

Relevance of Marxist Poetry of Faiz Ahmed Faiz in the Age of Neo-liberalism

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ABSTRACT: *Neo-liberalism is a modern politico-economic theory which foregrounds trade liberalisation, removal of all barriers to commerce and the privatisation of all available resources and services as the sole parameters of economy which ensure economic growth, prosperity and distributional justice. In the international sphere, neo-liberalism advocates unhindered flow of goods, social services and capital across national boundaries. It calls for the end of dialectical reasoning in this unipolar world of capitalistic triumphalism. The critics of neo-liberalism claim that due to its drive for dismantling of economic regulation, neo-liberalism is posing a global threat to the rights of the workers and the sovereignty of the less developed states to own their national resources. Written in bi-polar world, the poetry of Faiz which is modelled upon Marxist ideological and critical consciousness advocates elimination of political, economic and social oppression across the globe. A critique of capitalism, it lends intellectual authority to the forces of resistance against bourgeois hegemony. Present study investigates the relevance of the poetry of Faiz in the age of neo-liberalism (corporate imperialism) which calls for the elimination of trade unions and welfare states that have offered some protection to the working class from the unbridled effects of corporate profiteering.*

Keywords: Neo-liberalism, Distributional justice, capitalistic triumphalism, unipolar world, dialectical criticism, bourgeois hegemony, Marxist, economic regulation, trade union, globalization.

1-Introduction

Faiz Ahmed Faiz started his poetic career in 1930s during British imperialism in India. It was a period of frenzied political activism across the whole world. Anti-fascist movements in Europe and America influenced literary circles and resulted in literature of social content. It was the same period when a number of young Indian graduates of British universities returned to India. They had turned Marxists. Two of them – Mahmud-u-Zaffar and Rasheed Jahan – who were friends of Faiz, introduced him formally to Marxism. Propounded by Karl Marx, Marxist ideology is a set of politico-historical and economic theories which is directed at social change through class struggle. It affirms political and neo-historicist reading of literature and advocates politics of resistance. Mahmud-u-Zaffar's group of writers published the magazine "Angare" (Ambers) in 1932. It was a collection of short stories by Sajjad Zaheer, Rasheed Jahan and Mahmud-u-Zaffar and is acknowledged as the harbinger of the progressive movement in India. During this period, the content of the Urdu lyrical poetry became pre-dominantly political. The same Oxford graduates founded 'All-India Progressive Writers' Association' in 1936 which was the first literary-cum-political movement of its kind in the sub-continent. Faiz was among the founding members of this organisation. It was during this period that Faiz wrote his first political poem "Mujh se Pehle si Mohabbat Mere Mehboob na Maang" (Don't Ask for More Love) in which he abandoned his agony of personal love and started addressing bigger issues such as hunger and miseries of the Indian masses.

Faiz actively participated in the liberation movement against British Imperialism. But immediately after the liberation of the subcontinent from British Raj and the creation of Pakistan, the poet realized that freedom from foreign rule did not bring any qualitative change in the socio-political system. The following lines from his famous poem "Subh-e-Azadi" (Dawn of Freedom) reflect the poet's disillusionment with the march of freedom from imperial rule; "This stained light, this night-bitten dawn/This is not the dawn we yearned for" (Kamal and Hasan 102).

In post-independence period, Faiz embraced the cause of the powerless and began to give his poetic responses to the glory of the struggle of the oppressed masses. It is due to his faith and practical concern for the cause of the oppressed that Dr. Muhammad Ali Siddiqui in *Faiz Ahmed*

Faiz: Dard aur Darmaan ka Shair (Faiz Ahmed Faiz: Poet of Pain and Cure) envisions Faiz as “the poet of pain and cure: theory and practice” (2011: 10). Dialectical in vision, Faiz glorifies the struggle of the toiling masses for social, economic and political justice throughout the history. An excerpt from the renowned poem of Faiz “Nisaar mein teri Galliyon pe” (Bury Me Under Your Pavement) depicts history as a class conflict between forces of oppression and the forces of resistance; “This war is old of tyrants and mankind/ Their ways not new, nor ours” (Kiernan 187).

