Journal of English Language Literature and Education
Vol. 5 Issue 3 (July - September 2023) PP 89-111
ISSN: 2710-4923 (Online)
ISSN: 2663-3485 (Print)

A Comparative Analysis of the Selected Romantic Poems of Ahmed Faraz and E. E. Cummings

Rubab Ali[1]

Amna Khalil[2]

Abstract: *The works of several romantic poets, writers, essayists, and novelists such as John Keats, John Donne, Jaun Elia, Parveen Shakir, etc. have contributed a treasure that has enhanced the literature of both America and South Asia. The purpose of this research was to identify the ways in which the romantic poetry by Ahmad Faraz and E.E. Cummings were similar to one another and the ways in which they differed from one another. For this analysis, just a select a few poems were chosen for the aim of conducting the comparative study. The textual study of the chosen poems demonstrated that both poets had a comparable vision of the romantic spirit and perception of ideal beauty, despite the fact that their modes of expression were different. The analysis of a selection of poems written by E.E. Cummings and Ahmad Faraz led to the deduction that, despite the fact that the perspectives from which the two poets express themselves were distinct from one another, their work as a whole centres on the romantic spirit and employs a wide variety of literary strategies in order to describe beautiful things. The research has due to the fact that it only looked at a small selection of poems, but the door is still open for additional research on this topic.*

***Keywords*:** *Ahmad Faraz, American literature, comparative analysis, E.E. Cummings, romantic poetry, South Asian literature*

[1] *BS English Graduate, Department of English Language and Literature. Lahore Garrison University Lahore, Pakistan. rubaaab8@gmail.com*
[2] *Senior Lecturer,Department of English Language and Literature. Lahore Garrison University. Lahore, Pakistan. amnakhalil@lgu.edu.pk*
DOI: *https://doi.org/10.54692/jelle.2023.0503180*

Introduction

With the origination of literature, poets, essayists, writers, critics, playwrights, novelists, and dramatists have been forming their own grounds with a distinction of a particular aspect of their writing. South Asian literature holds its identity as a mark of pride because poets

like Ahmad Faraz form its base. At the same time, English Literature is enriched by the history of romantic poets like E.E. Cummings.

Research Objective

The researchers aim to textually analyse the romantic works of Ahmad Faraz with that of E.E. Cummings to mark out the similarities and differences in both poets' works through comparative analysis. Specific poems are selected to accomplish the target.

Research Question

The study addressed the following research question.

1. What are the textual similarities and differences between the romantic works of Ahmad Faraz and E.E. Cummings, as demonstrated through a comparative analysis of specific poems from each poet's repertoire?

To fulfill this aim, the research paper has been divided into five parts to critically analyse the poems and unleash the target points. The first section consists of the literature review unfolding the published research work on these two poets. The second section highlights the detailed introduction, analysis of works, and themes of Ahmad Faraz's writing, whereas the third part covers the same for E.E. Cummings. The fourth part draws a comparative analysis between the two poets to reveal the objective. The final and fifth part of this research concludes this paper.

Literature Review

A deconstructive theory was applied to E. E. Cummings's poetry for better comprehension and resolving issues relating to cultural concepts, semantics, rhetoric style, and literary meanings for non-English students (Pishkar & Nasery, 2013, p. 225). The forms, main themes, and style of Cummings were thoroughly analysed through his various poems and the study concluded that Cumming's writing style is more similar with respect to that of Gertrude Stein. The main themes deduced in his poetry are love, rebirth season, sex, romanticism, partly social satire and social issues utilizing intentional misspelling, a unique composition of compound words, and representation of

certain dialects discrete phonetic spellings (Pishkar & Nasery 2013, p. 227).

Approximately 157 poems were examined as a corpus for detecting the patterns and effects of the unconventional use of punctuation marks. A detailed evaluation reveals that Cummings used punctuation marks for substitution, omission and insertion, and effective systemization and articulation of the poems (Gómez-Jiménez). Similarly, Hussain and Saleem (2017) scrutinised two poems of Cumings to uncloak modern and postmodern themes and elements. For this purpose, five linguistic deviations were applied based on the theoretical framework provided by Geoffrey Leech. This paper surmises stylistically that the poems' diction is fragmented, without a title, runs vertically, containing elements of defamiliarization and flouted syntax. Whereas thematically, the poems comprise stark aspects of modernist and postmodernist features, including a sense of freedom and dysfunctionality (Hussain & Saleem, p.168).

Pickett (2015) studied three selected poems of E. E. Cummings to examine the contextual expositions and the structure. This paper attempted to disclose artistic creativity and communicative truths through inventive and intuitive expressions. Bast (2011) studies Cummings's poetry under the lens of advertising culture and modernist texts by comparing his poetic works with modernist approaches to highlight modernist critical endowments in an attempt to uncover unfair labels and strained criticism commentary of Cummings' works. Nevertheless, this paper attempts to textually interpret a singular poem by E. E. Cumming in a literary analysis.

On the other hand, Ahmed Faraz's poem *Mohaserah* was critically analysed by Mohammad Tariq (2020) and appreciated Faraz's critical thinking, versification, and creative writing. The study examined the rebellious and revolutionary aspects of Faraz's poetry through this poem. It concluded that *Mohaserah* is an amalgamation of subdued anger and gruelling commentary on the imperial machinery.

