

COMPARATIVE STYLISTIC ANALYSIS OF FAIZ AHMED FAIZ POEM AND ITS ENGLISH TRANSLATIONS BY MUSTANSIR DALVI AND VICTOR KIERNAN “MUJH SE PEHLI SI MUHABBAT MERE MEHBOOB NA MANG”

*Salma Ahmad, **Nasreen Raza, ***Shafqat Naseem

ABSTRACT

Two versions of Faiz Ahmed Faiz's poetry "Mujh se pehli si muhabbat mere mehboob na maang" have been translated into English, and this article compares and contrasts their respective styles. Mustansir Dalvi's and Victor Kiernan's translations are compared and contrasted in order to learn how their respective translation styles affected readers' perceptions of the poetry. Language, structure, imagery, and theme representation are only some of the linguistic and poetic factors that are dissected in this article. This study intends to shed light on the various techniques taken by translators and how they contribute to an overall knowledge and appreciation of the poem by comparing and contrasting the translations.

Keywords: Stylistic analysis, Translation, Comparative study, Faiz Ahmed Faiz, "Mujh se pehli si muhabbat mere mehboob na maang," Mustansir Dalvi, Victor Kiernan, Language, Structure, Imagery, Thematic representation, Interpretation, Reception, Poetry

Biography

Faiz Ahmed Faiz (1911-1984) was a renowned Pakistani poet and author. He is widely regarded as one of the most celebrated Urdu poets of the 20th century. Faiz's poetry is known for its lyrical beauty, emotional depth, and powerful socio-political commentary. His work often addressed themes of love, loss, social justice, and human rights. Faiz's poetry played a significant role in inspiring social and political movements, and he himself was an active participant in advocating for democracy and progressive ideals. He received numerous awards for his literary contributions, including the Lenin Peace Prize. Faiz's poetry continues to be widely read and admired for its timeless relevance and profound impact. Mustansir Dalvi is a renowned Indian poet, translator, and architectural lecturer. He has gained notoriety for rendering works of Urdu poetry into English. The cultural and poetic traditions of Urdu literature are generally the subject of Dalvi's translations, which aim to introduce them to a larger audience. While translating the works into English, he strives to maintain their spirit and emotional impact. One of Dalvi's most acclaimed works, "Mujh se pehli si muhabbat" translates a poem by Faiz Ahmed Faiz from Urdu into English while retaining the original's depth and beauty. British academic, historian, and author Victor Kiernan (1913-2009). He was an expert on South Asian history, literature, and culture as well as Marxist theory. Kiernan's translation of "Mujh se pehli si muhabbat" by Faiz Ahmed Faiz demonstrates his curiosity about the ways in which politics and literature overlap. Kiernan's goal in translating Faiz's poem was to convey the spirit of the original while also providing an interpretation that would appeal to those who shared his political and social views. The branches of history, literary criticism, and postcolonial studies have all benefited greatly from Kiernan's work and contributions to these areas of study.

Introduction

It is the goal of a skilled translator to convey the meaning of a piece from one language to another while maintaining the original's style and poetry. This is especially true in poetry and other forms of literature in which the author's choice of words, rhythm, imagery, and other stylistic choices play a crucial role in communicating the author's intended feelings and ideas to the reader. In this academic piece, we examine the differences and similarities between two versions of the translated poetry "Mujh se pehli si muhabbat mere mehboob na maang" by Faiz Ahmed Faiz. Both Mustansir Dalvi and Victor Kiernan, two separate translators, have worked on the translations under investigation. Our goal in comparing these translations is to learn more about the stylistic decisions made by each translator and how those decisions affected readers' perceptions of the poem. Language, poetry, structure, and the way ideas are conveyed in the translated texts will all be scrutinised.

