

APOCALYPTIC VISION OF FAIZ IN THE AGE OF CORPORATE GLOBALISATION

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Abstract

Apocalypse literally stands for God's eventual act of destruction of the existing evil world in order to create His own kingdom. Progressive writers equate their prophecy of future proletariat victory against the existing dystopia of injustice with apocalypse and doomsday. Apocalyptic vision of Faiz is his dream, not a dream of escape but a dream of the creation of an exploitation-free society. During the first phase of his career as a poet, the intellectual position of Faiz was non-political. As he matured in his understanding of social and political situation of the country, his poetry evolved from personal whims and wishes into national dreams and socio-political aims. All this contributes to his apocalypse – his progressive poetics and politics of emancipation from bourgeois hegemony through proletariat intervention. This apocalyptic vision of Faiz is rooted in Islamic socialistic vision of society based on socio-economic justice. The frame of reference of Faiz's dream of future utopia of justice is not of his motherland alone; it incorporates all the oppressed people of the world irrespective of their geographical, racial and religious identities. The research article explores various dimensions of the apocalyptic vision of Faiz and evaluates its intellectual and political value in mounting a critique of globalisation.

Key Words: Faiz, Apocalypse, dystopia, future utopia, globalisation

Introduction

Apocalyptic vision of Faiz refers to the poet's belief in the inevitability of a doomsday for the oppressors and the consequent establishment of an oppression-free society via social praxis. Faiz Ahmed Faiz, a progressive poet of Pakistan, was committed to the cause of the oppressed since his youth and used his art to lend intellectual authority to the forces of progress and change against existing dystopia of injustice. It is due to his commitment and concern for the down trodden that Dr Muhammad Ali Siddiqui envisions Faiz as "the poet of pain and cure: theory and practice" (2011, p. 10). Faiz's works reflect a sense of anguish at the world where a few hands capture the whole wealth of the world and a big majority of the people, the workers, who actually produce this wealth, live from hand to mouth. The farmers who grow grain to feed the world remain underfed. The slogan which was the spirit of this vision was: "Get united, workers of the world. Except your chains you have nothing

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to lose and everything to gain” (Riaz, 2009, p. 6). Pushed by this vision, great Russian Revolution occurred in 1917. The Russian King was deposed and Russian landed aristocracy was smashed to create a new kind of society. Similar dream affected the intelligentsia in the Subcontinent which motivated the writers to create literature of social content.

Faiz was born and bred in a locality of broken narrow streets where the people lived in small, dingy houses. There was also a small garden but piles of rubbish and refuse lay everywhere. Faiz told in an interview, “moonlight transformed the whole scene of these dingy houses” (Riaz, 2009, p. 3). This moonlight is Faiz himself wishing to bring about a change in the life of these down-trodden people:

Dedicated
To windows,
To winding streets and old neighbourhoods,
Where the moon comes down at night,
Becoming one with their unclean dust,
In an act of purification.
Streets in whose shadows rise muffled cries,
The fragrance of cascading hair,
The burnt smell of unfulfilled desire.

(tr. Hassan, 2006, pp. xix-xx)

Faiz never lost faith in the eventual victory of the masses whatever the political realities he had to face. His conviction that a bright future shall come, could never be shaken. In the words of I. A. Rehman, “As far as Faiz is concerned, he has never any doubt about the vision of a society of free and equal men nor about his uninterrupted pursuit of this ideal” (1984, p. 74). Faiz’s apocalyptic vision is a dream of an ideal era for which he struggled throughout his life. It is a dream of a free and just society where there is no exploitation of the weak at the hands of the powerful, where dignity of labour prevails and the differences between haves and have-nots do not crush the sensibility of the lower strata of society. Faiz’s apocalypse is a time and space where the workers can earn their bread honorably, where the labouring hand, the expression of creativity, the spirit of constructivity, is honored as an asset.

