

COMPARATIVE ANALYSIS OF THE SOURCE AND TRANSLATED TEXT OF THE SELECTED POETRY BY FAIZ AHMAD FAIZ

Sumaira Aslam^{1*}, Dr. Muhammad Arfan Lodhi²

¹M.Phil Scholar, Department of English, NCBA&E University Bahawalpur

²Higher Education Department (Collegiate Wing) Punjab, Pakistan

samaritan_as@hotmail.com, 0092-345-7266968

Corresponding Author: *

Received: June 18, 2024

Revised: July 28, 2024

Accepted: August 06, 2024

Published: August 21, 2024

ABSTRACT

This study aims at finding equivalences and differences between the selected poems in Urdu by Faiz Ahmed Faiz and their translation in English by Mahmood Jamal. This research work identifies equivalences and differences at literary, pragmatic, and cultural levels between the source text in Urdu and the target text in English. The research design for the present study is exploratory. Out of Jamal's translated fifty poems of Faiz Ahmed Faiz, the researcher has selected sixteen poems by applying a disproportionate random sampling technique. Keeping in view the objectives of the study, the selected poems and their translations have been analysed qualitatively through observation and content analysis by formulating a theoretical framework of analysis mostly based on the translation strategies suggested by Newmark. The study revealed that the translator has achieved varying degrees of equivalence at different levels. At the literary level, there exists a partial equivalence between the original Urdu poems and the translated English poems. At the pragmatic level, the translator has achieved a proximal degree of equivalence whereas the comparison at the cultural level reveals that there is a partial level of equivalence between the source text and the target text. Differences in translation do exist at all three levels. On literary and cultural levels, these differences are quite noticeable while at the pragmatic level, these differences are minor. The study concludes with recommendation of the inevitable need of translating the Urdu literature in foreign languages and the vice versa. In doing so, literary and cultural assimilation and propagation will not only enhance the readership but it will strengthen the geographical esprit de corps and cultural camaraderie.

Key words: Source text; Translated text; Cultural equivalence; Literary equivalence; Pragmatic equivalence; Poetry of Faiz Ahmad Faiz

INTRODUCTION

Poetry has always appealed to the aesthetic sense of man. He finds pleasure in the beauty of expression, the novelty of ideas, or the unique treatment of everyday commonplace events and incidents as rendered by the poets. From primitive to modern times, in every society around the globe, poets have been valued for their ability to express feelings and emotions that almost every human being experiences in his life. A major part of literature anywhere in the world consists of poetry. Poets themselves become the face of their particular time and society. Their

poetry is deeply intertwined with their respective languages and culture. People of that culture understand and appreciate literary as well as socio-cultural aspects of their poetry. However, the problem arises when their work is presented to other cultures and societies through translation. In modern times, man has witnessed unprecedented advancement in global communication, which is the direct result of scientific progress. Modern tools/sources of communication have literally turned this world into a global village. People from far-off regions

of the world encountering each other. They are now better aware of the cultures and literature of societies other than their own. The field of translation has the utmost importance in this changing global scenario. Apart from other fields, translation is playing a vital role in the world of literature where translators are doing their best to introduce creative literary works from one society and culture to other parts of the world. The task of a literary translator becomes more challenging in the field of poetry where he has to convey not only the meaning of a piece of poetry but also the aesthetic beauty associated with specific cultural expressions and connotations. The experts in the field of literary translations have given their opinion regarding how much beauty and message of a poetic work can be carried to another language through translation. Jacobson (1960) believes that poetry by definition is untranslatable. Manzoor et al (2021) who states that according to Hashmi the inadequacy of translation is true when the languages are different in their form, culture, and origin such as English and Urdu have forwarded a similar opinion. Another researcher Hariyanto (2014) has listed a number of problems that a literary translator has to face and overcome while shifting poetry from one language to another. These difficulties include linguistic problems, literary or aesthetic problems, poetic structure, metaphoric expressions, sound, etc.

Despite difficulties, translators have continued their efforts to choose gems of wisdom and poetic beauty from around the world and present them to the cosmopolitan reader in lingua franca i.e. English. In this perspective, many Pakistani poets have made their appearances on the international literary stage and earned worldwide fame. Faiz Ahmed Faiz is one such great name. Faiz Ahmed Faiz dominated the literary scene in Pakistan for almost the last half of the twentieth century. The literary critics of the subcontinent have ranked him with giants of Urdu poetry like Ghalib and Iqbal. Tonsvi (2011) compiled articles on Faiz by some renowned literary figures of the subcontinent. They have given their opinion about the status of Faiz in Urdu poetry. In one such article 'Faiz ka Jamaliati aur Ma'aniati Nizam', Dr. Gopi Chand Narang considers Faiz next to Iqbal in the twentieth century. He says that in the beginning, Faiz was openly criticized for his

poetic vagueness and melodic tone, but his importance increased day by day and gradually his voice overpowered the Urdu poetry. His voice became the representative of his age.

Tonsvi (2011) has included another article by Shams-ur-Rehman Farooqi titled 'Faiz Aur Classic Ghazal'. He praises Faiz by saying that Faiz has bestowed some new meanings to classical symbols. Faiz has made a remarkable contribution to Urdu poetry and earned recognition for himself. He is generally associated with the Progressive Writer's Movement, a literary wave that started in the subcontinent round about the time of partition in 1947 and continued to fascinate and inspire writers for several decades to come. Faiz is versatile in the selection and delineation of his themes. His poetry passes through many phases and stages. It ranges from personal romantic meditations to an eloquent outcry on social injustice. So, being a representative figure of Pakistani poetry, Faiz has received his full share of attention from translators. His poetry has been translated into many languages of the world like English, French, Russian, Chinese, etc. the beauty of his message and diction has inspired the literati, who are well-versed in Urdu, the language Faiz chose to express himself. This study has focused on the English translations of the poetry of Faiz. The basic purpose of this research was to compare original Urdu poetry with English translations and find literary, pragmatic, and cultural differences and similarities in the Urdu and English-translated poetry of Faiz Ahmed Faiz.

1.1 Background of the Study

Translating poetic works into another language is a difficult and challenging job for a translator. His work demands mastery over a lot many skills including a comprehensive knowledge of both languages and cultures otherwise his translation may result in loss of both beauty and meaning. Researchers have conducted several studies on the efforts of literary translators and they have listed down many problems faced by translator during the process of poetic translations.

In this connection, Singh (2013) has enlisted three types of issues while shifting poetry from one language to the other. According to her, poet translator faces linguistic, literary and cultural

issues. On linguistic level, she finds the issue twofold; the words and the meaning on one hand, and the flow and the rhythm on the other hand. The words and meanings pertain to certain issues related to images, similes, metaphors, culture specific words, phrasal verbs, idioms, punned expressions, enjambment and grammar of both the TL text and SL text. Similarly, flow and rhythm are at the risk of being missed as they are the elements, which bestow musicality to the poem, but Singh says that it is a common observation that such musical elements are somewhat lost in translation. The second issue in poetic translation, as highlighted by Singh, is that of aesthetic or literary one. As aesthetic values are correlated with various types of meanings, so if the translator is not careful in his word choice, order or sounds he may destroy the beauty of the original poem. The third issue faced by the translator is that of cultural equivalence and he has to carefully adopt one or many translation strategies to achieve the target of cultural equivalence in translation.