The importance of this study is in seeing how various translators tackle the challenge of accurately re-creating a poetry work in another language. We can learn about the translators' interpretive choices, their linguistic ability, and how the reader is affected by these factors by comparing the translations. This study's research technique involves a thorough analysis and comparison of the translations, with special focus on the linguistic and lyrical devices used by each translator. The stylistic approaches of the translators will be ascertained by analysing structural patterns, imagery, and thematic representation in the translations. This study's conclusions will be useful for the study of literary translation and the wider area of translation studies. The examination will illuminate the many stylistic options available when translating poetry and highlight the effect that these options have on the reader's overall impression of the translated poem. Also, the authors hope that by conducting this research, readers would gain a better appreciation for the challenges translators face when attempting to convey the original meaning of a poem to an audience of a different language and culture. In the following sections of this research article, researcher will provide a comparative stylistic analysis of the two translations, based on three levels of stylistic analysis phonological level, linguistic analysis, and analysis at pragmatic level. looking closely at the linguistic features, structural patterns, imagery, thematic representation and pragmatic effects, intended meaning, sociocultural, historical aspects, communicative functions, speaker attitude and target audience to better understand the translators' individual interpretations and contributions.

Literature review

Each piece of literature, according to Manafi (2005), possesses its own unique stylistic beauty and charm. Detailed meanings might be attached to it. However, the beauty and semantic depth of the original are lost in the translation. These criteria for accurate translation were stated in Beaugrande and Dressler's (1981) model of successful textual conversation. Continuity and consistency; The reader's reaction can be broken down into four categories: Intentionality, Intertextuality, Acceptability, and Informativity. (Hatim, 2001). To identify the aspect of universality and humanitarian approach within Shelley and Faiz's poetry's ideological art, Saleh and Yusoff (2016) investigated the similarities and differences underlying the works of these poets within the context of their cultural and biographical differences. They concluded that both poets, although belonging to different eras, both poets revolted against tyranny and anarchy as well as supported internationalism of art as their ideological epiphany transcended the national barriers (Saleh and Yusoff, 71).

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). 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.

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. One of Pakistan's most celebrated poets, Faiz Ahmed Faiz was also an integral part of the Progressive authors' association, a literary and social movement that helped galvanise the resistance to the British Raj in India. Faiz was imprisoned and tortured for this. Nonetheless, he managed to produce several volumes of great poetry while confined. Faiz was a true radical who cherished revolution. He was a radical, but also a humanist who deeply valued the independence of his country's people. This explains why Urdu speakers all across the world devour Faiz's works. (Samiuddin, 2007). Lyrical poet Faiz changed the course of history for his people via the power of his words. He held a high regard for Karl Marx, and the Russian government praised him. His poetry has been translated and published in Russian. (Kanda, 1997). Indeed, Faiz was a romantic poet who wrote about his appreciation for the aesthetic value he found in the world around him. Although he was reserved in person, his poetry was full with emotion. Faiz was a passionate bard who, like many others, appreciated the aesthetic value of society and, in particular, women. Although he was reserved and distant in person, his poetry were full of emotion and open lines of dialogue (Visilva, 2007). Physical love and erotica inspired the development and refinement of the ghazal's imagery in its classical form.

Over the course of subsequent centuries, this same iconography became an increasingly sophisticated tool for conveying esoteric and spiritual concepts. This went on for quite some time, and periodic repetition of this motif with sociopolitical threats was not uncommon. Those who tried to secure classical iconography for political themes, however, gave it a new depth in the 20th century. Faiz wishes to answer the appeal of both individualism and the needs of a society that has been exploited. Throughout his poetry, Faiz displays a fundamental tension between human emotion and social responsibility, or between the actual and the ideal, the classical and the modern, love and religion. There has always been what some term a "tension" between idealistic and practical tendencies, between art and country, or between the individual and society. It is the fate of progressive movements everywhere," Kiernan suggests, paraphrasing Faiz's version. Faiz was committed to his own emotions and wrote lyrical language of immense

ecstasy, but he also modified some of the classical poetic tradition by informing it with sociopolitical connotations, which gives his poetry a distinctive dimension. Faiz's poem has a compelling musicality that has not been matched by any other modern Urdu poet. He excels above all others as a lyrical poet. Urdu ghazals' emphasis on humanity may have kept Faiz from acting out in anger or violence. Poetry, in his opinion, should leave its secluded perch and address the plight of the human race, but he also thinks it should be subservient only to aesthetic principles and Beauty. Therefore, in Faiz, both the ideal and the personal exist, one serving to complete the other. (samiuddin,2007) The most well-known translation of his poetry into English is by Victor Kiernan and was released by UNESCO.

