

Linguistic Constraints In The Translation Of Faiz Ahmad Faiz's Poetry

M. Mohsin Manzoor¹, Dr. Safeer Haider², Rida Fatima³

¹Assistant Professor, Forman Christian College University, Lahore.

²Assistant Professor, Government College University, Lahore.

³Lecturer, University of Sargodha, Sub-Campus Bhakkar.

Abstract

This research is based on those constraints which are encountered while translating Faiz Ahmad Faiz's poetry through the point of view of linguistics. Themes and diction of his poems are extensive. Although he is a poet of Urdu language but his selection of words and phrases is not easy to comprehend right away. It becomes laborious for the translator to get the exact gist of his vocabulary. A lose translation of even a single word can cost a translator the whole impact of Faiz's poem. Constraints relating to linguistic are semantic, syntax, phonology, symbols, grammar and figure of speech. The question which shall be here is how Faiz's diction, sentence and grammatical structure, metaphors, idioms lose their charm once they get translated from the original text to other language? This paper takes the translated version of Faiz Ahmad Faiz's poetry and highlight the linguistic deficiencies. This research will help to develop a keen understanding of diction of Faiz Ahmad Ahmad's for the sake of translation.

Keywords: Semantic, syntax, parts of speech, symbols, grammar and figure of speech.

Introduction

A poem is a living creation and the values and traditions of the culture are embedded in it. Faiz Ahmad Faiz wrote about these values and traditions as everybody did. However, he depicted these values and traditions in a very exquisite and enchanting style. Whatever topic he chose, he embellished it with rich diction and allusions. His work has been translated in many languages. Although translation acquaints people of other languages to his work. A question arises that do translators exactly transform Faiz's refine selection of words and thoughts into another language.?

As it is said that Faiz Ahmad Faiz is not an easy poet to understand and translate. So the focus consequently comes on the translators who translate Faiz's poetry into a foreign language.

There are so many things to be considered in the process of translation. A language is not mere a collection of words. History, culture, religion, norms, ethics, geography, are few of the most essential elements of a language. In matter of translating Faiz Ahmad Faiz's poetry the above mentioned elements of language have a lot of importance. Where these very elements embellish the poetry of Faiz, there they give a tough time to translators. They have to maintain historical and cultural contexts, language style with all its components into a foreign language. I believe language is the most important factor to be considered in the process of translation. It is through language a poet expresses his socio-cultural norms and values. So language is catalyst in the process of translation. It is the language with all its ingredients which undergoes a change in translation. It is this language which can cause the biggest hurdle to a translator.

If the language is misinterpreted or mishandled during the translation then the whole effect of the original text goes in vain. For example if these lines of Faiz "aankhon se thama hai kabhi dast e saba ko , dali hain kabhi garden e mehtab main bahain" (Faiz 48) get translated into "hand of the morning breeze I have held with my eyes , in the neck of moon I put my arms". One can realize the change in the tense, sentence structure, loss of rhythm and meaning. So it is intended to highlight the linguistic constraint in translating Faiz Ahmad Faiz's poetry. Linguistics is the science of language and its further branches are semantics, syntax, stylistics, morphology, phonology. This paper will discuss the linguistics constraints with the respect of semantics, syntax and stylistics. For this purpose, Faiz's poems "Hum jo tareek rahon main marae gaye" has been taken and it has been translated by Agha Shahid Ali. With respect to this translation, the linguistic hurdles in translation has been explored. Linguistics constraint is the major constraint for a translator to maintain the meaning and form of Faiz Ahmad Faiz's poetry in foreign language.

Literature Review

Imdad Hussain in An introduction to the poetry of Faiz Ahmed Faiz has discussed the Fitzgerald's translation of Omar Khayyam's poetry in English language. How Khayyam's work underwent change in the process of translation. These changes with other also include the change in structure, meaning and style of Khayyam's poetry after translation. These changes have later been compared with the changes which occur in translating Faiz's poetry. The hurdles created by language of Faiz in translating his poetry have also been discussed (Hussain, 1989).

