

“HAM DEKHENGE” AND “ODE TO THE WEST WIND” AS CLAIRVOYANTS OF WORLD PEACE THROUGH HUMAN DIGNITY

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Abstract:

The article analyzes the message hidden in the two poems, given as appendices, of famous revolutionary poets of the East and the West; Faiz Ahmed Faiz and Percy Bysshe Shelley. But both of them stand for world peace, humanity and human dignity and reflected their inside through the poetry they produced for which they had to face un-numbered problems but kept on educating people about the true meanings of humanity which only thrives when there's peace around and human dignity and honor are considered as the hallmarks of the society and peace is extended to all irrespective of the caste and creed of the people. The message promulgated in the heart touching poems of Faiz: “Ham dekhenge: Lazim hai ham bhi dekhenge” and Shelley's “Ode to the West Wind” are primarily exponent of the desire of the poets who, despite all odds, are not ready to accept tyrannical approach to curb human dignity and freedom which, in other words, are a guarantee for a peaceful society. This analytical study unfolds that how the poems of both the poets have become a clairvoyant in the global world which is striving hard for world peace and comity of nations is trying hard to avoid even a single wrong decision to avoid Third World War but at the same time the poems' message should be considered which is hidden in the lines; human dignity and honor which bring nothing but peace which is required and shall prevail despite all opposition if all humans are treated equally.

Key phrases: World Peace, human dignity, Global world, Ham dekhenge, Ode to the West Wind

Introduction

The United Nations (2004) states that no state, no matter how powerful, can by its own efforts alone make itself invulnerable to today's threats, and that many of the security challenges that states will face in the twenty-first century are interconnected. The United Nations (2004) also believes that today's threats recognize no national boundaries, are connected, and must be addressed at the global and regional as well as national levels. As a result, the shape of world peace has changed, and nations are fighting for peace by securing their physical and soft borders.

It made the case that preventing mass terrorism-related deaths in order to bring about world peace necessitates a strong commitment to bolstering the system of collective security, alleviating poverty, fighting extremism, putting an end to war-related grievances, combating the spread of infectious diseases, and combating organized crime. Stronger ties with all parties involved—regional and sub-regional organizations, the larger UN family, international and regional financial institutions and donors, as well as bilateral and multilateral partners—are

necessary due to the complexity of modern peacekeeping environments. The only way for nations to jointly solve the global peace and security issues of our day is through such cooperation (United Nations, 2016).

However, it is crucial to remember that poetry plays a significant role in the debates and writings that are necessary to attain the ultimate goals of peace and humanity. Through their poems, poets impact society and establish forums for emotional exchange and the development of amicable interpersonal bonds within the community. Poetry gives people a way to express their regrets and frustrations while also sharing their grief. People can express their sadness, heal their wounds, and find peace of mind through this type of communication (Ahmad et al., 2022). Similarly, art—such as poetry, theater, traditional music, and dance—has been employed as a component of peace-building tactics in communities devastated by violence all over the world, according to peace expert Zelizer (2003) revealed that peace-building tactics in communities affected by conflict around the world have included the use of art, such as dance, theater, poetry, and traditional music. Poetry, one of the literary genres founded on the interaction of words and rhythm, serves a variety of vital purposes, one of which is to inspire people to take action in support of a cause. Poets are generally considered the "Eyes of Society" because they portray the ups and downs of society (Dinakhel, 2016; Maghmoom, 2007).

Poetry paints a picture of a tranquil world, yet it may also be a world of conflict and bloodshed. Readers and listeners experience and perceive things with fresh awareness and acuteness as a result (Morrison, 2009). People's hearts and brains can be at peace via poetry (Heltand, 2022). According to Doiron (2012), poetry has the power to change people; poets use their words to paint a different picture of peace in the midst of conflict. It facilitates personal transformation, which paves the door for societal change. It is evident from the debate above that poets have a big impact on society and help steer it away from conflict and toward peace through their poetry.

