Faiz painfully observed that even after partition, the subalterns were denied the basic rights and forced to live in that vicious cycle of misery. So the independence only brought prosperity to the elite and aristocracy. Talking about this disillusioned situation, on April 21, 1948, Faiz wrote, "Petty officials, municipal councilors, political opportunists and distinguished millionaires have been treated better." Another editorial from January 25, 1949 states:

The West Punjab assembly has been dissolved. The selfish pack of men who have, for the last 18 months, reveled in the people's misery and mocked at the nobility of freedom have been asked to quit...We demand that political tricksters should not be allowed to load the dice for and against any citizen..."(Faiz).

However, the poem "*The Morning of Freedom*" does not end on pessimistic feeling. But poet's purpose is to gear the nation in action till the dusk of poverty and exploitation, oppression and suppression, capitalism and aggression. In their research article "*A Stylistic Analysis Of Faiz Ahmed Faiz's Poem 'Subh-e-Azaadi (Dawn Of Freedom)*" Sameera Batool and Martab Ali conclude with the note, "The poem ends with the message to continue the struggle as the apparent destination is the illusion and the promised dawn is yet to achieve". At the dawn of independence on August 15, 1947, Faiz appealed in his *Pakistan Times* editorial:

Our present sorrow is but a passing phase and must not be allowed to damage our national heritage that is permanent and enduring. Let us enter into our heritage, devoutly and thankfully, even though the steps are stained with blood and the threshold washed in tears (Raza 3).

Faiz devoted his poetry to the subaltern people. He dedicates the poem "*Intesab*" to the ordinary forgotten people in society. It is the anthem of the insulted, the oppressed and the betrayed. Every line in this poem is a declaration of revolution.

Faiz's "*Come Barefoot in the Market*" is a revolutionary lyrical poem. He thinks that earth shaking strife is required to change the destiny of subaltern in the teeth of tyranny and exploitation.

A renowned critic of Faiz, Rehman states, "The poem highlights the public displays of power as methods to reinforce that hegemony, that shackled walk in the marketplace, in this era of commodification, seems to attain a whole new meaning". Similarly, the poem "*Nisar Mein*" is a strong expression of oppression of Dictatorship. "*We, Who Were Killed In The Dark Alleys*" was written about the political tragedy of Ethel and Julius Rosenberg, but the poem is a salutation to all who are killed in humanistic cause. In the poem "*Hum Dekhainge*", the tyrants were conveyed the horrible tidings of the "rattling ground", "fearsome lightening in the skies", the "tossing of their crowns" and the "seizing of their thrones", all of which were to lead to their doom and the salvation of the oppressed" (Rehman 4).

Faiz never bowed down to any form of tyranny and oppression. His political creed did not stagger even in the fierce wind of brutality. He faced many trials and tribulations but did not compromise on his ideals and cause. "An irrepressible rebel, Faiz, never submitted himself to any form of tyranny-political, social or religious. As a poet-thinker, he believed that art should not be divorced from social reality. Prison, therefore, in his poetry emerges as a predominant metaphor that embodies his poetic vision...No wonder when Pakistan achieved independence, he felt anguished to see the so-called political liberators as neo-colonials drunk on power" (Kumar 45).

Zakir introduces him as a voice of the subjugated, exploited, and suffering people that comes to reflect the culture of the emerging nations comprising the third world. Critics have argued that Faiz infused new meanings and concepts into the 'traditional vocabulary,' 'old diction', and 'ancient

tropes' of the Urdu Ghazal through which he has explained the 'problems of his times' (Ajmalī 92). "His romance rests on the foundation of social realism" (Ḥaq 192) and by using the images *qafas*, *ṣaiyād*, *bulbul*, *gulshan*, *saqī*, *muḥtasib*, etc., "in a particular social and political background, Faiz has changed the nature of these words" (Riyāz 187).