Biguenet Schulte in Theories of translation (1992) discusses the ideas of various renowned theorists of language and also highlights the issues in translation. There is a brief discussion about the problems of linguistics in the process of translation in this book. How the meaning, context and form of even one sentence causes difficulties for translator. It is a very hard task for a translator to maintain fidelity with the original text if he changes a meaning or structure of the source language.

Sheema Majeed in *Culture and identity: Selective English writings of Faiz* (2005), has included collection of essays written by Faiz Ahmad Faiz in this book. Faiz has discussed the culture and its issues. The differences of culture in the world and many other divergent issues related to culture and literature. He has discussed the poetry of Iqbal and Ghalib. However he has given his views about the poetry what it is and what it should be. He has also discussed the alternations which occur in poetry itself when its language undergoes the change.

Khalid Hasan in *The unicorn and the dancing girl: Poems of Faiz Ahmad Faiz with original text* (1988), has gathered English translation of Faiz's poems by Daud Kamal. The translations point out to the reader where discrepancies exist. After reading the poem of Faiz and then its translation in English the difference can easily be felt. That difference is of expression, structure, rhythm, meaning etc.

K.C Kanda in *Master pieces of Urdu Ghazal: From the 17th to 20th century* (1990), has gathered collection of English translations of renowned Urdu poets. Reading the different translation of the same poem by different translator has been very helpful. Sticking to one translator makes the reader's analysis limited. This book has been very facilitative to discover the new forms of linguistics constraints in translating Faiz.

Maajed Siddiqui in *The Flavour: selected verses of Faiz Ahmad Faiz and Maajed Siddiqui* (1985) has translated Faiz's poem in English. He has also included his translated verses in the book. So being as a poet and translator he discusses where he faces difficulty in translating Faiz's work. For example, he mentions context, music, metrical pattern and figures of speech, the areas in which it is not easy to translate Faiz's poetry.

Nigel Febb in *Linguistics and Literature: Language in the verbal arts of the world* (1997) discusses semantic and syntactic parallelism among languages. How this parallelism can be preserved and maintained? In translating Faiz's poetry this parallelism is most crucial thing to maintain for a translator.

John Lyons in *Language and linguistics* (1981) lays emphasis on the collaboration of various components of linguistics in the field of translation. The prominent factor of this book is that it also discusses the relation between linguistics and translation.

Paul L.Garvin in *Method and theory in linguistics* (2014) mentions two relevant topics to this research paper. One is Universal grammar and other is comparative method. These two chapters talk about how differences in linguistics among regions occur and what can be done about that. Of course it is a discussion which is meant for a combined lingual signs and structure among various languages. However, it also discusses those areas of linguistics which can't be bridged among languages.

Atkinson, Kilby and Roca in *Foundation of general linguistics* (1982) highlight the problem of meaning in linguistics. Role of linguistics in forming and preserving a meaning. How arbitrary use of linguistics can disrupt the meaning as well. Relativity of meaning in various linguistic systems.

What problems a linguist encounters in maintaining the meanings of one linguistic system to another. Since semantics deals with the meaning so this book has been very relevant to my research. Like meaning, sentence structures are also very ambiguous among different language. The forming units of a sentence structure have also been discussed in this book.

Translation is an art and the success of a translator is based on his fidelity to the original text. The works studied above not deal with the technicalities involve in translating Faiz's poetry. Some books are merely about linguistics but without ample examples. The translators of Faiz's poetry have merely done translation. They have not discussed the obstacles which they faced while finding the right meaning and expression for the diction of Faiz Ahmad Faiz.

Methodology

It is a qualitative research work. It is based on the study of linguistic constraints which bar a translator to translate the poetry of famous Urdu poet Faiz Ahmad Faiz. In this study, Frances Pritchett's theory on translating poetry to a foreign language have been applied. Linguistics techniques with relevance to Faiz's translation have been considered. This study aims to comprehend how come a rich foreign language fails to grasp the meaning form and style of a grand poet like Faiz. Focus is on one of those aspects which fade the grace of his poetry in foreign language.