Momin Uddin (2022) writes that Lalou and Tagore, for instance, were close contemporaries in the neighboring countries when they wrote at a period of terrible humanitarian crises, including racial conflicts, political upheaval, gender discrimination, economic exploitation, forced enslavement, etc. Caste prejudice and class divisions were the main barriers to achieving social justice for all Indians during Lalou's time. People from higher social classes discriminated against and took advantage of those from lower social classes, both financially and emotionally. He further opines that through his songs, Lalou pushed these people to follow the road of truth and righteousness instead of engaging in injustice and discriminating against others. In a similar vein, social and political issues plagued India under Tagore. Common issues that the people of greater India faced were class divisions, gender discrimination, political instability, and the upper class's economic exploitation of the lower class. Lalou and Tagore's lyrics and poetry from a century ago are still relevant in today's social and political contexts because people in the current century are also experiencing the same humanitarian crises in various countries around the world. Tagore wrote against these social injustices and urged people of all classes to work towards establishing a human society free from all types of discriminations and injustices.

Hence, the main goal of this article is to understand how beautifully Faiz and Shelley's poetry appears to be clairvoyant of the world peace and human dignity, for which the world is currently striving hard but despite efforts, new challenges erupt every day. This is because, despite their centuries-long distance, both authors seem to be writing in a way that suggests they are writing not for today but for tomorrow.

Statement of the problem

This article primarily is an analysis of Faiz and Shelley's two poems, though known as revolutionary poets, but if delved deep it becomes significant to know that both the poets, representing the East and the West, are primarily worked for world peace which is gained through recognizing the importance of human dignity and honor which is reflected in the society where peace prevails for all human beings irrespective of caste and creed.

Limitation of the study

The study confines itself only to understand the major philosophy behind writing of two poems by Faiz Ahmed Faiz and Percy Bysshe Shelley; "Ham dekhenge: Lazim hai ham bhi dekhenge" and "Ode to the West Wind", which apparently promulgate revolutionary ideas but if delve inside we come up with the concept of humanity, and human dignity for world peace which is becoming a must for world peace today.

Review of Literature

Both Faiz Ahmed Faiz and PB Shelley were groundbreaking poets in their own eras. Both of them wrote their poetry with the intention of improving the lot of all people. Shelley has been the subject of numerous studies covering a variety of topics. Miller (2013), for example, has examined Shelley's earlier books in light of his later poetry. In his study of Shelley's practicability of love, Peck (2003) asserted that Shelley's skepticism and idealism led him to consider the practicality of passion and love. Scrivener (2014) has examined Shelley's writings' attitude of reform. The evolution of the theme of death in Shelley's works has been explained by Kurtz (1933). He explained that the French Revolution and its severe consequences led to the growth of the theme of death in his works; even at that time, Shelley was able to conceal the ugliness of death by emphasizing the beauty of life.

The poet views the qualities of resistance and change against authoritative order as transcending all racial and social predispositions. He expressed the voice of his conscience, with determination over the issues of overall political advantage. A strong believer in universal love, Shelley did not limit himself to the cause for the abused in his own country alone. He was an internationalist in his ideological responsibilities.

Despite being British, Shelley vehemently opposed the British government's injustices against Ireland, demonstrating the universality of his ideological art. "The poor (Irish) are set to labor for what?" is how he describes the suffering of the Irish people as a result of British control in Ireland in his prose piece "Statesmen boast of wealth." Not those luxuries of modernity; not the food they starve; not the blankets that their infants lack because of the cold in their wretched hovels without the pride of power, the miserable isolation of pride, and the false pleasures of the hundredth part of society, "civilized man is far more miserable than the meanest savage, oppressed as he is by all its insidious evils within the daily and taunting prospect of its innumerable benefits assiduously displayed before him—no" (The Selected Poetry and Prose of Shelley, 1994).

For instance he says:

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed

Again:

As thus with thee in prayer in my sore need.
Oh! lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!

Further:

Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

And again:

Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Finally:

The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

Even though he loved the beauty of nature and everything in it, he was very saddened by the substandard living conditions of laborers and their families, who suffer in silence. He might have sat, accompanied, searched, and listened to unheard stories in the past. His statement that "I was a favorite among all our servants" (Stoddard, 1877) serves as proof of this. He has probably come to understand how those people have been denied their fundamental rights and have been mistreated in social, political, and economic spheres. Donald H. Reiman and James Bieri (2013) suggest in their essay Shelley and the British Isles that he vows to help the poor and to support love, non-violence, and social reform. Since then Shelley seems to have decided to set his mind and dedicate his thundering voice and swordy pen to correct and relieve declined humanity and enhances all reforming. Richard Henry Stoddard (1877) reminds out that he had a passion for improving the world, yet the world never wants to be reformed. He most likely raised awareness and given de-voiced people a voice in a beautiful piece by using straightforward didacticism. In addition to raising awareness, Shelley works tirelessly to uplift people's spirits. Trelawny (2017), claims that he worked to lift men's mind while they attempted to drag him down to their level. "I always continue until I am stopped, and I never am stopped," he said.

