



## An Analysis of English Translation of Faiz's Poetry on Textual and Extra-Textual Level

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### Abstract

The current research intends to investigate the translation of Faiz's poems by Victor G. Kiernan. For this reason, the translation of Faiz's most celebrated poem, "Mujh say pehli si muhabbat mery mehboob na mang" is selected and textual and extra-textual level comparison and contrast of English translation and the original Urdu poetry is presented in this study. The present study is descriptive research. Vahid's (2008) model is used for analyzing the translated work and making a comparison and contrast. At the text level, sound, form, images, words, content and tone of poem are observed. At the extra-textual level, implicature and coherence are discussed. This model stress on the significance of textual and stylistic analysis. The results prove that English translation of Faiz's poetry does not contain that aesthetic beauty as his real poetry does. Translation of Faiz's poetry is an illusion and has no connection with reality.

**Keywords:** Translation, Textual, Extra-Textual, Semantic Richness

### 1. Introduction

Native speakers of English will not prefer reading the translation of Shakespeare or Milton, in the same way the reaction of Urdu native speakers towards the translation of native Urdu poet may be challenging one. (Rahim,2008). Translation, many a times, loses the charm and beauty of the original text. We may try to be loyal to the original text but we lose beauty, and if we follow the beauty in translation, we lose loyalty to the original text. Hence translation of any poet is not an easy task. People have tried to translate the poetry of Urdu poet, Faiz Ahmad Faiz in English and the analysis of his poetry in this article will prove how good or otherwise the translation is. A translation is like a window into some other culture, some other expressive landscape that may have else remained unapproachable (Rahim,2008). It is asserted that poetry of Faiz can not only be delimited to meters and words. It is music of verses and is a mode of identifying and understanding the things and of transporting it to the hearer an intensified consciousness, an extreme attentiveness of words and metaphors in which the usual drift of communication is shaped in some type of proper arrangement. The current research intends to investigate the translation of Faiz's poems by Victor G. Kiernan. For this reason, the translation of Faiz's most celebrated poem, "Mujh say pehli si muhabbat mery mehboob na mang" is selected and extra-textual level comparison and contrast of English translation and the original Urdu poetry will be presented.

### 2. Literature Review

Hanne (2006) commented that Translation is a significant occurrence that offers a sublime effect on day-to-day living as the sublime German author, Goethe, explained translation as "impossible, necessary, and important". Translation is to gather meaning from one nation and civilization, transferred unchanged to the other. This "gathering" includes a transmission of not only between two linguist systems, but from one culture to another as well (Hanne 2006). Larson (1984) said that transporting into receptor language from source language, the connotation must remain persistent. This means that while translating, the original meanings should not be lost. Roman Jakobson (1959) described the act of translation to be a replacement of communicative discourse of a language into another. Catford (1965) focused on translation merely at the textual level and commented that "translation is the substitution of text in one language by corresponding text in another. Newmark (1988) mentioned that translation is a skill containing in the effort to substitute a written statement in one language by the same statement in another". All these definitions explain clearly that while translating, the original feel and spirit of the message should be contained and preserved. Translation of literature is more problematic and onerous task because of expressive and aesthetic values of the literary text. Similes, metaphors, personification, diction and figurative language refers to the aesthetic values of a literary text whereas thought process, emotions and tone refer to the expressive values of a literary text. And it is the craft of a translator to preserve the aesthetic and expressive essence of literary text while translating (Newmark,1988). Translating poetry into another language is even more troublesome activity. Nida (1964) thinks translation of poetry is more demanding and Herculean task as compared to the translation of Prose and other genres of literature.

Manafi (2005) says that every work of literature has its own stylistic beauty and charm. It has specific semantic richness. But during translation, both beauty and semantic richness are lost. Beaugrande and Dressler's (1981) presented the model of the effectiveness of textual discourse which focuses on these standards of translation: Coherence, Cohesion, Intentionality, Intertextuality, Acceptability and Informativity which denotes to the reader's response. (Hatim, 2001).