In this respect, Zou (2016) has laid stress on the importance of achieving cultural equivalence in translation. In his opinion, the exchange of different languages is the exchange of different cultures. So, he considers translation of language to be a cultural translation and says that one of the basic purpose of translation is to establish cultural equivalence between the source language and the target language. He suggests two basic translation strategies of “alienation” and “domestication” to be adopted to achieve cultural equivalence in translation. Another study conducted by Manzoor et al (2021) was also focused on translatability or otherwise of the poetry. The researcher selected the first eight verses from a poem of a famous Urdu poet, Daagh Dehlwi and compared the original text with the English translated text by applying several strategies of translating poetry proposed by Lefebvre. After in-depth analysis, the study found translation to be a damaging act to the original text as cultural specific linguistic variations have their impact on it. The study revealed that both English and Urdu languages have different cultures so it is difficult to produce an exact translation of Urdu into English and vice versa. No single strategy, as proposed by Lefebvre, could be applied as a whole.

Similar studies have been conducted on some other well-known contemporary Urdu poets with the purpose of comparing their original text with the translated versions. In this respect, researchers, Wazir and Lodhi (2020), worked on the poetry of Amjad Islam Amjad to look for semantic, pragmatic, and cultural equivalence in the original and translated text. This study concluded that poetry was more enjoyable in the original text with full poignancy and sense as compared to the translated version. The researchers discovered a significant difference at linguistic levels when analyzed at semantic, pragmatic and cultural levels.

Faiz, the towering giant of Urdu poetry, has been widely translated around the globe. A lot many researches have been done to determine how far the translators have succeeded in shifting the poetic beauty and message of Faiz into the translated version. Saeed, et al (2018), to find out missing elements in Faiz Ahmed Faiz’s translated poetry, conducted one such study. The researchers chose Faiz Ahmed Faiz’s ghazal ‘Rang Hai Dil Ka Merey’ and compared the original text with two translations of the same ghazal, one by a native English speaker and the other by a non-native English speaker. The study has reached the conclusion that translation having limited scope can hardly transform a literary piece from one language to another. So, the final outcome of the study was that Sense and Feel were the two major elements missing in the translation and the true spirit of Faiz’s poetry could only be enjoyed in its original Urdu form. Rafique et al (2021) conducted a recent study on Faiz Ahmed Faiz’s poetry. The study focused on the stylistic devices and translation strategies employed by a translator to render the exact equivalent translation of the target text (Faiz’s poetry). For this purpose, the researchers selected six poems of Faiz translated by Kiernen and compared them with the original Urdu poetry. The researchers have found out that non-equivalence is the dominating factor in poetry translation, which determines the loss of meaning in cultural context during linguistic translation process from one language to another. The study concedes that word-to-word and semantic translations are possible but the originality of the poet’s ideas, aesthetic beauty and connotative

value of verses get lost in this attempt to do poetry translation.

A careful study of these researches shows that the task of a literary translator is a difficult one, as he strives for perfection in achieving equivalences on all aspects of translation. The finding of the studies show that the translator succeeds in some aspects, while his translation may fall short of required standards in some other aspects. However, the passion of the translators to present the beauty and the message of the poetry from one language to another is strong and worth aspiring. They take pride in their efforts of adding to the beauty of the world through poetic translation. Hence, it has become an untiring job and the journey goes on.

1.2 Rationale of the Study

The present study is the continuation of the previous researches conducted in this field. It has a vast scope of investigation as different translators have applied various translational techniques to achieve their goal of perfection i.e. to carry the message and beauty of a piece of poetry from one language to the other, as far as possible. This study has probed the translations of

Faiz's poetry by Mahmood Jamal who himself is a poet and well versed in both source and target language.

1.3 Research Questions

1. What are the literary equivalences and differences between the Urdu and English-translated poetry of Faiz?
2. What are the pragmatic equivalences and differences between the Urdu and English-translated poetry of Faiz?
3. What are the cultural equivalences and differences between the Urdu and English-translated poetry of Faiz?
4. Which element is dominant in comparison of the literary, pragmatic and cultural equivalence and differences between the Urdu and English translated poetry of Faiz Ahmed Faiz?

1.4 Methodological Framework

The literary, pragmatic, and cultural aspects of the translation have been analyzed in depth to find out equivalences and differences in the process of translation. The methodological framework of the study is given as under:

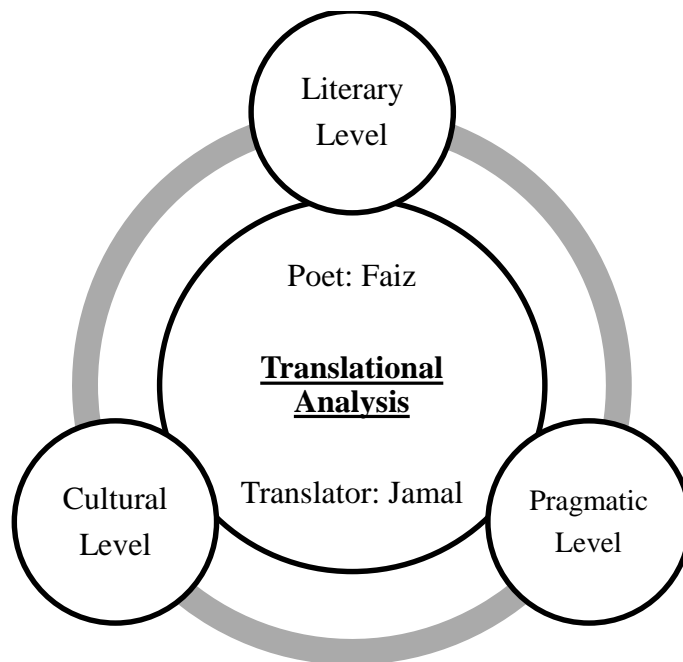


Figure 1. Methodological Framework

2. Literature Review

2.1 Poetry and Translations

Because of the linguistic characteristics of poetry, such as sound, rhyme, and meter, which are difficult to explain, poetry is thought to be the most difficult literary form to translate (Newmark, 2004). Though difficult to accomplish, it is imperative to replicate the original work's style, says Xiaoshu (2003). Translation of literature, especially poetry, so aims to recreate the artistic images in a different language so that the reader would experience the same level of aesthetic delight as if they were reading the original. Poetry is difficult and intricate because it is translated with such care. The majority of translators and scholars are uncertain about the feasibility of translating poetry. "Poetry is what is lost in translation," is one of their various justifications. It has become a cliché among those who contest the poetic interpretation. According to Jakobson (1992), by definition, poetry can only be imaginatively transformed; it cannot be translated. The transposition can occur intralingually, interlingually, or intersemiotically, meaning it can happen from one sign system to another, or it can happen from one literary form to another. Poetry that is difficult to translate stems from opposing viewpoints that translators encounter and are unable to avoid since doing so would require them to make too many sacrifices. Another reason for the untranslatable passage is Benjamin's (as stated in Jakobson, 1992) opinion of the distinction between language form and substance in the source and the translation. Such structure and substance possess a certain unity in the original, similar to a fruit and its skin, but the translation's shape encompasses the content, like to a regal robe with plenty of folds. The translation is redundant because the language (or form) is more beautiful than the original and "thus remains inappropriate to its content, overreaching, and alien." Nietzsche's (as cited by Munday, 2011) assertion that the style's speed is the hardest aspect of any language to translate supports this notion. Raffel (1988) attributes the difficulty of translating poetry to the variations in the original language (SL) and the (TL) that the new language is unable to replicate numerous significant aspects of the original literary work.

This covers prosody, literary history, lexicon, phonology, and syntactic structures. As stated by Najjar (1987), a poem is an organic totality in which the functional and aesthetic aspects cannot be divided from the content. Poetic language differs from normal English, which Nida (1964) attributes to the difficulty in interpreting poetry. Linguistic norms are consistently broken by poetic language, and one set of constraints is imposed upon another. Formal agreement is unusual due to the various and seemingly, untranslatable poetic superstructure found in different languages. For this reason, trying to communicate or evoke identical emotions through formal equivalence is improper. According to all of these perspectives on translating poetry, the words and meaning and the flow and rhythm (or rhyme) is the two primary causes of difficulties.

