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Love, Surrender, and Power in Faiz Ahmed Faiz and Pablo Neruda



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Abstract

This study revisits the representation of Faiz Ahmed Faiz and Pablo Neruda as revolutionary poets by examining their poetry as love poetry and by focusing on the reversal of power dynamics between the lover and the beloved. Faiz and Neruda have frequently been associated with political resistance, rebellion, socialism, and the suffering of their respective societies. Their political lives and historical circumstances have consequently influenced the manner in which their poetry has been received and studied. The present study argues, however, that their identities as revolutionary poets have overshadowed their identities as poets of love. Their poetry contains classical elements of love poetry, including desire, beauty, grief, heartbreak, intoxication, devotion, sensuality, longing, and the divine. The study examines selected poems by Faiz and Neruda alongside poems by conventional love poets including John Donne, John Keats, Lord Byron, William Butler Yeats, and Pablo Neruda, in order to identify recurring elements of conventional love poetry. It further examines the power dynamics between the lover and the beloved and demonstrates how poets who appear powerful and rebellious in the public sphere become vulnerable and powerless in the intimate sphere of love. The study also considers the manner in which Faiz's love for his beloved and his love for his country coexist within his poetry. By applying the techniques of New Criticism, the study focuses on the poems as love poems and examines their language, imagery, metaphors, conceits, sensuality, religious imagery, and treatment of beauty and longing. The study therefore attempts to restore Faiz and Neruda to their position as love poets while recognizing the relationship between their personal and political poetic worlds.

Keywords: *Faiz Ahmed Faiz, Pablo Neruda, love poetry, power dynamics, New Criticism, beauty, longing, sensuality, revolutionary poetry*

INTRODUCTION

Literature is the written account of a culture's aspirations and anxieties, and there is a particular combination between rage, love, and poetry that is evident in the works of Faiz Ahmed Faiz and Pablo Neruda. In order to counter the stereotypes associated with these poets and restore their position as love poets, it is necessary to consider the social situations in which they lived and which established them as revolutionaries. Pablo Neruda combines politics and poetry in a manner that is uniquely his own. His poetry, like his life, moves through politics, love of woman, nature, his land and fellow man, memory, death, socialism, and rebellion. Russell, quoting from Loyola's introduction to his Neruda anthology, explains that Neruda and his poetry were in a constant state of flux, with the poet repeatedly shedding one identity and revealing another. Russell observes that "Politics, love of woman, nature, his land and fellow man are all interwoven with the problem of mortality, and, therefore, of his life" (Russell 328). He further states that Neruda was always "finding a voice to speak to the community, to speak for others, to speak to himself" (328). Faiz Ahmed Faiz similarly occupies a position in which the personal and political are repeatedly

brought together. Baran Farooqi notes the continuing relevance of Faiz's poetry in a world where the dignity of the individual and freedom of speech are threatened. Faiz's political life became particularly significant after the Rawalpindi Conspiracy Case of 1951, when he was allegedly taken into custody on account of conspiring with a group of army officers and was subsequently imprisoned. His poetry before this period revolved around love and beauty, although his themes expanded as he became increasingly involved in Lahore's political community. The fight against political and social exploitation provided a common platform for poets who did not recognize the Hindu-Muslim divide, and Faiz's experiences, including his service in the British Indian Army during World War II, contributed to the changing direction of his thought. During his imprisonment, Faiz was kept in solitary confinement for three months and deprived of a tablet and pen, while the verses he composed had to be committed to memory. His poems were later smuggled out of prison or sent with his letters and circulated widely. By the time he was released, he had become a "people's hero," and his imprisonment contributed to the popularity of his revolutionary poetry and leftist ideology. Neruda similarly became associated with political resistance and the struggle against dictatorship.

During the Chilean political crisis culminating in the coup of September 11, 1973, Salvador Allende's socialist government was overthrown and political parties were declared illegal, while free press was banned. Neruda, who had been a close friend of Allende and had himself been considered a possible left-wing candidate for the presidency, became associated with the people and workers of Chile. His death shortly after the coup and the circumstances surrounding it further strengthened his symbolic association with resistance. The funeral of the poet consequently became a symbolic funeral of democracy. These political and historical circumstances are important because they help explain why both poets have predominantly been represented as revolutionary figures. Yet the same poets whose spirits appeared unshaken by political difficulties were, in their poetry, vulnerable before their beloveds. This study therefore turns from the public and revolutionary persona of Faiz and Neruda towards the intimate world of love, where the power dynamics are reversed and the supposedly powerful rebel becomes powerless before the beloved.