Poetry of Faiz is a critique of capitalistic culture. His political lyricism is in reality disenchantment with bourgeois literary practices which alienates the writers from the people. Reflecting upon the role of the artist today, Faiz (n.d.) in “What is the Role of International Exchange in Cultural Development” says:

Developing societies of Asia today demand of their artists that this allusion should end, that their artists should talk to them in their own language, that he should hide and seek, laugh and weep, sing and mourn in unison with them all (65).

Certain dissidents of Faiz have dubbed his poetry as outdated in the age of neo-liberalism. They argue that the end of the ‘Cold War’ and the disintegration of the Communist bloc have endorsed the validity of social stratification based on the principles of Capitalistic economy. They also announce the end of ideology and dialectical thinking. So, the progressive poetry of Faiz which advocates the politics of resistance against bourgeois ideology has become obsolete.

However, Marxist critics claim that contrary to the bourgeois claims of world-wide prosperity and increase in per capita income, the economic facts and figures establish that the gap between the rich and the poor has increased. Commenting on the growing economic disparity in west, Stiglitz (2002) says, “During the last two decades of the twentieth century, the number of those in the world living on less than two dollars a day has increased by almost one hundred million” (5). Under the pretext of globalization, plurality of cultures is endangered. Commodification of the individual is on the rise.

To add to it, Terry Eagleton (2011) in *Why Marx Was Right* states that per statistics, during recent years of capitalistic globalization, wealth and

resources are more concentrated than ever before. So communism with its claim of equitable distribution of surplus and its recognition of diverse cultural and economic patterns of behaviour remains a valid alternative.

In this atmosphere of neo-imperialistic drive for self-aggrandisement and reification of the worker, it sounds logical to reread the poetry of Faiz which envisions an exploitation free world through social praxis.

2- Literature Review

The poetry of Faiz has been critically evaluated by numerous literary critics. They have evaluated the content and form of his poetry as a blend of romance and revolution, tradition and modernity and pain and cure. The most conspicuous among them are V. G. Kiernan (1971), Estelle Dryland (1993), Fateh Muhammad Malik (2008), Dr Muhammad Arif Hussain (2010), Nosheen Tauqeer (2011) and Dr Muhamad Ali Siddiqui (2011) and Gobi Chand Narang (2013). Dr Zia-ul-Hassan (2012) in "Faiz Ki Shairi Aur Hamara Ehed" (The Poetry of Faiz and Our Age) has claimed that the popularity of Faiz has increased tremendously in recent years. "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" (170). The author has mainly emphasised upon the aesthetic value of the poetry of Faiz in retaining its appeal and popularity in this age of capitalistic economy. He has made only a passing reference to the significance of dialectical role of his poetry in current politico-economic scenario. The present study intends to undertake a re-reading of the poetry of Faiz in the light of its relevance in the age of neo-liberalism.

3- Analysis and Discussion

3.1 Dialectical Value of the Poetry of Faiz:

Advocates of neo-liberalism claim that globalization of economy based on capitalistic values has once for all established the assumption that capitalism is the future of the world. Whereas the socio-political and economic facts reveal that in recent times capitalism has become more complex, more dehumanising and exploitative. As Capitalistic bloc is hunting for more lands and resources outside their national boundaries particularly in the postcolonial world, the world peace is endangered more than ever. Commenting on the dangers of the exploitative nature of corporate imperialism, Ellen Meiksins Wood says;

It seems to me axiomatic that the expansionary, competitive and exploitative logic of capitalistic accumulation in the context of nation-state system, must, in the longer or shorter term, be destabilizing, and that capitalism...is and will for the foreseeable future remain the greatest threat to the world peace (Eagleton 236).

Furthermore, Noam Chomsky (2002) in “Globalisation and War” argues that future wars are likely to be fought over energy, material resources and water in third world countries under the pretext of war on terror. He further elaborates that after Second World War the Western powers have agreed not to fight against each other due to the fear of extinction by the use of nuclear weapons. But to satisfy their instinct for savagery and material aggrandisement, they have selected third world as the future battlefield.