The books on translation of Faiz which have been studied in literary review were not concerned with the linguistics aspect of Faiz's poetry. It seemed more like a conversion from one language to another. These translations at some point have clearly lacked the impact of Faiz's choice of words, metaphors, similes, personification and structure of the poem. The research question which this research addresses is what are the linguistics issues involved in translating Faiz's poetry into foreign language?. This research paper highlights the role of linguistics in complicating Faiz's work for the translators of other languages.

Possibilities are there that if a good translator works keenly he can get close to the real text. Linguistic constraints can be overcome. A well framed translation can nullify the linguistic constraints. They must not be considered an inevitable drawback in the process of Translation. However, our purpose for now is to point out the linguistic constraints in translations of Faiz's poetry.

Analysis and Discussion

Faiz was an exceptional artist with a message of universal significance. When he wrote patriot poetry the language, images, and metaphors set emotions on fire. Hum jo tareek rahon main marae gaye , Kuch roz aur meri jan , Nisaar main teri galiyoun ke aae watan are excellent examples of love for mother land and a tribute to martyrs throughout the world. The social message of his poetry has its own significance. Moozo-e-Sukhan is the embodiment of equality. It casts a spell when he writes romantic poetry for example Dasht-e-Tahai , Aaj ki raat. Either the occasion is of

separation or reunion in both situations Faiz excels brilliantly. Whatever topic he chose, he embellished it with rich diction and allusions.

His arsenal of diction is grand. He writes in a very simple style and at the same time he also uses the conventional diction of Urdu Ghazal. So it becomes a tedious task for the translator to place the right synonym for the original word. His poems are full of such words and phrases which are not even used in day to day Urdu language. His poetry has very strong and deep roots in the culture to which it belongs.

Translation in itself is a very tough job. Especially when it comes to a difficult poet like Faiz Ahmad Faiz. His intense thinking patterns make the language, syntax and semantics of the poem are complicated. Faiz had command over both Urdu and English. Yet he accepted the strenuous task of translating an Urdu poem into English. He himself says

“Translating poetry, even when confined to a cognate language with some formal and idiomatic affinities with the original compositions, is an exacting task, but this task is obviously far more formidable when the language involved is as far removed from each other in cultural background, rhythmic and formal patterns, and the vocabulary of symbol allusion as Urdu and English.”(Kumar 36)

When we talk about linguistics constraints then first we have to look into the types of linguistics. Semantics (study of meaning), Syntax (study of structure), Stylistics (study of allusions and cultural imbedded terms especially), Morphology (study of units of words) and Phonology (study of sounds)

In this research, semantics, syntax and stylistics as the parameters to identify the linguistics constraints in the translations of Faiz’s poems. This study explores how semantics become constraints in the process of translation. As it has been mentioned that semantics is the study of meaning. It includes the placement of wrong meaning for a word of source language. A meaning which appears identical to the word of source language but it does not convey the sense.

The problem of specifying the exact meaning is another constraint in the translation. Some words are so obvious and rich in context that the translators have no choice but to find the meaning which can accurately depict the sense of the word of source language. Sometimes words are identical but their meaning is not. It creates problem for translator that which word should be chosen. Word with more than one meaning is another problem for the linguistics.

The main issue in syntax is the placing of words. If the translator has replaced the words in translation, then chances are there that the line of source language will lose its impact. Sometimes even the order of sentences is changed. The changed orders of words and sentences gradually take the source language away from target language. Sometimes translator is left with no choice but to reverse the word and sentence patterns. He does it so to maintain the balance between target language and source language. However, this is where he faces the major problem. The punctuation marks utterly change the structure of sentence. Translator gets into fix, either he

should take care the grammatical structure of source language or the target language. The placement of verb, adverb, noun, pronoun, adjective, conjunctions, and articles also creates hurdles for the translator in linguistics

Stylistics have been explored from the perspective of figure of speech and socio-linguistics. A translator's major concern is usually to find the appropriate meaning of the word of source language. However, there is another problem for now. He should also be careful about what the word of source language is alluding too. If he has found the right meaning of the word but the meaning does not coincide with the sense that word is conveying, then his effort become fruitless. The theory of socio-linguistics explains that language strongly carries the influence of culture. Words are the embodiment of the culture they belong too. So translator again gets into complicated situation. He must not place any such meaning which represents a culture other than the culture of source language.

