

**DEFORMING TENDENCIES IN MUSTANSIR
DALVI'S ENGLISH TRANSLATION OF
FAIZ'S POETRY: A TEXTUAL ANALYSIS**

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Deforming Tendencies in Mustansir Dalvi's English Translation of Faiz's Poetry: A Textual Analysis

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Deforming Tendencies in Mustansir Dalvi's English Translation of Faiz's Poetry: A Textual Analysis** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Title: Deforming Tendencies in Mustansir Dalvi's English Translation of Faiz's Poetry: A Textual Analysis

The following study intends to analyze the frequent use of deforming tendencies in the English translation of Faiz's selected poems. Moreover, this research investigates the effect of the deforming tendencies on the target text. To achieve the aims of the study, the researcher takes into consideration the theoretical framework of Antoine Berman presented in 1985.

Working in qualitative paradigm of research, the researcher has used textual analysis to examine the data that includes a sample of ten purposely selected poems of Faiz Ahmed Faiz which have been translated by Mustansir Dalvi into English. The researcher has found the instances of deformation in terms of syntax, phonology and semantics. These deformations are the result of domesticating techniques such as exclusion, inclusion, rationalization, etc. A number of instances of deformation have been scrutinized and analyzed by the researcher while employing the textual analysis in inter-lingual way. After taking into account *the Model of Deforming Tendencies*, the researcher has found out that the translator has adopted many deforming tendencies for making his work worthy and refined. The translator has failed to render appropriately the rhythmic expressions which have resulted in the loss of poetic expressions and meanings. Hence, some suggestions have been presented to deal with the problem of deforming tendencies.

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LIST OF ABBREVIATIONS

ST	Source Text
TT	Target Text
SL	Source Language
TL	Target Language
TR	Target Reader

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CHAPTER 1

INTRODUCTION

The word “translation” has multiple meanings and expressions. It denotes general subject field, product and the process which involves the production of translation of the source text. The process covers the act of translator’s changing the original written expression in another language, i.e., target language. Indeed, the poetic texts of writers can be translated from the source language (SL) to the target language (TL). When translating the text from Urdu into English, this notifies inter-lingual translation which comes in one of the three categories of translation presented by a renowned structuralist Roman Jakobson (1959). These are the following categories:

1. *Intra-lingual translation* also called *rewording* is the interpretation of the expressions in which one sign of language is re-phrased in another sign of the same language.
2. *Inter-lingual translation* also called *proper translation* involves the interpretation of the text by means of one sign to the sign of another language.
3. *Inter-semiotic translation* also called *transmutation* notifies the explanation of verbal expressions by non-verbal expressions from one language to another.

A translator needs to focus on different questions while translating the source text into the target text. These questions start with the given interrogatory words which make the core requirements of the translation. These are as under:

- What? It includes the message of the text, its connotation and denotation.
- Why? It refers to the adjustment towards the aims of the dispatcher.
- When? It refers to time of the text in which message is delivered to the audience particularly the historical context.
- How? It refers to the “manner of delivery” and “manner of communication”, i.e., the tone of discourse and the mode of expressing discourse which is either verbal or non-verbal.
- Where? It refers to the place of discourse and the location of discourse in the source text.

- Who? It refers to the participants who are included in a particular discourse. (Bell, 1991)

Sometimes, it becomes quite challenging to find the research article or dissertation on translation which does not contain the word 'problem' in it. Doing translation is not an easy task for translators. They come across many problems during inter-lingual translation. One of them is to translate the text or expression by focusing on the cultural aspects.

Translation Studies is a new emerging subject in research in linguistics (Munday, 2016). There are few researches which have been conducted related to the problems or deforming tendencies found in the translated works. Sometimes, translations are not commensurate with the source text and carry a few limitation and restriction which may not plausibly relate to the source language. This aspect of translation is called deforming tendencies.

Translation is a complex task which does not only consider two different texts but also cultures. It is not only related to the set of words, but it also accumulates the set of worlds which has multiple dimensions (Asghar & Ahmad, 2015). Sometimes, in inter-lingual translation, a translator shows loyalty to the source text but mostly tames the source text according to his/her vision and interpretation. He changes forms and content of the source text for the target readers and performs rewriting of the original one. In this way, multiple problems arise and a source text is deformed. In 1982, Suryawinata has described that a literary translator faces many problems in converting the text from one language to another language. In inter-lingual translation especially of poetry, a literary translator focuses on many perspectives, i.e. linguistic, aesthetic and literary and socio-cultural problems (cited in Hariyanto, 2003).

Identifying a problem in the translation is the initial step towards the evaluation of the text. The problems we come across in the target text are because of the linguistic incompatibilities of the two languages that are chosen for the research purposes.

Poetry is considered a source of conveying ideas and feelings about the particular society and nation while translation plays the role of a bridge which connects different cultures and nations. It also brings different societies closer. In the translation of poetry, a translator confronts many distinctive features in the source text. It becomes quite tricky to

manipulate all the features of source text into target text. Imitation of the source text into target text creates trouble for the translator due to different linguistic structure and figurative language.

In the current study, the researcher analyzed the English translation of Faiz Ahmed Faiz's poetry translated by Mustansir Dalvi. The textual analysis was carried out under the rubric of deforming tendencies identified by Antoine Berman in 1985 such as: rationalization, clarification, expansion, ennoblement, qualitative and quantitative impoverishment and so on. The core investigation of the research was to find out the deforming tendencies which occurred in transferring the form and content from original text to the target text. Moreover, this study also examined why and how the deformation of words happened in the translation process.