Faiz Ahmed Faiz is renowned as one of the most important Pakistani poets and also actively involved in Progressive writers' association, an influential literary and social movement to form the strife against the British Empire in India. For this, Faiz underwent torture and imprisonment. But even during this period of imprisonment, he came up with exquisite poetic volumes. Faiz loved revolution and was a radical to the core. Apart from being radical, he was also a humanist and loved the freedom of his people. That is why, Faiz is well read all over the world by the readers who understand Urdu language. (Samiuddin,2007). Faiz was a lyrical poet who used his lyrical style to reshape the future of his people. He admired Karl Marx and was lauded by Russian Government. His poetry can also be found translated in

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Russian language. (Kanda,1997). Faiz was indeed a romantic poet who expressed his feelings for the beauty that he saw in objects and people. He was introvert in social events but quite expressive and passionate in his poems. Faiz was a passionate bard, and comparable to many other in this regard, valued attractive things and fine-looking society, especially womenfolk. He was introvert and detached socially, but he was ardent and communicative in his poems (Visilva,2007). The imagery of the classical ghazal was developed and perfected for physical love and for erotic themes. Later, in the course of centuries the same imagery was further developed and expanded for the expression of mystical and spiritual ideas. This continued for long and once in a while the same imagery was used with socio-political menaces. But it was in 20<sup>th</sup> century that a new dimension was added to it by those who sought to make sure of classical imagery for political themes. Faiz wants to respond to the individualistic urges as well as to the call of the exploited society. This cleavage between human passions and socialistic obligation, or the division of loyalty between the real and the idea, classical and modern, or love and faith runs in contradictory course throughout the poetry of Faiz. The so-called tension between the realistic and idealistic impulses or between the devotion to art and country or to the self and society is nothing new. As suggested by Faiz's translation, Kiernan, "It is the common fate of the progressive movements all over the world. But what lends unique quality to the duality of Faiz's poetry is the fact that besides being true to his personal feelings and writing lyrical verse of great ecstasy, he transformed some of the classical poetic tradition by informing them with socio-political meanings. The captivating musicality of Faiz's verse is yet unsurpassed in contemporary Urdu poetry. He is lyrical poet per excellence. The humanistic values of Urdu ghazals have also saved Faiz from being indignant and violent. He strongly feels that poetry should come out of this ivory tower and take notice of human misery, but also believes that poetry should serve Beauty and must not be subservient to anything other than the artistic values- therefore, in Faiz, the ideal and the personals coexist, one to the fulfilment of other. (samiuddin,2007) His poems have been translated into several languages including English; the best known by Victor Kiernan, published by UNESCO.

### مجھ سے پہلی سی محبت مری محبوب نہ مانگ

مجھ سے پہلی سی محبت مری محبوب نہ مانگ  
 میں نے کبھی تھا کہ تو ہے تو درخشاں ہے جیات ترا غم ہے تو غم دہر کا بھگڑا کیا ہے  
 تیری صورت سے ہے عالم میں بہاروں کو ثبات تری آنکھوں کے سوا دنیا میں رکھا کیا ہے  
 تو جو مل جائے تو تقدیر گوں ہو جائے  
 میں نے فقط چاہا تھا یوں ہو جائے  
 اور بھی دکھ ہیں زمانہ میں محبت کے سوا  
 راتیں اور بھی ہیں وصل کی راحت کے سوا  
 ان گنت صدیوں کے کے تاریک بہانہ ظلم ریشم و اطلس و کجواب میں بوائے ہوئے  
 جا بہا کیجئے ہوئے کوچہ و بازار میں جسم خاک میں تھڑے ہوئے خون میں نہانے ہوئے  
 جسم نکلے ہوئے امراض کے حوروں سے پیپ بہتی ہوئی نکلے ہوئے ناموروں سے  
 لوٹ جاتی ہے اجر کو بھی نظر کیا کیجئے اب بھی دکھلی ہے ترا حسن مگر کیا کیجئے  
 اور بھی دکھ ہیں زمانہ میں محبت کے سوا  
 راتیں اور بھی ہیں وصل کی راحت کے سوا  
 مجھ سے پہلی سی محبت مری محبوب نہ مانگ.

### English Translation: Love, do not ask me

Love, do not ask me for that love again.  
 Once I thought life, because you lived, a prize-  
 The time's pain nothing, you alone were pain;  
 Your beauty kept earth's springtimes from decay,  
 My universe held only your bright eyes-

If I won you, fate would be at me feet.  
 It was not true, all this but only wishing;  
 Our world knows other torments than of love,  
 And other happiness than a fond embrace.  
 Dark curse of countless ages savagery

In woven with silk and satin and gold lace,  
 Men's bodies sold in street and marketplace,  
 Bodies that caked grime fouts and thick blood smears,  
 Flesh issuing from the cauldrons of disease  
 With festered sore dripping corruption-these  
 Sights haunt me too, and will not be shut out;  
 Not be shut out, though your looks ravish still.  
 This world knows other torments than of love,

And other happiness than a fond embrace;  
 Love, do not ask me for my old love again.