“Hum jo tareek rahon mian marae gaye.”

(We those who were executed)

Translation by Aga Shahid Ali

1-“Tere honton ke phooloun ki chahat main hum”

(I longed for your lips, dreamed of their roses)

2-“Daar ki khushk tehni pe waarae gaye”

(I was hanged from the dry branch of scaffold)

3-“Tere hathon ki shamon ki hasrat main hum”.

(I wanted to touch your hands, their silver light)

4-“Neem tareek rahon main maarae gaye”

(I was murdered in the half light of dim lanes)

5-“Suliyoun par huamrae labon se parae”

(And there where you were crucified, so far away from my word)

6-“Tere Honton ki laali lapatkti rahi”

(Color kept clinging to your lips)

7-“Teri zulfon ki masti barasti rahi”

(Rapture was still vivid in your hair)

8- “Tere hathon ki shamon ki hasrat main hum”.

(I wanted to touch your hands, their silver light)

9-“Jab ghuli teri rahon main sham e sitam”

(When the night of cruelty merged with the roads you had taken)

10-“Hum chala aae , layae jahan tak qadam”

(I came as far as my feet could bring me)

11-“Lab pe harf e ghazal , dil main qandeel e gham”.

(On my lips the phrase of a song, my heart lit up only by sorrow)

12- “Apna gham tha gawahi tere husan ki”.

(This sorrow was my testimony to your beauty)

13- “Dekh qaim rahe iss gawahi pe hum”.

(Look! I remained a witness till the end)

14-“Hum jo tareek rahon main maarae gaye”

(I who was killed in the darkest lanes)

15-“ Na rasai agar apni taqdeer thi”

(It's true-that not to reach you was fate-)

16-“Teri ulfat to apni hi tadbeer thi”.

(but who'll deny that to love you ,was entirely in my hand?)

17-“Kis ko shikwa hai garr shoq ke silsilae”.

(So why complain if these matters of desires)

18-“Hijar ki qatal gahon se sab ja milae”.

“Brought me inevitably to the execution grounds?”

19-“Qatal gahon se chunk e humarae alam”.

(Holding up our sorrow as banners , from the lanes where we were killed)

20-“Aur niklien ge ashuaaq ke qafilae”.

(New lovers will emerge and embark in carvans)

21-“Jin ki rah e talab se humarae qadam”.

(On those highways of desires)

22-“Mukhtasir kar chalaе dard ke fasalae”

(It’s because of them that we shortened the distances of sorrow

23-“Kar chalaе jin ki khatir jahan gir hum”

(It’s because of them that we went out to make the world our own

24-“Jaan gawa kar teri dilbari ka bharam”

25-“Hum jo tareek rahon main marae gaye”

(We who were murdered in the darkest lanes), (Faizcentenary.org.com)

Semantics Level

In line (1) word “chahat” has been translated into “longed”. This word “chahat” in Urdu stands for love and strong affiliation. Whereas the word “longed” mere means a wish. The translator has added a word “dreamed” while in the original text there is no such word which should be translated as “dreamed”. According to Pritchett to find the appropriate meaning is the tough part of a translator’s work .In line (2) “Daar” has been translated into “scaffold”. Scaffold is the temporary structure which is built to support the building. While “Daar” is the name of a tree. “Warae gaye” has been translated into “hanged”. “Warae jana” in Urdu means to sacrifice yourself for those whom you love. It has nothing to do with hanging.