1.1. Statement of the Problem

Translation is considered problematic for the translators who try to approach the direct meanings of the original text. Equivalence of the meaning is one of the ultimate goals in any translation which makes the translators adopt different methods and strategies. Since centuries, translation is carried out almost in all the genres of literature. However, translation of poetry requires utmost care because its translation may lack in a few categories such as: phonology, syntax, orthography and etymology of the language. In inter-lingual translation of poetry, translators show fidelity by converting the text in the meaningful way but sometimes fail to transfer the exotic elements in the target text. Sometimes, the distortion of the underlying networks of significations and linguistic patterns is obvious and the maintenance of the rhythms becomes quite challenging for the translators. The element of foreignness is eliminated by replacing the vernacular expressions for the target readers. In Berman's hermeneutic paradigm, he explains that the researcher believes every act of translation faces the *Trial of Foreign* (lepreuve de letranger) and it is for the researcher to study the nature of deformation in the text which is an important inference of this trial (Munday, 2000). Hence, this study was designed to scrutinize inadequacies in the English translation of Faiz Ahmed Faiz's poetry, taking into consideration the model of Antoine Berman's deforming tendencies (2000).

1.2. Works Already Done

Since time immemorial, translation of poetry is a difficult task for the translators because of the elements of poetry such as cultural, linguistic and aesthetic aspects. These elements have not been easy to translate and considered failure in inter-lingual translation. Till today, poetic translation and its weak and strong movement depict that it is one of the genres of literature which distinguishes it from prose, drama and fiction.

Hovhannisyan (2012) claimed that poetry is translatable. If someone says it is untranslatable, it is not accepted because of the vivid and obvious examples of poetic translations. He also emphasized that preservation of emotions, sensations and the message of the poet in the TT are the most important elements. Uniqueness of the poet's style needs to preserve in the translation to create the same effect among the target readers as created by source text.

A few researches have been conducted in the mentioned above area which deal with the translation, e.g. *Constructive Pathways to Translation: A Study in Translation Pedagogy and Process* (from English into Urdu and vice versa) by Nighat Shakur and *Analyses of English Translation of Khushal Khan Khatak's Poetry*. Another study (1998) conducted on the Analysis of Indonesian Poetry of Goenawan Mohamad translated in English language. This study focused on Indonesian-English pair but the current research emphasizes Urdu-English pair in which the textual analysis of English translation of Faiz Ahmed Faiz's poetry by Mustansir Dalvi is analyzed.

In the translation of any genre, literary forms create troubles for the translators to transmit the ST into TT appropriately. In this view point, Hariyanto (2003) talked about aestheticism and choices of literary terms which are considered the main factors in the poetry causing problems in the translation of the poetry. These literary terms include structure of the poetry, rhythmic patterns and the metaphorical expressions of the poem. In original text, the poet deliberately patterns the poem to grab the attention of the readers, while in translations translators mainly focus on the superficial message of the text, neglecting the form to some extent.

Translators reduce the foreignness of the source text by deleting some expressions and culturally associated terms in the target text. They domesticate the original text to

make it acceptable for the target readers. Translators take liberty in translating the text by doing addition and deletion. Thus, the target text deviates in form and in meanings from the original text. For the equivalent translation, a translator needs to have the knowledge about the time and culture during which the original text is produced (Mehmood & Umar, 2013).

Cultural confusions which are conceived in domesticated translation can direct the target reader towards ethnocentric states of minds. Translation is an important source to start and manage a discourse between various societies and cultures. The source writings should never exist as a crude material anticipating for the abilities of translators to turn the source text into *real and finished* one. The interpreters, scholars, researchers, specialists and policy makers must be acknowledged that each dialect stands for a historic tradition and culture, and when these aspects are depicted in the source text it should be recognized and honored (Asghar & Ahmad, 2015).

1.3. Significance of the Study

This study highlights the twelve deforming tendencies in the English translation of Faiz Ahmed Faiz's selected poems. The present research is expected to be meaningful and helpful for the translators to focus more on the translation process and avoid inadequacies through which they can provide the exposure of the source culture to the target readers. Therefore, this investigation will pave the way for the translators and scholars to focus more on the form and content of the source text which can make the translation worthy for the target readers to have the vivid picture of others language and culture.

Berman (2000) presented the model titled *The Model of Deforming Tendencies* for the translators to retain foreignness in the translations. In this perspective, this research is carried out in such a way that the translators may preserve the elements of exoticization in the translated version which signifies that the translation has enriched the target language.

Venuti (2012) used the deforming tendencies to better understand his own work as a translator and adapted this model for the teaching purposes. Therefore, the current study is also expected to be helpful for the artists to understand their own practices in

depth while giving vocabulary or ‘terms of reference’ for discussion in educational setting.

Furthermore, studying the problems and deforming tendencies related to translation is supposed to be helpful for the readers, trainers or researchers to explore where the problem exists in the translated version of the selected poems and which sort of forms have been used by the poet or the writer in the selected text.