### 3. Methodology:

#### 3.1 Research Approach

Qualitative approach towards the investigation of the political strain in Faiz Ahmed Faiz poetry will be adopted while conducting the research. Through this approach various pieces of his poetry will be analyzed.

#### 3.2 Research Technique

For this qualitative research, comparative, analytical and explanatory techniques are applied.

#### 3.3 Data Sources

Primary sources for this research will include the texts of the poet. Since Faiz Ahmed Faiz's original poetry is written in Urdu, the researcher will resort to the authentic literary translation of his work i.e *Poems by Faiz* by Victor Gordon Kiernan.

### 4. Theoretical Framework

The pivotal theory in this research will be *subaltern studies*. Actually this term was coined by Antonio Gramsci. This term identifies.

The groups that are excluded from society's established institutions and thus denied the means by which people have a voice in their society.

The term was used for the colonized nations, too. Gayatri Chakravati Spivak also widened the sphere of postcolonial term subaltern and described it "everything that has limited or no access to culture imperialism is subaltern--a space of difference." (de kok interview). In post-colonial theory, the term subaltern is used to refer to a group of people belonging to low classes and who are forced to live in the periphery. These people are without agency by the prevalent social status, they have been suffering from discrimination in the hands of dominant majority and power structure.

These people have to bear the brunt of ordeals-be they of social, political, economic or cultural in nature. These oppressed people have to bow down to the power structures

and surrender their will to their masters. They are often neglected, avoided and even sometimes forgotten by men at the helm of affairs. In aggregate they lack true representation as they find almost few to voice their voice, consequently resulting in their being unheard of and not spoken about. However with the turn of the tide, they found some left handed revolutionaries and a group of progressive poets and writers who highlighted the core issues of the oppressed and the wretched of the earth.

Among those poets, Faiz Ahmed Faiz occupies a distinctive place in the sense that he uses his poetry as a vehicle to give voice to the voiceless and highlight the issues of marginalized groups. In the era of political suppression and unrest, Faiz refused to bow before the power structures of the day and started writing against the political atrocities of the dictators. Though he was threatened, pressurized, beaten, jailed and exiled by the political powers, he continued composing poems about the oppressed masses and cruelties of their masters.

In this research Spivak's theory of subaltern will chiefly be approached discussing the political strain in both the poets. Actually these two poets raised their voice for those people who had limited or no access to the cultural imperialism. Definitely the oppressed ones also belong to the same class for whom the poets' sensibility found bound to raise voice.

### 5. Delimitations of the Research

Researcher concern in this research was to find out the political strain in Faiz. It defines a certain limitation. Since Faiz was an Urdu poet, to find authentic material on his poetry, researcher had to strive in the true sense of the term.

### 6. Validity and Reliability of Data

Validity and Reliability are the soul of any research work so researcher paid much attention in this regard. Those sources have been sought and quoted which are valid, authentic and reliable.

## 7. RESULTS AND DISCUSSION

### 7.1. Faiz Ahmed Faiz: Themes of Silence & Speech

Faiz Ahmed Faiz is a startling exponent of political issues. His poems are the voice of the voiceless multitude of society who do not have direct access to the influential means of power and domain of change. It is dossier of resonant inner voices of those who were on the pity of political suppressors

and military dictators. His poems are an express message for the subaltern to raise voice against the atrocities committed on the name of governance. Faiz's imagination ushers us into the world of unique metaphors and brings forth the unparalleled verses before the reader. His poetry is a note of acute pain being felt over the miserable plight of the poor. In his poetry, pathetic fallacy prevails and every phenomenon of nature shares the agony felt by the poet. We can apply Spivak's subaltern theory here where the poet becomes the voice of those marginalized group of people who have "no access to culture imperialism."

The poem "A Scene" is an acute presentation of the pangs felt by the poet when he comes to learn the miseries of the miserable. The poem starts with the burden of silence which most of the voiceless bear fearing not to be heard if they ever speak. Every object in nature seems to share the agony of the poet.