Shift from Romantic Subjectivism to Apocalyptic Vision in Faiz

With the advent of Faiz on the literary scene, the literary plain was dominated by the tendency to consider literature as a leisurely reading. Faiz like his contemporaries was fascinated by Russian classical writers i.e. Pushkin, Dostoevsky, Turgenev, Tolstoy and Chekhov. In the subcontinent, the literary plain was dominated by the intellectuals like Hasrat Mohani, Josh Maleh Abadi, Hafeez Jalendhari and Sajjad Haider. Faiz used art to express his unrequited love. However, the literary scene underwent a radical change in the wake of World Economic Depression of late 1920s. In his book *Dast-e-Tah-e-Sang* (Duress, 1965), Faiz gave a detailed sketch of the content of his poetry and the progressive movement. The poet says:

From 20s to 30s was an era of a strange economic and social casualness, comfort and ease. But we had hardly enjoyed a glimpse of the era when all this beauty vanished. Then international economic crisis took its hold on the Sub-continent as well. The big guns of college life were forced to wander from street to street to earn their livelihood. These were the days when children suddenly forgot to laugh. Penniless farmers left their fields to find labour in cities. In 1934 we completed our college education and in 1935 progressive movement was founded. Labour movements started and paved way for new schools of thought. (In Hussain, 1994, pp. 38-39)

To add to it, in 1930 three labour leaders of labour movement were hanged in Meeruth. This sad incident precipitated the formation of *Anjman-e-Traqqi Pasand Musannafeen* (Progressive Writers' Association) in 1935 under the presidency of Prem Chand. Dr. Sayyed Abdullah outlines the progressive manifesto as follows:

- 1- Expression of truth and reality
- 2- Realization of beauty in life and the world
- 3- Promotion of the values related to man's material prosperity
- 4- Resistance to imperialism and struggle against slavery and subordination
- 5- Opposition to superstition. (1974, pp. 173-174)

This movement and this ideology of the movement raised some questions in Faiz's mind which became permanent part of his poetic sensibility. His joining *Anjman-e-Traqqi Pasand Musannafeen* (Progressive Writers' Association) was "not a mere formal membership of a political organization; it was a lasting relationship of an agonized heart and enlightened mind with ideas of justice and equality" (Riaz, 2009, p. 7).

Faiz's dream can be chalked out as a place where:

- i. there is Freedom to speak one's mind without feeling afraid and to speak one's language without feeling abased; (Majeed, 2008, p. 24)
- ii. there is Freedom from the British and the Bania ... (because they) supported everything that was undesirable in our social and economic existence; (p. 24)
- iii. there are no dominative influences of vested interests opposed to any social change; (Majeed, 2006, p. 81)
- iv. the society is free from social inequalities and underprivileged majorities are not marred by permeation of apathy, indifference, and fatalism; (p. 85)
- v. the creative potentialities of regional art and culture are not allowed to wilt and die to let the people find themselves with nothing to synthesize; (p. ix)
- vi. the idea which inspired our struggle is given a practical shape and the way of life which we dreamt and for which we worked for years, becomes a reality; (p. 39)
- vii. the people don't have to fight and suffer and die to rid their lives of the terror of official oppression and unjust law, the in-roads of the usurpers of freedom; (Majeed, 2006, p. 26)
- viii. there is no organized opposition to whatever is done or undone in the people's name, and the government does not seek to arm itself with unusual power of oppression; (p. 28)
- ix. the people's hard won freedom is not snatched away by securely sealing their lips; (p. 29)
- x. the law breakers do not become the law givers of the community; (p. 36)
- xi. the common man's life is not to be a drudgery of poverty, hunger and one long continuous frustration; (p. 38)

- xii. the people (live with) dignity and happiness for which the Quaid-e-Azam strove, to equip them with all the virtues that the nobility of freedom demands and to rid them of fear, suffering, and want that have dogged their lives through the ages (Majeed, 2008, pp. ix-x).

