

Translation, Meaning, and Revolutionary Voice: A Critical Study of Faiz Ahmed Faiz's Poetry in Urdu and English

Hijet Rafiq

Department of English Literature, Jamia Milia Islamia University, Delhi, India

Email: hijet08@gmail.com

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Abstract— The paper explores the intricate process of translating the revolutionary Urdu poetry of Faiz Ahmed Faiz into English, and how linguistic change influences the meaning, emotion and politics of the poetry. This paper examines the conflict of fidelity and interpretation that is a part of poetic translation by closely reading four classic poems: “Mujhse Pehli Si Mohabbat, Subh-e-Azadi, Hum Dekhenge, and Bol Ke Lab Azad Hain Tere. Based on the theories of translation of Walter Benjamin, Roman Jakobson, and Eugene Nida, the analysis shows that English translations can be successful in transferring the political vision and thematic issues of Faiz, but frequently lose the musicality, the metaphorical richness, and the cultural depth of the Urdu originals. The paper will claim that there is neither a direct transference nor total betrayal in translation of the work of Faiz, but a creative re-enactment that opens up new interpretive possibilities and unavoidably alters the affective and aesthetic aspects of the original. This change especially affects the revolutionary voice that determines the poetry of Faiz as the transfer of the tradition of the ghazal in Urdu to the English verse changes the thin line between the lyricism of romanticism and the criticism of politics, which is the distinctive feature of the poetic success of Faiz.



Keywords— Faiz Ahmed Faiz, Loss in Translation, Poetry, Translation Studies, Untranslatability.

I. INTRODUCTION

Faiz Ahmed Faiz (1911-1984) is one of the most important poets of South Asian literature of the twentieth century, whose poetry speaks beyond the borders of the nation to the global issues of love, resistance, and social justice. Faiz was a poet who wrote mainly in Urdu, during the turbulent period of partition, post-colonial nation-building and the Marxist political-awareness, creating a unique, poetical idiom that blended the classical tradition of ghazal poetry with modernist sensibility and Marxist political awareness. His poetry was the ode of the resistance movements throughout Pakistan, India, and the South Asian diaspora in general, but the issue of how his revolutionary voice can be translated to English is severely under-researched.

The issue of Faiz translation is not only a linguistic conversion but a voyage through the complex cultural, aesthetic, and political landscapes in which his poetry is written. The Urdu poetry exists in the context of an

advanced tradition in which meaning is produced by layers of allusion, metaphor, and formality. The ghazal form, to which Faiz paid tribute and which he undercut, is based on the intricate interrelation of radif (refrain), qafiya (rhyme), and matla (opening couplet) that produces musical and semantic structures that cannot be translated into the English verse. Furthermore, the revolutionary subject matter of Faiz cannot be separated with the romantic expression; his love interest is not only a human love object but also the idea of justice, his separation (hijr) is not only personal, but political.

This paper explores the ways in which translation reconstructs meaning, emotional richness and political intensity in the poetry of Faiz. Using a comparative approach to the writing of the chosen poems in Urdu and English, this paper argues that, although translation allows Faiz to share his art with the world and keep his thematic issues intact, it essentially alters the register of affect and

the tone of revolution in his voice. Depoliticization of the form, the flattening of the metaphoric ambiguity and domestication of the culturally-specific imagery result in a distinctly different poetic experience: the one, which preserves the political vision of Faiz but alienates the readers to the aesthetic pleasure and emotional appeal that made his poetry revolutionary in its native linguistic and cultural frameworks.

The importance of this question is not limited to Faiz scholarship to more general questions about translation studies: What happens to revolutionary poetry when it crosses linguistic boundaries? Do the aesthetics survive the change of political content? What do translators compromise with faithfulness to the source text and target language feasibility? This paper, through the prism of the theory of translation, adds to our knowledge about how poetry translates between cultures and how political art travels in the global arena by analyzing the work of Faiz.

