

## “DARK CURSE”, “DARK LOOM”, “MARKETPLACE” AND “BAZARS”: ON TRANSLATING FAIZ AHMAD FAIZ

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### ABSTRACT

*Faiz Ahmed Faiz, a combatant against feudalism and the designer of Marxist movement in Pakistan, was one of the most famous revolutionary poets of the Urdu language. According to Basil Hatim and Ian Mason (1997, p. 218), ideology is a set of beliefs and ideas which are finally presented in the form of language, and translation is an instance of language use, and the agent of this ideological act is the translator. Therefore, the objective of the study is to dissect the influence of Daud Kamal and Victor Kiernan’s respective perspectival positions as reflected in their English translations of Faiz’s famous love-poem, Following Teun A. van Dijk’s (1998) model of Critical Discourse Analysis, which interprets ideology in cognitive terms, the descriptive/comparative research design is employed for investigating how the translators’ individual perspectives have been at work in their translation of the poem. To conclude, the comparison is meant to discover evidences about the interference and imposition of ideology on and in representation of the poem into English.*

**Keywords:** Translation, Ideology, Perspectival Position, Translator, Discourse.

### INTRODUCTION

By focusing on Kamal and Kiernan’s respective translations of Faiz’s famous poem, *محبّت مرے محبوب نہ مانگ* this study attempts to examine, in depth, the role of translator’s perspectival position/ideology in translation and the extent to which such a position can guide the translator’s style and choice of lexical items which shape the readers’ worldviews. The aim has not been to discuss their appropriateness to the original or point out their failures in linguistic or technical terms, rather it is to find out how both translations have been influenced by the translators’ ideological/perspectival position which results in rewriting the text but not with sinister motives as

is usually the case with a translation which carries the imprints of ideology. For in both the translations, it is really very hard to trace or justify whether the ideological variances detected between the source text and the target text are the result of translators' unconscious ideological interpretation or of their premeditated ideological intervention. The leading question is how a translator's ideology is reflected in the process of translation, even if articulated subconsciously.

Faiz born in Sialkot on 13 February 1911, was a renowned Marxist poet, "but what differentiated him from this often joyless and doctrinaire crowd was his profound humanism, steeped as it was in the rich tradition of the subcontinent's culture, literature and spiritual continuum" (Hassan, 2006, p. 4). According to Alamgir Hashmi (1991) Faiz has long been "a darling of both Marxist and liberal critics and translators" (p 58). But Hassan has enunciated that translating Faiz has been a problematic task because some of the translations don't make justice to the original verse. Hassan recalled his conversation with Faiz in which he had expressed the inadequacy of the English translations of his verses and he had said in a genial style, *Bhai tum kar do na* (p. xv-xvi). It is pertinent to mention that Faiz himself desired the translation of his poetry into English and he was of the opinion that "translations are of great benefit" because they are crucial in transmitting a culture to out of its borders (Hassan, 2006, p. 48). Faiz (as cited in Hassan, 2006) while commenting on the translations of his verses made by Kamal, asserts that the process of translating poetry, even when restrained to a cognate language with idiomatic affinities with the original works, "is a challenging task" (p. xv), but such a task as Hassan argues "is obviously far more formidable when the\_ languages involved are far removed from each other in cultural background, rhythmic and formal patterns, and the vocabulary of symbol and allusion as Urdu and English" (2006, p. 3). Hassan (2006) has also acknowledged the fact that "translating poetry is the most difficult thing in the world" and he therefore agrees "with those who say that no such translation can even begin to do justice to the original" (p. xvi).

Kiernan (4 September 1913–17 February 2009) was a British Marxist historian and a member of the 'Communist Party Historians Group', a subdivision of the Communist Party of Great Britain (CPGB), which formed a highly influential cluster of British Marxist historians, who continued studying historical events from the perspective of common people rather than leaders from 1946 to 1956. Kiernan made immense contribution to the British Marxist historiography that transformed the understanding of social history.