FRAMEWORK AND METHODOLOGY

The present study applies the techniques of New Criticism in order to view Faiz Ahmed Faiz and Pablo Neruda as aesthetes and to study their poems specifically as love poems. The focus is therefore placed on the poems themselves and on the literary elements through which love, beauty, desire, grief, devotion, sensuality, and longing are expressed. The study examines selected poems by Faiz and Neruda alongside poems associated with conventional love poetry in order to identify similarities in themes, imagery, poetic techniques, and treatment of the relationship between lover and beloved. The use of far-fetched metaphors and conceits, religious imagery, references to wine and intoxication, descriptions of physical beauty, sexual innuendo, and the representation of longing are considered in the selected poems. Metaphysical poetry and the ghazal are also brought together through their conversational quality and their use of conceits. A conceit is understood as a complex extended metaphor or a metaphor bringing together things that do not ordinarily belong together. John

Donne's use of conceits, particularly those drawn from philosophy, theology, science, and the arts, provides a point of comparison for Faiz's ghazals, where imagery such as the candle, moth, scaffold, and execution ground occurs. The study also considers the ghazal as a form in which each couplet can stand independently while the subject may move from the beloved and devotion to beauty and the divine. This form allows Faiz to address both his beloved and his country without betraying either love. The study further employs power dynamics as a means of examining the relationship between the public persona of the revolutionary poet and the intimate persona of the lover. Power is understood as the capacity to move other people to effective action, while the particular power dynamic examined here concerns the reversal through which poets who possess intellectual, political, or public power become powerless before their beloveds. The selected poems are consequently examined through their language, imagery, metaphor, conceits, tone, sensuality, religious associations, and representations of the lover and beloved.

LITERATURE REVIEW

Research on Pablo Neruda has generally concentrated on the different aspects of his multidimensional life, including politics, love, nature, his land, fellow human beings, mortality, socialism, and rebellion. Russell, in "Reflections on Pablo Neruda's Posthumous Poems," describes Neruda as continually finding a voice through which to speak to the community, to speak for others, and to speak to himself (328). Yet despite the acknowledgment of Neruda's experiences of love and loss, memory and death, socialism and rebellion, comparatively little attention is given to his identity specifically as a love poet. Research concerning Neruda frequently follows a pattern beginning with his biography, major life events, and accolades, followed by a discussion of him as a lover through works such as *Crepusculario*, *Twenty Love Poems and a Song of Despair*, *Hundred Love Sonnets*, and *The Book of Twilight*. The discussion then moves towards his political life, particularly his joining of the Communist Party of Chile and his election as senator, after which his involvement with workers and ordinary people becomes the primary concern. Works such as *Canto General*, composed over twelve years, are consequently discussed as expressions of the militant Neruda. This movement from love towards politics contributes to the continued representation of Neruda primarily as a revolutionary poet, despite the significant presence of love and sensuality in his poetry.

The same tendency is visible in scholarship on Faiz Ahmed Faiz. Alamgir Hashmi, while critiquing the poetry of progressive writer Iftikhar Arif, examines oppression as the fundamental subject matter in progressive Urdu literature of the previous century (129). His review of *The True Subject: Selected Poems of Faiz Ahmed Faiz* by Faiz Ahmed Faiz and Naomi Lazard is significant because it explicitly acknowledges that Faiz expressed his "revolutionary fervor...through the language of amorous verse" (Hashmi 744). Bilqis Sidiqi's review of *Poèmes* by Faiz Ahmed Faiz and Laiq Babrée profiles Faiz as a "radical thinker" (699) and communist and remarks upon the manner in which the poet's occupation with human suffering and grief has dampened the fires for his beloved. Shafay Kidwai's "Literature, Culture and Social Consciousness: An Appraisal of Faiz's Prose Writings," written as a Centenary Tribute to Faiz Ahmed Faiz, recognizes the "poetic deftness" and "awe-inspiring aesthetic sensibility" of Faiz's poetry (43). The paper highlights Faiz's ability to communicate his thoughts to readers and discusses his prose writings in essays, interviews, radio