Roof and door crushed by the weight of silence,  
From the skies a river of pain flowing,  
The moon's grief-filled story of light  
Wallowing in the dust of highways;  
In bedrooms a half darkness,  
Exhausted melody of the re-beck of existence (1-5)

The poet feels silence is responsible for destroying the social life of layman. Here one may trace the protest of a communist against the capitalism which has divided humanity into classes and rendered the low class inactive. The sky is also shedding blood-tears over the submissive attitude of the poor who do not convince themselves to rise for the change in social and economic system. "Lunatic nib" is also unable to provide them with any felicity because they are ever depraving of the very basic rights of human beings. Their all cares circle round food and shelter. The poet uses verdant metaphors to speak of the miserable life of the poor.

## 7.2 Faiz: One Joint Voice for Bleeding Humanity

Faiz observe cruelties being committed on the voiceless and powerless commoners who are socially and politically out of the "hegemonic power structure" (spivak). This multitude is massacred and butchered without least botheration by the imperialists, dictators and people in power. In this respect, Faiz's poem "Do Not Ask Me My Beloved" is a beautiful projection of the political struggle for the country which was enslaved in the guise of colonization by the British rule. It also serves an innuendo for the struggle going on in the heart of the poet between two forces i.e. the force of love and

patriotism. Romantic love can't be averted by a young sensitive poet so Faiz was caught into it. In fact, his theme of love paves the way to love humanity. It is only in Faiz that we once again meet the theme of love which is not merely a world-creative force but has been rejoined and infused with the life of common humanity and its simple feelings and desires. His first volume "Naqsh-e-Faryadi" was published in 1941. The early poems of this volume have deep impact on the contemporary writers. Most of the Urdu poets of this age wrote art for the sake of art. So were the early poems of Faiz as he himself stated this in preface to the second volume. (25).

A renowned critic of Faiz, Firaq contends:

'...the insight, sensation, sincerity and masterly skill with which Faiz has linked his romantic intuition to the grave social problems were a novel and valuable thing in Urdu literature....

Having communistic bent of mind, the poet thinks the corrupt fiber of capitalism was a fabricated collapsed system engineered to suck the blood of the laborers is the biggest evil design. Hence we can easily analyze this poem in the framework of Spivak's subaltern theory as it deals with the same issues of existence. This wronged group of people "has limited or no access to culture imperialism". The social division has secured them no position to speak for themselves as they are never heard if they ever speak. Political system has rendered them hapless, hopeless and helpless. Among those political patterns of violence is capitalism which is also responsible for the miseries of the subaltern. So the poet believes it must be pierced into holes and replaced by some just and human system. The awakening of the faculty to love his beloved dawns upon the renaissance of affection for the suffering humanity. The poet feels many other sufferings to be considered except the pangs of love.

It seems appropriate to quote a critic of Faiz, Imdad Hussain who in his book *An Introduction to the Poetry of Faiz Ahmed Faiz* writes:

The self of a human being despite all its loves, troubles, joys and pains is a tiny, limited and humble thing. The measure of the vastness of life is the whole universe. It has a mental and emotional relationship, especially the mutual sorrowful relations of the brotherhood of man. Thus the agony of love and the agony of time are the two aspects of one experience. The beginning of this new feeling is the first poem of the second phase. Its title is: "Don't Ask Me, My Beloved For the Previous Kind of Love".(29)

Poet decides to speak for the suffering people who are not heard in the domain of power and whose faint complaint is often taken as worthless whispering. We can analyze the poem through the lens of Spivak's subaltern theory where the oppressed ones cannot speak for their rights. Here the poet takes the responsibility to talk for them. He believes this duty as the first and foremost demand of being human being.