2.2 Four Important Aspects of Verse by Holmes

In terms of form and substance, Holmes (1970) proposes four methods for translating poetry that are representative of the history of poetic translation. The first is the form-derivative approach, which includes translations of poems that maintain the original form, or mimetic poems. Though in futile, the translator makes every effort to create a form identical to the original. It uses a high degree of dynamic equivalence to convey the content, flow, rhythm, and style of the original, which are its important components. Analogous form is an additional one. It explores the role of the poem's shape within the original text's poetic convention in addition to the poem itself. It then looks for a form that serves a similar purpose within the target text's poetic tradition. Content-derivative comes in third. It alludes to the living form. According to Holmes (1970), the translator starts with the semantic information in this manner and lets it take on a distinctive poetic form as the translation progresses. Form and content are the two integral dimensions of the meta poetry in this form. The superfluous or aberrant form comes last. The original's shape or content are not incorporated into the metapoem. Either it more fluidly conveys the poem's meaning than the mimetic or the analogous forms can. Three types of faithfulness

are necessary for a satisfactory translation of poetry in this context: faithfulness to the original's meaning or substance, faithfulness to the original's music, and loyalty to the spirit of the translator's native tongue. A unified view of the literary work as a structure of meanings, based on the idea that meaning and its bearers are one, overcomes the dualism in these mantic and stylistic structures of the work. The poem's form and substance are essential components that work together to create it; while it is not feasible to maintain both in translation without suffering a loss, they should both be retained. Selecting the pieces that are most important and have a higher priority than other elements is crucial to decrease the frequency of rendering loss. The translator will be assisted by literary traditions in identifying the fundamental strategies and features that are attentive to the unique qualities of each poem in order to translate the poems with the least amount of damage. Furthermore, aesthetic standards differ among cultures. According to Wong and Shen (1999), the translator must have a thorough understanding of the distinctions between the source and target languages. It will direct him in handling the issues sensibly.

2.3 Difficulties in Translating Urdu Poetry

The period of the poem, the language, and the translator's personal opinions and decisions all play a part in the intricate process of translating Urdu poetry. It is widely acknowledged that translating Urdu poetry into English typically entails a negotiation process. Because it combines two cultures and their languages, negotiation is not an easy task. However, some translators abuse the Urdu stanza scheme to create new forms. Conversely, some poets accurately capture reality. The degree to which poetry may be decoded into a foreign language also depends on its intricacy and language. While translating poetry from Urdu to English entails a "trans-negotiation" between the two languages and their respective cultures, it is extremely difficult to achieve equivalence in "words, music, and fragrance when ports of origin and translation are so far apart as Urdu and English" (Alam, 2013). However, a taste of the original form can be obtained through translation. This could be done, particularly in cases when there is an example of

Urdu poetry with a ghazal structure, where the ghazal is composed of several couplets with varying contents that follow a pattern. Achieving such total formal unity is a very challenging and seldom accomplished endeavour. On the other hand, because Urdu Nazm has an English-style poetic form model, translating it is simpler than translating Urdu Ghazal, which is classical poetry. It facilitates the translator's ability to transcribe the Urdu Nazm as accurately as possible (Rahman, 1998). Therefore, the formal features of a poem naturally influence the success of a translation and the degree to which norms, intricacies, insinuations, and numerous meanings can be captured.

2.4 About the Poet Faiz Ahmad Faiz

The real name of Faiz was Faiz Ahmed Khan but he is well known by his pen name Faiz Ahmed Faiz. He was born in Sialkot on 13th February 1911. About his date of birth, he once told Professor Ralph Russel and Doctor Ibadat Barelvi in an interview that he was born in Sialkot. But, he did not know his real date of birth and requested a friend to check his date of birth in the record of the metropolitan office of Sialkot and that friend found the above mentioned date of birth in the record (Hussain, 2006). His father's name was Sultan Muhammad Khan, who was a famous lawyer. Faiz had three brothers and five sisters. He married Alice George in 1941 and had two daughters Saleema and Muniza. He passed his matriculation from Scotch Mission High School Sialkot and did his masters in English in 1933 and in Arabic in 1934.

Faiz worked as a lecturer in English at MAO College Amritsar from 1935 to 1938. During this period, he joined the progressive movement. After that, he served at Haily College Lahore from 1938 to 1942. Along with his job, he worked as an editor of the literary journal "Adab e Lateef", which was representative of the progressive movement writers. He joined military service in 1942 and was gradually promoted to the rank of colonel. Later he resigned from the army and worked for the newspaper "Pakistan Times" for some time. Faiz was likely to have a literary environment at his home. He started reading books at an early age and read lots of books including poetry. Later he was encouraged to read English novels by his father. In his early

teenage, he experienced extraordinary feelings such as the sky changing color or the sunlight seeming to be colored in henna. Hussain (2006) narrated an extract from an interview with Faiz in which Faiz told how he started writing poetry in school when his headmaster at school hosted a poetry competition. Shamsul Ulema Molvi Mir Hassan was the judge and Faiz won the prize i.e. one rupee. He started writing poetry regularly when he reached Government College Lahore. Faiz, no doubt, dominated the literary scene in the subcontinent after Iqbal. His selection of themes and their delineation won him a lot of praise and respect. He added novelty to traditional themes of traditional Urdu poetry. Pointing towards this aspect, Abbas (2022) has commented that he was not your typical Urdu poet, penning poem after poetry extolling the virtues of his lover, describing her eye-catching eyes, her long black hair that glitters in the sunlight, her face as pure and radiant as the sun, her lips as thin as a petal, and her voice as comforting as a bird. The day's events have an impact on his beloved, who lives in a social environment. Researchers have also noticed Faiz's inclination toward Sufism in his own peculiar way. Naeem (2020) says that religious symbolism that is influenced by Sufism rather than by religious orthodoxy is frequently found in Faiz's poetry. Similarly, Tufail & Tufail (2021) note that themes of home, exile, and loss are also prevalent in many of Faiz's poems. Another researcher Mahmood (2021) analyzes the choice of themes in Faiz's poetry and says that the majority of literary critics emphasize that themes of justice and revolution predominate in his vast body of work, and they do not view him primarily as a romantic poet. Faiz's poetry depicts a broad spectrum ranging from romantic love to social justice. Hassan (2015) has observed that some commentators saw his poetry as a novel combination of revolution and love, suited for the modern reader "who loves his beloved yet lives for humanity. Abbas (2022) strikes the same note when he concludes that with so many themes of progressivism and revolution in his poetry, Faiz is sometimes called "an artistic rebel." His poetry nearly always mirror the times they were written in, with a strong emphasis on the suffering of common people. Overall it can be said that Faiz's poetry seems to arouse varying emotions in the readers.

