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**THE WORKS OF PERCY BYSSHE SHELLEY AND FAIZ AHMED FAIZ:
A REEXAMINATION OF ITS ROLE IN THE PAKISTANI LITERATURE
CURRICULUM**



SAMAN SALAH

UUM
Universiti Utara Malaysia

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2017**



Awang Had Salleh
Graduate School
of Arts And Sciences

Universiti Utara Malaysia

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Al-Aidrus

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Pemeriksa Dalam:
(Internal Examiner)

Prof. Dr. Abdull Sukor Shaari

Tandatangan
(Signature)

Nama Penyelia/Penyelia-penyelia: Dr. Yus'aiman Jusoh @ Yusoff
(Name of Supervisor/Supervisors)

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Abstrak

Kurikulum kesusasteraan Inggeris untuk pengajaran universiti di Pakistan secara tradisinya dikaitkan dengan sukatan pelajaran yang terlalu menumpukan kepada kandungan yang cenderung kepada eropah (*Eurocentric*). Kecenderungan kepada eropah (*Eurocentricity*) ini mengekalkan suatu warisan kebudayaan penjajah yang sarat dengan sejarah dan falsafah barat. *Eurocentricity* dalam kurikulum kesusasteraan Inggeris Pakistan telah menafikan pelajar Pakistan daripada belajar dan memahami pengarang asli negara mereka sendiri. Kajian ini bertujuan untuk membandingkan pelbagai tema dalam karya sastera Percy Bysshe Shelley (pengkarya British) dengan karya Faiz Ahmed Faiz (pengkarya Pakistan). Objektif kajian ini adalah menyelidik pengaruh sosial, politik dan keadaan budaya, membuat perbandingan di antara pelbagai tema dan penggunaan transkrip umum dan transkrip tersembunyi dalam kesusasteraan Shelley dan Faiz. Kajian ini menggunakan kaedah kualitatif dengan memberikan tumpuan kepada teknik analisis kandungan secara intrinsik dan ekstrinsik menggunakan kritikan sastera Marxist. Sumber bagi data utama terdiri daripada karya kesusasteraan Shelley dan Faiz, manakala sumber sekunder pula termasuk artikel, buku dan kritikan ilmiah. Kajian ini menemui persamaan dalam tema, kandungan dan bentuk dalam karya kedua-dua penyair. Di samping itu, kajian ini juga mendapati bahawa walaupun Shelley dan Faiz memiliki latar belakang sosial, budaya dan politik yang berbeza, kedua-dua penyair ini menggunakan transkrip umum dan transkrip tersembunyi dalam karya sastera mereka. Kajian ini menyumbang kepada kementerian pendidikan, pembuat dasar, pelajar bahasa kedua, serta guru dan pelajar dengan menggambarkan bahawa kajian perbandingan silang budaya boleh mengukuhkan pemahaman dalam dua kesusasteraan yang berbeza. Kajian ini turut menyumbang kepada bidang perbandingan sastera dengan membandingkan dua penyair dari sempadan negara yang berbeza, dan ini menunjukkan bahawa seni bersifat sejagat dan boleh dikaji merentasi sempadan negara.

Kata kunci: Kurikulum Kesusasteraan Inggeris di Pakistan, Percy Bysshe Shelley, Faiz Ahmed Faiz, karya kesusasteraan, perbandingan

Abstract

The Pakistani English literature curriculum for the university teaching since independence has traditionally associated itself with a strong syllabus devoted to Eurocentric content. This eurocentricity is perpetuating the colonial legacy of a single culture which is loaded with western history and philosophy. The eurocentricity in the Pakistani English literature curriculum has deprived the Pakistani students from studying and understanding their indigenous writers. This study aims to compare various themes in the literary works of Percy Bysshe Shelley (a British literary) and Faiz Ahmed Faiz (a Pakistani literary). The objective of this study is to investigate the influence of social, political and cultural conditions, the comparison of various themes and the use of public and hidden transcripts in the literary works of Shelley and Faiz. The study uses qualitative method focusing on content analysis technique both intrinsically and extrinsically using Marxist's literary criticism. The primary data sources include the literary works of Shelley and Faiz and the secondary sources include articles, books and scholarly criticism. The study finds similarities in the themes, content and form of the two poets. Besides, the study also finds that, although Shelley and Faiz belong to different social, cultural and political backgrounds, however, both the poets make use of public and hidden transcripts in their literary works. This study contributes to the ministry of education, policy makers, second language learners, teachers and students by signifying that cross-cultural comparative studies can strengthen the understanding of different literatures. This study also contributes to the comparative field of literature by comparing two poets belonging to different national boundaries which shows that art is universal and can be studied across national boundaries.

Key words: Pakistani English Literature Curriculum, Percy Bysshe Shelley, Faiz Ahmed Faiz, Literary Works, Comparison

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Independence from the British imperial despotism was a gigantic accomplishment ever for Pakistan. Numerous previous states of Britain brought up issue to proceed with the utilization of English literature and language. As indicated by Ngugi (1986) the language issue is a vital key to the decolonization procedure. Moreover, in the colonies, the ways to deal with the continual utilization of English were not consistent and therefore possessed clear contrasts among them. Also, the utilization of indigenous literary works in the English curriculum has many issues even in the white pioneer states.

Some issues need to do with the national identity, whereby the literary works of the white pioneer states, huge number of whose writings investigate inquiries of individualities or identities that are specific from the British or English individuality, ought to be educated in school, college and university, however are not found in the educational programs. The situation in non- pioneer states is not inside and out various. Infact, it may truly be more stranded. As asserted by Achebe (1975) that there is a legitimate connection amongst literature and education as considered in a more extensive context. Ngugi (1986) recommended not to consolidate British literature and offered inclination to different literary works of the world in the curriculum.

As Pakistan is a previous settlement of the British Empire and real changes in the curriculum ought to have been addressed. However, one feels that policy changes are

moderate in Pakistani instructive setting to recognize more various social issues of our indigenous legacy and convention and to actualize program of change and progress. (Motahir, 2015; Makhdoom, 2014; Skutnabb-Kangas, 2000). The institution of education does not exist in disengagement. English literature has its underlying foundations in an unpredictable web of social relations of which it turns into an essential part. From multiple points of view it has an association with bodies, for example, the state, with issues of social class, gender, ethnicity, monetary framework, legislative issues and more primarily representation (Apple, 2013).

In addition, Literary education ought to be examined in the matter of how it connects with complex zones, for example, the different gatherings and social classes in the public arena. In this way, in regard to the prevalent social class in the culture and society and its cooperation with that social compel, education can play out a more extensive part: education can be redeeming, basic, traditionalist, or closed, it might be subversive or suppressive it can likewise be emancipatory (Beck, 2002).

Education has a forthcoming to be both, subversive or freeing in a society. In this political setting, it is vital to note that English education, being a social constrain serves the interests of authoritative groups in the society (Macedo; Dendrinos & Gounari, 2015). For the main motive that the state itself is as a rule, an agent of authoritative classes and it involves normal perception that the education through English literature, accordingly conveys the interests and values of the authoritative classes.

In Pakistan, the varied cultural and ethnic approaches towards learning English have been talked to in public by Zobaida Jalal Khan who is an ex-minister for education in Pakistan,

“It is my experience as minister of education that the position of the government in respect to English is not enviable. We may be satisfied with what we are doing but apparently, we are the target of criticism from two sides – the sides that are working for and against English” (as cited in Saigol, 1993, p. 23).

PB Shelley and Faiz Ahmad Faiz are two important literary figures in the literature curriculum of Pakistan. The writings of these two poets are included in all the semesters of BS honors and Masters curriculum as compulsory subjects (Higher Education Commission, 1990, 1996, 2006). In literary aspects, these two poets are eminent, socially-committed, poets who have committed their art to lend intellectual authority to the social and political struggle against tyranny and oppression to effect socio-political change and to create an exploitation-free world order. Both the poets belong to the progressive writers' movement¹ in Europe and Asia respectively (Bieri, 2008; Yaqin, 2013).

In the European context, Shelley sought to promote the ideals of liberty and equality through revolution. Unlike, the nature poetry of his other contemporaries such as William Wordsworth, Coleridge, Lord Byron and John Keats, the poetry and prose

¹ Progressive writers movement was basically a progressive literary movement in the pre-partition British India comprising the groups of writers from all over the world.

of Shelley manages political and monetary issues, it is visionary and idealistic, discussing the oppressed world in the present, and hopes for an ideal world free from tyranny and oppression in future. Shelley believed that man must be freed from a wide range of persecution (Miller, 2013).

In the Asian context, Faiz Ahmed Faiz (1911-1984) A poet, author, a politician and a journalist helped to forge a modern focus inside the South-Asian subcontinent.

Faiz's announcement of riot is everlasting and it is by all accounts as a demonstration of Marx's comment that the composed records of all hitherto existing social orders is the records of class struggle. Even these days, his poetry and prose constitute a relentless imperviousness to suppression. His poetry contains noticeable slants of revolutionary factors and freedom thoughts (Malik, 2008). Unlike the didactic poetry of his other contemporaries such as Shahid Zaheer, Saadat Hassan Manto and Ahmed Nadeem Qasmi, Faiz poetry is a struggle for the proletariat or the oppressed people in society.

Since both poets were revolutionaries of their own times, they were awarded for their literary efforts. Shelley was awarded with "The Shelley Memorial" award and "Keats-Shelley Association" by the government of the US (Peck, 2003). Similarly, Faiz was endowed by "International Lenin Peace Prize" by the government of Soviet Union and "Nishan-i-Imtiaz" by the government of Pakistan (Husain, 1989). Thus, in the European context, Shelley's poetry is considered as a revolutionary force to bring about positive change in society (Scrivener, 2014; Winckles, 2009) and in the South Asian context Faiz Ahmed Faiz voice is considered as a liberal force to fight against oppression and tyranny (Ahmed, 1992). The writings of both these poets are

included as compulsory subjects in Pakistani curriculum. Both the poets had written and dedicated their poetry for the cause of the oppressed anywhere in the world. This is the reason that both poets are of special importance today.

1.2 Statement of the Problem

Since independence, the English literature curriculum that has been designed to be taught for the university teaching in Pakistan has long been customarily linked itself with a solid syllabus committed to Eurocentric content. The approved curricular course of all the four obligatory genres (drama, poetry, novel, criticism) in the learning of English literature are chiefly outdated English literature courses (Higher Education Commission, 1990,1996, 2006). The utilization of these courses sustain the frontier legacy of a solitary culture which is intensely stacked with western history, theory and ideological referencing to a bigger degree.

In Such a course outline, canonical texts such as Shakespeare or Marlow's play, Bacon's essay, Hardy, Jane Austen, Chaucer, Spencer and Pope's poetry form the core courses (National Academy of Higher Education, 1990, 1991, 1996, 2006). The conventional approach in the pedagogy of literature has been that of investigation of texts as far as plot development, character, topic and genre examination. In the past years up till 2016, the endorsed curriculum which is designed and actualized by the leading body of studies in English is a strong advocate of traditional model English literature for master's and BS Honors classes. The "National" revision curriculum committee (Higher Education Commission,1990, 1996, 2006), in Pakistan, has kept on supplying the English language with undue powers thus stifling and minimizing the differing historical indigenous social values and approaches in literature that could have been cultivated in the students.

However, the content of English literature can be made less “British” and less “Anglo centric” and additionally open to other writing from Pakistan and from different works of the world which have been a previous British colony.

The major concern of this study is that the English literature curriculum at BS honors level and masters level needs reevaluating in presenting and joining indigenous learning and substance in its determination while amending educational modules which is fundamentally commanded by the Eurocentric model. Thus, with a specific end goal to teach and free the learners from absolutely predominant Western writing and feedback, there is an absence of research to give understanding into indigenous information in English educational modules. The motivation behind this study is to challenge over the underestimation of our cultural, local and social part in the curriculum of English literature. The addition of a local poet or author in contrast with the European poet or author will thus quicken the scholarly and scholastic self-assurance and might encourage in social decolonization.

The context of the present study is both literary and educational. The literary context deals with the analysis of the poetry and prose of two culturally different poets Shelley and Faiz. PB Shelley is a European poet and his poetry and prose are included as a compulsory course in English literature curriculum for BS honors and Masters curriculum in Pakistan (National Academy of Higher Education, 1990, 1991, 1996, 2006). Faiz Ahmed Faiz is a Pakistani Urdu poet who wrote both in Urdu and English. His poetry and prose are a compulsory course in Urdu literature curriculum (National Academy of Higher Education, 1990, 1991, 1996, 2006). Moreover, the poetry and prose of both Shelley and Faiz are also included in the

international Exams of “O’ Levels” conducted by the British council all over Pakistan *Syllabus O’ Levels revisited*. (n.d.).

In this thesis, the literary context of the research leads to the educational context, which is basically about the rethinking and amendment of English literature curriculum in Pakistan at BS honors level and Masters level.

Keeping in view the problem regarding the amendment of English literature curriculum in Pakistan and the importance of the two literary figures PB Shelley and Faiz Ahmed Faiz, in the Pakistani literature curriculum, this thesis deals with the comparative analysis of the poetry and prose of both Shelley and Faiz.

1.3 Research Objectives

The objectives of the research are:

1. To investigate the influence of social, political and cultural conditions on Shelley and Faiz and to explore various themes in Shelley and Faiz’s poetry and prose.
2. To investigate and identify the similar and different theme between Shelley and Faiz’s poetry and prose.
3. To identify, explore and analyze the use of public and hidden transcripts by Shelley and Faiz’s in their poetry and prose.

1.4 Research Questions

The questions in the research are:

1. What was the influence of the social, political and cultural conditions on Shelley and Faiz and what are the various themes in Shelley and Faiz poetry and prose?
2. What are the similar and different themes in Shelley and Faiz's poetry and prose?
3. What are the public and hidden transcripts in Shelley and Faiz's poetry and prose and how do Shelley and Faiz make use of public and hidden transcripts in their poetry and prose?

1.5 Significance of the Study

The first significant of this study is for the policy makers who can design a comparative study syllabus having a native poet or writer with an English poet or writer. In this manner, our English literature curriculum can be freed from the stereotype Euro-centric curriculum. This policy change can also save our culture from any foreign cultural hegemony.

The second important significance of this study is for the teachers and educators. Since, the poetry and prose of Shelley and Faiz are an important part of the literature curriculum in Pakistan. Moreover, Shelley and Faiz's poetry and prose are included in the BS honors and the Masters curriculum in Pakistan. And not only this, Shelley and Faiz's poetry and prose are also a major part of the course of O' Levels

Curriculum in Pakistan, which is an International Exam conducted by the British Council *Syllabus O' Levels revisited*. (n.d.).

Hence this study is a significant contribution to help the teachers to comprehend foreign poets in comparison to their native poets which would make understanding easier since any piece of literature contains literary terms which are easy for the teachers to understand more efficiently in their native language than the foreign language. In this manner, the teachers will comprehend the concepts in the literary texts and can impart correct knowledge to the students.

The third significance of this study is for the students. With the help of this study, students can make comparisons between other writers and poets with their native ones. In this way, the students will not only benefit in learning and understanding, but will also be freed from studying a complete Eurocentric syllabus. The students would be able to understand and retain their own culture with the native poet or author and would also understand the writings of the foreign writers and poets.

The fourth significant aspect of this study is to the Corpus of knowledge because the study explores the thematic unity, between the two poets who are of current importance today in the literature curriculum of Pakistan. While Shelley is a European poet and his poetry is taught in Pakistan as well. In Pakistan, the medium of instruction in most of the schools is Urdu which is basically the National language of Pakistan and Faiz is an Urdu poet. Thus, by comparing Shelley's poetry and prose with Faiz's poetry and prose, the study can contribute to the understanding of Shelley's poetry by the second language readers, teachers and learners since the aim

of the study is to find the similarities and dissimilarities in the poetry and prose of both the poets. Thus, second language learners can understand Shelley more deeply.

Another significance of this comparative study of the comparative insights into the works of Shelley and Faiz is to contribute to the comparative field of literature in general, which has been on a steady decline due to different comparative models such as European, French and German comparative models. This study broadens the scope of comparative literature from a Eurocentric superiority to multiple comparative approach by comparing an Asian poet (Faiz) to a European poet (Shelley).

As a result, this study is also a distinct and well-defined endeavor which analyses two ideologically-related poets belonging to different eras. Although there have been several researches and scholarly articles on Shelley and Faiz and their selected works, so far there has been no comparative study that explains the thematic unity in their poetry and prose.

Another significant aspect of this study is its theoretical considerations. To date back, there has been no comparative study of Shelley and Faiz under the Marxist's literary framework. Moreover, this study also contributes to Marxism with the fact that unfortunately, Marxism is usually associated and misunderstood as anti-religion.

However, this study applies the Marxist's literary framework to a staunch Muslim poet Faiz and a skeptic poet Shelley which clearly indicates that Marxism is a broad term and Marxist's literary criticism mainly deals with the ideological content of

literature. Moreover, Marxism is usually utilized for economic purposes. This thesis analyses poetry and prose with a Marxist's literary perspective, thus broadening the scope of Marxism from economic field to the field of literature.

This study is also a contribution with respect to the Pakistani youth. Under the terrifying impacts of religious extremism and sectarianism which is giving rise to a pessimistic youth in Pakistan, the study may contribute to inculcate the thoughts of revolution among the youth since young generation is the hope of every successful nation. By understanding Shelley with a comparison to Faiz, the young generation can bring about revolution in society on their own part and be hopeful for a brighter future. This is the main reason for the researcher to select Shelley and Faiz for this study since both poets were radicals and revolutionists of their own times.

Moreover, there are many Shelley lovers who want to read and understand Shelley. Since English is a second language in Pakistan, therefore Shelley lovers cannot understand Shelley's writings with full depth. This study is also a contribution to those Shelley lovers who can understand Shelley with more depth by studying him with a comparison to Faiz who is the local poet of Pakistan.

Another significance of this study is that although different books are composed on Shelley and Faiz's works in addition to literary and research articles. However, with the exception of minor endeavors finding ideological and artistic similarities, extensive research work in comparative mode under Marxist theoretical framework between the two poets has not been done so far which legitimizes the requirement for comparative study between the two.

1.6 Scope of the Study

The scope of the study covers the analysis of two very important literary figures of Pakistan PB Shelley and Faiz Ahmed Faiz. These two poets are compulsory subjects in the literature curriculum in Pakistan in BS honors, Masters and O' Levels International Examination in Pakistan. This comparative study opens new doors of syllabus amendment by comparing a native poet (Faiz) to a European poet (Shelley). The scope of the English literature syllabus can be broadened by introducing comparative studies in the form of a native writer in comparison to a European writer to make teaching and learning easy specially in an educationally deplorable country like Pakistan where 70 percent of population attain their education from Urdu medium schools (Raheem, 2015).

An important aspect that broadens the scope of this study is that this study shows the multiple perspective approach of comparative literature. Since the study compares a European and an Asian poet belonging to different social contexts. Thus, literature can be studied in different cultural contexts rather than using a formalist approach since formalistic approach look only into technicalities of language.

Moreover, the scope of the study covers Shelley and Faiz's poetry and prose. There are two reasons for selecting Shelley and Faiz's poetry and prose. First, the poetry and prose of both the poets contain revolutionary apprehensions. The thoughts and feelings depicted in the poetry and prose of both the poets show similar attitude towards revolution although they belonged to different ages and different social, political and cultural contexts. Thus, both the poets are very interrelated and both

focus on the same revolutionary realm. Second, both the poets belong to the progressive writer's movement in Europe and Asia respectively. Moreover, the poetry and prose of both the poets have not been analyzed with a comparative study. Therefore, the scope of the study is broadened by taking into account the poetry and prose of both the poets.

The scope of the study is also broadened with the Marxist's literary framework. By using the Marxist's literary framework, this study broadens the scope of Marxism from economic field to the field of analyzing literature.

1.7 Limitations of the Study

The first limitation of the study is that the fragments written by PB Shelley and Faiz Ahmed Faiz are not included in the scope of the study since they were left incomplete by both the poets and were later completed and published after the death of both the poets. Moreover, since Marxist's literary criticism is a broad theory with different branches, this study just focuses on the basic tenets of Marxist's literary criticism which are explained in the theoretical framework of the study (Section, 1.9).

1.8 Operational Definitions

1.8.1 Literature and Poetry

Literature is concerned with all parts of human life and the universe completely, unquestionably every work of literature is about something, and the more a person reads, the better supplied will his mind be with learning. As Waugh and Rice (2016) claim that literature is either aesthetic worth alone or aesthetic worth in blend with the general scholarly refinement. With poetry, drama and novel, the best works are chosen on tasteful ground; style, structure, general drive of introductions are the typical qualities singled out.

There are numerous meanings of poetry originating from the writers and commentators so it is practically difficult to characterize poetry. The expressions of poetry gotten from the Greek word, Poiein intends to make or to build. Wordsworth propounded his perspectives on poetry, its inclination and capacities and the capability of a genuine artist in his Preface. So far as the way of poetry is concerned, Wordsworth is of the supposition that poetry is the unconstrained flood of intense emotions. Poetry has its starting point in the interior sentiments of the artist. It involves enthusiasm, state of mind and disposition. Poetry cannot be created by entirely holding fast to the tenets set around by the Classicists. It must stream out normally and easily from the spirit of the writer.

In any case, it must be noticed that great poetry, as indicated by Wordsworth, is never a prompt articulation of such effective feelings. A poet must contemplate over them long and in a profound manner. In the expressions of Wordsworth, poetry has its inception in feelings recalled in serenity.

As per S. T Coleridge, a notable essayist, poetry is the result of the writer's creative ability and the best words in the best order. Ralph Waldo Emerson says that poetry is the never-ending attempt to express the soul of thing, to pass the savage body and inquire the life and reason which makes it be exist. For it isn't meter, however a meter making contention (thought) that, makes a lyric. Edgar Allan Poe says that the poetry is the rhythmical making of magnificence. Its sole mediator is with intellectual or with the cognizant; it has just collateral connection.

Wordsworth in Hartman (2015) expresses that poetry is the unconstrained flood of effective feeling, articulation of feeling, and it is constantly concerned with common human worries, with the day by day matters of one's life. It might state that poetry is words which are organized in a general example of rhymed and highlighted lines or the specialty of composing of scholarly words in metrical shape. (Understanding Poetry: 2007; 2). Poetry is a contemplation or reflection upon life and future contention about something (Mazza, 2016). Poetry is marvellous dialect orchestrated deliberately containing particular pattern (Mazza, 2016).

In this study poetry is defined as a “comprehensive term which can be taken to cover any metrical composition” and “it is a superior form of creation” (Cuddon, 2013. p. 546).

1.8.2 Prose

In this study prose is defined as “a straightforward discourse”. Prose is a straight unembellished form of dialect, written or spoken in ordinary usage (Cuddon, 2013. p. 564).

1.9 Theoretical Framework

This theoretical framework is designed to identify, understand, explain the similarities and dissimilarities in the poetry and prose of two important literary figures in Pakistan PB Shelley and Faiz Ahmed Faiz. The poetry and prose of these two poets form the core of English literature and Urdu literature syllabus in BS honors and Masters level curriculum in Pakistan.

1.9.1 Marxist Literary Criticism and Theory

There are different literary theories to analyze literature such as formalism, structuralism and post modernism. Formalism is a type of literary criticism which mainly deals with the structure of a specific text and does not take into account any external influence (Lodge, 2015). On the other hand Structuralism is scientific and interdisciplinary than formalism. It deals with a close reading of the text, but to reveal the fundamental structures and system of signs (semiotics) which intentionally or unintentionally effect rules of culture (Sheriff, 2014). Moreover, Post Structuralism is a mere extension of Structuralism and recognizes the predominant notion that meaning does not exist outside of the text and that meaning is not fixed but rather contingent and unstable. Thus, the above mentioned theories of literature do not focus on the ideological content of literature. However, Marxist’s Literary Criticism is a literary theory which mainly analyzes literature in its ideological

content. Therefore, this study utilizes Marxist's literary criticism to analyze PB Shelley and Faiz Ahmed Faiz's poetry and prose. Thus, the concepts explained in this theory thoroughly relate to the topic of this study.

Marxist literary criticism is a general term which explains literary criticism built on dialectics and socialist theories. Literary works under Marxist criticism are viewed as impressions of the social organizations from which they start. As indicated by Marxists, even writing itself is a social organization and has a particular ideological capacity, in light of the foundation and belief system of the writer. The English literary critic and cultural theorist, Terry Eagleton, defines Marxist criticism this way:

Marxist criticism is not just a 'sociology of literature', worried with how books get distributed and whether they discuss the common laborers. Its point is to clarify the artistic work even more completely; and this implies a delicate regard for its structures, styles and, implications. In any case, it additionally implies captivating on those structures, styles and implications as the result of a specific history (Eagleton, 1976)

The easiest objectives of Marxist literary criticism can incorporate an appraisal of the political inclination of a scholarly work, deciding if its social substance or its abstract frame are dynamic. It additionally incorporates breaking down the class builds showed in the literature.

The studies of Karl Marx have given a foundation largely in socialist theory and research. Marxism intends to change the idea of work through making a classless society based on control and responsibility for methods for production. The core

three principles such as Economic Determinism, Dialectical Materialism and Class Struggle were believed by Marx to be the basis of his theories. For Marx, the two classes of society were the Bourgeois (the Dominant class controlling as well as owning the means of production) and Proletariat (the Subordinate class: who do not own and lack control over the means of production) occupied with unfriendly communication to accomplish class consciousness. Marx trusted that all previous history is a battle amongst threatening and contending financial classes in condition of progress. Marx and Friedrich Engels worked together to create a scope of productions in light of private enterprise, class battles and socialists developments. The following three published works reflect the ideologies of Marx: The Communist Manifesto, Preface to the Contribution to the Critique of Political Economy (1859), Das Kapital or Capital (1867)

The very first publication Communist Manifesto (1848) contends that 'the historical backdrop of all hitherto now existing social orders is the historical backdrop of class struggle' (Duiker & Spielvogel, 2008) As class battle is the power house of history, to comprehend the course of history, one must dissect the class relations that encapsulate diverse chronicled ages, the oppositions and types of class battle typified in such class relations. This includes the advancement of class cognizance and takes after the progressive developments that test the prevailing classes. It reaches out to rating the achievement of these upsets in growing new methods of creation and types of social organization (McLellan, 1971).

Contrary to the Manifesto, Preface to the Contribution to the Critique of Political Economy (1859), and Capital (1867) concentrate on the unfurling rationale of a

framework, as opposed to class battle. These give an option record of chronicled advancement and stress the self-damaging inconsistencies and law of movement of particular methods of production (Stones, 1998). The Preface contends that society's financial association comprises of an unmistakable example of powers and associations of provisions. From this foundation develops a complex political and conceptual superstructure (Mclellan, 1971) where money related change impacts upon societal progress.

The beginning and element of private enterprise is the major concern of Capital. Mclellan (1971) contends, it alludes to the battle of class for the most part with regards to the battle amongst capital and work, inside free enterprise, instead of over its suppression (Mclellan, 1971) Capital was less worried with estimating how private enterprise would be ousted, than considering how it had created and how it functioned (McIntosh, 1997). The way to understanding this rationale was the "commodity" type of social relations – a shape that was most completely grown just in capitalism.

It is through the speculations of class battle, governmental issues and financial aspects that Marxist literary criticism rose. The idea behind Marxist Criticism is that works of writing are simple results of history that can be broken down by taking a gander at the social and material conditions in which they were constructed (Siegel, 2011). Marx's Capital expresses that the method of generation of material life decides inside and out the social, political, and scholarly life process. It is not the cognizance of men that decides their being, however unexpectedly their social being, that decides their awareness. Put essentially, the social circumstance of the creator

decides the sorts of characters that will build up, the political thoughts showed and the prudent proclamations created in the content.

In spite of the fact that Marx and Friedrich Engels detailed their speculations of Socialism in the mid-nineteenth century, it was not until the 1920s that Marxist Literary Theory was systematized. The best force for this institutionalization came after the October Revolution of 1917 in Russia. The occasion affected an adjustment in conviction around socialist goals in government and society (Siegel, 2011).

While these standards created, socialist realism was acknowledged as the most noteworthy type of literature – a theory in view of a workmanship development that delineated and celebrated the low class' battle towards societal advance. These thoughts guided both abstract creation and official literary criticism in the Soviet Union (Siegel, 2011) where works concentrated on the lives of the diverse classes. In the years from that point forward, the convictions of some Marxist schools in regard to literary theory have been adjusted to recognize that artistic creation is a consequence of both subjective motivation and the target impact of the author's surroundings (Siegel, 2011).

This arrangement of conviction depends on the social classes and the financial and political advancement of society. In this way, Marx's speculations interwoven with the developing philosophies of the new Russian development and spread all through the world.

Keeping in view the relevance of Marxist literary criticism to the aims and objectives of this study, the theoretical framework used for this study is Marxist literary criticism. This criticism is derived from Karl Marx's 1848 *The Communist Manifesto*

and 1867's work *Das Capital* among others. According to this theory, literature is universal and it is not created in a vacuum. Every writer or poet is the product of his age and history is a perpetual struggle between higher and lower forces of society (Marx, Engels & Gasper, 2005). The theory also explains that human actions and institutions are economically determined and that class struggle is needed to create historical change and that Capitalism will ultimately be superseded by socialism. This theory contains four main principles.

The first principle of this theory explains that Literature or art is universal and should be compared across national boundaries. Literature is the product of a writer's society and age. The second principle of this theory explains that history is a perpetual struggle between higher and lower forces of society. The third principle of this theory explains that the struggle for political power between bourgeois and proletariat class causes proletariat revolution. The fourth principle detests the concept and practice of capitalism because capitalism exploits the working class.

As a result, the rich become richer and the poor is becoming poorer. The fifth principle suggests that socialism is the key to forming successful societies. Socialism aims for the betterment of all human beings where man can manage all his labor and needs by himself instead of being governed by any blind power.

Marxist literary criticism continues to exert enormous intellectual and practical influence across the world (Athreya, 2012). This criticism explains that literature is a product of a writer's age and therefore, any piece of literature or art should be analyzed in its social, political and cultural context to understand its depth. Marxist's

Literary Criticism is more relevant in the 21st century than before because of the increasing industrialization, capitalism and national imperialism (Amies, 2008).

In this criticism, Marx explores the ideological importance of literature. Marx believed that content of literature determines the form and that therefore, all art is political. Even if a work of art ignores political issues, it makes a political statement because it endorses the economic and political status quo. Consequently,

Marxist's literary criticism enables a researcher to frequently evaluate and judge any literary work better than others on an ideological basis (Snodgrass. & Jacobson, 2004). This criticism can illuminate social, political and economic dimensions of literature more adequately than other theories overlook (Athreya, 2012). For instance, the formalist criticism treats literary work as its own distinct piece, free from its environment, era, and even author. However, Formalism is no longer used in academy (Brizee, et.al, 2011). Instead Marxist literary criticism has maintained its relevance in academics since it strives to explain and expose the power struggles within a text and the relationship between text and author, and author and society.

Mehring, (1962) and Shimp, (2009) explain that the concepts of politics, social revolution, history, communism, materialism and economics cannot be enlightened without an understanding of the ideas of Karl Marx.

There are some successors of Marx's for instance Samir Amin, Jame Scott and Antonio Gramsci who have contributed to Marxism which is now called Neo-Marxism.

However, the studies of these Marxist's successors are mere extensions of Marxism with no clashes to Marxism. For instance, Samir Amin, basically an economist has extended Marx's concept of capitalism to the imperialistic world. Following the basic tenets of Marxism, he argues the monopoly of technology, supported by military expenditures of the dominant nations, the monopoly of control over global finances and a strong position in the hierarchy of current account balances, the monopoly of access to natural resources the monopoly over international communication and the media and the monopoly of the military means of mass destruction (Amin, 1977).

Similarly, Scott (1977) in his book, in "The Moral Economy of the Peasant" extended Marx's concept of hegemony and rights of the working class by looking at the causes of peasant revolts, focusing on those in Burma and Vietnam in the early 1930s. He argued that peasant rebellions can only be understood in the light of a peasant system of values which is irrevocably linked to their subsistence requirements. In his book, "Weapons of the Weak" he takes up a similar subject, this time looking at ordinary, everyday peasant resistance and the reasons open revolts are so rare. One of his main goals is to resolve empirically debates within political science over the concepts of false consciousness and hegemony.

Gramsci, another neo-Marxist is best known for his theory of cultural hegemony which describes how states use cultural institutions to maintain power in capitalist societies. He extends Marxism by explaining the need for popular workers' education to encourage the development of intellectuals from the working class (Gramsci & Buttigieg, 1992). He presents an analysis of the modern capitalist state that

distinguishes between political society, which dominates directly and coercively, and civil society, where leadership is constituted by means of consent.

Thus, it is clear that there is no clash between Marx's and neo Marxists. The above studies are basically the extensions of Marxism. Therefore, the researcher prefers to utilize Marxist's literary criticism as given by its founder Karl Marx.

1.9.2 Previous Studies that have Utilized Marxist Literary Criticism in Analyzing Literature

Fauzi (2016) in his study has described the struggle to fight against the tyrannical regime in Chechnya reflected in Leo Tolstoy's "Hadji Murad". The objective of his study was to analyze the structural elements of the novel, by finding character and characterization, setting, point of view, plot, and theme based on Marxist approach.

In another study, Eraditya (2015) has explained and analyzed social mobility in Danny Boyle's and Loveleen's movie "Slumdog" using the Marxist approach. This study also shows the relevance of Marxist approach in analyzing movies.

Asnawi, (2015) identifies the phenomenon of class conflict in Chinua Achebe's novel, "Things Fall Apart" using Marxist Approach. Her research findings show the class conflict between Igbo society and British missionaries.

The above-mentioned studies have utilized Marxist Literary Criticism only on one genre of literature, that is the novel. However, this study analyses two different genres of literature that is poetry and prose using the Marxist Literary Criticism.

Keeping in view the relevance of Marxist Literary Criticism in analyzing literature in its ideological content, this research uses the Marxist's literary criticism to analyze the ideological themes in the poetry and prose of PB Shelley and Faiz Ahmed Faiz.

The researcher finds Marxist literary criticism as relevant to this study since the study aims to identify and analyze the similarities and dissimilarities in the ideological content of the poetry and prose of the two poets who belong to different eras, facing similar social and political conditions in their own times. And Marxist's literary criticism is the only theory to analyze literature in its ideological content.



Theoretical Framework

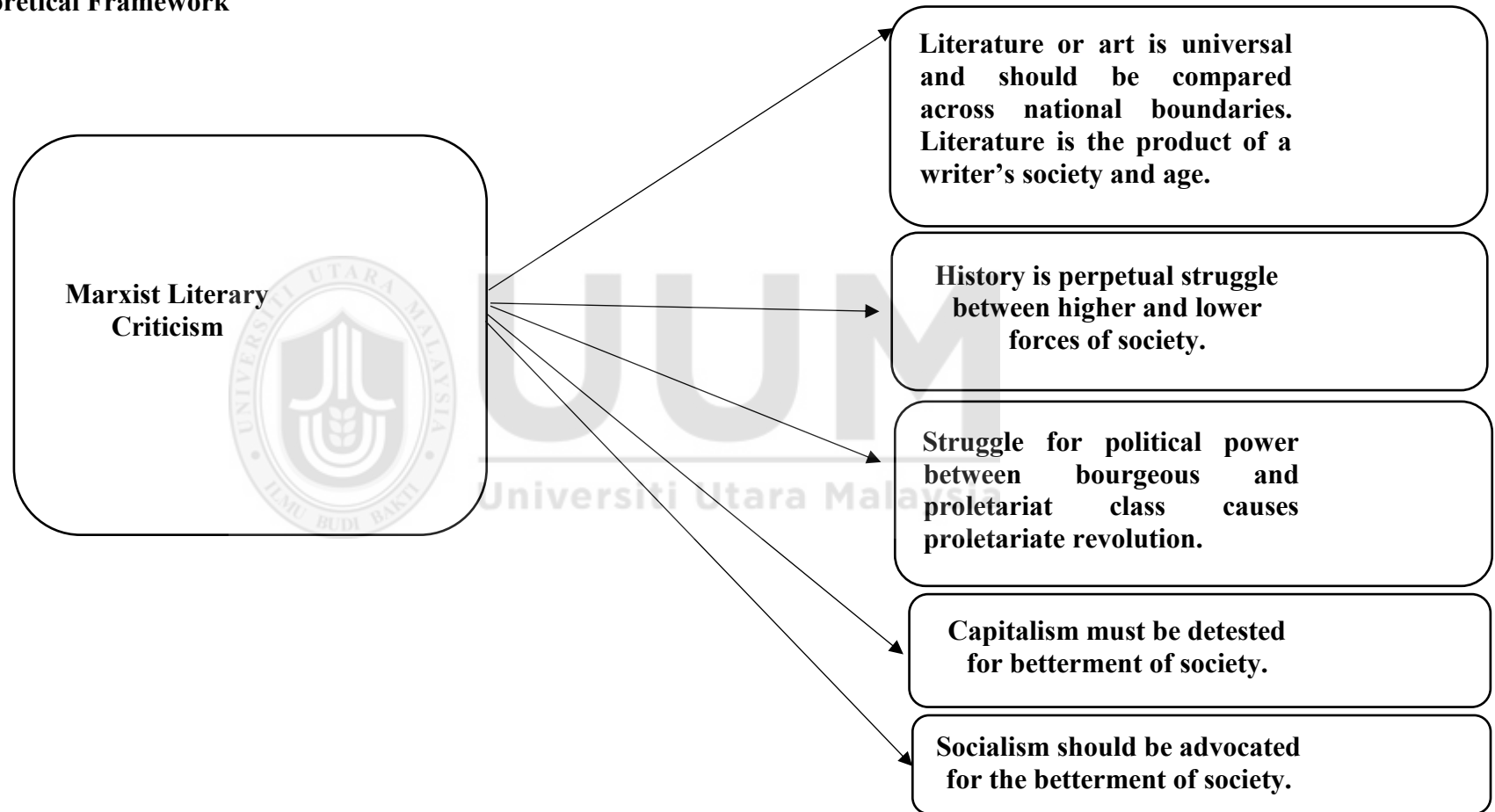


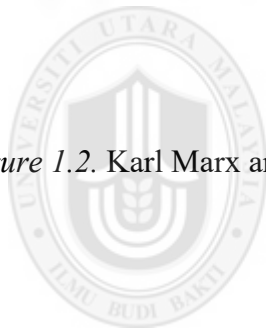
Figure 1.1. Theoretical Framework for the Study

MARXIST CRITICISM

- Marxist criticism is based on the political and economic theories of **Karl Marx** (1818-1883).
- Some representatives of this school are Christopher Caudwell, George Lucas, Luciene Goldmann, and Walter Benjamin.