In line (3) there is no urge by the speaker to touch the hands. But translator has incorporated this expression of “touching the hands”. In the same line he has translated the word “Shamon” in silver light. It’s the wrong translation because in English language its exact translation is candles. Translator here took the liberty of putting “I” as translation of “Hum” in line (4) While possibilities are there that poet might have written, having many people in his mind.

In line (5) Translator has translated “Humarae” into “you”, “Sooliyoun” as “Crucified” and “Laboun” as “Words” in English means “lips”. Translator has given the wrong meaning “words” to “Laboun”. The denotative meanings of the above mentioned words have been ignored. The word “Laali” in line (6) has been translated as color only. Its meaning in Urdu is “surkh rang”.

“Lapakti” has been translated as “Clinging”. The meaning of “Lapakti” in Urdu denotes an action to get something eagerly. While “Clinging” in English means is to keep holding to something.

In line (7) “Barasti” has been translated into “vivid”. While the word “Vivid” means something very clear. So translator has not been successful to put the appropriate meaning of the required word. In line (8) “Chandi damakti rahi” has been translated in “light remained silvering your hand” . “Damakna” in English means “to glow”; while in target language it has been translated as “remained silvering”.

In line (9) translator has converted “sham e sitam” into night of cruelty and “rahon” into “roads”. The literal translation over here has ruined their impact. In line (11) “harf e ghazal” has been

mistranslated into “phrase of a song”. While the meaning of “Qandeel” is nowhere to be found. “Apna” has been translated into “this” in line (12). In line (13) the word “wintess” can’t be taken as the meaning of “Gawahi” .

In line (16) the translation of “Tadbeer” as “Entirely in my hands” is not appropriate to convey the true meaning. “Kis ko” has been translated into “So why” in line (17). Its appropriate translation is “Who”. In line (18) “Hijr” means separation and those place where it happens , such places have been declared “Qatal gahon” in the poem. Translating “Hijr ki qatal gahon” as “execution grounds” is not the justice to source language. Pritchett also mentions the higher possibilities of turning Faiz’s poetry into prose by the translator. This line is one such example along with many other one.

In line (19) the translator has shifted the meaning of “Qatal gahon” to “lanes where we were killed”. “Alam” means flag in English, and translating it as banners is very lame. The translation of “Chun ke” as “Holding” is also not very promising.

In line (20) “Lovers” as a meaning of “Ashuaaq” does not convey the intensity of the word. “Ashuaaq” is derived from word “Ishq”. Translating “Ishq” as love is again a very poor translation.

Victor Kiernan in his book Selected poems of Faiz Ahmed Faiz has made the same mistake. In one of his translation of Faiz’s poetry he translates

-“Apne ajdaad ki maerass hai mazoor hain hum”

(What our forefathers, not our own faults, bequeath) (Kiernan 79)

The meaning of Urdu word “Maerass” in English as “Bequeath” makes no sense. Bequeath” means any materialistic thing kind left in will. Whereas the word “Maerass” in Urdu language means inherited property of any kind , ideologies , cultural , art , music or any materialistic substance.

In line (21) the translation of “Rah e talab” as “Highway of desires” is a strange amalgamation of classical diction and modern diction. The meaning has certainly lost its existence in this sentence. In line (24) which is also the last line of this poem, “Hum” has been translated as “We”. He seems to be leaving this decision on the readers as if “I” is the relevant translation of “Hum” or “We”.

Syntax Level

In line (1) the order of the words has been reversed. Sentence has been fragmented. There is no punctuation mark in the source language. The translator has put comma in the translation. Pronoun “I” of the Urdu word “Hum” is ambiguous. In line (2) the order of the words has been reversed over here again. Preposition “From” is not conveying the sense of the source language. Unnecessary incorporation of pronoun “I”. There is change in the position of subordinate clause.

The place of pronoun in line (3) is different from the original one. The adverb of manner has also been changed. In the source language poet has longing but translator has turned that longing in touching of the hand. The words have been replaced and again sentence has been fragmented by

including a comma. In line (4) there is no mentioning of any pronoun in the source language. The words pattern is also not identical to the source language.