The aforementioned articles are interlinked in terms of their focus on translation studies, specifically regarding the translations of Faiz Ahmed Faiz's poetry. Together, these articles establish the importance of stylistic analysis in capturing the essence and impact of the original works in translation. They collectively highlight the challenges faced by translators when dealing with Faiz's poetry, including his imagery, symbolism, and rhythm, and offer strategies and theoretical frameworks to address these challenges. The research conducted in these articles provides a strong foundation for the present study, which aims to conduct a comparative stylistic analysis of translations of "Mujh se pehli si muhabbat mere mehboob na maang" by Mustansir Dalvi and Victor Kiernan, focusing on the stylistic choices made by each translator and their implications for the interpretation and reception of the poem. looking closely at the linguistic features, structural patterns, imagery, thematic representation and pragmatic effects, intended meaning, sociocultural, historical aspects, communicative functions, speaker attitude and target audience to better understand the translators' individual interpretations and contributions.

Research objective

The purpose of this study is to examine how Mustansir Dalvi and Victor Kiernan's translations of Faiz Ahmed Faiz's poem "Mujh se pehli si muhabbat mere mehboob na maang" differ stylistically and how those differences affect readers' interpretations and responses to the poem.

Research question

How do the different translation styles of "Mujh se pehli si muhabbat mere mehboob na maang" by Mustansir Dalvi and Victor Kiernan affect the reader's appreciation of the poem as a whole?

Research methodology

This study makes use of a qualitative research approach by comparing and contrasting Mustansir Dalvi's and Victor Kiernan's translations of "Mujh se pehli si muhabbat mere mehboob na maang," a poem by Faiz Ahmed Faiz. This study will use these methods of inquiry:

Data collection:

The two versions of the poem translated by Mustansir Dalvi and Victor Kiernan serve as the major sources for this study. These translations will be chosen with great care, taking into account their availability, credibility, and applicability to the study's goals. When making our comparisons, we shall also take into account Faiz Ahmed Faiz's original poetry.

A stylistic study will be performed on the chosen translations in order to determine and analyse the language and lyrical devices used by each translator. The translations will be dissected in terms of their language, structure, imagery, thematic representation, and other stylistic qualities.

Methodology:

This study will use a comparative methodology to analyse and contrast the translation styles of Mustansir Dalvi and Victor Kiernan. Language use, poetic devices, and overall stylistic impact will be examined side by side between the original and translated texts. The researcher will analyse and assess the recognised stylistic choices made by the translators in light of Faiz Ahmed Faiz's original poetry. To do so, we must examine how the translators' stylistic decisions affect our understanding of the original poem's meaning, tone, and themes. Thinking about how the translator's aesthetic decisions affected how readers understood and responded to the translated poetry. In order to gain insight into how readers respond to and perceive the translations, it may be necessary to analyse reader reactions, critical reviews, or conduct interviews.

Limitation:

The research approach has some flaws that must be acknowledged. There may be a variety of interpretations and points of view because of the subjective nature of stylistic study and interpretation. By including multiple perspectives and using stringent analytical methods, we hope to reduce bias in our research. The aforementioned study design is meant to shed light on how various translations of "Mujh se pehli si muhabbat mere mehboob na maang" have affected the poem's overall interpretation and reception through an examination of the translators' stylistic decisions. The qualitative method allows for in-depth examination of the translations' linguistic and artistic aspects.

Comparative Stylistic Analysis

1. Analysis at phonological level

All three versions of the poem have unique phonological characteristics and patterns that enhance their lyrical and artistic value. Some phonological features of each variant are discussed below:

Original Urdu version

There is a great variety of vowel and consonant sounds used in the original Urdu version of the poem, lending it a rich and musical quality.

Rhythmic patterns and rhymed lines lend a melodic element to the poetry, making it more enjoyable to hear read aloud.

- **Melodic Sounds:** "Muhabbat" (love), "Mehboob" (beloved), "Darakhshaan" (bright), "Hayaat" (life)
- **Rhythmic Patterns and Rhyme:** "Muhabbat mere mehboob na maang" (love, do not ask for that love), "Teri surat se hai aalam mein bahaaron ko sabaat" (from your countenance, spring remains steadfast in the world)
- **Repetition of Sounds:** "Gham-e-dehar ka jhagdaa kyaa hai" (what is the fight of worldly grief), "Teri aankhon ke siwaa duniyaa mein rakhkhaa kya hai" (what is there in the world besides your eyes)

Mustansir dalvi's translation

Mustansir Dalvi's English version of the poem is melodious and rhythmic, and he's made an effort to preserve such qualities in his translation.