II. METHODOLOGY

This paper uses qualitative and comparative textual analysis to assess how translation re-discovers the meaning, emotion, and political intensity in Faiz Ahmed Faiz poetry. The study concentrates on the close readings of the chosen poems in their original Urdu and the English versions commonly available in the market, such as *Mujhse Pehli Si Mohabbat*, *Subh-e-Azadi*, *Hum Dekhenge*, and *Bol Ke Lab Azad Hain Tere*. These poems have been chosen because of being rich in terms of their subject matter, historical importance, and the existence of several English versions, which makes them appropriate to compare.

The approach is based on the study of translation and close reading. The poems are analyzed on various levels: linguistic (use of words, syntax), formal (rhythm, rhyme, form), thematic (love, resistance, exile, and revolution). Much thought is directed to the main aspects of the Urdu poetic tradition, including metaphorical stratification, ambiguity, the conventions of the ghazal genre, and how they are reproduced or lost in translations. Other concepts used in the study include those of major translation theorists like Walter Benjamin, especially the concept of the afterlife of a text, and Lawrence Venuti, especially his concepts of domestication and foreignization. It is these frames that are applied to assess whether translations of the poetry of Faiz are trying to retain the cultural and the linguistic specificity of the original text or modify it to suit the target language.

Moreover, a comparative framework is used to determine the changes in tone, imagery and emotional intensity in the original version and the translated version. The

juxtaposition of selected lines is intended to point out the fact that some culturally entrenched expressions, idioms, and symbols cannot be directly translated into English. In this way, it is possible to make a subtle interpretation of how translation is a process that not only conveys meaning but also transforms it.

The research is conducted predominantly using the secondary sources in the form of published translations, critical essays, and works about Faiz and translation theory. There is no use of empirical or quantitative methods, and the research is interpretive and analytical in nature.

By using this methodology, the paper aims to prove that translation is not a disinterested activity but a creative and interpretative practice that is bound to transform the poetic and political nature of the work of Faiz.

III. LITERATURE REVIEW

Faiz Ahmed Faiz has become the subject of scholarship in recent decades, but critical analysis of the politics of translating his work is still relatively lacking. The groundbreaking effort of Carlo Coppola to write progressive Urdu literature reinstated Faiz in the wider context of the Progressive Writers Movement, which focused on his integration of classical Persian-Urdu aestheticism with socialist political allegiance (Coppola 89). To Coppola, what was innovative about the ghazal, as practiced by Faiz, was that the ghazal, which is also a genre with traditionally romantic mysticism, was used to serve directly political purposes without losing its musical and metaphorical depth.

The work of Frances Pritchett on Urdu poetry is a valuable source of information on the formal conventions that construct the meaning within the classical tradition. Pritchett shows that the ghazal works by a complicated system of stock images (*saqi*, *sharab*, *gul*, *bulbul*) the sense of which is not invented but generated by variation and juxtaposition (Pritchett 156). This point is essential to realize the difficulties of translation: these traditional images have centuries of literary echo in Urdu that cannot be directly translated into English analogs.

The translation collection of poems by Faiz by Victor Kiernan is one of the most prolific efforts to translate the work of Faiz into English. Kiernan as a translator and a political sympathizer is more concerned with the clarity of semantic meaning and political substance than with formal musicality. The translations of Daud Kamal, on the other hand, aim to give one some semblance of the rhythmic nature of the original, but thus far, according to critics, some of his versions have been at the cost of accuracy.

Agha Shahid Ali, the poet himself, is a distinguished Urdu-English poet, but even his translations admit that the basic impossibility of reproducing the formal effects of Faiz in English.

Theoretical Urdu poetic semantics Shamsur Rahman Faruqi has written a theoretically oriented treatise on the semantics of Urdu poetry which throws light on the difficulty of translating what he terms the multi-layered signification of classical Urdu poetry. According to Faruqi, Urdu poetry creates meaning, a multifaceted interaction of lexical, formal, and intertextual registers, which are difficult to convey in other words or simply translate. His theory of associative networks, groups of images and words that trigger particular aesthetic and emotional reactions, indicates that losing must be an inherent part of translation (Faruqi 203).