The research explored the self-felt subjectivity of the poet and concluded that the selected poem is a rendition of a time during which people are stagnant and overpowered in a siege and must rise to their destined glories. Contrarily this research is done to explore the romantic aspect of Faraz's poetry.

Faraz Ahmad

Ahmad Faraz was born in Kohat, Pakistan, in 1935 and breathed his last in Islamabad, Pakistan, in 2008. He was known to be a famous contemporary poet who wrote simply yet marvellously. After gaining his expertise in Urdu and Persian from Peshawar University, he provided his services as a lecturer in the same institution. He was a part of the Progressive Writers Movement and the Democratic Movement. Faraz set his grounds in Urdu Literature by being a poet of two opposite subjects, i.e., Romance and Political Opposition. Faraz did not only serve as a lecturer but also as Chairman of the National Book Foundation, Islamabad. In his life, he was honoured by the Pakistan Government with titles; *Hilal-e- Imtiaz, Sitara-e- Imtiaz* and *Hilal-e-Pakistan* (awarded post-death). His poetry works include *Pas-e-Andaz-e-Mausam* and *Shehr-e-Sukhan Arasta Hai (Kulliyaat),* and his books include *Pas-e-Andaz-e-Mausam, Jana jana and Na-yaft.* Faraz's poetry has been translated into several languages i.e. English, Punjabi, French, German, Russian and Hindi. Like Faiz Ahmad Faiz, he also had to be deported from the country during General Zia ul Haq's reign. He underwent self-exile for six years and was later arrested for saying verses against military rule. After Allama Muhammad Iqbal and Faiz Ahmad Faiz, Ahmad Faraz got the status of *Qabool-e-Aam*.

Ahmad Faraz had a unique way of writing words in a rhythmic form, which was not gloomy but gave the upbeat of hope. His ideas were diverse, traditional and broadminded. He turned feelings and emotions into romantic expressions through rhythm and verse. His poetry knew how to bring two hearts together as it had beautifully learned the skill of

agonizing the hearts filled with longing and love before coming out of the pen. The ink of Faraz's pen knew precisely how to perform its pivotal duty of writing irrelevant and unexpected words with the idea of love, lover, and beloved. His poetry is a form of catharsis and expression of the suppressed feelings for the romantic souls. His poetry has lyricism, charm, sensitivity, melancholy and beauty, which has not just conveyed romantic love but also democratic ideas for which Faraz had been jailed many times in his life. His poems contain poetic diction, sadness, and awe for the fulfilment of desire which is common in every reader. Being a comprehensive and understandable poet, Faraz reaches out to every kind of audience which needn't have a high intellect. His poetry contains elements of hope, imagery, personification and connotation, which work as a distinctive feature for his romantic genre in smooth rhythmic patterns. One of his most famous romantic poems is, *Suna hai log usay aankh bhar kay dekhtay hain,* (Faraz), in which he makes extraordinary assumptions about the exceptional beauty of his beloved, which are based upon rumours. The way in which Faraz has described the beauty of his beloved and related it to inhuman things and unnatural situations justify his use of metaphysical conceit. He adorns praise for his beloved and dreams of seeing or meeting her for once, but then he decides to leave the city at the end with a hopeful heart. The narrator opens the poem with a rumour that, to his knowledge, people see his beloved with desire, admiration, and wonder, and now he has decided to stay in her city for some days in order to see the rumours turning into the truth. He wants to test the enthusiasm that restrains people from moving further when the beloved comes into sight. He continues with further speculations that his beloved holds a soft corner in her heart for ruined people, and to gain her attention and sympathy, he is ready to ruin himself to test whether the rumour is true or not. He adds that if the beloved is a lover of poetry, then why not try his own expertise in poetry. Continuing with the rumours and use of hyperbole,

he connotes that he has heard when his sweetheart speaks, fountains of flowers spring from her mouth, making their way through her delicate lips by saying: "Suna hai bole to baaton say phool jhartay hain, Yeh baat hai to chalo baat kar k dekhtay hain". The poet has correlated an impossible natural act of blooming flowers with his beloved's speaking as John Donne in his poem, *The Sun Rising* uses the connotation to make a statement that his beloved is all the states and kingdoms in the world by saying: "She is all states, and all princes, I". He compared his beloved to India's worldwide famous spices to highlight the beloved's exoticness, appeal, and charm by saying: "Look, and tomorrow late, tell me, Whether both th' Indias of spice and mine" (Donne, 2021).

In the following verses, the narrator continues stemming his beloved's beauty into words with the help of personification, when he states that he has heard stars come down at night to observe the beauty of the poet's beloved and to notice whether the darling has slept or not. It is an unacceptable characteristic of stars to come down to observe someone with sight with human capacity. Even the moon spends its time just gazing at the exotic and unbearable beauty of the poet's beloved, as he says

"sunā hai raat use chāñd taktā rahtā hai,
sitāre bām-e-
falak se utar ke dekhte haiñ".