Many writers have tried to translate Faiz's poetry but translating a poet whose works are marked by the familiarity of language and easiness of style and yet poignant is, indeed a difficult task. The current research is an investigation to find out whether the available translation of Faiz's poetry is a myth or reality? The researcher's aim is to assess the translator's performance whether he has preserved the arrangement and the matter of the original poems or not?

### 3. Methodology

The present study is descriptive research. Vahid's (2008) model is used for analyzing the translated work and making a comparison and contrast. At the text level, sound, form, images, words, content and tone of poem are observed. On the extra-textual level, implicature and coherence are examined. This model stress on the significance of textual and stylistic analysis.

For this study, the researchers chose one poem of Faiz Ahmad Faiz translated by Victor G. Kiernan. Due to time constraints, the study is delimited to one poem entitled "Mujh say pehli si muhabbat mery mehboob na mang" randomly chosen out of the hundred poems translated by Victor G. Kiernan. Firstly, the original text of poem is observed cautiously and the descriptions and inferences of words are inspected. Secondly, the translation of the original poetry is observed and matched with the Faiz's original Urdu poem. Following Vahid's model, at textual and inter-textual level, comparison and contrast will be made.

#### 1\_5 lines:

Love, do not ask me for that love again.  
Once I thought life, because you lived, a prize --  
The time's pain nothing, you alone were pain;  
Your beauty kept earth's spring times from decay,  
My universe held only your bright eyes—

مجھ سے پہلی سی محبت مری محبوب نہ مانگ  
میں نے سمجھا تھا کہ تو ہے تو درخشاں ہے حیات  
تیرا عزم ہے تو عزم دیر کا جھگڑا کیا ہے  
تیری صورت سے ہے عالم میں بہاروں کو برباد  
تیری آنکھوں کے سوا دنیا میں رکھا کیا ہے

#### 3.1. Alliteration is found in the first five lines of the poem

The vowel sound /aa/ is an example of assonance in instances such as (/mang/), (/na/), (/mahabbat/), (/hayat/), (/sabat/), (/darakhshan/), (/baharon/), (/ankhon/), (/jhagra/), (/rakha/), (/tera/), (/siwa/), (/alam/), and (/dunya/).

The vowel sound /u/ is too an example of assonance in instances such as (/mujh/), (/mahbub/), (/tu/), (/surat/), and (/dunya/).

The vowel sound /i/ is too an example of assonance in instances such as (/meri/), (/teri/), (/pehli/), and (/si/).

#### 3.2. Consonance and alliteration are also found in the Urdu poem

/m/ in (/mujh/), (/mahabbat/), (/meri/), (/mahbub/), (/mang/), (/men/), and (/main/).

/s/ is an example consonance in words (/se/), (/si/), (/samjha/), (/sabat/), (/siwa/), (/surat/).

/d/ is an example of consonance in words like (/darakhshan/), (/dahr/ and (/dunia/).

/n/ is an example of consonance in words like (/na/ and (/ne/).

/t/ is an example of consonance in words like (/tu/), (/tera/ and (/teri/).

/k/ is an example of consonance in words like (/ke/), (/ka/ and (/kya/).

#### 3.3. First five lines of English poem also has alliteration

The vowel sound /u/ is an example of assonance in instances such as (/do/), (/you/), (/beauty/), (/universe/)

The vowel sound /a/ is an example of assonance in instances such as (/again/), (/pain/), (/decay/)

The vowel sound /i/ is too an example of assonance in instances such as (/I/), (/my/), (/life/), (/time/), (/prize/), (/eyes/), (/bright/),

The vowel sound /o/ is an example of assonance in instances such as (/thought/), (/not/), (/alone/), (/from/), (/for/), (/your/), (/because/), (/only/)

The vowel sound /e/ is an example of assonance in instances such as (/lived/), (/springtimes/).

In English translation /l/ in (/love/), (/lived/), (/life/) is the case of consonance.

/b/ is an example of consonance in words like (/beauty/), (/bright/ and (/because/).

#### 6\_9 lines:

If I won you, fate would be at my feet.  
It was not true, all this, but only wishing;  
Our world knows other torments than of love,  
And other happiness than a fond embrace.