1.4. Biographical Sketch of Mustansir Dalvi

Mustansir Dalvi is an Anglophone poet, translator, editor and architecture who was born in Bombay. He has written two books of poems in English *Brouhahas of Cocks* (Poetrywala, 2013) and *Cosmopolitan* (Poetrywala, 2018). In 2012, Dalvi has translated Muhammad Iqbal’s influential Urdu work *Shikwa and Jawab-e-Shikwa* as *Taking Issue and Allah’s Answer* (penguin Classics) which has been described as “insolent and heretical”. His translated work makes Iqbal’s poetry accessible to the modern reader. He has been awarded with the Runner-up prize for best translation at the *Muse India National Literary Award*, 2012. His poem “Peabody” has got first place in *Inter Board Poetry Competition (IBPC)* in December 2002. “Choosing Trains”, another piece of art has been awarded first prize in the Indian National Daily *Asian’s Ages Poetry Contest* in 2001. He has been an Associate Editor at the online poetry workshop *Desert Moon Review* and the editor of their bi-annual-e-zine *The Crescent Moon Journal*. Faiz Ahmed Faiz is one of his favourite poets and he has felt blissfulness to translate his multiple poems and odds into English.

1.5. Rationalization of Selecting Mustansir Dalvi’s Translated Poems

Mustansir Dalvi is an Anglophone poet and translator who has written and translated many poems in English. In this regard, he has been awarded many prizes for his excellence. The purpose of selecting his translated work is to choose awarded work which is widely read by the target readers. There are many other translators, Daud Kamal and Maniza Naqvi, who have transmitted Faiz’s poetry into English but they fail to render the essence of his original work into the target language. Mustansir Dalvi, as a translator, has got many awards for inter-lingual translation specifically for the Urdu-

English pair and has described in an interview that translating Faiz’s poetry has been an idea of blissfulness for him. He is having command on both the languages and could comprehend and express the inner-self of the original poem into the target text. After exploratory study, the target text has urged the researcher to choose Mustansir Dalvi’s translation which is not depicting the originality of Faiz’s poetry. The analysis of both texts in section 4 has exposed his liberty which does not show fidelity of the translator to the source text.

1.6. Delimitations of the Study

The researcher has delimited the study to Faiz Ahmed Faiz’s poetry translated into English. The translation of his poetry is carried out by Mustansir Dalvi.

- This study has been delimited to ten selected poems of Faiz Ahmed Faiz from his number of collections written in Urdu. The selected poems for the analysis are titled as “گ لوں میں رنگ بھریے” (Gulon Mein Rang Bhare), “صبح آزادی” (Subh-e-Aazaadi), “پاس رہو” (Paas Raho), “شرح یہ درد حالات نہ ہونے پائی” (Sharh-e-Bedardi-e-Haalaat Na Hone Paayi), “ہم سیکھی گئے” (Hum Daikhain Gai), “نوحہ” (Nauhaa), “دونوں جہاں یری ت مد بت سیم ہار کے” (Donon Jahaan Teri Muhabbat Mein Haar Ke), “میرے ملنے والے” (Mere Milne Waale), “و سوسے” (Waswasey) and “آرزو” (Aarzo). Their translated titles are: “The Empty Birdcage”, “The Dawn of Freedom”, “Stay with Me”, “These Pitiless Circumstances”, “We Shall See”, “Elegy”, “Losing both this World and the Next”, “Those who Seek Me”, “The Despot’s Delusions” and “Desire” respectively.
- This present study has also been confined to the theoretical framework of Antoine Berman’s “*Model of Twelve Deforming Tendencies*”. Furthermore, it is delimited to the textual analysis of the target text.

1.7. Objectives of the Study

The objectives of the study are:

- To identify the presence of deforming tendencies in the English translation of Faiz Ahmed Faiz’s poetry by Mustansir Dalvi.

- To find out the effect of these deforming tendencies on the target text.

1.8. Research Questions

1. What deforming tendencies are adopted in the English translation of Faiz Ahmed Faiz's selected poems by Mustansir Dalvi?
2. What are the effects of these deforming tendencies on the target text?

CHAPTER 2

REVIEW OF THE RELATED LITERATURE

This chapter includes the review of literature related to the present investigation. It focuses mainly on the translation of the poetry. In this section previous studies are considered by the researcher critically related to the present investigation. Different points of views of the linguists are taken into account about the deformation system in the literary text.

Language is the mode of communication by using signs and signals governed by grammatical categories among different social groups. It is the system of conveying the message by using either verbal or non-verbal techniques to express the feelings. Language of human beings is mainly structured and ruled by particular signs and its interpretation (Bloomfield, 1944).

There are different definitions of language. John Lyon (1981), a writer of a well-known book, *Language and Linguistics* discussed about some major definitions and decisions about the language presented by some renowned linguists. These are as follows: Bloch & Trager (1942) defined language as a system of arbitrary verbal symbols. By using these symbols, a social group shares ideas to one another whereas according to Sapir (1921), a language is the non-instinctive process which is used to share ideas and emotions by using voluntarily signs and symbols. Hall (1968) also described language as an institution by which human beings negotiate and cooperate to use oral-auditory symbols with one another for conveying their thoughts and opinions. An influential linguist Chomsky (1979) presented his point of view about the language that it consists of the set of sentences which have finite set of elements and they are combined with each other by following a particular structure.