In the book, *The House on the Mango Street,* the writer Sandra Cisneros gives an introduction of the windows of the house by using a personification, and the book states: "But the house on Mango Street is not the way they told it at all. Its small and red with tight steps in front and windows so small you'd think they were holding their breath". The writer uses personification to emphasize the hampered situation of the Esperanza family (Cisneros, 2004, p. 12).

Similarly, Faraz uses personification to emphasize the fact that nature has made someone so beautiful that the other natural things suffer from curiosity and jealousy because of the magnificent beauty of the narrator's beloved. According to him, butterflies tease the

beloved and her sparkling beauty makes fireflies halt and gaze at her in wonderment. Her loveliness even gives opposition to deer who are spiteful of her voice and eyes. Her eyes are so hypnotic and beautiful; looking into them is equivalent to the miraculous awakening on a resurrection day. He further says that even a deer would gaze at his beloved enviously. Faraz uses animal imagery to emphasize the fact that his beloved is so bewitching and exquisite that even a gazelle, known for its delicacy and alluring eyes, is green with envy of the exotic beauty of the beloved as he says "Suna hai hashr hain uski ghazal si ankhain, Suna hai hiran dasht bhar kay dekhtay hain". Gazelle, a symbol of spiritual authority, gazes enviously at the narrator's delicate and heavenly beloved, symbolizing that beauty empowers over spirituality. By singing praises of the beloved, the poet says that her hair is as dark as night, which encapsulates everything it touches in its blackness and darkness. Even the kohl seller's products look superficial in front of her dark eyes. Kohl is an essential part of make-up in the South Asian world and has been used for centuries to accentuate the eyes. The necklace she wears does not add to her splendor; instead, her aura and exquisiteness add more to the necklace's beautiful gems as she is the brightest and most precious gem of all. The poet alleviating her grandeur, states that the flowers resent her delicate body and the angels try to adopt her holy deeds and purity. Moreover, this act of the lover adoring her lips, not only makes the rose; queen of flowers, green-eyed but also puts the spring season in an unenviable position. The poet has used personification in these verses to swank the exquisiteness of his dearly loved. "Suna hai us kay labo(n) say gulaab jaltay hain, So hum bahar pay ilzam dhar kay dekhtay hain". The poet uses natural imagery to describe the intensity of his beloved's beauty, which has weighed down the mind and state of passersby and the poet himself.

The mentioning of the envious rose depicts the use of floral imagery by the poet; this literary device has also been used by Mir Taqi Mir to ornate the beauty and delicacy of his beloved's lips

when he says "Nazuki us k lab ki kia kahiye, Pankhari ik gulaab ki si hai" (Meer, 67). This poem portrays the striking and unique glamour of a human being by whom the narrator has been inspired; the unmatched and unleveled prettiness of a woman. The poet states that rumour has it that travellers end up losing their hearts just by one glimpse of her stunning looks; her single spectacle makes people give up their hearts. Her appearance has been personified as a thief of hearts however the act of stealing involves hands and eyes. The hands are responsible for stealing hearts, and the eyes are responsible for hypnotising the travellers. The beloved is tall, but her manners are attractive, unlike the fruitless tall plants. Only the walls of her chamber are aware of her beauty as she rarely steps out, but when she does, she makes the whirlwinds stop and gaze at her striking beauty dumbfoundedly. By the end of the poem, the poet assumes that if his charming beloved is a dream, then he would like to know where this exquisite beauty leads him and what may be the meaning and interpretation of this magnificent dream.

In the poem, *Barson kay baad dekha ik shakhs dilruba sa*, Ahmad Faraz appears to be on a voyage of memories by highlighting the themes of nostalgic memories, past, and melancholy. He remembers an alluring person who amused his heart, but he is unable to identify her through the lane of his memories. The poet has used a simile to associate the words of the beloved with the luminous light of a firefly that, passing through the dark, casts light and illumination to guide the astray. Poet has also used this symbol of the firefly in order to associate its illuminating light with the words of the beloved to emphasize that her words are laden with wisdom and intellect. The glow of the firefly gives off a glint, and the firefly itself is a symbol of inspiration, guidance and hope; as he states, "Alfaaz they kay jugnu awaz kay safar mai, Ban jaye jungle(n) mai jis tarah raasta sa" (Bostwick). This symbol of the firefly is also present in the poem *Hamdardi* of Allama Iqbal, where it glows to provide

hope and guidance to an anguished nightingale.

In the next verses, the narrator appears to be so much in love with the beloved that he conjures her image even in the thickest of his unconscious dreams and in the humdrum of memories. The poet has used a juxtaposition of dreams and memories, wakefulness, clarity, and unconsciousness to hint at the notion that it seems as if the beloved has become a substantial part of the lover. The poet gives credence to his beloved's distinct individualistic personality that highlights itself from the collective pool of homogenous personalities. The poet states expressing his melancholia that past loves, new acquaintances, and foes have betrayed him by always being untrustworthy and dishonourable. Therefore, the poet as a lover kept his guard up in this newly found fondness of the heart by stating, “Agli muhabbato nay wo namuradiyan dein, taaza rafaqato say dil tha dara dara sa”. The poet has been stung by past experiences, yet he is enchanted by her everlasting aura, which has captivated his memories. This poem includes simple diction stripped of any embellishments. The tone of the poem is confessional in which the poet reminisces and expresses his emotions in an honest bare manner. In another poem, *Chalo isi say kahain, dil ka haal jo bhi hi ho,* the poet starts the poem with a paradox of a caretaker and a tormentor. He considers his beloved as a carer who medicates his emotional wounds and listens to his ranting and desires with compassion and without being judgmental. At the same time, he juxtaposes the beloved as someone who simultaneously remedies, poisons and vexes the poet. However, in his fervour, the poet ardently desires the regrets and griefs he faces at the hands of the beloved.