تو جو مل جائے تو تقدیر گلوں ہو جائے  
یوں نہ تھا میں نے فقط چاہا تھا یوں ہو جائے  
اور بھی دکھ ہیں زمانے میں محبت کے ہوا  
راستیں اور بھی ہیں وصل کی راحت کے ہوا

In lines from 6-10, of Urdu there are some uses of alliteration.

/t/ is an example of consonance in words like (/tu/), (/to/ and (/taqdir/).

/j/ is also an example of consonance in the words like (/jo/), (/jae/).

/m/ is an example of consonance in the words like (/men/), (/main/), (/mahabbat/), (/mil/).

/h/ is an example of consonance in the words (/ho/ and (/hain/).

/n/ is an example of consonance in the words (/ne/), (/nigun/).

The vowel sound /aa/ is an example of assonance in instances such as (/jae/), (/na/), (/mahabbat/), (/zamane/), (/siwa/), (/rahaten/), (/rahat/), (/tha/), (/chaha/), (/rakha/), (/tera/), (/siwa/), (/alam/), and (/dunya/).

The vowel sound /u/ is too an example of assonance in instances such as (/tu/), (/nigun/), (/yun/), and (/dukh/).

The vowel sound /i/ is too an example of assonance in instances such as (/mil/), (/taqdir/), (/nigun/), and (/siwa/).

### 3.4. In these lines of the English translation there are some uses of alliteration

The vowel sound /a/ is an example of assonance in instances such as /(was)/, /(had)/, /(are)/ and /(dark)/.  
 The vowel sound /i/ is an example of assonance in instances such as /(time)/, /(mine)/, /(if)/, /(it)/ and /(beside)/.  
 The vowel sound /o/ is an example of assonance in instances such as /(not)/, /(so)/, /(only)/, /(our)/, /(other)/ and /(love)/.  
 The vowel sound /u/ is an example of assonance in the instances such as /true/, /you/.  
 /w/ is an example of consonance in words like /(won)/, /(would)/, /(wishing)/, /(world)/ and /(was)/.  
 /f/ is also an example of consonance in the words like /(fate)/, /(feet)/ and /(fond)/.  
 /b/ is an example of consonance in the words /(be)/, /(but)/.

#### 10-13 lines:

ان گنت صدیوں کے تاریک بیہیمانہ طلسم      ریشم و اٹلس و کھواب میں بُوائے ہوئے  
 جا بجا پکٹے ہوئے کوچہ و بازار میں جسم      خاک میں تھڑے ہوئے خون میں نہائے ہوئے

Dark curse of the countless ages, savagery  
 Interwoven in silk and satin and gold lace,  
 Men's bodies soul in street & marketplace,  
 Bodies that caked grime & thick blood smears.

### 3.5. In lines from 10-13 of the target text,

/m/ is an example of consonance in words like /(marketplace)/ and /(men)/.  
 /b/ is an example case of consonance in the words like /(bodies)/, /(blood)/.  
 /c/ is an example of consonance in the words like /(curse)/, /(countless)/, /(caked)/.  
 /s/ is an example of consonance in the words /(silk)/, /(satin)/, /(savagery)/, /(street)/ and /(smears)/.  
 The vowel /a/ is an example of assonance in /(satin)/, /(savagery)/, /(and)/, /(ages)/, /(marketplace)/, /(caked)/, /(satin)/ and /(dark)/.  
 The vowel /i/ is an example of assonance in /(with)/, /(silk)/, /(interwoven)/, /(thick)/ and /(grime)/.  
 The vowel sound /o/ is an example of assonance in the instances such as /(bodies)/, /(sold)/, /(gold)/ and /(blood)/.

### 3.6. In lines from 10-13, of Urdu there are some uses of alliteration

The vowel /aa/ is an example of assonance in instances such as (/tarik/), (/bahimana/), (/kamkhab/), (/bunwae/), (/ja-bja/), (/bazaar/), (/kucha/), (/khaak/), and (/dunya/).  
 The vowel /u/ is too an example of assonance in instances such as (/bunwae/), (/huay/), (/kucha/), and (/khun/).  
 The vowel /i/ is too an example of assonance in instances such as (/biktay/), (/jism/), (/lithray/), (/tilism/), (/an-gint/), and (/niklay/).  
 /b/ is also an example of consonance in the words like (/bahimana/), (/bunwae/), (/bazaar/), and (/biktay/).  
 /k/ is an example of consonance in the words like (/ke/), (/kucha/).