He started the process of translating Faiz's poems in 1945 and published *Poems by Faiz* in 1958. Kamal, born in Abbottabad, in 1935, was one of Pakistan's most significant poets writing in English. According to Muneeza Shamsie (1997), Kamal "believed that poetry should be multi-layered" and he developed his own distinct style as a poet because of vibrant use of vibrant images in his poetry (p. 82). The same use of state-of-the-art images with multiplicity of meaning is what a central feature of his translation of the poem. His translations of Faiz's poems have been republished in Khalid Hassan's (2006) edited work, *O City of Lights: Faiz Ahmed Faiz: Selected Poetry and Biographical Notes*.

While outlining the factors involving translation, André Lefevere (1992, p. 1-2) has contended that it is important to know who makes the translation, why and with what aim in mind. He is also of the view that as translation is a channel through which foreign effects certainly pave the way to the native culture, contest it, and even contribute to disrupting it, thinking that translation is not a creative process, is certainly an immense mistake because: "A translation is not a copy of a painting in which the copier is willing to follow the lines, the proportions, the shapes, the attitudes of the original he imitates. A translation is entirely different: a good translator does not work under such constraints" (p. 12). He further says that "translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate" (p. 14). Susan Bassnett and Lefevere (1992) have positively stated that translation is "a rewriting of an original text" and such rewritings, whatever their purpose, reveal a certain ideology and a poetics which result in manipulating the target text in a given society: "Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society" (p. xi). Accordingly, translations do carry the ideological imprints of their translators and therefore to render an imported work of literature adequate to the receptor culture, translators will definitely adjust it to the poetics of that culture.

According to Sara Al-Mohannadi (2008, p. 529) at the beginning of the nineteenth century, Antoine Destutt de Tracy, a French scholar presented the notion, 'ide'ologie' denoting to "the science of ideas" and 'idea-logy' referring to the way we speak, think or argue. But Teun A. van Dijk's (1998) version of Critical Discourse Analysis has complicated and problematized the concept as he gives more importance to the cognitive facet of ideology

and holds that ideologies are the foundations of the societal representations which are shared by the members of a certain group and this makes ideology social as well as cognitive. He proposes that ideologies have a 'schema-like' nature that involves "a number of characteristic categories appearing in a specific order... easier to tell, understand and memorize" (p. 271). For Dijk (1998) ideology has a schematic construction that systematizes the worldviews of a specific group which has strict membership criteria – as to who does (not) belong to it and what type of relationship does its members have with each other in terms of their collective efforts. Additionally, such a group has a fixed notion towards its overall activities and objectives and this is what makes their norms and values as good or bad for them (pp. 69-70). The ongoing Dijk's (1998) classification, constructs a model of ideology, involving the cognitive micro-level (the individual), the macro-level (society) and the discourse through which such an ideology is sustained and perpetuated. He, therefore asserts that "if we want to know what ideologies actually look like, how they work, and how they are created, changed and reproduced, we need to look closely at their discursive manifestations" (p. 6). Norman Fairclough (1995) while hinting at the role of language in promoting a certain ideology remarks: "Language as a form of social practice attempts to unpack the ideological underpinnings of discourse that have become so naturalized overtime that we begin to treat them as common, acceptable and natural future of discourse" (p. 20).

In view of that, the investigation of ideology in a text may not be possible without examining its relation to discourse. Al-Mohannadi (2008) has maintained that discourse is actually "a textual manifestation of the speaker's ideology" (p. 530). She further proclaims that if a society holds the view that a certain race of people or color is dominating and superior, then its discourses will inescapably reflect the racially prejudiced ideology that has a tendency to view the others as inferiors, stupid or even servants and irrational creatures: "Discourse is the major vehicle of ideology and it often represents the ideology of the powerful against the powerless. One of the crucial social practices influenced by ideologies is language use and discourse, which in turn also influences how to acquire, learn or change ideologies" (p. 530). In this regard, as translations are also an instance of language-use, these might be taken as discursive manifestations of ideologically-laden opinions, expressed through the perspectival positions of the translators.