Furthermore, Faiz's dream as it is expressed in his prose bears no tinge of personal dreams or desires, not even imaginatively. He only makes himself mouthpiece of the people. He is straightforward and does not mince words in rejection of the forces functioning against the interest of the people:

Once we get rid of this destruction combine, the people said, we shall be able to sweep all minor obstructions aside – the stupid, vainglorious feudal grandee, fub-thumping obscurantist demagogue, the tyrannous police man... the corrupt official ... we shall march forward, the people said, led by the best among us, and on *pukka* roads running straight to various well defined destinations. (Majeed, 2008, p. 24)

Faiz's dream is a common man's dream. His romantic rebellious vision is the vision for the livability of a lay man, not for imaginary and fanciful weaving of a dream world of unheard of and unseen luxuries. It is a dream of bread and butter, not of butter and butter, a dream of a nook and a cottage, not of magical casements near a foamless sea:

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

The starting point of Faiz's dream is definitely Pakistan but then it transcends social and geographical boundaries to go beyond Pakistan. Faiz is never vainglorious to be a universal poet, to be the poet of man. He is very clear about which man he is to write and he is equally clear in his expression. In the conclusion of the *Unicorn and the Dancing Girl*, a blank verse script written for short documentary on Mohinjo Daro, Faiz says:

And yet/Time present is still time past
In faces/In places

In custom and ritual and the grave of the nameless saint
 In hunger and want and pain and the withering of age
 With the travail, and hope, and joy and apprehension.
 And its birth in Pakistan as elsewhere in
 The newly liberated countries of Asia/ And Africa
 Is as yet only a small flag of freedom
 Raised against
 The hundred and embattled host of
 Fear and want and hunger and/ Pain
 And the death of human hearts.(tr. Majeed, 2006, p. 132)

Apocalyptic Vision of Faiz

Apocalyptic vision of Faiz is inherent in his view of history as a class struggle. Faiz repudiates bourgeois realistic tradition in literature which tries to perpetuate existing capitalistic hegemony. His realism is dialectical realism in which present is a part of temporal process. Faiz's realism incorporates understanding of individual consciousness in terms of social relations and class struggle for dominance over means of production. Faiz identifies:

Three elements which determine the quality and worth of the art. The three elements are: i) subjectivism ii) external social realities surrounding the poet iii) universality based on the perception of the contemporary situation. External social realities surrounding the poet need to be studied through awareness of the past and universality refers to the futuristic vision based on the understanding of past and present world. (1984, p. 105)

Faiz rejects bourgeois narrative of enlightenment and depicts history as a perpetual conflict between the oppressors and the oppressed. In his speech in Moscow on the eve of Lenin Peace Prize, Faiz encapsulated this class conflict in the following words:

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 function of poetry has always been to motivate the people for social praxis, to mobilise them to resist the forces of exploitation and injustice, and to anticipate a bright future via people's struggle. In "Nisar Main Teri Galyon Kay" (To the Streets of My Land), Faiz projects dialectical view of human history in the following words:

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

(tr. Khalid Hasan, 2006, p. 204)

Faiz is constantly face to face with unbearable cruelties at the hands of the strangers but he is consistent in his determination not to let them remain permanent. He is the poet of the music of the dawn. Dawn becomes recurring metaphor and motif in his poetry. Dawn stands for his apocalyptic dream. It connotes the political prosperous future of the people for which he struggled the whole of his life. His poetry written in jail speaks for his indomitable will and his love for his people and his country and his untiring, patient wait for the dawn. In "Zindan ki Ek Sham" (A Prison Nightfall), the poet says:

One thought keeps running in my heart -
Such nectar life is at this instant,
Those who mix the tyrants' poisons
Can never, now or tomorrow, win.
What if they put the candles out
That light love's throneroom? Let them put out
The moon, then we shall know their power.