Poetry translation in particular translation studies has always been a conflict between form and content, between what Roman Jakobson was fond of calling rewording and interpretation. The statement by Jakobson that poetry by definition cannot be translated has been both powerful and provocative (Jakobson 238). More recent scholarship, though, has outgrown this dichotomy to investigate translation as creative change. The article by Susan Bassnett and Andre Lefevere on translation as rewriting can be effectively used to analyze the way in which the poetry of Faiz is not merely translated, but re-created in English (Bassnett 11).

What is not yet explored in the literature is a comparative analysis of how certain formal and semantic characteristics of Urdu poetry by Faiz are translated into English and what the meaning of the translation is on the revolutionary voice that characterizes his work. This gap is filled in this paper by closely reading four major poems, discussing translation as a place where aesthetic, political and cultural meanings are negotiated and transformed.

IV. THEORETICAL FRAMEWORK

This paper uses three theories in translation studies to examine how poetry by Faiz changed when translated to English. The essay *The Task of the Translator* by Walter Benjamin offers a philosophical basis of the interpretation of translation as a form of afterlife of the original text, as opposed to the act of reproduction of the same. According to Benjamin, translation is not directed to convey the identical meaning as the one in the original text, but it brings out the pure language, which is the basis of all linguistic expression. To Benjamin, the fidelity of a translation is not its semantic equivalence but its capacity to be harmonized with the mode of signification of the original (Benjamin 79).

When applied to the poetry of Faiz, the theory of Benjamin implies that English translations are successful not when they reproduce the exact meanings of the Urdu verses but when they are able to reproduce the manner of meaning the way in which the poetry is signified by the means of formal patterns, metaphorical density and affective resonance. This view enables us to judge translations not in terms of their accuracy, but in terms of their capacity to produce parallel poetic effects in English. But the material and political interests of translation might be undervalued in the philosophy of idealists, especially when it comes to revolutionary poetry in which political effectiveness requires clarity of communication of content.

The linguistic approach of Roman Jakobson provides another framework. Jakobson identifies three kinds of translation: intralingual (rewording in the same language), interlingual (translation between languages), and intersemiotic (translation between sign systems). His well known statement of saying that poetry by definition is untranslatable is based on the thesis of the fact that the meaning of poetry is found in the sound and form of the language as much as the semantic content (Jakobson 238). The signifier and the signified cannot be separated in poetry, there is no way to translate the meaning without losing the form, there is no way to retain the original meaning without losing the form.

Such framework by Jakobson can be used to describe the particular difficulties in translating the ghazals by Faiz, in which meaning is created through the complex interaction of rhyme, meter and refrain. It is not just an aesthetic, but a semantic loss of these formal elements in English translation: it alters the meaning of the poem. Nevertheless, translators can be compensating formal loss in other poetic means, such as metaphorical intensification, syntactic creativity, or rhythmic variation, which the formalist focus of Jakobson might fail to recognize.

The distinction of the concepts of formal and dynamic equivalence by Eugene Nida offers a convenient model of assessing translation decisions. Formal equivalence focuses on the faithfulness to the structure of the source text and literal meaning whereas dynamic equivalence focuses on the same effect on the target audience that the original had on the audience of its text (Nida 159). The majority of English versions of Faiz strive to achieve dynamic equivalence: they lose the formal elements of the work, such as rhyme and meter to retain the subject matter and emotional appeal.

But the framework of Nida, which was designed with biblical translation in mind, might not be entirely suitable to cover the needs of literary and political poetry translation. The revolutionary voice of Faiz lies in the

unity of form and content; the beauty of his poetry can never be isolated of its political effectiveness. Dynamic equivalence which retains content and abandons form can convey Faiz political message but not the revolutionary impact that enabled his poetry to be a source of social transformation.

All these three theoretical models of Benjamin, philosophical idealism, Jakobson linguistic formalism, Nida pragmatic functionalism can be considered as the complementary approaches to the study of the way translation changes the poetry of Faiz. They enable us to pose various yet similar questions: How does translation produce an afterlife of the revolutionary voice of Faiz? Which formal and semantic features are lost or changed during the process of translation? What are the impacts that translators gain out of their strategic decisions? These frameworks are applied to four big poems below, and the analysis of translation as the location of preservation and transformation of aesthetic, political, and cultural meanings is provided.