Figure 1.2. Karl Marx and Marxist Criticism



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Marxist Literary Theory

Figure 1.3. Marxist Literary Theory

Conceptual Framework

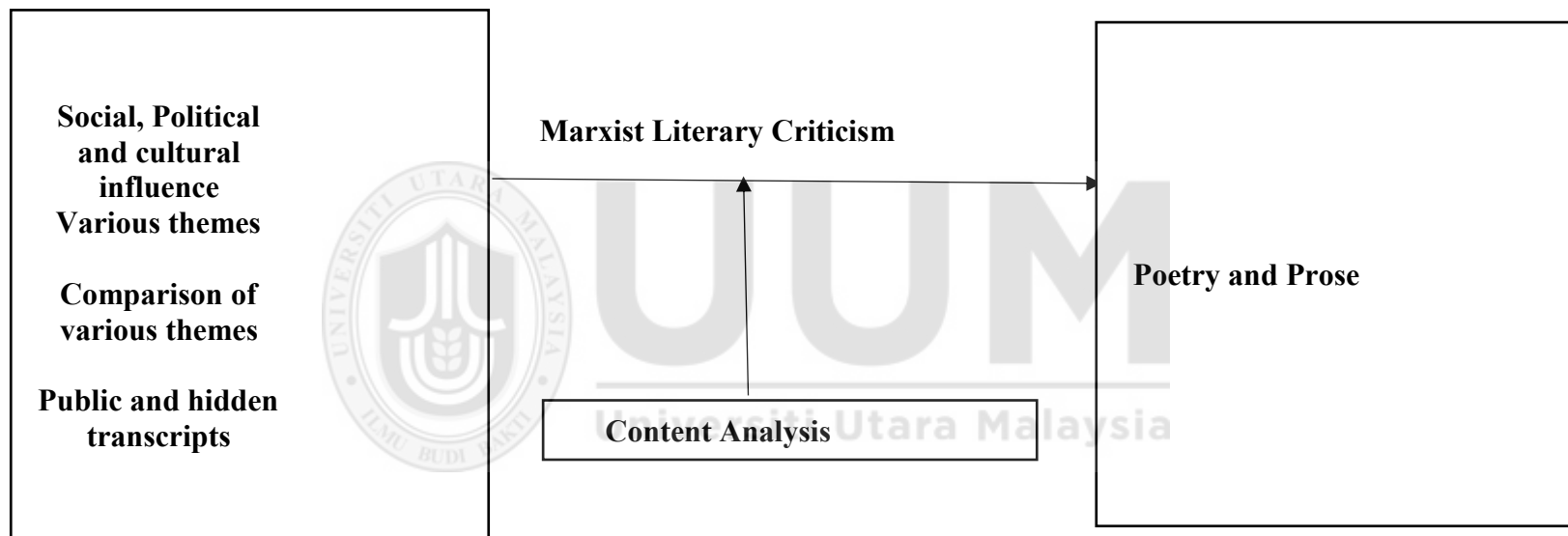


Figure:1.4. Conceptual Framework for the Study

1.10 Conceptual Framework

This conceptual framework is designed to identify the similarities and dissimilarities in the poetry and prose of two important literary figures in Pakistan, PB Shelley and Faiz Ahmed Faiz. The poetry and prose of these two poets form the core of English literature and Urdu literature syllabus in BS honors and Masters level curriculum in Pakistan. The conceptual framework deals with the investigation of similar and different themes in the writings of both the poets. To investigate the themes, in the writings of both the poets, the influence of the social, political and cultural background on the writings of both the poets are also investigated. This enables the researcher to understand and identify the themes more adequately.

The major themes are investigated, analyzed and explored under Marxist Literary Criticism. Moreover, the public and hidden transcripts² (Marxist concept) in the poetry and prose of PB Shelley and Faiz Ahmed Faiz are also investigated, analyzed and explored. These public and hidden transcripts were used by these two poets in their poetry and prose to motivate the common people for revolution. Other than the public and hidden transcripts, the themes of sadness, wait and hope are also identified and analyzed which indicates that both Shelley and Faiz were revolutionary poets of their own times.

Although PB Shelley was a European poet while Faiz Ahmed Faiz was a Pakistani poet, both these poets shared common thoughts and feelings towards freedom,

² Public and Hidden transcripts are concepts given by James Scott who was a Marxist. The notion of 'transcripts' indicate that there are set up methods for carrying on and talking that fit specific performing artists under specific social settings, regardless of whether oppressed or dominant.

justice, revolution and change in society. This similarity of thought between these two poets show that art and poetry is universal. Poets or writers can be compared to each other across national boundaries, in terms of ideology, even if belonging to different social, political and cultural contexts. When poets or writers are exposed to similar social and political conditions, they give rise to similar thoughts and feelings.

1.11 Methodology

1.11.1 Intrinsic Analysis and Extrinsic Analysis

This study adopted a qualitative research design, a comparative study. In this study, analysis was conducted involving both types of analysis which are often used by researchers to assess the literary work. Both types of analysis are the intrinsic and extrinsic analysis.

By using intrinsic reasoning, the researcher processed the raw data into categories or themes constructed on accurate reading and interpretation. This process used intrinsic reasoning, in which the researcher's careful examination and constant comparison of the data led to the appearance of various themes and categories. But the researcher also made use of extrinsic reasoning as suggested by Wellek and Warren (1977, p. 73). This helped the researcher to produce concepts or variables from the selected theory or preceding studies, particularly at the inception of data analysis.

1.12 Marxist Literary Criticism

In this study, Marxist literary criticism was used to analyze the themes. This criticism focuses upon the ideological content of literature. This approach explains that any piece of literature, be it European, Asian or African can be compared among each other in the comparative field, since literature is universal and holds no cultural boundaries. Marxist's literary criticism examines literature in its social, political and cultural contexts. Keeping in view the research objectives and research questions the researcher first identified the social, political and cultural conditions of both Shelley and Faiz era to show the impact of their eras on the development of their poetry and prose using the Marxist's literary criticism as described earlier in chapter one.

1.13 Content Analysis

Content analysis was used to analyze the data in the study. (Hsieh & Shannon, 2005). "Qualitative content analysis" is defined as "a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns" (Hsieh & Shannon, 2005, p. 1278).

It can also be defined as "an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytic rules and step by step models, without rash quantification" (Mayring, 2000, p. 2). Qualitative content analysis goes further than simply including words or pulling out objective content from texts to inspect meanings, themes and patterns that may be manifest or latent in a specific text. It enables the researchers to comprehend social reality in a subjective but scientific way.

The researcher used content analysis since it helped the researcher to identify and analyze both the manifest and latent content in the texts selected which enabled the researcher to understand the text thoroughly.

Moreover, content analysis enables an understanding of the culture of the people involved in that work. A culture of life includes customs, morals, socialization process and social divisions (Hesse-Biber and Leavy, 2011).

1.14 Data Sources

1.14.1 Primary Sources

All quotations from Shelley's Poetry except for the poem "Queen Mab" were taken from: Shelley Poetical Works, ed. by T. Hutchinson, Oxford editions (1914).

All quotations from Shelley's Prose except for "A Philosophical View of Reform" and "A Defence of Poetry" were taken from: "The Prose Works of Percy Bysshe Shelley, ed. Richard Herne Shepherd (London: Chatto & Windus, 1906).

Quotations from "Queen Mab", "A Philosophical View of Reform" and "A Defence of Poetry" were taken from: Woodcock B. (2002). *The Selected Poetry and Prose of Shelley*. Ware: Wordsworth Editions Limited.

Quotations from "An Essay on Christianity" were taken from: Rhys E. (Ed.). (1887). *Essays and Letters by Percy Bysshe Shelley*. London: Walter Scott.

Quotations from the poetry and prose of Faiz Ahmed Faiz were taken from the following translations:

Kamal, D. & Hasan, K. (2006). *O City of lights: Faiz Ahmad Faiz, Selected Poetry and Biographical Notes*. Karachi: Oxford University Press.

Hasan, Kh. (1982). Faiz: A Personal Memoir. In Daud Kamal and Khalid Hassan (Eds. & Trans.), *O City of Lights: Faiz Ahmad Faiz, Selected Poetry and Biographical Notes* (pp 19-33, 2006). Karachi: Oxford University Press.

Kiernan, V. G. (Trans). (1971). *Poems by Faiz*. London: Vanguard Books (Pvt) Ltd. South Publications.

1.14.2 Secondary Sources

Articles, reviews, books and scholarly criticism were used as secondary sources in the study.

1.15 An Over View of English Literature Curriculum in Pakistan

The British pioneers in 1835 presented their "standard" English language and its writing in British India to control mentally and socially. However, even after freedom, British political and ideological supremacy continued as English language proceeded as an overwhelming talk and power. It ought to have been destroyed to propagate national language and culture of the autonomous state. However, the effective survival of foreign rule: (English) and its tenacious predominance fit as a fiddle of English language and unaltered examples of teaching literature in the English literature curriculum in Post-colonial Pakistan has been a contributing variable in propagating social administration of Eurocentric belief systems as evidently nonpartisan and objective "voices" of "commonsense" (Makhdoom, 2014; Gramsci, 1971). One likewise watches that amid the time of colonial control, the part and capacity of English curriculum and use might not have gotten adroit basic review and contestation. In today's period of "neo-colonization" there is more basic consciousness of its status as a method for control and of conveyance of social and scholarly capital. The policymakers, curriculum designers, political administrators, learners and learning establishments in most legislative and non-legislative

associations are progressively holding onto English as the authority, the formal, and the instructional language in their regular organizations (Fitz & Evans, 2005; Rehman, 1996).

In the meantime, the writers and reviewers of postcolonial writing, for instance, Young (2016), Ashcroft, et al (1989), PennyCook (2000) and Ngugi (1986) likewise contend that the present use and inconveniences of English language and writing in most worldwide organizations re-set colonial relations (or hegemonies) and would require more “critical” mindfulness and grant. Said (1994) has given the post-colonial societies another plan of concentrating on literature in universities.

Said furnishes us with "Themes of Resistance Culture". As indicated by Said, recuperating of land domain which is at the heart of decolonization stands for primary resistance. However, the time of secondary resistance starts with the time of geological autonomy from the provincial bosses. Said likewise advocates that it is essential to leave debasement of colonization and calls it "ideological resistance" (Said, 1994). In this way, remembering the ultimate objective to philosophically free ourselves from the manacles of hegemonic plans that still torment us, a pressing response through the standard of content is needed, "where there are formally local talks on their free states and country act as a component of a general development of resistance and control" (Said, 1994, p. 6).

1.15.1 Does Curriculum Make a Difference in Literary Education?

In Pakistan, particularly in educational discourse of literary studies, one can scrutinize the significance of the curriculum even at university teaching. One can likewise ponder apparently basic question, for example, expulsion of curriculum and the meaning of education (Ellahi & Zaka, 2015). In addition, would we be able to consider some type of force, administration, remote social mastery, race, and representation, without considering curriculum? English curriculum ought to have been the very rotate of our preparatory core interest since Pakistan like other former British colonies was also subjected to the British predominance. It gets to be pertinent on the grounds that what information and aptitudes permit and allow or neglect to offer access to instructive measures, for example, what is educated to the learners in a current social and cultural setting about themselves in connection to others does make a difference (Chun & Evan, 2016). In the present post-colonial period, the worries about the part of cultural imperialism are increasing, particularly in the circle of educational discourse.

Likewise, the issues about the Euro-centricity in curriculum is additionally observed as a demonstration of imperialism (Young, 2016; Said, 1994; Ngugi, 1986), whereby burden of one particular social conventions and values on groups who have diverse qualities is challenged as being political. One feels that there is no one “single model” however, curriculum contemplations are one that ought to happen as a progressing part of the way towards developing, training and concentrating on particular focuses for instance, English curriculum in literature at BS and Masters level from the year, 1981 - 1991 did not have the points and destinations specified in

the official archive circulated by University Grants Commission (National Academy of Higher Education, 1991). Indeed, even instructive strategies in the past are unable to address the issue of languages and humanities curriculum and what it expects to give on cultural, sociological and ideological level (Ali, 2013, Iqbal, 2011).

1.15.2 English Literature Curriculum: Is it Impartial in Educational Context?

Curriculum does make a difference fundamentally in education and learning. Different governments in such a variety of nations invest a considerable measure of energy doing curriculum change and policy making (Alvesson & Benner, 2016). Thus, to cite a couple of cases, in numerous countries curriculum changes act as a key motivation in developing policy, cultural and social improvements which are mainly dominant and issues of class, portrayal, social relativism and gender. Along these lines, the colossal group of scholarly texts which diagrams these basic issues on class and portrayal in association with literature as a talk which is ideological in nature can likewise be scrutinized (Oprescu, 2016). But then, it involves the perception that in this expansive region of English literature, which includes perusing and unraveling content, deconstructing and demystifying old ordinances and conventions, is regularly pondered as an ideologically content-free skill and is rarely given due importance (Makhdoom, 2014).

The fake contention is that what we picked in curriculum making and its practices holds significance in setting up what pride and conceivable outcomes are rendered to “our culture”, “our voice” and “our representation”. Most importantly, what respect relates to oppressed and minimized groups, voices other than British in our plan of

studies. To cite a case, Said (1994) calls attention to the unseen control structures of the West's authority over the non-Western people group by plainly bringing up the conventional dualistic representations in British literary standards. Obviously, so called unbiased issues should likewise be rethought in more extensive scale, in light of the fact that each learning can realize change of people and their discernment about the world and themselves. Explaining the importance of curriculum, Basil Bernstein once said:

“How a society selects, classifies, distributes and transmits and evaluates the educational knowledge it considers to be public, reflects both distribution of power and the principles of social control.” (1977, p. 41)

1.15.3 English Literature Curriculum at BS Honors and Masters Level

The English literature curriculum in the universities of Pakistan at BS Honors and Masters level since independence is embedded with Eurocentricity. The endorsed curricular course of all the four mandatory classifications (poetry, criticism, drama, novel) in the investigation of English literature are essentially conventional English literature courses (Motahhir, 2015; Makhdoom, 2014). The utilization of these courses sustain the frontier legacy of a solitary culture which is intensely stacked with western history, reasoning and ideological referencing to a bigger degree.

In such a course plot, standard messages, for example, Marlow's plays, Shakespearean plays, Bacon's essays, Jane Austen and Thomas Hardy novels, Spenser, Wordsworth, John Keats, PB Shelley and Pope's poetry frame the center

courses (Higher Education Commission, 1990, 1996, 2006). The conventional approach in the pedagogy of literature has been that of examination of literature as far as plot development, character, subject and genre investigation.

1.15.4 An Examination of English Literature Curriculum in Pakistan from 1981-1992

In the previous years up till 2006, as said prior the curriculum that has been affirmed, outlined and actualized by the leading body of studies in English has been a solid promoter of customary model English literature for BS Honors and master's classes. In Pakistan, the "National" revision curriculum committee (Higher Education Commission; 1990, 1996, 2006) has kept on enriching the English language with undue powers subsequently smothering and underestimating the different recorded indigenous cultural values and states of mind in literature that could have been cultivated in the students.

For instance, if we consider the course plot for the years 1981-1992 which is a necessary genre in the English curriculum, Paper "1": the poetry, two elements can be mapped out from its basic study; the course content that has been incorporated for the perusing of BS Honors and Masters students is covering a traverse of ten years.

This likewise implies that for ten long years what ever happened in the realm of educational discourse as for literature remained undealt with. For about ten years in the literature curriculum: poetry syllabi just incorporated the accompanying authors of English groups from conventional center course which is vigorously traditional in

nature: William Wordsworth, ST Coleridge, Robert Browning, John Keats, Chaucer, George Eliot, John Donne and PB Shelley are included in the list of the poets.

The rundown of the recommended texts being totally Anglo dominated, has joined nothing from outside other than Eurocentric writing to realize any "change" in the current educational programs. The "change" (Motahhir, 2015) ; Isanilatif, 2006) as it has been underscored in the presentation of English curriculum report, must be seen from the reality, that the students of literature in the quick moving political atmosphere particularly after 9/11 scene and worldwide difficulties should know about not just the language strengthening and its essentialness as a social reality in building meaning, at the same time, the same number of basic authors see inside the instructive institutes, the possibility to change society by creating critical people who could question, challenge lastly detonate the inescapable myths, convictions and suppositions. In order to make this possible, there is a requirement of two things simultaneously: the way the content of literature is taught at academic level and furthermore, misused and passed on to the students.

Moreover, in words of (Said, 1994), "the most characteristic tenants of the postmodern critical work seeks to question that European philosophy and literature that has held to be essentially true at an abstract or programmatic level like the studies on philosophical debates such as epistemology, metaphysics, logic, is in truth a contingent and a cultural construct which is historically specific and has often served the indirect and hidden function of empowering members of a dominant social group at the expense of Others". Thus, to bring about positive changes in

people and society, especially in a country like Pakistan it is essential that distinctive parts of information and literature to be made a part of the curriculum. Here one would advocate the indigenous and socially applicable literature to be instructed similarly at standard with the British or European literature.

1.15.5 The Revision of English Literature Curriculum in 1991

The National Academy of Higher Education; University Grants commission revised the curricula of English for B.S Honors and Masters Level classes in 1990 (National Academy of Higher Education, 1990, 1991, 1996, 2006). The correction for the curriculum module did not think of anything new that could be fused considering Pakistani social needs and values at the end of the day. It is additionally amazing to note that the curriculum archive could not outline a particular “aims and objectives” for teaching literature at Masters Level. Tragically, it appears in Pakistani instructive point of view, the points of teaching English literature are not clear (Farooq, 2010). We have a place with a specific culture, with a solid history of triumph and additionally of being vanquished and colonized by the British (Motahhir, 2015). Additionally, if the point is to build up the capacity to peruse distinctive sorts of writings freely and adequately, then writing from Pakistani root by Pakistani poets and writers can likewise fill the need. To build up the perusing abilities a vigorously stacked British traditional syllabus is not on a very basic level required.

Furthermore, it is additionally necessary that language mindfulness be made among the instructive stakeholders, since language is socially built and its structures force

different implications on its clients (Fairclough, 1989). Language has an effect additionally the way it functions. Since the classroom practices continue to be dominated by the teachers, where teacher is the power, and mostly, the teachers hold fast to Anglo overwhelmed criticism and learning, the curriculum stays customary in English substance as well as in objectives. Consequently, the literary education which is traditional, is supposedly displayed as kindhearted and politically "impartial" and judicious (Gramsci, 1971).

1.15.6 The Revision of English Literature Curriculum from the Year 1996-2006

Additionally, the "official curriculum" for the year 1996-2006 in the universities of Pakistan hold the same European writers and poets except for highlighting new names; Classical poetry one core course and the addition of four English poets:

William Blake, Robert Burns, George Gordon Byron and Walter Scott (Revised Curricula of English for B.S Honors and Masters. Levels., 1996-2006).

The curriculum and the reexamined syllabi chosen by the Universities in Pakistan do not say any meaningful change inside the point of view of Pakistani educational setting and in addition social demands (Makhom, 2014). In the world, the future trend demonstrates a move in the educational talk, where numerous thoughts like liberty, democracy and an attention to basic speculation and the dull side of instructive enterprise" are additionally in question. Saigol points out in Education:

Critical Perspectives (1993, p. 126) regarding the condition in Pakistan:

“The thoughts on increasing global interdependence point towards the fact that education exported historically from the West to the formally colonized countries had specific goals which prevented it from being critical. Although the imperial context within which this education was imparted has long since vanished from the globe, its form, and style remain in post-colonial society and still strongly affect the forms of leadership that appear in these societies. The educational system inherited from the imperial masters, but stripped of its liberal content, ensures a connection of dependency with the West and precludes the development of indigenous cultural forms, styles and images which would have a liberating influence upon the polity.”

Saigol's statement can be remained constant for the English literature educational modules and its instructional method in Pakistan also. The changed educational modules uncover a homogeneity, and one feels that the investigation of English writing in Pakistani educational setting still conveys the objectives, purposes and types of colonial eras with an impact upon society. The content has additionally gone through a change in the next “national curriculum” amendment in 2003 for the 2006 (Revised Curricula of English for B.S Honors and Masters. Levels., 2003-2006).

However, from 2003 till the new version of curriculum revision, that is 2006, of whose outcomes have yet to be seen, the issue of Pakistani indigenous voice in the obligatory course of "poetry" stays unheard.

1.18 Summary

This study is presented in seven chapters. Chapter One was based on the introduction and methodology used to carry out the analysis. Chapter One also presented a critique of English literature curriculum in Pakistan. Chapter Two is based on the review of literature on Shelley and Faiz. Chapter Three investigates and explores the influence of social, political and cultural conditions on PB Shelley and analyzes

various themes in the poetry and prose of Shelley. Chapter Four investigates and explores the influence of social, political and cultural conditions on Faiz and analyzes various themes in Faiz's poetry and prose. Chapter Five deals with the comparative analysis of both Shelley and Faiz to find out the similarities and dissimilarities in their approach as revolutionary poets of their own times. Chapter Six deals with the analysis of the public and hidden transcripts in the poetry and prose of Shelley and Faiz. This analysis will refine the relevance and importance of both Shelley and Faiz's literary works to the realities of today while being critical of the strengths and weaknesses of both the poets. Chapter Seven is the conclusion of the study with recommendations and suggestions for further research.



CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter is based on the past studies, critical views and scholarly criticism of different critics and researchers on PB Shelley and Faiz Ahmed Faiz. Further, this chapter explores the biographies of the two poets which helps the researcher to attain the objectives of the study.

2.2 Past Studies on PB Shelley

Different studies have been conducted on Shelley. Alhaidari & Bhanegaonkar (2013) have shed light on the influence of classic myths on some writings of Percy Bysshe Shelley. Besides, this study has also explained how Shelley borrowed some features of myths from classical Greeks to produce his personal mythical perception.

A recent study by Tomko (2016) has made a post-secular inquiry of Shelley's poem "Epipsychidion" and probes deeply into the issue of love whose thoughtful points of confinement and religious skylines are both stunning and instructive. It similarly recuperated him to be a phenomenological artist who could speak freely, particularly to non-Christian and Christian perusers. His Dantean and Platonic arrangement loaned him a directness to astonishing quality. His love for tourism and interest in different cultures throughout his life made him watchful about brutal portions of religion.

Another study by Jones (2016) has examined Shelley's philosophy as personified in his own alimentation. In his study, Jones answered the questions of why Shelley devoted so much of his pamphlet "A Vindication of Natural Diet" (1813) to fitness and illness. Jones (2016) utilized the concept of "personal food system" to argue Shelley's representation of his identity through everyday eating practices.

A recent comparative study between Shelley's work "The Cenci" and Nathaniel Hawthorne's work "The Marble Faun" was conducted by (Bender, 2016). This study involved a tracing of categorical textual associations between Shelley and Nathaniel, thus showing that features of "The Marble Faun" are similar to Shelley's work "The Cenci".

Another comparative study between Shelley and his wife Mary Shelley was conducted by Mercer (2015). She claimed in her study that the Shelleys (Shelley and his wife Mary Shelley) had a predisposition for preface writing as a collective attempt. Shelley wrote the famous preface to Mary's work "*Frankenstein*" and he wrote the preface for their combined work "*History of a Six Weeks' Tour*" (which was mainly written by Mary). When Shelley died, Mary prefaced Shelley's posthumous publications with her individual explanation. In these notes, she was not afraid to praise the 'beautiful effusions' unnoticed by her husband Shelley himself. Thus, the Shelleys turned to be close collaborators, helping each other rationally, creating the most remarkable writings.

In another recent study, Crook (2016) described the development of Shelley's style, his use of heroic couplets particularly with reference to Shelley's lost Poetical Work (1811). This study demonstrated a vital expansion to the literary canon. Despite the fact that not a masterpiece, in content and style it has demonstrated a fast progress over the prior desire, power, and covetousness of Shelley and thus goes about as an extension between Shelley's earlier and later poems. This study additionally showed the influence of Godwin, Erasmus Darwin, and Southey on Shelley.

Rosenthal (2016) has made an analysis of Shelley's poem "Hymn to intellectual beauty". She has explained the concept of the hymn and then claims that the title of Shelley's poem "Hymn to intellectual beauty" was designed by Shelley with the intention to present it as a hymn of Sufis. This study has also invoked Christian concept of Divinity, and themes of self-esteem in Shelley's poem "Hymn to intellectual beauty".

Roberson (2016) has carried out an interesting study on PB Shelley souvenirs. In the beginning of his study, he has claimed generally that the touristic practice of collecting flowers from renowned graves has been acceptable to contribute, somewhat unexamined by literary critics, to descriptions of Victorian sentimentality.

Roberson has rethought the part of such botanical ephemera in creating and retorting to symbols of literary afterlives in the nineteenth century. Particularly, his study considered botanical keepsakes collected from the grave of Percy Bysshe Shelley by Anglophone tourists during the nineteenth century. Roberson claimed that the grave

of Shelley at the Protestant Cemetery in Rome, where his ashes were eventually buried after his death by drowning in 1822, was a widely held destination for literary and intellectual tourists by mid-century. The various botanical souvenirs taken from the grave site of Shelley in the nineteenth century confound simple narratives of textual reappearance, enlightening common material signs essential to posthumous existence. These souvenirs establish a division of the Shelley mythology that flourishes on the presence of natural regeneration.

However, that is, in real, deeply dependent on the material and emotional speculation of readers and devotees. Thus, by investigating the intersecting cultural discourses of botany, tourism, and the textual response and imitation of Shelley's poem "Adonais" in which these souvenirs appeared, Roberson argued that these souvenirs offer an unconventional documentation for an embodied, sentimental posthumous Shelley. However, these souvenirs do not express merely to Shelley's poetical afterlife. Consideration to specific souvenirs, for example a rose sent to American author and critic Margaret Fuller, discloses ways in which concern in a dead poet could also be an intense manifestation of personal individuality and yearning (Roberson, 2016).

A study on Shelley has also been conducted with reference to his second wife Mary Godwin. Witcher (2016) has examined Mary Godwin and Percy Bysshe Shelley's 1814 collective elopement journal, demonstrating the preliminary association between the couple, to trace the ways in which formal components of the journal's entries lighten the interconnected system of collective association and interpersonal identification involved in by the Shelley and Mary.

Witcher has traced the entries as a way of marking the couple's union, and has examined Godwin and Shelley's endeavor to redefine themselves from individualism to fundamental pluralism. Thus, Witcher's article reflects the initial stages of a sympathetic association occurring within the journal's collective pages. In a wider sense, the elopement journal provisions a new thought of literary association that is fundamentally educated by the mechanics of the writing procedure, outlined in the formal components of the prose and literary or peripheral traces inside the manuscripts. The private dissemination of feeling and sensitivity inside individual entries mimics the physical course of writings and thoughts between the couple.

Shelley's poetry has also been compared to Sufi poetry. Niacin (2016) has examined the theme of self-loss in the Persian Sufi literature and the degree to which Shelley was stimulated by and engaged its themes and descriptions in his poetry. To gain insight into Shelley's viewpoint on the idea of self-loss and how he was stimulated by Persian literature to draw on this Sufi impression, Niacin saw into the critical field in relation to Romanticism and Gender-Orientalism. He also discussed the eighteenth-century Scottish metaphysical position on the knowledge of self-loss in consideration with the other. This article reflected the series of Persian motifs that were drawn on by Shelley in his later fragment poems such as "The Indian Girl's Song" (1819), "Music" (I pant for the music which is divine) (1819), "To Jane: The Recollection" (1822) and "From the Arabic: An Imitation" (1820).

In the comparative field, Sharma (2014) has made a comparison between Shelley and John Keats. Sharma claimed that though P. B. Shelley and John Keats were shared companions and were especially comparable in musings, creative ability, creation furthermore in their lifetime yet they have had to some degree inverse qualities in their inventiveness. Keats is the poet of senses, and he cherishes Nature in light of her exotic interest, her interest to the feeling of sight, the feeling of listening to, the feeling of notice, the feeling of touch. He was not abundantly pulled in by the puzzles in nature yet rather discovered reposeful and solid magnificence in nature. He needed to leave the universe of distress and escape into the universe of perpetual excellence where his songbird sings. He regards nature as an eyewitness, as a voyager. He discovers enthusiasm to welcome the physical magnificence of Nature. P.B. Shelley tends to summon nature as a kind of supreme metaphor for beauty, innovativeness and expression. He regards the natural objects as the incomparable components of rousing him (Sharma, 2014).

Another study by Mahmud (2016) has examined the theme of 'Indianness' in Shelley's works. For Mahmud, the curiosity in and eagerness for Indian thought and notions during the English Romantic Period were prevalent. Therefore, a new association called 'Indianness' was in trend. The word 'Indianness' reflects and identifies with India or to its kin, dialects, written works, religions, myths, societies, geology etc. Surely, it is an idea which is all inclusive in degree however Indian in concentration.

The act of holding India and Indian impacts is along these lines characterized as 'Indianness'. Numerous European authors had been keen on old India and were worried with Indian stories and the method for plotting them into their works and thought. P B Shelley was such a poet in whose works the topic of "Indianness" is predominant and compelling. In this manner, Mahmud (2016) shed light on the Indian impacts in Shelley's compositions. His paper went for offering a look into old India through Shelley's verse (Mahmud, 2016).

Apart from the above mentioned studies, Shelley has contributed significantly to the principle of reform not only in the country, but also to the people and the world. His contributions can be traced out through his writings, speeches and reformation activities (Miller, 2013).

This is very much agreed by Scrivener (2014) who studied the principle of reform in Shelley's writings. He studied the principle of reform to which Shelley had given more attention in his works. His findings show that Shelley emphasized on reform in terms of church, rational reform, peace and unity among people and self-reform.

Religious reform was the most important principle of reform in Shelley's writings (Guertin, 1977). In his earlier essay *The Necessity of Atheism*, which was his first step to the new concept of reform in which he argued the three kinds of proofs that may be given and required for the existence of a thing in general, subsequently for the presence of God: (1) through the senses; (2) through reason; (3) through testimony (Guertin, 1977). Rational reform was also an important principle of reform

in Shelley's writings. Webb, (1977) investigated PB Shelley's concept of rational reform in England. This concept is depicted to account for the aspects of writing and his addresses to the people of Ireland and England. Through his writings, Shelley was able to spread the ideas and thoughts to the people of England and Ireland. This mission was conducted by him through his skeptic, revolutionary essays, prose and poetry (Webb, 1977).

Shelley was a staunch believer of the principle of rational reform. His principle of rational reform could be seen in his reform struggle in Ireland and England. George (1977) acknowledges that Shelley's significant contribution to rational reform can be traced through his criticism over traditional religious societies, cruel governments and the Irish campaign. All the characteristics of a rational reformer exist in his works (George, 1977).

Peace and unity among people was another important principle of reform in Shelley's writings (Guertin, 1977). The distinctiveness of Shelley to reform the society lies in his views on peace and unity among people, which was obvious in the Irish Campaign. The main purpose of the campaign was to provoke unity among people and provide food, shelter, education and due rights to the oppressed Irish people.

Shelley was an advocate of self-reform and society. Wasserman (1971) in his study of the contributions made by Shelley, has explained that Shelley was a strong believer in bringing a positive change in oneself first and then in society. His political essays such as A philosophical view of reform, An address to the

philanthropists and An address to the Irish people seek to provide answers to a positive change in human life and social issues (Wasserman, 1971).

Besides the above mentioned principles of reform, Shelley also gave remarkable contributions to the principle of reform through his use of figurative language. In this context Wasserman (1964) and Whatley (1990) expressed the elegant use of symbols that depict the reform struggle in Shelley's writings. This is very much agreed by O'Neill (1980) and Sandy (1997) who explained Shelley's contribution to symbolism and imagery. Their research found that Shelley has contributed significantly to the principle of reform through the production of his earlier poem Queen Mab in which Shelley has used remarkable symbols to describe the injustice of the monarchs over the common masses and an appeal to the people to stand against such injustices.

In this context, Gilmour (2002) also studied Shelley's contribution to the principle of reform. In his study, he described one of the revolutionary poems of Shelley namely "The Devil's Walk". The poem was composed in 1812 by Shelley to dispute the actions of the British government and to highlight the critical financial conditions in the country at that time.

The poem appeared after the food riots in Devon where Shelley lived at that time. Prices for grain were at their peak level in 1812, there were scarcities of food, and prices were inflated (Gilmour, 2002). Shelley criticized "a brainless King" and the "princely paunch" and "each brawny haunch" of the Prince Regent (Gilmour, p. 334-

336). The members of both the house of Parliament and the Church were also attacked. The political leaders and the rich were also condemned. The British war in Spain was likewise criticized.

Shelley frequently described the fall of empires and the decay of the rulers in his poems to show reform and change. This is very much agreed by MacEachen (2011) who discussed Shelley's poem "Ozymandias" in which the central theme of the poem encircles around the inescapable decay of all rulers and empires that they had built with their pretensions to greatness.

Shelley's poems were written with the aim to reform the world into a new order. For Bean (1974) Shelley's poetry is a kind of prophecy, and with the help of his arguments, Shelley makes the effort to reform people and society and to make this world a better place to live in.

In this context Winckles (2009) focussed on Shelley's contribution to the principle of reform through his prophetic imagination. He compared the style of Shelley's writing with the style of the Old Testament prophetic poetry. The study showed Shelley as a prophetic reformer.

Likewise, Reider (1981) discussed Shelley's principle of reform with his study of Shelley's poem Mont Blanc. He explained that the poem's association with the

mountain became a symbol for the poet's association with history. The poet was fortunate because he could comprehend the truth that exists in nature, and the poet was then capable to use that truth to enlighten humanity and lead reform.

Similarly, Liberto (2010, p. 56) explained Shelley's principle of reform through his poetry and quoted Shelley's own words from his famous essay "A defense of poetry". For Shelley, "poets ... are not only the authors of language and of music, of the dance, and architecture, and statuary, and painting; they are the institutors of laws, and the founders of civil society..." Social and linguistic order are not the sole products of the rational faculty, as language is "arbitrarily produced by the imagination" and reveals "the before unapprehended relations of things and perpetuates their apprehension" of a higher beauty and truth. Shelley's conclusive remark that "poets are the unacknowledged legislators of the world" suggests his awareness of "the profound ambiguity inherent in linguistic means, which he considers at once as an instrument of intellectual freedom and a vehicle for political and social subjugation" (Liberto, 2010, p. 56).

Shelley's principle of reform and his revolutionary thoughts still contribute to the world, even after many years of his death (Burns, 2004; Miller, 2013; Scrivener, 2014). Apart from the above mentioned past studies, the study by Barnefield (1925) also shows Shelley's themes of love. His study described Shelley as a poet of discontented love. However, Shelley's practicability of love was pointed out by Peck (2003) whereby he claimed that Shelley's idealism and skepticism dragged him to the practicability of love and passion.

Kurtz (1933) has explained the development of the theme of death in Shelley's writings. He described that this development of the theme of death in his writings was the result of his French revolution and its drastic effects, even then, Shelley was able to hide the ugliness of death by the beauty of life (Kurtz, 1933).

Shelley's thoughts on science and religion are discussed by Weaver (1966). He has described that many of Shelley's thoughts in his literary writings are parallel to Christ's teachings. Hence Shelley can be regarded as a religious teacher (Weaver, 1966).

Stovall (1931) pointed out the effectiveness of Shelley's philosophical ideas. He asserts that Shelley was indeed a vigorous teacher and an advocate for institutional reform. Thus, majority of the critics agree that there is a rational and scholarly concept of reform underlying Shelley's most subtle fancies.

2.3 Past Studies on Faiz Ahmed Faiz

Concerning Faiz, different studies have been conducted regarding his poetry and ideology. In a recent study, Singh (2016) has claimed that Faiz's poetry has since quite a while ago mirrored a syncretic soul, both crosswise over the place and crosswise over time. It found a place among numerous neighborhood social customs and also beyond. He has not just explored the space amongst Hindu and Muslim, but at the same time was profoundly impacted by British writers like W.H. Auden. Faiz's verse blended styles crosswise over hundreds of years, weaving together established

structures like the fourteenth century ghazal (strikingly drawing from Punjabi poetic ideals like misfortune and yearning, and from Sufi philosophy) with twentieth century forms like free verse that the British had been bringing in into the subcontinent since the Raj grabbed hold of it a century prior.

Reeza (2014) in her article has claimed that Faiz never followed to the poetic doctrine 'Art for Art's sake'. Faiz did not believe in literature for its own particular cause. To him, an artist must be committed to a cause. Art and realism were mingled in his poetry.

Ali (April 1 2016) while analyzing Faiz's poem has explained that the poem "Subh-e Azadi" (Dawn of Independence) is basically an outflow of solidarity with his property and its kin furthermore a test of the persecuted against their oppressors. The excellence of this poem is its tune and its message of trust and additionally mirror the desolation of the poet even with life's excruciating realities.

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

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

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

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

Commenting on the importance of Faiz's poetry in Urdu literature, Kousik (n.d.) asserts that in Urdu poetry and literature, Faiz's writings particularly his poetry holds

a distinct importance. His poetry depicts the stories of the individuals, as well as portray the ordinary citizens' wishes, distresses and inconveniences. The article intends to basically concentrate the poetry of Faiz, its qualities, logic and its place in the world literature.

Nasir (2009) in “Ham Jitay Ji Masroof Rahay” (Enough Time There Never Was) gives adequate knowledge regarding the political and social association during which Faiz’s major portion of the radical lyrics are composed. In post-independence period, Pakistan’s history regarding politics is considered to be devastatingly miserable in light of the fact that there have been rehashed military takeovers in Pakistan. Because of these authoritarian administrations, vote based society 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 specially towards his nation. Faiz, while living overseas among individuals strongly felt detached and wished to go back to his nation. His collection of works "Phir Barq Firozan Hay" (Lightening Again) is based on the political circumstance of the Afro-Asian, particularly to the struggle developments in contradiction of European, local and

indigenous dominion. Struggle and resistance in Asia was to a greater degree a political battle. On the other hand, Africa had resistance in the form of equipment.

Patriot pioneers in Africa like “Walter Sisulu”³, “Ahmed Bella”⁴ and “Nelson Mandela”⁵ 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

³ Walter Sisulu was an African dissident who was famous for being hostile to politically-sanctioned racial segregation.

⁴ Ahmed Ben Bella was a radical leader who played an important part to liberate Algeria from hegemony of France.

⁵ Nelson Mandela was a renowned radical leader and pioneer of South Africa.

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", "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 sow 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 selfdetermination 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. Binarities are build up by Bourgeois. There is no place of rationalization because truth and deception are pre-decided. Another dilemma of the existing society is the promotion of superstition and myths among the individuals by the bourgeois writers, thus looking for their submission to the current framework.

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

The boundaries of dialect and form are crossed by the progressive writers to offer the delights and distresses of the rejected masses. The progressive writers speak the voice of the deprived masses by using their dialect. Thus, progressive writers are responsible for inculcating among individuals, a sense of certainty, optimism and help to raise the awareness for aggregate action counter to their autocrats. Thus, for Lodhi, "Social praxis, consciousness, and freedom are moments in history which must occur simultaneously. Faiz's poetry brings these moments together, thereby releasing social energy for collective struggle against oppression" (2011, p. 266).

Lodhi's article enable the readers to comprehend the opinions of Faiz regarding history, which for him is the narrative of hegemony.

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

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

For Faiz it was the hegemonic class which turned the whole nation into a slave. Faiz describes in his poetry that common people are the lovers. These people are battling to liberate their nation from all those hegemonic classes who believe only in self-interest. Due to this revolutionary spirit, the concept of love and disdain, antedote and venom, haziness and light coexist in the verse of Faiz, disdain and love, venom and antedote, light and haziness are coexistent in Faiz's poetry. Thus, the current

exploitative framework is symbolized under the imagery of disdain, venom and antedote. while adoration, darkness and light symbolize brilliant future. Alarmed over the current situation, Faiz is entirely hopeful about what must come.

Jabeen (n.d.) has assessed the plural pronoun used in Faiz's poetry. In her work "Insaan...Faiz ka Bunyadi Maozoo" (Man: The Fundamental Topic of Faiz) Jabeen has claimed that Faiz was in favor of collective consciousness. This is confirmed due to his continuous use of the plural pronoun "We" in place of "I" in his poetry. Faiz's affection towards humankind rises above entire impediments related to geology, society, dialect including doctrine. His "We" incorporates all the mistreated individuals of the world where abusive administrations donot 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 Ehd" (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.

Since Shelley and Faiz both were renowned poets and revolutionary poets of their own times, therefore it becomes important to discuss their Literary Achievements and their Participation in the Reform Movements of their Respective Eras.

An important aspect in discussing Shelley but less accomplished is highlighted with respect to Shelley's involvement with the reform movement (Webb, 1977). This is important because the involvement of this has formed mindset, attitude and commitment of Shelley in the justice struggle. More than that, he supported rational reform that has formed a brilliant view of the life and struggle for freedom (Scrivener, 2014).