Fowler (1999) stated that the language is a tool which is used to express the feelings, emotions and thoughts with one another. It is the most important phenomenon that is used by the human beings. The existence of the human being themselves has made possible by the language. Language plays a vital role in the lives of the human beings in expressing their thoughts, sentiments and experiences. It is also the weapon having

different forms and structures which vary from society to society. In this multilingual world, the practice of the translation has become a challenge to bring different cultures and societies closer to one another.

A practical definition is developed by considering above all definitions of language which is expressed in this way:

“Language is the arrangement of arbitrary signs and symbols which is used by the group of people in the particular social community (Lyon, 1981, p. 4).”

Although human beings use different languages to communicate with one another but these languages do not follow the same or a single structure and pattern. The concepts which exist in one language may not exist in the other language. Every language has its own unique phonological, syntactical, historical, cultural and linguistic patterns. As inter-lingual translation is concerned, it is really an intricate task to transmit different patterns of one language to the other language.

2.1. Translation and Language

Oxford English Dictionary (2018) defined translation as a practice to transmit words and text of one language to another language. However, Newmark (1988) stated that translation is often the process of converting the meanings of the text from one language into another language. It only depends on the translator that how he comprehends the particular text. According to this view, it becomes obvious that nothing is absolute in translation. A translator only transmits the words of original text into target text and determines the meanings of the text. Newmark (1988) also talked about some other skills which are mandatory for the translator to translate ST into TT, i.e., sensitivity for the language and proficient writing skill.

The term *translation* requires explanation as it holds conceptual and theoretical intricacies and complexities. It has multiple negative and positive connotations associated with the term translation, such as “transportation, conveyance, removal, dislocation and transference” (Partridge, 1958, p. 349). The origin of translation is associated with the origin of language and the written work. Translation explains the meanings of the original text into the target text by employing the equivalent forms. The term translation comes

from the Latin word “*translationem*”. In 14th century, this term was taken as “to bring across”, “to carry across”, “to heaven”, “to remove across” and “to carry a saint’s relics to a new place”. Furthermore, in the Greek, the term translation was meant as “speaking across” which presented the rhetorical and oral concepts of the very term (Partridge, 1958). There are different philosophers who have defined the term translation differently. As Munday (2004) explained that the term translation covers the vast subject area which can be divided into two: first the translated text and second the translation process in which the whole translation is being done. Venuti (1992), a renowned philosopher, described the translation as a procedure in which the signifiers of the source language are substituted with the series of the signifiers in the target text which is provided on the basis of interpretation. Crystal (2003) also explained the term translation as the process of transferring meanings of the source text into the target text.

It is very important for any translator to comprehend both the texts and transmit the ST with adequacy into TT. In this regard, Sofer (2006) presented his point of view about the translation that it is not only necessary for the translator to have the knowledge of both the languages, but also the cultural understanding in which source language and target language exist.

A translator needs to be loyal to the source text as it does not only carry the meanings but also reflects the culture of the particular society. As Mukherjee (1981) stated about the translation that it is a voluntary act in which the text is chosen by the translator and he tries to recreate the text for the amusement of the target readers. Mukherjee (1981) also argued that translation is the transmission of the meanings from the source language to the target language. It does not refer to exact meanings of the words, but there can be addition or deletion in the target text. Furthermore, translators must have the knowledge of both languages in order to communicate the message of the source text into target text. The act of translation is not only associated with the linguistic features, but also to the particular cultural aspects.

Manuwald (2012) described the dilemma of translators that if the translators use *word for word* technique for communication, the result becomes uncouth and if they change or alter the order of the words to make them meaningful, it makes them departed

from the function of the loyal translators. Brisset (2000) also defined translation in these words as it is the replacement of the language of *Others* to the native language. Translation can also be defined as the substitution of the textual material from one language (SL) to another language (TL) which is equivalent to the source language (Catford, 1965).

In translation process, many translators recreate the target text and consider their text more refined and adequate. In this perspective, Bush (2008) said that a published translation of a literary work is just like the fruit which is got after the extensive creative efforts by the translators. Nida (1969) stated that translation is mainly the reproduction of the message in the receptor language by considering the equivalent meanings and style of the source language.

Translation needs to be equivalent and the translator should switch the original forms to the equivalent words in the target text. As Wai-Ping (2010) shared his point about translation that it is a process in which translators replace the words or text to the sensible words or text of the other language for the product that refers to translation. These words or texts have multiple dimensions which correlate with the context and society where the ST comes from. Taber and Nida (2003) also stated that translation of the text should be close enough to convey the meanings and message of the SL and it should preserve the writer's style. Furthermore, Mason and Hatim (2005) defined the translation as a mirror of the source text in which translators transmit rhetorical, grammatical and lexical meanings for the target readers (cited in Wai-Ping, 2010).

Translation is defined in terms of pragmatics as well. In this regard, House (1997) determined that translation is the replacement of the text which should be not only semantically equivalent but also pragmatically. A translator replaces the source text to the equivalent entities in the target language. Halverson (1999) also argued that translation may be termed as the prototype classification in which translators focus on the main features of the source text and they try to correlate with the other translational forms or prototypical translation which is closely suitable for it.

Translation of the text is not an easy task to do. It does not only refer to the replacement of words and forms but also to the socio-cultural phenomenon. In this

regard, Toury (1998) stated that translation is a socio-cultural phenomenon as well as a social activity. Every culture reflects its own linguistic features in the source text. In cross-cultural process, translation has its own expectations by the community where it is produced.