V. DISCUSSION

Analysis: Translation and Transformation in Four Poems

“Mujhse Pehli Si Mohabbat Mere Mehboob Na Maang”

“Mujhse Pehli Si Mohabbat” (“Don’t Ask Me for That Love Again”) represents one of Faiz’s most celebrated poems, emblematic of his synthesis of romantic and political themes. Written in the aftermath of the 1947 partition, the poem addresses a beloved (mehboob) who is simultaneously a human lover and the metaphorical representation of youthful idealism. The opening lines establish this dual register:

Mujhse pehli si mohabbat mere mehboob na maang

Maine samjha tha ke tu hai to darakhshan hai hayat

Tera gham hai to gham-e-dahr ka jhagra kya hai

Teri surat se hai aalam mein baharon ko sabat

Victor Kiernan’s English translation renders these lines:

Do not ask of me, my love, that love I once had for you,

How I believed your face would light up my days

If I had you, the pain of the world would be nothing to me

Your beauty keeps the spring alive in this world.

The Urdu to English transformation is the first to give out some major losses. The Urdu original is written in the tradition of ghazal, in each couplet (sher) of which a couplet is a semi-autonomous unit in relation to the overall thematic thread. The qafiya (rhyme structure) and radif “na maang” (don’t ask) form a musical pattern which supports

the insistent refusal of the speaker. This formality is completely dropped in the translation by Kiernan, which instead follows the free verse that places more emphasis on clarity of meaning rather than musicality.

More importantly, the figurative spaciousness of the Urdu is flattened in English. The line *darakhshan hai hayat* (literally, life is radiant/illuminated) has several echoes: it means both literal light and spiritual enlightenment, and refers to Sufi poetic traditions, in which the face of the beloved is used to symbolize divine illumination. Kiernan in his *light up my days* is more of the broad sensation than of the philosophical profundity and intertextual reverberation. Likewise, *gham-e-dahr* (the sorrow of the world/time) is a standard Urdu poetic term, which reminds the worldly existence of its transience and suffering; pain of the world is a semantically sufficient though metaphysically light phrase, compared to the original. The poem’s political turn occurs in the later stanzas, where the speaker acknowledges discovering other sorrows beyond romantic love:

Aur bhi dukh hain zamaane mein mohabbat ke siwa

Rahatein aur bhi hain wasl ki rahat ke siwa

(“There are other sorrows in the world besides love / There are other pleasures besides union with the beloved”). Here, Faiz transforms the traditional preoccupation of the ghazal, which is romance, into one that focuses on political struggle, in which the “other sorrows” are those of the oppressed, and the “other pleasures” are the joys of struggle as an individual part of the collective. It is in this political interpretation of the classical imagery that we find the revolutionariness of Faiz’s poetic style.

When reading Faiz’s poetry in English translation, we can feel how this transformation occurs, yet the revolutionary power of the poetry remains implicit in the English version because the complexity of Faiz’s technique is reduced to mere statements. For the Urdu-speaking audience, this poem was both beautiful and surprising; the speaker turned out to be political and critical. But for the English audience, the poem is simply critical of society.

Further development of the poem is full of imagery representing the pains of social reality, which serve as the context for this political awareness of the poet. Faiz speaks about the selling of bodies on the market and the auction of beauty in the bazaar, as well as the omnipresence of exploitation. In translation, the political content survives, but the formal tension between classical convention and revolutionary content, the source of the poem’s power is necessarily diminished.

“Subh-e-Azadi” (“Freedom’s Dawn”)

"Subh-e-Azadi," written in August 1947 to commemorate India's independence from British rule, stands as perhaps Faiz's most politically explicit poem. Where the British and Indian nationalist press celebrated independence with triumphalist rhetoric, Faiz's poem offered a devastating critique of partition's violence and the unfulfilled promises of freedom. The opening lines set the tone of disillusionment:

Yeh daagh daagh ujala, yeh shab-gazeeda sehar

Woh intezaar tha jis ka, yeh woh sehar to nahin

Agha Shahid Ali translates:

This stained light, this night-bitten dawn,

This is not the dawn we waited for.

