



## Poem of Faiz Ahmed Faiz “Loneliness” translated by Mahmood Jamal: A Stylistics Study

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**Abstract:** The purpose of this study is to provide Faiz Ahmed Faiz's stylistic study on loneliness, which was translated by Mahmood Jamal. The current research will disclose the poem's primary topics and notions. As a result, the researcher's attention would be on graphological, lexical, semantics, and figures of speech in order to attain this purpose.

**Key words:** translation, stylistics, style, lexical, graphology, semantics, figures of speech

**Introduction:** Faiz Ahmed Faiz is unquestionably one of the brightest Urdu poets of modern century. Matter of fact, he had a singular voice that shook a nation's soul and uplifted the spirit of poetry in his period. There are poets with more literary merit who are not well-known, and there are poets who are well-known but lack literary merit. Faiz Ahmed Faiz was one of those rare intellectuals who was both well-known and well-received by the critics. This occurs infrequently, but it does occur in elite writers at various periods. Faiz Ahmed Faiz rose to prominence as a poet in the 1950s, and for a generation of Pakistanis, he became such a beacon of romance and revolutionary. His lyrics soaked into an entire culture and expresses the desires and ambitions of thousands by vocalists like Mehdi Hassan, Iqbal Bano, and Noor Jahan, not to mention Nayyara Noor. In the poetry of Faiz Ahmed Faiz, we receive a spirit of unattainable destiny, a pursuit for a goal that fades as you get closer to it, and, most importantly, confidence that this goal will be realised. The strength of his poetry, in the end, rests in the magic of his words and his talent as a poet, a wonder that can be comprehended in a matter of minutes yet manages to escape the web of words.

In translating the poem Loneliness, Mahmood Jamal had two things in mind. First, that the poetry can be read in its original English form, and that the poem does not stray too far from the original's content and aim.

Although translation as a discipline has flaws, it does focus your mind on the meaning of what you're translating and causes you to assess what you're about to translate in a totally different sense than the original, which is a positive.

**Types of translation:** Literary translation and non-literary translation are the two broad genres of translation.

**Literary Translation:** When compared to non-literary translation, this is a very different process. Non-literary translation is regarded as just mechanical. Because he does not use his thoughts in this type of translation, the translator is reduced to a tool. There is no place for culture or personal interpretation. It is the procedure of replacement the source text's words with the target language's ones. Literary translation, on the other hand, brings the original text writer's ideas to life through the translation. As a result, the translator's intellect is involved in this type of translation. He should be aware of the culture, as well as the words he uses and their meanings. It is a reproduction of the original text writer's mind, not a substitute of words. The translator should perform the following to do this:

- a) He should be aware of the original text's author's word choice.
- b) To maintain the literary excellence of the original work, the translator should expertly transfer the creator's style.
- c) The translator should recognize the literary quality of the text, whether it is prose or poetry, in the rhythm, meter, and innate balance of phrases, and then incorporate them into his translation. He will be able to render the melody that is inherent in the text in this manner.

**Non-literary translation:** Anyone who understands two languages, the Source Language and the Target Language, can accomplish it. Literary translation, on the other hand, can only be done by creative writers. The translator is a tool in non-literary translation, but a creator in literary translation. Prose translation relates only to literary prose texts, such as Bacon's Essays. Bacon's essays, despite being prose, have a poetic air to them. As a result, a translator should place a

greater emphasis on literary quality. The translator should attempt for Bacon's literary aesthetic as well as his messages to the world.

Literary text, whether prose or poetry, is nothing more than the author's mind, however in different forms. As a result, the translator of a literary piece bears a bigger responsibility in reproducing the author's thinking in the Target Language from the Source Language.

## **Literature Review:**

**Translation:** The translator, as a text processor, integrates the textual world of the source text through his or her own perspective and inserts their own knowledge and beliefs into the text treatment, according to Hatim and Mason (2005, p. 122).

According to Nida (1964, pp. 154-155), a translator has sometimes purposefully and knowingly attempted to distort a message in order to accommodate it to his own political, social, or religious preferences.

Schäffner (2003) and Tymoczko (2003) also suggested that the translator's politics influences the translation process, as well as how ideology influences word selection in the target language.

Translations are not created in a vacuum, according to Lefevere (2002, p. 14), and no translator can avoid some level of personal participation in his work, according to Nida (1964, p. 154).

Individuals and organizations applied their unique views to the formation of various effects in translation throughout the centuries, according to Fawcett (1998, p. 107). Translations, according to Lefevere (2002, p. 14), are not created in a vacuum. Translators work in a specific culture at a specific moment. One of the elements that may influence how they translate is their understanding of themselves and their culture.

**Stylistics:** Stylistics is the study of the distinctive expression of language, and style is a distinctive method of utilizing language to convey the intended meaning in an appropriate manner. The major issue of stylistics is the text's language quality. Style, according to Wales (2001), is the perceived distinctive way of expressing oneself in writing or speech. Style, according to Carter (1989), is dependent on linguistic levels. As a result, every writer's style is the primary source of novelty.