The principal and most essential early article Shelley composed is “The Necessity of Atheism”, which established the framework for his whole arrangement of thought and reform. In this essay, Shelley cases to bargain from the beginning with the juridical inquiry raised by atheism. Are men responsible for their beliefs or disbeliefs? (Clark, 1966). No, Shelley answers, and he obtains from Locke's theory of knowledge and belief, motivation to bolster his reply: our convictions are grounded in our observations and we are not in charge of these discernments.

It ought to be noticed that what Locke calls "perception" is the discernment, that is mindfulness, of a connection between two thoughts (Locke cited in Guertin, 1977). In the present occurrence, the terms to look at and relate are the thoughts of God and of existence. Either men see an understanding between these two thoughts or a contradiction. In the first case, men get to be adherents; in the second, doubters. In any case, they should not be considered responsible of their convictions or doubts (Guertin, 1977).

The contradictory reception of the first article did not prevent Shelley from seeking after his philosophical thought, which he kept on communicating in a few works, for example: “A Refutation of Deism”, “An Association of Philanthropists”, the Notes in “Queen Mab”, etc.

Although exposed to various forms of reform movement, Shelley was more committed to the movement of which were large and influential people in Ireland

(Guertin, 1977). Through the Irish campaign, Shelley perpetuated the struggle of his life as a reformer using various means such as addresses and writing (Stovall, 1931).

Shelley dedicated an incredible amount of energy and wrote several prose works such as: "An Address to the Irish People", "And Statesmen Boast of Wealth", "An Association of Philanthropists", "A Declaration of Rights", etc. In spite of the fact that these prose works contain numerous thoughts, they would stay deficient without the expansion of the most imperative political paper "A Philosophical View of Reform", written in 1819, the year in which the poet's idea had significantly advanced and developed (Miller, 2013).

Shelley acquired broadly on the subject of man and society from Thomas Paine⁶, the renowned writer of "Common Sense", "The Rights of Man" and "The Age of Reason", who had been a companion of his dad and one of the most compelling revolutionists in America and France. Besides, it is surely understood that on this matter, Shelley read precisely Godwin's work "Political Justice" and Rousseau's work "Contract Social". Once more, it is hard to give a detailed examination of Shelley's conceptions and in addition the different impacts which added to molding his own ideas. In any case, it is conceivable to center his principle thoughts around two focuses: (1) his feedback of the current situation with man and society; (2) his "philosophical view of reform" (Duffy, 2005).

⁶ Thomas Paine was an English-American political activist, philosopher, political theorist, and revolutionary.

In watching his kindred men, Shelley saw how far Britain was from having come to the statures of genuine human progress. He understood that evil still existed, shockingly, under numerous structures in the public eye. Laborers in England and Ireland were living in absolute destitution, lack of awareness, yearning, even after working around sixteen hours for per day (O'Neil, 1993). Peasants could scarcely subsist on farms which were insufficient to permit them to deliver goods for the country and their families.

To put it plainly, a number of the English populace felt despondent. The prompt reason for this circumstance, in Shelley's perspective, was the division into social classes, that is, between the ruler, the gentry and the masses. Such isolation had been empowered by the general obliviousness of men from one viewpoint, by the influence of the rich on the other

(Clark, 1966).

The latter had adequate resources and impact to turn into the main power in government in the House of Peers, or the House of Commons, while the greater part of British individuals denied of an establishment neglected to be spoken to: "I have said that the rich command and the poor obey., and that money is only a kind of sign which shows that according to government the rich man has a right to command the poor man" (Clark, 1966). In addition, such a crevice into social classes empowered, more evils, amassing of every single compelling right and wealth for the rich, heavy obligations and complete desperation for poor people:

“The poor are set to labor - for what? Not the food for which they famish; not the blankets for want of which their babes are frozen by the cold of their miserable hovels; not those comforts of civilization without which civilized man is far more miserable than the meanest savage—oppressed as he is by all its insidious evils within the daily and taunting prospect of its innumerable benefits assiduously exhibited before him—no; for the pride of power, for the miserable isolation of pride, for the false pleasures of the hundreth part of society” (Clark, 1966, p. 113).

Additionally, Shelley saw that men were not appreciated to speak freely and express as they were misguided to trust the illegal authorities: "There is no liberty of press for the subjects of British government" (Clark, p. 55). When they challenge openly against the framework, they are captured and detained as were Leigh Hunt, Finnerty, Eaton or Burdett. But, the best indication of the presence of malice inside of the society was the need for men to keep a government (Clark, 1966).

With this consideration, Shelley realized that reform was urgently required, as the very organizations were made with a perspective to bring more comfort and satisfaction to the elites, such as government and religious authorities. Truth was neglected. As a result, imbalances and misery prevailed in society. The change which Shelley proposed is uncovered, all through his first articles, however is depicted more prominently in “A Philosophical View of Reform”, issued a few years later (Duff, 1994).

The fundamental reason which drove Shelley to struggle for reform inside of society was that men ought to be glad in this world, and not dream around a fanciful universe of satisfaction after death. But, if men wish to be happy, according to the youthful reformer, they ought to look upon themselves: "Reform ought to begin at home". They ought to begin change at the most minimal level conceivable, the physical, whereby they would all get to be unwavering veggie lovers like himself. In his 1812 article "A Vindication of Natural Diet", he had effectively given various signs about how to keep a characteristic healthy diet (Guertin, 1977).

In any case, this philosophical arrangement of reform was not planned to stay in the field of immaculate theory. Indeed, Shelley's first political articles were composed for practical purposes and living reasons. Continually attempting to live in real life, what he imagined in thought and the other way around, the young fellow saw in Ireland a prompt chance to embed among the Irish his optimal of reform. This is the reason the Irish campaign must be considered: it throws some light on the character of Shelley, as well as on his future vocation as a poet (Woodman, 1964).

The conflicts between religious sections and social classes in Ireland moved him to write in 1812 "An Address to the Irish People", "An Association of Philanthropists", "A Declaration of Rights". But, writing these handouts were insufficient; he chose to take interest in governmental issues and arranged his own particular campaign. His stay of more or less six weeks in Dublin is vital in light of the fact that it uncovers another side of Shelley's character and clarifies why he rejected the offer of the

Duke of Norfolk to join the Whig Party (Guertin, 1977).

For him to replace his father in the parliament was not firmly identified with his notion of change. He wished to be a political and social reformer as were Godwin and Paine (Jones, 1964). It was additionally on this event that Shelley acquainted William Godwin, of his arrangements about Ireland and requested advice. The young fellow trusted that he could promptly actualize his change with achievement: "I am perfectly confident of the impossibility of failure" (Jones, 1964, p. 239-240). With the passage of time, he understood that resistance to his unique thoughts was becoming not just among the Irish but his friends too. He was disappointed and consented to leave Ireland. Yet, gallant and never shy of thoughts, the youthful reformer, found another method to struggle for social justice and reform (Salavati, 2013).

He would look to writing and find in it a revolutionary device, as the French Encyclopedists had done. Consequently, he could complete his central goal calmly:

"I will look to events in which it will be impossible that I can share, and make myself the cause of an effect which will take place ages after I have mouldered into dust" (Jones, p. 277). Poetry would then turn into his method of expression, however an extremely demanding one: "My Volume of Poetry will be only valuable to philosophical and reflecting minds" (Jones, 1964, p. 239).

Moving the discussion towards Faiz, it has been generally believed that Faiz started his progressive and revolutionary poetry in 1955. Prior to this, he used to compose

love sonnets. Faiz sees unrest from another edge. The verse of Faiz speaks to the constantly changing picture of the spirit of the person as a progressive. He communicates his hope and sadness, his acknowledgment of generosity and his agony at the penance of others, his depression and additionally his trusts of salvage, his passionate cravings for life and its magnificence and his acknowledgment of death as a fundamental end to the battle.

Faiz had to pay a heavy cost for his progressive and revolutionary scuffle. Thus, along with a few left-wing armed force officers, Faiz was captured on the charge of arranging a “Soviet-sponsored coup” (Faiz, n.d.). Under the military rule of General Zia-ul-Haq⁷, Faiz spent four years in jail, for the most part in an isolation. In 1978, he got released from the jail. After his return, he started working in “The Pakistan Times” newspaper. In 1978, when another military government assumed control, he was expelled from the post. In Beirut, Faiz lived in exile. This exile continued till the Israeli intrusion of Lebanon and worked as an editor in “Lotus”, “the famous journal of the Afro-Asian writers”. He died in 1978 in the month of November (Alys cited in Faiz, 1993).

Faiz was awarded the “Lenin Peace Prize” in 1962 by the Soviet government. Additionally, he got appointed as the chairman of “The National Council of Arts”

⁷ General Zia was a military dictator of Pakistan.

throughout the governance of “Zulfiqar Ali Bhutto”⁸. He was also awarded with two other awards; “Nigar award” and “Nishan-e. Imtiaz” by the government of Pakistan for his great literary efforts. His name was also selected four times for “the Nobel Prize for literature”.

Other than the previous literature and previous studies on Shelley and Faiz, it is believed that writers, from the earliest times, have been interpreters of contemporary mixer, political and cultural phenomena, so studying their lives in biographical terms should undoubtedly give us better insight to understand their words and philosophical terms which sometimes seem confusing and difficult to understand (Shobeiri, 2011). Studying the lives of author helps us find a connection between their works and the lodge in which they lived (Wilfred, 2005). Without studying and considering biographical, historical, contextual and societal issues, this research would be incomplete. Therefore, it becomes important to give a brief history of PB Shelley and Faiz Ahmed Faiz to understand and compare the ideological content of their literary works in more depth.

2.4 Biography of PB Shelley and Faiz Ahmed Faiz

Profoundly gifted individuals have various identity characteristics that set them separated, and that are not clearly joined with the qualities of insight, IQ, or imagination that are regularly used to define the category. Most of these qualities

⁸ Zulfiqar Ali Bhutto was the founder of Pakistan Peoples Party and the first directly elected Prime Minister of Pakistan.

need to do with their deep sentiments and feelings, others with their occasionally strange social interactions. Due to these characteristics, these individuals are ordinarily misjudged and disparaged by companions, by society, and normally even by themselves. (Heylighen, 2008). These lines well define Shelley's life and personality.

Shelley was born on August 4, 1792, five years after the end of the American Revolution and three years after the start of the French Revolution, into a noble family involved in political undertakings. His teenage was spent in times of turmoil and various changes, as the French Revolution was spreading in its full swing, with the Napoleonic wars, all through the Continental Europe (O'Neil, 1993).

Britain, amongst other European nations, was shaken by these occasions and it was expected that comparative movements would begin at home. These reasons were to a sure degree legitimized as, inside of the United Kingdom itself, the Irish, for whom the poet later turned out to be so highly concerned, endeavored twice, in 1782 and 1794, to attain their own Independence through progressive uprisings.

Among British learned people another sort of revolution was occurring. Prestigious authors, for example, Burke, Paine and Godwin were developing the soul of the French Enlightenment and upholding more social equality (Cameron, 1974; Guinn, 1969; McNiece, 1969). Moreover, the industrial revolution was developing impressively in the north of England, where quiet towns were being destroyed. Considering every one of these occasions, one can barely believe that Shelley stayed

unmoved. He acquired from these events, to some extent, a soul of enthusiasm and "sentiment of the necessity of change" (Shelley, 1920).

Although Shelley spent his mature life contrary to his family, yet, he got from his family, different states of mind and mental components from his initial years (Guertin, 1977). The atmosphere inside of Shelley's house was one of striking differentiations between characters, religious perspectives and methods of insight.

Everybody encouraged a strong faith in his own notions and acted independently, frequently contrary to the emotions and feelings which he had endured agonizingly; consequently, Shelley emerged with numerous extreme positions (Guertin, 1977).

The grandfather, Bysshe Shelley, was an independent man, extremely enterprising, who had strong trust in his own powers, while his child, Timothy Shelley, father of the poet, was more modest and watchful, so that, for example, he owed his place in the parliament to the parental impact (Cameron, 1974). In religious matters, the grandfather proclaimed atheism, yet his child maintained a staunch Anglican conventionality and his little girl in-law, Mrs. E. Shelley, proclaimed herself a philanthropist. Shelley held fast to both his mom's and grandfather's perspectives. Concerning moral standards, the grandfather had rather free ones, while Timothy Shelley adjusted to profoundly inflexible precepts (Hogg, 1906).

In this respect, Shelley looked like his father. Clearly, every one of these persons had altogether different nature however, in any case they united their endeavors around a typical interest, governmental issues. This affection for governmental issues came to them, one may say, as an innate blessing from the first branch of the noble Shelleys who had been regularly involved, following the times of Charlemagne, in the issues of the state (Guinn, 1969).

Some of the members in Shelley's family demonstrated exceptional fearlessness, for example, "Sir Richard Shelley, Grand Prior of the English Language among the Knights of Malta", whose very much demonstrated valor brought him, in compelling seniority, to the safeguard of the island against the Turks in 1565 (O'Neil, 1993).

Shelley's prompt family likewise had a sure intensity and intelligence which its precursors had. They did not delay conferring themselves to awesome and unsafe endeavors. Specifically, the grandfather was invested with such a soul. His shrewd, ready personality immediately demonstrated its abilities in business and governmental issues.

Following quite a long while spent in North America where, through different exchanges, he earned much cash, he succeeded upon his arrival to England in building up a collusion with the Duke of Norfolk, pioneer of the Whig Party in Sussex, and accordingly gave significant associations with his family. Although Shelley's father did not show his political capacities so extraordinarily as the grandfather, he nevertheless considered important his part as a supporter of the Whig Party and individual from Parliament (Guertin, 1977).

His most valued craving was to see his son take after the same way, so that a political desire encompassed the kid. This is reflected in the instruction the youthful Shelley got in his initial years. The parents gave careful consideration to building up the scholarly limits which would empower their child to reach and keep the high position pined for him. Hence, taught Latin at six years old, he was later sent to the best schools of England, Sion, Eton lastly Oxford, where his dad had once been a student (Clark, 1966).

Other than this formal instruction Shelley got at home an exceptional preparation in political affairs, through the various discussions of his grandfather, father and companions about the Whig Party, its rivals, and the different issues bantered in the House of Commons, - the Irish question for example. The future poet- rationalist gained monstrously from these talks and maybe we discover some reverberation of his initial involvement in his “Address to the Irish People”, when Shelley stresses the advantages individuals attain by examining among themselves and sharing thoughts. It was at Field Place that he took in the first guidelines of rhetoric and dialectic (Clark, 1966).

Also, to supplement formal and theoretical arrangement by practical perception, Timothy regularly sent his child with his steward around Sussex province, thus intending to ask about the circumstance of his farmers and report to him upon their arrival. These short voyages created in Shelley a social enthusiasm as well as a reasonable point of view (Clark, 1966).

In the meantime, in opposition to what one may anticipate from such a climate, the first indications of the poetical disposition which was to wind up so conspicuous a while later in Shelley were not long in showing up. Obviously, it is not unusual that youthful kids attempt to form short sonnets.

In any case, it is less usual that these first activities merit consideration and show innovation, as it is the situation with the Verses on a Cat, composed by the schoolboy at age ten. Furthermore, what appears to be a great deal more huge is the interpretation into Latin, at thirteen, of Gray's perfect work of art, The Elegy, or the quantity of the lyrics, which he composed from 1802-1812, between the ages of ten and twenty, a selection of which was distributed with the thoughtful guide of his granddad. His instruction at school supported such an inclination, in light of the fact that he succeeded in mastering Latin (and wanted to read Gothic writing, for example, novels such as "The Monk" by M.G. Lewis). These books coordinated the young person into a fictional universe. His propensity to wander off in fantasy land expanded at home in response to the fatigue of everyday life (Guertin, 1977).

The family, despite its liberal belief system, had kept traditionalist designs to the point of dullness. Thus, Shelley's social circle was confined to nobles and political associations. Living under a severe regular routine and denied of the organization of different young people, aside from a period when Graham, who stayed under the tutelage of his dad, Shelley came to depend, for help, upon the workings of his creative energy (Miller, 2013). He designed unnerving stories which he used to tell

his sisters and later composed two Gothic books, “Zastrozzi” in 1810, “St Irvyne, or The Rosicrucian” in 1811.

As he took delight in an imaginary universe, the poetical side developed in him, stirring some admiration from the entire family, ignorant that the psyche of the innocent was moving far from normal outlines (Miller, 2013).

In spite of the fact that he showed early marks of overheated, agitated mien and was frequently inconsistent with his companions, it was fairly unexpected, and all of a sudden that Shelley uncovered a character defiant against the convention in which he was raised. The main appearance happened at Oxford, where, as is understood, he berated the scholars on the subject of belief and uncovered his own perspectives in an essay entitled “The Necessity of Atheism”.

The removal and rebuke which followed as the University's answer to his unshakable refusal of submission incredibly bothered Timothy Shelley, who actually couldn't help contradicting such thoughts and hated these occasions as a "digress" to the family (Jones, 1964, p. 5657), notwithstanding some political uneasiness during an era when the Chancellor of Oxford, Lord Grenville, was a Foxite-Whig. Despite his father's objurgations and the instability of his own circumstance, Shelley would not have liked to yield and a couple of weeks after the expulsion, he dismissed the offer given by the Duke of Norfolk to be a member of the Whig Party (Jones, 1964, p. 158). At the end of the day Timothy got to be furious at this perturbing conduct towards a man who was his supporter and companion, stressing all the more as his

child, obviously, was sitting still in London, without worry about his future profession. Keeping in mind to follow his own way, maybe an individual work, more unreservedly, he resisted against the unbending nature of his father (Miller, 2013).

He preferred to disavow his family legacy and title (Jones, 1964) because he did not want to be figured as among the nobles. His resistance against his father did not simply portray in its principle components; it was basically a resistance of standards, convictions and objectives. Despite the fact that Shelley had already accepted that he would supplant his dad in parliament as he had told Leigh Hunt before leaving from Oxford, he gradually turned out indifferent regarding this desire. Unnoticed at the time - aside from his companion T.J. Hogg - the change in any case started at University College, and grew later on, in the time of obvious absence of movement which occurred between his ejection from Oxford and his flight for Ireland. The primary explanation behind this change is Shelley's all-inclusive interest and his initial solid enthusiasm for philosophy (Scrivener, 2014).

To see Shelley's interest for philosophical thought, we require just to look at the repeating topics of his sonnets and letters some time recently, amid and after his stay at Oxford. They are loaded with inquiries about God and man, life and death. Additionally, he jumped at the chance to consider himself a scholar: "But am I not a Philosopher? Do I not pursue virtue for virtue's sake?" (Jones, 1964, p. 104). This sympathy towards thoughts in themselves drove him to study different philosophers in the Aristotelian and British convention by his teachers, he established a strong

inclination for the latter, predominantly for Bacon's⁹ and Locke's¹⁰ Empirical Rationalism and for Hume's¹¹ Skepticism; later on he turned out to be likewise familiar with Berkeley's Idealism. Yet, the prevailing impacts at the forefront of his thoughts remained those of Locke and, even more, of Hume, which prevailed at any rate for a time of nine years, from 1810-1819. A short time later, he turned out to be more intrigued by the Greek custom, the estimation of which he had not already saw to the same degree, in light of the fact that he had an excess of inclining towards the wary and the materialistic pattern of the eighteenth century.

A more profound learning of the Greek dialect, amid his stay in Italy, allowed him to read Greek savants and poets and then he excitedly found in Plato, the rationalist, a balanced excellence. Other than these studies proposed by the Oxford educational program, a contemporary impact, to some degree his self-discovery, assumed a critical part in Shelley's thinking: the social savant William Godwin and his work political justice. The letters of the poet state how as a youthful student, he saw the book interestingly at Eton and requested it for specific study. He developed so attached to it that he kept it like a Bible between the years 1810 to 1822 and read it a few times. The book "Political justice" awed Shelley in an exceptionally uncommon way in light of the fact that this book roused to a more noteworthy degree, his

⁹ Francis Bacon was an English philosopher, famous for his critical writings.

¹⁰ John Locke was an English philosopher commonly known as the "Father of Liberalism".

¹¹ David Hume was a Scottish philosopher famous for his radical philosophical empiricism, skepticism, and naturalism.

idealism of justice and commitment to this ideal (Baker, 1973; Reiger, 1967). Besides the convention of “Political Justice”, Shelley coordinated his consideration towards the French Encyclopedists and Thomas Paine who, notwithstanding Godwin, were the most vital wellsprings of his religious and political originations.

This fractional rundown of readings demonstrates that Shelley was presented to a wide hover of rationalists and methods of insight. However, still youthful, he was encouraged by his own inventive forces to assemble his own ideas with the components acquired from his most loved writers; and he rushed to compose various essays on different subjects. Obviously, all these philosophical papers cannot be explored in detail. Yet, if one wishes to achieve the wellsprings of Shelley's verse, it is important to get an unmistakable thought of his reasoning, if this word can be connected, as we think, to an arrangement of periodic compositions, the substance of which was never reshaped in a systematical work (Guertin, 1977; Miller, 2013; Scrivener, 2014).

Faiz Ahmad Faiz was born into a “Tataley Jat family” (From the Newspaper, February 11, 2011) on 13 February 1911, in Kala Qader (Faiz Nagar), District Sialkot, Punjab, British India (Rahman, 2002; Faiz, n.d.). Faiz hailed from a scholarly family that was outstanding in literary circles. His house was regularly the scene of a social affair of neighborhood poets and scholars who met to advance the literary development in his own province. (Faiz, n.d.). His father Sultan Muhammad

Khan was a barrister by profession. (Rahman, 2002). He worked for the British Government and an autodidact who composed and distributed the biography of Amir Abdur Rahman, an Emir of Imperial Afghanistan (Rahman, 2002).

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

Faiz was likewise a Pakistan patriot, and frequently said "Purify your hearts, so you can save the country" (Rahman, 2002). Later his father removed him from Islamic school as he needed his child to take after the strides of the immense Indian Muslim educationist Sir Syed Ahmad Khan, sending him to go to the Scotch Mission School, which was overseen and keep running by a nearby British family. After registration, he joined the Murray College at Sialkot for intermediate study (Faiz, n.d.). In 1926, Faiz registered in Government College University (GCU), in the department of Languages and Fine Arts.

During his study there, he was strongly inclined towards Professor Mir Hassan and Professor Shamsul Allam who taught Arabic language (Rahman, 2002). Professor Hasan had additionally educated the eminent rationalist, writer, and government official of South Asia, Dr. Muhammad Iqbal. In 1926, Faiz achieved his BA with Honors in Arabic dialect, under the supervision of Professor Mir Hassan.

In 1930, Faiz joined the post-graduate program of the GCU, acquiring MA in English writing in 1932. That year, Faiz passed his post-graduate exam in the first Division from Punjab University's Oriental College, where he got a graduate degree in Arabic in 1932 (Faiz, n.d.).

In 1941, Faiz got to be distinctly tender with Alys Faiz, a British national. She was an understudy at the Government College University where Faiz poetry and verse (Arif, 25 March 2003). While Alys settled on Pakistan citizenship, she assumed a critical part in Rawalpindi Conspiracy Case when she united the common masses. Together, the couple brought forth two girls Salima and Moneeza Hashmi (Arif, 25 March 2003).

While Faiz was raised as an orthodox Muslim, he considered himself to be an agnostic (Rahman, 2002; Faiz, 1 January 2002). Estelle Dryland asserts that in spite of the fact that Faiz had his spot inside an Islamic people group, without a doubt, he was a purported freethinker (Dryland, 1993). Amid his trial, when to the Prosecutor-General, Faiz broadly jested, "Don't you know applying Fragrance is Sunnah?" (Zafar Ullah, 15 February 2011). The questioner protested and said: "My dear sir, I doubt if you are a great one for following the Sunnah and so on!", then Faiz replied, "Why not, I am also a part of the Islamic culture (Zafar Ullah, 15 February 2011).

In 1935 Faiz joined the staff of Muhammadan Anglo-Oriental College at Aligarh, serving as a teacher in English and British writing (Faiz, n.d.; Kanda, 2009). Later in 1937, Faiz moved to Lahore to rejoin with his family in the wake of accepting the

professorship at the Hailey College of Commerce, at first teaching introductory courses on financial aspects and commerce (Faiz, n.d.). Amid the middle of World War Two, he enlisted in the British Army in 1942 (Faiz, n.d.; Kanda, 2009). He was commissioned and accomplished the rank of Captain (Kanda, 2009). Faiz presented with the unit drove by Akbar Khan, who was a left-wing general.

In spite of the fact that, he was kept out of World War Two war operations, Faiz was given a desk task when he joined the Inter-Services Public Relations (ISPR) in New Delhi. In 1943, Faiz was elevated to Major rank, and afterwards Lieutenant-Colonel in 1944 (Kanda, 2009). In 1947, Faiz settled on the recently settled State of Pakistan. However, in the wake of seeing the 1947 Kashmir war with India, Faiz chose to leave the armed force and presented his acquiescence in 1947 (Kanda, 2009).

In 1936, Faiz joined a literary association, (PWM) and was designated its first secretary by his kindred Sajjad Zaheer (Rahman, 2002). In East and West-Pakistan, the association increased significant support in civil society (Rahman, 2002). In 1938, he got to be manager- in- chief of the month to month Urdu magazine "Adabe-Latif (lit. Belles Letters) until 1946 (Rahman, 2002). In 1941, Faiz distributed his first artistic book "Naqsh-e-Faryadi" (lit. Imprints) and joined the Pakistan Arts Council (PAC) in 1947 (Rahman, 2002). From 1959–1962, Faiz served as the secretary of the Pakistan Arts Council, and later got to be Rector of Abdullah Haroon College in 1964 (Rizwan, 2008). That year, Faiz turned into the vicepresident of Pakistan Arts Council in 1964.

Faiz had a good friendship with the Soviet poet Yevgeny Yevtushenko who once said "In Faiz's autobiography is his poetry, the rest is just a footnote" (Rizwan, 2008).

Amid his lifetime, Faiz distributed eight books and got honors for his works (Rizwan, 2008). Faiz was a humanist, a melodious artist, whose ubiquity achieved neighboring India and Soviet Union (Datta, 1995). Indian biographer Amaresh Datta, thought about Faiz as "equal esteem in both East and West" (Datta, 1995). Throughout his life, his progressive verse tended to the oppression of military fascisms, oppression, and mistreatments, Faiz himself never traded off on his standards notwithstanding, being undermined by the conservative gatherings in Pakistan (Datta, 1995). Faiz's works are relatively new verse shape in Urdu verse in light of Western models (Datta, 1995).

Faiz was affected by the works of Allama Iqbal and Mirza Ghalib, acclimatizing the modern Urdu with the traditional (Rizwan, 2008). Faiz utilized increasing demands for the advancement of public ownership in the nation, discovering public ownership the main solution of nation's issues (Datta, 1995). Amid his life, Faiz was worried with more extensive true democratic thoughts, utilizing Urdu verse for the cause and development of public ownership in the nation (Datta, 1995). The Urdu poetry and verse impacted Faiz to proceed with his political topics as peaceful and serene, contradicting the far-left legislative issues in Pakistan (Datta, 1995).

Faiz trusted in Internationalism and accentuated the logic on Global town (Rahman, 2002). In 1947, he was appointed as the manager of "The Pakistan Times Newspaper". In 1948, Faiz got appointed as the "Vice president of the Pakistan

Trade Union Federation (PTUF)” (Rahman, 2002). Faiz, in 1950, joined the designation of Prime minister “Liaquat Ali Khan”, at first driving a business appointment in the United States, going to the meeting at the “International Labor Organization (ILO)” at “San Francisco” (Rahman, 2002). Amid 1948–1950, Faiz drove the “PTUF's” appointment in “Geneva” and turned into a dynamic individual from “World Peace Council (WPC)” (Rahman, 2002).

Faiz was an outstanding radical in the nation and had been for quite some time connected with the Rreformation Party of Pakistan, which he established in 1947 alongside his friends Sajjad Zaheer and Jalaludin Abdur Rahim (Bhargva, 2005). Faiz had his first presentation social democracy and public ownership before the freedom of State of Pakistan which he believed was predictable with his dynamic thinking (Rizwan, 2008). Faiz had since a long time ago related ties with the Soviet Union, a kinship with a liberal nation that later respected him with high honor.

Indeed, even after his demise, the Russian government regarded him by calling him "our poet" to numerous Russians (Rizwan, 2008). However, his fame was disappeared in Bangladesh after 1971 when Dhaka did not win much support for him (Rizwan, 2008). Faiz and other radicals had no political part in the nation, in spite of their scholarly splendor (Bhargva, 2005).

In spite of the fact that Faiz was a not a far-left radical, he spent the greater part of the 1960s advancing the cause of liberty in Pakistan (Bhargva, 2005). Amid the time

when Faiz was proofreader of the Pakistan Times, one of the main daily papers of the 1950s, he loaned publication support to the gathering. He was additionally required in the circle loaning backing to military staff particularly to General Akbar Khan. His contribution with the gathering and Major General Akbar Khan's coup plan prompted to his detainment later.

The Liaquat Ali Khan's administration inability to catch Indian-controlled Kashmir had disappointed the military pioneers of the Pakistan Armed Forces in 1948, including Jinnah. An author had contended that Jinnah had genuine uncertainty of Ali Khan's capacity to guarantee the respectability and sway of Pakistan (Wirsing, 2005). However, there is no solid verification in such manner. The reality additionally remains that amid the war General Douglas Gracey declined to take after Jinnah's request.

In this light, the contention against Liaquat Ali Khan appears to be nonsensical and unjustified. In the wake of coming back from the United States, Ali Khan forced confinements on intellectual gathering and in addition Pakistan Reformation Party. Despite the fact that the East Pakistan Reformation Party had extreme accomplishment in East-Pakistan subsequent to arranging the mass protest to perceive Bengali language as national legacy.

After Jinnah established it, the Muslim League was attempting to get by in WestPakistan. Along these lines, Prime minister Liaquat Ali Khan forced extraordinary limitations and connected enormous weight on the reformation party

that guaranteed it was not legitimately permitted to work transparently, as a political gathering. The trick had been arranged by left-wing military officer and Chief of General Staff

Major-General Akbar Khan. On 23 February 1951, a secret meeting was held at General Akbar's home, went to by other radical officers and gathering of intellectual individuals, including radicals like Sajjad Zaheer, Faiz and Zafar Ullah Poshni (15 February 2011). General Akbar guaranteed Faiz and Zaheer that the reformation party would be permitted to work as a true blue political gathering like whatever other gathering and to participate in the decisions (Zafar Ullah, 15 February 2011).

As per Zafar Poshni who kept up, in 2011, that "no agreement was reached, the plan was disapproved, the radicals weren't ready to accept General's words and the participants dispersed without meeting again" (Zafar Ullah, 15 February 2011). However, the following morning, the plot was thwarted when one of the radical officer abandoned to the ISI uncovering the thought processes behind the plot. At the point when the news achieved the Prime minister, orders for enormous captures were given to the Military Police by the Prime minister. Prior to the coup could be started, General Akbar among different radicals were captured, including Faiz (Chandran, 2005).

In a trial drove by the Judge Advocate General branch's officers in a military court, Faiz was declared to have put in four years in Montgomery Central Jail (MCJ) (Cohen, 2004) because of his powerful identity, Liaquat Ali Khan's administration kept finding him in Central Prison Karachi and the Central Jail Mianwali (Hasan,

1998). The radical Huseyn Suhra Wardie was his protection advocate (Hasan, 1998). At last, on 2 April 1955 Faiz's sentence was driven by the Prime minister (Faiz, n.d.) and he withdrew to London, Great Britain soon after (Hasan,1998).

In 1958, Faiz returned, however, was again kept by President Iskander Mirza, purportedly censured Faiz for distributing radical thoughts and for supporting a pro-Moscow government (Chandran, 2005). However, because of Zulfikar Ali Bhutto's impact on Ayub Khan, Faiz's sentence was driven in 1960 and he withdrew to Moscow, Union of Soviet Socialist Republics; he later settled in London, United Kingdom (Hasan, 1998).

In 1964, Faiz at last came back to his nation and settled down in Karachi, and was selected Principal of Abdullah Haroon College (Faiz, n.d.). In 1965, Faiz was first conveyed to government by the alluring democrat Zulfikar Ali Bhutto, who was tenuring as Foreign minister in the administration of Ayub Khan (Faiz, n.d.). Bhutto campaigned for Faiz and gave him a privileged limit at the Ministry of Information and Broadcasting (MoIB) attempting to revitalizing the general population of West Pakistan to battle against India to guard their homeland (Faiz, n.d.).

Amid the 1971 Winter war, Faiz aroused to prepare the general population, composing devoted poems, ballads and tunes that restricted the bloodshed amid partition of Bangladesh from Pakistan (Bangladesh Genocide and Faiz Ahmed Faiz, 26 March 1971).

In 1972, Prime minister Zulfikar Ali Bhutto brought him back when Bhutto designated Faiz as Culture adviser at the Ministry of Culture (MoCul) and the Ministry of Education (MoEd) (Rahman, 2002; Rizwan, 2008). Faiz kept serving in Bhutto's administration until 1974 when he took retirement from the administration assignments (Rahman, 2002; Rizwan, 2008).

Faiz had strong ties with Bhutto, and was profoundly disturbed upon Bhutto's expulsion by Chief of Army Staff General Muhammad Zia-ul-Haq in 1977, in a military coup codename Fair Play (Ali, 23 February 2011). Once more, Faiz was checked by Military Police and everything he might do was viewed by the military (Zafar Ullah, 15 February 2011). In 1979, Faiz withdrew from Pakistan in the wake of taking in the news that Bhutto's execution had occurred (Zafar Ullah, 15 February 2011). Faiz took refuge in Beirut, Lebanon, however, came back to Pakistan in weakness after the restoration of the Lebanon War in 1982 (Academy of American Poets, 1997). In 1984, Faiz died in Lahore, Punjab Province, not long after listening to that he had gotten a designation for the Nobel Prize for Literature (Academy of American Poets, 1997).

Although carrying on with a basic and eager life, Faiz's work, political belief system, and verse got to be distinctly unfading, and he has frequently been known as the "greatest poet" of Pakistan (Staff Report, 3 February 2012.; Khursheed, 25 December 2011). Faiz remained an amazingly well known and persuasive literary in the scholarly advancement of Pakistani indigenous literature, crafts, writing including

theater adjustment (Our Correspondents, 14 February 2011). In 1962, Faiz was granted the Lenin Peace Prize, which upgraded the relations of his nation with the Soviet Union which which at that time had been threatening and adversarial relations with Pakistan (Asif, 17 February 2011). The Lenin Peace Prize was a Soviet equivalent of Nobel Peace Prize, and lifted Faiz's image considerably higher in the global group (Asif, 17 February 2011). It likewise brought Soviet Union and Pakistan much closer, offering conceivable outcomes for bettering the lives of their kin. A large portion of his work has been converted into the Russian dialect (Asif, 17 February 2011).

Faiz, whose work is viewed as the foundation of advancement of Pakistan's writing, expressions and verse, was a standout amongst the most beloved poets in the nation (Asif, 17 February 2011). Alongside Allama Iqbal, Faiz is regularly known as the "Poet of the East" (Our Staff Reporter, 28 July 2011). While remarking on his legacy, traditional artist Tina Sani said:

“Faiz Ahmad Faiz was like a comrade, his thoughts were soft but effective and inspired the classical singers as it did others in the plays we did. Faiz's poetry never gets old because the problems and situations in this country have not changed. Today we sing him because of his beautiful poetry, missing out on the reasons behind his poems that had predictions.” Tina Sani, remarking on the legacy of Faiz (Our Correspondents, 14 February 2011).

Faiz was the main Asian artist to get the Lenin Peace Prize, granted by the Soviet Union in 1962 (Arana, 2008). In 1976, he was granted the Lotus Prize for Literature (Arana, 2008). He was additionally designated for the Nobel Prize shortly before his death in 1984 (Arana, 2008). At the Lenin Peace Prize function, held in the grand Kremlin hall in Moscow, Faiz thanked the Russian government for giving the respect, and conveyed an acknowledgment discourse, which shows up as a brief prelude to his collection “Dast-i-tah-i-Sang” (Hand under the rock):

“Human ingenuity, science and industry have made it possible to provide each one of us everything we need to be comfortable provided these boundless treasures of nature and production are not declared the property of a greedy few but are used for the benefit of all of humanity. However, this is only possible if the foundations of human society are based not on greed, exploitation and ownership, but on justice, equality, freedom and the welfare of everyone. I believe that humanity which has never been defeated by its enemies will, after all, be successful; at long last, instead of wars, hatred and cruelty, the foundation of humankind will rest on the message of the great Persian poet Hafez Shiraz: Every foundation you see is faulty, except that of Love, which is faultless” (Faiz, 1962 cited in Zafar Ullah, 15 February 2011).

In 1990, he was belatedly regarded by the Pakistan Government when administering Pakistan Peoples Party drove by Prime minister Benazir Bhutto, accepting the recommendation, and after death granted Faiz, the highest civilian award Nishan-e-Imtiaz in 1990 (Baseer, February 12, 2016.; Staff Report, 2011). In 2011, the

Pakistan Peoples Party's administration announced the year of 2011 "as the year of Faiz Ahmed Faiz" (Staff Report, 2011).

In agreement, the Pakistan Government set up a "Faiz Chair" at the Department of Urdu at the Karachi University and at the Sindh University (Staff Report, 19 November 2011), trailed by the Government College University of Lahore set up the Patras, Faiz Chair at the Department of Urdu of the college, additionally in 2011 (Our Correspondents, 13 December 2011). That year, the Government College University (GCU) displayed brilliant shields to the University's Urdu division. The shields were issued and exhibited by the GCU vice- chancellor Professor Dr. Khaleequr Rehman, who noted and additionally composed:

"Faiz was a poet of humanity, love and resistance against oppression" (Our Staff Reporter, 28 July 2011). In 2012, at the memorial function was held at the Jinnah Garden to honour the services and efforts of Faiz by the left-wing party Avami National Party and reformation Party, before the end of the service, the members sang his name: "The Faiz of workers is alive! The Faiz of farmers is alive...! Faiz is alive...!" (Staff Reporter, 13 February 2012).

Being a famous poet Faiz's works are also translated by different people into different languages. Victor Kiernan, one of Faiz's friends and student of history deciphered Faiz Ahmed Faiz's works into English, and a few different interpretations of entire or a portion of his work into English have likewise been made by others Omer Tarin, (2008). Some of the highly praised works of Faiz which were accumulated were distributed in 2011, under the name of "Celebrating Faiz" which

was edited by “D P Tripathi”. This book additionally included the tributes that were paid to Faiz by his family, counterparts and by researchers who knew him and had read his poetry. This book was released on the event of “Mahatma Gandhi's” introduction to the birth anniversary in the Punjab territory in Pakistan.

Taqi (official site of Taqi, 2016), the Toronto based researcher, delivered a basic examination for a more all-encompassing perspective of the life, thought, and work of Faiz Ahmed Faiz in "Faiz Fahmi" (Taqi, 2013). This book contains 162 articles on different parts of Faiz by both Dr. Taqi Abedi and different researchers including Gopi Chand Narang, Shams ur Rahman Faruqi, Shan-ul-Haq Haqque, Shamim Hanafi, Sajjad Zaheer, and so on.

The collection incorporates articles of stalwarts of Urdu writing from over the world including India, Pakistan, Russia, England, Canada, the United States and different nations. Articles of a few English and Russian journalists, for example, George Fisher, Alexander Surikov, Lyudmila Vasilyeva and of world pioneers like Yasser Arafat likewise decorate the book. On the delicate issue of Faiz's religion, Abedi (2013) demonstrates that in spite of his Marxist slants he stayed Muslim and frequently drew on Islamic topics in his poetry, all his life occasions, including his marriage to (Alys Faiz), were directed by Islamic rites. Abedi (2013) has additionally assembled a rundown of the considerable number of books that Faiz had perused in his later years (Rahman, 2002).