The expression "daagh daagh ujala," in Urdu language, means "stain-stained brightness." This is an oxymoron that represents the ambivalence that lies in the concept of partition era independence as represented by "polluted light" and "brightness that has been contaminated." The repetition of "daagh," which means stain, emphasizes the idea of impurity. The phrase used by Ali, "stained light," retains the oxymoron without the repetition and the specific literary connotation associated with "daagh" in Urdu poetry tradition.

In the phrase "shab gazeeda," "shab" means "night" while the second word refers to biting. In its literal sense, therefore, "shab gazeeda" could mean "night bitten." Although this is what Ali used, there is loss of the poetic style in the Persian compound used here.

The poem continues with imagery of suffering bodies and unfulfilled promises:

Yeh woh sehar to nahin jis ki arzoo le kar

Chale the yaar ke mil jayegi kahin na kahin

Falak ke dasht mein taron ki aakhri manzil

("This is not the dawn for which, longing, / Our friends set out believing they would find somewhere / The final destination of the stars in heaven's wilderness"). The imagery evokes the progressive political movement's hope for genuine liberation, not merely the transfer of power from British to indigenous elites. The "friends" (yaar) are political comrades who believed in revolutionary transformation.

In the process of translation, the political critique is preserved but the emotional tone changes. The Urdu of Faiz balances both anger and sadness, political condemnation and elegiac mourning. The ghazal form used is representative of longing and loss, but also grounds the political critique into an emotional space of grief. The absence of this formal structure in the English translations

results in a more literal meaning of the poem as a political demonstration, losing a great deal of the affective complexity that distinguished Faiz's revolutionary voice.

The central section of the poem lists the ongoing suffering of everyday peoples as they navigate their lives post-independence. Faiz lists the lame people who must navigate challenging paths; workers who sell their bodies to work; women who have their beauty reduced to a commodity. Faiz asks, "Where did the dawn of freedom go?" This question is rhetorical and accusatory; freedom has not come to the common people, but rather to the wealthy ruling class. This critique of bourgeois nationalism resonates in many post-colonial societies today, making "Subh-e-Azadi" one of Faiz's most internationally relevant poems.

In addition, due the specific historical and cultural context of partition (mass violence, displacement, and anti-communalism), Urdu and English readers will respond to "Subh-e-Azadi" in different ways. For the Urdu reader in 1947, "Subh-e-Azadi" was a direct representation of the traumatic experiences they lived through at the time, and the critique of their experience was immediate and tangible. For contemporary English readers, the poem requires historical contextualization that inevitably creates aesthetic distance. Translation here involves not just linguistic conversion but temporal and cultural mediation.

"Hum Dekhenge" ("We Shall See")

"Hum Dekhenge," written in 1979 during General Zia-ul-Haq's military dictatorship in Pakistan, has become an anthem of resistance across South Asia and beyond. The poem draws heavily on Islamic imagery and Quranic references while articulating a message of revolutionary hope. Its opening refrain establishes the poem's prophetic mode:

Hum dekhenge

Lazim hai ke hum bhi dekhenge

Woh din ke jis ka wada hai

Jo lauh-e-azal mein likha hai

("We shall see / It is certain we too shall see / That day of which there is a promise / Which is written on the eternal tablet"). The phrase "lauh-e-azal" (eternal tablet) refers to the Islamic concept of al-Lawh al-Mahfuz, the preserved tablet on which God's decree is written. By invoking this theological concept, Faiz frames revolutionary change as divinely ordained, inevitable rather than merely hoped for.