In addition, the poet owns unyielding faith in the victory of the good and humiliating defeat of the forces of evil. He was fully aware of the ever going conflict of good and evil. He has always been the torchbearer of the truth and triumph of truth. To his staunch belief, no evil force can extinguish the glow of the moon though they can put off the artificial light of abodes. This is universal fact that evil is bound to bow and vanish. Faiz's patient belief never fades with the temporary attacks of cruelty. He wants the subaltern to share the same belief and foresees the dawn of equality and freedom ahead. What goes on Faiz's mind can best be illustrated in his own words:

The thought constantly tells the heart how sweet life is! Those who are mixing the poison of grief in life will not succeed today or tomorrow. They may extinguish the lights of the meeting-place of the beloved, but I dare them to extinguish the moon! (30)

### 7.3 Disillusionment of the Masses: *The Dawn of Independence and Act of Union*

"Dawn of Independence" was written after the independence. The poem shows disillusionment from the part of the poet. He waited for this dawn of freedom restlessly. Many lives were laid for this daybreak of liberty. The poet uses unique metaphors to express his disillusionment at this pseudo dawn. He states that was not that longed-for dawn which was visualized by the countrymen. It was not that visualized peaceful place amid the cluster of stars. The poet had envisioned this dawn to be full of light brightening each and every corner of misery, sorrow and suffering.

This leprous daybreak, dawn night's fangs have mangled-

This is not that long-looked-for break of the day,

Not that clear dawn in quest of which those comrades (1 – 3)

### 7.4 Theme of Sacrificial Death of Subalterns: An Eternal Life

Tragically, violence has always been typical to human society since primitive ages. Justifying the killing of the weak and helpless people of social strata can be recalled

as social practice of the power-drunken elite. The pages of human history are red with blood of the weak and helpless people. Their ruthless killings were justified defining various social and political laws. Pathetically, man-made laws were exercised over the subalterns and influential class of society always granted immunity to these bloody rules and rituals.

### 7.5 Poet's Deep-Rooted Love for his Wronged Beautiful Motherland

In addition, tracing out the political theme in the light of subaltern theory, we discover the poet's immeasurable affection for his homelands which was even not spared from the diabolic designs of the imperialists. They took the country as a toy to amuse themselves. The poets' deep-founded love for their countries causes them to weep as they were exploited by the powerful monarchs. We can start with Faiz's poetry that can aptly be termed as agonized protestation. He experienced many turns of instability and political upheaval. Faiz has seen the prolonged struggle between Indian patriots and British imperialists. Even after the division of India, Pakistan underwent various crises after the death of Muhammad Ali Jinnah. Later on political instability incurred prolonged martial law that was an acute metaphor of power. He used poetic means to voice the agonies he observed and experienced. The poet's voice assumes the shape of the voiceless subalterns who were forced to live outside the power structure and hence was unheard. His poetry may be seen as camouflaged protest against the so called democracy as well as martial law. He was a persona non grata for the political leaders and martial dictators. He gave vent to all his agonies in his poetry. Faiz's feeling for suffering humanity was no longer remained limited to his own state rather his human nature enveloped the globe.

Faiz learnt the fact that tyranny never dominates. It ends in defeat. Trials of the hour only purges man and takes him to the glory of fame and popularity. His poem "An Evening" is an emblem of the poet's belief that forces of the silence will have to quit and the subalterns will speak for their rights.

That the chain of silence may be snapped, the skirt of time be freed,

That some conch-shell may make outcry, some anklet speak,

Some idle awaken, some swarthy beauty open her veil. (13 – 16)