#### 14-20 lines:

Flesh issuing from the cauldrons of disease  
 With festered sores dripping corruption-these  
 Sights haunt me too, and will not be shut out;  
 Not be shut out, though your looks ravish still.

جسم نکلے ہوئے امراض کے تنوروں سے  
 پیپ بہتی ہوئی گھلتے ہوئے ناسوروں سے  
 لوٹ جاتی ہے ادھر کو بھی نظر کیا سیکھے  
 اب بھی دل کش ہے ترسٹن، مگر کیا سیکھے

This world knows other torments than of love,  
 And other happiness than a fond embrace;  
 Love, do not ask for my old love again.

اور بھی دکھ ہیں زمانے میں محبت کے سوا  
 راحتیں اور بھی ہیں وصل کی راحت کے سوا  
 مجھ سے پہلی ہی محبت مری محبوبہ مانگ

### 3.7. These lines of the Urdu poem contain alliteration

The vowel /aa/ is an example of assonance in instances such as (/amraaz/), (/nasuron/), (/mahabbat/), (/jati/), (/kya/), (/tera/), (/zamanay/), (/rahaten/), (/rahat/), (/siwa/), and (/mang/).  
 The vowel /u/ is too an example of assonance in instances such as (/mujh/), (/mahbub/), (/tanuron/), (/nasuron/), (/husn/), (/udhar/), (/dukh/), (/hui/), and (/huay/).  
 The vowel /i/ is too an example of assonance in words instances such as (/meri/), (/jism/), (/niklay/), (/pip/), (/pehli/), (/dilkash/), (/kije/), (/siwa/), (/bhi/), and (/si/).

### 3.8. There are some cases of alliteration as consonance in Urdu poem

/m/ in (/mujh/), (/mahabbat/), (/meri/), (/mahbub/), (/mang/).  
 /f/ is a an example of consonance in words (/se/), (/si/), (/siwa/).  
 /n/ is a an example of consonance in words like (/nazr/), (/nasur/), (/na/), and (/niklay/).  
 /h/ is a an example of consonance in words like (/huay/), and (/husn/).  
 /j/ is an example of consonance in words like (/jism/), and (/jati/).

**3.9. In these lines of the English translation there are some uses of alliteration**

The vowel /u/ is an example of assonance in words (/shut/), (/out/), (/issuing/), (/corruption/)

The vowel /a/ is an example of assonance in words (/again/), (/haunt/), (/ravish/), (/than/), (/and/), (/embrace/), (/ask/),

The vowel /i/ is too an example of assonance in words (/Issuing/), (/disease/), (/with/), (/sight/), (/will/), (/still/), (/this/), (/happiness/)

The vowel /o/ is an example of assonance in words (/sores/), (/not/), (/do/), (/love/), (/for/), (/torment/), (old/), (/other/), (/though/) and (/out/)

**3.10. Alliteration as consonance in English translation of the poem**

/c/ in (/corruption/), (/cauldron/).

/s/ is a an example of consonance in words (/sore/), (/sight/).

/f/ is an example of consonance in words like (/festered/), (/from/), (/flesh/) and (/fond/).

/d/ is an example of consonance in words like (/drip/), (/disease/) and (/do/).