Suzette Haden Elgin in *What is linguistics* mentions “The point of a translation is to produce a sequence in one language which will be equivalent to a sequence in the other, and the resulting sequence must not be ambiguous” (Elgin, 21)

In line (5) inclusion of pronoun “You” is unnecessary. The noun “Sooliyoun” from SL has been omitted. The sentence has been prolonged by the translator by diving one line into two sentences and adding comma. Pritchett declares this activity as disruption of formal structure of the original text. Adverbial of manner in line (6) has been changed by translating “Lapakti” into “Clining”. Reversal of words order is also obvious.

In line (7) words pattern is not the same. “Barasna” is an action, means it is a verb. In the translation, verb has been excluded. Adverb of manner has also not been considered in TL. In line (8) there is a reversal in the order of words. The preposition “in” does not match to the SL.

In line (9) the verb tense had been changed. In the SL the action was in process. While the verb tense of TL depicts that action had been done. Like above mentioned examples the words pattern has also not been followed here.

Naomi Lazard in *The true subject* has also made the same mistake of changing the verb tense in translation

“Kis tarhan aae gi jis roaz qaza aae gi”

(How will it be, the day death comes?) (Lazard 131)

In this example the verb of source language is of future. In the translation the later part of the sentence has been translated into present tense. The sentence has been fragmented by the use of comma. There is no question mark in the verse of source language. The translated version has one.

In line (13) the prepositions which are required to translate source language in this verse are missing in target language. In line (14) translator has used superlative degree “Darkest” as a translation of “Tareek”. But there is a difference between the intensity of “Tareek” and “Darkest”. The usage of hyphen has changed the structure of the sentence in line (15). This sentence is also linking to the next line. While in SL the poet has conveyed in a single line what he wants to convey.

Line (17) mentions “Kis ko” which means who. The translation has been done in “Why”. “Shoq” is a single entity which may represents a burning passion. Its translation has been done in plural form “Desires”. In line (18) pronoun has been added in translated version while SL does not indicate any kind of pronoun. The course of action has been changed. The narrator has been brought to the execution grounds. While in SL there is no such situation.

In line (19) “Qatal gahon” has been translated in a different way and it has prolonged the sentence. The translated sentence is not complete in line (21). “Humarae Qadam” has been eliminated. “Rah

e talab” gives a singular sound. Its translation as “Highway of desires” is a plural phrase. In line (24) translator is using the pronoun “We” for “Hum”. It’s a contradiction within the translation.

Stylistics Level

In the line (1) Tere honton ke phool is a metaphor of country’s beauty and its translation as lips and their roses is obscure. According to Pritchett metaphor as a meaning of a metaphor usually does not turn to be a good translation. In line (2) Daar ki khusk tehni is a metaphor of crucifixion and its translation as dry branch of scaffold completely eliminates the allusion. Shamon in line (3) is the metaphor of lights and beauty of the mother land. Neem tareek rahien of line (5) is the metaphor of darkness of cruelty. It alludes to all those hurdles and difficulties which the traitors created for those who loved their country. While its translation as half-light of dim lanes is contrary to the cultural and historical context.

If we observe these translations through the perspective of socio linguistic then things become clearer. Every language carries a deep impact of culture on it. So when the term from one language gets translated into another language, a discrepancy takes place. This discrepancy is failure of transfer of the culture in translation. The above mentioned terms, their translation and their cultural context expose the difficulties which a translator face to convey the meaning and context of the words in the process of translation.

In line (6) “laali lapatkti rahi” is an example of personification of beauty. It is again the beauty of mother land, poet is talking about. “Zulfon ki masti” (line 7), “Hathon ki chandni” (line 8) are the personifications referring again to the beauty of mother land. These terms can be referred as metaphors too. Since they are directly referring to a beautiful beloved. Indirectly they are being referred to homeland

“If our words have a meaning, how can we fail to say what we mean, or, rather, how can the words fail to mean what they mean? The answer is, of course, that we wish to suggest that the words do not mean what they might most obviously be thought to mean, that there is some other meaning besides the ‘literal’ meanings of the words.”(Palmer 4)

The translator has not been able to convey the sense of these phrases. By translating “Zulfon ki masti” as rapture and “Hathon ki chandni” as silvering in your hands”. The cultural context is completely absent from these translations.