The poet compares the pining, yearning, and hankerings of his love to the eternal and immortal love of Majnu and Farhad, the two exemplary folktale heroes. The poet has made an allusion towards Majnun through the birth name Qais who lost his beloved Laila to another man and death (Theholidayspot.com). Faraz also alluded to the love story of Farhad, through the title of Kohkan, who was unable to gain the love of life,

Shireen ("Shirin and Farhad"). The poet proclaims that these two timeless lovers with unrequited love perished in the name of love. This sacrifice of these famous lovers made their love legendary as the poet says: "Maray na haar kay hum Qais o kohkan ki tarah, Ab ashiqui mai humari misaal job hi ho". The poet expounds that his love will also live on triumphantly even though he has lost his beloved. Similar comparisons of undying love and intensity of passions are made in the Sufi poetry of Maulana Rumi, in his poem *Song of the Reed*, he hints at the fervour of Majnu, who was lovelorn and tattered, "The flute tells the tale of love's bloodstained path/It recounts the story of Majnun's love toils". Moreover, Mir Taqi Mir also stated a similar analogy in one of his poems: "Mai or Qais o Kohkan ab jo zubaa(n) pay hain, Taaray gaye hain sab yeh gunaahgaar ek tarah" (Urduinc.com).

The poet expressed gratitude for the light of wisdom and intellectuality showered upon his path by the essence of love; due to the radiance and gleam imparted by the wisdom, his journey became more accessible. The poet addresses himself by stating his pen name or nom-de-plume to complain about the beloved's treacherous and afflicting behavior towards him. Therefore he demands retribution and answers for his torments by stating, *Faraz* "isnay wafayi ki keh k beywafayi ki, Jawab deh to humain hain, sawal jo bhi ho".

E.E. Cummings

Edward Estlin Cummings was an American poet, born in 1894 and served the world with his writings till 1962. He gathered the audience's attention by not just being a painter but a poet with adept usage of punctuation and phrasing. He studied B.A and M.A from Harvard University and published his first book, *The Enormous Room,* in 1922, in which his distrust of the administrative system was narrated symbolically. He studied Arts in Paris and New York and wrote his first verse book in 1923, called *Tulips and Chimneys*. He was honoured with the *Dial Award* for his service to American Letters. He wrote twelve

volumes of verses and assembled them into two volumes based on the book *Complete Poems* in 1968.

He had an idiosyncratic personal style of his language and poetry as he was considered an inventive poet. He wrote auxiliary and accurate poems with keywords. He made-up compound words to the syntax and used irregular capitalization for emphasis and irregular alignment and lines in his work. His poetry depended upon his quirky, ironic, fond, or tough moods (Britannica). He used conventional and relatively simple language in his poetry to portray his eccentric ideas and puns. The thematic concerns of his poetry include love, childhood and flowers. The lyrical agility, satirical and unconventional styles depicted the extraordinary visions of love and life that surface through the growth and joy of relationships. ("E. E. Cummings")

His poem, *My Love* ("My Love") has been a server of the magnificence of the beloved's beauty. From the beginning till the end, the poet only describes the beauty of each body organ in relation to the magnificent and beautiful things in the world. His poem justifies the use of unique elements as he has used metaphysical conceit, imagery, metaphor and simile all in one frame.

The poem's opening lines convey that the beloved's long dark hair holds a kingdom of darkness. The beloved's black hair is personified as the king of darkness, whereas her forehead has been called a voyage of flowers, "my love, thy hair is one kingdom, the king whereof is darkness, thy forehead is a flight of flowers". This reference could also be an analogy to the Greek goddess Nyx; it has often been referred to as the personification of night in literature. Nyx carried a cloak of darkness usually represented through its dark hair. According to the poet, the beloved has similar lush black hair accentuated even more by the use of a metaphor of spring for her forehead.

E.E. Cummings has artistically used personification and metaphysical conceit to elaborate the beauty of his beloved labelling the darling's hair by a kingdom and to support his ideology, he has produced an imaginary king upon the dark kingdom. John Donne uses

metaphysical conceit in his poem *The Sun Rising,* to portray his love for his perfect beloved (Quote). With the use of "*is",* the poet infers the kingdom in his beloved's hair just the way in the poem *A Red, Red Rose* by Robert Burns, he associates an abstract idea of Love with his beloved and uses a metaphor of a red rose by saying, "O my Luve's like a red, red rose, That's newly sprung in June; O my Luve's like the melodie, That's sweetly play'd in tune" (Burns). Taking it to the next level of appraisal and appreciation, Cummings says that his beloved's head is a forest containing sleeping birds and her breasts are swarms of white bees.