Regarding the relationship between translation and discourse, we have adopted Hatim and Mason's (1997) account of discourse as: "Modes of

speaking and writing which involve social groups in adopting a particular attitude towards areas of socio-cultural activity” (p. 120). The word, “attitude” in the ongoing description is what central to my analysis of the translations, as it brings to light the decisive role played by discourse in demonstrating the translators’ personal and cultural identity. Moreover, in their discussion related to the relationship between discourse and ideology, Hatim and Mason (1997) have also pointed out the fact that ideological background is better articulated in language, both at the grammatical syntactic level and lexical semantic level. So, the text-translators or text-producers’ selection of words and structures are not always above suspicion, because in translation, this seems to be an intentional act that exposes their culture, history and socio-political thoughts: “there is a deterministic connection between the ideology—or ‘world-view’—of a text producer and the actual linguistic structure of the resulting text” (p. 120). In this sense, translations as they facilitate cultural exchange by transporting cultural discourses, can also function as an instrument to rework the target text: “Discourse and ideology run both ways. In the general context of discourse and ideology, ideologies influence what we say and how we say it, but also vice versa: we acquire and change ideologies through reading and listening to large amounts of text and talk” (Al-Mohannadi, 2008, p. 531). Thus, ideology and discourse as a combined framework may be exploited to making a translator’s perspectival position/ideology evident in the translation process.

Having made these points, it is appropriate to mention here that it is Kiernan and Kamal’s interest in romanticism/imagism and Marxism respectively that enables the researchers in primarily detecting how ideological inspirations have been instrumental in regulating their different choices of lexical items. Faiz (as cited in Hassan, 2006) has recognized the poetic genius of Kamal who with the employment of “interpretive” and “imaginative” technique, has been successful in handling the language barrier between Urdu and English, as he added “an effective poetic dimension of his own creativity” to the translations (p. 3). Hashmi (1991) has also praised Kiernan’s translations of Faiz’s verses for their being closer to the original (p. 58). For instance, being an imagist poet and conscious of his position vis-a`-vis the Pakistani culture, Kamal’s translation of the selected poem, reflects his romantic attitude and his love for the use of profound/mysterious images. So, by rereading his translation in a more detached and analytical mood, we would investigate how his English version of the poem is more inclined to maintaining the romantic/imagist tradition intact. In reading Kiernan’s, it is to explore how his political stance/

Marxist view characterizes or differentiates his translation of the same poem arguably distinct from that of Kamal. Hence, the aim is not to undermine one or promote the other but to point to out how the translators made changes in the original on the basis of their ideological perspectives.

### **METHODOLOGY**

The data for the purpose of comparative study consists of the two English translations made by Kiernan and Kamal of Faiz's *مجھ سے پہلی سی محبت*, a poem laden with political and love themes. Each translation of the poem has different lexical choices and grammatical structures and therefore the two versions of a single poem are compared and contrasted in terms of resemblances and differences from each other. This research is based on a textual data, comprising many illustrations from the source text and its two translations. In line with this, the complete poem is analyzed; then some lines which are supposed to be ideologically-sensitive, are studied and investigated in light of Dijk's (1998, 2001) critical model of discourse analysis (henceforth CDA) with the theories relating to translation as rewriting of the text by Lefevere (1992) and translation and discourse by Hatim and Mason (1997) in the background. As the research is oriented to explore how the translators' perspectives/ideological positioning is surfaced in the translation, the theory of rewriting is very much congenial to our comparison of the source text with the original text. The socio-cultural and ideological aspects of the translations of the poem have been analyzed in light of Dijk's (2001) perspective which asserts that CDA is a type of discourse that primarily studies the way social power abuse, inequality and dominance "are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality" (p. 352). As a whole, Dijk's approach to CDA is more concerned with investigating the psychological aspects of discourse that is why it is a fitting framework for this study. In what follows, we would see how the translations of a single poem have been verbalized by Kamal and Kiernan's respective ideologies, namely Imagism/Romanticism and Marxism.