**Table 1. Textual Analysis: Alliteration in Source and Target Text.**

Lines	Type of alliteration	English	Urdu	No. of cases in English	No. of cases in Urdu
1-5	Assonance	/u/ in (/you/), (/beauty/), (/universe/) /a/ (/again/), (/pain/), (/decay/) /i/ in (/I/), (/my/), (/life/), (/time/), (/prize/), (/eyes/), (/bright/), /o/ in (/thought/), (/not/), (/alone/), (/from/), (/for/), (/your/), (because/), (/only/)	/aa/ (/mang/), (/na/), (/mahabbat/), (/hayat/), (darakhshan/), (/baharon/), (/sabat/), (/ankhon/), (/jhagra/), (/rakha/), (/tera/), (/siwa/), (/alam/), and (/dunya/) /u/ (/mujh/), (/mahbub/), (/tu/), (/surat/), and (/dunya/). /i/ (/meri/), (/teri/), (/pehli/), and (/si/).	21	24
	Consonance	/l/ in (/love/), (/lived/), (/life/) /b/ in (/beauty/), (/bright/) and (/because/).	/s/ in (/se/), (/si/), (/samjha/), (/sabat/), (/siwa/), (/surat/) /d/ in (/darakkhshan/), (/dahr/) and (/dunia/). /n/ (/na/) and (/ne/). /t/ in (/tu/), (/tera/) and (/teri/). /k/ in (/ke/), (/ka/) and (/kya/).	6	17
6-9	Assonance	/a/ in (/was/), (/had/), (/are/) and (/dark/). /i/ in (/time/), (/mine/), (/if/), (/it/) and (/beside/). /o/ in (/not/), (/so/), (/only/), (/our/), (/other/) and (/love/). /u/ in (/true/), (/you/).	(/siwa/), (/rahaten/), (/rahat/), (/tha/), (/chaha/), (/rakha/), (/tera/), (/siwa/), (/alam/), and (/dunya/) /u/ in (/tu/), (/nigun/), (/yun/), and (/dukh/). /i/ in (/mil/), (/taqdir/), (/nigun/), and (/siwa/).	18	18
	Consonance	/w/ in (/won/), (/would/), (/wishing/), (/world/) and (/was/). /f/ in (/fate/), (/feet/) and (/fond/). /b/ in (/be/), (/but/).	/t/ in (/tu/), (/to/) and (/taqdir/). /j/ in (/jo/), (/jae/). /m/ in (/men/), (/main/), (/mahabbat/), (/mil/). /h/ in (/ho/) and (/hain/). /n/ in (/ne/), (/nigun/).	10	13
10-13	Assonance	/a/ in (/satin/), (/savagery/), (/and/), (/ages/), (/marketplace/), (/caked/), (/satin/) and (/dark/) /i/ in (/with/), (/silk/), (/interwoven/), (/thick/) and (/grime/). /o/ in (/bodies/), (/sold/), (/gold/) and (/blood/).	/aa/ in (/tarik/), (/bahimana/), (/kamkhab/), (/bunwae/), (/ja-bja/), (/bazaar/), (/kucha/), (/khaak/), and (/dunya/). /u/ in words (/bunwae/), (/huay/), (/kucha/), and (/khun/). /i/ in (/biktay/), (/jism/), (/lithray/), (/tilism/), (/an-gint/) and (/niklay/).	13	19

	Consonance	/m/ /(marketplace)/ and /(men)/. /b/ /(bodies)/, /(blood)/. /c/ /(curse)/, /(countless)/, /(caked)/. /s/ /(silk)/,/(satin)/, /(savagery)/, /(street)/ and /(smears)/.	/b/ in /(bahimana)/, /(bunwae)/, /(bazaar)/ and /(biktay)/. /k/ in /(ke)/, /(kucha)/,/(kamkhab)/, /ko/	12	8
14-20	Assonance	/u/ in (/shut/), (/out/), (/issuing/), (/corruption/) /a/ in (/again/), (/haunt/), (/ravish/), (/than/), (/and/), (/embrace/), (/ask/), /i/ in (/Issuing/), (/disease/), (/with/), (/sight/), (/will/), (/still/), (/this/), (/happiness/) /o/ in (/sores/), (/not/), (/do/), (/love/), (/for/), (/torment/), (/old/), (/other/), /(though/) and (/out/)	/aa/ in (/amraaz/), (/nasuron/), (/mahabbat/), (/jati/), (/kya/), /(tera/), (/zamanay/), (/rahaten/), (/rahat/), (/siwa/), and (/mang/). /u/ in (/mujh/), (/mahbub/), (/tanuron/), (/nasuron/), (/husn/), (/udhar/), /(dukh/), /(hui/ and (/huay/). /i/ in (/meri/), (/jism/), (/niklay/), (/pip/), (/pehli/), /(dilkash/), /(kije)/, /(siwa/), (/bhi/ and (/si/).	29	30
	Consonance	/c/ in (/corruption/), (/cauldron/). /s/ in (/sore/), (/sight/). /f/ in (/festered/), (/from/), (/flesh/ and (/fond/). /d/ in (/drip/), (/disease/ and (/do/).	/m/ in (/mujh/), (/mahabbat/), (/meri/), (/mahbub/), (/mang/). /f/ in (/se/), (/si/), (/siwa/). /n/ in (/nazr/), (/nasur/), (/na/ and (/niklay/). /h/ in (/huay/ and (/husn/). /j/ in (/jism/ and (/jati/).	11	16