English translations face particular challenges with "Hum Dekhenge" because its power derives from the layered deployment of Islamic imagery that resonates differently across linguistic and religious contexts. The phrase "Jab arz-e-Khuda ke kaabe se / Sab but uthwae jayenge" ("When from God's earth, from the Kaaba / All idols will be removed") evokes both the historical moment when the Prophet Muhammad cleansed the Kaaba of idols and the promise of future liberation from false gods, whether literal idols or metaphorical oppressors.

When Muslims who speak Urdu hear these allusions, their imaginations become alive with a broad array of religious, historical, and emotional connections. The Kaaba is more than just a physical structure; it serves as the heart of all spirituality for Islam. Its use of purifying represents the completion of monotheism and justice. When these references are translated into English, they necessitate explanatory notes, which detract from the lyrical flow found within the text. The revolutionary effect of the references is based upon the reader's immediate recognition and emotional connection; scholarly notes produce critical distance from the references.

The poem continues with images of reversal and divine justice:

Jab ahl-e-safa mardud-e-haram

Masnad pe bethaye jayenge

Sab taaj uchale jayenge

Sab takht giraaye jayenge

("When the pure of heart, expelled from the sacred mosque / Will be seated on the throne / All crowns will be tossed / All thrones will be brought down"). The reversal of social hierarchy the oppressed elevated, the oppressors cast down draws on Quranic themes of divine justice while articulating a Marxist vision of revolutionary transformation. This synthesis of religious and political discourse is characteristic of Faiz's mature work.

Also, "Hum Dekhenge" accomplishes its political power via its musical feature of collective recitation. Regularly sung at protests, this poem's repetitive structure and simple language provide a chant-like texture that aids groups of people in reciting the text together. Similarly, the line "Hum dekhenge" functions as a rhythmically repeated expression of hopeful resolution for change. The English translation maintains the meaning produced by the text; however, it cannot recreate this oral-performative aspect that is vital to the poem's use as a protest song.

The English translation provides a more clearly defined relationship between religious and political meaning than does the original no doubt due to differing interpretations of the imagery contained in the two languages. In the case

of "Hum Dekhenge," the Urdu version leaves room for both religious and political interpretations to coexist, whereas the English translation does not accommodate for that. When a translator focuses predominantly upon the religion context, he/she may obscure the political implications of the text; conversely, when a translator emphasizes the revolutionary content of the text, he/she may make it difficult for certain readers who identify with an Islamic background to relate to the poem's message. This debate reveals that translation is not merely replacing words; rather, it also serves as an interpretational decision that influences how ideologically diverse groups perceive the text.

The poem concludes with the lines "Hum ahl-e-safa mardud-e-haram / Masnad pe bethaye jayenge." ("We, the pure, are excluded from the place of worship / And will be placed at the seat of authority"). The first-person plural "we" transforms the prophecy into collective declaration, positioning the speaker and audience as agents of revolutionary change rather than passive observers. This rhetorical shift is crucial to the poem's mobilizing power.

"Bol Ke Lab Azad Hain Tere" ("Speak")

"Bol" represents Faiz's most direct address to the reader, an imperative call to speech and resistance. Written as a nazm (non-ghazal poem) rather than in the ghazal form, it demonstrates Faiz's formal versatility and his ability to modulate his voice for different political purposes. The poem opens with stark simplicity:

Bol ke lab azad hain tere

Bol, zaban ab tak teri hai

Tera sutwan jism hai tera

Bol ke jaan ab tak teri hai

("Speak, for your lips are free / Speak, your tongue is still your own / Your upright body is your own / Speak, your life is still your own"). An urgent, repetitive drumbeat rhythm is created by "bol" (i.e. "speak"), emphasizing the imperativeness of the poem's message. The syntax of the poem is purposely straightforward, easily identifiable, allowing for instantaneous passage of information to its audience.

The English translation of "Bol" doesn't encounter the same challenges as the English translation of Faiz's ghazals because the original poem is already devoid of the classical Urdu poetic forms that create the greatest difficulty when translated. As such, the plain syntax, the contemporary word choice, and the explicit political nature of the poem all make relatively easy translations. Naomi Lazard's translation preserves the imperative urgency:

Speak, for your lips are free.

Speak, your tongue is still your own.