shows, speeches, lectures, letters, and discussions of the “Concept of Beauty,” “Literature and culture,” “Theme and Style,” “Conceptual Poetry,” “Thoughts on the future of Ghazal,” and “Progressive Concept of Literature” (Kidwai 44). Kidwai also revisits Faiz as an aesthete. Alys Faiz, in “FAIZ AHMED FAIZ: A personality sketch of the poet by his wife,” presents Faiz as a domesticated and mild person who loved both company and solitude and was organized in his thoughts although disarrayed and forgetful in daily matters. She also presents a universal concept of the artist and observes that “It is, after all, the personality of any poet which is the mainspring of his poetry and the dynamic force of his intuition” (123). Sarvat Rehman’s “Poet of love and rage” begins by comparing Faiz Ahmed Faiz with Pablo Neruda, “the great revolutionary poet of Chile” (105). The comparison is significant because the paper concerns the love poetry of Faiz while nevertheless beginning with his and Neruda’s identities as revolutionary poets. Rehman demonstrates expertise in comparing Faiz with Romantic and Victorian poets such as Browning and describes Faiz as “A lover of Keats, Shelley and Browning,” observing that “These European influences were rapidly assimilated by the young poet into his own tradition, in which he was a master” (Rehman 106). The existing analyses therefore demonstrate that Faiz and Neruda are frequently viewed as revolutionary poets and that their works are studied as rebel literature. Even when parallels are drawn between them, these parallels are generally based on their sociopolitical circumstances. An important aspect through which these poets from the East and West can instead be paralleled is their love poetry and the manner in which their love for the nation and love for the beloved are not as similar as they are frequently shown to be. This provides the gap addressed by the present study, which examines the stereotypical representation of Faiz and Neruda and studies them through the techniques of New Criticism as aesthetes and specifically as poets of love.

ANALYSIS

Poetry in the English language dates back to the fourteenth century, with Geoffrey Chaucer acknowledged as the father of English literature, while Spenser, Wyatt, and Surrey also made major contributions to poetry. In the seventeenth century, British poets including John Donne, George Herbert, Richard Crashaw, Andrew Marvell, and Henry Vaughan shared characteristics including elaborate style and wit. A study of Metaphysical and Romantic poets reveals the miseries and mysteries of love, and a similar satisfaction in despair is palpable in the love poetry of Faiz Ahmed Faiz and Pablo Neruda. Languishing for the beloved is echoed in the works of both poets, and this strain of yearning is integral to much love poetry. Like Keats, who included nature and the outer environment as an integral part of longing for his beloved, Faiz also does not escape external influences. Pablo Neruda can similarly be paralleled with Robert Browning in the manner in which coyness and boldness hint towards the physical aspect of love and evoke sexual receptivity in the reader. Neruda’s *Twenty Love Poems* is replete with eroticism and sensuality, and the passion that the poet has for both his wife and mistress is voiced throughout the collection. “Sonnet XVII,” in particular, presents love in its distant, unrequited, and uncertain forms while still presenting it as love. Neruda begins by loving what the world may not marvel at, establishing that his love for what is morose and hidden is more genuine than love for the superficial: “I love you as certain dark things are to be loved, / in secret, between the shadow and the soul” (Neruda 3-4). The following stanza refers to nature that does not see the light but without which the essence of the object is lost: “I love you as the

plant that never blooms but carries in itself the light of hidden flowers” (Neruda 5-6). The “certain solid fragrance” in the second stanza is possibly a sexual reference and is characteristic of Neruda’s love poetry (7). In “Distant Woman,” the poet’s gaze enfolds the beloved while everything and everyone else in the world becomes irrelevant. Images of carrying someone in one’s hands, enfolding the beloved in the gaze and arms, and fitting the beloved within desire and the heart evoke sensuality. The images of a beloved who is naked before a yearning flame and of desire burning like a live coal implicitly hint at the act of making love itself. Yet the conjunction “but” in the closing line introduces disillusionment, while the title “Distant Woman” reminds the reader that the desires narrated earlier remain fantasy because the beloved is not close. The speaker nevertheless promises his love for the one and only distant woman, maintaining the conventional love-poetry theme of the solitary lover who remains devoted to one beloved.