In this environment of unhindered exploitation of man, nature and environment, dialectical logic of Faiz remains valid. Faiz does not agree with capitalistic propaganda in favour of uneven distribution of material resources as an imperative of economy. He considers human beings as basically benign and does not acknowledge human nature as unchangeable in its formation. For him, the existing socio-economic injustice is the result of the manipulation of wealth and comforts by the few. Under normal socio-political conditions, human relations must be built on the principles of social, economic and political justice. People must work for their collective welfare. The capital produced should be shared equitably whereas history tells that ordinary people are denied their share out of the collective labour. They live in pain, hunger and destitution. Faiz has encapsulated his dialectical view of history in his speech on the eve of Lenin peace prize in Moscow 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 (Sohail 54).

Faiz took oppression for a global issue which was perpetrated at the workers, peasants and all the honest beings who did not determine their

hours of work. Their potential, intelligence, vision and labour are exploited by those who regulate their wages. Hence, majority is subjected to the will of minority. An excerpt from the poem “Raqeeb Se” (To the Rival) depicts the plight of the humiliated who are reified as objects / unit of production and are pushed into helplessness by those who have monopolised the resources and determine 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 69).

The metaphor of vulture, which refers to the exploitative and greedy ruling elites who are so materialistic and selfish that they do not grant the poor even their bare subsistence level of existence, sounds more plausible in this age of corporate profiteering. They do not acknowledge their basic human needs. The above-mentioned excerpt points to the gulf that exists between the hegemonic class and the working class. It also points to the non-existence of humanistic values in capitalistic culture.

Furthermore, Faiz unmasks the enigmatic nature of capitalistic economy. In “Mujh Se Pehli Si Mohabbat Mere Mehboob na Maang” (Do not Ask), he unveils the misery, disease and hunger in the world which is booming under the much publicized façade of growth, prosperity and enlightenment. The poet indirectly castigates bourgeois historians and writers who have painted a rosy picture of human history. They have established history as a march towards social emancipation, economic prosperity and intellectual freedom. The poet says that the path of history is highly enigmatic because the dominant class has interspersed the centuries held oppressions with ‘silk’ and ‘gold cloth’ to conceal its materialistic designs.

On the dark loom of centuries
Woven into silk, damask and gold cloth
Is the oppressive enigma of our life (Kamal and Hasan 164).

The enigmatic picture of Capitalistic economy which Faiz presented before the age of corporate imperialism sounds a more appropriate estimation of the paradoxical nature of neo-imperialism.

3.2 Cultural Value of the Poetry of Faiz

Poetry of Faiz retains its appeal as a cultural reaction in the wake of technocratic neo-liberalism. Culture in its classical form refers to the customs and beliefs, art forms and the patterns of thought and behaviour of a society. So, culture is a repository of humanistic values. The true end of culture is the suspension of reification of the individual and his realignment with the diversities of actual life processes in society. The entanglement of culture with commerce and economy under capitalism has deprived it of its humanistic role and has resulted in commodification of the individual. "Culture today is infecting everything with sameness. Film, radio and magazines form a system. Each branch of culture is unanimous within itself and all are unanimous together" (Horkheimer et al. 94).

The advocates of corporate imperialism consider diverse cultural and economic patterns as an obstacle to their global materialistic interests. Indigenous cultural patterns of behaviour which are born out of interaction between men and their environment act as symbols of national identity and offer a sense of shared belonging to the members of that cultural community. The ideals of national freedom and autonomy are in reality based on common cultural heritage. Faiz believes that the resources and wealth of a particular region belong to its cultural community which has the privilege to utilise these resources in order to satisfy its human, social and cultural needs. Referring to the redemptive role of indigenous culture, Faiz in "The Quest for Identity in Culture" says, "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" (30). Throughout his poetry, Faiz persistently invokes themes, legends, myths and historical personages from his indigenous culture and traditions.