These verses elaborate more on his use of metaphysical conceit and simile as it is a non-human characteristic to have a swarm in breasts or forest in head "thy head is a quick forest, filled with sleeping birds, thy breasts are swarms of white bees". The use of simile is not restricted to only one verse, but several verses in Cummings' poems as Denise Rogers draws a comparison between stars and teeth in his poem saying: *Your Teeth,* where he says "Your teeth are like stars, They come out at night. They come back at dawn, when they are ready to bite" (Rodgers, 2021).

In the proceeding verses, the poet relates his beloved's body to the cruel and harsh month of April that spreads heat and annoyance but symbolically, the warmth of his darling's body is being intimated by the poet. His beloved's armpits resonate rejuvenation and blooming as they are Spring for him, and her milky white thighs are being compared to the chariot horses for their sprightliness and deftness. The poet uses a metaphor when he says, "Upon the bough of thy body, thy body to me is April, in whose armpits is the approach of spring, thy thighs are white horses yoked to a chariot of kings". Cummings' artistic use of metaphors is exhibited in many of his poems, such as: "Since feeling is first where he states we are for each other; then, laugh, leaning back in my arms, for life's not a paragraph, And death I think is no parenthesis", the comparison between death and life with

parenthesis is phenomenal (Cummings, 2014).

In the fourth stanza, the poet uses metaphor to convey that the beloved's head is like a coffer that encompasses the thoughts and wanderings which for the poet are valuable treasures, "my love, thy head is a casket, of the cool jewel of thy mind". The shine, sleekness, and the thickness of beloved's hair are contrasted with the victorious and triumphant army: "thy hair upon thy shoulders is an army, with victory and with trumpet".

The poet has compared the legs of the beloved with trees that flower fruits. The poet has called the beloved a fruit-bearing tree to celebrate her sexual potency. This can also refer to the biblical symbolism of "forbidden fruit", commonly associated with temptation and virginity. Moreover, this comparison hints at the elements of voyeurism, freedom, and stereotypes: "thy legs are the trees of dreaming, whose fruit is the very eatage of forgetfulness". This symbolism of Cummings' poems brings to mind, *Wuthering Heights,* by Emily Bronte, she describes Catherine's love for Heathcliff: "My love for Linton is like the foliage in the wood. Time will change it; I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath a source of little visible delight, but necessary" (Bronte, 82).

In the next stanza, the beloved's lips are equated with the representation of colour scarlet associated with ancient kings. He says, "thy lips are satraps in scarlet, in whose kiss is the, combinings of kings, thy wrists are holy, which are the keepers of the keys of thy blood, thy feet upon thy ankles are flowers in vases of silver". The words "satraps" and "kings" and "holy" provide the notion of an illusion of old empires and timelessness along with the lips' quality of fullness. The poet has collated the wrist of the lover with the keepers of her holy blood. This provides the involvement of holiness and religion of the beloved's continence. Moreover, her feet are metaphoric of phases that represent the flowers i.e. toes,

distinguishing the darling's fragility and delicacy. In the last verses of the poem, the poet has described the beauty and charm of the beloved by contrasting it with the harmony and symphony of flutes where her eyes give away the impression of the harnessing of bells, as he says, "in thy beauty is the dilemma of flutes/thy eyes are the betrayal/of bells comprehended through incense".

In the poem, *In the Rain*, the poet dives into memory lane and thinks about his beloved during the time of rainfall. He remembers his beloved and all the reasons involving her beauty and soul that make him attracted to her. The narrator of the poem appears to live a solitary lifestyle, and the change in weather and time arises feelings of loneliness, solitariness, escapism, and emotional intensity. The stanza structure of this poem is fragmented and gauche without any clear-cut rhythm. The diction employed is simplistic and without any embellishments.

Furthermore, the poet also formulates unconventional compound words, unique and rare, just as the playwright William Shakespeare used to form distinct compound phrases like priceless, soft-hearted or rose-cheeked (The LitCharts Blog). The poet has crafted novel compound words like "half-thrush", "half-angel", "dancesong" and "kissand". The poet has used the literary device of alliteration to accentuate the appeal of the lady love through the words "single star", "sweet shy," and "float flowers".

The poem starts with a description of the rainy season. It is a storm approaching when "darkness" rises as the sun sheathes. The poet has strategically used the words darkness and "sheathed", as darkness is a traditional symbol of primitive chaos and sheathe means to wrap or enclose something. Therefore, it gives the impression that the rising sun signifies emotional stability, the bundled-up chaotic emotions encased during the daytime are let loose now due to the intensity of the rain and the darkness that accompanies it. Similarly, Faiz Ahmed Faiz, in his poem, *Mujh se pehli*

si muhabbat mere mehboob na maang (Do Not Ask Me For That Past Love), also dives into the memory lane and describes his beloved's dazzling beauty and charm.