In Line (9) “Sham e Sitam” is an allusion to the tragedy of Karbala in Muslim history. Translator has not pointed out any historical reference of this term. Pritchett believes that translators do not convey the whole situation and context of the words and language they translate.

In line (11) “Harf e ghaza”¹, “Qandeel e gham” are terms embedded with culture and tradition. Ghazal might be the metaphor to all those cries which were raised for the love of the country. Translating “Harf e ghazal” as phrase of song, does not make much sense. Song in Urdu language

means “Geet , Nagma” , a musical composition. While “Ghazal” is a form of poetry, it is sung but it is not a song in itself.

“Qandeel e gham” is the metaphor of the intense grief and concern for the mother land. Its literal translation has vanished its impact. First of all the literal translation has not been done accurately and secondly they have not been able to preserve the cultural meaning and allusion.

In line (17) “Shoq ke silsae” has been translated as “Matters of desires”. “Shoq” is a rich cultural term. Here poet does not mean desire by “Shoq”. “Shoq” is the metaphor of burning passion in this line. In line (18) “Qatal gahon” is another metaphor of the rule of tyranny and subjugation.

“Alam” in line (19) is the metaphor to the message of poet. In line (20) “Aushaq” is metaphor to the youth which will change the destiny of the country. These followers will eliminate the even last of oppression from the country. Now the word “Alam” has been translated as “Banners”. “Banners” is a piece of cloth with a sentence written on it a prominent form. “Aushaq” has been translated as “lovers”. These translations have not done justice to the poet’s thought and message of the poem.

In the line (21) “Humarae qadam” is a metaphor to the sacrifices of the narrator. “Rahe e talab” is another metaphor to the passion and zeal to see country making progress. Translator has translated “Humarae qadam” as steps only and “Rah e talab” as highway of desires. So the Cultural and contextual spirit has vanished here from the translated terms. “Dard” ke fasale” in line (22) is the metaphor to the sacrifices. Its translation as “Distances of sorrow” is without any background. It is simply converting words from language to another. “Jahan Gir” in line (22) is a metaphor of good conquering evil. Finally they have won the battle. They have eliminated the era of cruelty and injustice.

Conclusion

Any poet while creating a poem never knows where his thoughts will lead him. How he will conclude his work. It means poet has the advantage of creativity. He can put any word anywhere in the structure of poem where he finds it more suitable. The task of translator is different and difficult than a poet. He is given a fixed pattern in terms of words and structure. He transforms them into another language while being very cautious about the meaning of the words and the form of the structure. This process of translation bounds him not to take liberties with the sense that poem conveys and how it is conveyed. In maintaining meaning, form and sense of the poem he comes across many barriers. Among such barriers is linguistics. The purpose of this term paper was to point out these linguistic barriers. How the difference of meaning between source language and target language minimize the impact of original text in translation? The wrong interpretation of allusions and cultural terms make the translated work so less appealing. The structure has connection with the meaning of the poem. If structure is disrupted it also effects the meaning of the poem as well. Faiz’s poetry is rich in every sense of the word. To translate Faiz’s poetry is a

complicated task. Where this term paper has discussed the linguistics constraints in translating Faiz Ahmad Faiz poetry, there it also proves to be a help for translators.

It mentions those mistakes in translating Faiz's poetry, which should not be repeated by the future translators of Faiz. Translation in its self is a very essential source of knowledge. It connects the people, cultures and civilizations throughout the world. It has sacred functions like, informing, to educating, to discovering and boarding of vision. So attempts should be made to translate a work accurately and exquisitely. This research work will be of ample assistance for translators in the process of translating not only Faiz but also other considerable works.

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