In his correlation of Faiz and Josh Malihabadi he records their qualities and shortcomings without falling in the groupist trap of "Faiz Bada Ya Josh Bada" (Is Faiz greater or osh?). Dr. Taqi Abedi contends that Faiz's verse is exceptionally layered and intricate, with the end goal that one could accomplish a PhD degree in the exertion of comprehending his poems. He additionally contends that; however a few authors have said that he never utilized Persian words, this is not right. Faiz used Persian words, yet his moral themes and symbolism were simpler to comprehend as compared to the poetry of Allama Iqbal (Pakistan Today, 5 October 2011).

Faiz was deeply influenced by the poetic ideas of Iqbal¹² who is regarded as "the poet of the East" (Yahya, 2013). Iqbal, also the national poet of Pakistan (official website of Allama Iqbal, 2016) was the primary poet who invited transforming consciousness of the general population. He was the first poet to introduce traditionalism in Urdu poetry (Malik, 2008). Traditionism in Urdu poetry is not merely looking back, it is actually respecting the tradition and gain an understanding of poetry through the knowledge of tradition (Russell, 1972).

According to Malik (2008), it was with the revolutionary and traditional poetry of Iqbal which led in the Sub-Continent, to the development of a poetry of classical dimension as the circumstantial of literary artistic movement. Thus, the "Urdu" poets started focusing on the importance of a poet in terms of the collective world rather than the personal life of the poet.

¹² Iqbal was a Muslim poet of sub-continent of the twentieth century.

Iqbal influenced Faiz on the literary side and in pursuing the new dawn. Faiz followed Iqbal both stylistically as well as in the topic matter. Faiz was also greatly influenced by Iqbal's rendering of Islam in his famous lectures on the reconstruction of Islamic thought.

Faiz's volume of poetry "Sar-e-Wadiay-Sina" (The lands of Sinai valley), closely resembles Iqbal's views on Islam as a universal religion and a complete code of life (Malik, 2008).

Faiz's expressions are quite similar to Iqbal, particularly in his poems which he wrote after the Israeli's wars. These poems contain feelings of anger and prophetic admonition. For instance, his poems "There is thunder again in the valley of Sinai" entitled "Nushka hai wafa" is based on the miseries of common masses, ethical resentment and prognostications of disaster that may come in future (Malik, 2008).

Faiz was also influenced by Ghalib¹³. In one of his noteworthy poem "Naqsh-e-Faryadi"(Remonstrance), Faiz quotes the verse of Ghalib in the beginning as follows:

"If the river Dajia is not visible in the drop and totality of its parts, then it is simply the child's play and not the all-embracing eye." (Ghalib cited in Hussain, 1989, p130).

¹³ Ghalib was an Urdu and Persian-language poet during the Mughal Empire.

Faiz was impressed by the above mentioned lines of Ghalib and later in a magazine article, he abridged it in his advice to the writers in an essentially prosaic manner.

“Concretely, this means that in the world of today, a serious writer must denounce all imperialistic, socialist and colonialist agencies and support, admire and love all people in the east and west, struggling for freedom and human rights.” (Faiz cited in Hussain, 1989, p-126)

The above extracts put Faiz’s writing in strong perspective. His poetry is a blend of love and passion. Love and passion in Faiz’s poetry has been rejoined and imbued with everyday life and innocent emotional states of human beings.

Faiz’s poetry not only portrays his profound faith in love, but also his faith in love as the key theme of his radical poetry. He had recognized early the close affiliation between the emotion of love and the emotion which urges the revolutionary to reform his society. Therefore, it can be said that love as a theme was taken deliberately by Faiz in his poems.

However, Faiz understood the complete union and identification of love as the standard desire of love for his beloved. He also perceived love as an artistic and world-transforming passion, which holds humanity during the course of his experience in prison. His poetry achieved its most poetical structures and he could differentiate himself with Khawaja Hafeez¹⁴ whom he cites as saying:

¹⁴ Khawaja Hafeez was a renowned Urdu poet who was the author of national anthem of Pakistan.

“Every foundation that you see has in it the element of decay except the foundation of love which is without any fracture.”(Faiz cited in Ahmed, 1992, p. 78). Naturally, Faiz cited the above verse towards the end of his address in Moscow on accepting the Lenin Peace Prize. The above verse has truly shaped the essential intention power of his activities as a poet and as a progressive.

The introduction to Faiz's poem “Dast-e-Saba” (Fingers of the wind) is based on a verse of Ghalib in which he explains that inventive vision is not viewed simply as a child's play. Faiz takes Ghalib's plea for a profoundly philosophical co-ordination of the poetic expression. He takes a reason to negate the contentions of the agnostic of his time for whom verse was only a fringe movement, or even an outright escape from the rigors of life.

However, Faiz goes ahead of Ghalib and says that Ghalib's meaning of poetry for innovative vision is not complete because the writer is not just required to see the ocean in a drop but also to demonstrate it to others. He also explains a poet's contribution in life, which makes him responsible for more than seeing the river.

He attributes to poetic vision, the core of becoming a factor in changing the river. From this follow, on the one hand, the revolutionary obligation that Faiz had taken and on the other hand, the subjectivity of poetic activity which was the trademark of his poetry.

He realizes that understanding of the collective struggle of the life of humanity, and hope in this struggle is the demand of both life and art. It is a part of life and artistic struggle is a characteristic of this struggle (Dryland, 1993). His art is an endless effort and a continuous struggle. He had devoted not only his life, but also his art to the fight for revolution and liberty.

Faiz's verse mirrors an interminable assortment of words and emotions. All sentiments are the result of a profoundly sharpened inventive vision playing on the experiences of the people who has decided for himself the way of revolution (Dryland, 1993). He is totally absorbed in his battle so that there is no enticements, not love which can bring about diversion. For him existence without this battle would be a void, futile shell, not worth living at all.

Thus, it can be seen that Faiz exhibited artistic genius and affinity of thought with great poets and philosophers, so varied in their intellect, which imparted the hallmark of universality to his working art.

2.5 Summary

This chapter discussed the related literature regarding Shelley and Faiz. Besides, the chapter explored various previous studies on different aspects of Shelley and Faiz's writings. This chapter also discussed the biographies of PB Shelley and Faiz Ahmed Faiz in order to understand the depth of their literary works. The next chapter is based on the investigation and exploration of the social, political and cultural

conditions and the influence of these conditions on Shelley and analyzes various themes in his poetry and prose.



CHAPTER THREE

INFLUENCE OF SOCIAL, POLITICAL AND CULTURAL CONDITIONS ON PB SHELLEY AND VARIOUS THEMES IN SHELLEY'S POETRY AND PROSE

3.1 Introduction

This chapter investigates the influence of social, political and cultural conditions on Shelley's poetry and prose. Keeping in view the events of the 19th century, including the French revolution¹⁵, the Peterloo Massacre¹⁶, industrial revolution¹⁷ and misleading role of the government in Shelley's era, this chapter analyzes various themes in Shelley's poetry and prose using content analysis.

3.2 Revolution and Upheaval in Shelley

The poetry of Shelley basically reflects Shelley's own life. His first noteworthy work as considered as by many critics is his poem "Queen Mab" (Greenbalt, 2012).

¹⁵ The French Revolution was a time of sweeping social and political change in France that endured from 1789 until 1799, and was somewhat conveyed forward by Napoleon amid the later extension of the French Empire. The Revolution toppled the government and set up a republic.

¹⁶ The Peterloo Massacre happened at St Peter's Field, Manchester, England, on 16 August 1819, when mounted force rushed into a crowd of 60,000–80,000 and slaughtered 15 individuals with 400–700 harmed, who had accumulated to request the change of parliamentary representation.

¹⁷ The Industrial Revolution was the move to new assembling forms in the period from around 1760 to at some point in the vicinity of 1820 and 1840. This move included going from hand generation techniques to machines and the ascent of the factory framework.

This poem depicts poet's ideas about religion and society. In the words of Waterlow

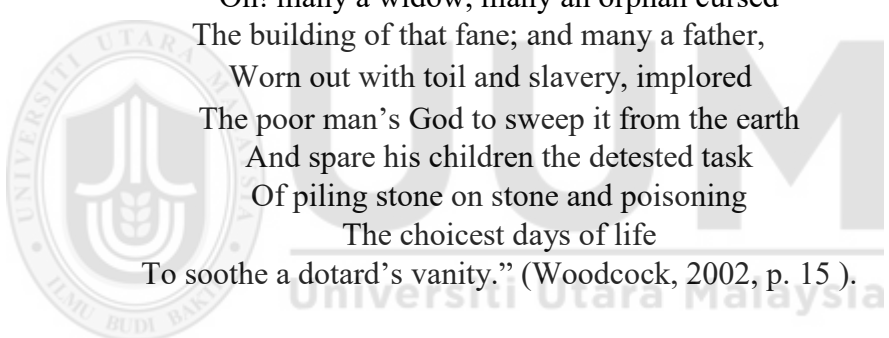
(1913) this poem is so comprehensive that "it "Queen Mab" gives us in embryo the whole of Shelley at a stroke". As it was mainly composed in 1812, as a result of his exclusion from Oxford, a sense of bitterness for tyranny and authority permeates this poem. This poem also contains Shelley's appreciation for the famous English philosopher, William Godwin are also revealed in this poem. Shelley and Godwin had begun a steady correspondence in 1811. Brailsford (1913) explains that "Queen Mab" is nothing but Godwin in verse, with prose notes which quote or summarize him" (p. 175). However, for Kuich (1968), Shelley, unlike William Godwin¹⁸, was not only a champion of discontent who awaited for the necessary events to bring betterment in society without any struggle on his part, but a vigorous activist.

"Queen Mab" was printed privately in an upscale publication and did not undergo a profitable publication in Shelley's lifetime. His purpose was to "catch the aristocrats: They will not read it, but their sons and daughters may" (Woodcock, 2002, p. 11). "To target higher class readership Shelley made use of a lofty narrative style and complex Platonic imagery" (Catherall, 2013, p. 1). Even then, Shelley failed to gain the attention of the aristocrats, however, the poem, "Queen Mab" attracted many intellectuals of his time. (Woodcock, 2002, p. 7). In words of

¹⁸ William Godwin was an English journalist famous for his anarchism.

St. Clair the poem was "by far the most quoted literary work in the reformist radical press" (cited in Miller, 2013, p. 151).

The poem "Queen Mab" is the first poem of Shelley. This poem contains various revolutionary themes. In this poem, the poet shows the past and the future of mankind. He takes help from history to show the frivolities of human beings. The poet says,



“Behold yon sterile spot,
Where now the wandering
Arab’s tent Flaps in the desert blast!
There once old Salem’s haughty fane
Reared high to heaven its thousand golden domes,
And in the blushing face of day Exposed its shameful glory.
Oh! many a widow, many an orphan cursed
The building of that fane; and many a father,
Worn out with toil and slavery, implored
The poor man’s God to sweep it from the earth
And spare his children the detested task
Of piling stone on stone and poisoning
The choicest days of life
To soothe a dotard’s vanity.” (Woodcock, 2002, p. 15).

In the above lines, the poet says that nothing is permanent in the world. The monarchs and the kings who were once busy in gaining power and wealth are now dead. Their palaces are ruined. These monarchs used to destroy common people when they were in power. They made many women widows, many children fatherless and many men slaves. These kings enjoyed their shameful power, by making children, their slaves and servants. The poet also says,

“Kings, priests and statesmen blast the human flower
Even in its tender bud; their influence darts

Like subtle poison through the bloodless veins
Of desolate society.” (Woodcock, 2002, p. 27)

The above lines indicate poet’s grief over the mistreatment of common people by the kings, priests and statemen. The poet says that influence of kings, priests and statemen on the life of common people is like a poison in one’s blood which kills a person with each passing moment.

“Since tyrants by the sale of human life
Heap luxuries to their sensualism, and fame
To their wide-wasting and insatiate pride,
Success has sanctioned to a credulous world
The ruin, the disgrace, the woe of war.
His hosts of blind and unresisting dupes
The despot numbers; from his cabinet” (Woodcock, 2002, p. 33)

For Shelley, the tyrants want their life to be full of luxuries even at the cost of the lives of common people. The tyrants are proud and the people who support them are vain too. They all spread war and destruction which ultimately leads to a ruined society. The poet says,

“But wealth, that curse of man,
Blighted the bud of its prosperity;
Virtue and wisdom, truth and liberty,
Fled, to return not, until man shall know
That they alone can give the bliss
Worthy a soul that claims
Its kindred with eternity.” (Woodcock, 2002, p. 35).

The poet gives a message to the tyrants that the real wealth is not based on the materialistic things, but virtue, wisdom, truth and liberty are the real wealth of every human being. The human heart will always shine in the presence of virtue and liberty.

“From all that genders misery, and makes
Of earth this thorny wilderness; from lust,
Revenge, and murder. -And when reason’s voice,
Loud as the voice of Nature, shall have waked
The nations; and mankind perceive that vice
Is discord, war and misery; that virtue
Is peace and happiness and harmony;
When man’s maturer nature shall disdain
The playthings of its childhood; -kingly glare
Will lose its power to dazzle, its authority
Will silently pass by; the gorgeous throne
Shall stand unnoticed in the regal hall,
Fast falling to decay; whilst falsehood’s trade
Shall be as hateful and unprofitable
As that of truth is now.” (Woodcock, 2002, p. 38)

The poet motivates the common people to gain knowledge to fight for their rights. He says that every human should use his logic and reason to win the world. The enhancement of reasoning will ultimately shatter the tyranny of the kings. It is because people will come to know about their rights and would find legal means to raise their voice against oppression. The next section examines and analyzes Shelley’s poetry and prose under Marxist Literary criticism.

3.3 Connection to Marxist’s Literary Criticism

This section analyses Shelley’s poetry and prose under Marxist’s literary criticism. Different themes and subthemes are analyzed and presented in this section. The political and literary ideals of Shelley show a connection to Marxist vision of society and proletariat revolution. Following are the themes and sub themes in Shelley’s poetry and prose.

3.3.1 Universality of Shelley's Ideological art

Shelley believes in the universality of literature. For him, any writer or poet is a reflection of his age. Therefore, Shelley did not restrict himself to the cause for the abused in his own nation only. He was a staunch believer of universal love. Shelley was internationalist in his ideological responsibilities. He commends truth and rejects dishonesty in any form. The poet regards the qualities of resistance and change against authoritative order transcending all racial and social predispositions. He conveyed the voice of his conscience, with determination over the issues of overall political advantage. His prose works “An address to the Irish people” and “A declaration of rights” demonstrate the universality of his own philosophical and artistic vision. These works were composed in 1812 for the betterment of the Irish lower classes who were suffering from poverty due to the British rule in Ireland in 1812. In, “An address to the Irish people”, Shelley strongly condemns the British government for mistreating the Irish people. He says,

“I have said that the rich command and the poor obey, and that money is only a kind of sign which shows that according to government the rich man has a right to command the poor man” (Shepherd, 1906, p. 189).

Though Shelley himself was a Britisher but he strongly resisted against injustices of the British government against Ireland which shows the universality of his ideological art. The poet says,

“Fellow Men, —I am not an Irishman, yet I can feel for you. I hope there are none among you who will read this address with prejudice or levity, because it is made by an Englishman; indeed, I believe there are not. The Irish are a brave nation.”

(Shepherd, 1906, p. 173)

Similarly, in “A declaration of rights” the poet claims that all human beings in any part of the world are equal and should have equal democratic rights. He says,

“Man, whatever be his country, has the same rights in one place as another, the rights of universal citizenship” (Shepherd, 1906, p. 216).

3.3.2 Wealth as a Source of Oppression

In views of Shelley, wealth is an evil which makes men selfish. Wealth is a used by the rich people to oppress the common people. Shelley claims that: "There is no real wealth but the labour of man" (Woodcock, 2002, p. 71) and that wealth is a power usurped by the rich people to compel the poor people to work under pressure without any financial benefit. This opinion is reminiscent of the opinions of Karl Marx (Woodcock, 2002, p. 13) who was probably influenced by Shelley's literary works. Marx himself called him “a complete revolutionary who would have remained within the avant-garde of collective opinion even if he lived longer than he did” (Kuich, 1968, p. 268).

Shelley’s poetry and prose also show the attack on commerce (identified with Capitalism) which exacerbates society's inequality and promotes false values. The

following lines from his poem “Queen Mab” clearly show how he felt about commerce and capitalism:

“Commerce! Beneath whose poison-breathing shade

No solitary virtue dares to spring” (Woodcock, 2002, p. 33)

Apart from his opinions about wealth, his prose work “A Philosophical View of Reform” also clearly indicates his appreciation for a fair system of government and his criticism against tyranny and injustice. (Reiman, 1990, p. 81). “A Philosophical View of Reform” is important since it is based on political criticism. Reiman (1990) asserts that: “A Philosophical View of Reform” elucidates these interrelations between the ideal and the practical, between the morally imperative 'ought' and the politically possible 'can be' " (p. 84). By discovering this sensitive balance between the ideal and the practical, Shelley was completely able to explain the convictions he held so firmly.

3.3.3 Appreciation of the American System of Government

Shelley appreciated American system of government. In the principal part of his prose work "A Philosophical View of Reform", Shelley made a review of the contemporary political circumstance in different nations and locales. He explained the standards of a decent country organization. In particular, Shelley applauded the American political system, which though not impeccable, still significantly surpassed the defective European governments. He suggests the absence of a lord, inherited government and established church and in addition the large representation of the common people in the organizations as primary explanations behind America's

prosperity (Woodcock, 2002, p. 598). He calls the American Constitution "an institution by which it is honourably distinguished from all other governments which ever existed" and praises the thought that the Constitution should be reassessed at regular intervals to encourage the presentation of more dynamic acts.

3.3.4 Decline of Oppression, Denunciation of Monarchy and Patriotism

Shelley strongly believed in the Decline of Oppression, Denunciation of Monarchy and condemned Patriotism. In part two of "Queen Mab", Shelley describes the frivolities of different kingdoms to demonstrate the weakness of oppression and force. The character of Fairy Queen in the poem describes about various governments and rulers who could not withstand the attacks of time.

Shelley uses the phrase "Palmyra's ruined palaces" in his poem "Queen Mab" (Woodcock, p. 14) and explains that these pyramids were built to praise the Egyptian God, but now these tyrant emperors are dead and their palaces do not exist anymore. These Emperors never realized during their lifetime, the temporality of everything in the world. However, time taught them that nothing is permanent in the world. Shelley uses the same concept in probably his most famous poem "Ozymandias". Anne Janowitz (cited in Bloom, 2001) asserts that "the larger ironic gesture of the poem is to make a monument of the ephemerality of monumentality".

During Shelley's time, Egyptology (the study of ancient Egyptian history, language, literature, religion, architecture) was a subject of incredible interest and Shelley's use of Egyptian pyramids and emperors may have offered him some assistance with

gaining the enthusiasm of his contemporaries, which is a confirmation of Shelley's endeavors to grow the readership of his poems.

Shelley also assaults corrupt government, the upper layers of society which spoil the life of the poor people. As indicated by Shelley, both force and compliance must fall if equity is to be accomplished. In his poem, "Queen Mab", the character of the Fairy Queen regrets on all those poor people who failed to achieve their actual potential due to inherited wealth inequity (Woodcock, 2002, p. 35). Shelley also discourages patriotism, and considers it as one more cog in the apparatus of oppression and abuse. He uses the phrase "patriot mob" (Woodcock, 2002, p. 37) and explains that this "patriot mob" only obeys the commands of the high societies, therefore such patriotism is useless and always goes against the benefit of common people.

3.3.5 Peaceful Political Activism of Shelley; A Poet of Peace

Shelley with the help of his characters spreads the message of peaceful political activism. For instance, in his poem "Laon and Cythna" the character of Hermit is intriguing because this character endures diverse forms of symbolism. In the beginning of the poem, Hermit is disappointed with society and does not agree to participate in the reformatory struggle organized by his friends. This disappointment of Hermit to take part in the change of society ultimately symbolizes the political arrogance of a greater part of the English populace. The following stanza from this poem indicates Hermit's disapproval of the society:

"he had beheld the woe

In which mankind was bound, but deemed that fate
Which made them abject, would preserve them so;
And in such faith, some steadfast joy to know,
He sought his cell..." (Hutchinson, 1914, p. 47)

However, as the poem proceeds, Hermit begins to spread Laon's dream for freedom through the masses. He starts participating in the peaceful political struggle for liberty. He along with his friends acquire knowledge, which gives rise to fretfulness among the governing classes:

"The tyrants of the Golden City tremble
At voices which are heard about the streets,
The ministers of fraud can scarce dissemble
The lies of their own heart..." (Hutchinson,
1914, p. 47)

The above lines show how political awareness among the common masses of England was hurdled. Moreover, political awareness for Shelley was vital in the eventual overthrow of tyranny. The Hermit knows the power of speech and therefore he spreads his message of freedom struggle in a very peaceful way. In particular, the Hermit is an unflinching radical and cautions against the risks of equipped insurgence:

"If blood be shed, 'tis but a change and choice
Of bonds, from slavery to cowardice
A wretched fall!" (Hutchinson, 1914, p. 48)

However, Satirically, the character of Hermit dies in the ensuing counter revolution by the despots. Explaining the teachings of peaceful political activism of Shelley,

Davis, (2011) claims that Shelley's teachings of peaceful political activism influenced Henry David Thoreau's book "Civil Disobedience"¹⁹ and Mahatma Gandhi's "Passive Resistance Campaign"²⁰. In words of Donovan cited in (O'Neill et al., 2013, p. 266), although the poem "Laon and Cythna" contained social and political criticism due to which the poem was not frequently read. However, the poem played an important role later in shaping Shelley's ideas to create a reader friendly poetry.

3.3.6 History as a Perpetual Struggle Between Higher and Lower Forces in Shelley's Poems

History, for Shelley is an interminable conflict between the strengths of lower and upper forces. History is a struggle between the oppressors and the mistreated and extols the detriments of the purveyors of hope. In his prose "A defence of poetry", Shelley particularly appreciates the role of previous poets, philosophers and historians such as Locke, Hume, Voltaire²¹ and Rousseau²² in raising their voice against tyranny with the help of their pen. However, despite the advent of liberal political philosophy, mankind is still enslaved beneath injustice and inequality. Shelley says:

¹⁹ Civil Disobedience is an essay by American writer Henry David Thoreau in which the author is against the individuals who allow governments to overrule their consciences.

²⁰ Passive resistance campaign was a campaign led by MK Gandhi in South Africa against oppression.

²¹ Voltaire was a historian famous for his advocacy of freedom of speech.

²² Rousseau was a Genevan philosopher famous for his modern political thoughts.

“The exertions of Locke, Hume, Voltaire, Rousseau... are entitled to the gratitude of mankind. Yet it is easy to calculate the degree of moral and intellectual improvement.. had they never lived” (Woodcock, 2002, p. 635).

For Shelley, since ancient times, historians, statesmen and poets have performed their task to maintain the moral conscience of society which clearly shows how man has been struggling hard since times against injustice. Shelley then praises Dante²³ and John Milton²⁴. He calls them as great reformers and moralists. For Shelley, the most critical part of their works, was not their epistemological technique, but rather their vision as good educators and social pioneers. Shelley says,

“Dante was the first awakener of entranced Europe... his works are a perpetual hymn of everlasting love” (Woodcock, 2002, p. 638).

Milton, likewise established religion and social order in Europe, through his republican politics amid the English Civil War (1642-1651)²⁵, and through his revisionist elucidation of the Christian creation story, in *Paradise Lost* (1666)²⁶. For Shelley, Milton's "Satan" is an image of human yearning for freedom and uniformity.

²³ Dante was an Italian poet famous for his writing *Divine Comedy*.

²⁴ John Milton was an English poet best known for his poem *Paradise Lost*.

²⁵ The English Civil War (1642–1651) was a series of armed conflicts between Parliamentarians and Royalists against the government of England.

²⁶ *Paradise Lost* is a long epic poem written by John Milton based on the theme of freedom and redemption.

Satan's disobedience appears to symbolize the ascent of abused mankind against the oppression and shamefulness of monarchical Europe. Shelley remarks:

“Milton’s Devil as a moral being, is as far superior to his God, as one who perseveres in some purpose which he has conceived to be excellent, in spite of adversity” (Woodcock, 2002, p. 640).

Shelley is of the view that modern intellectuals have paid more attention to capitalism and financial progress and have ignored moral and social concerns. Shelley suggests that the basic concern of the modern thinkers should be more focused on the conditions of the working class and their problems. For Shelley, focus on capitalism allows the growth of exploitative industry, injustice and dispossession in society. Shelley says,

“Let them beware that their speculations, for want of correspondence with those first principles which belong to the imagination, do not... exasperate at once the extremes of luxury and want.” (Woodcock, 2002, p. 645).

Shelley attacks the government for securing their own personal stakes, to the cost of social equity:

“The rich have become richer, and the poor poorer; and the vessel of the state is driven between... anarchy and despotism.” (Woodcock, 2002, p. 658).

Historians, religious leaders, poets and statesmen all significantly play role in fighting against tyranny. Examples include Plato, Sir. Francis Bacon and Dantë. These people taught moral temperance, as well as uncovered the injustice of their times (Woodcock, 2002, p. 658).

Apart from “A defence of poetry” Shelley’s prose work “Essay on Christianity” is also an example to show history as a perpetual struggle between lower and higher forces. In this essay, Shelley explains the role of Christ in his struggle to fight against injustice. For Shelley, Jesus was a man who advocated universal love and equity. However, later the religious monks and authoritarians used their autonomy in the form of wrong Biblical translations, thus exploiting Jesus’s teachings (Rhys, 1887, p. 111). For Shelley, since the time of Jesus, there is a perpetual struggle between lower and higher forces of society. Both “A defence of poetry” and “Essay on Christianity” profoundly explain Shelley’s views on history as a continuous struggle between lower and upper forces. However, “Essay on Christianity” is more directed towards the teachings of Jesus and the doctrines of Christianity. Whereas “A defence of poetry” focuses more towards the poets, intellectuals and historians, including their role in portraying injustices of their own times.

3.3.7 Shelley’s Views on the State of the Parliament and the French Revolution

For Shelley, the Long Parliament of the mid-seventeenth century was the Parliament which finely represented the different classes of the English people (Reiman, 1990, p. 82). He thought that its quality had been in a stable decline up till the start of the 19th century. Reiman (1990) also claimed that “this opinion made Shelley more of a reactionary instead of a liberal” (p. 21). This sorry state of the Parliament insisted for radical reform. As indicated by Shelley in his prose work “A philosophical view of reform”, the elite class was firmly against such a reform on account of the normal propensity of each person to endeavor to secure an abundant sustenance for

themselves and their nearby ones. He goes ahead to name each and every one of those included in this plan of impending reform: all public workers, including royals and all people involved in the governing mechanism, the “House of Lords”, the huge majority of the “House of Commons” (which Shelley believed should be significantly reduced in size), and all other officials of the state bureaucracy (Woodcock, 2002, p. 607).

For Shelley, to bring reform of Parliament, it was necessary to abolish the House of Lords and the King as an institution, only then a reformed House of Commons would remain. This was the ideal put forward by Shelley for further advancement and in the third part of the essay he persuasively puts his suggestion that the House of Commons should incline to the needs of the deprived while the House of Lords should see to the requirements of the rich. In this way, an institutional harmony could be set up. Shelley also admired the sociological innovations of Francis Bacon, Spinoza²⁷, Hobbes²⁸, Bayle²⁹, Montaigne³⁰ and later Berkeley³¹, Hume and Hartley³²,

²⁷ Spinoza was a Dutch philosopher. He is famous for his opinions on the self and the universe.

²⁸ Hobbes was an English philosopher, best known today for his work on political philosophy.

²⁹ Bayle was a French philosopher famous for his work the Historical and Critical Dictionary.

³⁰ Montaigne was a philosopher who popularized the essay as a literary genre.

³¹ Berkeley was an Irish philosopher famous for his theory called "immaterialism".

³² Hartley was an English philosopher and founder of the Associationist school of psychology.

who laid the theoretical foundation on which a prosperous modern society can be constructed (Woodcock, 2002, p. 596).

He analyzed the decline of the French Revolution in the half-incubated indications of the theories of the great thinkers of the eighteenth century, brought on by the considerable sufferings of the masses that urged for quick action.

Another reason that led to the fall of the French revolution was the implication of the ruined values by the previous, dictatorial system (Woodcock, 2002, p. 600). Shelley believed that the Revolution had a high impact on the English society and hopefully the rushes of oppression would not resurrect.

3.3.8 Shelley's Economic Strategies

Shelley completely opposed the introduction of bank note in place of metal currency in the economy. For Shelley, this was a deception used by the Government to belittle the value of labour (Woodcock, 2002, p. 610-11). He asserted that this false currency has given rise to a new aristocracy in British society. In words of Shelley the bank note " has its basis in fraud as the old one had its basis in force"(Woodcock, 2002, p. 613). This "aristocracy of attorneys and excisemen and directors and government pensioners, usurers, stock jobbers, country bankers with their dependents and descendants" Shelley calls a "set of pelting wretches" who involve in their insignificant pursuits with the sole purpose of gaining personal benefits (Woodcock, 2002, p. 613).

For Shelley, the introduction of the banknote was "order of drones" (Woodcock, 2002, p. 612) which gave rise to the inflation of the value of labour. Due to the banknote system, ten work hours used to earn what now can be earned in twenty. The unfeasibility to extract so many working hours from those able to work has compelled children and old people into the labour force (Woodcock, 2002, p. 614). Generally, the development of the twofold aristocracy has made a sharp decrease in expectations for everyday comforts, lessened recreation time and time for education and self-change. This brought about an increase of superstition which constrained the poor into an endless loop of sadness.

Shelley also condemned British involvement in what he calls "two libertine wars", The American War of Independence³³ and The Napoleonic Wars³⁴ which drove the economy into huge debts. British national debt amounted to 240% of the GDP in the course of the Napoleonic Wars (Dyson, 2014, p. 215).

If these wars were somehow evaded the money saved would have turned the nation into a heaven. Shelley explained that utilizing the national debt as a way to control the masses was presented as an idea during the reign of William III, and that such a thing was unnoticed during ancient times. Despite Shelley's thoughtful

³³ The American War of Independence was an armed clash between the British Empire and thirteen of its North American provinces, which later announced its freedom as the United States of America.

³⁴ The Napoleonic Wars were a progression of major worldwide clashes setting the French Empire, driven by Napoleon I, against a variety of European forces shaped into different coalitions, drove and financed by Great Britain.

insight on the idea of national debt, the way Shelley suggested to abolish this problem is slightly naive. For Shelley, the prevention of the national debt would simply involve the money transfer between the moneyed classes. Shelley argued that if we see the national debt as a loan of all property and land, the rich should bear the biggest part of the debt since the majority of the huge land was owned by the rich. The poor are troubled by taxes to repay this debt, though they have no obligation to pay this debt in reality. Shelley also suggests that to the problem of the national debt must be sought out presently to avoid the burden on future generations (Woodcock, 2002, p. 622). Shelley argued that inherited property and the property which is not obtained by the direct effort of the people should be taxed heavily, particularly if they belonged to the aristocracy.

"Labour and skill and the immediate wages of labour and skill is a property of the most sacred and indisputable right and the foundation of all other property" (Woodcock, 2002, p. 621).

He also proposed only taxing the aristocracy in any cases which would require heavier government expenditure (Woodcock, 2002, p. 622).

3.3.9 Universal Equality

Shelley strongly believed in universal equality. In "A philosophical view of reform", Shelley criticizes the contemporary writer, Thomas Malthus³⁵, "a priest of course, for his doctrines are those of a eunuch and of a tyrant" (Woodcock, 2002, p. 616).

Shelley's abhorrence with Malthus's dogmas led him to present one of his strongest calls for equality and justice: "the poor should be compelled... to abstain from sexual

³⁵ Thomas Malthus was an English cleric influential in the fields of political economy and demography.

intercourse, while the rich are to be permitted to add as many mouths to consume the labour of the poor as they please. The rights of all men are intrinsically and originally equal..." (Woodcock, 2002, p. 616).

Numerous scholars have brought up the closeness of Shelley's perspectives to Marxism. Passages from "A Philosophical View of Reform" closely demonstrate this association: "Equality in possessions must be the last result of the utmost refinements of civilization; it is one of the conditions of that system of society towards which, with whatever hope of ultimate success, it is our duty to tend" (Woodcock, 2002, p. 624). Shelley does reasonably concede that such a perfect world of all-inclusive equity is far from the capabilities of his era, however, it stays as an objective towards future eras to fight for. Catherall (2013) claims that, "Shelley clearly anticipates the ethics of the Christian Socialists" (p. 22). He also cites the daughter of Karl Marx, Elanor Marx, who thought of Shelley, as one of the creators of Socialism:

"We claim him. His thinking stood firmly in the tradition of the soldiers in Cromwell's army who were fighting for a world where people lived in equality and peace..." (p. 22).

Moreover, Scrivener asserted that Shelley's social and political ideas exceeded to those of Marx: "Although he does indeed anticipate Marx in a number of texts, he has a political outlook more nuanced in many respects than Marx's, for Shelley's reading of the French Revolution acknowledges the power of class but is not reductionist" (O'Neill et al., 2013, p. 176).

Shelley's work had a specific ecumenical quality which later achieved great regard among English dynamic circles. His work was commended by both rebels and direct parliamentary communists (Miller, 2013).

Moreover, the Shelley Society was built up by the end of the nineteenth century which had some exceptionally noticeable individuals, for example, Rossetti³⁶ and Shaw. Through the assistance of the activities of this group "Shelley had become the darling of the left wing of the literary elite" (Miller, 2013, p. 153). As an additional indication to his considerable influence on these groups at the turn of the 19th century Miller (2013) explains that "to claim Shelley as an entry point for youthful radicalization was practically ritualized speech among British socialists" (p. 150).

3.3.10 Universal Suffrage and Freedom of Press

Shelley claimed for Universal suffrage and freedom of press for all human beings. Since he had extremely liberal opinions on voting, therefore, he thought that the entire kingdom should be represented in the Parliament. Shelley never seemed to have anything contrary to the idea of female suffrage, however, he convincingly claimed that it was too premature to work on such ideas. In words of Catherall (2013), "Shelley's demands for universal suffrage and the abolishment of rotten boroughs anticipated Chartists, and the electoral reform of 1832" (p. 21).

Perhaps the most unusual of his views on voting was his disagreement to the now generally acknowledged voting by ballot. Shelley did not accept it because of its

³⁶ Rossetti was an English poet, illustrator, painter and translator.

absence of transparency, which lets the voter "to conceal the motives of his vote, which, if concealed, cannot but be dishonorable" (Woodcock, 2002, p. 626). Shelley thought that such political concerns should be deliberated between voter and representative, a concept which, if we oversee its absence of pragmatism, is perhaps more democratic and progressive.

In "A philosophical view of reform", Shelley recommended that retaining "the republican boldness of censuring and judging one another" (Woodcock, 2002, p. 626) or freedom of opinion in its truthful form is an instrument in the steady reform to come.

3.4 Sadness, Wait and Hope as Coexist in Shelley's Poems

Another theme found in Shelley's poetry and prose is the co-existence of sadness, wait and hope. In his poem "Laon and Cythna" Shelley clearly indicates the elements of sadness, wait and hope. The poem begins with the following lines:

"When the last hope of trampled
France had failed Like a brief dream of unremaining glory,
From visions of despair I rose" (Hutchinson, 1914, p. 40)

The Woman, which the poet meets and later goes with him to the "Spiritual Temple", calms the poet and reaffirms the thoughts presented in the Introduction, that is redundant and that we should quest for freedom:

"To grieve is wise, but the despair
Was weak and vain which led thee here from sleep"
(Hutchinson, 1914, p. 40)

Shelley also uses the symbols of an eagle and a serpent locked in a harsh struggle. This symbol also has deep social significance. Waterlow (1913) asserts that these symbols reflect the cosmic struggle between evil and good or sadness and hope. The symbols also reflect the struggle between the forces of established authority and of man's hopes for liberty, the eagle standing for the powerful oppressor and the snake for the oppressed.

Greenblatt (2012) claims that “he (Shelley) now attributed the evils of present society to humanity’s own moral failures and grounded the possibility of radical social reform on a prior reform of the moral and imaginative faculties through the redeeming power of love” (p. 645).

This theme holds special importance in the analysis of this thesis because some critics of Shelley hold the opinion that Shelley’s poetry and prose are too idealistic and his revolutionary idealism is too far from the real world (Ferber, 1993; Foot, 1984). During the analysis, the researcher investigates, identifies and analyses the themes of Sadness, wait and hope which basically coexist in Shelley’s poems and prose. And this co- existence of sadness, wait and hope makes Shelley and his writings idealist. Thereby, ranking him as one of the greatest romantic poets of the world (Cronin, 2002).

3.4.1 Nature Imagery and Weather Phenomena Used as a Symbol to Express Sadness, Wait and Hope

Shelley used the weather phenomena which show sadness, wait and hope as to co-exist, in many of his poems. For instance, in his poem “Ode to the west wind” composed in 1819, the poet is sad over the deplorable condition of the masses in England suffering due to evolutionary capitalism. The poet says,

“Thy voice, and suddenly grow grey with fear,
And tremble and despoil themselves: O hear!” (Hutchinson, 1914, p. 93)

But the poet is waiting for a better society just like the seeds wait for the spring wind to blow and turn them into flowers.

“The wingèd seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow” (Hutchinson, 1914, p. 92-93)

He beliefs that everything is temporary and mutable in the world. Be it tyranny or oppression and one day every human will be free from the shackles of these man created boundaries. The poet is hopeful that one day his ideas will be scattered among the working classes and they will rise up for their rights. The poet says,

“Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened Earth”
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?” (Hutchinson, 1914, p. 94)

The phrase “If Winter comes, can Spring be far behind?” clearly indicates the poet’s hope and idealism for a better future free from oppression.

Describing the use of weather phenomenon as a symbol of change in Shelley's poems Reiman (1990), claims that the poem "Ode to the west wind" outlines the ripening of the ideas of Shelley's initial revolutionary ideas in his initial poem "Laon and Cythna". What is likely in these poems is that "the imagery of natural recurrence functions as an emblem for the undying hope of social regeneration" (Woodcock, 2002, p. 25). These poems contain the symbol of winter as tyranny, when the seeds of revolution are sleeping in the soil while spring, the prospect of reform to come, bids them bloom (Woodcock, 2002, p. 193-4). However, there is a clear melancholy present in his later poems which is not seen in former poems like "Laon and Cythna" (Woodcock, 2002, p. 34-35).

Another symbol that Shelley frequently uses to show sadness, wait and hope is the symbol of a cloud. In his poem "Mutability" cloud is used as a symbol of impermanence of everything in the world. It also shows the recycling of everything from birth to death. The very first stanza of the poem explains the impermanence of everything in the world in the following lines,

"We are as clouds that veil the midnight moon;
How restlessly they speed and gleam and quiver,
Streaking the darkness radiantly! yet soon
Night closes round, and they are lost forever" (Hutchinson, 1914, p. 16)

However, in the last stanza of the poem the poet is quite direct in his expression of the mortality of everything. He says,

"It is the same! —For, be it joy or sorrow, The path of its
departure still is free;
Man's yesterday may ne'er be like his morrow;
Night may endure but Mutability." (Hutchinson, 1914, p. 16)

The above stanza also indicates Shelley's encouragement to the downtrodden masses to peacefully wait for a better change in society and never lose hope for a better future since nothing is permanent in the world either tyranny or oppression. The use of weather symbols depicts sadness, wait and hope in Shelley's poems.