In the 21st century, the interest of the linguists, theorists, scholars and translators has radically increased in translation. Thus, many journals, articles, dissertations and books have been published in the relevant field. Many scholars, intellectuals and theorists feel that there is still some room to be filled by the knowledge and more works and researches are required to explore the field of translation. Subsequently, translation studies is not the new concept in the contemporary world but many intellectuals and translators have worked in the very discipline from the beginning (Magnus & Higgin, 1996).

2.2. Role of Language and Culture in Translation

Culture and language are clearly the two predominant elements which make translations the most confounded sort of logical activity. As Komissarov (1991) talked about the language and culture and stated that our world is inter-lingual communication, which creates correspondence between individuals talking in distinctive dialects. It is incomprehensible unless the linguistic obstruction is overcome somehow. In accordance with dialect, or rather contrast with dialects, it is the *raison d'être* of translation. We convert the signs and symbols from one dialect into another to make inter-lingual correspondence conceivable. The possibility of linguistic transfer is obvious in many situations. Komissarov (1991) also discussed that the cultural aspect is irrefutable in translation. No correspondence is conceivable unless the meaning conveyed through discourse articulations (or writings) is certainly understood by the receptors. People, having a same linguistic patterning, belong to a certain sort of culture. They share numerous customs, tendencies, methods for doing and saying things. They have regular learning about their nation, its geology, history, atmosphere, politics and financial, social and social organizations, acknowledged ethics, taboos and many other things. In different words, the interpreted message is exchanged not exclusively to another dialect yet in addition to another culture. This reality influences the translation procedure.

Additionally, the translator has to overcome not only the linguistic barrier but also the cultural boundary to ensure that the readers of the target text are given the presuppositions required for their understanding of the message.

Furthermore, Komissarov (1991) described the linguistic study of translation not only overcomes numerous preferences and questions concerning the significance of the linguistic aspects of translating the text from one language to another, but also helps describe the translation process of linguistic process.

Any literary text reflects its uniqueness of the culture. In this way, a renowned linguist, Sapir (1949) stated that the language is the reflection of any society and culture. Each language has its own unique features that reflect the unique context which is worthy in itself. He also declared that two languages are not considered similar which can represent the social reality alike. Thus, the translation of the text is difficult in term of society and culture.

Cary (1956) developed the argument that linguistics has no particular concern with translation, but it is only the linguistic operation. Cary demanded that the function of language (or dialects) in interpretation is irrelevant and could be contrasted with the function of information that translation of a literary work particularly of a lyrical poem would be lyrical operation. Cary did not talk about the technical translation but one could assume that if there would be the translation of the paper related to chemistry it would be considered as chemical operation.

In 1956, Cary claimed that the role of language was negligible in translation and described that the majority of the questions were identified with the confined ideas of dialect as the concern of linguistic science. According to some linguists, linguistic research must be confined to the proposed micro-linguistics in the Saussurian sense. Micro-linguistics is concerned mostly with the structure of the particular language, viewing it as the subjective entity which functions according to its internal tendencies, aside from social, mental or intellectual phenomena. The major concern of micro-linguistics is a formal depiction of the language by focusing on its internal structure or interrelationship without taking into account the external aspects. Clearly, the translation process which includes the equivalent message refers to the texts and speech units of two

different languages or cultures. It cannot be studied or described under micro-linguistics as it does not deal with the cultural aspects.

2.3. Purpose of Translation

Translation covers the gap between two cultures as well as linguistic borders. As Bastin (2000) stated that translation benefits the target language and culture. If there is any lexical or contextual gap in the target language, it is covered by the target text. Translation enriches the target language. In translation, translator includes different forms like “exoticism” and “extension”. These forms are included either in the main text or translator uses them in footnotes.

Sofer (2006) also claimed that translation is an under researched area and has gained the academic status in the 20th century. Due to the surge of global communication, many people are taking interest in this field and it has grabbed the attention of different translators and linguists.

Translation of the particular text is beneficial for the other culture and language if it is rendered appropriately. To express this point of view, Rumens (2007) stated that translation of poetry simply adds to the human pleasure which is obtained from single code. Translation of poetry brings ideas and concepts of the new culture and refreshes the vocabulary of our daily lives. It extends our ways as real travelling does. Translation broadens the vision and provides new sight and smell with distinct rhythmic patterns. Every translating verse covers the gap and hones us to life.

In 2000, Segal described that translation of poetry is invaluable for the poets. However, it gives awareness and knowledge about different writing styles of poetry, e.g. Haiku. It is a very short and three-lined poem which has originated in Japan, but now it is written all over the world because of translation from Japanese poetry to different languages. Translation has played a vital role in transmitting this comical haiku from Japanese to English:

Yesterday it worked

Today it is not working

Windows is like that

(Segal, 2000)

Translation is the development of the language and becomes source of bridging the gap between two different societies. In this perspective, many scholars have stated their views about translation of poetry. As Robinson (2010) said that translation of poetry is a kind of stimulus not only for some of the poets but also for translators. Many translations have deeply affected the culture of the target language and have left long lasting effect on the society. Brisset (2010) also stated that translation stimulates the development of the languages. It becomes the source of the expansion and growth of the languages. Translators adopt many terms from the source text and make them acceptable for the target readers. It cannot be said that they develop the new language, but they can contour and hone the language which is in its nascent or emerging form. Translation also helps evolve the languages which are in their infancy. Martin Luther translated the Bible into German language in 1534 which gave the service of evolvement to the German language (Luther, 2012).