### **ANALYSIS AND DISCUSSION**

The ideological dimensions in a translated work can be determined at the lexical as well as grammatical levels. The lexical choice or avoidance of a certain word/phrase and the use of passive structure in order to outdo the agency, are the factors that can be determined at grammatical levels. Hence,

ideology of the translator plays a significant role in importing the text of a foreign land to his own culture. In other words, translator’s ideology is what dictates the process of translation itself. In view of Rimmon-Kenan, (2002), the perspectival position of the translator cannot be separated from his work, as the former directs and shapes the latter. No matters the text is in spoken form or written form, the more important aspect in this regard is who speaks whom or who writes for whom. The purpose of writing a text is also of great importance in determining a translator’s perspectival position (p. 3). Significantly, Hassan (2006) has suggested that revolutions eventually sprout from ideas and few poets have stimulated revolution with such consistency and passions as Faiz (p. 33). According to Kiernan (1971) Faiz belonged to a generation that observed poverty, at close range, with its dirt and sores, and learned its problems in economic and social terms and therefore it was he who introduced Marx to his culture (p. 40). We argue that Kiernan’s translation of the poem keeps this Marxist spirit alive, but he also tries to infuse the rhyme in his translation of the unrhymed but metered original. As indicated above, both the translators have adopted distinct translation methods to transfer Faiz’s given message articulated in the poem.

The opening three lines –

مجھ سے پہلی سی محبت مرے محبوب نہ مانگ  
میں نے سمجھا تھا کہ تُو ہے تو درخشاں ہے حیات  
تیرا غم ہے تو غم دہر کا جھگڑا کیا ہے

–have been rendered by Kamal as follows:

Do not ask me for that past love  
When I thought you alone illumined this world  
And because of you  
The grieves of this world did not matter. (164)

And Kiernan imports the same lines into English, making the musicality and the rhythm of the original verse in intact:

Love, do not ask me for that love again.  
Once I thought life, because you lived, a prize-  
The time’s pain nothing, you alone were pain; (65)

As it has been pointed out by Prabhat K. Singh (1998) that Kiernan’s translation of Faiz, is largely formalistic and prosaic in nature, the same spirit echoes in his translation when unlike Kamal, he uses regular punctuation

marks in between the lines. Kamal's beginning with "Do not ask" makes the addressee invisible but Kiernan makes that prominent by entitling him/her as "Love". But there is an authoritative tone mixed with a touch of annoyance in both translators' "Do not ask me" without any emotional empathy present in the original verse. In order to suggest distinct semantic signification, both use quite different grammatical structures for rendering the second and third line of the poem. For example, while Kamal's "you" in "you alone illumined this world" makes the agent visible by using verb "illumined" for the Urdu word, *درخشاں* Kiernan's – "Once I thought life, because you lived, a prize" renders the same word, *درخشاں* as "prize" in noun sense. Like Kamal, instead of using the word, "this world" for *حیات*, Kiernan chooses "life" to make it more formal and specific. Kiernan's – "The time's pain nothing, you alone were pain" may be taken as hinting at the psychological agony that the poet was suffering from, for being so much engrossed in personal afflictions and not paying heed to the "time's pain" which may make him aware of the sorrows of other people around him, but Kamal's execution of the same as – "And because of you, the griefs of this world did not matter" is silent on any such matter and this is enough to index how important to the translators the visibility of their perspectival position is: "Certainly there fall between the source and the target the shadows of language, of the translator's creative self and of his style" (Singh, 1998, p. 177).