### 3.11. Rhyme

#### 1-5 lines:

There are total 20 lines in original Urdu poetry. The first six lines of the original poem 2<sup>nd</sup> and 4<sup>th</sup> lines, 3<sup>rd</sup> and 5<sup>th</sup> lines are rhyming. Examples are as follows: /(hayat)/, /(sabat)/, /(jhagra kya hai)/, /(rakkha kya hai)/in the source text. In English translation 1<sup>st</sup> and 3<sup>rd</sup>, 2<sup>nd</sup> and 5<sup>th</sup> lines are rhymed. the words again/pain, prize/eyes in translated text are rhyming.

**Table 2. Rhyme Scheme in the Target and the Source Texts.**

Lines	English	Urdu	No. of rhymed terms in English	No. of rhymed terms in Urdu
1-5	again/pain, prize/eyes	/(hayat)/, /(sabat)/, /(jhagra kya hai)/, /(rakkha kya hai)/	4	4
6-9	No rhymed lines	/(nigun ho jae)/, /(yun ho jae)/	0	2
10-13	lace/place	tilism / jism) and (may bunwae huay / may nehlaey huay)	2	4
14-20	disease/these.	tannuron say/nasuron say, nazr kya kije/magr kya kije, mahabbat ke siwa/Rahat ke siwa	2	6

#### 6-9 lines:

In the lines from 6-9 of the Urdu version, 6<sup>th</sup> and 7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> lines are rhyming, i.e. /(nigun ho jae)/, /(yun ho jae)/ whereas in English translation, there are no rhyming lines parallel to the Urdu poetry.

#### 10-13 lines:

10<sup>th</sup> and 12<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> lines are rhymed in source text. The rhyming terms are (tilism / jism) and (may bunwae huay / may nehlaey huay). In English translated text, 11<sup>th</sup> and 12<sup>th</sup> lines are rhymed. The rhyming terms of the corresponding translated text are lace/place.

#### 14-20 lines:

14<sup>th</sup> and 15<sup>th</sup> lines are rhymed. 16<sup>th</sup> and 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> lines are rhymed. The rhyming terms existing in the lines from 14-20 of Urdu poem are tannuron say/nasuron say, nazr kya kije/magr kya kije, mahabbat ke siwa/Rahat ke siwa. In English version, the words are disease/these.

Table 2 reveals rhyming words of Urdu poem and its equivalent interpreted text.

### 3.12. Similes

*Pehli si Mohabbat* is a simile used in Urdu text and Karen translated it as *that love again* which has totally lost its aesthetic charm in translation. Linguistic gap is vivid in its translation. Hence the simile could not produce the same touching effect.

*Teri Ankhon kay Siwa* is translated as *Only Your Bright Eyes*, which has disastrously ruined the beauty of source language. This line of SL is one of the best lines of Faiz's poetry which has lost its aesthetic pleasure in TL.

*Yun na tha ..... Yun ho jaye* is translated as *It was not true, all this, but only wishing*. Here again, TL doesn't come up to the standards of SL.

*Mohabbat kay siwa* is translated as *than of love*. Rather than using words like *in spite, despite*, the translator merely used *than*.

### 3.13. Metaphors

SL has only one metaphor i.e. *Amraz kay Tanoor* but TL contains i.e. *prize, pain* and *Cauldrons of disease*.

#### Abstract words:

**SL:** *Mohabbat, Gham, Taqdeer, Dukh, Rahat, Wasal, Talism etc. (7)*

**TL:** *Love, Pain, Fate, Torments, Happiness. (5)*

## 4. Extra-textual Analysis

In the previous section, the Source Text and Target Text were scrutinized at textual level. The other side is extra-textual level where implicature and chonerece are discussed. Javaherian (1999), says that if it is acknowledged that one aim of the literary translation may be to give the information to the reader about a nation's culture, then translating the cultural ethics and conception of the literary work is unavoidable.

This poetry of Faiz Ahmad Faiz examined in this research is not culture-bound. In general, this poem is there to provide a blow to the outdated opinion which looks at theme of love as the cradle and axis of life, to the omission of all other concern. This proved that life does not surround love only. There are yet many other important complications of life-such as poverty, inequality, injustice etc. which have pressing priority for heart and mind.

