

## “The City As A Symbol In The Poetry Of Ahmad Faraz”

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**Abstract:** *In the poetry of Ahmad Faraz, the city emerges as a powerful and multi-layered symbol. It does not merely represent <sup>1</sup>a physical space; rather, it embodies social constraints, political oppression, emotional alienation, and the collective suffering of individuals. Faraz often portrays the city as a place where human relationships are governed by hypocrisy, fear, and self-interest, reflecting the moral decay of society. The city in Faraz's poetry also symbolizes the conflict between the individual and the system. It stands for authority, surveillance, and the loss of personal freedom, where the sensitive and sincere individual feels suffocated. Against this backdrop, the poet's voice becomes one of resistance, highlighting themes of rebellion, protest, and the struggle for truth.*

**Key Words:** *Ahmad Faraz, City as Symbol, Alienation, Emotional Isolation, Psychological Reality.*

### Topic: “The City as a Symbol in the Poetry of Ahmad Faraz”

The trend of symbolism proved to be a great source of charm and sweetness in English literature and the literature of other Western languages. When Eastern languages, after traveling from complex wording to simplicity and smoothness, adopted a figurative and metaphorical style. Symbolism made a valuable contribution to Urdu literature and poetic capital, illuminating the style with new avenues of innovation along with aesthetics. In the era of undemocratic attitudes, it was considered better to resort to symbols and give voice to the hidden voice of the heart than to restrict language and silence. But because of these symbols, there will be doors of virtue. He did not anticipate this much, and when this symbolism paved countless paths of intellectual diversity through artistic agility, then immediately, stories, dramas, and poetry adopted a symbolic style, shocking the readers of literature. Particularly in Urdu literature, the charming symbols have been well received by literary critics who understand ghazals. There has always been an abundance of symbols in the words of poets. Mirrors, cages, walls, clouds, mud, air, rivers, oceans, mountains, stones, cliffs and many other symbols have been considered geographically significant. At the same time, poets have successfully tried to create enchanting and magical states by bringing home and city as symbols. The city has been mentioned repeatedly in Ghalib's poetry. Ghalib's attachment to Delhi was so great that he did not leave Delhi during the turbulent times like the Ghadar. While the friends were busy sifting the dust

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of the earth in search of peace, apart from poetry, Ghalib's letters also mention love for the city and lament the destruction of the city of Delhi. Ghalib says:

Aalam-e-tilism shehar-e-khamoshaan hai sar-ba-sar  
Ya main ghareeb-e-kishwar-e-guft-o-shunood tha

(1)

Urdu ghazals is living in the era of Faraz and Faraz's era was not the only one. When Faraz himself used to rob the poetry halls by reciting poetry. Faraz's era is still ongoing and it is not known how long it will continue. In modern Urdu ghazals, the popularity that Faraz has enjoyed in terms of intellectual aspects and spiritual foundation is undeniable. Hardly any other ghazals poet has been so fortunate. Ahmed Faraz had a diverse and harmonious conception of themes, which, combined with his art, had the ability to shock the readers of ghazals with every poem and every line. Faraz's conception of love was based on reality A common lover of the time was a lover of his ghazal.

Faraz does not believe in the primacy of love in the concept. He brings love in the same way that is happening in the times. So his poetry is becoming a complete mirror of reality, becoming a tool of reality. This is the uniqueness of Faraz. The abundance of themes has surprisingly placed Faraz in a very isolated and elevated position compared to other poets.

Ahmed Faraz was born in Kohat. He had immense love for Kohat. Perhaps this is the reason why the theme of the city comes up as a rich reference in his poetry. The city has been mentioned so many times in Ahmed Faraz's poetry that there is a need to pay special attention to it. Rather, this word (city) itself is forcing us to draw attention to Faraz.

Be-aawaaz gali koochon mein ghazal-sara hai  
Shehar-e-sukhan ka aik musaafir tanha tanha

(2)

Faraz's entire journey with his beloved has been one of regret. Therefore, Dil's departure to the city of Nagar is also a cause of regret.