3.5 Nonaggression and the Concept of Evil

Shelley believed in nonaggression and frequently criticized the blood desire and servility of officers, who were made oblivious to their blue-collar backgrounds by delusions of power. He firmly restricted the idea of a standing armed force because he could not forget the destruction of humanity, during the Napoleonic wars by the army and weapons. The following line from his prose work "A philosophical view of reform", demonstrates Shelley's assessments about the wellspring of every violent clash: "From kings, and priests, soldiers and statesmen, war arose", (Woodcock, 2002, p. 27). Shelley was of the opinion that every evil practice is man-made and that it is inherited from the corruptions and false practice of society. Rader explains that

"The youthful poet, aghast at the world's inequity, conceived wrong as a scourge, imposed from without" (cited in Ridoneur, 1965, p. 104). Like Rousseau and Thomas Paine, he credited the majority of the issues of humanity to social imbalance (Woodcock, 2002, p. 13). Injustice and disparity were considered as a man-made idea and it had nothing to do with religion (Greenblatt, 2012, p. 644).

3.6 Shelley's Religious Ideology and his Attack on Stereotype Clerics as Exploiters of Religion

Shelley strongly condemned religious exploitation by the stereotype clerics. In Part four of "Queen Mab" he places clerics and the decisive classes in the same group, which as indicated by him, works with the sole reason for keeping the lower classes

enslaved and keeping up existing conditions. His primary issue with organized stereotype religion is by all accounts, its part in this deliberate mistreatment. He uses the phrase "human misrule " (Woodcock, 2002, p. 41) for all those who exploit their power. Here as well, his teachings take after Marxism, which considered the Church a foundation of the bourgeoisie. The clerics guaranteed of a peaceful life in return for a hopeless, agonizing life, which made a quiet people that the rich could easily exploit.

Shelley, in his later prose works, added to an intensive system for the progressions for which he was enthusiastic about through his entire life. However, his early poem "Queen Mab", has been criticized by different critics due to its "incompleteness" and numerous critics have completely rejected the poem on these grounds (Scrivener, 2014, Woodcock, 2002). Edmunds (1911) criticized the poem "Queen Mab" as "unnecessary to read" (p. 47) since the majority of its thoughts and premises were better explained in his later works. Even then, "Queen Mab" is the purest indication of Shelley's perspectives in his poetry.

3.7 Condemnation of Religious Exploitation and Misinterpretation of Religion

Apart from his attack on clerics in his initial poem "Queen Mab", Shelley's later work "Essay on Christianity" is an excellent example of his mature opinions over the issue of religious misinterpretation. In this prose work, he claims that one of the major causes of evil in society is not religion but religious exploitation and misinterpretation of religion.

Shelley wrote this essay in 1817 and though fragmentary it "puts in perspective his

(Shelley's) mature attitude towards Jesus and institutional Christianity" (Reiman, 1990, p. 43). Gavin Hopps asserted that "the "Essay On Christianity" is in a sense the most original and "creative" of Shelley's prose writings on religion..." (O'Neill et al., 2013, p. 121). This is attributable to Shelley's positive treatment of early Christianity and particularly Jesus, whom he treats with great appreciation. It was at around 1817 that Shelley solidified his perspectives about the founder of Christianity and openly explained the importance of religion and condemned religious misinterpretation (Gingerich, 1918, p. 462).

3.7.1 The Exploitation of Christ's Teachings

As indicated by Shelley, Jesus supported and experienced the standards of universal affection and equity. These standards were followed by his disciples too. However, after the death of Jesus, the old values of eagerness and covetousness reasserted themselves and gradually the teachings of Christ worsened in their current structure (Rhys, 1887, p. 111). He asserted that Jesus was a Prophet who came to be known as an ideal figure by his tenderness, generosity, the immense affection the common people had for him and additionally the supernatural events connected to his adventures after his demise (Rhys, 1887, p. 83).

Shelley also praises Biblical sayings ascribed to Jesus Christ, for example, "Blessed are the pure in heart, for they shall see God" (Rhys, 1887, p. 85). Shelley explained that Jesus, as a Prophet strongly advocated the principle of "virtue is its own reward" which was followed by majority of the world's most famous thinkers

(Rhys, 1887, p. 86). As the essay proceeds, Shelley also praises Jesus's power of language and influence that gathered masses behind him. The power of language for Shelley was fundamental in the inevitable winning of freedom and correspondence in England, however, if not contaminated by untruths and deception (Rhys, 1887, p. 100-102).

3.7.2 Equality, Justice and Reclamation of Humanity's True Values

Shelley depicts Jesus as a champion of humanity. Thinkers like Plato³⁷ and Diogenes³⁸ learned from Jesus that human worth is generally more important rather than earthly wealths which "derive their value from the opinion of mankind" (Rhys, 1887, p. 103). Shelley cited Jesus to highlight his qualities: "It is because, mankind, ye value and seek the empty pageantry of wealth and social power, that ye are enslaved to its possessions."

Shelley also promoted a reclamation of humanity's natural equilibrium: "Before man can be free, and equal and truly wise, he must cast aside the chains of habit and superstition" (Rhys, 1887, p. 106). Moreover, if only oppression was abrogated and each man worked to fulfill their essential physical needs, there would be a lot of accessible time for accomplishing uprightness and wisdom (p. 108). Society can in this manner leave on a Utopian cycle in which: "There is more equality because there is more justice and there is more justice because there is more universal knowledge" (p. 109).

³⁷ Plato was a classical Greek philosopher and the founder of the Academy in Athens.

³⁸ Diogenes was a Greek philosopher and one of the founders of Cynic philosophy.

“Essay on Christianity”, is one of the most important and magnificent piece of writing by Shelley. Shelley’s compassionate view of Jesus clearly shows his love for religion and hatred for religious exploitation and misinterpretation.

3.8 Struggle Between Good and Evil

Shelley believes in the triumph of good over evil. His poem “Laon and Cythna” which was published in 1818 explains the triumph of good over evil. The poem is comparatively more idealistic than “Queen Mab”, but for Keach (1997) “it addresses the historical circumstances of political struggle in the early 19th century more explicitly” than idealistic poems such as “Prometheus Unbound”. “Laon and Cythna” contains a universal fervor for change and betterment of society. Reiman (1990) explains that “the poem calls liberals from despair at the aftermath of the Congress of Vienna, assuring them that the struggle between good and evil has been waged since the birth of self- consciousness and that good, though sorely wounded, can never be destroyed and will be victorious in succeeding struggles”. (p. 35)

The poem “Laon and Cythna” has a disturbed publication history. Shelley's printer and distributors protested the depraved subjects in the poem and in addition to some of its assaults on organized religion, which was not astounding, considering the far-reaching indictment of radicalism at the time (Woodcock, 2002, p. 21). This constrained Shelley to make some minor modifications, including the change of

character of Cythna from Laon's sister to only a youthful vagrant who went ahead to become Laon's beloved. Shelley also had to soften some of the stanzas based on the criticism against the vicious higher authorities of his time.

The title of the poem was likewise changed, from “Laon and Cythna; or, The Revolution of the Golden City: A Vision of the Nineteenth Century to The Revolt of Islam; a Poem, In Twelve Cantos”.

Catherall (2013) while expressing his opinions about “Laon and Cythna” asserted that: Shelley’s commitment to reform never wavered throughout his life, but this commitment was often frustrated by an inability to communicate his ideas to the public, either because publishers, like Leigh Hunt, were afraid to contravene the seditious libel, and “gagging” laws, or because Shelley’s literature was censored immediately following publication. (p. 30) Shelley's ability to express himself in full was significantly hurt due to events such as the initial censoring of “Laon and Cythna”.

The poem “Laon and Cythna” is written in a prose style and it is modelled to some extent upon Godwin's (Shelley’s father-in-law and a famous political activist) ideas (Todhunter, 1880, p. 54). The poem describes the reasons behind the failure of the French Revolution and the subsequent bloodbath. Shelley asked: "Can he who the day before was a trampled slave, suddenly become liberal-minded, forbearing and independent?" (Hutchinson, 1914, p. 42). He additionally disagrees with the

arrogance of the conservatism that the older generation of romantic poets depended on. Shelley optimistically asserts: "But mankind appear to me to be slowly emerging from their trance. I am aware, methinks, of a slow, gradual silent change" (Hutchinson, 1914, p. 45).

The plot of this poem which Edmunds (1911) calls "tiresome and in some respects repulsive" (p. 73) is docile to the social and political themes Shelley sought to explore likewise, in "Queen Mab". However, contrary to "Queen Mab", this poem is more related with "the ebb and flow of revolutionary struggle within the currents of history" (Woodcock, 2002, p. 20). Reiman (1990) asserts that the poem reflects Shelley's ideal believe of a bloodless French Revolution. For Shelley, the French Revolution should have been a bloodless overthrow of the King by the combined resistance of all the common people to end tyranny by direct action, but without retaliation for past wrong (p. 35).

3.9 Themes of Pacifism and Nonviolence in Shelley's Poetry and Prose

In some poems Shelley's most immediate condemnations of the deformities of English society can be seen. Other than being similarly loaded down with hatred for the social shameful acts which tormented England, these poems written in 1819, contain a complete denunciation of armed rebellion.

The publication history and immediate political background of the poems indicate that the end of the Napoleonic wars did not bring out a significant improvement in the social condition of the United Kingdom. Actually, there was an overall demeanor

of social unsettling, which worsened after some time. By 1819 the political circumstance had achieved a breaking point. The Government of Lord Liverpool³⁹ had a strategy of squashing social distress by gradually sending armed forces in sensitive areas. For example, "London alone had a standing army of 138,000 men" (Woodcock, 2002, p. 30). The situation got worse on the sixteenth of August 1819, when a huge horde of around 100,000 unarmed dissidents were charged upon by rangers (Woodcock, 2002, 31). According to the collapsed Government casualty estimates, 11 people were killed and 421 injured. Shelley was deeply hurt due to the overall situation of the country and he wrote his most incisive social criticism at around this time.

The first and likely most critical of these political poems was "The Mask of Anarchy". As per Woodcock (2002) it looks like a "colloquial ballad poem with a simple four stress metre similar to that found in the popular verses of broadsheets" (p. 31). Shelley purposely created the poem so it best used the significant disappointment of the people. Furthermore, the name of the poem originates from a satiric touch of the term the authorities used for the Peterloo protestors—"anarchists". Shelley asserted that the agents of oppression took cover behind the mask of anarchy. These realities bear witness to the truth of exactly how sharp the social criticism is in the poem. As indicated by Foot, "The Mask of Anarchy" is "one of the great political protest poems of all time" (cited in Keach, 1997).

³⁹ The Government of Lord Liverpool implies the supporters of Lord Liverpool who was an English legislator and both the most youthful and longest-serving Prime Minister of England since 1806.

Moreover, Shelley used scorching humor to assault, leading government figures at the time, pointing them out straightforwardly, by using their names. This was an extremely beneficial public relations technique, however, it adequately fixed the poem's distribution destiny. Another interesting aspect of the "The Mask of Anarchy" is its gentle balance of the passivity of the self-sacrificial nonviolence. For instance, Stanzas 65-87 (Woodcock, 2002, p. 397-400) very intensely advocate temperance in the face of violence, while some, like "stanza 91" have been termed as "Clarion call for armed resistance" (Woodcock, 2002, p. 32). The poet says,

"Rise like Lions after slumber
In unvanquishable number
Shake your chains to earth like dew
Which in sleep had fallen on you –
Ye are many – they are few" (Hutchinson, 1914, p. 386).

In this poem, Shelley's formerly militant pacifism seemed muddled by the emotions stimulated by the tragic event of Peterloo massacre. The poem left a remarkable impression of Shelley on the subsequent generations. Some even remembered Shelley as a person who wholly overlooked the use of violence to gain freedom. Hence Oscar Wilde⁴⁰, who thought that Shelley was a very undervalued poet, said that "in Shelley the note of rebellion is sometimes too strong. The note of the perfect personality is not rebellion, but peace" (Wilde cited in Woodcock, 2002). Another political poem by Shelley was "Song to the Men of England", the name itself successfully intended to gain the attention of the lower classes. Like "The

⁴⁰ Oscar Wilde was an Irish playwright, novelist, essayist, and poet.

Mask of Anarchy", this poem also contains some antagonism. Line 24, for example, of this poem "forge arms– in your defense to bear" is a long way from the nonviolence of the Hermit and Laon in "Laon and Cythna", a poem composed only two years before the destructive event of Peterloo massacre in Manchester. The poem, "Song to the Men of England" contains a more severe attack on the ills of his society. Additionally, in this poem Shelley utilized the language of the classes he was pandering to with his political activism.

“Why shake the chains ye wrought?
Ye see The steel ye tempered glance on ye.
With plough and spade, and hoe and loom,
Trace your grave, and build your tomb,
And weave your winding-sheet, till fair
England be your sepulcher” (Hutchinson, 1914, p. 84).

This poem gained a lot of appreciation specially by the English Socialists who appropriated it for their own particular purposes, particularly the opening lines of the poem:

“Men of England, wherefore plough
For the lords who lay ye low?” (Hutchinson, 1914, lines. P. 84)

Miller (2013) asserts that ““Song to the Men of England” and the refrain from “The Mask of Anarchy” were set to music and had a long afterlife in socialist songbooks" (p. 152). The renowned democratic socialist George Orwell attributed the poem as well, in his famous allegorical novel “Animal Farm” (Reiman, 1990). Another poem by Shelley, “England in 1819” is clearer in its critical attack on the authorities:

“An old, mad, blind, despised, and dying king, –
Princes, the dregs of their dull race,
who flow Through public scorn, mud
from a muddy spring, –Rulers, who
neither see, nor feel, nor know,
But leech-like to their fainting country cling” (Hutchinson, 1914, p. 88).

Shelley, in almost all his poems explained that the dictatorship of the Government and the Monarchy is a burden on the English individuals. “The poem closes with a decree that "a glorious Phantom may burst" from the graves of the old system, and it is clear that the very dialect proposes a sudden, savage action, maybe the brutal oust of the tyrannical government” (Hutchinson, 1914, p. 88).

Shelley's friend and his publisher, Leigh Hunt chose not to distribute these poems because he knew that Shelley would suffer at the hands of the elites for writing against them. In this way, these poems met the same destiny as a percentage of the other most vitriolic poems Shelley composed (Reiman, 1990, p. 77). However, these poems were later published in 1836 by Shelley's wife Mary Godwin after Shelley's death. (Catherall, 2013, p. 31). It is intriguing to note that the accumulated issues with the distribution of most of Shelley's work won him the admiration of circles who shared troubles in propagating their work. According to Miller (2013) "Shelley was, after all, a martyr for the cause of free print" (p. 151) and as such he significantly contributed to the radical efforts to win even greater distribution and publication freedom at the turn of the 19th century.

The inability to distribute "The Mask of Anarchy" drove Shelley to tone down his assaults on the higher authorities for practical purpose. He understood that such ironic assaults would not get distributed in the contemporary political reality of England. From that point, onwards he shrouded his political criticism with a dark layer of imagery. This was the last phase of his critical mindset, which never stopped to utilize social subjects, yet conditioned them down. Shelley followed the same technique in most of his succeeding poems such as "The Triumph of Life" and "Hellas".

The importance of these poems is evident from the fact that these poems had a deep impact on later generations. It is because Shelley chose reader-oriented subjects to write his poetry. This shows that certain ideas and beliefs can be greatly received by the common people with a remarkable presentation and it appears that Shelley was quite aware of this.

The themes of pacifism and Non-violence are also embedded in in Shelley's Prose works. Shelley suggests in his prose work, "A Philosophical View of Reform" that non-violence and political awareness was needed for every individual to fight for justice and freedom. Political awareness would lead the people to raise their voices against all evils thrust on them, but within the boundary of the law. The House of Commons should be full of petitions and reasonable thinkers should express their opinions as it would hugely benefit the Reformist cause. Toward the end of part one of "A Philosophical View of Reform", Shelley celebrated the part played by the

poets and thinkers in such societal moves, and as indicated by him are the "unacknowledged legislators of the world" (Woodcock, 2002, p. 605). As indicated by Michael Scrivener, the thought that the poets and writers create societies just like incredible societies produce incredible poets and writers is really progressive (cited in O'Neill et al., 2013, p. 174). Shelley later elaborated this thought in his well-known work "A Defence of Poetry".

Armed insurrection, for Shelley should be left as the last solution in the quest of reform. Shelley believed that war and vengeance should be avoided because they are every time, followed by a form of oppression or dictatorship. Thus, Shelley was adamant in his advocacy of non-violent reform, and left insurrection as an option only in the case of persistent refusal of the elites of granting the demands for progressive reforms (Woodcock, 2002, p. 615). He strongly believed in the steady reform, through the education of the masses to a full consciousness of their plight. Any speedy, vicious change will make society decay. Shelley supported nonviolent protests where the protesters should not scatter or battle back even if assaulted by the armed force.

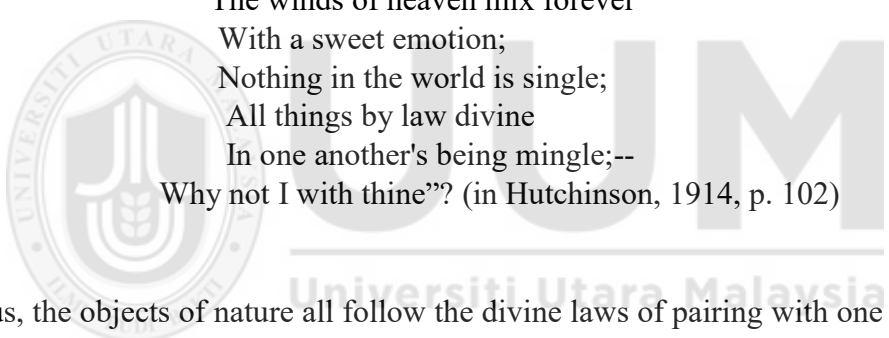
To conclude section 4.9, it can be said that Shelley's poetry and prose contain different themes which are revolutionary in nature. These themes contain a struggle for justice, freedom and revolution against illegal power and hegemony.

(Mulhallen, 2015).

3.10 Themes of Love in Shelley's Poetry

Being a Romantic poet, Shelley's poems are embedded with themes of love and his whole philosophy is based on the ideals of love (Cronin, 2002). The love poems of Shelley are analyzed in this section to show how love played an important role in shaping Shelley's overall ideology of life.

"Love's Philosophy" is the first major love poem by PB Shelley. In this poem Shelley refers to nature which is basically a divine power to express the mingling and union of everything in the world. The poet expresses,



“The fountains mingle with the river,
And the rivers with the ocean,
The winds of heaven mix forever
With a sweet emotion;
Nothing in the world is single;
All things by law divine
In one another's being mingle;--
Why not I with thine”? (in Hutchinson, 1914, p. 102)

Thus, the objects of nature all follow the divine laws of pairing with one another. For instance, the “The fountains mingle with the river”, and similarly the winds play their role in mingling with the other natural objects. Therefore, the poet asks his beloved if natural objects which are divine can pair with one another, why not his beloved pair with him?

The second stanza follows the same pattern of thought regarding the mingling of the natural objects. For instance,

“See the mountains kiss high heaven
And the waves clasp one another
No sister flower would be forgiven

If it disdained its brother;
And sunlight clasps the earth,
And the moonbeams kiss the sea;
What are all these kissings worth
If thou kiss not me"? ((in Hutchinson, 1914, p. 102)

The poet wants to say that just like nature, man should love one another. There should not be any feelings of hatred with one another. Just like “mountains” love the “high heavens” and “waves” join one another, humans should also live with love. The poem is rich with the natural imagery; “No sister flower could be forgiven if it disdained its brother” expresses that man should follow the rules made by nature. Man should take care of each other because a brother will look on to another brother. Moreover, love should be both sided, otherwise it is useless. It should be noted that while writing this poem, Shelley got married to Mary Godwin, the daughter of William Godwin (the famous anarchist). Shelley loved Mary Godwin very passionately.

Thus, the biographical record clearly shows that Shelley composed this poem during the time of his deep feelings for his wife. However, it should also be noted that love as an intense emotion never overpowered Shelley’s logical reasoning. As he says in the poem,

“Nothing in the world is single” (in Hutchinson, 1914, p. 102)

The above line clearly indicates that Shelley gives a logical reason based on natural objects to show the pairing of everything in the universe.

Another poem of Shelley that contains themes of love is “When the Lamp Is Shattered”. Unlike his poem “Love’s Philosophy” this poem deals with the presence and absence of things based on their origin and transition. For instance, a broken lamp cannot provide light to anyone. Similarly, the rainbow disappears once the rain stops. Moreover, a flute is useless and cannot produce music if it is broken. Nobody remembers good words when once uttered by the lips.

“When the lamp is shattered
The light in the dust lies dead
When the cloud is scattered
The rainbow's glory is shed.
When the lute is broken,
Sweet tones are remembered not.
When the lips have spoken
Loved accents are soon forgot” (in Hutchinson, 1914, p. 220)

In the second stanza, the poet says that if the lamp and the flute do not exist anyone, the light and music cannot be produced. A heart will not sing melodious songs if it lacks spirit or rigor of love. Instead the heart will sing only gloomy songs if it lacks the spirit of love. Infact a heart without spirit will be like a wind which blows over a “ruined cell” or a wave that indicates the death of a sailor or merchant. Here is an excerpt of the second stanza expressing the condition of heart in the absence of the spirit of love,

“As music and splendour
Survive not the lamp and the lute.
The heart's echoes render
No song when the spirit is mute
No song but sad dirges,
Like the wind through a ruined cell,
Or the mournful surges
That ring the dead seaman's knell.” (in Hutchinson, 1914, p. 220)

It is interesting to note that in this poem Shelley's logical reasoning becomes stronger than in his poem "Love's Philosophy". It is because in one of the stanza's of this poem, he even calls "Love" as transitory as it shifts from time to time. "Reason" for Shelley, is the most important thing that shifts love from time to time. It is this human reasoning which finally mocks at love and finally dominates man's mind just like the sun which appears after "wintry sky". Here is an excerpt from the poem showing the power of reason and the weakness of love.

"Bright reason will mock thee,
Like the sun from a wintry sky" (in Hutchinson, 1914, p. 220)

Unlike "Love's Philosophy" which completely follows the romantic doctrines of a love poem, this poem gives more look of modernism rather than romanticism due to its skeptic and transitory approach towards love.

"Music, When Soft Voices Die" is another poem depicting the theme of love. The poem is rich with examples of "music" and "soft voices" to express his loneliness in the absence of his beloved. He says,

"Music, When Soft Voices Die
Music, when soft voices die,
Vibrates in the memory –
Odours, when sweet violets sicken,
Live within the sense they quicken.
Rose leaves, when the rose is dead,
Are heap'd for the beloved's bed;
And so thy thoughts when thou are gone" (Shelley, 2015)

The poet expresses that when we hear music, the notes of the sweet music remains lingering for a long time even when the music is turned off. Similarly, the fragrance

of the “violets” and “roses” continue to effect on our mind for long. Therefore, he says that the thoughts of his beloved remains in his heart and mind even if she is dead. However, the last line of the poem gives a note of hope. He says,

“Love itself shall slumber on” (Shelley, 2015)

The above line indicates that though everything is temporary in the world, but love is a feeling which goes on with all human beings till death. The interesting point in the poem is that the poem is written in a sad mood in the beginning, but changes its tone to hope in the end.

Another poem by Shelley, "The Invitation" also contains themes of love. This poem was written by Shelley for his friend Jane Williams. The poem is a beautiful example of friendship and love. The poet was attached with Jane Williams intellectually and had great regard for her. The poet says,

“Best and brightest, come away,
Fairer far than this fair day,
Which, like thee, to those in sorrow
Comes to bid a sweet good-morrow” (in Hutchinson, 1914, p. 221)

In the above stanza, the poet calls his friend as “Bright” and “Fair”. He says that his friend comes like a beautiful morning whenever the poet is sad. The poet continues to praise his friend and expresses that his friend is like a “prophetess” or in other words a humble person who helps him in rainy days just like flowers grow over the infertile land to beautify the land. Similarly, the smile of his friend makes him forget all sorrows.

“And like a prophetess of May
Strewed flowers upon the barren way,
Making the wintry world appear
Like one on whom thou smilest, dear.” (in Hutchinson, 1914, p. 221)

In the next stanza, the poet becomes assertive and says that love has become materialized in the huge buildings and cities. To have complete fulfillment of love, care and time with a friend one should go away from hustle and bustle of the city life. He says,

“Away, away, from men and towns,
To the wild wood and the downs -
To the silent wilderness
Where the soul need not repress
Its music, lest it should not find
An echo in another's mind,
While the touch of Nature's art
Harmonizes heart to heart.” (in Hutchinson, 1914, p. 221)

The poet also expresses the role of nature in provoking true love with our beloved ones. He says that nature fulfills our heart with love.

Therefore, he requests his friend to accompany him to the “woods” and “plains”, “pines” and “round stems” to fulfill their heart with love and quality time. An excerpt from the poem indicates his thoughts about the role of nature to provoke love,

“Awake! arise! and come away!
To the wild woods and the plains,
Round stems that never kiss the sun” (in Hutchinson, 1914, p. 221)

The poet describes his friend the beautiful scenes of nature such as “lawns” , “pastures”, “sandhills”, “sea”, “frost” and different flowers. The poet also expresses

that nature treats everything alike. The theme of love moves towards a more profound form in the last two lines of the poem and gives a message that if nature can treat every human, animal and all objects alike then why not human beings treat everyone alike. The poem gives a message of universal love and equality for all. As the poet says in the following lines,

“Where the lawns and pastures be
And the sandhills of the sea,
Where the melting hoar-frost wets
The daisy-star that never sets,
And wind-flowers and violets
Which yet join not scent to hue
Crown the pale year weak and new
Where the earth and ocean meet
And all things seem only one
In the universal Sun.” (in Hutchinson, 1914, p. 221)

3.11 Summary

This chapter was based on the content analysis of Shelley’s poetry and prose based on the influence of social, political and cultural conditions on Shelley’s poetry and prose. Moreover, different themes in Shelley’s poetry and prose were analyzed and discussed under Marxist literary framework. These themes included revolution and upheaval, universality of Shelley’s ideological art, wealth as a source of oppression, non-aggression and the concept of evil, universal suffrage and freedom of press. Besides, other themes include sadness, wait and hope as to co-exist, nature imagery and weather phenomena as a symbol to express sadness, wait and hope, Shelley’s religious ideology, struggle between good and evil, themes of Pacifism and nonviolence, themes of love and equality, justice and reclamation of humanity’s true values among others.

These themes were found revolutionary in nature. Besides, these themes also depicted Shelley's revolutionary thoughts. The next chapter is based on the content analysis of Faiz Ahmed Faiz poetry and prose under Marxist Literary Framework.



CHAPTER FOUR

INFLUENCE OF SOCIAL, POLITICAL AND CULTURAL CONDITIONS ON FAIZ AHMED FAIZ AND VARIOUS THEMES IN FAIZ’S POETRY AND PROSE

4.1 Introduction

This chapter investigates the influence of social, political and cultural conditions on Faiz’s poetry and prose. Keeping in view the events of his era, including The Socialist Revolution in Russia (1918)⁴¹, the Great Depression of 1920s (the worldwide economic freeze – recession of the 1920s)⁴², the partition of India⁴³, this chapter investigates various themes in Faiz’s poetry and prose using content analysis.

Faiz was recognized long prior as one of the best Urdu poets. He is a progressive and revolutionary poet. His first volume of poetry, “Naqsh-e-Faryadi” (Remonstrance), was distributed in 1941, A progressive change came in his reasoning in the wake of perusing the Communist Manifesto by Marx and Engels in 1935. Faiz accomplished extraordinary fame for his first volume of poetry which was indeed a book of devoted emotions and romantic poetry (Kamal & Hasan, 2006).

⁴¹ The Socialist Revolution in Russia (1918) was a couple of transformations in Russia in 1917, which disassembled the Tsarist dictatorship and prompted the inevitable ascent of the Soviet Union.

⁴² The Great Depression was a serious overall financial misery that occurred amid the 1930s. The planning of the Great Depression shifted crosswise over countries; however, in many nations it begun in 1929 and kept going until the late 1930s.

⁴³ The Partition of India was the 1947 partitioning of the British Indian Empire into India and Pakistan.

4.2 Romance and Revolution in Faiz

The poetry of Faiz is identical to his life. “Naqsh-e-Faryadi” (Remonstrance) is a collection of various short poems by Faiz, winning excessive fame for him. One of the famous poems of this volume is “Don’t ask me my love for the previous kind of love”. In this poem, the poet denies the romantic love of the beloved for the consideration of the desolation of the world. This lyric is a point of interest in the poetry of Faiz. It drives him to a thought of the agonies around him, identified with the freedom battle in his country. It depicts the contention inside Faiz's psyche, the contention between the force of affection and the demands of patriotism.

“Don’t ask me my beloved for the previous kind of love.
If I get you my fate will be sealed.
But things were not like that I had only wished them to be so
There are other agonies of world besides the agony of love,
There are other kinds of joys in addition to the solace of love,” (Kamal & Hasan, 2006, p. 138).

In this poem, the center of affection extended from the love for individual to the affection for the humanity. Communicating the extension of affection, from the person to the collective consciousness, Faiz says:

“If I could only make you mine
Destiny would, forever, be in my hands.
Of course, it was never like this.
This was just a hope, a dream.
Now I know There are afflictions
Which have nothing to do with desire,
Raptures Which have nothing to do with love”
(Kamal & Hasan, 2006, p. 164)

The above lines indicate that Faiz believed in the combination of love for humanity and human beings. For him, these both should go parallel. He strongly believed in the power of love. This unconditional love inculcated in him a feeling to share the delights and sorrows of human beings. It inspired penance and benevolence. For him, there was a great difference between genuine love and mere infatuation. He could realize that genuine love would achieve its fulfillment through the satisfaction of social instinct while infatuation would merely lead to self-indulgence.

Faiz's concept of revolution shows his stance of a “socialistic revolution”. This concept of revolution was grounded on his “Marxist political goals”. With the help of these “Marxist” goals he wished for a world free of corruption. Thus, with his sympathetic heart, he was able to poeticise his poetry particularly his concept of “romance and revolution” for the cause of the oppressed.

4.3 Connection to Marxist Literary Criticism

This section analyses Faiz’s poetry and prose under Marxist’s literary criticism. Different themes and subthemes are analyzed and presented in this section. The political and literary ideals of Faiz show a connection to Marxist vision of society and proletariat revolution. Following are the themes and sub themes in Faiz’s poetry and prose.

4.3.1 Universality of Faiz’s Ideological Art

Faiz believes that literature is universal and every writer or poet is the product of his age. Every writer can bring about positive changes, anywhere, in any society during

his lifetime, with the help of his pen. Therefore, Faiz never limited himself to the cause for the abused in his country only. He believed in love for all humanity. Faiz was global and humanitarian in his ideological responsibilities. He praises truth and condemns deception in any form. The poet respects the strengths of resistance and change against authoritative order rising above all social and racial biases. He communicated the “voice of his conscience”, with determination for the sake of worldwide dogmatic benefit.

His poem “Ham Jo Tareek Rahon Me Maray Gae” (An Elegy for the Rosenbergs) shows the universality of his own philosophical and artistic vision. The poem was composed in 1954 and it praises the sufferings of an American Scientist born in Germany. Actually, these scientists were arrested for sharing information about the American Nuclear Energy programme to the Soviet Union. The government of US accused these scientists under the charge of treason. This poem of Faiz focuses on the ethical part of the scientists, the attempt to share an invention outside the domain of USA.

Faiz believes that there is nothing wrong in sharing a creation or discovery. If the discovery is beneficial to all humans, it can be shared other than our own country. In fact, “the trial of American scientists” occurred during an era when anti- Soviet emotions were at its peak in America. In the 1950s, affected by the hostile anti-Soviet plan of the American Senator McCarthy, the greater part of the US natives, including scholarly people were under aggregate supervision against any sort of affinity for the socialist cause on the land of US.

Faiz while giving honor to the sacrifice of the American scientists, portrays them as the promoters of the entire humankind, whose affliction will keep on inspiring the purveyors of trust, hope and truth. The poet says:

“But from the spot where we fell
Others will set out, carrying our banner
For we have shortened their journey
Softened the pain they would have suffered
Made the world of gift of our love
We who fell by the wayside”.
(Kamal & Hasan, 2006, p. 194)

Conveying his international vision Faiz states:

“As a poet or artist, even though I run no state and command no power, I am entitled
...that I am my brother’s keeper and my brother is the whole of mankind.” (In
Khalid, n.d, p. 264)

4.3.2 Non- Acceptance of the Monolithic and Political Opinion of Marxism

Despite Faiz’s Marxist opinions, he never subordinated his art and poetry to any specific political party. He wrote his poetry for all suffering humanity. His poetry is the poetry of freedom. An excerpt from his poem “Rabba Sachya” (Supplication) Faiz clearly appeals for the principle of adequacy for all humans and indicates his non-acceptance of the Marxist monolithic political opinion of economic equality. The poet says:

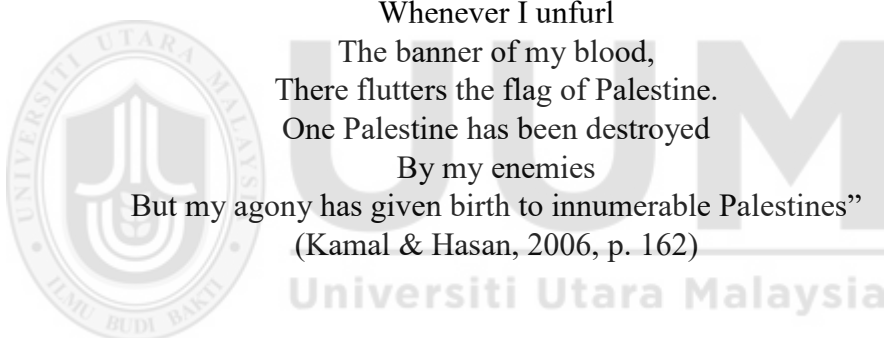
“Who cares for
Wealth or power. All we want
Is honourable bread And something
To cover our nakedness”
(Kamal & Hasan, 2006, p. 180)

4.3.3 Condemnation of Imperialistic Wars Against Third World Countries

Faiz strongly condemns imperialistic wars against Third World societies. Through his verse and writing, he supported the sufferers of imperialistic hostility, and

oppression, either they were Algerians under France, Palestinians under Israeli occupation, or Lebanese under Seige. The poem "Falasteeni Shohda Jo Pardais Me Kam Ai" (For the Palestinian Martyrs), shows Faiz's appreciation of the penances of the freedom fighters of Palestine who had received martyrdom while resisting against the involving Israeli troops. The poet also explains that the sacrifices of the Palestinian freedom-fighters is an encouragement for the oppressed Palestinians who are looking for space, shelter and identity in foreign lands. The martyr of a single freedom-fighter brings forth numerous Palestinian freedom-fighters. The poet says:

“Far away on the indifferent highways
 Of foreign lands
 Or on the unfamiliar streets
 Of alien cities,
 Whenever I unfurl
 The banner of my blood,
 There flutters the flag of Palestine.
 One Palestine has been destroyed
 By my enemies
 But my agony has given birth to innumerable Palestines”
 (Kamal & Hasan, 2006, p. 162)



In his poem “Aik Naghma Karbala-e-Beirut Kay Liay” (The Massacre of Beirut), Faiz celebrates the magnificence of Beirut and the noble valor of Lebanese fighters besides Israeli occupation. The poet 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)

In his poem “Ajao Mere Africa” (Africa Come Back), Faiz suspects the rising African resistance development against the imperialism of the French. He confirms

that the Africans have begun to shake the shackles of remote subjugation. African rhythms and the dances symbolize the rise of equipped resistance against foreign occupation. The poet says:

“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)

The phrase “Come back” is a loud call to the pre-imperial Africa of bangs, drum strokes and marshall dances.

4.3.4 Faiz’s Condemnation of Territorial Nationalism in the Name of Patriotism

Faiz strongly condemned the twentieth century nationalism as a substitute to socialistic struggle against local and foreign subjugation. For Faiz, the common people were already suffering due to injustice and oppression by the authoritarians. In this case, Nationalism was not suitable because it demands more sacrifices from the ordinary people. The common masses are exploited by the hegemonic classes in the name of patriotism. Fayyaz, while explaining Faiz condemnation of territorial nationalism says:

“These movements (nationalism) are bound to urge people,
particularly people without any adequate means of subsistence, to
sacrifice more and more of their rights, to maintain and defend the
status quo, to accept uncritically in the name of nationhood more and
more mystiques of politics”. (n.d, p. 215)

Faiz is also labeled an unpatriotic because of his condemnation of territorial nationalism by his rebels. Such charges are leveled by the individuals who strictly

hold restricted and fanatic understandings of patriotism and fail to rise above regional limits to see bigger and more extensive human issues. Safeer (2011) while appreciating global outlook of the poet claims:

“Faiz, with his cosmopolitan vision, was able to rise above the parochialism of bourgeois ideology. His Marxist understanding of history and links with many global resistance figures provided him the opportunity to rise above the narrow divisions of national boundaries (p. 4)

Faiz’s position as a Humanist mainly on Indo-Pak wars of 1965 and 1971 is a reasonable message of his dismissal of nationalistic patriotism which brings out only terror and bloodshed. He considered these wars as enormous loss of valuable lives and declared that these wars would never benefit any country especially Pakistan.

Faiz’s patriotic companions were stunned when he declined to compose the songs based on war. On the other hand, the poet composed “elegies” like “Sipahi ka Marsiyah” (An Elegy for a Fallen Soldier) and “Black-out”. He also wrote the poems like “Hazar kro Mere Tan Se” (The Festival of Bloodshed) and “Teh bah Teh Dil ki Kadoorat” (The Dust of Hatred in My Eyes) in which the poet entreated the miseries of Bangladesh after the partition of the Indian subcontinent.

Written during the war of 1965, the poem “Black out” is an example of Faiz’s lamentation over war and destruction. In this poem, the poet compares black out with loss of vision and mindlessness. In this poem, Faiz he makes a comparison between

war hysteria and lethal poison. He needs an end of war, destruction and rebuilding of peace. The poet says:

“And my heart
That a lethal poison has ravaged
Again finds peace and rest.
For I want to set out again
With new eyes, a new heart
To sing about your beauty
And to write about love”.

(Kamal & Hasan, 2006, p. 260)

“Sipahi Ka Marsiyah” (Elegy for a Soldier) is another example of his rejection of nationalistic patriotism. In this poem, Faiz communicates the feelings of misfortune and sadness over the death of the soldiers through the grievances of their distress stricken mothers. The poet says:

“But why are you sleeping so quietly
Upon the dusty earth?
Wake up, son,
My obstinate son,
Wake up”

(Kamal & Hasan, 2006, p. 270)

Faiz additionally shared the apprehensions of Indian, Pakistani and Bangladeshi scholars and intellectuals over Indian atomic blast of 1974. Thus, he always rejected war and terror.

4.3.5 Peaceful Political Activism of Faiz; A Poet of Peace

For Hussain (1989), Faiz is an advocate of peaceful political activism. He is a poet for whom “struggle for peace and struggle for freedom are synonyms. They are two aspects of one reality” (p. 123).

The purpose of Faiz's poetry based on the themes of dissent and conflict basically highlight freedom battle. Peace and liberty holds no considerations on sense of pride and dignity of the common individuals. Faiz's struggle for peace is not just based on his nation, but rather is a witness of peace for the entire world. His ideology of peace rises above all distinctions in light of religion, country and society. If the purpose of the war is not peace and equality, such war is completely rejected by Faiz. Thus, Faiz dissents against war anyplace on the planet unless it is meant for the liberation of the dejected.

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

"Speak, for your lips are free;
Speak, your tongue is still yours,
Your upright body is yours –
Speak, your life is still yours".

(Kiernan, 1971, p. 87)

In words of Ralph Russell, "The scope of the poem is not restricted by its political context. The poem "Bol" remains a spirited call to all free men, in any country and any age, to speak out boldly what free men have a duty to say, even though they risk imprisonment if they do so" (p. 233).