(tr. Kiernan, 1971, p. 191)

Recurring use of future tense suggests Faiz's waiting for the time, the day and the space of realization of his dreams. He waits for the masses to rise up to demand vengeance from the perpetrators of cruelty against the victims. The poet says:

All appeals for mercy –
All blubbering excuses –
Will be spurned aside.
Patrons and influential friends *will* be of no use.

Reward and punishment *will* be dispensed here.

Here *will* be hell and paradise

Here and now *will* be the Day of Judgment.

(tr. Hassan, 2006, p. 158)

Faiz has staunch conviction that the day will come when the pain will leap up like a flame and the heart will pulsate with the love of lines and images of destination. The moment shall come for which he has been waiting impatiently. The poet knows that the journey is fraught with trials and tribulations. The night is long and depressing but he comes up with all his fury and flaming sword of wrath to rejuvenate life with full power and passion because, he is sure, the day will come:

For surely, somewhere beyond these walls

Waiting in the dark

Is an army of men, our tribesmen and kin.

The dancing flames *will* show them where *we're*

They may not reach *us*, but *we shall* hear them call our name

And then *we shall* know when the morning is to break.

(tr. Hassan, 2006, p. 192)

Islamic Orientation of Faiz's Apocalyptic Vision

Apocalyptic vision of Faiz is rooted in his Islamic beliefs of equality and social justice, reward and punishment. He disagrees with the notion that socialism is an anti-religious politico-economic ideology. He also rejects obscurantist clerics' propaganda against socialism as an anti-Islamic ideology. The historical utopia of Faiz takes its inspiration from the Scriptural truths of the vicegerency of man and the decree of the Doomsday as ordained in the Holy Quran. In the poetry of Faiz, consolation about the victory of the masses and the day of reckoning – a kind of future utopia is in actuality the future resurgence of pre-lapsarian era. In "Rabba Sachaya" (Supplication), the narrator of the poem who is a farmer reminds his 'Rab' (Allah) of His promise of vice-regency of man on earth because the world in which he is living is not based on the principles of equality and justice for all. The poet says:

God-

You had promised

Earth's vicegerency to man.

Grace abounding

And dignity. (tr. Kamal & Hasan, 2006, p. 180)

The farmer also protests over God's indifference to the sufferings and miseries of his viceregent in this dystopia of injustice. He also criticizes the coercive role of repressive state apparatuses in forcing complicity from the masses. He takes exception to the validity of concentration of resources in few hands. He does not demand palatial luxuries but pleads for individual's self-sufficiency and dignity. He is even ready to challenge God, if his creator does not listen to his outcry:

If you (God) accept our plea

We'll do

Whatever you say.

If not, we'll look for another God

(tr. Kamal, 2006, p. 180)

Likewise, Faiz's apocalyptic vision is also accentuated by the promise of the Day of Judgment where the innocent (oppressed) will be rewarded and the oppressors will be chastised. Faiz's faith in the Day of Judgement is best represented in "Hum Dekhain Gay" (We shall See). The poet says:

We shall live to see,

So it is writ

We shall live to see

.....

When the earth will dance

Beneath the feet of the once enslaved;

And heavens'll shake with thunder

Over the heads of tyrants. (tr. Hasan, 2006, p. 230)

As socialistic vision of Faiz grew broader and intenser and the poet became more involved in Palestinian and African liberation movements, the use of Quranic diction increased tremendously in his verse. It seemed that the religious fervour in Faiz which was ignited by his teachers – Molvi Ibrahim Mir Sialkoti and Molvi Mir Hassan Sialkoti – was reborn. So, his Marxism is an extension, not a transgression from his religious upbringing. In his earlier political verse, Faiz used mild words such as 'Princess of City of Life' for Divine Power but in his later poetry like *Sar-e-Waadi-e-Sina* (The Valley of Sinai) and *Sham-e-Shahr-*

e-Yaran (The Evening of the City of Friends), he persistently used Quranic diction for God.