Jaana dil ka shehar nagar afsos ka hai  
Tera mera saara safar afsos ka hai

(3)

But when that beloved Dilbar is in the city, the entire splendor of the city is restored by his presence. It is as if his arrival brings a freshness to the air, the streets take on a new color, and the city that seemed a cradle of desolation a moment ago suddenly fills with life

Dekho aik soorat ne dil mein kaisi jot jagaai  
Kaisa saja saja lagta hai shehar-e-malaal kisi se

(4)

In the absence of Dilbar, the city was devoid of love and for him and Faraz, everything felt dark like night. Love for the city, devotion to the city, respect for the city had intensified in Ahmed Faraz's heart. He himself is fond of the city and often mentions learning the manners of the city.

Main shab ka bhi mujrim tha, sehar ka bhi gunahgaar  
Logo! Mujhe is shehar ke aadaab sikha do

(5)

And when the cypress trees of the city die, all the birds migrate. Thus, the end of high morals and values also devastates the cities. Then the feelings of nostalgia awaken in the heart of every conscious person. Every soul loves this city. Where there is peace, harmony, prosperity, high character, sincerity, love and brotherhood, but after the passage of time, there is a change in morals and habits. New traditions eat away at old traditions and the lover of conservatism finds this modernism offensive and becomes angry.

Hamaari saada-dili dekhiye ke dhoondte hain  
Hum apne des ki baatein paraaye shehron mein

(6)

Then such cities become as desolate as a desert. And in the midst of the crowded gathering, such a feeling of desolation awakens that the city of cities begins to appear empty

Hum bhare shehron mein bhi tanha hain jaane kis tarah  
Log veeraanōn mein kar lete hain paida aashna

(7)

When there is a drought of beauty in the city of Hassan, then every heart becomes demanding and every eye becomes questioning. If the atmosphere of the city is not familiar with the lamp, then even the light of the firefly flares up there. Who is ignorant of the manners of the city? The cry of Faraz becomes a source of joy in the city.

Tu ke anjaan hai is shehar ke aadaab samajh  
Phool roye to use khande-e-shaadaab samajh

(8)

According to Ahmed Faraz, the lack of order can be gauged from the fact that now there are even rumors of the city collapsing, because:

Be-sar-o-samaan thay lekin itna andaaza na tha  
Is se pehle shehar ke lutne ka aawaaza na tha

(9)

That is why Faraz takes a hard line against those who criticize him for his lack of comfort. For Faraz, comfort is not a negative quality, but according to him, for a person who has kept his inner world alive, external comforts are merely temporary. Faraz's tone is both rebellion, self-restraint, and a declaration of the warmth of love

Ta'na-zan kyun hai meri be-sar-o-saamaani par  
Aik nazar daal zara shehar ki veeraani par

(10)

When the city air becomes like fire, the cool breezes of the morning stop coming and then even the losers start celebrating. That is why Ahmed Faraz has advised people to stay courageous at the Shahr-e-Wafa gambling house

Qimar-khāna-e-shehar-e-wafa mein hausla rakh  
Yahan to jashn manate hain log haare hue

(11)

Ahmed Faraz laments the lack of love in the city, but he also expresses the feeling that he was rare, pure. The lack was in love, or in the capacity of the city's people. Here, Faraz has both lamentation, rebellion, and a full realization of his own worth. This combination gives Faraz's poetic tone that enjoyment that is unique to him.

Ahmed Faraz treats the city in a different way. He has seen the city from every angle, and this color is different from every other color, as well as unique and appealing. For Ahmed Faraz, the symbol of the city is not just a town or population. Rather, the existence of the city seems to be an integral part of Faraz's identity. The joys, sorrows, prosperity, desolations, loves, rivalries, and fleeting moments associated with the city present a wonderful picture of life along with artistic elegance. Faraz has composed ghazals in this city of speech. Sometimes this city is a city of nagar and sometimes for Faraz, this city becomes a city of malaal and sometimes Faraz wants to see his beloved in this city of love. Faraz also laments the destruction of the city's books and the loss of its letters. And sometimes, he creates a buzz in the city by mentioning them. Sometimes, Faraz, fascinated by this gathering, speaks thus:

The city is a valuable asset of Faraz. The city is the beloved of Faraz. It is the support of heartfelt affection. It is a metaphor for a feeling. It is a symbol of love. It is the interpreter of feeling. It is a reflection of intuition. For Faraz, a city is not just a crowd of streets and buildings, but a haven of memories, emotions, and the touch of imagination. Just as a city is a collection of different and diverse things, so for Faraz, the word city carries within itself great nuances, colors, and a sense of elegance.

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