2.5 Translators of Faiz

Coppola (1992) has enlisted some famous English translators of Faiz with their brief biographies. He has also mentioned the publications of these translators from which he has taken their respective translations of Faiz's poem "مجھ سے پہلی سی محبت میرے محبوب نہ مانگ". The first one is Victor Kiernan and his book is titled Poems by Faiz. Kiernan was a famous British historian who wrote many books on various topics such as British Diplomacy in China (1939). Kiernan also had a chance of meeting Faiz in the 90's in Lahore. The second translator is Mehmood Jamal, born in 1948. He came to England from Pakistan and got a degree in South Asian Studies from the University of London. His book that Coppola mentioned is The Penguin Book of Modern Urdu Poetry which contains Jamal's translations of 19 poems by Faiz and other poets. The third translator selected by Coppola for his research article is the renowned American poet Naomi Lazard who herself has written six poetry books including What Amanda Saw (1987) and Ordinances (1984). She met Faiz in 1979 at the University of Hawaii at the writer's conference. Her translation of Faiz's poetry got a place in the famous Lockert Library of Poetry in translations and for these translations, she achieved the Robert Payne Translation Award from Columbia University in 1984. Another famous translator of Faiz is Daud Kamal who was born in NWFP (now KPK) in Pakistan. He was a wonderful poet and had some books of poetry like Recognitions (1979) and The Blue Winter (1984), to his credit. His translations of Faiz's poetry were published in 1984 by Pakistan Publishing House under the title of "Selected Poems of Faiz in English". Coppola chose Kamal's translations of Faiz from his book, The Unicorn and the Dancing Girl: Poems of Faiz Ahmed Faiz (1988). The fifth and final translator selected by Coppola is Agha Shahid Ali, born in Delhi in 1949. Some of his books are The Half Inch Himalayas (1987), The Keeper of Dead Hotel, and a translation of Faiz under the name "The Rebel's Silhouette". Coppola selected his translations of Faiz from an issue of Poetry East (1989). Three of these translators; namely Jamal, Kamal, and Ali are from South Asia and are bilingual poets knowing both English and Urdu. Kiernan is fluent in Urdu while Lazard also knows Urdu a little, thus they

are a befitting choice for the study conducted by Coppola.

Robinson (2020) narrates that Mahmood Jamal was born in 1947 to Maulana Jamal Mian of Famous Farangi Mahal of Lucknow. His mother, Asar, also belonged to a religious family and his paternal grandfather was a leader of the historic Khilafat Movement. In 1951, the family moved to Dacca and Mahmood's father set up his business in jute and tea. During his stay in Dacca, he was greatly influenced by his grandmother known as Ammi Daadi. He learned Arabic, Persian, and the Holy Quran at home. In 1957, he went to London to be trained as an accountant, and he successfully did so. But his main interest lay in poetry and film and later he developed his career as a renowned poet. His poetry was published in the London Magazine; it was broadcast on BBC radio. He participated in many poetry events in the UK. Many of his poems appeared in various anthologies like New British Poetry. His poetry was published and some well-known volumes include Silence Inside a Gun's Mouth (1984), Song of the Flute (1995), Sugar Coated Pill (2007), Stars (2002), and Dream and Other Poems (2020). Apart from these, he has also made his mark as a translator from Urdu to English. These translations include The Penguin Book of Modern Urdu Poetry (1980), Islamic Mystical Poetry (2009), Faiz: 50 Poems (2011), and he was working on Iqbal: 50 Poems when he died in 2020. He is known as an independent film

producer and writer. He was the screenwriter of the movie 'Rahm'. It was a translation and adaptation of a plot of Shakespeare's play 'Measure for Measure'. It won the Best Screenplay Award at the London Asian Film Festival in 2017.

3. Research Methodology

Research Methodology is a detailed plan to complete the research process. A technique is adopted to incorporate various components of the study in a systematic and logical way; so that the research problem may be effectively solved. It also circumnavigates the theoretical framework. Overall, it is a set of methods used to systematically complete the research process and find answers to the preset research questions. The selected poems of Faiz translated by Mahmood Jamal have been studied through qualitative and exploratory research. The main sources of data were Mahmood Jamal's book of English translated poems of Faiz Ahmed Faiz and critical review and research articles published in esteemed library journals. The selected data was probed through content analysis. The book titled 'Faiz Fifty Poems' selected and translated by Mahmood Jamal published in 2013 by Oxford University Press was the population of the study. The other book selected as the population of the study was 'Nuskhai Wafa' (نسخہ ہائے وفا), a compilation of all poetry books of Faiz Ahmad Faiz, published by Maktaba-e-Karvan, Lahore.

Table 1. Population Framework

S#	Name of Faiz's Book	No. of Poems Translated by Jamal
1.	Naqsh e Faryadi نقش فریادی	12
2.	Dast e Saba دست صبا	10
3.	Zindan Nama زندان نامہ	05
4.	Dast e Teh e Sang دست تہ سنگ	07
5.	Sar e Waady e Seena سروادی سینا	03
6.	Mery Dil Mery Musafir مرے دل مرے مسافر	03
7.	Sham e Shehr e Yaraan شام شہر یاران	04
8.	Ghubbar e Ayyam غبار ایام	06

The researchers selected two poems from each book by applying disproportionate random sampling technique. Thus, overall sixteen poems

have been selected for this study. The detail of the selected poem is as follows:

Table 2. Sample Size and Technique

S#	Name of Book	Title of the Poem with Transliteration	English Title of the Poem by Jamal
1.	Naqsh e Faryadi نقش فریادی	Raat Yun Dil Mein رات یوں دل میں	Last Night Your Memory
		Khuda Wo Waqt Na Laey خدا وہ وقت نہ لائے	May You Never See That Day
2.	Dast e Saba دستِ صبا	Kabhi Kabhi Yaad Mein کبھی کبھی یاد میں	Sometimes Vaguely
		Tumharey Husn ke Naam تمہارے حسن کے نام	The Poet Salutes Your Beauty
3.	Zindan Nama زنداد نامہ	Sheikh Sahab sy Rasm o Rah Na ki شیخ صاحب سے رسم و راہ نہ کی	I Never Made Friends
		Sham e Faraq شامِ فراق	The Night of Separation
4.	Dast e Teh e Sang دستِ تہہ سنگ	Yeh Khoon ki Mehak hy یہ خون کی مہک ہے	The Smell of Blood
		Shehr e Nigaran شہر نگاران	My City
5.	Sar e Waady e Seena سرِ وادی سینا	Dua دعا	Prayer
		Laho ka Suragh لہو کا سراغ	Nowhere, No Trace
6.	Merey Dil Merey Musafir مرے دل مرے مسافر	Merey Milney Waly مرے ملنے والے	My Guests
		Ham to Majboor e Wafa hain ہم تو مجبور وفا ہیں	How Much Blood
7.	Sham e Shehr e Yaraan شامِ شہر یاران	Kuch Ishq kia Kuch Kaam kia کچھ عشق کیا کچھ کام کیا	They Were The Lucky Ones
		Na ab Raqeeb Na Nasseh نہ ب رقیب نہ ناصح	Ghazal
8.	Gubar e Ayyam غبارِ ایام	Ham Musafir ہم مسافر	Travellers
		Saagher o Bada to ساغر و بادہ تو	Ghazal

The study adopted primary and secondary sources of data collection. The primary sources for this research were the books 'Faiz, Fifty Poems' by Mahmood Jamal published by the Oxford University Press, and 'Nuskahai Wafa',

a compilation of Faiz Ahmed Faiz's eight poetry books published by Maktaba-e-Caravan, Lahore. The secondary sources consisted of books about Faiz, journals, articles, online resources, etc.