However, we discover that Faiz romanticizes a pre-medieval, pre-bourgeois period of human society and culture. Furthermore, romantics believe that the human body, particularly the female form, is a representation of the universe's grandeur. Faiz was undoubtedly a romantic poet, according to Dr. Arif, but his sentiment did not cause insensibility or a break from the repugnant substances of life. The author continues by stating that man's greatest temperances are his pride, poise, and liberty, all of which he enjoyed in his prehistoric days. Man has been deprived of his grandeur and adaptability ever since the establishment of the state, society, and bourgeois society. The common purity, innocence, liberty, and glory of man are typically indicated by romantic iconography. In contrast to the oppressed world of injustice that exists today, Faiz's use of romantic symbolism calls to a bygone ideal of equity, harmony, and freedom (Salah and Yusoff, 2016).

Faiz says about the right of people reflected in their dignity in a society for peace and harmony:

بس نام رہے گا اللہ کا
جو غائب بھی ہے حاضر بھی

جو منظر بھی ہے ناظر بھی
اُٹھے گا انا الحق کا نعرہ
جو میں بھی ہوں اور تم بھی ہو
اور راج کرے گی خلق خدا
جو میں بھی ہوں اور تم بھی ہو
ہم دیکھیں گے
لازم ہے کہ ہم بھی دیکھیں گے
ہم دیکھیں گے

Additionally, Ygnasri (2019) asserts that Shelley assumes that all mental or lethal illnesses have their origins in slavery. According to Shelley, slavery might not be limited to the body or mind. Even honorable men may suffer mentally if they lose their freedom of expression, opinion, political, social, economic, or spiritual freedom. "Was man a nobler being? Slavery/Had crushed him to his country's bloodstained dust," he tells us in *The Daemon of the World*. He saw slavery as a whip of iron that made the world a sad and unsightly place, in addition to being an ironic curtain.

Ahsan ul haq (2020) says that Faiz's poetry has a number of deeper, more intriguing levels of significance. Faiz's poetry is unique in that he uses metaphors, images, and other elements of an ongoing Urdu and Persian tradition to make his points or ideas about revolution or freedom relevant to the current situation rather than presenting them directly, which is frequently the hallmark of resistance poetry. For instance, lover/mahboob represents the long-awaited freedom, longing/wisal represents the protracted fight for freedom, and if we use other examples, "morning, dawn" represents both human freedom and unity; Night/Shaaam is perceived as a reflection of darkness, including not only unrequited love but also people's ignorance, among other things. Therefore, it is clear that Faiz is fundamentally a broken lover (majnoon), and his quest for Laila's union is a transformation of his individual aspirations into the collective dream of oppressed people and the light (rooshani) that would triumph over the darkness (anadera). Thus, the same weapon of form and substance that is common in both romantic and witness poetry unites poetry and politics. Inequality and injustice are two important and pressing topics that Faiz addressed in his lyrics. His poetry motivates society to fight against capitalism, the bourgeoisie, and the repressive ruling elite that is about to take advantage of the general populace for their own personal benefit. Furthermore, Faiz is unwilling to tolerate and put up with the devastation of his nation, the pain and tribulations of its citizens, and the cruelty and ignorance of governing regimes. He expects that a new dawn or sabah will emerge, despite the fact that there is undoubtedly total turmoil and uncertainty everywhere. Poetry by Faiz promotes the principles of resistance and revolution. His poetry exposes the perils of exploitation, tyranny, and the predicament of the weak and impoverished at the hands of capitalist forces.

Moreover (Ahsan ul haq, 2020) Faiz's poetry speaks to the average person who endures poverty, exploitation, and suffering and exhorts them to stand up for their freedom and rights. His famous statement in his Ghazal, "we too shall see (Hum be dekhiey Gaye lazim h ki hum be

dekhiey Gaye)," conveys to the average person the message of hope, freedom, justice, equality, and dignity.