The aesthetics of the poem have not been preserved proficiently. Most of the semantic richness has not been preserved like the English translation 'prize' for the word 'darakkhshan' is not sufficient. The line 'Tera gham ...jhagra kya hai' translated as 'the time's pain nothing, you alone were pain' is devoid of aesthetic pleasure. Then, the translation of line no 5 'my universe held only your bright eyes', can never be replaced with 'teri ankhon k siwa dunia may rakkha kya hai'. It is one of the best and beautiful lines ever written by any poet. In English translation this line has lost its original beauty and charm. A deep analysis of line no 7 shows that the coherence of the original text 'Yun na tha, main .... tha yun ho ja-ey' is not present in the translation 'It was not true, all this, but only wishing'. The stanza

اور بھی دکھ ہیں زمانے میں محبت کے سوا  
راحتیں اور بھی ہیں وصل کی راحت کے سوا

is repeated to stress and emphasize the thought that there are other problems in the world than love. In original text, these lines are rhymed, but in the target text, 'Our world knows other torments than of love/And other happiness than a fond embrace' that aesthetic beauty is lost. The semantic value is lost. The phrase 'fond embrace' for the phrase 'vasl ki rahat' doesn't convey true sense. The lines from 11-17 are devoid of expressive values.

خاک میں لتھڑے ہوئے خون میں نہلائے ہوئے

Is translated as 'bodies that caked grime fouls and thick blood smears.' And the line

پیپ بہتی ہوئی گلتے ہوئے ناسوروں سے

Is translated as 'with festered sores dripping corruption'. Translation of these lines doesn't draw that image which is drawn in the original text. The critical condition and situation of the contemporary society is represented in these lines.

لوٹ جاتی ہے ادھر کو بھی نظر کیا کیجے

اب بھی دل کش ہے ترا حسن مگر کیا کیجے

is translated as 'these sights haunt me too and will not be shut out/ not be shut out, though your looks ravish. The word looks is not equivalent to the word 'husn' in Urdu. The repeated line اور بھی دکھ ہیں زمانے میں محبت کے سوا is first translated as '**our world** knows other torments than of love' and then as '**this world** knows other torments than of love'.

The first and the last lines are same. The poem is ended the way it was started. But in the target text the translation of the 1<sup>st</sup> and the last lines is different. First, it is translated as '**love, do not ask me for that love again**'. In the last, it is translated as '**love, do not ask for my old love again.**' The word love is used both for urdu word 'mahabbat' and 'meri mahub'. The word pain doesn't contain that intensity as the word 'gham' has in it'. 'time's pain in TT is not equivalent to 'gham-e-dahr ka jhagra'. 'Teri surat' is translated as 'your beauty'. In the line, 'teri ankhon ke siwa' \_\_\_ 'only your bright eyes', the word bright is additional. The word 'tilism' is translated as 'curse' which I wrong. In Urdu 'tilism means jadu and 'curse' means 'laanat'. The word ja-bja is not translated in English.

Based on the above discussion, the literal-semantic translation of Faiz's poem lacks perfect coherence at the extra-textual level.

## 5. Result and Conclusion

81 cases of assonance in English and 91 in Urdu, 54 cases of consonance in Urdu and 39 in English and 16 cases of rhyme in Urdu an 8 in English are found. Therefore, it is concluded that the original text in Urdu is has more instances

of alliteration and is quite more musical than in its translation. Translator has tried interpreting the musical devices to some degree. In the source text, technique of similes is used to enhance the beauty of the poem but in the target text this element is missing.

On extra-textual level, the translated poem by Victor G. Kiernan lacks perfect coherence at extra-textual level and only to some extent incorporates the Target Language readers' awareness of the world.

Since the poetic style of Faiz's poetry is quite artistic and multifaceted, it is very tough, sometimes unmanageable, to transport entire linguistic structures of the poem into any other language. The style of Faiz's poetry contains part of the meaning so the loss in transferring the style leads to a loss in transferring the total meaning.

This study explores that English translation of Faiz's poetry does not contain that aesthetic beauty as his real poetry does. Translation of Faiz's poetry is an illusion and has no connection with reality. English translation of Faiz's poetry is devoid of real taste, feel and depth and to enjoy Faiz's poetry, it is necessary to understand Urdu language. Frequency of thought can only be felt if the reader is acquainted with the source text. There is a difference between the concept of love and muhabbat in East and West. In the English version done by Kiernan, the researchers don't feel that intensity of thought and passion that is the beauty of original Urdu poetry of Faiz.

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