Your upright body is still yours.

Speak, your life is still your own.

However, even here, subtle losses occur. The word "sutwan" in Urdu (which means "vertical" or "upright") signifies not just a physical quality of being vertical, but also an attitude of morality (i.e., something that has a morally correct disposition) and resistance to oppression (i.e., standing tall against oppression). The use of the word "upright" in English maintains some of the moral meaning of the term "sutwan," but does not carry the same level of political connotation associated with "sutwan". Furthermore, the repetitive structure which creates a sense of rhythm and urgency in Urdu has been reduced to repetitive mechanical sequences in English; i.e., repetitions in English can come across more as redundant than they might in Urdu. The poem's central argument unfolds through a series of warnings about the consequences of silence:

Dekh ke aahan-gari ki dukaan mein

Tund hain shole, sulagti hai aag

Khuli har aik zanjir ki kari

Khatam badkar ki aala-o-taag

("Look, in the blacksmith's shop / The furnace burns hot and the fire rages / Every chain-link lies open / Now is the time, forge your armor and equipment"). The extended metaphor of the blacksmith's forge transforms the moment of political possibility into concrete, material action. The imagery suggests both opportunity (the forge is ready) and urgency (act now before the chains close again).

The blacksmith in South Asian cultures, an aahan-gar, is not just a craftsman but also represents a laborer or someone who transforms things into something new, making tools for the purpose of supporting and liberating others. The forge is also a place where the oppressed can create and shape their own tools for achieving freedom from their oppressors; therefore, it carries great significance as a site of revolutionary potential. The context is not as easily apparent to those in English-speaking cultures; therefore, a translator will need to explain this context or accept that some aspect will not be understood by English speakers. "Bol" concludes with an apocalyptic vision of the consequences of silence:

Bol yeh thora vaqt bahut hai

Jism-o-zaban ki maut se pehle

Bol ke sach zinda hai ab tak

Bol, jo kuchh kehna hai keh le

("Speak, this little time is enough / Before the death of body and tongue / Speak, for truth is alive still / Speak, whatever you must say, say it now"). The urgency reaches its climax with the stacking of imperatives and the acknowledgment of mortality. Faiz frames speech not as abstract right but as mortal necessity: speak before you are silenced by death, whether literal or political.

"Bol" is an accessible and straightforward poem that can be directly mobilized within a political context. By contrast, the ghazals require greater cultural literacy to be appreciated; therefore, they do not communicate easily across linguistic and cultural barriers. While "Bol" retains its meaning as a universal message to some degree when translated into other languages, other cultures will understand differently than would English speaking readers. The universality of "Bol" has resulted in it being one of Faiz Ahmed Faiz's most widely translated and anthologized poems.

When compared to both ghazals and "Subh-e-Azadi," the political message found within the poem "Bol" translates successfully due to its straightforward manner of communicating and how easily it can be understood due to its form and style. However, even with all of the success, translation involves transformation of the message from a performative (oral) culture into a written one (silent reading). Revenant prose can still be recited as a collective and thus have its meaning altered through translation; however the actual physical act of reciting the poem together cannot occur in English. Thus, while the revolutionary voice of the poem "Bol" can survive through the process of translation, it does exist in note form as opposed to verbal form.

Conclusion

This comparative study shows that Faiz Ahmed Faiz's poetry in Urdu and English has a complex relationship through the act of translation; that is, translation is neither simply replication nor total betrayal, but is a process of transformation, where some meaning is preserved while other meanings must be lost.

Using the theoretical frameworks of Walter Benjamin, Roman Jakobson and Eugene Nida it has been demonstrated that different translation strategies involve different trade-offs between form and content, and between aesthetic effect and political clarity.

The close readings of Mujhse Pehli Si Mohabbat, Subh-e-Azadi, Hum Dekhenge and Bol indicate that the English translations of Faiz's work have largely succeeded in conveying Faiz's political vision and thematic concerns. Specifically, Faiz's revolutionary critique of injustice, hope for social change, and need to resist oppression survive the translation process with a high degree of fidelity. Thus,

Faiz's political message has reached an English-speaking audience and continues to inspire progressive movements around the world.