It is quite an initial step for the translator to decide the area of language in which he would prefer to translate the source text. Brisset (2010) differentiated between four major areas of languages that include:

1. Vernacular
2. Vehicular
3. Referential
4. Mythical

Brisset (2010) argued that it is the utmost duty of the translators to decide in which linguistic register they have to translate. It is also said that translation of the text becomes the way of declaration of their identity (cited in Venuti, p. 346).

2.4. Translating Poetry

Translation of poetry is quite tricky and challenging as it occupies specific elements which make it different from the common language. It becomes hard for the translator to maintain all the elements of the source text in the TT. Almasaeid (2013) described many scholars have argued about the translatability and untranslatability of

poetry and what factors should be taken into consideration regarding translating the text and how it should be done. Some supported the idea of translatability and others refuted it. There have been many debates related to translating poetry linguistically and culturally from the source text to the target text. Furthermore, Connolly (1998) described that translation of literature is important because it covers the gaps between two cultures. Literary translation is a kind of communication across cultures. Language and culture are closely linked with one another, so literary translation helps understand the culture of source text. However, translation of poetry is really challenging task for the poet-translator because it is difficult to comprehend the inner-self of poetry as it includes figurative language. A translator needs to go beyond the literal interpretation and meanings of the literary text and needs to be capable of understanding the poetic style of ST and TT.

Lefevere (1992) talked about translation that it is not the imitation of the original text but rewriting of the source text. A translator rewrites the intentions of the author and poetic devices in order to function in the target culture. He also defined that translation of poetry may help the author and his work for being introduced in the international stream or literary world (cited in Jones, 2001, p. 7). For the translation of poetry, Lefevere (1992) categorized some strategies that comprise phonemic, metrical, rhymed and literal translation. Lefevere's strategies of translating poetry also included blank verse translation, poetry into prose and interpretation. Translators choose one of these strategies to translate the source text depending upon their interpretation and component they want to present for the target readers. When the selected text holds the essence of ancient times, problems arise for the translator as the language and the text may not have any current significance. Thus, translation of the ancient literature is grounded in the interpretation and decision of the translator.

Many scholars are in the favor of foreignization rather than domestication. This perspective makes the target readers explore the *Others'* culture and linguistic border. In this viewpoint, Toury (2002) developed his argument that the most significant piece in the translated text is the invariant part of the text which remains the same and transfers across the linguistic border. Venuti (2012) also described that the invariant core varies, depending upon the target culture and literature. He also expressed that how some

translators adhere to the narrative form of the text and do not focus on the plot. Abbé Prévost (1697-1763), a translator, has translated “*Clarissa*” of Samuel Richardson into French in which he reduced the ST from seven volumes into four volumes. Venuti (2012) argued that no one can find changes in the intention or the style of the author but the target text can only be seen as adaptation not translation.

Arundhati Roy (1998) wrote a beautiful poem *The God of Small Things* in which he has used idiosyncratic spellings and language by using capitalization and phonetic spellings. Sharma (1998) stated that it becomes challenging for the translators to translate the source text into the languages which do not have capital letters like Malayalam and Urdu. Capitalization has its own worth emphasizing the message of the poet.

About translation of poetry, Boase-Beier and Holman (2016) also contributed and stated that translation of poetry is successful when a translator transmits both content and style of the source language into target language. Moreover, Aurobindo (2000) rendered two options related to translating of poetry: one of them is to stick with the manner of the source text firmly and the other is to grasp the spirit and idea of the original text and produce it in the target language freely which can be sensible as well as equivalent to the source text.

In 2011, Pirnajmuddin & Medhat commented on the language of the poetry which is not a special language; it is the same as the common language. It does not come from outside of the language. Kharmandar & Karimnia (2013) also said that a language performs many functions and contains number of forms. These forms depict the culture, belief, thoughts and opinions of the community. Language of poetry is not the particular language, but it only depends on the deviation from some conventions. Thus, in translating the original text, a translator needs to clarify every aspect of the source language into the target language including a small unit of the language.

Many scholars have discussed translatability of poetry as an issue in many contexts. It has been considered more difficult than prose. A balance is found in the literary language between its form and content. Scholes (1980) mentioned that a complex structural system is found within the structure of literature. The translators need to recognize the balance between the form and the content even between the dialectical

systems. First, translators become the reader and then interpreter of the text. Dastjerdi *et al.* (2008) also commented that if poetry is translatable, it does not mean that every feature of poetry can be imitated into the target language. It may be possible to translate fewer forms of poetry closer to the meanings of the original text.

In 2000, Spivak maintained that it is translation of the literary text which urges translators to understand the cultural context in which the source text is embedded. Bell (1991) also talked about the meanings of the literary text which are the significant part of translation studies. He asserted that the translators are required to convey the same meanings in the target text as in the ST. A translation scholar needs to be a semanticist who not only understands the meanings of the words and sentences, but also comprehends the textual meanings. For translating the target text, a translator first focuses on the smallest unit of the text then moves further for textual meanings.