The poet deviates from the conventional use of capital "I" in punctuation to represent oneself and instead chooses to write in smaller "i". This is to provide the conviction that the poet is content with giving primary attention and special significance to his beloved. At the same time, he remains in the background with minimum focus and secondary thoughts regarding himself. The poet addresses the beloved through the pronoun "you" when he informs her that he was pondering about her due to the sentiments raised by the scenic beauty of the rainy weather.

The poet describes in exquisite detail the beauty and features of his beloved as he alludes to the "face" of his beloved to a "holy city". This provides a hunch to the passion and devotion of the lover who associates his beloved, with holiness, religion, and divine places of worship. Further, for the beloved's cheeks, the poet uses the metaphors of streets where the acts of smiles are observed. Next, the poet employs hyperbole to sketch the beauty of his beloved's eyes, where he exaggeratingly compares her eyes to an angel, a heavenly deity that is the symbol of faith, innocence, purity, and strength.

The poet has utilized floral imagery to describe the daintiness, fineness, and soothing effect of the "drowsy lips" of the beloved. The lover personified the beloved's hair as a ballet dancer that pirouettes to associate the act of beloved's hair flying in the breeze just as William Henry Davis personified nature's beauty to describe its charm in his poem, *Leisure*, "No time to turn at Beauty's glance/And watch her feet, how they can dance." Moreover, the love-struck lover assumes the soul of his beloved to be electric, dancing and singing through the phrase "dancesong soul". This gives the inkling that the personality of the beloved is teeming with liveliness and animation that shines radiantly like a star. The praises showered on the beauty of the beloved portray the exaltation of emotions over reason and logical thought.

In the poem, *I Have Found What You Are Like*, there is a certain disregard for punctuation, deviation from the norm of capital “i” to represent oneself, and shredded stanza formation similar in style to his poem, *In the Rain*. The tone of the poem is romantic as the poet compares the beauty of nature to the beauty of the beloved. This poem starts with a simile in the verse "I have found what you are like/the rain," which compares the likeness of the beloved to the rain just as John Masefield compares the incoming of his beloved to splendid music in the poem *Beauty,* as he says “Coming in solemn beauty like slow old tunes of Spain”. Ensuing, the poet delineates the effects and actions of the rainy weather by personifying the rain as a bird that feathers or lightly grazes the fields meaning to suggest the imagery of the falling rain on fields. Here the poet has craftily made use of alliteration through the phrase “feathers frightened fields” to metrically emphasize and provide stress singular to the imagery of rain.

The poet delegates extraordinary force to the rain that exerts its power over the lashing “club” of the wind and “swirls” on its own will. Due to rain, the yellow flowers blossom or “strike,” and the green leaves of the woods twinkle or thrill with raindrops and the plausible light of the rainbow. The rain adds buoyancy to nature like the woods “stutter and sing” probably due to flora and fauna enjoying the welcoming effects of the rain. The frenzied and zealous effects of the rain are quite similar to the effects of rain described by Taufiq Rafat in his poem, *Arrival of the Monsoon*, "Alive, alive, everything is alive again/Savour the brain's coolness on lips and eyes."

The poet explicitly states the flowers to be yellow, symbolically representing warmth, happiness, cheerfulness, and remembrance as the poet describes the beauty of nature and recollects his beloved's smile (Bourn). Moreover, the adjective used to describe the yellow buds gives the impression of rebirth, novelty, and tenderness like the flowers and the beloved. The second colour that

the poet particularly mentions is green, a symbolic representation of nature, renewal, freshness, and fertility (Bourn). The poet artfully metaphors the placidity and restfulness of the beloved's smile to the "stirring of birds" to give the impression of the beloved's effect upon the lover when he holds the beloved in his arms. The combination of the calming weather and the fancy of the poet along with the recollection of the memory of the "kiss" of the beloved arouses heightened sensations within the poet.

Comparative Analysis

The analysis of the poems reveals that both poets have established themselves in American and South Asian literature through their unique romantic poetry. While there are similarities and differences between their works, they captivate readers with a shared fascination for the romantic genre. Both Ahmad Faraz and E. E. Cummings have explored elements of romance in their poetry, but they do so in distinct ways due to their different poetic styles and cultural backgrounds.

The presence of romantic elements holds considerable importance in Faraz's poetic works. He is frequently commended for his sincere and poignant expressions of love, yearning, and sentiments associated with amorous relationships. His poetry is characterised by its profound emotional fervour and utilisation of vivid imagery that elicits both ardour and sorrow. He employs metaphors and similes with regularity in order to effectively communicate the depth of his emotions. He possesses a proficient mastery of the Urdu language and is renowned for employing metaphor and imagery as a means of effectively communicating intricate emotions.

Faraz's poetry exhibits a predilection for conventional forms, frequently conforming to established frameworks found in classical Urdu poetry, notably the ghazal. The poet's rhymes have distinctive rhythmic patterns and employ conventional poetic conventions. The author's work frequently elicits a strong response from readers as a result of its relatability and profound emotional resonance.