For the subsequent lines –

تیری صورت سے ہے عالم میں بہاروں کو ثبات  
تیری آنکھوں کے سوا دنیا میں رکھا کیا ہے

Kiernan's translation reads as:

Your beauty kept earth's spring times from decay  
My universe held only your bright eyes- (65)

And Kamal's reads:

I imagined  
Your beauty gave permanence to the colours of spring  
And your eyes were the only stars in the universe (164)

One can notice how Kamal imaginatively translates the couplet by personifying the beloved's "beauty" which is depicted as bestowing "permanence to the colours of spring" and his/her "eyes" are sketched as "the only stars in the universe". The innovative images such as "stars in the universe" and "colours of spring" are enough to display Kamal's love for nature and its appreciation. Compared to Kiernan's collocations such

as “earth’s spring times” and “bright eyes-”, Kamal’s images are far better in expressing the emotional affinity present in the original. It was Kamal’s faith in himself and his ‘verbal skill and imaginative suppleness’ that enabled him to establish a ‘mystical union’ with the ‘tempo’ of the original artist. The difference between Kamal’s translation and Kiernan’s is so sharp that even an ordinary reader of the verse can notice it. Kamal’s lines are somewhat imaginative while Kiernan’s version is profoundly lyrical. There is generalization in Kamal’s description of the beloved’s eyes, whereas there is a compelling exclusivity and a sense of supremacy in Kiernan’s – “My universe held only your bright eyes”, signposting his formalistic cadence. Singh (1998) maintains that “every translation acquires its own individuality because the subtle process of transcreation gets inadvertently, but inseparably, infused into the exercise of translation” (p. 177).

The perspectival position of the translators continues dictating their execution of the poem, as the following lines –

تو جو مل جائے تو تقدیر نگوں ہو جائے۔  
یوں نہ تھا، میں نے فقط چاہا تھا یوں ہو جائے

– have been rendered by Kamal as:

I thought,  
If I could only make you mine  
Destiny would, forever, be in my hands.  
Of course, it was never like this.  
This was just a hope, a dream. (164)

And Kiernan’s decoding of the same verse goes as:

If I won you, fate would be at my feet.  
It was not true, all this, but only wishing; (65)

Strikingly, there is doubt and shakiness in Kamal’s – “If I could only make you” but there is an earnest inner faith in Kiernan’s – “If I won you”. Kamal’s – “Destiny would, forever, be in my hands” and “it was never like this” precisely correspond to the quality and passion of experience in the source work and this is an indication of his forceful poetic vitality. Unlike Kamal who with the use of the words such as “a hope, a dream”, makes poet’s nostalgic feelings more prominent, Kiernan rather suggests that poet’s departure from the previous worldview is based on firm conviction, as he translates the Urdu phrase, یوں نہ تھا as “It was not true”. Kiernan’s translation, by showing control over the melodic notations of Faiz’s words

and making the auditory perceptions fully in consonance with the source text, hints at the poet's new approach towards his poetic philosophy, for, "It was not true" is enough to suggest that the poet has realized that struggle for revolution is far better than the fulfillment of personal pleasures. While Kamal's translation is unquestionably far superior and more resounding in respect of verbal flavor and emotional compactness, Kiernan's assigning the original verse an adequate poetic diction by maintaining Marxist fidelity to the source text, is also not out of place, as this made him able to survive the literary taste of the vast multitude of Faiz's readers. All these illustrations of comparative evaluation designate that both Kiernan and Kamal as translators of Faiz's poem have been able to maintain the degree of approximation with the essential rhythm of the original verses by selecting the right and rare words/expression in the receiving language.