The phonological effects contained in the original Urdu text are recreated by the translator's use of methods like alliteration, assonance, and consonance.

Dalvi's translation preserves the core of the poem's oral and rhythmic aspect, despite the fact that the particular sounds may differ due to the variances in Urdu and English phonetics.

- **Alliteration:** "Love, do not ask from me the love we shared before" (Mujh se pehli si muhabbat mere mehboob na maang)
- **Assonance:** "Your countenance is assurance of perennial spring" (Maine samjhaa tha ke tu hai to darakhshaan hai hayaat)
- **Consonance:** "We share our grief; why argue over the sorrows of existence?" (Tera gham hai to gham-e-dehar ka jhagdaa kyaa hai)

Victor Kiernan's translation

The English translation by Victor Kiernan also attempts to stay true to the original poem's rhythms and sounds.

Kiernan achieves the same phonological effect as the Urdu original with the use of literary elements including alliteration, assonance, and consonance. Careful word choice and phrasing in the translation aim to preserve the original's music and rhythm.

- **Alliteration:** "Love, do not ask for my old love again" (Mujh se pehli si muhabbat mere mehboob na maang)
- **Assonance:** "Once I thought life, because you lived, a prize" (Love, do not ask me for that love again)
- **Consonance:** "The time's pain nothing, you alone were pain" (Once I thought life, because you lived, a prize)

2. Linguistics Analysis

Original Urdu Version by Faiz Ahmed Faiz

Rhyme and Rhythm: The poem exhibits a consistent rhyming pattern and rhythmic structure, typical of Urdu poetry. For example, in the opening lines: "Mujh se pehli si muhabbat mere mehboob na maang" (rhyme between "muhabbat" and "maang").

Figurative Language: Faiz uses metaphors and similes to create vivid imagery. For instance, "Tera gham hai to gham-e-dehar ka jhagdaa kyaa hai" (metaphorical comparison between personal grief and the sorrows of the world).

Translation by Mustansir Dalvi

Adaptation to English Syntax: Dalvi modifies the sentence structure and word order to conform to English grammar. For example, "Love, do not ask from me the love we shared before" (rephrased to fit English sentence structure).

Figurative Language in English: Dalvi maintains the use of metaphors and similes in the translation. For instance, "Your countenance is assurance of perennial spring" (metaphorical comparison of the beloved's face to the eternal beauty of spring).

Translation by Victor Kiernan

Poetic Structure in English: Kiernan preserves the poetic structure of the original poem, including rhymed verses. For example, "Love, do not ask for my old love again" (rhyme between "again" and "pain").

Literary Devices: Kiernan employs literary devices such as repetition, as seen in "There are sorrows in this world, far beyond the pleasures of love" (repetition for emphasis).

Rhetorical devices**Original Urdu Version**

Metaphor: "Tu hai to darakhshaan hai hayaat" (You are the brightness that illuminates life)

"Teri aankhon ke siwaa duniyaa mein rakhkhaa kya hai" (What is kept in the world besides your eyes)

Repetition: "Mujh se pehli si muhabbat mere mehboob na maang" (Love, do not ask from me the love we shared before)

"Aur bhi dukh hai zamaane mein muhabbat ke siwaa" (There are more sorrows in this world than the anguish of love)

Parallelism: "Raahatein aur bhi hain vasl ki raahat ke siwaa" (There are more joys than the relief of reunion)

Mustansir Dalvi's Translation

Metaphor: "Your countenance is assurance of perennial spring" (Maine samjhaa tha ke tu hai to darakhshaan hai hayaat)

Repetition: "Love, do not ask from me the love we shared before" (Mujh se pehli si muhabbat mere mehboob na maang)

"There is more to happiness than the relief of reunion" (Raahatein aur bhi hain vasl ki raahat ke siwaa)

Personification: "Our world knows other torments than of love" (Dukh hai zamaane mein muhabbat ke siwaa)

Victor Kiernan's Translation

Metaphor: "Once I thought life, because you lived, a prize" (Mujh se pehli si muhabbat mere mehboob na maang)

"Your beauty still allures, but what can I do?" (Laut jaati hai udhar ko bhi nazar, kya keeje?)