In E.E.Cummings' poetry, the element of romance is also present, but it is often interwoven with his experimental and unconventional approach to language and form. Cummings' portrayal of romance can be more abstract, focusing on the deeper emotional and philosophical aspects of love rather than adhering to traditional expressions. His exploration of romance often involves a playful manipulation of words and syntax to capture the dynamic and transformative nature of love. His poems might not always have a straightforward narrative or focus solely on romantic relationships but rather delve into the complexities of human connections, including romantic ones. His poetry is characterized by its modernist tendencies, embracing individualism and a departure from traditional poetic norms. His themes often revolve around nature, love, individuality, and the human experience. His poems frequently reflect a sense of playfulness, challenging the reader's perceptions of language and structure.

Faraz's poetry is rooted in classical Urdu poetry traditions, utilizing established forms like the ghazal. Cummings, on the other hand, defied traditional structures and experimented with visual and auditory elements. In Ahmad Faraz's poetry, the confessional tone of the poems pays homage to the glorious beauty of the beloved through the use of literary devices such as juxtaposition and connotation, which is lacking in E.E. Cummings' poetry.

In contrast, he used symbolism (e.g., scarlet, yellow colour, green colour, and darkness), metaphors, hyperbole, and alliteration—nevertheless, both the poets have used personification, metaphysical conceit, simile, and allusion. Faraz alluded to ancient legendary folktales of romantic heroes; on the other hand, Cummings made a biblical reference to "Forbidden Fruit' and other mythical beings in his selected poems.

Both poets talked about the beauty, charm, and personality of the beloved, however, Cummings also hinted at his love's electric soul. Faraz used a

smooth, cohesive rhyming scheme through proper verse formation, whereas Cummings's poems have shredded, awkward and fragmented stanzas with unclear rhyming patterns. The formation of novel compound words, deviation from punctuation, and irregular use of 'i' is a unique feature in Cummings' poetry. The elements of escapism, solitariness and loneliness can be clued from his poetry. He incorporated the aspects of holiness, religion, and description of weather and time to celebrate his beloved's beauty. He associated soothing music, harmony, and the sound of harnessing bells with the description of his beloved.

Faraz's poetry is highly expressive and emotional, often using metaphors and symbolism to convey his feelings while Cummings' poetry is also expressive but does so through unconventional arrangements of words and punctuation. Both the poets in their selected poems, stem the beauty of their beloveds very inventively. Both poets sing praises of their beloveds with romantic phrases to justify their attraction to their romantic subject. They state the reasons for their lure and infatuation with their beloved. For this purpose, they have constructed exceptional assumptions of the beauty of their exotic beloved. The tone of these selected poems is romantic and emotional, while the diction is simple with the use of grandiose metaphors.

An intensity, fervour and heightened state of passion to express the longing and desire for the beloved have been observed in the words of both poets. They dive into memory lanes to describe the allure and beauty of the beloved. However, the depiction of such love is conducted through the use of different phenomenal expressions.

Faraz's poetry often focuses on themes of love, heartache, and social issues, drawing from his personal experiences and the socio-political climate of his time. Cummings' themes encompass love, individuality, and the human experience, often exploring these ideas in a more abstract and introspective manner. Both these poets explore and engage with universal topics, including but not limited to love, loss, longing, and the complexities of the human condition. Despite their cultural and

linguistic differences, their poetry resonates with readers from diverse backgrounds due to the universal nature of their themes.

In different ways, each of these poets delves deeply into the range of emotions. The Urdu poetry of Faraz and the experimental English poetry of Cummings have a common objective of eliciting profound emotional responses from their respective readerships. Both Faraz and Cummings employ many literary techniques, such as classic metaphors and unique wordplay, to evoke emotional responses in their respective poems. These two poets display a keen interest in delving into the complexities and intricacies of the human experience. Faraz frequently explores issues pertaining to love, yearning, and emotional anguish, whereas Cummings explores the realm of human connections, personal identity, and self-reflection. While their approaches differ, both these poets display a certain playfulness with language. Faraz uses rich metaphors and similes in his Urdu ghazals, while Cummings manipulates English words and syntax to create unique visual and auditory effects.

Both these poets employ imagery and symbolism to enhance the impact of their poetry. Faraz's metaphors paint vivid pictures in the reader's mind, and Cummings' unconventional word arrangements can also serve as symbolic representations of his themes. Both poets used natural, animal (e.g., butterflies, fireflies, deers, birds and bees) and floral imagery (e.g., roses, tall plants, flowers and trees) in their poems. Faraz has also painted the celestial imagery of stars and the moon in his description of the beloved’s beauty. Both described the personality and detailed physical appearance and physical features by mentioning lips, forehead, thighs, eyes, cheeks, height and legs.

The element of hopelessness and gloominess is absent in the poetry of both poets albeit Ahmad Faraz’s poetry contains the elements of hopefulness. In Chali isi say kahain, dil ka haal job hi ho Faraz made use of his pen name as his

tone shifted towards a sense of complaint and tested the beloved by demanding answers from her of her treachery.

It's important to note that while these similarities exist, the poets' styles, languages, and cultural contexts are still quite distinct, resulting in unique and individual bodies of work. The similarities are often nuanced and may not be immediately apparent due to the differences in their approaches.