In "Rabba Sachaya" (Supplication), the poet invokes the myth of vice-regency of man in the wake of reification of individual under capitalism. He laments that under bourgeois hegemony man has been alienated from his human glory. Faiz uses the analogy of 'trapped animals' to reflect the miserable condition of man under the coercive and repressive bourgeois super-structure. He is robbed of the 'grace' and 'dignity' bestowed on him by God as enunciated in the Holy Quran. Similarly, the poet invokes the legend of the Iraqi mystic – Mansoor Hallaj who had to suffer at the hands of hegemonic order. Mansoor symbolises commitment and love for truth and resistance against ruling ideology.

In the poem “Zalim” (Tyrant), Faiz resorts to the Quranic truth of the resistance of Hazrat Ibrahim against Nimrod. In the poem, the oppressor rejoices over the death of hope, humanistic values and the voice of resistance. He is sure to have manipulated ideology in his favour. He claims that there is no ‘Ibrahim’ to challenge the hegemony of ‘Nimrod’. Ibrahim was the Prophet of God and Nimrod, the tyrant of the day. Nimrod threw the Prophet into the fire. As a Divine marvel, the fire was transformed into the flowers. The tyrant brags of having reversed the value. The pious will no longer defy the falsehood. The voice of conscience is suppressed. The devotion to the cause of truth is crushed. The poet says:

I have strangled every aspiration

No more will the rose bend with blossoms.

The spring will wreath in the fire of Nimrod [...]

I owe allegiance to a new creed (Kamal and Hasan 154).

The poem underpins not only the physical victory of the forces of evil against the icons of resistance but also establishes the culture of protest, rebellion and sacrifice against cruelty and injustice. It also establishes divine blessings for the apostles of truth.

Furthermore, Faiz uses culture-specific poetic tools to represent his socialistic vision. He borrows his poetic tools from the Persian-Urdu literary tradition. The most favourite poetic tools of Faiz are “Dua” (invocation), “Qawali” (devotional song) and “Tarana” (Anthem). 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: 184). Faiz, like his predecessors and contemporaries, has used the Islamic religious tool of Invocation to serve his socialistic poetic aims. Faiz’s poem “Dua” (Invocation) which is an embodiment of his Islamic socialistic ideology reflects the consciousness of the poet about the cultural influences on the ideological commitments of the artist. In the poem, 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 materialise the myth of the vice-regency of man on earth as ordained by God. An excerpt from the poem testifies to this message of intellectual and political revolt for the oppressed ones: “Let’s pray that those who follow false gods/ Find the courage to defy and the strength to question” (Kamal and Hasan 274).

Quite similar to the tool of Invocation is the poetic tool of Popular Devotional Muslim Verse. Popular Devotional Muslim Verse is a song which is sung in unison, by way of prayer. Faiz borrowed this form from the traditional mystic practice of teaching Islam in the subcontinent in Hindu society in which rhythmical devotional songs were much in practice. Faiz's famous poems which are classed as Devotional Songs/Anthem are "Sar-e-Maqal" (On the Martyr's Field), "Udhar Na Dekho" (Do not See over There) etc. Faiz also uses the musical device of "Geet" which is a part of Hindu culture. Appreciating Faiz's personal love for rhythm and music, Dr Hussain (1989) 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" (115).

One of the major achievements of Faiz as an artist and as a progressive writer is to transform Urdu Ghazal alongwith its romantic content into a socially-committed poetry. Faiz did not opt for new experiments in form and diction. He has created new symbols and added new romantic orientations to the old form and has affirmed that our traditional form was capable of fulfilling the modern creative tasks. As Zaidi (1993) says, "Its (ghazal's) flexibility and manoeuvrability have been tested in varying situations and it has acquired a multi-facetedness" (364).

Furthermore, Faiz has borrowed triangular Semantic structure from romantic poetic tradition in Urdu and has added political connotations to it. Dr Narang says:

Faiz demonstrates how a fine poet can transcend the circumscribing restrictions placed upon him by the conventions, for he has not only infused the conventions with socio-political meanings, but at the same time retained their universal structures – erotic, mystic and spiritual (69).