Kiernan and Kamal while translating the following couplet of the poem from their respective perspectival positions, struggle to achieve the musicality and rhythm and effects as conveyed by the twice repeated lines in the original:

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

Kiernan has made two different translations of the couplet noted above, first as:

Our world knows other torments than of love,  
And other happiness than a fond embrace. (65)

And second as:

This world knows other torments than of love,  
And other happiness than a fond embrace. (67)

Whereas Kamal renders the same without any variance, as follows:

Now I know  
There are afflictions  
Which have nothing to do with desire,  
Raptures  
Which have nothing to do with love. (164)

Kiernan's addition of pronouns such as "our" and "this" may be taken as representing the class-consciousness at collective level, asserting the need of collective struggle for Marxist revolution because "world" which is a rather loose translation of the word, زمانے has been personified with an added pronoun "this" upon the original and this underscores class division in the society. Similarly, translating دکھ as "torments" in plural form again expresses

diverse sort of sufferings that humanity is facing because of a stratified society. Kamal has translated the same couplet by adopting the process of omission, for example *زمانے* which has been rendered as “world” in Kieran’s, has been omitted and the Urdu collocation, *راحت کی وصل* has been substituted only with “love” and the word, *محبت* with “desire”. This shows that Kamal using poetic license strips off the original couplet with much freedom. Also, his translation makes “afflictions” and “raptures” quite a personal subject to the poet, as he adds “Now I know” unlike Kiernan who, by imparting Marxist zeal and zealous in the translation, generalizes the receivers of the “torments” with the addition of “Our world knows” and “This world knows” upon the original. Faiz says as Majeed (2005) preserves it: “I use the word, in a general way, for the great social changes, that we all feel the necessity of... These great changes require the development of our highest feelings, and... can be transferred from one man to another by means of poetry” (p. 211). Kiernan has been able to preserve the same message of social change in the transfer process of the poem: “Factors such as politeness, power and ideology have a role to play in the choices we make ranging from the smallest to the largest unit of linguistic expression” (Hatim and Mason, 1997, p. 111).

Additionally, Kamal’s – “There are afflictions” quite mysteriously renders the “afflictions” as very personal to the poet, while Kiernan being a Marxist and having sympathy with Faiz’s Marxist worldview, uses the phrase “Our world knows” and “this world knows” suggesting the miseries that masses are facing due to the inequitable distribution of the resources. Lefevere (1992) proclaims that “on every level of the translation process, it can be shown that if linguistic consideration enters into conflict with considerations of an ideological nature, the latter tends to win out” (p. 51). Being an imagist and romantic poet, Kamal has rendered the sense of *دکھ* (afflictions) as evident from his phrase, “Now I know” as some mysterious self-afflictions of the poet, which might not be experienced by others as such. We argue that Kieran’s translation stands closer to the Marxist philosophy of Faiz and Kamal’s one makes the romantic aspect of the poem more visible. So, translation, simply because of its existence, has always been ideological.

The succeeding lines –

آن گنت صدیوں کے تاریک بہیمانہ طلسم،  
ریشم و اطلس و کمخواب میں بنوائے ہوئے  
جا بجا بکتے ہوئے کوچہ و بازار میں جسم  
خاک میں لتھڑے ہوئے خون میں نہلانے ہوئے

–have been translated by Kamal as:

On the dark loom of centuries  
Woven into silk, damask, and goldcloth  
Is the oppressive enigma of our lives.  
Everywhere - in the alleys and bazars -  
Human flesh is being sold -  
Throbbing between layers of dust - bathed in blood. (164)

And Kiernan renders the same lines as:

Dark curse of countless ages, savagery (65)  
Inwoven with silk and satin and gold lace,  
Men's bodies sold in street and marketplace,  
Bodies that caked grime fouls and thick blood smears, (67)