Metaphysical poetry is similar to the ghazal in its conversational style and in its use of conceits. In John Donne’s poetry, the use of conceits, or extended metaphors, stands out, together with unconventional imagery drawn from philosophy, theology, science, and the arts. The ghazals of Faiz strike a similar chord and make use of extended metaphors. One of the prominent examples from the East is the moth annihilating itself in love of the flame. Such a conceit appears through words such as *shama* (candle), *parwaana* (moth), *dar* (scaffold), and *maqal* (execution ground). The same conceit is present in Mohsin Hamid’s *Moth Smoke*, where the moth circles a candle before diving towards it and ultimately igniting itself. The moth’s complete and willing annihilation in the flame becomes suggestive of the devotee’s complete annihilation in love. A poem by Rumi also revolves around the same conceit, asking the reader to judge a moth by the beauty of its candle. A key motif present in ghazals and love poetry is therefore the power of love, which fills and envelops the lover with grace, faith, and safety. Both Neruda and Faiz regard this space as holy. Their lives appear to lose uncertainty and potential danger because they become oblivious to the outside world, and their poetry reveals worlds of ongoing unfolding and yearning. John Donne’s “A Valediction: Forbidding Mourning” provides another example of the metaphysical conceit through the comparison of two lovers with the two prongs of a compass. The compass, a geometrical instrument used to draw a complete two-dimensional circle, becomes an image of lovers who remain joined even when separated by distance. Donne’s “The Good-Morrow” similarly presents love as capable of transcending time and space: “For love, all love of other sights controls, / And makes one little room an everywhere” (Donne 10-11). The ghazal likewise provides Faiz with a form through which different aspects of love can coexist. The literal meaning of ghazal is discourse with a woman or discourse about a woman, but its structure allows the poet to move between different subjects. Each couplet stands in entirety on its own, so the poet may address his beloved in one couplet, speak of beauty and devotion in another, and turn towards the divine in the next. This form becomes particularly significant for Faiz because it allows him to write about both his beloved and his country without betraying either love.

Faiz’s poetry contains the classical elements of a love poem, including far-fetched metaphors and conceits, desire, intoxication, love and the divine, beauty, grief, and heartbreak. Although he belonged to the Progressive Writers Movement, his poetry often does not reflect the communist propaganda that characterized other progressive writers. He was a torch bearer of both classicism and modernism and experimented

with writing simultaneously about his beloved and his country. His ability to establish himself as part of both the canon of love poetry and revolutionary poetry required an understanding of both worlds. His poetry is widely read because of its ease of diction and thought, while his language techniques reveal his consciousness of the potency of literary language. In "Don't Ask Me Now Beloved," Faiz begins by requesting that the beloved no longer expect the same love from him. He praises her beauty, observing that her "beauty guaranteed the spring, ordained its enduring green" and that her "eyes were all there was of value anywhere" (3-4), but towards the end he notices the downtrodden and desolate and apologizes to the beloved: "I must attend to this too / what can be done? / Your beauty still delights me, but what can I do?" (9-10). The poem consequently establishes the simultaneous presence of the personal and political within Faiz's poetry. The poet's country means a great deal to him and he is prepared to sacrifice his life for it, yet political change cannot entirely salve the pain exacted by the beloved. His love poetry therefore cannot be separated from his political poetry, but neither can his political identity erase his identity as a lover.