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 cultural prototype of Faiz is the farmer of Punjab who works from dawn to dusk to earn his livelihood and to contribute to the progress of his country but he is deprived of his real share under exploitative system. The miseries and agonies of this cultural prototype of Faiz are depicted

in “Rabba Sachaya” (Supplication), “Ye Fasl Umeedon ki Hamdam” (This Crop of Our Hope) and “Intasaab” (Dedication). The farmer of Faiz represents all the oppressed people of the world regardless of their cultural, geographical and racial distinctions. Faiz’s concern for regional and indigenous history, legends and cultural patterns is in line with post-colonial discursive practice of counter-culture. His insistence on return to origins and roots gains more prominence in the age of neo-liberalism because it not only helps to decolonise precolonial plural cultural heritages but also helps contain neo-imperialistic drive for the elimination of regional popular mass-cultures.

3.3 Significance of Futuristic Design in the Poetry of Faiz

Neo-liberalism, which advocates status quo under capitalistic parameters of economy, breeds loss of faith in change, struggle and future optimism. The extinction of socialist bloc has resulted in political impotence. Future optimism of Faiz in the face of pain and misery is essentially based on the glory of human struggle and sacrifice, scriptural truth, and historical evidence. Faiz’s faith in change via masses is rooted in the history of perpetual battle between the forces of good and evil, between those who aspire for worldly riches and those who yearn for society based on fair play. For Faiz, receiving martyrdom for the sake of truth is true heroism. Paying tribute to the glory of struggle against injustice, Faiz uses ‘hands’ as the symbol of resistance and struggle. It is actually through the use of hands that man conquered his surroundings and the world of nature. Referring to the symbolic nature of hands in the poetry of Faiz, says Dr Hussain (1989), “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” (25). The poems, “Siyasi Leader Ke Naam” (To a Political Leader) and “The Sound of Two Musical Instruments” (Shorish-e-Barabt-o-Nay), provide excellent instances of the imagery of hands as the source of resistance. Faiz asserts that the wealth of the workers and the peasants lies in their hands. It is these hands that assure hope and survival to the oppressed. Throughout the history of perpetual conflict between the Kings, priests, dictators and the marginalised, it is on the basis of hands that the masses have resisted forces of dominance and these tools of resistance have sometimes been mutilated. In “Siyasi Leader Ke Naam” (To a Political Leader), Faiz says “You do not desire the victory of darkness, but/You desire that these hands be cut off” (Kiernan 103).

In “Nida-e-Ghaib” (Voice from the Unknown), the poet reiterates the Islamic principle of eternal justice as envisaged by the victim. The poet warns the tyrants and the dictators of their catastrophic end at the hands of the oppressed who will eventually raise standards of revolt against oppression. Their wrath and vengeance will not listen to any appeal for mercy. The poet who represents the voice of God affirms that good and bad deeds will be rewarded and punished over here. He rejects official version of dogma which pleads for compensation in the hereafter world. The poet creates analogy between his Marxist belief of the final victory of the oppressed through proletariat revolution and the Day of judgement as enshrined in the Holy Quran. This also affirms Faiz’s vision of future utopia rooted in dialectical view of history. An excerpt from the poem testifies to the note of the victim against tyranny:

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 (Kamal and Hasan 158).

Faiz’s unflinching faith in the day of reckoning is also reiterated in his poem “Hum Dekhain Gay” (We shall See). In his oracular voice, the poet glorifies the affinity between his ideological commitments and the socialistic spirit of Islam. In the poem, the mountains of oppression which stand for repressive regimes will be dashed to the ground by the revolutionary forces. An excerpt from the poem testifies to the conviction of the poet:

We, the rejects of the earth,

Will be raised to a place of honour.

All crowns’ll be tossed in the air,

All thrones’ll be smashed (Kamal and Hasan 230).