Translation of poetry is the complete loss of the poetic sense. In this regard, Hovhannisyan (2012) mentioned that translation is the challenging task for the translators and referred to the saying of Robert Frost (2002) that translation is the complete loss of poetry. He agreed to the statement of Frost because in the comparison of two languages it becomes complicated to find one-to-one equivalent for different lexemes. Hovhannisyan (2012) stated that a translator may have the knowledge of the source language, but in some of the cases it does help him to replace the forms of one language to another language.

Nida (2003) mentioned that the translatability of poetry in the perspective of equivalence saying that any literal text, especially poetry, has a fine and balanced connection between form and content. Any careless shifting of the form from one language to another upsets the balance of poetry. Nida (2003) pointed out that it would be harmful for the source text if a literal translation took place. However, it would also obscure the stylistic beauty of the text if more importance is given to the dynamic equivalence. A balance between the dialectical systems is necessary to justify the source text and the target text otherwise it would create a gap between two societies and would be considered as an inadequate text. In the same viewpoint, Berman (2000) asserted that

translation of poetry must not only be the reflection of the original text, but also the restoration of the meanings.

2.5. Strategies Adopted by Translators

Translations of the texts are not the same as the original text. In the act of translation, many methods and strategies are adopted by the translators. These strategies include imperialism, philosophy, ideology, patronage and propaganda. In this way, original meanings are not conveyed properly but distorted. The techniques of translation essentially take or select the foreign content to be rendered and strategies are applied accordingly. Thus, the selection of text and deciding strategy are determined by the culture, economy and politics.

Since the ancient Rome, the most common strategy of translation was domestication. Initially, Latin translators started translating the Greek text without the perspective of source culture and tamed the original text thoroughly. In this regard, Baker (2018) stated that Latin translator domesticated the original text completely and eliminated the aspect of original language and culture. They did not only tame it thoroughly, but also replaced the name of Greek writers. This was the attempt to show the translation of actually the original text.

In contrast to the domestication, another important strategy adopted by the translators was foreignization which did not only involve the selection of the foreign text, but also the development of translation exclusively by the dominant cultural values in the target language” (Venuti, 1998, p. 242). In spite of this, it also tried to bring the readers close to the source text as well as the writer.

Concerning the strategy of Foreignization, Venuti (1998) commented that by adopting the technique of interpretation there is a pressure on the target culture as well as language. In this way, source language, cultural norms and values are of great significance. In foreignization, the readers are expected to understand the language and the culture of source text to comprehend the TT. This technique is an endeavor to hold back the domestication of the English-language world.

Another strategy of translation is the concept of *deforming tendencies* presented by Antoine Berman. He argued that all types of translations get deformed partially because of textual deformation system which does not let the foreign text to be adopted as foreign. Berman (2000), a renowned theorist of the 20th century introduced the term *Translation Studies* which observed and sorted out the problems found in the domain of translation. Berman was the firm defender of foreignization in translation; he believed that the target text should keep the elements of foreignness in the Target language. Furthermore, he asserted that any sort of inclusion, omission, change in patterning, rationalization and expansion lead the source text towards distortion which he called *Text Deformation System*. Subsequently, Venuti's (2012) foreignizing was also influenced by the translation strategies presented by Berman who referred to the ethical aim of translational act was to receive foreign as foreign. According to this definition, the twelve deforming tendencies (See Chapter 3, P.47-52) in the TT prevent the foreignness in translation. Berman employed the term *Negative analytic* to investigate the deformation system or twelve deforming tendencies in the target text.

In the process of translation, many translators adopt various strategies to deal with different types of non-equivalence. These strategies include the following point:

- Translation of the source text by the more general word or superordinate: it is the most common strategy to be adopted by the translator for non-equivalence.
- Translators also adopt the strategy of translating the non-equivalence with the less expressive or neutral terms.
- Another technique adopted by the translators is the replacement of the source text by cultural substitution. In this replacement, few cultural terms are substituted with the target cultural terms which do not have the same proposition but arouse the similar impact on the target readers.
- In the inter-lingual translation, translators also adopt the strategy of using loan words with explanation. This strategy is specifically utilized in dealing with the translation of cultural specific items, buzz words and novel concepts. This strategy also enriches the target language with unique terminologies if that is

flexible in nature. For example, French and Arabic languages are less tolerant of loan words than Urdu and Japanese.

- Many translators adopt the strategy of translating the source text by paraphrasing. It can be done by using related words or unrelated words in the non-equivalence. Paraphrasing which includes related words entails the translation of high frequency words with naturally occurring terms in the target language. The other strategy of translation known as paraphrasing considers the substitution of unrelated words of source text to the superordinate terms in the target language. The advantage of adopting this strategy is to achieve precision in the meanings. On the other hands, this strategy also has a disadvantage to lead the text towards clarification and loss of conciseness of the text.
- The translators also use the strategy of omission in which they exclude a few terms and ideas to justify the target text. They prefer this technique for the readers not to distract them with the lengthy interpretation of the target text. This omission of the expression tilts the translation towards another problem. Thus, it is recommended to adopt this strategy at the end, but the meanings of the source text should remain same (cited in Shakur, 2008, p. 46).