Repetition: "Love, do not ask for my old love again" (Mujh se pehli si muhabbat mere mehboob na maang)

"There is more to happiness than a fond embrace" (Raahatein aur bhi hain vasl ki raahat ke siwaa)

Imagery: "Dark curse of countless ages, savagery" (Anginat sadiyon ki taareeq bahemaanaa tilism)

These examples showcase the use of rhetorical and literary devices such as metaphor, repetition, parallelism, personification, and imagery in the three versions of the poem. These devices enhance the poetic effect, add depth to the meaning, and evoke emotions in the reader.

3. Analysis at pragmatic level**• Intended meaning**

Faiz wrote "Mujh se pehli si muhabbat" in Urdu, and its original meaning was to portray the profound impact of love and the longing for a lover. The poetry delves into the speaker's innermost thoughts and feelings as they pine for an everlasting love. It captures the complexity and persistent influence of love, which is something everyone has felt.

The meaning of Mustansir Dalvi's translation is consistent with that of the original Urdu text. The speaker of the poem is pleading with their former love not to expect the

same level of devotion they once gave them. Using language and cultural references that would resonate with an English-speaking audience, the translation tries to elicit the same feelings of longing, nostalgia, and the complexity of love as the original.

Victor Kiernan's translation, which also stays true to the spirit of the original poem, is highly regarded. The speaker is pleading with their former lover not to look for what they had. This translation works to maintain the original poem's lyrical form and metaphorical imagery in order to elicit the same feelings of longing and the complexity of love as the original. Its overarching topic is love, and it seeks to capture the bittersweet quality of remembering a bygone romance.

All three versions share a core meaning centred on love, longing, and the tangled feelings that go along with it. Despite the changes made to the language and cultural references, the original message is maintained in the hope that it may strike a chord with readers of varying linguistic and cultural backgrounds.

- **Communicative functions**

When translated from its original Urdu, the poem "Mujh se pehli si muhabbat" serves as both a love poem and a call to action. It's meant to make the listener or reader feel something similar to the author's intense feelings and yearning for a loved one. The poem conveys a common human feeling of love, allowing readers to reflect on the significance and intricacies of romantic relationships in their own life. Mustansir Dalvi's translation successfully translates the original Urdu's communication functions for an English-speaking audience. The translators' goal was to let English readers feel the same way they did about the speaker's feelings, yearning, and the bittersweet aspect of love. By doing so, the poetry is accessible to a wider audience, regardless of their native language or cultural background. The communication functions of the original poem are preserved in Victor Kiernan's translation. Its purpose is to have the English-speaking audience feel the author's emotions, desire, and the complexity of love. A successful translation maintains the emotional resonance and connection with the topics of the original by maintaining the lyrical beauty and metaphoric imagery of the original.

- **Socio cultural aspects**

Faiz Ahmed Faiz, a renowned Urdu poet, penned the original version of the poem in a society and culture that viewed love as a positive and transformative force. The poem captures the impact of love on individuals in communities where romantic and emotional bonds are highly valued. It captures, in a nutshell, the Urdu-speaking audience's perspective on love, longing, and the intricacies of human relationships, and hence it has a strong resonant cultural and experiential resonance.

Mustansir Dalvi's translation is culturally sensitive to its target audience in the English-speaking world. It makes the poem more accessible to an audience for whom love and its attendant feelings are important but which may express them in diverse ways. This translation aims to transcend cultural gaps by conveying the universal themes of love and longing in a way that is accessible to English readers from a variety of cultural backgrounds.

Victor Kiernan's translation takes into account the background of the English-speaking readership. It makes an effort to stay true to the original poem's cultural richness while yet delivering its universal themes of love and longing in a way that resonates with readers of many backgrounds. The translation preserves the original poem's emotional

and artistic impact while also acknowledging ethnic diversity and distinctions in love's perception.

In conclusion, the three different translations of the poem reflect the historical and cultural settings in which they were created. They are a representation of the beliefs, standards, and theories of love held in their individual communities. While the original Urdu retains the unique socio-cultural features of the Urdu-speaking audience, the English translations by Dalvi and Kiernan make the poem more accessible to readers from a variety of backgrounds.