Translating the Urdu phrase, *ان گنت صدیوں کے تاریک بہیمانہ طلسم* as – “Dark curse of countless ages” signals how Kiernan intensifies human oppression by adjectivizing “curse” with “dark” but Kamal’s translation of the same as – “On the dark loom of centuries” despite having innovative/ abstract image such as “dark loom of centuries” fails to suggest human subjugation with the same rigorous. Also, Kamal’s addition of – “the oppressive enigma of our lives” upon the original, has impliedly made the centuries-lurking “dark loom” as somehow enigmatic. But Kiernan’s choice of lexical items such as “savagery” and “curse” explicitly advocates that the history of human civilization is a history of savagery, glorified with interlacing of gold and silk and this implies the presence of surplus commodities produced by consuming the laborers’ flesh. On the same lines, Kiernan’s – “Men’s bodies sold in street and marketplace” is more compact and precise in conveying the miseries of humans than Kamal’s – “in the alleys and bazars - Human flesh is being sold”. Unlike Kiernan, Kamal uses “everywhere” for the Urdu collocation *جا جا*, but with little success. Equally, the selling of humans, an oblique reference to human trafficking for slavery, has been rendered quite differently by both translators, as the expressions of “men’s bodies” and “human flesh” signify: “Personal and group opinions, that is, attitudes and ideologies, of participants are a prominent contextual constraint, and hence a major source of lexical variation” (Dijk, 1998, p. 205).

Besides, Kiernan’s translation of *کوچہ و بازار* as “street and marketplace” where men’s bodies are being sold, is a direct hint to the capitalist monopoly due to which humanity has been divided into haves and have-nots. Unlike Kamal’s use of “alleys and bazars” for *کوچہ و بازار* in plural form, Kiernan’s

“marketplace” in singular form, more precisely targets the usurping nature of the capitalist market. The images of men’s bodies covered with dust and some bathed in the blood, reminds the readers the after effects of war. According to Muneeza Shamsie (1997), Kamal was fond of using “brief visual images which often had inner meaning” (p. 82). In this respect, Kamal’s description of human flesh as – “throbbing between layers of dust” and “bathed in blood” by invoking creative images, manifestly marks the role of his perspectival position in the translation of the poem. But Kiernan’s – “Bodies that caked grime fouls and thick blood smears” is far better in terms of intensifying human miseries. No doubt, that Kamal’s translation is more lyrical and near to the original in terms of depicting the images used in the verse, but being a Marxist, Kiernan has never failed to support revolutionary agenda in the process of translation. Investigated from the perspective of Kiernan’s Marxist philosophy and Kamal’s imagism, the perspectival positions of the translators have been instrumental in dictating their lexical and grammatical structures in the translation of the poem. Dijk (1998) has claimed that usually the opinions get codified and conventionalized in the lexicon: “Lexical analysis is therefore the most obvious (and still fruitful) component in ideological discourse analysis” (p. 205).

The original lines –

جسم نکلے ہوئے امراض کے تتوروں سے  
پیپ بہتی ہوئی گلتے ہوئے ناسوروں سے  
لوٹ جاتی ہے ادھر کو بھی نظر کیا کیجے،  
اب بھی دلکش ہے ترا حسن، مگر کیا کیجے

– have been translated by Kamal as:

The furnace of poverty and disease disgorges body after  
body -

Pus oozing out of decaying flesh.

How can I look the other way?

Your beauty is still a river of gems (164)

And Kiernan’s reads:

Flesh issuing from the cauldrons of disease

With festered sores dripping corruption-these

Sights haunt me too; and will not be shut out;

Not be shut out, though your looks ravish still. (67)

We see that Kamal has been able to offer a more faithful translation of the relative compound Urdu phrases such as, امراض کے تتوروں، پیپ بہتی ہوئی and امراض کے تتوروں سے گلتے ہوئے ناسوروں have been deciphered as “pus oozing out”, “the furnace of