According to Haynes (1989), the study of style is the study of differences. It is also known as diversity. Another viewpoint is that the term "style" is debatable (Adejare, 1992). Turner (1975) defines stylistics as a branch of linguistics that focuses on changes in complicated language uses.

Cuddon (1999) describes style as a writer's distinctive way of expressing himself in prose or verse, or how he says things.

**Lexical:** Lexis refers to the parts of a language's lexicon, or the set of words that a person knows and uses.

**Graphology:** It investigates the writing system of a language. The appearance of text on a page.

**Semantic:** It is concerned with the meaning of words and sentences in isolation.

**Figures of speech:** The writer employs them to create something unique.

**Research Methodology:** The current investigation is analytic in scope. This research used the Stylistics technique. The research is done on four different levels of language. Graph logical, Lexical, Semantics and Figures of speech.

## Discussion & Analysis

### Stylistic Analysis on Graph logical level:

- The poem does not follow any proper rhyme or rhythm.
- The Lines of poem are not equal in Length.
- There is only a flow of speech in the poem.
- The poem is written in free verse.

**Rhetorical questions:** These questions are asked by the writer not to get any answer but to create a special effect in the poem. **For Example,**

*Has anyone come again, sad heart?*

*A wayfarer perhaps? He'll go elsewhere*

The writer has used these above two rhetorical questions at different places for creating a special kind of effect. These rhetorical questions are very helpful for the writer in conveying his thought

or idea more effectively and easily. These rhetorical questions could convey multiple thoughts of the writer.

**Full stop:** It's utilized when a thinking or idea has come to a conclusion. It appears seven times in the poem, in a variety of contexts. **For Example,**

*No, there is no-one there.*

*He'll go elsewhere.*

*Has disappeared.*

*Giving up on travelers.*

*Has wiped out all the footprints.*

*Take away the wine, the glass and bottle.*

*No more.*

The period is used when the writer ends one thought. A one thought or an idea ends period comes after that. Full stop is used to make sure that one idea is completed.

**Comma:** It's utilized to create a brief pause or break. It appears in the poem five times.

*NO,*

*The night has melted into nothingness,*

*The street has fallen asleep,*

*Blow out the lamps,*

*Take away the wine,*

For the sake of a short break or pause the writer has used commas at different places in the poem.

**Stylistic Analysis on Lexical Level:** In this level the researcher would focus on parts of speech The researcher has distributed these parts in different that what type of words are used by writer.

Indefinite Pronoun	Preposition	Adverb	Article	Adjective	Auxiliary Verb	Action Verb	Noun
Any one  No one	In, Into, Of,  Up, On, Out	There, Here, Now, Again, Elsewhere	A, The	Sad, Sleepy, asleep	Has, Will, Is	Melted, twinkling, Disappeared, Falters, fallen, Giving, wiped, Blow, Take	Heart, wayfarer, Night, Nothingness, Stars, Lamp, street, travelers, dust, wine, glass, bottle, doors

These are the words which belongs to different categories of parts of speech and writer has used these various words according to the suitability of his subject,

**Stylistic Analysis on semantic Level:**

Semantics is concerned with meaning outside of context. There are various types of meaning. The researcher will try to notice how a single word can have several different meanings.

The dictionary meaning of wine is a sort of alcohol.

The word wine, which is used by the writer in the poem. Mostly this word is used a kind of relief and comfort but in this poem these will not work as the beloved is not with the lover. **For Example,**

*Take away the glass and bottle.*

In this line the writer is not satisfied with the wine as it does not help him to get rid of sadness.

## Figures of speech

It could also be termed as Figurative language. The literary writers use figurative language for a special kind of effect. Figurative language can help the literary writers in conveying their messages and ideas easily and effectively.

**Personification:** It's a figure of speech used when non-living things and objects are given human qualities and characteristics for a particular reason. **For Example,**

*The street has fallen asleep.*

Now it can be seen in the above example that sleeping is the quality of human beings and here it is given to non-living thing street. To convey the message that everybody is silent now its time to come, nobody can see you.

**Conclusion:** Stylistics is a rapidly expanding branch of linguistics. It attempts to unite two disparate fields of study (literature and linguistics) and acts as a link between them. This method can be used to analyse any literary piece, especially poetry. Various literary methods and language elements were investigated. This study will serve as a resource for future academics and scholars. Faiz Ahmed Faiz poem translated by Mahmood Jamal has been analyzed stylistically.

**THE END**

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## Appendix

### “Loneliness” by Faiz Ahmed Faiz Translated by Mahmood Jamal

#### “Loneliness”

Has anyone come again, sad Heart?

No, there is no-one there.

A wayfarer perhaps?

He'll go elsewhere.

The night has melted into nothingness,

The dim twinkling of stars

Has disappeared.

The sleepy lamp falters in the hallway;

The street has fallen asleep,

Giving up on travellers.

Alien dust

Has wiped out all the footprints.

Blow out the lamps,

Take away the wine, the glass and bottle.

Lock your dreamless doors!

No-one will come here now

No-one

No more.