Not only the Quranic imagery but also the whole Quranic verses are interspersed in his later poems. In poems like ‘Meri Arj Suno’ (Listen to My Request) and ‘Yabqa Wajho Raabiq’ Marxist and monotheistic humanism are united and in poems like ‘Mere Dard Ko Jo Zuban Mile’ (If My Suffering Found a Tongue), one finds the reflection of Iqbal’s philosophy of ego. (Malik, 2008, pp. 105-06)

Faiz laments smashed mirrors, diamond flakes and galaxies of Beirut. He invokes the heavenly powers to illumine the streets of Lebanon. His agony and optimism burst forth in the following lines:

One Palestine has been destroyed
By my enemies
But my agony has given birth
To innumerable Palestinians. (tr. Hassan, 2006, p. 196)

Universality of Faiz’s Apocalyptic Vision

Faiz is internationalist in his ideological commitments. He did not confine himself to the cause of the oppressed in his homeland only. Of course, the frame of reference of his poetry was pre-dominantly the oppressed of his motherland but his sympathies were enlarged. His most cherished human value is love and respect for the fellow human beings. His large-heartedness outlives national and political configurations. The poet glorifies the forces of progress and change across the time and across the cultures. He always expressed his position over issues of international significance with courage and conviction. “Ham Jo Tareek Rahon Me Maray Gae” (An Elegy for the Rosenbergs) is a befitting example of universality of his vision. The poem eulogises the sacrifices of the Rosenbergs – American Scientists – who were tried for leaking American Nuclear secrets to the USSR. Faiz defends the act of the scientists on ethical and humanistic grounds. The poet affirms that American scientists were morally justified in sharing nuclear secrets of America with the outside world. For the poet, it is no crime to share a scientific invention of common human interest with people beyond geographical boundaries. The poet praises American scientists as

benefactors of mankind whose sacrifice will continue to inspire and motivate the purveyors of truth and hope:

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. (tr. Hasan, 2006, p. 194)

Faiz is a poet of creeds and faith. He had total conviction in them and therefore, he developed a close association and relationship between his life and art. He expresses these convictions through a mode not frustrating for the reader but clear and gripping. Faiz's dreamed future is antithetical to the prevailing evils of past and present like imperialist domination of African, Latin American and the Asian countries which held not only its political supremacy but also it was

an active process of social and cultural deprivation. It tried to weaken and destroy whatever was good, progressive, and forward looking in the old feudal or pre-feudal structures, by way of arts, skills, customs, manners, dignity, human values and mental enlightenment. It tried to sustain and perpetuate whatever was bad, reactionary and backward looking: ignorance, superstition, servility and class exploitation. (Majeed, 2006, p. 34)

We can derive from this statement by Faiz that his dream is to establish a society which is forward looking, accommodating, tolerant and where arts, skills, customs and native human values are cherished and honored with dignity.

Faiz is not parochial in his dreams and desires. He repeatedly addresses Africans and Asians in his prose and poetry and advises them to get rid of the sense of inferiority complex, and they should take pride in being the writers of Asia and Africa and not of the west. Faiz says:

For many Asian and African writers, international recognition still means some notice by the western media. Some of them are thus induced to set their sights while writing on western rather than their national readership, which frequently prevents both their experience and expression. There are enough nations

in Asia and Africa to make any writer 'international' without any western certification, if he is recognized in one or both continents. This needs some rectification not only in the outlook of the writer, but also of his readers. (Majeed, 2008, pp. 51-52)

Expressing his internationalist vision, Faiz says:

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 Adeeb Khalid, n.d, p. 264)

Faiz's Apocalypse – A Mixture of Romance and Revolution

Progressive poetry of Faiz offers a mixture of romance and revolution. The poet has used romantic form and diction to express his political content. So Faiz's apocalyptic vision (dream) evolves from personal love into national love. His early poetry is passionately breathing with emotional love for his imaginary beloved:

Last night when I thought of you
All the deserts became fragrant with zephyrs.
Spring was everywhere and my heart
Suddenly came back to life. (tr. Hassan, 2006, p. 94)

The second phase of Faiz's maturation placed him face to face with oppressive socio-political reality and he admitted:

Life has alienated me
From the memory of your love.
More enticing than you
Is the suffering of this world! (tr. Hassan, 2006, p. 80)

This is the phase of Faiz's bristled soul with the miseries of his people. Both these streaks run side by side delicately intertwined in poetry. It is the compulsion of poetic mode to combine the two threads to make his expression suggestive and imaginative. It can, therefore, be divided into vertical steps: personal and collective. The two phases of poetry with their verticality refer to imaginative sublimation and gradual increase in intensity of emotion and gradual transference to greater referents of poetic symbolism. But unlike poetry, prose of Faiz is uni-dimensional. It is straight forward and affords no implications, connotations and suggestiveness. Its directness is its strength. One reason

of this mode is that most of the time he was writing for newspapers which seek direct communication to the reader. But he never lost sight of his dream and his ideal.

Faiz is consistently surfacing the romantic meaning and repressing the implied political meaning. The first layer makes Faiz's poetry immediately affective for the reader but the repressed meanings make the reader realize that it is not a cheap dream, rather it is his ideological destination shared by all the suffering masses of the world. In the words of Hafeez Malik, Faiz developed a "unique technique of *double entendre* in his fascinating verses which telescoped love and politics in a distinguishable duality-in-unity" (1967, p. 660). He may speak through symbols and metaphors but they do not carry the most prominent position in Faiz's poetry nor are they used for their own sake.

This blend of the romantic and the political has been evaluated by the critics and the readers of Faiz from different angles. Literary critics of Faiz like Prof Fateh Muhammad Malik and Shams-ur-Rehman Farooqi have dubbed the blend of the lyrical and the revolutionary in Faiz as ambivalence. Malik (2008) argues that the poetry of Faiz is conspicuous for conflict between the individual love and the collective love. This ambivalence reflects the poet's state of indecision about his artistic position. He is at once captivated by the feminine beauty of his beloved and dismayed over the bitter realities of life (p. 70). For Farooqi (2005), Faiz's glorification of the feminine charm runs counter to the progressive vision of art in which romantic love is considered a bourgeois sentimentality. Neither does this blend of tradition and innovation help maintain the tradition of Urdu romantic diction nor does it facilitate ideological strain of thought.

Those who disagree with the perspective of Malik and Farooqi argue that the blend of romance and revolution and tradition and modernity does not cause ambivalence in the poetry of Faiz. Instead, it has enlarged the scope of Urdu poetic tradition by embracing socio-political content in it. Furthermore, the mixture of the lyrical and the revolutionary is continuity as well as an evolution of Urdu poetic tradition. It is continuity that it retains traditional form and diction of Urdu poetry and it is an evolution as it transforms Urdu ghazal into a genre of socio-political content. To add to it, Faiz's treatment of love and

romance is a radical departure from Urdu romantic poetic convention in which the beloved is treated as the goddess who is far above the approach of the earthly lovers and their desires. Agha Shahid Ali (1990) affirms that Faiz does not adore his beloved as a celestial being. In his verse, the lover is no longer an earthly worshipper who is dismayed over the impossibility of any reunion with his beloved. Rather he is a vibrant and dynamic social activist who forces his beloved to share his concern for the fellow beings. The author says:

The beloved – an archetypal figure in Urdu poetry – can mean friend, woman, God. Faiz not only tapped into these meanings but extended them to include the Revolution... waiting for the revolution can be as agonizing and intoxicating as waiting for one's lovers. (1990, p. 132)