Faraz's work is deeply rooted in Urdu literature and has a strong connection to South Asian culture and society. Cummings' poetry is associated with American modernism and its unique literary landscape. Although the focus and approach vary, both poets touch on societal issues. Faraz, being a Pakistani poet, often alludes to social and political issues in his Urdu poetry. Cummings, while more abstract, occasionally critiques societal norms and conventions through his experimental style. Although the expression utilized by both Ahmed Faraz and E. E. Cummings was contrasting and different yet they both discussed the appeal of the beloved as she becomes part of their subconsciousness by repeatedly appearing in their dreams.

Conclusions

The evaluation of the selected poems of E.E. Cummings and Ahmad Faraz concludes that although the expression of both poets differs in their perspectives but on the whole, they focus on the romantic spirit and describe beauty through the use of diverse literary devices. The limitation of this research paper is the analysis of a limited number of poems; however, the poetic collection of both poets is extensive and still many poems are untouched. The future research on the topic is open for further study.

References

Bostwick, L. M. (2021, 8 February). "*Firefly Animal Totem Symbolism and Meanings"*: *Sunsigns.org*. https://www.sunsigns.org/firefly-animal-totem-symbolism-meanings/.

Bourn, J. (2011, 25 January). *"Color Meaning: Meaning of The Color Green": Bourncreative.*

https://www.bourncreative.com/meaning-of-the-color-green/.

Britannica, T. Editors of Encyclopaedia (2023, August 30). E.E. Cummings. Encyclopedia Britannica. https://www.britannica.com/biography/E-E-Cummings

Bronte, E. (2012). Wuthering Heights. Penguin Classics.

Burns, R. (2021, 4 February). "*A Red, Red Rose": Poetryfoundation.com*. https://www.poetryfoundation.org/poems/43812/a-red-red-rose.

Cisneros, S. (2004). The House on Mango Street. 1991. London: Bloomsbury.

Cummings, E. E. (1914). since feeling is first. EE Cummings: Complete Poems 1914, 196.

Cummings. E. E. (2021, February 2*) E. E. Cummings: Poetryfoundation.* https://www.poetryfoundation.org/poets/e-e-cummings.

Donne, J. (2021, February 2*). The Rising Sun: Poetryfoundation.* https://www.poetryfoundation.org/poems/44129/the-sun-rising.

Faraz, A. (2021, 8 February) *Ahmed Faraz Love Poetry - Romantic Shayari of Ahmed Faraz: Urdupoint.com.* https://www.urdupoint.com/poetry/amp/ahmed-faraz/poetry-of-love.html.

Faraz, A. (2021, 4 February). *Suna hai log use aankh bhar ke dekhte hain. Rekhta.com* https://www.rekhta.org/ghazals/sunaa-hai-log-use-aankh-bhar-ke-dekhte-hain-ahmad-faraz-ghazals.

Gómez-Jiménez, E. M. (2017). Unconventional patterns in the experimental poetry of EE Cummings: A stylistic approach to punctuation marks. Language and Literature, 26(3), 191-212. https://journals.sagepub.com/doi/abs/10.1177/0963947016686606.

Hussain, R., & Saleem, A. (2017). Modernism and Postmodernism Foregrounded: A Stylistic Analysis of EE Cummings Poems. *Putaj Humanities & Social Sciences*, *24*(2). http://journals.uop.edu.pk/papers/13Riaz.pdf.

Meer, T. M. (2021, 4 February). *Nazuki uske lab ki kya kahiye: Rekhta*. https://www.rekhta.org/couplets/naazuki-i-us-ke-lab-kii-kyaa-kahiye-mir-taqi-mir-couplets.

Pickett, M. (2015). The Structure and Poetry of EE Cummings. *Journal of Arts and Humanities*, *4*(11), 72-77. https://theartsjournal.org/index.php/site/article/view/855.

Pishkar, K., & Nasery, N. (2014). Deconstructive Study of ee Cummings' Poems and Difficulty of Teaching of Them to the Non-English Students. *Journal of Science and today's world www. journalsci. com*. https://www.researchgate.net/publication/288642837_Deconstructive_Study_of_ee_Cummings'_Poems_and_Difficulty_of_Teaching_of_Them_to_the_Non-English_Students.

Rodgers, D. (2021, 4 February). *Funny Simile Poems: Classroompoems*. https://www.classroompoems.com/funny-simile-poems.html.

Bast, L. S. D. (2011). A Case Study of EE Cummings: The Past and Presence of Modernist Literary Criticism. https://dalspace.library.dal.ca/bitstream/handle/10222/14180/Bast_Laura_MA_ENGLISH_August_2011.pdf?sequence=1&isAllowed=y.

Tariq, M. (2020). "Mohaserah" of Ahmad Faraz as an Exemplum of Resistance Poetry. *SMART MOVES JOURNAL IJELLH*, 8(2), 14-14. https://ijellh.in/index.php/OJS/article/view/10379

The Love Story of Laila and Majnu. Theholidayspot. (n.d.). https://www.theholidayspot.com/valentine/stories/laila_majnu.htm.

The 422 Words That Shakespeare Invented. Litcharts. (n.d.). https://www.litcharts.com/blog/shakespeare/words-shakespeare-invented/.