Faiz's treatment of beauty further establishes him within the tradition of love poetry. In "To Your Beauty," the poet composes salutations to beauty as colors are sprinkled on a terrace and morning, afternoon, and evening are brightened. The poem bears a strong resemblance to Lord Byron's "She Walks in Beauty," in which the beauty of a woman is described over three stanzas within a fixed rhyme scheme. Both poems use similes to capture the depth of the speaker's passion and the beauty of the woman. In Faiz's poem, "The ghazal began to take shape when the heart dipped / the wine glass / in the reflection of your lips and face" (Faiz 9-11), and the plosive alliteration of repeated sounds develops a sense of powerful feeling. Enjambment further captures a breathless tone that accentuates the intensity of the lover's feelings. Similar alliteration and enjambment occur in Byron's "She walks in beauty, like / the night / Of cloudless / climes and starry skies" (Byron 1-2). Byron's use of religious imagery is also significant: "Thus mellowed to that tender light / Which heaven to gaudy day denies. / One shade the more, one ray the less, / Had half impaired the nameless grace" (5-8). By juxtaposing the woman's beauty with religious imagery, the poet insinuates that the beloved is worthy of worship. Beauty, devotion to the beloved, and devotion to God consequently become interconnected. Aesthetics and religion are also interlinked through spaces such as gothic cathedrals with multicolored glass windows and mosques with domes and minarets, while shrines and mausoleums in the Subcontinent are similarly associated with devotion and celebration of love. Faiz's poetry repeatedly brings beauty, art, religion, and love together. His prologues also emphasize the importance of beauty in a poem, presenting beauty of ideas as capable of transcending the ugliness of the everyday world. Whatever brings pleasure and color to life, soothes the soul, illuminates the mind, and refines thought is not merely beautiful but essential.

The relationship between beauty, religion, intoxication, and longing is further visible in Faiz's "Life," "Let There Be Some Clouds, Let There Be Some Wine," "Bring Wine," "My Companion, My Friend," "Ghazal the Tablet and the Pen," and "To Your Beauty." In "Life," the poet appears so immersed in love that he has turned away from worldly desires and given up his belongings: "I sit happy: the desire of the eye and of the heart / is not to be found in mosque or temple / Where should I go try my luck? / all the beauty idols are seated secure in their pavilions" (Faiz 16-19). In the first three stanzas the beloved appears to be someone from this world, while in the final two

stanzas the beloved appears to be God. The blurring of the lines between God and beloved consequently establishes Faiz as a love poet. In "Let There Be Some Clouds, Let There Be Some Wine," desire is released through the lines "Let every vein in the body light up like fire, / Let the beloved appear unveiled once again" (Faiz 5-6). "Bring Wine" by Rumi similarly presents drinking and intoxication as responses to love: "Bring wine for, I am suffering... / By love's soul, bring me a cup of wine that is the envy of the sun, for I care aught but love" (Rumi 1-4). Faiz's "Let There Be Some Clouds, Let There Be Some Wine" also brings to mind Yeats's "A Drinking Song," where the speaker turns to intoxication in response to the absence of the beloved: "Wine comes in at the mouth / And love comes in at the eye; / That's all we shall know for truth / Before we grow old and die" (Yeats 1-4). In "My Companion, My Friend," Faiz similarly connects the beloved with wine: "How the crystal-bright visage of a beloved / Flushes red with a sip of the ruby red wine" (Faiz 21-22). In "Ghazal the Tablet and the Pen," the poet writes, "Long live the wine-house, with the wine's fiery red colour / I'll go on decorating the doors and balconies of holy spaces" (9-10). In "To Your Beauty," artistic creativity itself begins with the recollection of the beloved: "The ghazal began to take shape when the heart dipped / the wine glass / in the reflection of your lips and face" (Faiz 9-11). The recalling of beauty is not commonplace; poetic expression takes form when the poet obsesses over beauty and holds it analogous to the inebriation brought about by wine. In "Life," "The wine overflows the glass / our assembly is set" (9-10), again bringing together love, wine, memory, and poetic expression.

