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“ KUMAR’S FAIZ; THE MELODIES BEYOND BOUNDARIES”

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In the world of competition, commandment and comparison there are only two things which can redeem love and harmony to each-other. The present scenario of the world is personal growth and inheritance on the bare ground of social peace and global harmony. However the lurks of pain and struggle for a little piece of peace exhibits as an essential part of our life. In this miasma of intricacy, affliction and anxiety the solidity of harmony can be accomplished only through fragrance of love melody and lyrics. The two invaders of this path are Faiz Ahmed Faiz and Shiv K Kumar, one raised his voice for the global harmony and peace until death and rests in the soul of his nazms and gazels after demise and the other projects his cross-cultural experience and craftsmanship in the poems and translations.

Faiz and Kumar distinguished literary figures of the contemporary world share same tongue, soil and sensibility. Faiz born in 1911 in Sialkot and Kumar in 1921 in Lahore under British ruled India. Thus the love to the landscape and restlessness for the ambience and predicament of slavery deep rooted in their soul. There is a reflection of the story of their childhood, education and separation in their literary creativity. Nothing of their life is hidden, whether it is their concerns on the present relations of the twin-countries or the pain of partition they faced, it is as transparent in their gazels and verses as the emergence of words. Kumar speaks, “...while introducing him to the audience in what turned out to be my first ever public speech in Urdu, I said, ‘Ye rahe Faiz Sahib—hum watan, hum zabaan aur hum pasha.’”<sup>1</sup>

Faiz is known all over the world for his nazms and gazels and his efforts for global harmony as he was a part of Marxist revolution and Kumar at his nineties is more enthusiastically appealing to the world by producing verses dipped in the contemporary reality and at the same time providing philosophical and spiritual way to the readers. Besides, Kumar’s intelligence well applies in the two translations of the gazels of Faiz Ahmed Faiz. Kumar’s multilingual tone and his love to Urdu pertain in the success of his translations. He shares same tone, depth and sensitivity in the translated text as Faiz felt in the original.

The success of a translation mostly depends on the tuning and acquaintance of the two writers in thought, expression and assertion which speaks through the other language with the same intensity. The same amalgamate of feelings and rhythm is embodied by Kumar in his translations of Faiz as he himself speaks that, “As regards Faiz, I admire him greatly- his emotional intensity, his rhythmic flow, his suave irony...In a sense I have influenced by him.”<sup>2</sup> In his translations Kumar offers to his reader a strong sensuous note and rhythmic spirit, which he derives from the emotional and luxurious accord with Faiz.

It is sincerely believed that Kumar’s translations of Faiz are masterworks itself because in this he has been able to recreate and reproduce the beauty and power of the original without a least possible shrinkage. It is essential to find some examples of the more discussed and confronted association of their musical and concurrence soul. Faiz writes for the sufferers and poor in his gazel “Rakeeb Se”:

*Jab kabhi bikta hai bazaar me mazdoor ka gosht  
Shahrahon pe gareebon ka laho bahta hai  
Aagsi seene me rah-rah ke ubalti hai, na poonch  
Apne dil par mujhe kaabu hi nahni rahta hai. <sup>3</sup> (the Best, 26)*

Faiz shows his concerns for the labours and their exploitation by using the phrases like “mazdoor ka gosht” and “gareebon ka laho”, and empathies with the deplorable condition of them by losing his patience. The same poem is translated by Kumar as “To My Rival”, he repronunciates same lines as:

Whenever is traded in the market place the flesh of the labourer,  
and on the highways flows the blood of the poor,  
a sort of fire upsurges in my bosom  
and I lose all hold over my heart. (the Best, 27)

Kumar circulates similar intensity and empathy for the cry of suffering humanity as it is in the lyrical soul of the original, he uses the phrases, ‘flesh of labourer’ and ‘blood of the poor’ to draw the identical stipulation. Another well marked piece of their congregation of compassion and sentiment reflects in “Soch”, in the original piece Faiz writes:

*Kyun na jahaan ka gum apna len  
Bad me sab tadbeeren sochne  
Bad me sufh ke sapne dekhne  
Sapnon ki tabeeren sochen. (the Best, 8)*

The idea of involving the self for the universal accordance is projected in the gazel which Kumar takes forward in the translation of the similar:

Why not own up the world’s suffering  
and later ponder over the way out?  
There’ll then be time for dreaming  
and unravelling the riddle of dreams. (the Best, 9)

Kumar initiates that the only way to attain peace and solve out ‘riddle of dreams’ is to own up ‘world’s suffering’ and then to way out. Both poets deliberates only in single sight that there are no boundaries for love and lyrics. In this regard said Yusuf Kamal, “Kumar’s translation of Faiz I earnestly believe is unique creation in itself.”<sup>7</sup> Kumar strongly believes that a poem is essentially an ‘utterance’ of a strong feeling with it’s own musical notation which flows in the theme and pattern of it. The romantic intensity and pain they felt in their life is discharge in their verses. One piece of Faiz’s extreme depth of compassion and sensitivity is “Tanhai” which is translated by Kumar as “Loneliness”, he writes in it:

Tired of the long wait,  
Every highway has fallen asleep,  
Every footprint blurred by the alien dust. (the Best, 29)

However Kumar himself revealed his grief of separation in his “loneliness”, where he writes:

It’s a stray pathway in a dark forest  
that zigzags back its beginning,  
leading nowhere.<sup>4</sup>

It is noteworthy that the two poems discussed above one is the translated by Kumar and one is his original piece of articulation both are equal in intensive spirit and existence. Thus Kumar paid his indepth allegiance to the translations of Faiz Ahmad Faiz. Success of his translated works totally depends on their background, romantic temperament,

humanistic sensibility and impulsive treatment to the language.

Faiz and Kumar both stand in the contemporary world of ruthless temperament as two pioneers of synchronization and brotherhood, by overwhelming charisma of their ballads and behaviour. They do not share only same native and creative land but they do similar instance in their endeavor and attainment which is only unanimity of soul and survival. Taking a long breath Kumar reveals his hopefulness for humanity today and sighs, "I might sound naive but I feel that the only way out...there should be love and more love, and not war. Not hostility and anger. That is the only way to peace; Peace

### REFERENCES

- [1] Tr. Kumar Shiv K. Foreword, *the Best of Faiz*, Random House India, Noida, 2013, xi, Print.
- [2] Qtd in. Singh Prabhat Kumar, *A Passage to Shiv K Kumar (From Agony to Ecstasy)* Syrup & Sons, New Delhi, 2001, p.79, Print.
- [3] Tr. Kumar Shiv K, *the Best Of Faiz*, Random House India, Noida, 2013, p.26,27,8,9,29 Print.
- [4] Kumar Shiv K. *Thus Spake the Buddha*, UBS Pub. New Delhi, 2002, P. 58, Print.
- [5] Ibid.