poverty and disease” and “decaying flesh” respectively. But Kiernan’s “the cauldrons of disease” for امراض کے تتوروں, “festered sores” for پپ بہتی ہوئی and conversion of ہونے ناسوروں as “dripping corruption” clearly depict how he aims at intensifying human oppression, also evidenced from his lexical choice such as “cauldron” and “corruption” while translating the Urdu words, امراض and ناسوروں respectively. Kamal seems to be engrossed in exploiting his poetic talent in the translation as he very poetically renders the Urdu phrase, جسم نکلے ہوئے as “disgorges body after body” and “a river of gems” for the word, دلکش. But in Kiernan’s – “though your looks ravish still” the same Urdu noun, دلکش has been substituted with English verb “ravish” and the word, حسن which has been translated as “beauty” by Kamal, has been decoded as “looks” in plural form. Both Kamal and Kiernan quite differently render the expressions related to the Beloved. While Kamal’s visual image, “a river of gems” makes the beloved more prominent in the poem, Kiernan’s use of “looks” with the intervening mediation of “the caldron” and “corruption” upon the original, results in bringing to limelight the economic disparity rampant in a graded society. The same difference of their attitude towards the poem’s translation is traceable in Kamal’s use of figurative question maxim, while translating the Urdu line, لوٹ جاتی ہے ادھر کو بھی نظر کیا کیجے, as – “How can I look the other way?” and Kiernan’s addition of third person plural pronoun, “these” in – “these sights haunt me too”. For, the pronoun by referring to the “the cauldrons of disease” and “corruption” renders poet’s attitude towards his beloved’s ravishing beauty less important by supporting his conviction of embarking on a journey devoted to combatting the prevalent anguishes and sorrows of humanity due to economic dependency.

Importantly, Kiernan’s accumulation to the original such as – “and will not be shut out” and then using declarative statement, – “Not, be shut out”, is a deliberate act on the part of the translator who not only wants to take the poet’s commitment to the revolution much beyond any doubt but also wishes to emphatically point out the sights’ that ceaselessly continue haunting his vision, even though his beloved’s “looks still ravish” to him. The suggestibility which is conveyed by the word, “haunts” is missing in Kamal’s – “How can I look the other way?” and also, Kiernan’s – “Not, be shut out” categorically undermines any possibility of doubt in poet’s assurance to the cause of Marxist revolution because he is convinced that the “sights” of human afflictions demand an uncompromising allegiance from him. This is an instance of intervention by the translator’s perspectival position in the text. Indeed, Faiz was a social reformer and he exploited his poetic talent for

the great social change, as for him “A poet writes today for the Evolution... otherwise, by and large, he writes nonsense” (Majeed, 2005, p. 211). We argue that Kieran’s perspectival position has been blessing in disguise, as it enabled him to successfully convey Faiz’s same evolutionary message to the targeted reading community.

While Kamal’s innovative and enlivened use of images, gave Faiz’s poem a rhythmic and romantic countenance, Kiernan’s use of addition and omission strategies made the poem look like a revolutionary poem. Hence, the translators’ individual perspectives have played a very meaningful role in the poem’s interpretation for non-Urdu readers and the prominent aspect of their translated/rewritten text is transparency, an indication of fluent translation behind which, of course, lingers on their ideological/manipulative agencies. For, as mentioned earlier, Kamal’s translations have been admired by Faiz and that of Kiernan’s by Hashmi (1991). Notwithstanding, their words give dynamic echoes of the original verse with perspectival positions being the leading/decisive players in their choice of lexical items in the receiving language. As translators they have not failed to seize upon the original meaning of the poem but due to the visibility of their respective philosophies in the translations, they have succeeded in parts.

### CONCLUSION

It can be concluded that any translation is ideological since the selection of a source text and the translated text are both determined by the self-motives and objectives of a translator. It has been pointed how the perspectival positions of both translators have variously been represented in their translation of the poem. But as the translators have not been vastly different from the poet’s philosophy – Kiernan shares the Marxist side of Faiz and Kamal shares his romantic and imagist traits; one cannot say that the translators have manipulated negatively upon the source text. It can be inferred that the perspectival position of the translators has been at work in the translation process and their cognitive process being limited to their socio-cultural backgrounds is what determines their strategies like addition, deletion, and the use of distinct grammatical structures in the translation of the poem. After comparative investigation and commentary of/on the translations of the poem, it has been found that the renderings conveyed the translators’ ideological positioning, while at the same time being near to the source text. Hence, we come to the conclusion that what both the translators have produced or were forced by their working philosophies to create, in effect, reinforces their perspectival position in translating the poem.

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