Another recurring element of love poetry is the temporary nature of the world and of emotion itself. Poets challenge this temporariness by presenting love as the one eternal sentiment. John Donne's "The Anniversary" defeats time and perhaps even death: "All other things to their destruction draw, / Only our love hath no decay; / This no tomorrow hath, nor yesterday" (Donne 6-8). Everything other than the lovers' love is drawn towards destruction and death, while love remains without decay. Faiz similarly explores the transience of life in "Ghazal When Does the Memory of You Leave My Side?" The poem begins with yearning as the poet craves his beloved and wishes to end lonely nights without them, but the third stanza shifts towards the transience of life and impermanence of beauty: "Who cares for this life? / After all, it is only a coming and going" (Faiz 11-12). The poem also rejects the labeling of love: "The field of faithfulness is not someone's royal court / where your pedigree is questioned / Lover is not a name given to a person / nor is love a caste" (Faiz 13-16). This idea is substantiated by the thought associated with Shams Tabrez that "in love all boundaries are blurred" (Shafak 296), while the same idea is expressed in *The Forty Rules of Love*: "Don't ask yourself what kind of love you should seek...Divisions only lead to more divisions. Love has no labels, no definitions. It is what it is, pure and simple" (Shafak 350). Faiz and Neruda, as ardent admirers of beauty, do not succumb to existential dread but continue living and loving life. Faiz's line "The attitude you bear to the slaughter / is remembered after you" (9-10) reflects perseverance. His poetry consequently connects love with beauty, mortality, memory, devotion, and endurance rather than treating love as an isolated private emotion.

The relationship between love and power becomes particularly visible when conventional love poetry is read alongside the selected poems of Faiz and Neruda. A longing for self-discipline and restraint is a recurring theme in love poetry, while helplessness and misery in love are represented in Keats's "La Belle Dame sans

Merci”: “O what can ail thee, knight-at-arms, / Alone and palely loitering?...O what can ail thee, knight-at-arms, / So haggard and so woe-begone?” (Keats 1-6). The beloved in the poem is described as a “faery’s child” (14) who lures the knight into her “Elfin grot” (29) and lulls him to sleep. The ballad form creates a dialogue between the person who discovers the knight and the knight’s first-person narrative. The opening question, “what can ail thee” (Keats 1), establishes the knight as someone who has lost control of himself. Power is stripped away from the lover and rests with the beloved, whose look can soothe an aching heart and whose touch can provide a glimpse of the divine. A similar reversal is visible in Neruda’s “Distant Woman,” where the beloved initially appears small and delicate, “like a basket of magnolias” (1), fitting into the speaker’s hand. The image suggests the conventional power dynamics of a man handling a woman, but as the poem progresses it becomes apparent that the speaker is overly enamored and wishes to shower the beloved with love: “But, distant woman, my hands, my eyes, and my desires save for you their caresses, because only you, distant woman, only you, fit in my heart” (Neruda 4). The apparent physical power of the speaker is therefore reversed by emotional power held by the beloved.

The same reversal occurs in Faiz’s “The Death of the Fires of Love,” where power in the relationship lies with the beloved, whose mere thought carries the poet into other realms. “Preach to the heart yet again the doctrine of restraint” (11) conveys the helplessness of a speaker overcome by desire and unable to maintain power over himself and his thoughts. The lover has not relinquished his love even though he recognizes its consequences: “Let us now narrate the tales of love’s ceasing to be” (Faiz 14). In “Ghazal the Tablet and the Pen,” the reversal of power becomes even more explicit. The beloved’s carelessness has become habitual, and the poet appears to have no control over the discomfort produced by that carelessness. He does not confront, complain, or beg for mercy and love because these are unattainable; instead, he bears the consequences of unrequited love: “I accept the harshness, I bear this torture” (7). His suffering becomes his sole possession. Blood, tears, and wine are used interchangeably to express the intensity of this suffering. “So as long as there’s blood in my heart, with my tears / I’ll go on creating the colors of the beloved’s face” (Faiz 11-12). The blood that moves through the poet’s heart and the tears that emerge from his eyes become materials through which he continues to create the colors of the beloved’s face. The “wine’s fiery red color” is similarly connected with the tears and blood of the lover. “Long-live the wine house, with the wine’s fiery red color” (Faiz 9) brings together intoxication, devotion, sacrifice, and suffering, while the poet continues adorning holy spaces because devotion, spirituality, and intoxication have become mingled within that space. The idea of spiritual love and devotion is similarly reflected in *The Forty Rules of Love*, where the lover continues walking through love and heartbreak even without a final destination. The poet’s inability to separate loving devotion from intoxication becomes a willingness to offer himself to the pain of love: “Her way is unmindfulness, so she’s free to cultivate it / And I have to voice my longing, so I’ll go on doing it” (Faiz 13-14).