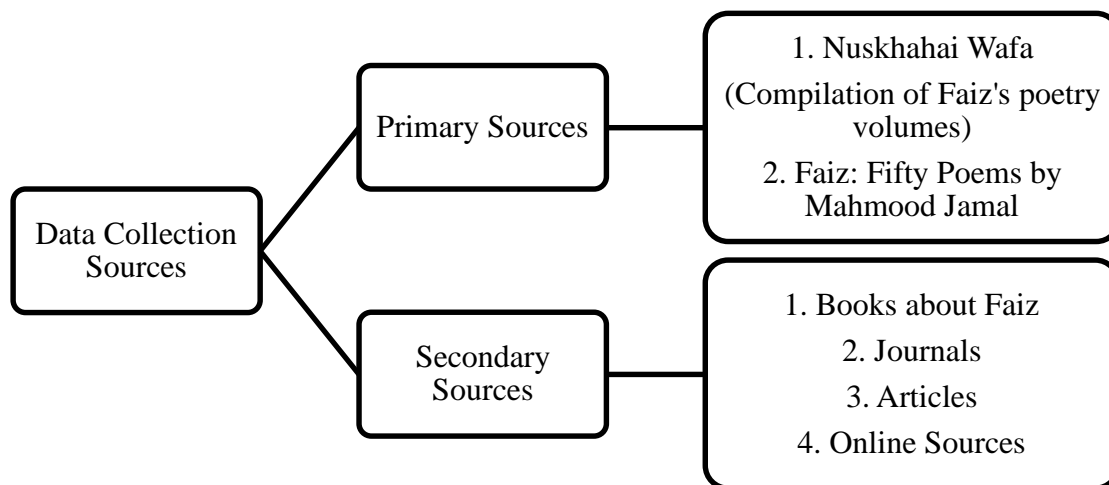


Figure 2. Data Collection Sources

The content analytical framework for the present study has been developed by keeping in view the translation procedures as propounded by Newmark (1988).

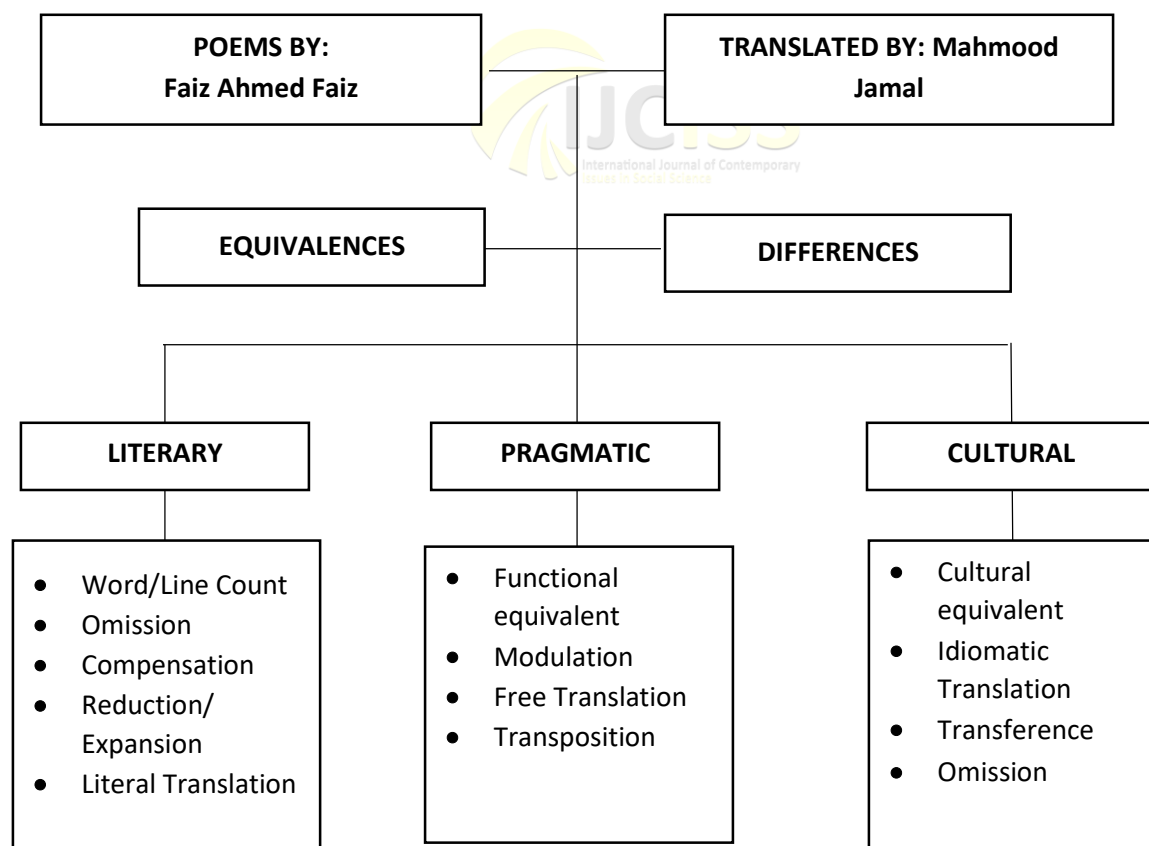


Figure 2. Content analytic framework

4. Data Analysis

The table demonstrates the degree of equivalence achieved by the translator Mahmood Jamal at

literary, pragmatic, and cultural levels. The study has observed the effects of the use of translation strategies suggested mostly by Newmark.

Table 3. Summary of the analysis

Level	Sub Level	Proximal	Partial	Minimal
Literary	1. Word Count	✓		
	1.2 Line Count		✓	
	2. Omission			✓
	3. Compensation		✓	
	4. Reduction/ Expansion		✓	
Pragmatic	5. Literal Translation	✓		
	1. Functional Equivalent	✓		
	2. Modulation	✓		
	3. Free Translation	✓		
Cultural	4. Transposition		✓	
	1. Cultural Equivalent	✓		
	2. Idiomatic Translation	✓		
	3. Transference			✓
	4. Omission			✓

4.1 Findings at Literary Level

Word/ Line Count: During the analysis of the selected data, the researcher has found that at the word level the target text and the source text are almost equal, with a total number of 1506 words in the source text and 1515 words in the target text; hence the target text has reached proximal equivalence at the word level. On the other hand, a visible difference has been noticed at the level of line count. All 16 poems of the source text have 195 lines whereas the number of lines in the target text is 235. So it has been deduced that the target text has achieved partial equivalence at the level of line count.

Omission: the researchers have observed that the use of this strategy has minimized the equivalence at the literary level. For example, in P4 of the source text, the poet has repeated a verse سلام لکھتا ہے شاعر تمہارے حسن کے نام at three places in the poem; at the beginning, in the middle and at the end of the poem. The verse is repeated at a regular interval of six lines. This pattern of repetition has given a structural beauty to the poem. The translator, however, has omitted it at the beginning of the poem. Thus omission has affected the equivalence factor. In P5, ST Line 8 has a phrase, شبِ بجر which the translator has

omitted in the target text thus depriving the verse of literary beauty, and the translated verse seems to describe the generalized state of the lover and the impact of the night of separation has been left out. Similarly, in P11 ST Line 7 has been omitted in the target text. This line contains a literary expression سمندروں کی ایال تھامے (holding the mane of oceans). This line rhymes with the last line of the poem in ST: کئی طرح کے سوال تھامے. The omission of this line from the target text has deprived it of metaphorical beauty. The study has concluded that omission at the literary level has reduced the degree of equivalence to the minimum.

Compensation: The analysis of the selected data has demonstrated that the use of the compensation strategy by the translator has provided partial equivalence to the target text. In P8 ST Line 3, the apostrophe فاصدا has been omitted by the translator in the target text but he has tried to make up for the loss by adding one apostrophe ‘Tell me, Tell me’ in Line 10 of the target text whereas it is not present in the corresponding line of the source text.

Literal Translation: The use of this translational strategy has provided a partial degree of equivalence at literal level. The translator,

Mahmood Jamal, has made a scanty use of use of this strategy while shifting metaphors of Faiz's poetry into the target text. He has been successful in achieving equivalence of form. In P2 ST Line 6, the metaphor 'آئینہ دل' has been literally translated as 'mirror of heart'. Similarly, in P3 ST Line 4, 'آرزو کے صحرا میں' as 'in desire's desert' in TT Line 4 and P4 ST Line 11 'عروس سخن' as 'bride of song' in TT Line 10 are the examples where the translator has achieved equivalence of form, but as far as meaning is concerned, equivalence does not seem to be significant.