In Shelley's poem "Ode to the West Wind," the speaker calls forth the "wild West Wind" of autumn, which scatters fallen leaves and seeds for the spring to nourish. He also begs the wind, a "destroyer and preserver," to listen to him. The speaker refers to the wind as the "dirge / Of the dying year," explains how it causes terrible storms, and begs it to listen to him once more. According to the speaker, the wind rattles the ocean's "sapless foliage," fractures the Atlantic into stony gulfs, and awakens the Mediterranean from "his summer dreams." He then begs the wind to listen to him a third time. The speaker claims that he would never have needed to pray to the wind or call upon its powers if he had been a dead leaf that the wind could carry, a cloud that the wind could transport, a wave that the wind could push, or even if he had been "the comrade" of the wind's "wandering over heaven" as a youngster. He begs the wind to carry him "as a wave, a leaf, a cloud!" since, in spite of his inherent dignity and uncontrollability, the weight of his worldly life has now bowed and imprisoned him.

However, "Hum Dekhenge" is a groundbreaking Nazm by Faiz, one of the most well-known poets in Urdu, who has also written in Punjabi and other languages. Faiz promoted socialism throughout Pakistan by using poetry in Urdu. Faiz's Ghazals and Nazms have had a significant impact on the nation. Love, drunkenness, nonviolence, revolt, sacrifice, and peace were among the topics they covered. He lived through many of the pivotal historical events in Pakistan's history, from the founding of his nation to the unrest of the rule of succeeding administrations. A promise is the subject of Faiz's poetry Hum Dekhenge. He claims that the day that was promised to us would come (hum dekhenge). The world's numerous injustices will be blown away like cotton wool on this day. On this day, a storm will rise over strong men and women, and the ground beneath the oppressed will tremble like a heartbeat. He claims that all of the idols would be driven out of the Kabah on this day. The strong leaders and their governments will be overturned, and the good-hearted people who were persecuted and shunned will reign on thrones. According to him, God's name would be the only one left. "I am the truth" will be screamed (Ahsan ul haq, 2020).

For instance, Faiz believes that with reference to the dignity of those who are primarily the backbone of the world striving for peace and harmony

جب ظلم و ستم کے کوہِ گراں
روئی کی طرح اڑ جائیں گے
ہم محکوموں کے پاؤں تلے
یہ دھرتی دھڑ دھڑ دھڑ کے گی
اور اہل حکم کے سراپے پر
جب بجلی کڑکڑ کرے گی
ہم دیکھیں گے

Though according to some observers, both Faiz Ahmed Faiz and Percy B. Shelley appear disillusioned with their country's governmental structure and support disobedience and insurrection. Both depict the suffering and poverty of the working class. Both writers' poetry has timeless qualities and universalizability since they are set apart by time, location, and nation.

They both advocate social change and are idealists and reformers because they appear to be committed to social charity. Despite this, they differ in the part-subject matter of the selected poems, with Faiz discussing romantic love and expressing figurative appreciation for the beauty of his lover. In contrast, there is no mention of any romantic content in Shelley's selected poem, which publicly denounces and reveals the monarchs' incapacity and wrongdoing. However, Faiz makes more subtle and oblique references to the neglect of the administering body. To fully illustrate the origins and consequences of socio-economic inequality, he alludes to the bad aspects of poverty, including mortality, prostitution, and human trafficking. On the other hand, Shelley touches on poverty and society in passing without showing concern, highlighting the deceit and corruption of social structures which negate the importance of human dignity required for world peace and harmony to avoid some major international disaster in the form of WW III.

Conclusion

The above basically refers to the dignity of human beings which, if not respected, can result in such consequence for which the entire globe might suffer as we are witnessing in today's global world which is devising new policies to avoid international crisis and challenging world peace in one or the other. It is all because some of the sections of the world community are not ready to accept that with ensuring human dignity and honor, irrespective of caste and creed as well as geographical boundaries, world peace cannot be guaranteed and this what both poets, thought popularly known as revolutionaries, have put forward through their poetry that human dignity is not geographically bound rather it may be taken as the right of each and every individual so that all the people may strive collectively for world peace and stability for humanity.

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