What's even more significant is the things that are lost during the process of translation. The formal musicality of the ghazal - i.e., rhyme schemes, meter, and refrain(s) cannot be preserved in English verse without sacrificing the exact meanings of the words. This formal loss impacts both the aesthetic and semantic realms. Since the meaning of poetry - particularly Urdu poetry - exists in both sound and sense, therefore, there will be a significant diminishment of the emotional resonance (affective power) of Faiz's work due to the event of translating those works into English.

Furthermore, as a consequence of having been translated, the metaphorical richness and cultural specificity of Faiz's imagic content will no longer exist in the same form - meaning that all of the reference points which connect the Sufi mystics, Persian literary traditions, and the Qur'ānic motifs which create networks of may be missing for English readers. Also, what would appear to be a merging of romance and politics in Faiz's unique voice will be more overt in translation than would have appeared previously by virtue of this change from one language to another. The revolutionary affect - which is the emotional quality attached to and enhances that of the political aspect of Faiz's works - will be lost through the translation.

The results hold significant meaning for translation studies and the discipline of postcolonial literature. The results illustrate that translated Third World revolutionary literature in the English language goes through transformation processes in regards to political significance as well as aesthetic form. Faiz's poetry is translated from Urdu to English where it transforms from politically charged art examples into critical discussion, from oral performance to written text, and also from having geographical cultural closeness to geographical cultural distance.

Additionally, the transformation that occurs through translation is not wholly negative, but creates a "new life" of Faiz's works, on your behalf, allowing Faiz's work to reach "new" readers and new contextual uses. Translations allow readers without access to the original Urdu works of Faiz to encounter the political vision of Faiz and experience the poetic power of Faiz. Further, they allow for comparative studies between Faiz's works and those of writing from other cultures, the development of theoretical constructs surrounding Faiz's work, and investigating the correspondence/overlap of Faiz's writing and writing from

other cultures. Therefore, translation serves the function of connecting people within cultures by both maintaining and transforming Faiz's works therefore allowing for global distributions of literature with the understanding that such provides benefits and consequences associated with the transfer of culture and language.

It is very difficult to answer the question raised by this article about how the revolutionaries' voice of Faiz, as a poet of the revolution, has been preserved through translations into English. The primary aspect of Faiz's voice to remain intact through translation is his revolutionary force, but in different ways; that is, the political (to a greater extent) of Fauzi's poetry may be retained in the translation, while the aesthetic; or emotional content may not be. Perhaps the most significant outcome of the translation process that occurs within Faiz's English translations is that, in recognizing their approximated or "incomplete" nature, they offer readers entry into Faiz's thoughts about the revolution, but do not represent faithful and complete renditions of these thoughts.

Future research opportunities are suggested by this analysis, as further analysis of Faiz's translations into various languages may shed light on whether or not these translation challenges are consistent across different language pairings, including other pairs in addition to Urdu/English.

Further work comparing Faiz until Kiernan, Ali and Lazard and other English translators may help identify translation approaches used and see how they succeed and/or fail. Further analysis of Faiz's poetry in performance contexts may provide more insight into how the rendering of Faiz through an oral recitation or via a musical form mediates the effects of the translations.

The conclusion of this investigation is that translation is not absolute; it has both potentialities and limitations, and should therefore be viewed therefore as complex. In English translation, Faiz's revolutionary voice does not completely replicate the original voice of Faiz nor is it wholly different; rather, it is a new product, shaped by both translator(s) choices and the restrictions of the TL, that respects Faiz's commitment to politics, yet also requires a transformation from Faiz's revolutionary poetry to the aesthetic of and emotion from Faiz's poetry found in translation. By acknowledging the transformation of revolutionary art during its movement across cultural and linguistic boundaries, we can appreciate both the strength and vulnerability of revolutionary art whilst being cognizant of the potential for success and risk inherent to making a work of art; however, we must recognize that

translating a work of art is likewise an inherently risky process.

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