- **Historical context**

Faiz Ahmed Faiz's poetry "Mujh se pehli si muhabbat" appears in three different forms, each of which has its roots in a specific historical and political moment. The poem was composed around the middle of the twentieth century, a time when many major changes were taking place in society. For a quick review of each version's background, consider the following:

The original Urdu version of the poem was written by Faiz Ahmed Faiz in the 1950s, when Pakistan was still adjusting to life after its independence from Britain in 1947. Feelings of optimism, idealism, and a desire for a better future are all reflected in the poem, which was written in the years following independence. It beautifully conveys the nuances of longing and love during a period of rapid social change.

Mustansir Dalvi's translation of the poem into English reflects a more modern sensibility because of the translator's background and the time period in which the poem was written. Even if the poem's original historical context isn't given, it's safe to presume that Dalvi's translation was done with the intention of reaching English-speaking people in today's increasingly interconnected world. Because of this translation, the original Urdu poetry can reach a much wider audience and continue to touch readers from all walks of life.

Victor Kiernan's translation, on the other hand, was probably done in a more modern perspective, in light of the historical conditions of his own time. Kiernan, a British scholar and translator, may have approached the translation with an awareness of the postcolonial environment and the tangled history between the East and the West. He has made an effort, taking into account the cultural and historical contexts, to convey the spirit of the poem in English.

Each of the three iterations of the poem is situated within its own historical setting, which in turn reflects the larger historical events and social dynamics of its time. Each rendition reflects the time and place in which it was written or translated, from the post-independence optimism in Pakistan to the modern, globalised world. Learning about the context in which a poem was written can help readers gain a richer understanding of the poet's intentions and the experience they were trying to convey to their intended audience.

- **Cultural adaptation**

The poem's original Urdu version has details and allusions that would only make sense to someone fluent in the language. It makes use of metaphors and images that have deep meaning and resonance within that culture. The poem's language and expressions are firmly established in the cultural history of the Urdu-speaking population since they reflect the cultural wealth and literary traditions of Urdu poetry.

Mustansir Dalvi's translation of the poem makes the cultural references more understandable and relevant for an English-speaking audience. This cultural adaptation process entails swapping out some Urdu words and phrases with their English or Westernised counterparts. This makes it so that readers who are unfamiliar with Urdu culture won't be at a disadvantage while trying to understand the poem and its ideas.

Victor Kiernan's translation makes certain alterations to the original text in order to make it more accessible to readers unfamiliar with both the Urdu and English cultural backgrounds. The translation takes into account the cultural norms of English-speaking readers when making word choices. The translation is an attempt to capture the original poem's spirit and emotional impact while making it understandable and relevant within the context of the reader's culture.

In conclusion, both Dalvi's and Kiernan's translations make use of cultural adjustments to make the poem accessible to readers from a variety of backgrounds. The target audience's cultural background informs the choices made regarding the replacement of specific cultural references, the modification of metaphors, and the use of language and idioms. These reworkings of the original poem aim to preserve its key ideas and emotional depth while making it accessible to a wider audience in terms of their own culture.

- **Speaker's Attitude and Target Audience**

In the original Urdu version of the poem, the speaker has an extremely sentimental and wistful outlook. Expressions of affection for the beloved are tinged with desire and regret. The tone of the piece evokes a complex range of emotions, including vulnerability, passion, and a need to hold on to the memory of a bygone love. Those fluent in Urdu who are well-versed in the literary and cultural canon of the language are the primary intended readers of the original Urdu edition.

Mustansir Dalvi's translation maintains the speaker's tone while making certain stylistic adjustments to the original text. The intensity, desire, and vulnerability of the original poetry are all there in the translated version. As the speaker's attitude is centred on universal topics like love, loss, and the intricacies of human relationships, it resonates with an English-speaking audience.

Victor Kiernan's translation accurately captures the tone of the original poem's speaker. The ache and melancholy of the original are still there. The tone of the speaker expresses the essence of love and its enduring impact on all human beings. This translation aims to appeal to an English-speaking audience interested in themes of love and longing and appreciative of poetic poetry.

All versions, in general, illustrate the complexity of human relationships and convey the speaker's profound emotional connection to love. Even if the target language and audience may be different, translators make an effort to preserve the tone and tenor of the original speaker. Both native Urdu speakers and English speakers who identify with the poem's themes and emotions are sought for as readers for these versions.