### 7.6 Faiz's 'Dogs', To 'A Political Leader'

His book *Naqshe Faryadi* includes a poem "Dogs" in which

he tried to awaken the subaltern from the deep slumber and gear them into action. By writing this poem Faiz indeed tried to shake the tail of sleeping downtrodden country poor men. In sub continental tradition dog is taken as incontinent and dirty. But poet treats it otherwise by making it stand for the faithful poor human beings who confine their lives to submissive servitude to their masters. As were the dogs abused so were the weak human beings. If we analyze the poem within the postcolonial framework of subaltern theory, we discover that the dog metaphorically stands for subalterns who are treated as slave beings and who are denied the basic rights. They have no access to the means of power. In modern tradition of exploitation, the poet thinks that the subaltern needs to be jerked off to bring them out of their deep slumber of ignorance. He believes the innate strength of the weak like that of the dog is present in them but it should be made operational by some outer factor. Symbolically it is serious message of revolt against the exploiters who consider weak humans no more than their servants. It is a serious presentation of the miserable state of the poor and the exploiting attitude of the bourgeois. The poem is a strong protest against the capitalistic designs and culture imperialists. The dogs symbolize the poor having much in common with this creature i.e. vicious servitude, nocturnal sleeplessness, pitiable living, exploitation by the masters, etc. The power-drunken have made it fun to play with the sentiments of the submissive servants belonging to lower class having least or nil access to the domain of power. The worst thing is that cultural imperialists have availed themselves of every opportunity to divide this class to weaken their united strength. Further, they manipulated the poor's appetite to show promise them bread and make them their cat's paw to mold their ends. Sometime this kind of instinctive greed has been exploited by the capitalists. In this way, they have been tried to make weak to avoid organized influential protest to shake the upper strata's premises to the deep rooted devilish foundations. Such poor people are starving to death. The poet say:

Whenever you find them any bother,  
Show them a crust\_ they'll fight each other,  
Those curs that all the sundry kick,  
Destined to die of hunger's prick. (7 – 10)

### 7.7 The Subalterns: The Veterans of Creative Suffering

A contemplative study of human history reveals that subalterns have been the true sufferers of pain. They are the veterans of creative suffering. They were tortured and victimized. To the disappointment of the imperialist oppressors, subalterns' sufferings have been proving

creative throughout the course of history. This theme is easily traced out in the poems of Faiz . We analyze this political strain through the microscopic lens of Subaltern theory by Spivak in the coming lines of this research. To approach comparative analysis, we begin to discuss Faiz first. Who can more aptly describe the experience of suffering than the one who is poet as well as the veteran of the suffering? Faiz himself underwent various ordeals and trials for advocating the poor challenging the existing authoritative powers. The poet adheres himself to this wronged class of weak subaltern. In this regard, "Today Come in Fetters" is a beautiful description of the state where the patriots and speakers for the rights are forced to face the ordeal of corporeal and spiritual torture; where they are bound to come in fetter to the public market. The poet motivates the comrades to feel no shame in walking through the market place as they are the well-experienced of creative suffering. Since they are not the culprits, they should fear no shame. Instead they are the lovers and well-wishers of humanity so they should feel no disgrace in facing this trial. History is evident that imperialists and dictators treat weak human beings in this way. The hour is demanding more sacrifices. He feels that *wet eye, the stormy heart, the accusations of secret love* are not enough for the cause rather this cause calls for more sacrifices for gaining their rights in the reign of the dictators. The poem starts:

The wet eye, the stormy spirit, is not enough,

The accusations of secret love is not enough:

Today come in fetters to the market place,

Come waving hands, come exulting, dancing, (1 – 4)

## CONCLUSION

Faiz advocated the cause of humanity and raised a protest against the dictators who were oppressing innocent humanity. To execute their various patterns of violence, they invented and invested in many social and economic paradigms. Researcher explored the theme of silence and poet's motivation to the wronged to wake up and fight.

Digging the political themes, it is discovered that the belief of the poet is firm that sacrificial deaths of the common people to protect and safeguard the freedom of the country are not the ordinary deaths rather their deaths in the

way of cause make them immortal beyond the margins of ages and times. They are ever remembered and they bring fertility for the nation. The story of political violence and resistance keep on going side by side and history is witness to this eternal conflict. The poet calls the sufferers and asks them not to feel shame or disgrace being inflicted upon them by the dictators. All the above mentioned poems revolve around the political themes. In particular, these poems relate the theme of subaltern who were politically and socially oppressed and whose voice was not even heard into the tall, columned premises of power. Faiz remained committed to amplify their voices so that it could be heard and their pains would be felt by the world.

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