No doubt, Faiz had political affiliation with Marxist ideology and he used his poetry to express solidarity with the oppressed of the world but not at the cost of his profoundly artistic temperament. "Although personally Marxist-Leninist-oriented, he (Faiz) resisted accommodating his creative art within a given theoretical framework, never sacrificing his poetic integrity to the dictates of leftist ideology or text-book idealism" (Dryland, 1993, p. 171). Faiz used his pen as a tool for social change but he discarded the theory that art should become a tool for political propaganda. By mixing the tradition with contemporaneity, he avoided vulgarization of his art. "By humanizing his politics, Faiz avoided overpoliticisation of his verse" (p. 137). This criticism of the mixture of romance and revolution in Faiz establishes that the poet enlarges the scope of the emotion of love by elevating it to the level of an ideological commitment which is sine qua non for struggle and resistance against status quo. It also adds to the intellectual and aesthetic appeal of his political idealism.

Contemporary Intellectual and Political Significance of Apocalyptic Vision of Faiz

One of the important issues of the current research is the relevance of apocalyptic vision of Faiz in this unipolar world of globalisation because the poetry of Faiz was written when the world was bipolar. The relevance of Faiz's futuristic dream of creation of an oppression-free world order in our age can properly be gauged by identifying economic

parameters and priorities of globalised economy and the way it deals with the oppressed and the marginalised sections of society. Economic parameters of globalised world are free market, privatization, removal of all checks and balances on commerce and trade and elimination of workers union. Neo-liberalists and global agents claim that free market is the only way to achieve worldwide prosperity. But economic facts indicate that in post-war era, under the influence of international monetary institutions, developing countries have opened up their economies for free trade but it has not resulted in reduction of poverty in the developing societies. Rather privatization has increased the cost of public services, hence adding to the miseries of the poor. The only beneficiaries of deregulation are the transnational corporations. “The G-8 have consistently imposed a neo-liberal economic model that benefits the rich and powerful at the expense of the most destitute people in the world. This type of economics is characterized by privatization, deregulation and trade liberalization” (Hubbard & Miller, 2005, p. 3).

Furthermore, global agents who want to establish single currency system all over the world manipulate the economies of the developing world through financial institutions like IMF and World Bank which impose conditions on public spending in order to accelerate the process of deregulation:

Neo-liberal economists from the pulpit of the World Bank and IMF also lay down strict budgetary constraints on public spending as a condition of receiving aid and loans. In doing so, they prevent countries in the developing world from hiring doctors, nurses and health workers and purchasing much-needed medicines to fight diseases such as HIV/AIDs. (Hubbard & Miller, 2005, p. 8)

So globalisation is a purely bourgeois enterprise whose sole motive seems to control material resources of the world and to reduce the share of the workers in national income and generated capital. There is no denying that poetry of Faiz has gained more prominence in the unipolar world which claims inevitability of bourgeois cultural and economic patterns of behavior and thought. Dr Zia-ul-Hassan (2012) argues that during bipolar world pulpit denounced Faiz and progressive writers as atheists and communist agents but now religious clerics recite verses of

Faiz in mounting a critique of America's economic imperialism. "In my analysis, after the death of Faiz the number of his readers has increased manifold and the influence of his poetry continues to grow unabated" (p. 170). The most important reason of popularity of Faiz is the element of future hope and optimism which is not a poetic far cry but it springs from the poet's dialectical vision of history. "Future optimism in the poetry of Faiz is not that of a lunatic's dream, it is borrowed from profound analysis of thousand years of human history" (p. 168).

Furthermore, Faiz does not remain confined to the poetic depiction of socio-economic oppression and injustice, he actually defines the way forward through social action to create an exploitation-free world order because he believes that the masses can no longer be permanently contained into submission to oppression and injustice. "If there is one thematic thread which runs through the history of cultural substance, it is the refusal of our people to permanently accept injustice" (Faiz, 1976, p. 30).

To conclude, Faiz's apocalyptic vision and his critique of capitalism is a literature of higher educative and political value to mount a criticism of the neo-imperialist world order particularly in the absence of left-wing politics and trade unionism.

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