Faiz's vision of peace is specifically connected with his good faith and optimism about the fate of humanity. He was always aware of the way that the individuals who

are the recipients of the current framework will positively repress the struggle of the confiscated to accomplish peace. He could envision that the walk towards social and monetary freedom was an exceedingly perplexing and challenging task which required continual and persistent struggle. Khalid Sohail (2011) in “Faiz: In Search of Freedom” while praising Faiz’s consciousness of the demanding nature of the fight of the oppressed against the oppressing ones, says, “He (Faiz) was also in tune with the historical changes of society and that is why he believed that people struggling for freedom should be patient. He knew that sometimes it takes generations to achieve certain freedoms” (p. 65). It is for the battling masses that Faiz composed various poems consoling the homeless people of their last triumph against tyranny and persecution. Contrary to N. M. Rashid⁴⁴ who is skeptical about the fate of humankind and trusts that aggregate suicide is the main panacea of every human ills, Faiz never doubts about the prosperous future of the masses. One of his poems “Chand Roz Aur Meri Jan” (A Few Days More) explains the poet’s continuous optimism, consolation and reassurance. The poet says:

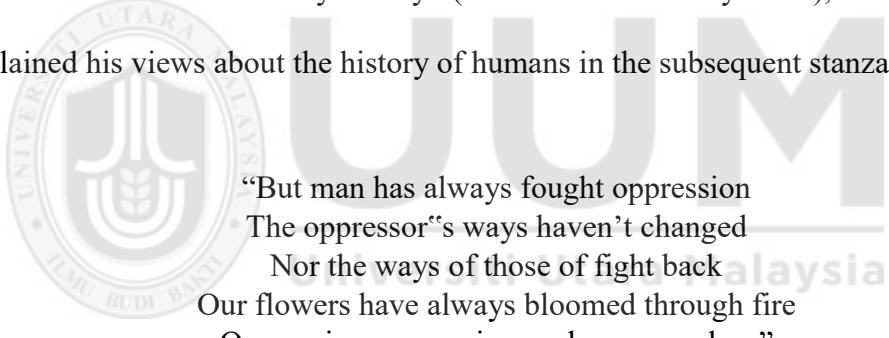
“Only a few days, dear one, a few days more.
Here in oppression’s shadows condemned to breathe, Yes, but to tyranny not many
hours are left now; Patience, few hours of complaint are left us to bear”.
(Kiernan, 1971. P.79)

4.3.6 History as a Perpetual Struggle Between Higher and Lower Forces in Faiz’s Poems

For Faiz history is an interminable conflict between the strengths of good and the powers of evil, between the oppressors and the mistreated and extols the sacrifices of

⁴⁴ N.M. Rashid is a Pakistani Urdu poet well known for pessimistic themes in his poems.

the purveyors of hope. He keeps on uncovering the inherent contradictions of the authoritative system which is the consequence of the prolonged persecution extending from feudalism, slavery to the prevailing exploitative framework. For Faiz, human relations must be based on the standards of financial, social and political equity. Individuals should work for their aggregate welfare. There should be equal distribution of the capital produced, while history tells that common individuals are prevented their due share out of the aggregate labour. They live in agony, hunger and desperation. This condemnation of injustice towards the oppressed class is reflected in all through his poetry. Faiz's poetry spurs the common people for aggregate action against oppression. His poetry baffles the masses from the hegemonic class. In the poem "Nisar Main Teri Galyon Kay" (To the Streets of My Land), Faiz has clearly explained his views about the history of humans in the subsequent stanza:



“But man has always fought oppression
The oppressor's ways haven't changed
Nor the ways of those of fight back
Our flowers have always bloomed through fire
Oppression never wins, and we never lose”
(Khalid Hasan, 2006, p. 204)

On the event of Lenin Peace Prize in Moscow, Faiz has also summarized his logical opinion of history in his speech as follows:

“There has always been a struggle between people who believe in progress and the evolution of the human beings and people who want to prevent progress and evolution. The struggle between people who want humanity to progress and those who want it to regress has been going on for centuries and is even present in our time”. (In Sohail, 2011, p. 54)

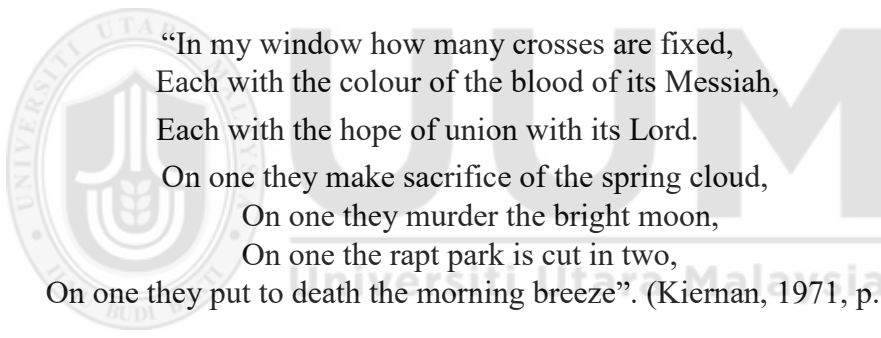
For Faiz, the prevailing bourgeois culture is basically the creation of class struggle in which capitalistic class has attained power over the means and resources of production. Faiz rejects capitalistic propaganda which favours unequal circulation of material resources as an authoritarian of economy. For him, the current financial injustice is the after effect of the control of wealth and solaces by the few. He condemns the opinions of the authoritarians who are busy in advancing industrialist world perspective. He encourages the scholarly people and the writers to help the persecuted to leave their misery by uncovering the ambiguities of the governing ideology and the organization encompassing them.

For Faiz, oppression is a worldwide issue executed against the stifled classes. Their knowledge, potential, vision and work are misused by the individuals who manage their wages. Subsequently, the majority (poor people) is subjected to the will of the minority (elite class). Faiz claims that art should be devoted to produce collective will of the masses to materialize their dream of an honorable life. In his poem “Raqeeb Se” (To the Rival) he portrays the troubles of the oppressed who are symbolized as objects/unit of production and are dragged into powerlessness by the individuals who have surrounded the assets and decide their hours of work and wages:

“Where ever now the friendless crouch and wail
Till in their eyes the trickling tears grow cold
Are where the
Vultures hovering on broad pinions
Snatches the morsel from their feeble hold”
(Kiernan, 1971, p.69)

It can be seen in the above stanza that the poet uses the metaphor of vulture, which alludes to the exploitative and voracious elites who are so materialistic and egotistical that they do not concede poor people in their lowest priority. These elites do not recognize the fundamental human needs of the lower class of society. In the above stanza Faiz describes a huge gap that exists between the hegemonic class and the proletariat class. It likewise indicates the non-presence of humanistic values in a capitalistic and industrialist society.

The concept of history as a perpetual struggle and oppression as a worldwide issue is also explained in one of his prose works “Daricha” (The Window) in which the poet says,



“In my window how many crosses are fixed,
Each with the colour of the blood of its Messiah,
Each with the hope of union with its Lord.
On one they make sacrifice of the spring cloud,
On one they murder the bright moon,
On one the rapt park is cut in two,
On one they put to death the morning breeze”. (Kiernan, 1971, p. 205)

The above lines clearly indicate how people in history have been murdered and exploited by the tyrants of their own times and the oppressed ones want to meet their Allah to escape from oppression and abuse.

4.4 Sadness, Wait and Hope as Coexist in Faiz

In Faiz, sadness wait and hope co-exist simultaneously. Sadness is evoked by recalling the readers to remember the sufferings of their ancestors, of the rejected ones and the sufferings under the current exploitative framework. However, hope is reflected by praising resistance movements. The poems which deal with the political

condition at home create the feelings of sadness and desolation because under the British administration and also in post-independence period, no significant change has happened in the way of life of the destitute individuals, though hope comes predominantly from the glorification of resistance movements over the world especially in postcolonial societies. Like Shelley, Faiz's troubling eyes glance around, at the agonies of his age and are restlessly waiting for another age which will be free of the torments and tragedies of the past and the present. In the expressions of Salamat, "Unlike the pain of Hardy and Fanni which is pessimistic, the sadness, pain and grief in the poetry of Faiz is beautiful, mysterious and soothing, is full of aesthetic pleasure" (cited in Sohail, 2011, p. 219).

Faiz's first poem "Khuda Woh Waqt na La'ay" (God Never Send), presents the theme of wait and change. In this poem, the lover who is experiencing dejection, restlessness and wait, prays to God for the harmony and tranquility of his beloved. The poet says: "God never send a time a time when you too mourn - When you too find life-easing sleep forsworn,

When joy has spent with you its long bright hour
And left the cup of your existence sour"
(Kiernan. 1971, p. 51)

This change relates to Faiz's poem "Tanhai" (Solitude). Evidently, the tone of the poem is completely dismal. The lover feels sad as his wait for reunion with his beloved appears useless. Gradually, this temperament of sadness turns into the tone of rebellion. At this place, the poet rejects subjective romance and now he wishes to

seek after the higher objectives of life. In the light of this change, the accompanying lines of the poem express rejection of subjectivism:

“Lock up your slumberless doors, dear heart!
For, now no one will ever come again”
(Kamal & Hasan, 2006, p. 150)

This perspective is further complemented in the poem "Mere Nadeem" (My Nadeem) and "Aaj Ki Raat" (Tonight). The directions of love, in these poems no longer portray “love and romance” based on subjectivism. In the poem "Mere Nadeem" (My Nadeem) the poet questions the site of the romantic emotions which used to motivate him. In the expressions of Prof Salamat, “The poem “My Nadeem” is the point where Faiz becomes more of a poet of man than to be the poet of love” (cited in Sohail, 2011, p. 227).

Thus, the theme of wait becomes more dominant in Faiz’s poetry when romantic subjectivism is dominated by his ideological perspective. The wait suggests stream of time and expects the end of the present oppressive state of affairs. Faiz's observation of the prevailing oppressed society intends for shattering the bourgeois myth of changeless reality. Wait, as a theme, sets up present reality part of fleeting process having a future. With regards to the current abusive framework, the wait reassures change and an end of the torments of the mistreated individuals.

His poem, "Chand Roz Aur Meri Jan" (A Few Days More) which was composed amid British administration in India during the administrations abusive measures against political movements, the poet reassures of the salvation. He encourages the people to wait and endure the servitude which they have acquired from their

ancestors. The poet knows the restrictions on the freedom of thought and speech yet he is persuaded that the persistence and perseverance of the persecuted will without a doubt defeat the pitilessness and injustice. The poet says,

“Life is like the tattered coat of a beggar
To which, every day, a new rag of pain is added But the epoch of
cruelty is coming to an end.

Be patient a little longer –
Our salvation is at hand”
(Daud Kamal, 2006, p. 134)

This hope of Faiz recalls us of PB Shelley, the revolutionary English romantic poet who in his poem “Ode to the West Wind” says, “If winter comes, can spring be far behind!” Another poem which expresses Faiz’s hope for a bright future is “Ay Dil-e-Be-Taab, Thahr” (Oh Restless Heart, Wait). This poem was composed in the viewpoint of Second World War. During this war, the imperialistic powers of the west along with the Soviet Union had worked together against the threat of Italian and German Fascism. This war was also advocated by the intellectuals and scholars all over the world and it was acknowledged as “peoples war”.

However, after the triumph against the German threat, a “cold war” was started by the western bloc with Socialistic bloc which was frustrating for the progressive circles. In this particular time of concern among scholars, Faiz encouraged hope and assurance. Faiz considers every hindrance as an assurance of a bright future, therefore, he advises the reader to stay calm and wait because one day the prevailing imperialistic culture will cease to exist. The following stanza explains his mood of reassurance and change,

“But let true heaven-born madness fill
Our mad men, wine our wineshops – soon

Fate's empire shall be overthrown
And tyranny of custom fade,
Let the linked chain clank now, clank as it will" (Kiernan, 1971, p. 107)

The poetry of Faiz which he wrote in the post-independence era also contains themes of sadness, wait and change. Pakistan's national history is obvious for nonconformity from the intentions of demand for a distinctive homeland for Muslims in the subcontinent. The assured and reliable democratic culture could not embellish in Pakistan. The foreign rulers were substituted by their relative social elites who attempted to propagate the administration of the minority culture. Faiz was among those learned people who understood the uselessness of struggle without any particular change in the life of the masses. Faiz has composed almost eleven poems, particularly on Freedom Day and Pakistan Day. "The Day of Celebration", "August 52", "Ye Fasl Umedon ki, Hamdam" (This Crop of Hope), "August 55" and "Subhe-Azadi" (Dawn of Freedom) which were composed during the unsettled times of constitutional and political history of Pakistan and personal life of the poet are an incredible amalgam of sadness, wait and hope. His poems, "This Crop of Hope", "Dawn of Freedom" and "August 55" mirror his feelings of misfortune over constitutional and political turmoil including the expanding impact of bureaucracy.

In "Subh-e-Azadi" (Dawn of Freedom), the poet communicates his dissatisfaction over the pace of progress in the post-independence period. He says:

"This stained light, this night-bitten dawn
This is not the dawn we yearned for
This is not the dawn for which we set out hoping that in the sky's wilderness

We would reach the final destination of the stars”
(Khalid Hasan, 2006, p. 102)

The poem, “dawn of freedom” deals with grief, however, “The Day of Celebration” celebrates the endorsement of the constitution of 1956 which assured the protection of the rights of the common masses. Likewise, the poem, “Prayer” which was composed in 1967 during the period when General Ayub⁴⁵ was commending ten years of his military administration, reflects Faiz’s belief about the eventual revolution of the masses against tyranny.

Faiz’s futuristic hope regarding the insolence of the common people was built on the prevailing political situation of rebellion revealed in prevalent movement guarded by Mujeeb-ur-Rehman and Bhashani⁴⁶ in East Pakistan and Asghar Khan⁴⁷ and Zulfikar Ali Bhutto in West Pakistan in reaction to the celebrations of Ayub administration.

Faiz never lost hope when he was imprisoned in Rawalpindi conspiracy case and continued to motivate his co-prisoners and the common people outside. As he believes in the constancy of change and revolution, therefore, he celebrates the presence of coming freedom even during his imprisonment. His poems “Zindan Ki

⁴⁵ General Ayub Khan was the first military dictator of Pakistan who imposed Martial Law in 1958.

⁴⁶ Mujeeb-ur-Rehman and Bhashani were the political leaders of East Pakistan who led popular movement against General Ayub’s martial law.

⁴⁷ Asghar Khan was a political leader of West Pakistan.

Ek Sham” (A Prison Nightfall), “Tauq-o-Dar Ka Mausam” (This Hour of Chain and Gibbet), and “Zindan Ki Ek Subah” (A Prison Daybreak) depict his infinite love for his country and his belief in the continuous struggle of the laboring masses against the difficult times.

Faiz also expresses his hope for a better future, even when he was arrested in Rawalpindi conspiracy case against the wrong charge of supporting the socialists. He is hopeful and ready to sacrifice his life for the cause of betterment in society. He says in one of his prose works “Mataa a-e lau;h-o-qalam” (If Ink and Pen), “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).

The poet explains that even if the pen and ink are taken away from him, he has dedicated his mouth and his heart for speaking the truth. He is hopeful that the voice of his heart will reach the oppressed masses even if he is in jail.

4.4.1 The Theme of Hope

Faiz poetry, though, marked with the elements of sadness and wait, are not free of hope. In the absence of strong political reasons to celebrate, the poet advises the common masses to have patience. His national poems clearly indicate his concept of patience and hope. These poems were composed during the rule of General Zia who crumpled his political rivals and he also misrepresented the Islamic ideology to maintain his rule. The poems like “Ye Waqt Matam Ki Ghari He” (This is the Moment to Mourn Time), “Qawaali” (Popular Devotional Muslim Verse), “Teen

Awazain” (Three Voices) and “Ham To Majboor-e-Wafa Hain” (O Earth of My Land), the poet provokes hope with philosophy, self-acknowledgment, patience Divine Justice, penance, and courage despite oppression. In "O Earth of My Land" Faiz communicates his dedication to render sacrifice to free country from mistreatment. He says:

“How much blood do you need,
O Earth of My Land,
To make your sallow cheeks glow with life?
How many sighs will cool your heart?
How many tears’ll turn your deserts into garden”
(Khalid Hassan, 2006, p. 234)

Faiz’s hope despite the elements of sadness and wait is basically grounded on the eminence of human battle and sacrifice, sacred truth, and chronicled evidence.

Faiz’s believe in revolution through masses is embedded in the history of perpetual struggle between the powers of good and evil, between people who seek for worldly wealth and people who crave for society built on justice. For Faiz, martyrdom for the purpose of truth is real bravery. Faiz makes use of “hands” as the symbol of struggle and opposition while giving tribute to the grandeur of struggle against unfairness. Actually, man occupied his surroundings and the domain of nature through the usage and practice of hands. Dr Hussain while discussing the figurative nature of hands in the Faiz’s poetry, says:

“In fact it is the use of these very hands which helped primitive man in prehistoric times to fight for his survival against the hostile environment, and man’s hands still constitute a major factor in his progress in later history – hands coupled with brain” (1989, p. 25).

“Shorish-e-Barbat-o-Nay” (Lyre and Flute) and “Siyasi Leader Ke Nam” (To A Political Leader) are the poems of Faiz which show his use of imagery of hands to portray resistance. Faiz affirms that the prosperity of the laborers and the workers remains in their hands. Basically, it is these hands that guarantee survival and hope to the dejected people. All through the history of strength between the lords, clerics and despots and the colonized, it is by hands that the rejected ones have opposed the predominance of the oppressor and have been distorted at times. In his poem, "Siyasi Leader Ke Nam" (To a Political Leader), Faiz states:

“The people’s hands have been your coat of nail
Your wealth, what else has lent you strength, but they? You do not
desire the victory of darkness, but
You desire that these hands be cut off”
(Kiernan, 1971, p. 103)

In another poem, “Shorish-e-Barabt-o-Nay” (Lyre and Flute), while displaying an argument between two voices, that of hope and sadness, Faiz portrays hands as an image of hope. On the condition that hands have the power, there is truthfulness of heart and the mind is vigorous, the mankind will keep on waging battle against oppression. The clattering of the chains and the steely collars will be converted into the harmonious melody of flute and lyre.

Nevertheless, hands and minds are motivated through romance and commitment with ideology to perform great deeds. Faiz also makes use of the imagery of infatuation and love which enables the followers of freedom to endure miseries and to lose their lives to attain freedom and justice. Faiz’s poems also contain universal metaphors of

sacrifice, struggle and resistance in the form of the sacrifices of Ibrahim, Shabbir⁴⁸ and Mansoor al Hallaj⁴⁹, who represented as figures of resistance against oppression of the day. These poems honor and celebrate the martyrs of the freedom-fighters, and the leaders who participated in resistance movements around the world. These poems not only confirm the extensive compassions of the poet for the sufferers but also explain the worldwide acceptance of the struggle and sacrifice all over the world. His poems “Hum Dekhain Gay” (We shall See), “Ajao Mere Africa” (Africa Come Back), “Ham Jo Tareek Rahon Mein Maray Gay” (An Elegy for the Rosenbergs), “Peking” and “Sinkiang” and “Irani Talaba kay Naam” (For the Iranian Students), explain clearly his glorification of the sacrifices by the oppressed.

When Faiz was in jail in Hyderabad, he wrote the poem, “Irani Talaba kay Naam” (For the Iranian Students). In Middle East, 1950s was the era of change and revolution. Military autocracies substituted the monarchies. These changes were also supported by the Western powers. But, western imperialistic powers were frustrated by the Egyptians and the Iranians. Egyptians nationalized Suez Canal⁵⁰ by fighting against France and Britain. Under the monarchy of Raza Khan, “The Anglo-Persian Oil Company” in Iran, had control over Iranian oil fields. Dr Musadaq who was an Iranian nationalist leader started movement against the control of a foreign company

⁴⁸ Shabbir is the title of Hazrat Imam Hussain (a.s) the younger grandson of Prophet Mohammad (PBUH).

⁴⁹ Mansoor al Hallaj was an Arab mystic.

⁵⁰ Suez Canal is situated in Egypt. It was exhumed mutually by the British and French governments which associates Mediterranean Sea with the Arabian Sea.

over the national wealth and means of Iran. He was successful in both expelling the Iranian King and nationalizing oil fields. Yet, Musadaq's government was toppled by the conspiracies of the Western alliance. Under such conditions, the Iranian people started to protest on roads against the western alliance. The protest of the Iranian People was crumpled through the brutal army. A huge number of Iranian students embraced martyrdom. Faiz pays tribute to the Iranian students in his poem to "Irani Talaba kay Naam" (For the Iranian Students), and explains the sacrifice of these students who embraced martyrdom for the sake of liberty and national sovereignty.

The poet says:



"O wayfarer from a far land,
These our youth, these boys
Are the pearls of that light
The buds of that fire,
Whose sweetness and warmth
Have made a garden bloom
In the night of oppression"
(Khalid Hassan, 2006, p. 200)

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Another poem, "Sar-e-Wadi-e-Sina" (The Valley of Sinai) was composed with regards to the Arab-Israel War of 1956. "Suez Canal" was the major issue of this war. The Egyptian nationalist leader Gamal Abdel Nasser was forced by France and Britain to agree to the conditions approved between west and the previous King of Egypt regarding the ownership of Suez Canal. However, when Suez Canal was nationalized by Gamal Abdel Nasser⁵¹, the western imperialistic powers brutally

⁵¹ Gamal Abdel Nasser was an incredible pioneer of Egypt. He was known for his patriot position and opposed British and French endeavors to overwhelm naval exercises in Suez Canal. He likewise nationalized it.

brought their paramilitary armies. Moreover, some of the Egyptian territories were also possessed by Israel. Owing to the Egyptian struggles, the countries of Arab united under the emblem of “Arab Nationalism”. Thus, Egypt was supported by the Soviet Union against Israel and Franco-British alliance. Finally, the western bloc had to withdraw and depart from the Egyptian lands due to the union of Arab nationalists and the Socialistic partnership. Faiz was deeply motivated by this nationalistic perspective of Arabian countries and he composed the poem “Sar-eWadi-e-Sina” (The Valley of Sinai) in the memory of the struggle and insubordination of the once ignored and destitute countries of Arabs. Another poem of Faiz which was composed under the poem the background of Iranian Islamic Revolution of 1979 is “Hum Dekhain Gay” (We shall See). The immediate background of this poem was the fall of the century-old government of Pehlwi family⁵² by the Iranian nation under the leadership of Imam. Khamini⁵³.

To add to it, Faiz wrote more political poems, such as “Peking”, and “Sinkiang” which commemorate the Revolution in China in 1949. Since both Pakistan and China share parallel experiences under foreign rules, enjoy long-lasting economic, national and political bonds with one another, therefore these two poems hold passionate appeal for reformists and tolerant people in Pakistan.

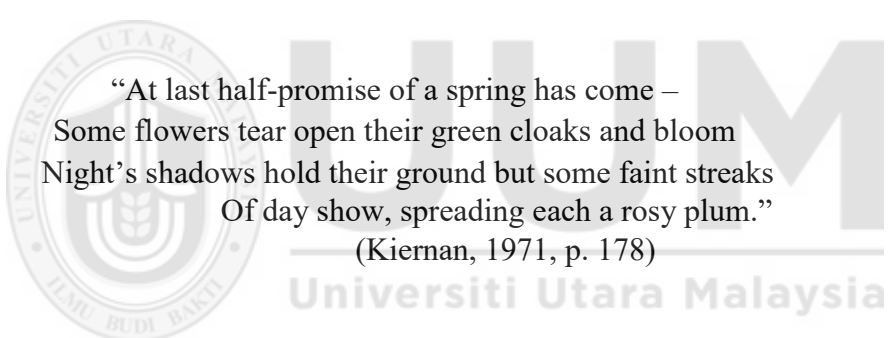
⁵² Pehlwi family was the imperial family of Iran whose exceptionally old power was toppled by the Islamic revolution driven by Imam Khamini.

⁵³ Imam Khamini was an exceptional political pioneer of progressive strengths of Iran who toppled Pehlwi administration of King Raza Shah in 1979. He presented changes in the nation and hanged many Iranian military officers of Pehlwi administration.

4.4.2 Nature Imagery as a Symbol of Sadness, Wait and Hope

In order to express sadness, wait and hope, Faiz uses the symbols of night and dawn and autumn and spring in his poems. These symbols are quite evocative since night and autumn symbolize torment, misery and disappointment while the presence of dawn and spring symbolize relief from the prevailing misery consoling the mistreated to endure the pain in anticipation of coming serenity. Images of dawn and spring always show up with their antonyms.

Dawn and spring are insistently headed by night and autumn. The poem “August 1952” shows an appropriate utilization of nature imagery as symbols of sadness, wait and hope. 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)

4.5 Nonaggression and the Decline of Evil

The poetry and prose of Faiz Ahmed Faiz are embedded with themes of nonaggression and the decline of evil. In his poem “Hum Dekhen ge” (We Shall See) the poet explains the glory of the oppressors who are waiting for justice by Almighty Allah and are completely against spreading aggression and turmoil in the society. The poet says,

“We shall Witness
It is certain that we too, shall witness
the day that has been promised
of which has been written on the slate of eternity
From the abode of God
When icons of falsehood will be taken out,

When we- the faithful- who have been barred out of sacred places
will be seated on high cushions
When the crowns will be tossed,
When the thrones will be brought down.”
(Khalid Hasan, 2006, p. 230)

The poem encourages the down-trodden masses by highlighting the decline of evil by Allah’s justice on the dooms day. The poem also explains Islamic concept of equity of man which surpasses all economic, materialistic, socio-political and racial barriers.

In his prose work “Meezan” (The Criterion) the poet explains that one of the best ways to express resistance is the power of pen instead of aggression and public violence. While explaining the universality and beauty of literature in spreading the message of peace, resistance and hope the poet says,

“All literature (in fact all good art) is admirable and is a great source of spreading non-violence in all political or economic issues of all ages.” (Kiernan, p. 116)

4.6 Faiz’s Religious Ideology

Faiz was a staunch Muslim and his religious ideology is rooted in Islamic principle. However, with the growing injustices in his society, his socialistic vision grew broader and he became intensely involved in the African and Palestinian resistance movements, the use of Quranic vocabulary increased manifold in his poetry. It appeared that the child in Faiz who was taught religious education by Molvi Ibrahim Mir Sialkoti⁵⁴ had redirected. In this way, he turned into a rational thinker, but never

⁵⁴ Molvi Ibrahim Mir Sialkoti was a profoundly respected extraordinary Islamic researcher of the twentieth century in Sialkot, Pakistan. Faiz Ahmad Faiz got early Islamic Education from him.

deviated from his religious training. Faiz, in his initial poetry, made use of a soft tone and used words such as “Princess of City of Life” for God. However, in his later poems like “Sar-e-Waadi-e-Sina” (The Valley of Sinai) and “Sham-e-Shahr-e-Yaran” (The Evening of the City of Friends), he determinedly used Quranic vocabulary for Divine Powers. Thus, in his later poems he clearly indicates that God is the supreme power and his earthly vice-regents are the workers, farmers and the oppressed people. Commenting upon Faiz’s perspective of rational thinking, Malik (2008) says,

“Not only the Quranic imagery but also the whole Quranic verses are interspersed in his later poems. Poems like “Meri Arj Suno” (Listen to My Request) and “Mere Dard Ko Jo Zuban Mile” (If My Suffering Found a Tongue) reflect the unity between socialist and monotheistic humanism (2008, pp. 105-06).”

Faiz’s Islamic ideology is also clearly indicated in his poem “Tarana” (Anthem). In this poem, he summons relationship between the inevitable triumph of the oppressed and the Doomsday where the mistreated will be raised to the place of honor and the oppressors will be punished. This certification of the Judgment Day sets the mood of the entire poem. The poet imagines the decline of evil, destruction of the thrones and the crowns.

He rouses the suppressed classes to break their silence and speak against brutality and injustice. A selection from his poem “Tarana” (Anthem) mirrors the poet’s feeling for popular uprising against cruelty:

“Oh! People of the dust, rise
The time has come when thrones and crown
Will be tossed in the air,
And chains and prisons smashed.”
(Kiernan, 1971, pp. 54-55)

Islam, being a democratic and socialistic religion does not endorse of theocracy. Faiz who is the poet of hope and peace demonstrates his Marxist idealism of vanquishing persecution by means of masses through the relationship of the Prophet's act of purification of the House of God from the idols. The idols symbolize the oppressors and the Prophet Muhammad (Peace be upon Him)'s act of crushing those idols mirrors the will of God as implemented by his true worshipper. Faiz indicates that the deed of eliminating the world from the false gods will keep on occurring as it has been an integral part of mankind's history. Besides, the poet alludes to the progressive stance of the Arab spiritualist Mansoor Hallaj, who declared the sovereignty of the common people as the will of God and challenged the false supremacy of the authoritarians. The future ideal world of Faiz is in reality, the pursuance of Mansoor's ideology of the sovereignty of the common people.

4.7 Themes of Love in Faiz's Poetry

The poetry of Faiz Ahmed Faiz is embedded with themes of love. Being a progressive revolutionary poet, Faiz strongly believed in the power of love. His love poems are analyzed in this section to show the impact of love on his overall ideology. He wrote majority of his love poems when he was sent to jail in the Rawalpindi conspiracy case against Liaquat Ali Khan in 1951. In this four years of imprisonment, Faiz expressed his love thoughts in the form of his love poems.

His love poems include “Qita” (Her Fingers), “Do’ Ishq” (Two Loves), “Qita” (Do Not Ask Love), “Mujh se pehle si muhabbat mere mehbub na mang” (do not Ask), “Chand Roz Aur Meri Jaan” (A Few Days More), “Nisar mei teri galiyon ke” (Bury

Me Under Your Pavements) and “mire hamdam mire dost” (My Fellow Man, my friend). In his earlier love poems, Faiz is simple and mild in his expression of love.

For instance, in his earlier love poem, “Qita”(Her Fingers) the poet shows his love for the helpful and caring hands of his beloved. He says,

“The softness of her fingers is in this dawn wind’s hand;
And as it stirs, the fancy comes today to my mind
Tat her soft hands are searching through the ranks of our friends
To find what are their heart aches
To feel where are their wounds” (Kiernan, 1971, p. 135)

The poet thinks that the hands of his beloved are beautiful because these hands carry the spirit to feel the pain of the oppressed class of society. He loves the hands of his beloved because her hands are sympathetic and it seems that these hands understand and feel the “heartaches” and “wounds” of the suffering masses.

In another poem, “Do’ Ishq” (Two Loves), which Faiz wrote while he was in jail, the poet remembers the beautiful memories of his beloved. The poet says,

“Fresh yet in memory
Saqi rose sister
Those days whose bright mirror
Reflects her face still;
Those moments like opening
Blossoms, of sight of her,
Moments like fluttering
Heartbeats of hope for her”. (Kiernan, 1971, p. 163)

The memories of his beloved are alive in his mind. These memories contain the beautiful face of his beloved and his hope to see his beloved again. The poet also says,

“Hope of fulfillment
Come to end heart ache” (Kiernan, 1971, p. 163)

In the above lines, the poet expresses his deep love for his beloved. He says that the hope of meeting his beloved removes his “heart ache” and his disappointment of being in jail.

Continuing to express his love and longing for his beloved, the poet composed another short love poem, “Qita” (Do Not Ask). In this poem, the poet directly addresses his beloved and explains the intensity of his love for his beloved. The poet says,

“Do not ask how much I have longed for you
Since those lost days of longing expectation;
Your image fill these unfamiliar springs” (Kiernan, 1971, p. 133)

It can be seen in the above stanza that the poet makes use of nature “Spring” to explain his love for his beloved. The poet is familiar with the spring and shares his thoughts with the spring regarding his beloved. However, the beloved is unfamiliar to the spring. The spring knows the beloved of the poet which shows that Faiz was deeply influenced by nature. It is this reason that he shares the thoughts of his beloved with the spring season.

In the above three poems “Qita” (Her Fingers), “Do’ Ishq” (Two Loves), “Qita” (Do Not Ask), the poet has expressed his love for his beloved in a simple and mild manner. Apart from Faiz’s simple love poems, there are some poems of Faiz which contain dense themes of love for humanity.

For instance, his poem, “Mujh se pehle si muhabbat mere mehbub na mang” (Love, do not Ask) is a worthwhile example of his love for all humanity.

“Love do not ask me for that love again
Once I thought life, because you lived, a prize
The time’s pain nothing, you alone were pain;
Your beauty kept earth’s springtimes from decay,
My universe held only your bright eyes
If I won you, fate would be at my feet
It was not true all this, but only wishing,
Our world knows other torments than of love
And other happiness than a fond embrace”. (Kiernan, 1971, p. 65)

In the above stanza, the poet explains his beloved the realities of life. He says that apart from beloved’s love, there are many other worries in the world, specially the worries of the suffering humanity. There was a time when the eyes and face of his beloved seemed to be the only priority in his life. However, with each passing year, the poet realizes that the world and the deplorable conditions of humanity need his love. Therefore, he requests his beloved not to expect the previous kind of love from him. Since he wants to serve and love all deplorable humanity. He says,

“Dark curse of countless ages, savagery
Inwoven with silk and Satin and gold lace,
Mens’ bodies sold in street and market place,
Bodies that caked grime fouls and thick blood smears,
Flesh issuing from the cauldrons of disease
With festered sores dripping corruption-
These sights haunt me too, and will not be shut out;
Not be shut out, though your looks ravish still”. (Kiernan, 1971, p. 67)

Faiz describes that it has been through ages that man's "Savagery" is hidden in "silk" clothes and "gold lace" particularly used by the elite classes. Since these elites are busy in corruption therefore, they destroy all those men who try to use their voice against the injustice. The poet tells his beloved that he can see the common masses of his country suffering with different diseases and the concern of these common masses have now become the priority of the poet. The poet explains his beloved that her beautiful eyes still "ravish" him, however, with the growing circumstances of his country, he is concerned about the suffering people as well. His love has now been divided between his beloved and the suffering humanity.

"Chand Roz Aur Meri Jaan" (A Few Days More), is another poem by Faiz, depicting the theme of love mingled with the advice of patience. In this poem Faiz's love completely diverges from his beloved to the love of the oppressed humanity.

"Only a few days, dear one, a few days more
Here in oppression's shadows condemned to breathe,
Still for a while we must suffer and weep and endure
What our forefathers, not our own faults, bequeath" (Kiernan, 1971, p. 79)

In the above lines, it can be seen that the poet calls the common masses as "dear one". He advises the common masses to remain patient and tolerate the agonies since only "a while" is left to "weep". These agonies are due to the "faults" of "our forefathers" who obeyed the commands of the British before the partition of the subcontinent. However, the poet is hopeful that the time will change and

"Yes, but to tyranny not many hours are left now;
Patience, few hours of complaint are left us to bear" (Kiernan, 1971, p. 79)

In his poem, “Nisar mei teri galiyon ke”(Bury Me Under Your Pavements), Faiz directly expresses his love for his country. He says,

“Bury me, oh my country, under your pavements
Where no man now dare walk with head held high,
Where your true lovers bringing you their homage
Must go in furtive fear of life or limb,
For new style law and order are in use,
Good men learn” (Kiernan, 1971, p. 183)

The poet expresses his love for his country by saying that he does not wish to see anyone “walk with head held high” in his country except for his own country men who for Faiz are “the true lovers” of his country. He wishes for the disappearance of “fear” of any kind. He also wishes “for new style law and order” in his country where people would educate themselves.

Likewise, the poem, “mire hamdam mire dost” (My Fellow Man, my friend), is also based on the theme of love for his countrymen. An excerpt from this poem shows Faiz’s love and concern for the proletariat class of society in his time,

“If I could know for certain, my fellow man, my friend- If I could
know for certain that your heart weariness,
That brooding in your eyes and those thoughts that sear you
Might be healed by any caring or comforting of mine;
Or if my words of solace were medicine that could bring
Revival to your stricken and shadow-haunted brain,
Wipe from your brow the wrinkles that shame and failure write
And mend the pale consumption that wastes away your youth” (Kiernan, 1971, p. 109)

He calls his countrymen as his “fellow man” and his “friend”. He tells his countrymen that even if he tries, he cannot understand the intensity of their “heart weariness”, “brooding eyes” and their “thoughts” that cause them pain. However, he is willing to heal the agonies of the poor class of his fellow men with his care and comfort.

He also wishes his “words” to act like a “medicine” to soothe the tensed brains of his fellow men. The poet desires to “wipe” the tears of his countrymen. He cannot tolerate the “pale” faces of his countrymen and therefore wants to do every possible thing to bring them back to “youth”. In the next stanza of this poem the poet becomes more sensitive to the sufferings of the people at the hands of the hegemonic classes. He says,

“If I knew this for certain, my fellow man, my friend
Day and night I would cheer you, morning and evening make
Songs and new songs to please you, honeyed, heart quieting
Songs of cascades and spring tides and flowery meadowlands,
Of breaking dawns, of moon light, or of the wandering stars”
(Kiernan, 1971, p. 110)

The poet expresses that if he could know the miseries of all proletariat class of his time, he would sooth their hearts with his poetry and songs. These songs would contain the beauties of nature specially the “cascades”, “spring tides”, “flower meadowlands”, “breaking dawns”, “moonlight” and the “wandering stars”. He would sing these songs “day’ and “night” to make his countrymen happy. The poet also says that “Such songs” he would keep making, to sing for his countrymen “hour by hour” which shows his love and concern about his fellow countrymen.

4.8 Summary

This chapter was based on the content analysis of Faiz’s poetry and prose based on the influence of social, political and cultural conditions on Faiz’s poetry and prose.

Moreover, different themes in Faiz’s poetry and prose were analyzed and discussed under Marxist literary framework. These themes were found revolutionary in nature.

The next chapter is based on the comparative analysis of the themes in the poetry and prose of PB Shelley and Faiz Ahmed Faiz.

CHAPTER FIVE

COMPARISON BETWEEN THE VARIOUS THEMES IN PB SHELLEY AND FAIZ AHMED FAIZ POETRY AND PROSE

5.1 Introduction

This chapter compares both Shelley and Faiz as revolutionary poets of their own times. The chapter also focuses on the similarities and dissimilarities between the various themes in the poetry and prose of both the poets.

5.2 Shelley And Faiz: A Comparison

Despite a gap of more than a century between PB Shelley and Faiz Ahmed Faiz, the similarity between both the poets is that they confronted similar issues and dilemmas in their separate nations in the course of their own specific times. Shelley lived during the Romantic period during which there was a war amongst France and England, which added to the sufferings of the general population. Similarly, Faiz's time was loaded with misery and anxiety due to the death of genuine democracy and the misuse of the poor by the ruling elites. The main focus of Faiz's political struggle was coordinated against British's sole authority and its monolithic colonialism in the Indian Sub-Continent. This was not an easy task for any poet or writer to write for the rights of the poor and oppressed, particularly under the military rules.

During the time of Faiz, sentiments and feelings of loathing and insubordination grew stronger, particularly in the minds of the people who were familiar with the Western ideas and lifestyle and, consequently, the intellectuals were restless to stir their countrymen to the necessities of throwing off the shackles of enslavement and

debauched traditions. After reading and analyzing the poetry and prose of both these poets, the researcher finds the following similarities and differences in the poetry and prose of both the poets. In order to avoid repetition, the researcher has used cross referencing in some sections.

5.3 Universality of Shelley and Faiz's Ideological Art

Both Shelley and Faiz believe in the universality of art. It is due to this reason that both the poets did not confine themselves to the cause of the oppressed in their own respective homelands. Shelley has clearly indicated his universality of art in his support for the poor and oppressed Irish people suffering under the British rule in 1812. In “An address to the Irish people”, “A declaration of rights” and “Statemen Boast Wealth”, Shelley strongly supported the Irish people and motivated them to raise their voice against injustices (c.f. Section, 3.3.1). Similarly, Faiz, though a Muslim, supported the struggle of American scientists in his poem “Ham Jo Tareek Rahon Me Maray Gae” (An Elegy for the Rosenbergs) who were arrested for sharing information about the American Nuclear Energy programme to the Soviet Union (c.f. Section 4.3.1). In another poem, “Irani Talaba kay Naam” (For the Iranian Students), Faiz explained the sacrifice of the Iranian students and payed tribute to them for embracing martyrdom for the sake of liberty and national independence against France and Britain. (c.f. Section 4.4.1).