Another observation made at literary level is that most of the poems of the selected data follow a regular rhyme scheme in the source text. As a tradition, Urdu poets create a rhythm and musicality in their poetry with the help of 'ردیف' (radeef) and 'قافیہ' (qafiya). The translator has not been regular in maintaining the rhyme scheme of the source text in the target text and it is a loss of beauty at literary level. Overall, it can be said that Jamal has strived well to achieve equivalence at literary level and has succeeded to some extent.

4.2 Pragmatic Level

At pragmatic level, the study was restricted to the point of how far the translator succeeded in conveying the message of the source text to the target text. The analysis of the selected data has proved that Mahmood Jamal has achieved the proximal level of equivalence with different translation strategies. One of them is Functional Equivalent. Jamal has aptly used it to gain his target of equivalence. In P4, ST Line 8 the compound word ساغر و جام has made its place in TT Line 6 as 'wine' in the target text and the implied meaning of the source text has been fully captured in the target text. At another point in the same poem, the translator has achieved maximum equivalence when a clause in ST Line 14 سخت ہیں الام has been translated as 'Life is tough' in TT Line 13. In P5 ST Line 10, the Urdu word قاتل has been translated as 'tyrant' which is the implied meaning of the poet Faiz, rather than the literal meaning 'murderer'. This strategy has helped the translator at various other places in the translation of the source text as in P6 ST 2, TT 2; P12 ST 2, TT 3; ST 9, TT 11; ST 12, TT 14; P15 ST 3, TT 3; ST 12, TT 10 and finally in P16 ST 6, 10, TT 6, 10. At these points, the translator's choice of words, phrases, and clauses has served the

purpose of conveying the message in the target text.

Similarly, proximal equivalence has been achieved through the use of modulation. In P2 ST Line 4, the group of words کوئی جبین has been translated as 'no one' in TT 15 which is not the literal translation but has captured and conveyed the poet's intended meaning. Had it been literally translated as 'no forehead', the meaning would have become obscure for the TT reader. In P15 ST Line 6, the verse is in active voice and contains a subject جوہری 'the jewelers'. In the corresponding line in TT i.e. TT Line 6, the translator has shifted the tense of the verb to passive voice for the apparent reason of avoiding the translation of the afore-mentioned subject, i.e. جوہری 'the jewelers'. This word on prima facie has no connection with the object i.e. bazaars of poetry. It would have been a farfetched idea for the TT reader to conclude that the word stands for the connoisseur of the poetry, hence Jamal avoided its use and used passive voice to convey the message. In the same poem, in ST Line 8 a clause, 'قرض چکے گا کسے', occurs in the passive voice whereas in TT L8 the same clause has been shifted to active voice during the process of translation and it goes as 'never shall we pay the debt'. This change of voice provides a significant subjectivity to the uttered expression that seems to be the intended meaning of the original Urdu verse by Faiz. Though the strategy of modulation has been used less frequently, it has a significant effect on achieving the goal of equivalence at pragmatic level.

The next translational strategy used by Jamal, namely free translation, has helped him a lot and made a great contribution to achieving a desirable level of equivalence at pragmatic level. The translator Jamal has been quite successful in making out the sense in the target text and the intended meaning of the source text has been conveyed by and large in the target text. P2 is replete with sense for sense translation through the use of free translation. There are many lines in the source text which do not match word for word translation in the target text but the meaning of the poet has been captured even with the translator's own choice of words. In this poem ST Line 7, ہجوم یاس سے بیتاب ہو کے رہ جائے; ST Line 8, طویل; ST Line 11, وفور درد سے سیماب ہو کے رہ جائے; ST Line 12, تری نگاہ; راتوں میں تو بھی قرار کو ترسے

کہ جنس عجز، and ST Line 15، کسی غم گسار کو ترسے
و عقیدت سے تجھ کو شاد کرے، do not have word for
word match in the target text but the message has
been shifted to the target. Similarly, P4 offers an
example where ST Line 15 goes as تمہاری یاد سے
شیریں بے تلخی ایام and the corresponding TT Line
14 is 'To ward off all, your sweet memory is
enough' has aptly secured the purpose and
equivalence of meaning has been achieved,
though there may be a loss of equivalence in
form.

The use of transposition strategy has generally
strengthened the target text at pragmatic level and
made the text more comprehending for the target
reader. This strategy has facilitated the translator
to make suitable adjustments according to the
target text colloquialism. For instance, it is quite
common in the Urdu language that poets use the
first person plural pronoun 'we' in place of the
first person singular pronoun 'I'. P13 of the
selected data provides evidence to this effect.
Overall, it has been observed that a proximal
degree of equivalence has been achieved at
pragmatic level and the translator has been
successful to a great extent in shifting the implied
meaning, message, and themes to the target text.

4.3 Cultural Level

Achieving equivalence at cultural level is a hard
task. In the case of the present study, both source
text and target text are representatives of such
cultures that are quite different from each other.
The translator has used certain strategies to gain
equivalence at this level. One such instance has
occurred in P2 where the translator has gained
almost a near equivalence when he translates a
phrase from ST Line 5 'تلخ جام' as 'a bitter pill to
swallow' in TT Line 5. Other strategies like
idiomatic translation etc. have made such changes
in the target text that the translation seems to have
lost its cultural flavor and become neutral. For
example, P8 of the selected data has the title 'شہر
'نگاراں'. The word 'نگار' (Nigaar) or 'نگاراں'
(Nigaraan) is used in the Urdu language for
beautiful women or beloved. But in translation,
this title has been deprived of cultural richness
when it becomes 'My City'. P4 of the selected
text is rich in cultural references where the poet
pays tribute to the beauty of the beloved. He
appreciates the tallness of the beloved by
mentioning tall trees like Cyprus and pine, which

is quite a common practice in Urdu poetry. The
translation has achieved equivalence at the word
level but the cultural references have escaped the
target text reader. Another word used in this poem
is 'بام' translated as balcony. In the local culture
of the source text, free mixing of men and women
is not allowed or appreciated. Local poets
romanticized the word 'بام' or balcony where the
lover gets a chance to steal a glance at the
beloved. Hence appearing of the beloved on the
balcony cannot be much appreciated by the target
text reader because the Western culture does not
impose any such restrictions on the free mixing of
men and women.

Similarly, the use of henna to adorn the hands and
feet of young women is a common cultural
practice in the subcontinent whereas no romantic
association is attached with the use of henna in
the Western culture. In the poem there is a verse
where the poet says that the glow of henna on the
beloved will remain a source of inspiration for
writing poetry:

تمہارے ہاتھ پہ ہے تابش حنا جب تک
جہاں میں باقی ہے دلداری عروس سخن

The translator has been quite successful in
achieving some equivalence in form when he
translates this verse:

So long as the spot of henna glows on your hand
So long shall remain attractive the bride of song.
However, the deep cultural associations are
difficult to grasp for the target text reader.
Similarly, transference has added the element of
cultural estrangement to the target text as the
translator has made direct use of source language
words like 'شیخ' (sheikh) and 'غزل' (Ghazal)
because the reader of the target text is not familiar
with the source language terms. Translators to
deal with the difficulties of adjustment in the
target text use another strategy, omission. The
impact of the use of this strategy by the translator
has also been seen at the cultural level. The words
that are deeply rooted in the local culture of the
source language for which the translator could not
find any suitable target language word that could
be fitted in the context so the overall impact of the
omission strategy at the cultural level has added
to the differences. Overall, it has been observed
that a minimum to partial degree of equivalence
has been achieved at the cultural level.