The similar mood of reassurance about ‘eternal justice’, ‘reward and punishment’ is reiterated by Faiz in another famous poem “Tarana” (Anthem). He invokes analogy between the eventual victory of the proletariat and the Doomsday where the oppressed will be raised to the place of honour and the oppressors will be chastised. This assurance of the apocalypse sets the mood of the whole poem. The poet anticipates the

imminent fall of the thrones and the crowns. He uses the metaphor of rivers-in-flood for the popular uprising which will smash all the means of oppression which are symbolized by chains and dungeons in the poem. The poet exhorts upon the masses to leave no stone unturned as their destination is ahead of them. They are to render sacrifices to achieve social emancipation and to bring the oppressors to justice. He motivates the oppressed to break their silence and speak against cruelty and injustice. An excerpt from “Tarana” (Anthem) reflects the poet’s sentiment for popular uprising against oppression:

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 54-55).

Futuristic hope and reassurance about the victory of the marginalised retains its appeal in the age of neo-imperialism which perpetuates bourgeois hegemony and inevitability of administration of law according to capitalistic principles of economy.

3.4 Relevance of Progressive Marxism of Faiz

Faiz rejects monolithic view of Marxist ideology. He does not agree with the view that Russian model of Communist state is the only acceptable version of the system. As a writer, he does not accept any official formula regarding literature and upholds the principle of autonomy of art despite his ideological affiliations. Estelle Dryland (1993) says:

He (Faiz) rejected the role of committed political poet in favour of poetic liberator. He considered class struggle to be a universal sociological fact, and in his poet’s role of the conscience of the society, along with his fusion of art and politics, commanded the attention of his audience by protesting, warning, and continued stimulation of thought (172).

Faiz appreciates adjustments and amendments in the practical framework of Communist ideology subject to the materialistic and social conditions of a society. Commenting on variations in Russian and Chinese communist models, Faiz says:

Both the countries share socialistic principles of economy and politics. Both the countries are agreed upon the policy of supporting the oppressed everywhere in the world. However, the implementation of the ideology varies according to the particular frames of reference (Azhar 252).

To add to it, Marxism of Faiz endorses all those cultural patterns which give preference to the social needs rather than the capital value of the goods (*c.f.* 3.2). Furthermore, Faiz accepts those tenets of Marxism which are acceptable to the socialistic vision of Islam. His God is no longer the benefactor of the enemies of the masses. The theme of Vice-regency of man which Faiz promotes in his poetry is not the prerogative of the bourgeois class. This Scriptural truth demolishes man-made social stratification based on material consideration and provides spiritual strength to the deprived people to work for the recovery of their rightful position. In “*Rabba Sachaya*” (Supplication), the poet clearly identifies him with revisionistic view of socialism. The peasant in the poem does not demand wealth and luxury. He only yearns for a livelihood with respect and dignity. He says:

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

This excerpt from the poem testifies to the progressive Marxist principle of sufficiency for all. To sum up, progressive Marxism of Faiz gains more prominence in this age of capitalistic triumphalism which validates the principle of concentration of wealth as a parameter for economic growth.

4- Conclusion

Analysis and discussion regarding contemporary relevance of the poetry of Faiz establishes that dialectical criticism in Faiz, his cultural reaction in favour of pre-imperial indigenous cultural values, his faith in a better world order in future and his progressive Marxism retain the validity of Marxist poetry of Faiz in this unipolar world of neo-liberalism and

capitalistic triumphalism. Dialectical criticism in Faiz which exposes inherent contradictions in the trenches of ruling ideology also takes on the role of trade unions and left wing political forces as a voice of the oppressed in their absence. Faiz's endorsement of indigenous cultural patterns of behaviour which aims at decolonising popular mass cultures of the post-colonial societies also helps contain neo-liberalistic obsession to homogenise diverse cultures of the world to create a society of consumers. It also helps conceptualise a true planetary culture based on multiculturalism. Furthermore, futuristic hope in Faiz gains prominence in aesthetic and humanistic terms as it glorifies struggle and rejects status quo and resignation which serves the materialistic interests of capitalist class. Finally, progressive Marxism of Faiz retains its relevance in neo-liberalistic world order because of its principle of moderation and self-sufficiency against neo-imperialistic drive for materialistic aggrandisement. So, it does not sound logical to underestimate the poetry of Faiz as dated and obsolete.

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