5.4 History as a Perpetual Struggle Between Higher and Lower Forces in Shelley and Faiz

Both Shelley and Faiz belief in the concept of history as a perpetual struggle between the higher and lower forces of society. However, Shelley mostly points out the poets,

intellectuals and historians to express the struggle of men against tyranny. Examples are John Locke, Jacques Rousseau and Dante (c.r. section, 3.3.6). On the other hand, Faiz expresses history as a perpetual struggle between higher and lower forces by focusing on the struggle of the working classes, those who earn daily wages and have limited source of income (c.f. section 4.3.6). It is because during Shelley's time, Capitalism had just evolved and on the contrary during Faiz's time Capitalism was imposed on the Indian subcontinent by the British colonial rule for the sake of more and more production, thus resulting in the agonies of the working class of that time.

5.5 Shelley and Faiz as Critiques of Tyranny and Oppression

Both Shelley and Faiz condemn tyranny, oppression and malice. Shelley's excitement for opposing the wrongs and malice can be intensely felt. An excerpt from his famous lyrical work "Prometheus Unbound" Act-four shows the poet's awfully fervent rebuke towards wrongs and malice:

"To suffer woes which hope thinks infinite;
To forgive wrongs darker than death or night;
To defy power which seems omnipotent;
To love and bees, to hope till hope creates
From its own wreck the thing it contemplates;
Neither to change nor flatter nor repent;
This like thy glory, titan! Is to be
Good, great and joyous, beautiful and free;
This is alone life, joy, empire and victory"
(Woodcock, 2002, p. 225)

Faiz likewise appears to have been caught by this spirit. The lines of Faiz's "Ghazal"

(Poem) in which he complains to God for giving man confined freedom:

"We were allowed liberty of sin.
For only Four days.
Indeed we have seen

the generosity of God". (kiernan, 1971, p. 220)
Here both Shelley and Faiz have articulated their notion of complaint against God.

In another poem, "Queen Mab", Shelley provokes revolution by demonstrating the character of a lord who is sitting secure in his royal residence, and getting all the benefits from the common masses. Due to force of power and customs, the starving masses persevere through the lord's mismanagement.

“Once reason has waked the nation,
Absolute monarchy is doomed.
Power like a desolating pestilence.
Pollutes whatever it touches and obedience
Ban of all genius, virtue, freedom, truth
Makes slaves of men and of the human frame.”
(Woodcock, 2002, p. 3)

He further states in the same Canto, that the king's priests and statesmen exert their power to oppress the poor and push upon them war while they see them emerging and advancing in the world:

“From King's priests and statesmen, war arose.
Whose safety is man's deep unbettered woe”.
(Woodcock, 2002, p. 4)

He states further:

“King's priests and statesmen, blast.
Even in its tender bud, their influence darts”
(Woodcock, 2002, p. 7)

Faiz likewise portrays the same deplorable and hopeless state of life in his poem "Kutte" (Dogs). He has compared the denied and abused era of his nation as dogs. As indicated by him, the poor and oppressed people can bring great revolution if they realize their strength and power. He says that if the down-trodden masses understand their rights, no force on the planet can vanquish them:

“These down trodden creations, if they rebel,
Man will forget his over lordship.
If they want they can own the world,
And chew the bones of their masters” (Kiernan, 1971, p. 11-14)

The same spirit to encourage the common masses can be seen in Shelley’s following lines:

“Shall drag thee, the cruel king to kiss the blood.
From these pale feet, which then might trample thee.
If they disdained not such a prostrate slaved,” (Woodcock, 2002, p. 15)

The same thought of unrest is broadened in his poem “Queen Mab” in which he has described the way the industrialists and feudals abuse and oppress the poor traders:

“War is the statesman’s game, the priest’s delight.
The lawyer's gist, the hired assassin trade”
(Woodcock, 2002, p. 18)

In another Canto in Queen Mab, he states:

“Next on the black list is commerce
that venal interchange
of all the human-art or nature yield”
(Woodcock, 2002, p. 22)

Faiz has likewise confronted in the same way. His dissent is against the decisive and elite classes of society. However, the distinction between both Shelley and Faiz is that Faiz has alluded to no particular area of society. He has not selected or classified the despots, but rather criticized them in a hidden way. Even then, the entire poetry of Faiz is loaded with a firm determination to battle against the dictators and the elites. In his poem “Soherdsh-e-Berbat O Naiy” (Lyre and Flute) Faiz says:

“You and I will teach these iron collars and chains
the clamour of lyre and flute that clamour before
which the tumult of Ceasor and Kai is feeble”

(Kiernan, 1971, p. 136)

Faiz dedicates his poem, “Intesab” (Dedication), to the deprived and waged classes of society which are the pillar of the country. The following stanza shows his dedication towards the working class of society:

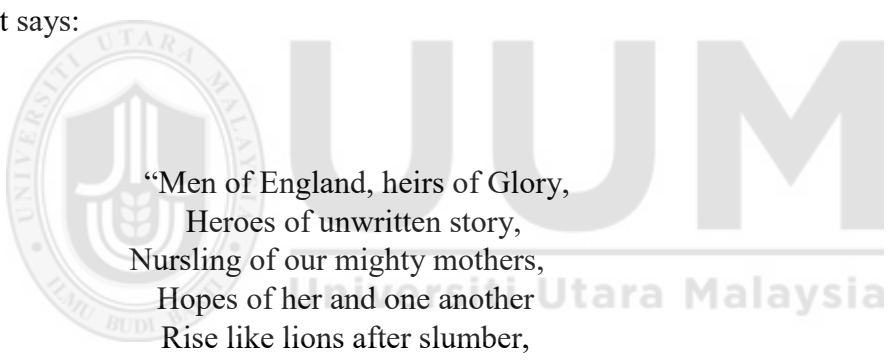
“To the postmen.
To the tongawalas,
To the farmers,
whose cattle have been driven away by the tyrants.
whose daughters have been abducted by the dacoits.
parts of whose tiny farm have been filched by the patwari
And the rest taken away by the Government in the form of revenue whose
turban is trampled into tatters by ruffians”
(Kiernan, 1971, p. 154)

It can be said that Faiz's verse is a challenge and objection against the contemporary situation. Indeed, his verse can be isolated into two separate stages. In the main stage, there are illustrations of imperviousness to the subject of subjugation under the British regime. In the second stage, we find poems of furious anger against the mismanagement and oppression of Pakistani rulers who assumed control over the Government of the recently independent nation. Faiz himself admitted that the slaughters were so terrible and renouncing during partition of the Indian subcontinent, that he felt unsatisfactory to the undertaking of composing the poems on this subject.

Both Shelley and Faiz strongly opposed the power which was utilized for the misuse of poor people, oppression and subjugation of different countries, aggregation of riches, pillaging of land and for other adverse purposes, whether it was in the form of church or state, whether it was in the hands of one man or a gathering of men or

whether it was that of the proprietors, entrepreneurs, capitalists, merchants or politically influential agents.

During his visit to Italy in 1819, Shelley came to realize that no less than 60,000 Radicals took out a tranquil protest in Peterloo, however, the protest group was shot dead on the orders of the magistrate. Subsequently, many innocent people were slaughtered while four hundred were harmed. Shelley was deeply upset on this tragic event and he composed a lyric poem "The Mask of Anarchy". In this poem, he motivated the common people of England to be vigilant and raise their voice against such cruel acts to save the mistreated vulnerable individuals of their own nation. The poet says:



“Men of England, heirs of Glory,
Heroes of unwritten story,
Nursling of our mighty mothers,
Hopes of her and one another
Rise like lions after slumber,
If unvanquishable number.
Shake your chains to earth like dew.
Which in sleep had fallen on you.
Ye are many, they are few.”
(Woodcock, 2002, p. 387)

Similarly, before the partition of the subcontinent, Faiz composed a short, however influential poem, entitled “Bol” (Speak-up). This poem stands on the same ground as that of Shelley’s “The Mask of Anarchy”. Rahim (2008), a critic of Faiz has called this lyric as "The testament of the third world". This poem was composed during the

rule of the British Raj, when the remonstrance was completely banned, and no one could even express personal opinion regarding any national issue. The poet says:

“Speak up your lips are free,
Speak your tongue is still your own
The mouths of the locks are opening
The chains are loosing up.
Speak even this short interval is enough
Speak while truth is alive”
(Kiernan, 1971, p. 86)

5.6 Optimism of Shelley and Faiz

Another similarity between Shelley and Faiz is that they both are optimistic poets. Concerning Faiz, his poem “Hum Dekhein Gay” (We Shall See) is an excellent example of his optimism and determination for revolution. This poem is centered on a Qura’anic verse signifying “Everything will die and only the person of your God will remain”, who is the only influential. Faiz, as an optimist poet attempted to dissipate the pain of individuals ruled by the tyrants. The poet has a hopeful touch in the note and he has a firm conviction that a day will surely come when there will be equity and peace on the planet. In an excerpt from his poem “Hum Dekhein Gay” (we shall see), the poet claims:

“We shall see,
It is certain that we shall see.
When the mighty mountains of cruelty and oppression.
Shall be blown about like cotton-wool
When under the feet of oppressed ones.
The earth shall shake noisily.
And over the heads of despotic rulers
Thunder claps will be burst.
When the palaces will be demolished.” (Kiernan, 1971, p. 168)

Similarly, Shelley's optimism can be seen by the fact that he prompted his people that change should not be brought by vicious rebellion. An immense get together should assemble and make a serious assertion of its rights but without any viciousness. In the "Mask of Anarchy", he claims:

"With folded arms and steady eyes.
And little fear and less surprise
Look upon them as they slay.
Till their rage has died away.
Then they will return with shame.
To the place from which they came.
And the blood they shed will speak
In hot blushes on their cheeks." (Woodcock, 2002, p. 388)

Like Shelley, Faiz as a poet and a political thinker, recommends evolutions as necessary for the steady betterment in the political and socio-economic changes. He also considers peaceful revolution as important to build an exploitation free society, particularly free from social and colonial destruction.

In this way, from one viewpoint, Faiz's concept of upheaval means a recovery of the standard of social equity in a democratic country as indicated by the teachings of Islam, while on the other hand his financial thoughts were firmly identified with socialism against dominion, feudalism and industrialist restraining infrastructure. The Holy-Quran is against them since they advance centralization of riches, black marketing and usuary. Holy Quran is additionally against feudalism in all its monstrous signs since it announces that the land belongs to Almighty Allah and man can utilize it just as a trust to acquire his method for sustenance. An excerpt from

Faiz's poem "Punjabi kisaan ke Liyay, ek Tharana" (To A Punjabi farmer, A song) expresses his anti-feudalistic views:

"Get up you farmer
Why do you long to die?
O Simpleton, you are the world's provider,
The motherland is our slave
You are the world's provider"
(Kiernan, 1971, p. 266)

Thus, both Shelley and Faiz were optimist poets, however, the difference between their ideology is that Shelley from the very beginning of his writing career was a skeptic, firstly due to his family background where the father was a catholic and mother was a philanthropist (Mulhallen, 2015; Scrivener, 2014). Thus, there was no defined religion in his family. Secondly, he was exposed to the skeptic and anarchist intellectuals, particularly, his father-in law, William Godwin who was an anarchist. It is this reason that his expression towards religious exploitation is more abrupt as compared to Faiz. On the other hand, Faiz was brought up in a sound Muslim home where he properly received Islamic education. Mirza Zafar-ul-Hassan (n.d) in "Faiz on his Boyhood and Youth" describes that Faiz received Quranic education from Molvi Mohammad Ibrahim Sialkoti who was a well-known intellectual of his time.

To explain the matter of the poet's initial religious training, Khalid Hasan (1982) in "Faiz: A Personal Memoir" declares that throughout his self-exile in London, Faiz often recalled his childhood memoirs and his learning of Quran, Hadith and Fiqah. He was well-versed in the key works of Islamic Jurisprudence. Faiz had an outstanding knowledge over Islamic history. Altaf Gohar cited in Hasan (1982) gave

a suggestion to Faiz in London, “Perhaps it is time that you return to Pakistan and teach them Islam because enough heresy is being committed in its name” (p. 26).

This is an indication that Faiz’s Islamic understanding of socialism in his later years, was the outcome of his deep religious education gained during his early age. It likewise refutes the obscurantists charges and blames of secularism on Faiz owing to his Marxist opinions.

5.7 Similarities in the Use of Figurative Language

Both Shelley and Faiz use figurative language to explain their opinions. In “The Revolt of Islam”, Shelley has used this technique. He explains the drastic results of the French revolution and industrial revolution in the following words,

“There no foody the corn trampled down.
The flocks and herds had perished on the shore,
The dead and putridfish were ever thrown.”
(Woodcock, 2002, p. 132)

A more terrible condition is shown in the following lines:

“There was no corn in the wide market place,
All the loathliest things, even the human flesh was sold”
(Woodcock, 2002, 136)

A still more pathetic situation of the oppressed humanity is explained as under:

“Then fell blue-plague upon the race of man.
Of for the sheathed steely so late which gave.
Oblivion to the dead,
when the streets ran with brother’s blood. O!

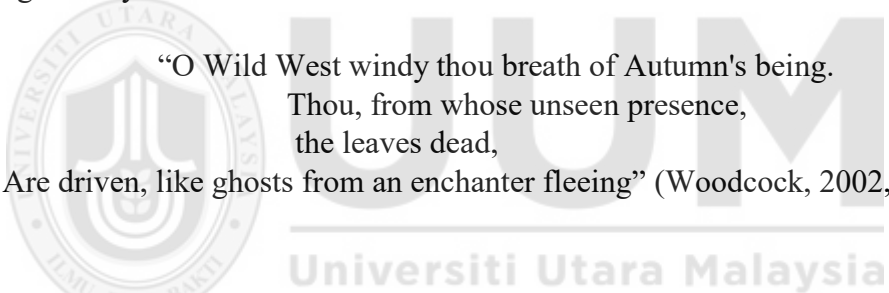
that the earthquake's grave,
Would gape, or ocean lifts its shifting wane” (Woodcock, 2002, 139).

The next lines are followed by the poet’s sorrow over the oppressed humanity: “It was not thirst but wordness, many saw.

Their own bean image everywhere it went”
(Woodcock, 2002, p. 140)

The poet has used the metaphors of “oblivion” and “dead” to show the miseries of the suffering humanity as a result of the French revolution and the industrial revolution. Thus, the poet tries to relate these metaphors to the conditions of the deprived lower classes of society during the war between France and England. He makes use of figurative language to explain the critical situation of his time more precisely. The use of figurative language also helps him to portray the deplorable condition of the common masses as a result of the drastic events of the Peterloo Massacre or the Napoleonic wars in an influential way.

In another poem “Ode to the West Wind” he uses nature imagery to show the mutability of everything in the world by comparing the two seasons, autumn and spring. He says:



“O Wild West windy thou breath of Autumn's being.
Thou, from whose unseen presence,
the leaves dead,
Are driven, like ghosts from an enchanter fleeing” (Woodcock, 2002, p. 401)

In this poem, the wind is recognized as the cause of seasoned change and brings in human metaphors which accounts for its presence. Seemingly, it is the cause of degeneration and demise, however the wind with its power to move the things and bury the seeds becomes a cause of life for the dead leaves and seeds. Thus, the wind is not only a destroyer, but a preserver as well, as indicated in the following lines:

“Wild spirit, whose art morning everywhere
Destroyer or preserver, hear, oh, hear!”
(Woodcock, 2002, p. 403)

The wild west wind is the symbol of autumn, symbolizing decay, however the spring wakes up the sleeping seeds which are lying in their wintry grave. Thus, Shelley explains that the west wind seems to be destructive initially, but since it is the forerunner of spring it plays its role as a preserver, giving a new life to the entire world of nature. Thus, by explaining the mutability of everything in the world using nature imagery, Shelley basically encourages his people to throw away old suppressive traditions and raise their voice against evils of society imposed on them.

“Drive my dead thoughts over the universe
like withered leaves to quicken a new birth!
And by the incantation of this verse
Scatter as from an unextinguished hear
Ashes and sparks, my words among mankind”.
(Woodcock, 2002, p. 403)

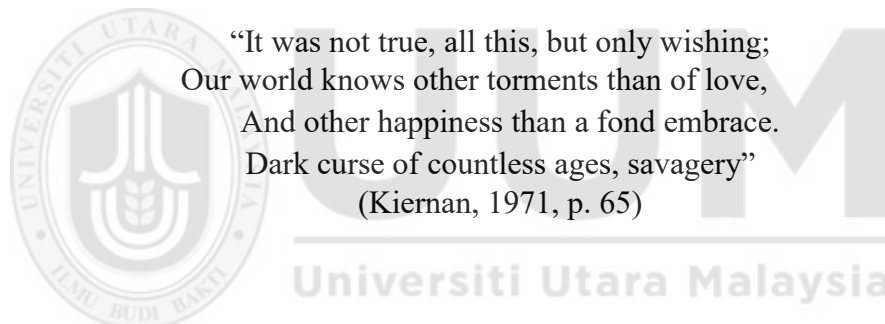
It is interesting to note that likewise Shelley, Faiz also makes consistent use of the natural imagery reflecting continuous mutability in the world. Night and dawn are used as persistent images of progressiveness and neglects bourgeois notions of immutability of the prevailing system.

“Night’s shadows hold their ground but some faint streaks
Of day show, spreading each a rosy plume.”
(Kiernan, 1971, p. 178)

Similarly, autumn and spring are used as images to signify the natural cycle of life in which death and decay are followed by regeneration and recuperation. The morning breeze is a symbol of liberty and freedom in Faiz’s poetry. An excerpt from the poem “Aghast 1952” (August 1952) offers an appropriate use of nature imagery to show the impermanence of everything in the world. The poet says:

“At last half-promise of a spring has come –
Some flowers tear open their green cloaks and bloom”
(Kiernan, 1971, p. 178)

Other than the nature imagery Faiz also used the romantic imagery in his poetry which sets up love as a coordinating power which does not distance a partner from his surroundings because of the throbs of separation from his beloved. Rather, it makes a bond between the partner and the tormented individuals. The throbs of love do not show self-retention, however, grow his sensitivities for the tormented masses. Therefore, he compares female with the motherland. The lovers are the snubbed masses who are prepared for any suffering to free their dearest motherland from the control of the usurpers, reprobates and oppressors. An excerpt from his poem “Mujse pehlee see muhabbat mere mehboob na maang” (Love, Do not Ask) which he had addressed to his beloved, shows that Faiz was not self-afflicted with love:



“It was not true, all this, but only wishing;
Our world knows other torments than of love,
And other happiness than a fond embrace.
Dark curse of countless ages, savagery”
(Kiernan, 1971, p. 65)

Likewise, Shelley has also made use of romantic imagery in his poems. His poem, “The Indian Serenade” explains the feelings of a young girl who wakes from dreaming about her lover, finding a mysterious “spirit” in her feet, which causes her to wander to her lover’s window. She is overcome with love for her mate, comparing herself to the melody of saddened nightingale, and she crumples outside of his window, begging him to turn out and save her, to lift her up and hold her near him, saving her from her lovesickness.

“Oh lift me from the grass!
I die! I faint! I fail!
Let thy love in kisses rain

On my lips and eyelids pale.
My cheek is cold and white, alas!
My heart beats loud and fast; --
Oh! press it close to thine again,
Where it will break at last.” (Woodcock, 2002, p. 420)

In comparative terms, the range of natural imagery is more pervasive and encompassing in Shelley’s poems than in the poetry of Faiz. The most plausible reason and the source of the wide range of Shelley’s natural imagery was his childhood exposure of the world of nature during his Italian exile and his long world tour across different countries and islands with his wife Mary Godwin (Woodcock, 2002).

Other than the use of nature imagery, the romantic imagery is more noticeable in the poetry of Faiz than Shelley. Regardless of its strong political overtones, sensual imagery in Faiz is conspicuous for its romantic note. Whereas Shelley’s comparison of the female to the nightingale is notable for its less romantic and more erotic note.

Faiz’s sensual imagery motivates men’s love for women, but also enlarges its scope as he compares his beloved to the motherland.

Another similar symbol used by both Shelley and Faiz is the symbol of hands in their poetry. In “Ozymandias” Shelley appreciates the hands of the sculptor who makes an exact statue of a cruel king of Egypt named Ozymandias. He says:

“Which yet survive, stamp'd on these lifeless things,
The hand that mock'd them and the heart that fed”
(Woodcock, 2002, p. 194)

The poet says that the art of the sculptor lies in his hands and it is due to the powerful and artistic hands of the sculptor that he is able to make a statue which looks like an alive human being. hands the symbol of resistance and struggle for freedom. Similarly, Faiz has determined these hands as the venturing stone for the liberty and freedom in Pakistan against Martial law. In his poem, “Siyasi Lee dar ke Naam” (To a Political Leader) the poet speaks to Mahatma Gandhi but in a veiled manner:

“It is only our hands, which are your hope and last report.
You have nothing but these hands
You don’t want darkness to overwhelm you
Then do you want these hands to be chapped off”
(Kiernan, 1971, p. 100)

In another poem, “Shorashe Barbat Onai” (Lyre and Flute), Faiz uses hands as symbol of freedom struggle. He states:

“So long as the hands are alive,
So long as there is warmth in the blood,
You and I will teach these iron collars and chains.
The clamour of lyre and flute”
(Kiernan, 1971, p. 136)

Thus, it can be seen that both Shelley and Faiz make use of hands as a symbol of powerful expression and resistance. It shows the similarity in their way of expressing their poetic art and their revolutionary thoughts, though they both belonged to different ages.

5.8 Similarities in the Indictment of Capitalism in Shelley and Faiz

The next point of comparison is the indictment and condemnation of capitalism in the poetry of Shelley and Faiz. This critique of capitalism is part of Marxist literary and political design. This condemnation of capitalistic enterprise is a piece of

Marxist political and scholarly plan. The critique of bourgeois culture which uncovered the materialistic and harsh nature of the capitalistic enterprise is exhibited as an antithesis to the past utopia of aggregate strength. Shelley and Faiz explain that existing bourgeois hegemony is based upon its restraining infrastructure over economy which gives the base to the whole super-structure of the prevailing social order. Bourgeois super-structure which comprises of the social and managerial organs of the state develops as well as supports the ideological, social and materialistic strength of the decisive elites. Both Shelley and Faiz think that it is the duty of the dynamic authors to write against such bourgeois culture to bring revolution in society.

The two poets advocate peaceful incursion on the ideological and digressive practices of the prevailing society. Their criticism is saved against the whole superstructure yet the specific contexts decide the extent and the level of power of the condemnation against specific apparatuses. Shelley, whose condemnation of Monarchy in England is focused against all its traditional and clerical organs, takes exception to the deceitful role of Church, bourgeois scholars and the judicial system. In his criticism against the Church, the poet criticizes prevailing Christian dogma for its appreciation of humans on the basis of Christianity. The poet asserts that nature created all humans equal and therefore religion should not be the basis to appreciate or denounce any human. Appreciating the egalitarian quality of nature, the poet says:

“Spirit of Nature! Here!
In this interminable wilderness
Of worlds, at whose immensity
Even soaring fancy staggers,
Here is thy fitting temple.” (Woodcock, 2002, p. 11)

The above stanza clearly indicates that the poet considers nature as very humble because it is egalitarian, anti-tyrannical and considers all human beings equal.

Apart from appreciating nature, Shelley's attack is more critical to the bourgeois clerics who promoted fake religious conventions without any reliable proofs and therefore, could not provide rational guidance to the counter-hegemonic powers in their society. These bourgeois clerics and bishops gained their own interests from the monarchs by exploiting the common masses. Similarly, the poet is upset over the misleading role of the judicial system and the part of the lords and governments in spreading evil in society. He criticizes the monarchy system for controlling the capitalistic organization of law, profiting the rich and denying poor people. In his criticism, the poet's dissatisfaction with bourgeois capitalization of lawful apparatuses exposes contradictions, fractures and insufficiency in the current power structures and shows the way for reworking of a judicious system. His views on wealth, commerce and appreciation of the American system of government clearly indicate his views against Capitalism. (c.f. section: 3.3.2, 3.3.3).

Shelley's condemnation of capitalism is conspicuous for its outright assault not only on Monarchs but also on industrialists and elites. He criticizes the connection between the common interests of Monarchs and industrialists in England. According to Shelley the connection between Monarchs and industrialists is the major cause of the destruction of common masses since both exploit the common people to attain their mutual benefits, thus utilizing all the natural resources of the land and giving nothing to the peasants and laborers. The poet says,

“Men of England, wherefore plough
For the lords who lay ye low?” (Woodcock, 2002, p. 405)

Shelley’s condemnation of the Monarchs and industrialists and their cruel bourgeois policies provides rational and intellectual authority to the indigenous struggle for the abolition of foreign economic supremacy. The poet who is the social minstrel of his people relates the making of a wise, humanistic social order with return to the starting points and the roots. Thus, he rejects the employed representation of mass culture under bourgeois framework whose main role is to grow the society of consumers. The poet is similarly incredulous of the severe part of law-upholding agencies like army and armed forces. Shelley’s exception to the exploitative role of the army is contextualised in the economic hegemony of England. In the poem “Queen Mab”, Shelley lashes at the exploitative role of the government, army and high officers who exploit the common masses to sacrifice their lives in the name of patriotism and nationalism. He uses the phrase “patriotic Mob” to show the tyranny of the army (Woodcock, 2002, p. 37). He also criticizes the regressive role of the high officials. The poet says:

“From Kings, and priests, and statemen, war rose,” (Woodcock, 2002, p. 27).

Like Shelley, Faiz who revokes the manipulative nature of bourgeois super-structure in all its forms, focuses towards the more merciless function of certain ideological and abusive state organs in his society. In the perspective of the peculiar socialpolitical situation of his society, Faiz’s arraignment is coordinated more against the decision troika of religious priests, military-cum-common administration and conservative government of the feudals and entrepreneurs. He rejects misrepresentation of Islam by the religious priests who show determinism and

renunciation rather than freewill. For Faiz, the current hierarchy runs counter to the Islamic standard of equal treatment of men, irrespective of their rank, doctrine and materialistic position. This assault of the poet on the bourgeois interpretation of the Islamic belief system, which runs short of humanistic standards of Islam, debilitates the relationship of respect amongst dogma and intellect.

Faiz's critique is additionally to a great extent, coordinated against military and civil establishment since Pakistan like the vast majority of the postcolonial nations of Asia, Africa and Latin-America has confronted successive military take-overs and has been for all intents and purposes controlled by the establishment. Military rulers who run the organization in conspiracy with civil bureaucracy, support the feudal and capitalist government.

In despotic social order like Pakistan, police and civil administration are used by the governing class to pursue unrestricted support of the masses to the dogmas of the ruling ideology. The departments of Police and Revenue are disreputable for political persecution and harassment. Genuine political culture is discouraged by the civil bureaucracy to the will of the rulers. Faiz explains the tyrannical role of the oppressive government and the mighty feudals who deny the ranchers and the workers of their properties, their reward for hard work and their respect. In the poem

“Intisaab” (Dedication) the poet says:

“Let me write of the farmer
This Lord whose fief was a few animal – stolen
Who knows when
This heir who once had a daughter – carried off
Who knows where
This chief whose turban is a tattered rag

Beneath the feet of the mighty”
(Kiernan, 1971, p. 155)

In order to maintain the strategy of divide and rule, sectarianism, Provincialism and ethnicity are strengthened. Faiz plays his intellectual and scholarly role in promoting public feeling against bureaucratic arrogance by criticizing the exploitive part of the establishment. Faiz’s accusation of the army, civil establishment and its suppressive state organs is based on the unusual socio-political situations of the Sub-continent.

Like Shelley, Faiz is also of the view that writers should play their part to guide the common masses about their rights. He highlights that the authors need to write about the regrets and delights of the common people. He condemns imperialists and their followers in building bay between, the authors and the general public through official prize and benefaction. Faiz declares that the scholars must promote logical thinking, keeping in mind to set up a genuine government. The authors should also highlight socialistic values of dogma to influence reliable change in the life of the masses. They should praise individual’s sense of pride and respect of work in the wake of communication and possession of individual in prevailing social order.

5.9 Sadness, Wait and Hope as Coexist in Shelley and Faiz

The poetry of Both Shelley and Faiz is embedded with themes of Sadness, wait and hope as coexist. In order to avoid repetition cross referencing is used to highlight the similarities between both the poets regarding the themes of sadness, wait and hope as coexist. Concerning Shelley, the use of the symbols of eagle and serpent locked in a harsh struggle and the use of weather phenomena, particularly the autumn and

spring, clearly indicate that sadness, wait and hope coexist in Shelley's poems (c.f. Section 3.4). Like Shelley, Faiz's poetry also contains sadness, wait and hope as coexist. (c.f. Section 4.4). The insistent utilization of the imagery of night and dawn in Faiz signifies the mutability of everything in the world and disproves conventional notion of immutability of the prevailing system. The imagery of autumn and spring embodies the natural cycle of life in which death and decline are followed by rebirth and restoration. (c.f. Section 4.4.2).

The major reason for this amalgam of sadness, wait and hope in their poetry is due to their revolutionary ideologies. Being revolutionary poets, they first portray the deplorable condition of the common masses, become sad and sometimes annoyed. However, being optimistic at the same time, the two poets portray a future utopian world which would be free from tyranny and injustice, which ultimately leads to this beautiful combination of the coexistence of the sadness, wait and hope in their poetry and prose.

5.10 Similarities and Differences in the Treatment of the Theme of Love in Shelley and Faiz Poetry

The poetry of Shelley and Faiz contain themes of love. The very first love poem of Shelley "Love's Philosophy" explains the mingling of every natural object and therefore the poet requests him to join him to complete the universal phenomenon of union. The second poem "When the Lamp Is Shattered" is based on the transitory nature of everything particularly "love". The third love poem "Music, When Soft Voices Die" explains sad and hopeful side of love. The last love poem of Shelley "The Invitation" gives a message of universal love and equality.

Likewise, Faiz's love poems, "Qita" (Her Fingers), "Do' Ishq" (Two Loves), "Qita" (Do Not Ask), "Mujh se pehle si muhabbat mere mehbub na mang" (Love, do not Ask). "Chand Roz Aur Meri Jaan" (A Few Days More), "Nisar mei teri galiyon ke" (Bury Me Under Your Pavements), "mire hamdam mire dost" (My Fellow Man, my friend) all contain themes of love. The initial three poems, "Qita" (Her Fingers), "Do' Ishq" (Two Loves), "Qita" (Do Not Ask) are more inclined to love of the beloved. On the other hand, the later love poems "Mujh se pehle si muhabbat mere mehbub na mang" (Love, do not Ask), "Chand Roz Aur Meri Jaan" (A Few Days More), "Nisar mei teri galiyon ke" (Bury Me Under Your Pavements), "mire hamdam mire dost" (My Fellow Man, my friend) contain themes of universal love and suffering humanity.

It is interesting to note that both Shelley and Faiz make use of "nature" and its objects to explain their point of view regarding love. Whether love is portrayed as a "mingling concept", "transitory love", "love as a source of sadness and hope", "universal love" or "love for the beloved", in all these treatments of love, "Nature" is used as a medium of expression. However, since Shelley and Faiz were revolutionary poets of their own times, therefore, they both believe in reform and change.

This ideology of change is expressed in their love poems, in the form of certain phrases such as "breaking dawn", "springtimes", "soft voices die". In comparative terms, Shelley is more involved deeper into natural objects such as "sand hills", "pastures" and "frost" in his love poems. Whereas Faiz is deeply involved into the language of the proletariat class even in his love poems. Therefore, he uses certain

words and phrases such as “wounds”, “bodies”, “dark curse”, “fear”, “torment”, “flesh” and “desease” to explain the miseries of his countrymen.

There is also a biographical reason for Shelley being more deeply involved in the objects of nature. Shelley from his very young age was fond of travelling and by the age of nineteen, he had explored different places (Mulhallen, 2015) which made him naturally involved in nature. On the other hand, Faiz grew up in a very different environment and culture.

He did not travel much in his life as compared to Shelley. He only saw the suffering humanity under two martial laws in Pakistan (Kamal & Hasan, 2006). This social, political and cultural difference was the main reason for Shelley’s more inclination towards the use of natural objects more frequently than Faiz.

Similarly, due to this social, political and cultural difference Faiz used more language of the proletariat than Shelley. During Faiz’s era Capitalism was at its peak (Black, 2016) and he could see the deplorable conditions of the proletariat class. On the other hand, in Shelley’s era, capitalism had only evolved (Cain & Hopkins, 2016). Therefore, although he could foresee the future of the common masses, but had not faced or seen the severe deplorable condition of the future generation.

Thus, in comparative terms, the poetry of Faiz is more conspicuous for the theme of love and revolution. Some critics, therefore, consider this mixture of love and

politics as Faiz's ambivalent consciousness (Awan, 2011; Malik, 2008). However, the motive of both the poets was same and that is to bring about change in society. This motive makes both these poets as revolutionary poets.

5.11 Summary

This chapter was based on the comparative analysis of Shelley and Faiz poetry and prose. In this chapter themes of both the poets were compared under Marxist literary framework. ideological and poetic similarities were found between both the poets in the form of similar themes including the use of figurative language. The next chapter is based on the analysis of the use of public and hidden transcripts in PB Shelley and Faiz Ahmed Faiz poetry and prose.



CHAPTER SIX

AN ANALYSIS OF THE USE OF PUBLIC AND HIDDEN TRANSCRIPTS IN PB SHELLEY AND FAIZ AHMED FAIZ'S POETRY AND PROSE

6.1 Introduction

While globalization has brought positive changes and expanded financial rivalry, adapting to the worldwide method for living implies that the artists need to work more, hazard more, and, therefore, endure more because of existing various parts in creating beneficial scholarly art. So how do writers oppose their oppressive conditions? This section of the thesis handles this inquiry by looking at the courses in which the poets (PB Shelley and Faiz) decline to totally offer into their persecution. More particularly, it will talk about those procedures that, may look negative or powerless yet are really intense. These strategies could be approximately surrounded under what James Scott calls "hidden transcripts."

By hidden transcripts Scott (1985) alludes to a politics of disguise and anonymity among subordinate gatherings that is incompletely sanitized, uncertain, and coded. He says this is frequently communicated in gossip tidbits, tattle, folktales, jokes, melodies, ceremonies, codes, and euphisms that normally originate from society. These, as per Scott (1985), do not contain just discourse acts, however, an entire scope of practices that contradict people in public transcript of the dominant. Scott's thought of "transcripts" (hidden and public) are firmly connected to the possibility of resistance, which are established methods for behaving and talking that fit specific actors in specific social settings, whether predominant or persecuted.

Resistance is a subtle form of contesting ‘public transcripts’ by making use of prescribed roles and language to resist the abuse of power – including things like ‘humour, gossip, disguises, linguistic tricks, metaphors, euphemisms, folktales, ritual gestures, anonymity’ (Scott, 1985, p. 137).

These strategies are especially effective in circumstances where violence is utilized to keep up status quo, permitting “a veiled discourse of dignity and self-assertion within the public transcript... in which ideological resistance is disguised, muted and veiled for safety’s sake” (p. 137). These types of resistance require little coordination or planning, and are utilized by both people and gatherings to oppose without specifically challenging elite norms.

This section of the thesis deals with the use of public and hidden transcripts by PB Shelley and Faiz Ahmed Faiz to investigate their art of resistance against oppressive conditions of their times.

6.2 The Use of Public and Hidden Transcripts in PB Shelley’s Poetry and Prose

Shelley wrote a number of political poems in 1819 that contain open or public assault on the state of England. An excerpt from his poem “England in 1819” describes the state of England in 1819 as follows:

“An old, mad, blind, despised, and dying King;
Princes, the dregs of their dull race, who flow
Through public scorn,—mud from a muddy spring;
Rulers who neither see nor feel nor know,
But leechlike to their fainting country cling
Till they drop, blind in blood, without a blow.
A people starved and stabbed in th’ untilled field;
An army, whom liberticide and prey

Makes as a two-edged sword to all who wield;
Golden and sanguine laws which tempt and slay;
Religion Christless, Godless—a book sealed;
A senate, Time’s worst statute, unrepealed—
Are graves from which a glorious Phantom may
Burst, to illumine our tempestuous day”. (Hutchinson, 1914, p. 88)

The king is “old, mad, blind, despised, and dying.” The princes are “the dregs of their dull race,” and flow through public scorn like mud, unable to see, feel for, or know their people, clinging like leeches to their country until they “drop, blind in blood, without a blow.” The English populace are “starved and stabbed” in untilled fields; the army is corrupted by “liberticide and prey”; the laws “tempt and slay”; religion is Christless and Godless, “a book sealed”; and the English Senate is like “Time’s worst statute unrepealed.” Each of these things, the poet says, is like a grave from which “a glorious Phantom” may burst to illuminate “our tempestuous day.”

Shelley was profoundly concerned with the real world: he was a furious denouncer of political force and an ardent supporter of freedom.

His political responsibility led him to compose various political poems denouncing the egotism of force, including “Ozymandias” and “England in 1819.” His poem, “England in 1819” intensely describes the weaknesses in England’s social fabric: in order, King George is “old, mad, blind, despised, and dying”; the nobility “princes” are insensible leeches draining their country dry; the people are plagued, starved, and miserable, their fields untilled; the army is dishonest and perilous to its own people; the laws are impractical, religion has become ethically decadent, and Parliament “A Senate” is “Time’s worst statute unrepealed.” The furious, violent metaphors (public

transcripts) Shelley uses all through this list (nobles as leeches in muddy water, the army as a two-edged sword, religion as a sealed book, Parliament as an unjust law) leave doubtlessly about his sentiments on the condition of his country. At that point, shockingly, the last couplet finishes up with a note of enthusiastic Shelleyean optimism: from these “graves” a “glorious Phantom” may “burst to illumine our tempestuous day.”

Another poem, “The Mask of Anarchy” also contains public transcripts which show a direct assault on the state, the king and anarchy. In this poem, the poet is resting in Italy when he is awoken by a voice from England who summons him back to his home country to witness a slaughter that has recently occurred. It was portrayed by anarchic murder instead of a true spirit of revolution. He personifies Murder, Fraud, Hypocrisy, various Destructions, and Anarchy.

Anarchy leads armed forces through England, frightening the common masses. Shortly, the “seven bloodhounds” get to England, where they slaughter the innocent people. They keep on butchering the innocent as they go through the area, in the long run achieving London, where the “dwellers,” who are at this point aware of the devastation, these masked tyrants are running, are “panic-stricken” and endeavor to run away.

Anarchy asserts to be God, King, and Law, dismissing every single conventional wellspring of power and authority. Some follow him. As his powers continue with their obliteration, even Hope shouts out in depression. Finally, a fog of hope rises, carrying thoughts. This revives Hope and slaughters Anarchy. The place that is

known for England appears to address the English, asking them to rise and retake genuine freedom, since they truly have been persecuted and should battle back.

Instead of trading “blood for blood” and “wrong for wrong,” the common people should turn back to equity, intelligence, peace, and affection keeping in mind the end goal to accomplish freedom. They should be guided by "Science, Poetry, and Thought" and calm ethics. The genuine transformation should be "measured" and utilize words rather than swords, drawing on the "old laws of England" rather than the new laws of the oppressors.

At the point when the dictators battle back, the common people should show their anger until the despots fall back in disgrace. The general population will then "Rise like Lions after slumber/In unvanquishable number" to change England. Shelley wrote this poem after the dreadful event On August 16, 1819 in England, when a huge crowd assembled at St. Peter's Square in Manchester, to demonstrate against poverty, injustice, famine, unemployment, and lack of suffrage in England. At the order of the local magistrate, the army was ordered to scatter the group.