5. Justification of the Research Questions

The present study focused its analysis on four initial research questions. Here in this section, each question has been discussed with reference to the findings collected during the analysis of the selected data.

5.1 What are the literary equivalences and differences between the Urdu and English-translated poetry of Faiz?

Mahmood Jamal formulated the first research question to seek similarities and differences between some selected Urdu poems by Faiz Ahmad Faiz and their English translations. Urdu and English languages have originated in different parts of the world and belong to two different and distinct groups of languages. Language is the medium of expression for ideas and thoughts for the poet. Each language comes with its specific poetic forms and tradition, hence differences are bound to occur. Previous research conducted in this field have highlighted many areas of comparison where the source text and the target text have indicated differences side by side with similarities. The literariness of one language makes it hard to find its near equivalence status in some other language. Saeed et al (2018) conducted a study to find out the poetic elements of Faiz's poetry that could not be translated into English. The research concluded that translating literary works, particularly poetry, from Urdu to English is difficult, especially when the target language (TL) and the source language (SL) come from diverse cultural, social, and historical backgrounds. The present study has concluded that the translator Mahmood Jamal has achieved a partial degree of equivalence at the literary level. The use of different translation strategies has created a significant impact on the achievement of equivalence. The word count comparison between the ST and TT indicates that both texts are almost equal at this level. As far as the line count of both texts is concerned, the count for the target text exceeds that of the source text. The use of omission strategy at the literary level has reduced the equivalence and given rise to differences between the source text and the target text. By using the compensation strategy, the translator has tried to make up for the lost element of the source text in the target text but the loss of literary beauty is bound to happen. Similarly,

literal translation has provided a partial equivalence to the target text. Data analysis reveals that Jamal has applied this strategy in many poems and has gained equivalence of form and at some points, equivalence of meaning as well. P1 of the data under analysis is a fitting example of how Jamal has used literal translation to shift all three similes into the target text. As far as the differences between the source text and the target text are concerned, previous researchers have pointed out the areas where the target text has failed to equalize with the source text. Hariyanto (2003) conducted one such study. He is of the opinion that poetry achieves beauty not simply through word choice and figurative language, as in novels and short stories, but also through the development of rhythm, rhyme, meter, and structure that may deviate from everyday language. Commenting upon the crucial role of the translator in translating the aesthetic aspects of a poem, he narrates that the original poem's beauty is harmed and distorted if the translation alters the word choice, word arrangement, or sound design. While discussing problems in translating poetry, Singh (2013) says that any poem can have musicality thanks to rhyme, rhythm, relief, alleviation, consonance, and other literary devices, but most of the time it's noticed that these melodic components, which are essential to beautify a poem, are lost in translation. The poems of Faiz Ahmed Faiz selected for data analysis fall into two categories of Urdu poetry, Ghazal (غزل), and Nazm (نظم). In both cases, Urdu poetry has a literary tradition of following a rhyming scheme maintained through Radeef (ردیف) and Qafiya (قافیہ). The adherence to this literary tradition brings musicality and flow to Faiz's poetry. The analysis of the selected data has revealed that the musical effect of the source text has been left and lost in translation; hence, the study has concluded that the translator has achieved a partial equivalence at the literary level.

5.2.2 What are the pragmatic equivalences and differences between the Urdu and English-translated poetry of Faiz?

Translation is basically an act of communication and Gutt (1998) emphasizes the expertise of the translator when he says that according to the relevance theory, communicating effectively also involves deriving the right conclusion from the

given content. Similarly, Mason (1998) is of the opinion that translation is considered a communication act since both the source, the receiver texts are assumed to have the same pertinent objectives, and these users assume and infer meaning. Viewed in light of these opinions, the present study has concluded that the translator Mahmood Jamal has achieved significant success at the pragmatic level and gained a proximal degree of equivalence. The target text provides sufficient evidence that the translator has quite successfully captured and shifted the intended meaning of the source text into the target text. A careful choice and implication of translation strategies have ensured the success of the translator at the pragmatic level. The use of functional equivalent strategy is quite evident at various points in the text and the target text exhibits equivalence of meaning if not form. A beautiful example is to be found in P5 ST Line 10 where Faiz has used the word 'قاتل'. If literally translated, it would mean 'murderer' but his word does not suit the context. Jamal has proven himself an expert translator here at this point when he has chosen a word that fits the context i.e. 'tyrant'. Thus, he has successfully carried the intended meaning of the source text to the target text. Aruna (2018) has also highlighted this skill of the translator when he says that an accurate translation should convey the intended meaning in addition to the literal. He further says that it is the responsibility of a translator to ensure that the target audience or readers in target language have a perfect knowledge of the source text. The study also looked into the differences at pragmatic level. Jamal has made use of transposition and modulation. These two strategies are basically types of shifts; hence differences are bound to occur, but the study has concluded that these differences are at structural level, and though these adjustments have created difference of form. They have been helpful in gaining equivalence of meaning and worked as a tool for the translator to make minor changes for the sake of making the target text more easily understandable for the target language reader. Similarly, by the use of free translation strategy the translator has taken much liberty with the form and structure of the source text and kept his focus on shifting the message and meaning of the source text. Overall, the present study has reached

the conclusion that pragmatic equivalence is remarkable, have gained a proximal degree whereas the differences are mostly of form, and do not have a negative impact on the connotative meanings of the source text during the process of translation.

5.2.3 What are the cultural equivalences and differences between the Urdu and English-translated poetry of Faiz?

Languages are deeply embedded in their respective cultures and cultural factor. Any literary work makes the task of the translator very challenging. The poetry of Faiz is replete with cultural richness. So, the translator Jamal has to face this challenge of how to shift cultural impact into the target text. Culture plays a major role in providing context to any literary work. This cultural context is usually more implicit rather than explicit in the case of poetry. Cui (2012) has commented upon the fact how linguistic and cultural aspects of translation are different from each other. He has quoted Catford in this regard who says the disparity between the source and target languages is the cause of the linguistic untranslatability. On the other hand, cultural untranslatability occurs when important situational elements are absent from the target language. Just like literary and pragmatic levels, Jamal's choice of translation strategies has both covered and created differences at the cultural level as well. The study has found one instance in the target text where Jamal has successfully minimized the cultural difference with the use of cultural equivalent. Again, by using idiomatic translation, Jamal has made an effort to cover the cultural differences. For example, it is quite a common practice in the local culture of the subcontinent to use the first person plural pronoun 'we' in place of the first person singular pronoun 'I', and Faiz has adhered to this tradition in several places in the source text. The study shows that Jamal has used a type of shift, transposition, to cover this cultural gap for the target text reader. Cultural differences are not easy to overcome when languages are as different from each other as Urdu and English and they may be called poles apart from each other. This fact has made the cultural gap quite vivid and noticeable. Rahman (1998) recorded Faiz's opinion when he happened to see a translation of

his poem by someone. He interestingly commented that the challenge is greater when the languages differ significantly in cultural origins, rhythmic and structural patterns, and the use of symbols and references, such as Urdu and English.. This difference becomes rather more prominent when the translator Jamal, resorts to the use of Transference in the target text, which widens the cultural gap, and it seems that he has deliberately added the element of estrangement to the target text. Another strategy that has given rise to differences at the cultural level is 'Omission'. Many words and phrases in the source text that bestow cultural flavor and richness to the text, have been omitted from the target text and this omission has caused loss to the target text at the cultural level. To sum up this discussion the study has concluded that the translator Jamal has achieved only a partial degree of equivalence at the cultural level and there are significant differences to be spotted in the target text.