John Donne’s poetry provides another important parallel because his intimate poems similarly challenge conventional power structures. “The Sun Rising” is concerned with intimacy, sexual gratification, and the celebration of the moment. Donne transforms the familiar convention in which lovers resist the rising sun because dawn separates them by declaring, “Love, all alike, no season knows nor clime / Nor hours,

days, months, which are the rags of time" (9). The confidence, arrogance, and directness of the speaker are evident when he calls the Sun "lazy," "old," and "pedantic" (Donne 1-5). Love allows the lovers to escape the domination of time and becomes not only a celebration of intimacy but also a celebration of the here and now. Donne's speakers frequently challenge societal values, particularly concerning physical relations between lover and beloved. "The Sun Rising" therefore presents an intimacy that challenges the moral values surrounding sexuality in Christian England. "The Canonization" similarly sets up an opposition between the intimate world of lovers and the public world. References to the king, court, education, money, religion, war, and law represent forces opposed to the speaker's love, while love is celebrated at the beginning and end of the stanza: "For God's sake hold your tongue, and let me love" and "Us canonized for Love" (Donne 1-20). The apparently private love poems are consequently concerned with the world outside the intimate space. The same movement between private and public is visible in Faiz and Neruda, whose love poetry can simultaneously celebrate intimate experience and engage with the public world. In Faiz's poetry especially, the personal is often parallel to the political, and the personal can also become a satire on the political. The reader is therefore left to judge whether a love poem is as much a satire on the public world as it is a celebration of the intimate world of lovers.

Faiz's "To Your Beauty" and Neruda's "Sonnet XVII" demonstrate how the poets participate in the broader tradition of love poetry while retaining their distinctive poetic voices. Faiz's lyrical quality has been compared with that of Keats and Lord Byron, and "To Your Beauty" strongly resembles Byron's "She Walks in Beauty." The two poems celebrate feminine beauty through intense visual and sensory imagery, while both move from external beauty towards the suggestion of inner beauty. Faiz's poetry similarly uses carefully chosen words and phrases such as "melodious songs," "passionate hands," "stable contours," and "crystal-bright visage of a beloved" in "My Companion, My Friend" (Faiz 12, 18-19, 21). These expressions reveal attentiveness to beauty, aesthetics, and the appeal of each constituent of the poem. Faiz's poetry also refuses to remain confined to pastoral poetry or themes of suffering and instead becomes diverse in its treatment of love, beauty, grief, intoxication, devotion, and the divine. Neruda's "Sonnet XVII" likewise treats love as something that can exist in secrecy, distance, uncertainty, and hiddenness. In "Distant Woman," the speaker's sensual descriptions are followed by the realization that the beloved remains distant, creating a movement from desire to disillusionment without abandoning devotion. These poems demonstrate that both poets participate in the familiar world of love poetry in which the lover is simultaneously overwhelmed by desire and rendered powerless by it.

The reversal of power dynamics is therefore central to the representation of Faiz and Neruda as love poets. Rebels belonging to areas of political upheaval are generally believed to possess power over the masses, not necessarily through physical control of institutions and people but through intellectual superiority and their ability to stand with the people. Faiz and Neruda became heroes to their respective publics, and their poetry engaged entire generations. To the public, these men possessed the resolve of steel and appeared unscathed by imprisonment, exile, and political adversity. Yet the same men became as malleable as wax in the hands of their beloveds. Their public personas were celebrated because people wanted heroes and figures to look up to, while their identities as lovers were less desirable. The poets consequently wrote of

their beloveds and channeled love through poetry. When confronted by the beloved, the rebel loses power over himself and becomes a slave to impulse. The reversal therefore functions as a balancing act between the authoritative public self and the tender private self. Conditions of human life make suffering an integral part of existence, while society's arbitrary judgment can make individuals feel insufficient. Love poetry conveys this vulnerability through beauty, grief, humility, tenderness, and submission. If one sphere requires authority, another requires tenderness and warmth. Through submission in love, the individual achieves a form of balance within himself, while the reversal of power between the public and private spheres creates an equilibrium between the revolutionary and the lover. Faiz and Neruda therefore emerge not simply as rebels whose poetry reflects political upheaval but as lovers whose poetry repeatedly demonstrates that even those who appear most powerful in public can surrender completely before love.

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