The army was unpracticed and overeager, and therefore, severely assaulted the innocent people, leaving six dead and injuring a few others. The incident was marked Peterloo, a hybrid term for St. Peter's and the well-known defeat of Napoleon at Waterloo. Shelley was in Italy at the time. When he got news of this incident, he was shocked.

The “seven bloodhounds” perhaps symbolize a seven-nation alliance that newly had been signed in Britain and tried to preserve slavery and postpone its abolition

(including Austria, France, Russia, Prussia, Portugal, and Sweden). The leader of the masquerades is Robert Stewart, also known as Viscount Castlereagh, who was British Foreign Secretary.

In line 15 of this poem, "Eldon" is the Lord Chancellor named John Scott, or Baron Eldon, who had repudiated to give Shelley custody of his children after their mother Harriet Westbrook, had committed suicide. In line 23 of this poem, "Sidmouth" is Britain's Home Secretary named Henry Addington, Viscount Sidmouth. It can be seen clearly Shelley's out righteousness in mentioning all the higher authorities directly. These direct assaults can be termed as "public transcripts" since these assaults are a direct assault on the corrupt governing classes of England.

Shelley also personifies different sins of man such as Fraud, Hypocrisy, who are driven by the soul of Anarchy, every one of them, having appalling qualities and traits. They participate in brutish activities, devouring crude human hearts and beating kids. These creatures are recognized with "King and Law," the different powers holding power in England.

The sins are universally human and common people also get influenced by the cruelty of the ruling authorities and become violent instead of using arguments. Even the peace-cherishing individuals of England are tricked; the "adoring multitude" are tricked by the camouflages worn by state foundations. Shelley is indicating out that the organizations in which individuals are supported, hold their trust and confidence also "trample" them. While the general population of England keeps on worshipping their King, they cannot see the anarchist behind the mask.

While the gathering of "glorious triumphant" masqueraders keep on traveling crosswise over England, inebriated with their brutality, Shelley keeps on alluding to the frivolities of the decisive powers being revered in England, (for example, at lines 69-73). Shelley further says that Anarchy, has been made King and utilizes his slaves to overtake the foundations of London.

In the later stanzas, the tone of the poem begins to change from despair to optimism. The character "Hope," who is totally crushed, rests in the way of Anarchy, begging natural spirits to protect her before she, as well, is "piled with the dust of death." The spirit that starts to rise originates from nature, a "mist," and Shelley totally moves the dim state of poem, to one, with a little light of probability.

The following five or six stanzas are brimming with this "image" taking on more profound power of nature as a wellspring of more power than that of man "as flowers," "as stars," "as waves". The poet never leaves the particular circumstances of England, calling its circumstances "dim" yet not completely "expired." The speaker contends that the best way to freedom is through reason, the salvation of science and mind, not through made-up forces of government. He requires a justified "assembly" of rulers to watch over the English area, where the "workhouses" and "prisons" are dealt with as "places."

Throughout the poem, Shelley uses his usual direct expression (public transcripts) either to condemn the injustice or to encourage the common masses to raise their voice for their rights. The poem proceeds with the radical/progressive call to the common people to perceive their persecution and battle carefully for their liberty.

The common people should “Stand, calm and resolute,” with “folded arms and steady eyes,” and accordingly disgrace the British rulers who continuously snatch the rights of the common people.

The phrase “Rise like lions” entices hope in the common people to return to the reasonable “old laws of England,” drawing on “science, poetry, and thought.” The poet is discarding the deceitful freedoms the people in England think they have (lines 156-159), approaching them to grasp their “strong and simple” legacy of virtue. For Shelley, “Freedom” is, basically, acquiring the benefits of your own hard work and labor, without submitting to some Lord or King (freedom means “clothes, and fire, and food, / For the trampled multitude”). Shelley is sickened with the way that principles like democracy, law and government can be purchased and sold at a cost, and that men are not free any longer (lines 229-37).

Other than “The Mask of Anarchy”, Shelley’s poem “Ozymandias” also contain public transcripts. In this poem, the poet again makes a direct attempt to criticize the state, the king and his power over the oppressed. The poem begins with the firstperson poetic persona who explains that he met a traveler who had been to “an antique land.” The traveler explained him that he had seen a huge but wrecked statue, where merely the legs remained standing. The face was ruined in the sand, glowering and arrogant. The sculptor interpreted his subject well. The traveller also saw a pedestal at the statue and read that the statue was of “Ozymandias, King of Kings.”

While the pedestal told “mighty” spectators that they should look out at the King’s works and hence anguish at his greatness, the entire area was only covered with flat sand. All that remains is the ruined statue. In this poem, a speaker gaining from a traveler about a huge desolate statue that lay broken in the desert.

The title of the poem clearly tells the reader that the subject is the thirteenth century B.C. Egyptian King Ramses II, who was called "Ozymandias" by the Greeks. The traveler appreciates the beautiful art of the sculptor, who captured the king’s “passions” and provide significant expression to the stone, an otherwise “lifeless thing.” Shelley also explains in an out righted way that the “mocking hand” of the sculptor had the artistic ability to “mock” the passions of the king.

The last five lines of the poem, mock the engraving nailed into the pedestal of the statue. The original engraving read “I am Ozymandias, King of Kings; if anyone wishes to know what I am and where I lie, let him surpass me in some of my exploits.” (Ozymandias, line 10). The thought was that he was too intense for even the normal ruler to identify with him; even a strong lord should give up at coordinating his energy. That rule may well stay legitimate, yet it is undermined by the plain actuality that even a domain is a human creation that will one day pass away. The statue and encompassing desert are used as metaphors to explain the temporality of invented power and the permanence of natural power. By Shelley's time, nothing stays except for a smashed bust, dissolved "visage," and "trunkless legs" encompassed with "nothing" however "level sands" that "stretch far away."

Shelley in this way calls attention to human mortality and the destiny of worldly things. The lesson is vital in Europe: France's dominion has finished, and England's will end at some point or another. Everything about the lord's "exploits" is presently gone, and all that remaining parts of the ruling human advancement are broken "stones" alone in the desert. The use of alliteration can also be seen to accentuate the point: "boundless and bare"; "lone and level."

Shelley also uses a general comment on human vanity in the poem. It is not only the "mighty" who wishes to endure time; infact, every human wants to strive for immortality and to avoid death. Moreover, the sculptor gets the praise that used to be deserved by the king, however, all that Ozymandias accomplished has now "decayed" into nothing, while the sculpture has endured sufficiently long to make it into poetry.

Therefore, the artist (sculptor) has turned out to be more effective than the king. The main things that "survive" are the artists' records of the king's passion, cut into the stone. Thus, Shelley is found to be very outright in his expression. He openly criticizes the kings and appreciates the common people (sculptor) which shows his outright approach towards expression.

"Song to the men of England" is another poem containing public transcripts. In this poem, the poet calls upon the people of England to take stand against oppression. People are innocent and poor, plowing for the sake of the lords. The lords are like drone bees that are cruel and lazy; they live off of the hard work of common people.

The general population of England is doing the genuine work; however, the poet questions, are they attaining some advantage from this system? They are being deprived to enjoy the fruits of their hard work and labor; the dictators are taking their riches without giving them the reward they merit. The call is to sow their own particular seed, weave their own robes, and produce their own arms in their own particular defense. Or else, the common people are simply burrowing their own particular graves.

The speaker is talking straightforwardly to the men of England in what today we perceive as Marxist tones: the general population of England is a huge proletariat (low class). In this poem, the word usage is less troublesome than normal. The honey bee metaphor is straightforward and therefore, easily understandable by the uneducated people.

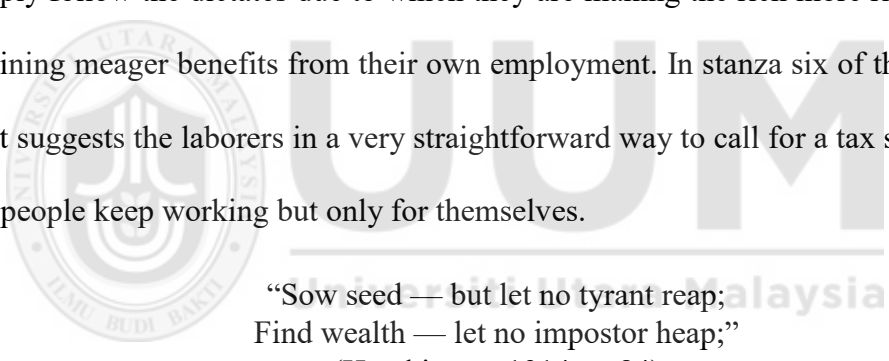
Shelley wants the common people to see their nation the way he sees it: an oppressive, imbalanced usurper of the general population's influence, where the rich procure every one of the products of the poor's hard work. The bee metaphor diminishes both rulers and ruled to insects; all are bees.

The poet asks in a very straightforward manner: Where is your sting, men of England? Why do you play out this work just so that despot rulers can profit? The elites of the country are “stingless drones” (bees that do not work), yet they apply undue control over the working classes. In the further stanzas, Shelley's expression becomes harsher as he criticizes the laborers by blaming them for being too

fainthearted to rise up in arms: “shrink to your cellars, holes, and cells,” (line, 25) he expresses that revolution can be hard and bloody, but it would be fruitful since it will provide the due rights of all workers.

The poet says, “trace your grave, and build your tomb,” (line 30). Are the people really so dumb and blind as to fail to recognize this fate? The final two stanzas are a notice to the men of England that if they do not alter their way of life and their nation, they are burrowing their own particular graves and will never encounter the delights of freedom.

In Stanza four, the poet says that the people are unaware of their rights; people simply follow the dictates due to which they are making the rich more richer and are attaining meager benefits from their own employment. In stanza six of the poem, the poet suggests the laborers in a very straightforward way to call for a tax strike so that the people keep working but only for themselves.



“Sow seed — but let no tyrant reap;
Find wealth — let no impostor heap;”
(Hutchinson, 1914, p. 84)

Basically, like Marx, Shelley’s key principle behind these public transcripts is that people deserve to get the full benefits of their hardwork and labour.

Other than poetry, Shelley’s prose works such as “An Address to the Irish People” (1812), “Proposals for an Association of Philanthropists” (1812), and “Declaration of Rights” (1812), all contain public transcripts, thus manifesting his straightforward approach. Another production of 1812, “A Letter to Lord Ellenborough”, also

expressed Shelley's support for freedom of the press with such passionate eloquence that it was quickly suppressed.

In "An Address to the Irish People" (1812) Shelley has publicly addressed the Irish people to fight for their rights. He composed this pamphlet and published it in Dublin in 1812. For centuries, the Catholics in Ireland had been second-class. Although in 1800 the Act of Union was passed, that addressed some of their objections, even then, they were given negligible representation in Parliament.

"An Address to the Irish People" calls for campaigning to abolish the Act of Union. Between February and April 1812, Shelley went to Ireland became aware of the condition of Irish Catholics. The Irish Parliament's independence was confirmed by the Constitution of 1782, but Catholics, who were the vast majority of the Irish population, were denied to be MPs.

They had a negligible right to vote by 1798, but a revolt that year, reinforced by the French, led the British Government to combine the two parliaments to resolve the situation. But, the King continued to refuse to sanction Catholic MPs. Shelley continued to encourage the Irish people to fight for their rights. An excerpt from "An Address to the Irish people" shows how Shelley publicly motivated the Irish Catholics,

"I wish you, O Irish men, to be as careful and thoughtful of your interests as are your real friends. Do not drink, do not play, do not spend any idle time, do not take everything that other people say, for granted. There are numbers who will tell you lies to make their own fortunes, you cannot more certainly do good to your own cause, than by defeating the intentions of these men." (Shepherd, 1906, p. 184)

Shelley followed this pamphlet with another, “Proposals for an Association of Philanthropists”, which analyses straightforwardly as to, where the French revolution turned unsuccessful, and suggested a more idealistic notion of change. He says, ‘We are in a state of continually progressive improvement’. In his prose work Shelley also gives a solution to injustices and human misery. He explains that philanthropy was the best solution to all evils since,

“None are more interesting to philanthropy than those which excite the benevolent passions, that generalize and expand private into public feelings, and make the hearts of individuals vibrate not merely for themselves, their families, and their friends, but for posterity, for a people; till their country becomes the world, and their family the sensitive creation” (Shepherd, 1906, p. 200)

Here also, Shelley uses a milder tone, but gives a direct solution to the evils of society.

“Declaration of Rights” (1812), is also another work based on Shelley’s clear approach towards people, society and evils of society. Shelley uses straightforward language to explain the duty of a common man and the obligations of law to protect common people if they are truthful.

“A man has not only a right to express his thoughts, but it is his duty to do so”
(Shepherd, 1906, p. 215).

“No law has a right to discourage the practice of truth. A man ought to speak the truth on every occasion; a duty can never be criminal, what is not criminal cannot be injurious” (Shepherd, 1906, p. 215).

Apart from public transcripts, Shelley’s poems also contain hidden transcripts. For instance, in his poem, “To a Skylark” Shelley begins to portray the bird, skylark as something more than a bird. He sees it as a spirit. He can only hear song of the bird cannot see the bird.

The bird sings as it flies, and the song is loud, rich, and full. He appreciates the skylark's unrehearsed song. This matches Shelley's own soul, as he repels formality. Shelley imagines the bird's complete freedom as it flies as high as possible, singing loudly and openly, into the sun and the mists, and the darkening sky by the day's end. The bird is happy and liberal in its joy. Shelley yearns to be that unrestricted bird.

“Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven or near it
Pourest thy full heart
In profuse strains of unpremeditated art.
Higher still and higher
From the earth thou springest,
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest”
(Hutchinson, 1914, p. 128).

Shelley also compares the bird to a poet with a message. He appreciates the bird for singing informally. The bird is not singing under the stress of any force. Shelley considers the song of the bird as a message that should penetrate the hearts of people below who are busy in their own business and whose hearts are rather insensitive.

The poet says,
“Like a poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not”
(Hutchinson, 1914, p. 128)

The bird is basically a symbol of freedom, as it has wings and can fly. It is basically not the bird and the bird's song; it is actually Shelley's wish to have freedom of speech like the Skylark. Skylark is a hidden transcript used by Shelley to express his

opinions and thoughts on freedom. Shelley wishes his thoughts to be spread all over the world like the song of Skylark. He wants his voice to be heard all over the world against evils of his society.

In another poem, "Ode to the west wind" Shelley was again propelled by a natural phenomenon, a pre-winter storm that provoked the poet to think about the connections between the external universe of nature and the domain of the intellect. In five stanzas directly tended to the intense wind that Shelley incomprehensibly calls both "destroyer" and "preserver" (line 14), the poet investigates the effect of the regenerative process that he sees happening in his general surroundings and compares it to the impact of his own poetry, which he accepts can have a similar impact in recovering humankind.

Throughout the poem, the poet speaks to the West Wind as if it is a living power. In the first three stanzas, the poet looks at how the wind effects the natural environment over which it moves.

The poet in the final two stanzas considers the prospects, that his transformation by the wind would have on his capability as a poet. If he could be a wave, a cloud, or a leaf, he would be capable of participating directly in the regenerative process he comprehends occurring in the natural world. His poetry, would turn into these natural objects, which are dispersed about the world and which serve as components to help generate new life.

He wishes his “dead thoughts” to be carried by the west wind, (line 63) to “quicken to a new birth” (line 64) at a later time, when others might take notice of their message. The last question with which the poet closes this poem is basically a message of hope: The "death" that happens in winter is continually trailed by "New life" each spring. The cycle of the seasons that he sees happening around him gives Shelley hope that his works may share the destiny of different objects in nature; they might be unnoticed for a period, yet one day they will have an amazing effect on mankind.

“Death “is basically a hidden transcript used by Shelley to show the evils and injustices of his society. “New life” is also a hidden transcript to show the revival of freedom and justice when his thoughts spread all over the world like a cloud, wave or seeds to “quicken to a new birth” (line 64).

6.3 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 Palestines”
(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 Lebanese 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)

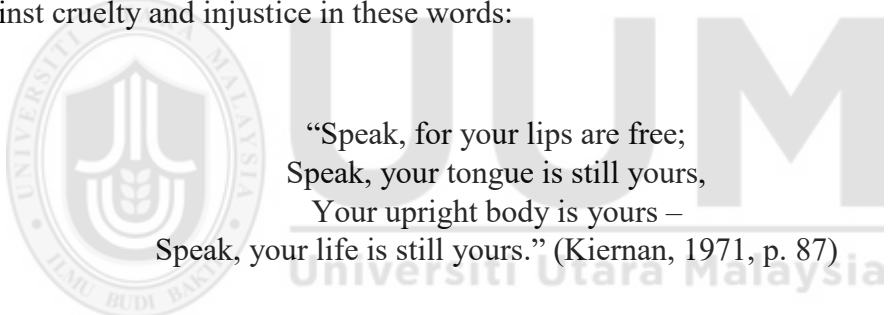
To add to it in the poem “Ajao Mere Africa” (Africa Come Back), Faiz anticipates the rising African resistance movement against French imperialism. This poem also directly refers to Africans. He affirms that the Africans have started to shake the shackles of foreign bondage. It is interesting to note 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 came that darling of a morning breeze, 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 dehumanisation 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 advocates, 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 savour 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 are 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 movemet 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. Thus, proving Zaidi’s statement, “Faiz’s flexibility and maneuverability in his poetry and prose have been tested in varying situations and it has acquired a multi-facetedness” (1993, p. 364).

6.4 Analysis and Comparison of the Use of Public and Hidden Transcripts in PB Shelley and Faiz Ahmed Faiz's Poetry and Prose

As revolutionary poets, the poetry and prose of PB Shelley and Faiz Ahmed Faiz contain public and hidden transcripts. In order to avoid repetition cross reference is used in this section. Shelley has frequently used public transcripts, thus criticizing the state, the government and the ills of society in a direct manner. For instance, his criticism of King George, calling him a leech who is busy in sucking the blood of the common people, the ills of the parliament, the unjust laws, his direct assault on “Viscount Castlereagh” (British Foreign Secretary), “Eldon” (the Lord Chancellor) and “Sidmouth” (Britain’s Home Secretary) all indicate that Shelley was direct in his expression (c.r. Section, 6.2). However, the use of hidden transcripts in Shelley’s poetry and prose is less in comparative terms.

On the other hand, Faiz Ahmed Faiz has frequently used hidden transcripts in his poetry and prose. He uses different metaphors like romance and infatuation which symbolize the revolutionary spirit, whereas alienation, wisdom, cage, and Prison denote oppressive system, pragmatism and Ideological and Repressive State Apparatuses respectively. In his poetry, reunion, wine (wine house), beauty and truth act as metaphors for revolution, means of revolutionary thinking, and socio-political justice respectively. Nightingale and Garden personify the progressive writer and the political mission. Other hidden transcripts used by Faiz are the tools of invocation and Popular Devotional Muslim Verse.

In his works, Faiz encourages the oppressed people and preaches revolt by asking the common people to raise their hands for “prayer” so that the oppressors may get

punished by the power of Almighty Allah for their injustices. Faiz also uses Popular Devotional Muslim Verse in his works “On the Martyr’s Field”, “Do not See over There” (c.r. Section. 6.3). The public transcripts used by Faiz are less in comparative terms.

It is worthwhile to mention at this point, the role of culture. Shelley belonged to the western culture and spent his time in Europe, where the culture is to be straightforward in expression. However, Faiz belonged to Asia, and particularly in the era when Pakistan had gone through two military takeovers. The scholars and the intellectuals were banned to write against the state and weak apparatuses. It is due to this reason that Shelley was direct in his expression while Faiz made use of hidden transcripts to criticize the ills of the society. However, both poets intended to write for the same revolutionary cause; to bring about change in society. Therefore, the comparison of both these poets confirms Marx’s affirmations that art is universal and should be understood on the basis of the ideological content (under social, political and cultural settings in which it is written).

6.5 Summary

This chapter analyzed and compared the use of public and hidden transcripts in the poetry and prose of PB Shelley and Faiz Ahmed Faiz. The next chapter is the conclusion of the study.

CHAPTER SEVEN

CONCLUSION

7.1 Introduction

This chapter describes the conclusion of the study in terms of attaining the objectives of the study. Besides, the chapter presents the suggestions as well as the recommendations for future research. Primarily this chapter focuses on the educational and literary importance and contribution of the study.

7.2 Conclusion and Generalization

To conclude, the comparative study of Shelley and Faiz under Marxist's literary framework, it is set up that both Shelley and Faiz uncover the whole superstructure of the industrialist framework.

By uncovering inherent fractures and insecurities in the redoubts of the predominant belief system, they indicate the weaknesses of the system. Obviously, the specific social and political conditions in which these poetic responses are delivered decide the power of criticism against different state contraptions. Regarding the tone and the way of the diatribe of the two poets, Shelley is more abrupt and less secretive than Faiz in his upbraiding of the bourgeois framework. The most conceivable reason of Shelley's terse tone is the poet's displeasure at the immediate religious, political and financial mediation of the church, monarchs, elites and the tyranny of the oligarchic principles.

The fundamental reason of the mellow and secretive tone of Faiz is the impact of the Urdu-Persian lyrical convention in which the significant internal sorrow and

irateness are communicated in a gentle approach to keep a moderate pinch of the agony intact.

The comparative research on the poetry of Shelley and Faiz which brings out a paradigm change from unidirectional method to pluralism in the field of comparative discipline, draws speculations about scholarly awareness of the writers of the abused social orders in light of the fact that both the writers are recognized as the agents of politically and socially dedicated intellectual and ideological powers against ruling philosophies in social orders of Asia and Europe. Under Marxist's framework, both Shelley and Faiz uphold 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.

Moreover, the humanitarian approach of Shelley and Faiz represents the Marxist's thoughts of the denial of the centrality of western social standards which even now appreciate the official support of the ruling elites in the third world social orders.

Under Marxist's Literary criticism, this study also explores the revolutionary literature that emerged during the 19th century (the age of Shelley) where revolution, capitalism and industrialization appeared in its evolutionary stages. It also explores the ripening of revolution, capitalism and industrialization in the beginning of the 20th century (Faiz's era).

Thus, the study of both the poets shows literature is the product of a writer's age and that history is a perpetual struggle among different classes as illustrated in Marxist's literary criticism.

Sine the poetry of Shelley and Faiz is contextualized in the national morals of their societies therefore, the study enriches humanistic appeal of Marxism in the face of acquisitive and cruel nature of corporate imperialism.

7.3 Recommendations for Future Research

In educational context, this study will convince the ministry of education in Pakistan and all those authorities involved in the curriculum policy making, to bring about changes in the English literature curriculum in the form of introducing comparative studies with a foreign and a native writer or poet. For decades, it has been observed that no Pakistani writer was made a part of the compulsory genres in the English literature curriculum. The changes that have been brought about were minor and insufficient to meet the requirement of large scale majority who have a culturally different background. Secondly, the post-colonial response in the form of critical literacy is also not seen to be a part of the curriculum.

The content of the English literature curriculum in the Universities of Pakistan has been a replica of the dominant Eurocentric values. Moreover, the domination and hegemony of the Western discourse exists in the form of preponderance of British and American writers in literature syllabi. In future, We need to introduce comparative studies with one European and one native writer to teach literature so that our teachers and our youth may utilize our own indigenous traditions and wisdom.

Literature and its study is a crossing point between language, society, culture and ideology. It depends upon a cultural society to decide what is beneficial and relevant

for them historically, psychologically and culturally. As Said (1994, p.25) has reiterated that “we as “third world” nations cannot afford to ignore the hegemony of English, as the strength of the Western cultural discourse, a strength too often mistaken as merely decorative or “super structural”. Thus, the major problematic is the uncritical consumption of hierarchy of literature as knowledge in educational context and therefore the postcolonial educational structure emerges as the target of criticism.

In the literary context, this study will likewise persuade the researchers in the comparative field to concentrate on the political perusing of the content so as to reinforce the poetics and governmental issues of writing as a literary standard. More comparative studies in future will investigate more possibilities to validate the connection between the socialist beliefs and aesthetics in the pre- colonial and postcolonial world.

7.4 Summary

This chapter described the conclusion of the study including the suggestions and recommendations for future research. Besides, this chapter focused on the educational and literary importance and contribution of the study.

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Appendix A

Percy Bysshe Shelley Famous Quotes

English Romantic poet (1792-1822)



Death will come when thou art dead,
Soon, too soon--
Sleep will come when thou art fled;
Of neither would I ask the boon
I ask of the beloved Night--
Come soon, soon!

Percy Bysshe Shelley, "To Night"

Power, like a desolating pestilence,
Pollutes whate'er it touches.

Percy Bysshe Shelley, "Queen Mab"

While yet a boy I sought for ghosts, and sped
Through many a listening chamber, cave and ruin,
And starlight wood, with fearful steps pursuing
Hopes of high talk with the departed dead.

Percy Bysshe Shelley, "Hymn to Intellectual Beauty"

When a man marries, dies, or turns Hindu, his best friends hear no more of him.

Percy Bysshe Shelley, letter to Maria Gisborne
Not the swart Pariah in some Indian grove,
Lone, lean, and hunted by his brother's hate,
Hath drunk so deep the cup of bitter fate As

Shelley, "The Solitary"

In proportion as a man is selfish, so far has he receded from the motive which constitutes virtue.

Percy Bysshe Shelley, "letter to Thomas Jefferson Hogg", May 13, 1811

Belief is involuntary; nothing involuntary is meritorious or reprehensible. A man ought not to be considered worse or better for his belief.

Percy Bysshe Shelley, "Declaration of Rights"

Love is free: to promise for ever to love the same woman, is not less absurd than to promise to believe the same creed: such a vow in both cases, excludes us from all enquiry.

Percy Bysshe Shelley, notes, "Queen Mab"

She is gone! She is lost to me forever! She married! Married to a clod of earth; she will become insensible herself; all those fine capabilities will moulder!

Percy Bysshe Shelley, "letter to Thomas Jefferson Hogg", Jan. 11, 1811

Persevere even though Hell and destruction should yawn beneath your feet.

Percy Bysshe Shelley, "Essay on Christianity"

Until the mind can love, and admire, and trust, and hope, and endure, reasoned principles of moral conduct are seeds cast upon the highway of life which the unconscious passenger tramples into dust.

Percy Bysshe Shelley, "Prometheus Unbound"

A dream has power to poison sleep.

Percy Bysshe Shelley, "Mutability"

Hell is a city much like London —

A populous and smoky city.

Percy Bysshe Shelley, "Peter Bell the Third"

Spirit of beauty, that dost consecrate

With thine own hues all thou dost shine upon Of
human thought or form, where art thou gone?

Why dost thou pass away and leave our state,
This dim vast vale of tears, vacant and desolate?

Ask why the sunlight not for ever

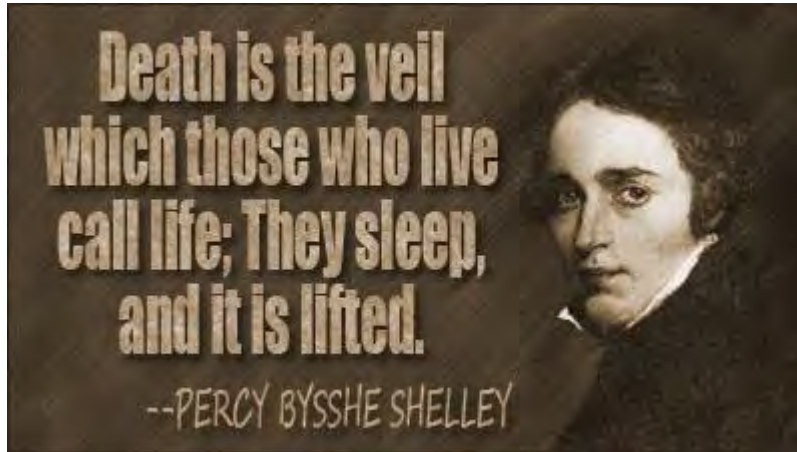
Weaves rainbows o'er yon mountain-river,

Why aught should fail and fade that once is shown,

Why fear and dream and death and birth

Cast on the daylight of this earth
Such gloom, why man has such a scope
For love and hate, despondency and hope?
Shelley, "Hymn to Intellectual Beauty"

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How wonderful is Death, Death
and his brother Sleep!

Percy Bysshe Shelley, "Queen Mab"

It is our will
That thus enchains us to permitted ill. We
might be otherwise, we might be all We
dream of happy, high, majestic.
Where is the love, beauty and truth we seek, But
in our mind? and if we were not weak, Should
we be less in deed than in desire?

Percy Bysshe Shelley, "Julian and Maddalo"

I cannot endure the horror, the evil, which comes to self in solitude.

Percy Bysshe Shelley, "letter to Thomas Jefferson Hogg", May 8, 1811

O! I burn with impatience for the moment of the dissolution of intolerance; it has injured me.

Percy Bysshe Shelley, "letter to Thomas Jefferson Hogg", Dec. 20, 1810

Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they

understand not; the trumpets which sing to battle, and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world.

Percy Bysshe Shelley, "A Defence of Poetry" Poets'

food is love and fame.

Shelley, "An Exhortation"

The howl of self-interest is loud ... but the heart is black which throbs solely to its note.

Percy Bysshe Shelley, "letter to Elizabeth Hitchener", Jun. 11, 1811

"Blessed are the pure in heart, for they shall see God." Blessed are those who have preserved internal sanctity of soul; who are conscious of no secret deceit; who are the same in act as they are in desire; who conceal no thought, no tendencies of thought, from their own conscience; who are faithful and sincere witnesses, before the tribunal of their own judgments, of all that passes within their mind. Such as these shall see God.

Percy Bysshe Shelley, "Adonais"

I am not much of a hand at love songs, you see I mingle metaphysics with even this, but perhaps in this age of Philosophy that may be excused.

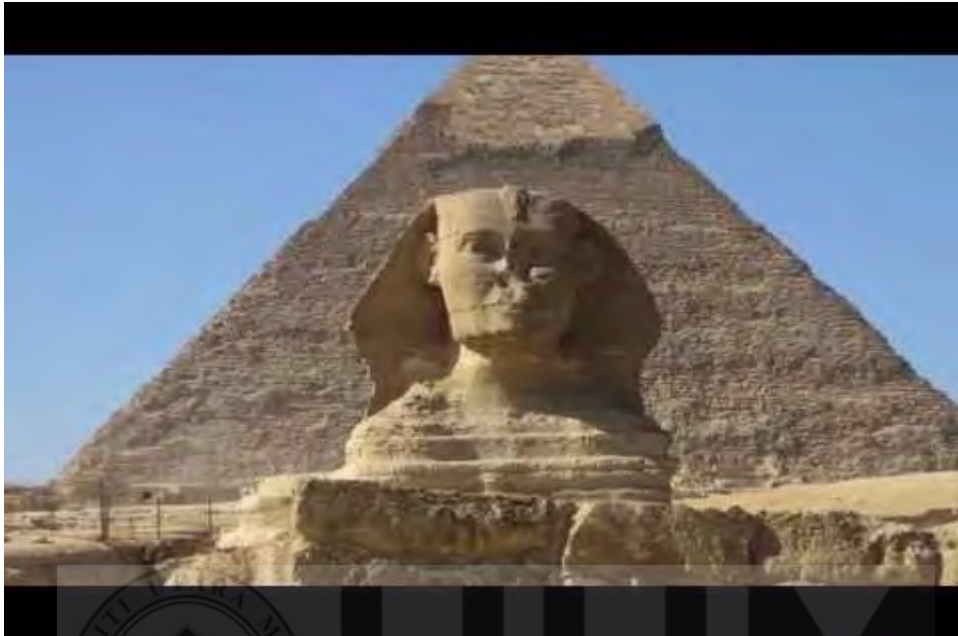
Percy Bysshe Shelley, "letter to Edward Fergus Graham", Sep. 1810

I never was attached to that great sect,
Whose doctrine is, that each one should select
Out of the crowd a mistress or a friend,
And all the rest, though fair and wise, commend
To cold oblivion, though it is in the code
Of modern morals, and the beaten road
Which those poor slaves with weary footsteps tread,
Who travel to their home among the dead
By the broad highway of the world, and so
With one chained friend, — perhaps a jealous foe, The
dreariest and the longest journey go.

Percy Bysshe Shelley, "Epipsychidion"

Appendix B

Pictures of Shelley's Famous Poems



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Images of the PB Shelley's poem Ozymandias.





Images of the mountain Mont Blanc. Shelley's inspiration to write his poem "Mont Blanc".

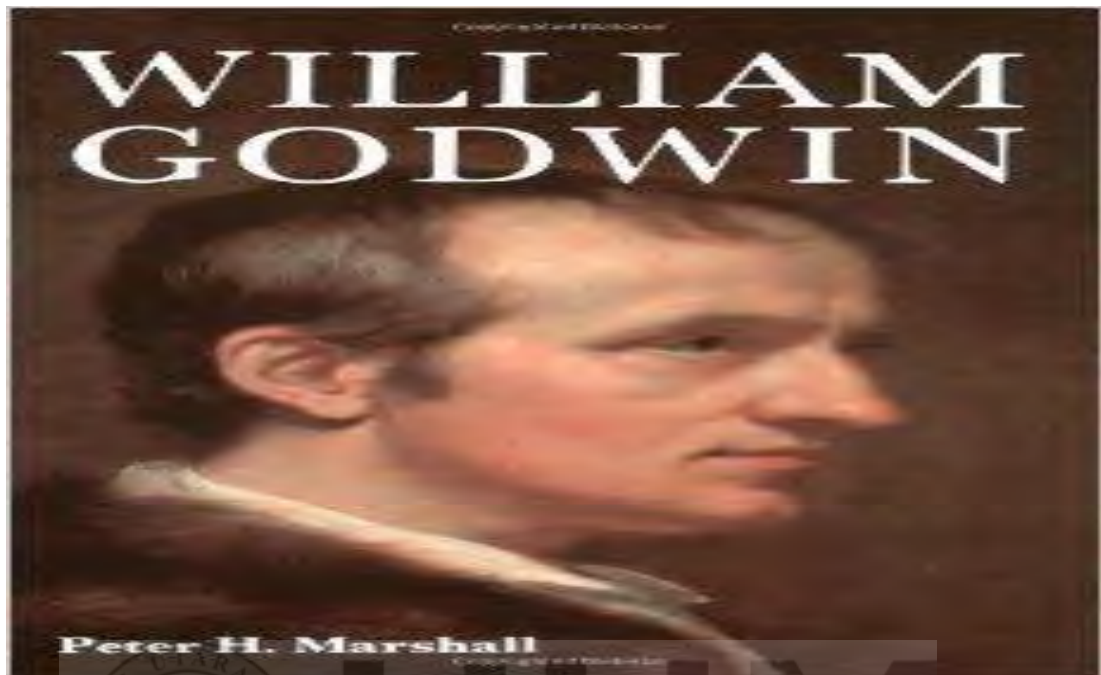


Appendix C
Shelley: His Home and his Family.

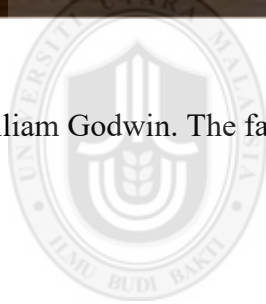




Mary Shelley. The Wife of PB Shelley.



William Godwin. The famous Philosopher and PB Shelley's father-in-law.



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Appendix D

Recent and Famous Articles on PB Shelley

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Appendix E

Faiz Ahmed Faiz Famous Quotes

Mujh Se Pehli Si Mohabbat

Mujh se pehli si mohabbat mere mehboob na maang

Don't ask me for the love I once gave you, my love

Maine samjha tha kay tu hai to darakhshaan hai hayaat

I had thought if I had you, life would shine eternally on me

Tera gham hai to gham-e-dahar ka jhagdra kya hai

If I had your sorrows, those of the universe would mean nothing

Teri surat se hai aalam mein bahaaron ko sabaat

Your face would bring permanence to every spring

Teri aankhon ke sivaa duniya mein rakkha kya hai

What is there but your eyes to see in the world anyway

Tu jo mil jaaye to taqdir niguun ho jaaye

If I found you, my fate would bow down to me

Yun na tha maine faqat chahaa tha yun ho jaaye

This was not how it was, it was merely how I wished it to be

Aur bhi dukh hain zamaane mein mohabbat ke sivaa

There are other heartaches in the world than those of love

Raahaten aur bhi hain vasl ki raahat ke sivaa

There is happiness other than the joy of union

Anaginat sadiyon ki taarik bahimanaa talism

The dreadful magic of uncountable dark years

Resham-o-atalas-o-kamkhvaab mein bunavaaye huye

Woven in silk, satin and brocade

Jaa-ba-jaa bikate huye kuuchaa-o-baazaar mein jism

In every corner are bodies sold in the market

Khaak mein lithade huye khoon mein nahalaaye huye

Covered in dust, bathed in blood

Jism nikale huye amaraaz ke tannuuron se

Bodies retrieved from the cauldrons of disease

Piip bahatii huii galate huye naasuuron se

Discharge flowing from their rotten ulcers

Laut jaati hai nazar ab bhi udhar kyaa kije

Still returns my gaze in that direction, what can be done Ab bhi dilkash hai tera husn
magar kya kije

Appendix F

Famous Pictures of Faiz's Poems

Last Night

At night my lost memory of you returned

and I was like the empty field where springtime,
without being noticed, is bringing flowers;

I was like the desert over which
the breeze moves gently, with great care;

I was like the dying patient
who, for no reason, smiles.



FAIZ AHMED FAIZ,
Pakistan. Revolutionary poet.
Line from the poem "Bot"





The first rule of translation: make
sure you know at least one of the
bloody languages!

— *Faiz Ahmad Faiz* —

AZ QUOTES



“Before you
came, things
were just what
they were, the
road precisely
a road, the
horizon fixed.”

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ہم دیکھیں گے، ہم دیکھیں گے لازم ہے کہ ہم بھی دیکھیں گے

ہم اہل صفا مردود حرم
مسند پہ بٹھائے جائیں گے
سب تاج اچھالے جائیں گے
سب تخت گرائے جائیں گے
بس نام رہے گا اللہ کا
جو غائب بھی ہے حاضر بھی
جو ناظر بھی ہے منظر بھی
اٹھے گا انا الحق کا نعرہ
جو میں بھی ہوں اور تم بھی ہو
اور راج کرے گی خلق خدا
جو میں بھی ہوں اور تم بھی ہو

ہم دیکھیں گے، ہم دیکھیں گے
لازم ہے کہ ہم بھی دیکھیں گے
وہ دن کہ جس کا وعدہ ہے
جو لوح ازل میں لکھا ہے
جب ظلم و ستم کے کوہ گراں
روٹی کی طرح اڑ جائیں گے
ہم محکوموں کے پاؤں تلے
یہ دھرتی دھڑ دھڑ دھڑکے گی
اور اہل حکم کے سر اوپر
جب بجلی سڑ سڑ کرے گی
جب ارض خدا کے کعبے سے
سب بت اٹھوائے جائیں گے



فیض احمد فیض
1911 - 1984

Appendix G

Faiz with his Family



Faiz with his wife Alys.



Faiz with his daughters and wife



Iqbal Bano (second from L), with Faiz (centre) who had gifted her, his poem, Dasht-e-tanhai

Faiz with his close literary friends.



Veteran Kissan (peasant) leader Ch Fateh Mohammad receiving Faiz Award 2011 from Salima Hashmi.

Appendix H

Recent and Famous Articles on Faiz Ahmed Faiz

Singh, R. (December 5 2016). Why We Need Revolutionary Poet Faiz Ahmed Faiz More Than Ever, Rajat Singh on the Tangible Power of Political Poetry. Retrieved from <http://lithub.com/why-we-need-revolutionary-poet-faizahmed-faiz-more-than-ever/#>

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Kousik, A. (n.d.). Poetry of Faiz Ahmad. Retrieved from <http://ashvamegh.net/poetry-of-faiz-ahmad-kousik-adhikari/>