5.2.4 Which element is dominant in comparison of the literary, pragmatic, and cultural equivalence and differences between the Urdu and English-translated poetry of Faiz Ahmed Faiz?

Translation of a literary text from one language to another is a difficult task and demands a lot of hard work and expertise from the translator. The task gets even tougher when it belongs to a field of poetry and the languages are as different from each other as Urdu and English. Both languages have different cultural backgrounds and to bridge this gap is not an easy task. The present study has compared Faiz's selected poems with their English translations by Mahmood Jamal. The study probed into the equivalences and differences in the source text and the target text at three levels, i.e. literary, pragmatic and cultural levels. At all these three levels, the study has found varying degrees of equivalence. In connection with this issue, Singh (2013) has quoted Lyengar who is of the opinion that in its very nature, poetry tends to be untranslatable. He further comments that ideas can be translated from one language into another but in case of poetry ideas become peculiar due to the magic of phrase and musicality. The issue of equivalence is so delicate that even an expert translator with a

thorough knowledge of the source language is unable to replicate the original text into the target language. The analysis of the selected data in the present study has revealed that source text and the target text were partially equivalent at the literary and the cultural level. On the contrary, the translator has achieved a noticeable degree of equivalence at the pragmatic level. To sum up this discussion, it can be concluded that in comparison with the source text, equivalence of form and meaning is present with varying degrees throughout the target text and equivalence at pragmatic level whereas difference at appears to dominate at literary and cultural levels.

6. Conclusion

Chapter 4 of this study has presented a thorough analysis and discussion of the selected data with the help of a theoretical framework mostly based on Newmark's strategies of translation. Keeping in view all the discussions, analyses, and findings. It is fair to conclude that Mahmood Jamal's translation of Faiz Ahmad Faiz's poems has both factors of equivalences and differences at all three levels, i.e. literary, pragmatic, and cultural levels. Translation is a complex and complicated task, and it demands great expertise on behalf of the translator. It is not a simple replacement of source text words with target text words. It is actually a very delicate and careful transfer. Every language has its own distinct and unique linguistic pattern and it makes the task of the translator very difficult. Hudson in Jami (2017) has stated that almost all languages possess such distinct linguistic patterns that are not to transfer into the other language. The differences between Urdu and English languages urge the translator to seek equivalences as well as non-equivalences to carry the sense of the source text into the target text. For this purpose, Mahmood Jamal has made use of many translation strategies to achieve his goal of equivalence. So, the findings of the study reveal that at the literary and cultural levels, the translator has partially achieved his goal of equivalence whereas he has been successful in achieving a proximal degree of equivalence at the pragmatic level. Jamal himself is bilingual and he has authored books of poetry in English; hence, his translation of Faiz has maintained the spirit of the source text largely. Translation provides a

great opportunity to introduce literary works to a larger audience worldwide. All great works of literature like Greek, Arabic, Italian, French, etc. have survived the test of time and made their appeal worldwide through translation. Hence, it is appreciable that translators are doing a great job of introducing Pakistani literature, in this case, poetry, to the international readers.

REFERENCES

- Alam, M. (2013). On translating Ghalib. *Southern review*, 49(2). (236-343).
- Abbas, W. (2022). Faiz Ahmed Faiz: A Revolutionary Poet. *Youlin Magazine*.
<https://www.youlinmagazine.com/article/faiz-ahmed-faiz-a-revolutionary-poet/MjM4MA==>
- Aruna, U. (2018, October). Pragmatic Equivalence in Translation. *International Journal of Emerging Technologies and Innovative Research*, 189-194.
- Baker, M. (2006). *Translation and conflict: A narrative account*. London: Routledge.
- Cui, J. (2012). Untranslatability and the Method of Compensation. *Theory and Practice in Language Studies*, 2, 826-830
- Gutt, E. A. (1998). Pragmatic Aspects of Translation: Some Relevance-Theory Observations.
- Hariyanto, S. (2003). *Problems in Translating Poetry*. On line.
- Hasan, F. (2015). Love and revolution Faiz's poetic intoxicants. *The Express Tribune*.
<https://tribune.com.pk/story/991488/love-and-revolution-faiz-poetic-intoxicants>
- Holmes, J. (ed) (1970). *The nature of translation. Essays on the theory and practice of literary translation*. Mouton: The Hague / Paris 1970.
- Jakobson, R. (1959/2000). On linguistics aspects of translation. In Venuti, L. (ed) (2000). *The translation studies reader*. London and New York: Routledge, (172- 185)
- Jami, J. A. (2017). Power Dynamics and Ideology in V. G. Kiernan's Translation of Iqbal's Poetry. *Kashmir Journal Of Language Research*.
- Mahmood, P. (2021). Two Worlds of Faiz Ahmed Faiz. *The Friday Times*.
<https://thefridaytimes.com/05-Mar-2021/two-worlds-of-faiz-ahmed-faiz>
- Manzoor, M., & Irfan, F., & Shehzadi, A., & Abbasi, A. A., (2021, May). Translation; An Injustice to Poetry. *Ilkogretim Online – Elementary education Online*, 6716-6726
- Mason, I. (1998). 10 Discourse Connectives, Ellipsis and Markedness. 10.21832/9781800417939-012.
- Munday, J. (2016). *Introducing Translation Studies Theories and Applications*. New York: Routledge.
- Naeem, R. (2020, January). Calling Faiz's Hum Dekhenge "Anti-Hindu" Is Both Laughable and Insulting. *The Wire*.
<https://thewire.in/culture/faiz-ahmad-faiz-hum-dekhenge-anti-hindu>
- Newmark, P. (1981). *Approaches to Translation*. Oxford and New York: Pergamon Press
- Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice Hall
- Nida, A. & Taber, R. (1969) *The theory and practice of translation*. E.J.Brill , Leiden (reprint 1982).
- Raffel, B. (1988). *The art of translating poetry*. University park: The Penny- Sylvania State University Press.
- Rafique, H., & Munawar, B., & Riaz, M., (March 2021). Cultural and Linguistic Constraints: Non-Equivalence and Loss of Meanings in Poetry Translations (An Analysis of Faiz Ahmed Faiz's Poetry). *Pakistan Social Sciences Review*, 775-788
- Rahman, A. (1998). On translating modern Urdu poetry. *Indian literature*, 42(3), (163- 176).
- Robinson, F. (2020). Obituary: Mahmood Jamal — the prolific poet and writer of Farangi Mahal. Dawn
- Saeed, M., & Moghees, A., & Dar, S. A., (2018, March). Sense and Feel: The Missing Elements in Faiz Ahmed Faiz Translated Poetry. *Linguistics and Literature Review*, 41-56
- Singh, V. (2013, February). *Problems in Translating Poetry: Some Structural, Textual and Cultural Issues*. Stockwell, P. (2002). *Cognitive Poetics: An introduction*. London: Routledge
- Tounsvi, T., (2010) *Shaer e Khush Nawa – Faiz Ahmed Faiz*. Lahore: Nastaleeq Matbuaat.
- Wazir, R., & Lodhi, M. A., (2020, December). Semantic, Pragmatic and Cultural Equivalence in the Source Text and Target Text of the Selected Poetry of Amjad Islam Amjad. *Bulletin of Advanced English Studies*, 21-28
- Weissbort, D. (1989) *Translating poetry: The double labyrinth*. London: Macmillan.
- Wong, Feng, D. & Shen, D. (1999). Factors influencing the process of translating. *Meta*, XLIV :1 (78-100).

Xiaoshu, S. (2003). Translation of literary style.
Translation journal.7 (1), (1-6).

Zou, S. (2016). Research on the Cultural Equivalence
in Translation. The Authors. Atlantis Press.