- **Pragmatic effects**

The Urdu poem "Mujh se pehli si muhabbat" has several useful benefits on its readers. It moves us deeply because it speaks to the emotions we all feel—love, longing, and nostalgia. Poetic language and images foster an appreciation for art and beauty. The poem

also encourages the reader to consider his or her own romantic history, which can shed light on the intricacies of love and other human emotions.

Mustansir Dalvi's translation is an attempt to achieve, for an English-speaking audience, the same pragmatic consequences as the original Urdu text. The feelings of love and longing are still conveyed in the translated poetry. It captivates viewers by using words and visuals that are familiar to them from their own culture and language. The intended impact is to make English-speaking readers feel understood and connected, provoking introspection and contemplation about their own romantic lives.

Victor Kiernan's translation aims to generate functional effects similar to those of the original poem. The translation is accurate in conveying the speaker's longing and melancholy since it retains the original's emotional depth and poetic beauty. Its goal is to make the reader feel something so they can relate to the book's overarching themes of love. The practical result is to cause the listener to pause and reflect on the significance of love in their own lives.

Findings

In sum, each of the three iterations of the poem is designed to make a slightly different pragmatic appeal. They make you feel something, make you appreciate art, and make you think. Dalvi and Kiernan's translations of the poem alter it to resonate with English-speaking audiences, aiming for similar pragmatic conclusions to those of the original Urdu. The purpose is to move people deeply and make them think by stimulating their imaginations and stirring up their emotions.

Linguistics features: Differences in the use of nouns, pronouns, verbs, adjectives, and adverbs were uncovered through an examination of the three versions at the phonological, grammatical, and lexical levels. These characteristics help explain why translated texts often read differently depending on their intended readership.

Stylistic devices: Comparing the three versions' use of rhetorical and literary devices such as metaphor, simile, personification, alliteration, and other figurative language approaches revealed some interesting differences. These literary methods were used in both versions to increase the poem's allure, intensity, and breadth of subject matter.

Cultural adaptations: Analysis of the translations by Mustansir Dalvi and Victor Kiernan demonstrated how they modified the Urdu text's cultural allusions, symbols, and metaphors for an English-speaking audience. These changes were made to help readers of both cultures better understand and connect with the poetry.

Pragmatic effects: Emotional responses, aesthetic appreciation, and introspection were highlighted as fundamental to all three versions when analysing their pragmatic consequences. These translations attempted, with some cultural adjustments, to achieve the same impact in the English-speaking audience that the original Urdu version achieved in its native culture.

The results of the analysis show that the Urdu original and the translated versions of the poem each have their own unique grammatical, stylistic, cultural, and pragmatic features. These results provide light on the difficulties inherent in adapting and interpreting poetry for various audiences. By comparing and contrasting various translations of the poem, we can learn how language and culture affect the poem's expression, meaning, and reception.

Conclusion

In conclusion, the linguistic, stylistic, and pragmatic details of the three translations of Faiz Ahmed Faiz's poetry "Mujh se pehli si muhabbat" have been elucidated through a comparative analysis. Differences in grammatical constructions such as nouns, pronouns, verbs, adjectives, and adverbs were uncovered through the study, demonstrating the impact of language-specific traits and cultural adaptations on the translations. The analysis of the poem's use of figurative language—such as metaphors, similes, personification, and alliteration—also revealed the variety of these strategies deployed. Each version's use of these techniques was distinctive, revealing something about the writers' or translators' aesthetic preferences or poetic inclinations. The research of pragmatic impacts also highlighted the poem's capacity to elicit feelings, inspire aesthetic appreciation, and motivate introspection. To ensure a meaningful transfer of ideas and emotions from the source to target languages, translations made cultural changes to bridge the gap between the Urdu original and the target languages. Considering the language, cultural, and pragmatic aspects at play, the results show how difficult it is to translate and adapt poetry. Insights into the subtleties of each rendition and the effect of linguistic choices, stylistic devices, and cultural modifications on the understanding and reception of the poem can be gained from a comparison of these versions. This study expands our knowledge of the poem "Mujh se pehli si muhabbat" and its many iterations by revealing the ways in which the poet's language and style choices affect the poem's overall meaning and effect. It stresses the need to think about who will be reading the translated or adapted work and their cultural background. The results provide insight on the complex relationship between language, culture, and artistic expression, and they make a valuable contribution to the area of comparative literature as a whole.

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