2.6. Problems in Translating Poetry

A translator comes across many problems while translating poetry. These problems can be designated as linguistic or aesthetic in the target text. As Suryawinata (2003) mentioned that a literary translator faces many problems while translating a source text into target text such as literary or aesthetic, linguistic and socio-cultural problems. Poetry is a literary genre, so a literary translator confronts the same issues while transmitting the text into target language (cited in Hariyanto, 2003).

A translator adopts many techniques for translation termed as “*word for word*” and “*sense for sense*”. While adopting “*word for word*” techniques, the translator losses the inner-self of the poem. In this regard, Baker (2018) stated that the meaning can be derived from the smallest unit of the language, i.e. morpheme but it only contains a single specific meaning. That single specific meaning cannot be analyzed more. On the contrary, the orthographic elements can contain more than one meaning and can be

further analyzed. However, in orthography, the boundaries of some words are not clearly marked by the writer. This is an important distinction to keep in mind because it may help a translator to convert the source text into target text specifically when dealing with neologism.

Baker (2018) further argued that each lexical unit has its own specific meaning, because of this individuality of meaning it differs from others. Lexical meaning is the individual and outstanding property of any word but when some words are used in a particular linguistic system, their lexical meanings depend upon the system. It is not always possible to examine the meanings of the words or structures when they are used within the system because language is a very complex phenomenon and meanings of the elements fluctuate in accordance with the context in which the words occur. There are four types of meanings which can help analyze the lexical meanings of the words. These include expressive meanings, propositional meanings, evoked meanings and pre-supposed meanings. Extra-positioning is another problem in translating poetry in which the translator embeds the simple clause in the complex sentence by switching the position of an extra clause mentioned in the source text (Baker, 2018).

Translation of the title is an unavoidable problem in poetry. The titles of the poetry can be figurative and thematic. It is better not to translate the title until rest of the translation is done. The practices of translating many titles proved that if they are translated in any language, they lose their dignity and grace embedded in the original title (Shakur, 2008).

The kingpin of any translation is its meaning. This is the main element between the source text and the target text to be communicated. The translator needs to understand the meanings of the source text before translating it into the target language for the target readers. Without understanding the meanings of the original text, the translation of poetry will be lost (Bell, 1991). Before dealing with the accuracy of other elements in translation, the primary concern of translators is to communicate the overall meanings of the source text rather than transferring the word to word meaning.

Linguistic patterning determines the meanings of the literary text and makes any text coherent. Hervey & Higgins (1992) talked about the same phenomenon and asserted

that semantic convention supports the meanings in the text. Any translator considers synonym, hypernym and hyponym to carry out the literal translation. Synonym includes the equivalent meaning but it becomes faulty sometime to exchange the word to its synonym as it does not fulfill the requirement of the source text. Translator also uses hypernym and hyponym to translate the text. Nowadays, it has become a standard practice among translators. Thus, a job of the translator is quite a challenging one because he faces different hurdles in transmitting the source text into target text.

The central problem of translating poetry is rendering the metaphors and figurative language having two folds. Its denotative meanings are totally opposite to the contextual meanings. Figurative language is purposefully used by the writers but becomes hard for the translator to translate it accurately. Any metaphor has two functions: referential and cognitive function and pragmatic and aesthetic function. The former function deals with the mental process whereas the pragmatic and aesthetic function appeals to the senses. In the process of the translation of metaphor, the translator apparently focuses on the grammatical structure which does not convey the same meanings mentioned in the source text.

The poet uses ordinary language to compose any form of poetry. It is not an extraordinary language; exoticization we find in the poetry is just because of the arrangement of the lexis. Shafi-Kadkani (2011) pointed out that poetry is created when the poet deviates from the conventions of the ordinary language. Shamisa (2011) also supported the view of Shafi-Kadkani that literary writing has some linguistic deviations and these deviations should be given importance as these deviations grab the attention of the readers. Leech (2014) affirmed that poetry emerges when a poet manipulates the ordinary language and deliberately deviates either phonologically, grammatically, semantically, graphologically or so on. Furthermore, Masom and Hatim (1990) accepted the scope of linguistics which is being widened day by day. They asserted that linguists consider the texts rather than noticing the translators. They argued that the meanings should be clear for the receivers or the readers of the target text. Translators play a vital role as the users of the text who first process the source text then reconstruct it to communicate across the boundaries of the source culture and linguistics.

The translator's primacy should be the determination of the implied meanings in the target text. In this regard, Aiwei (2005) asserted that the translators should give priority to presupposed, intended and implied meanings of the text in the whole process of translation. However, they may not neglect some other domains in translating the text like pragmatics, discourse linguistics and socio-linguistics. Moreover, Hariyanto (2003) commented that not only semantics but the elements of aestheticism also create some issues for the translators in translating poetry. This factor does not stand on its own in the source text but co-relates to the sound, structure and metaphorical expressions. It points out that translation disperses the beauty of the original text as translators destruct the words' order as well as sound. They replace the terms to the other words equivalent to the source language. However, meanings are conveyed, but the aesthetic values and poetic element is lost. Poets manipulate the ordinary language and compose alliteration to bring musicality in the poems whereas it is ruined in the target language and loses its eloquence and gracefulness (Temirov, 2012).

In 2000, Mahapatra mentioned that in the process of translation of a poem, translator faces many hazards in order to make the translation equivalent to the source text. These hazards not only consider the linguistic patterns but also non-linguistic aspects of the original text. Furthermore, Mahapatra (2000) argued that translation of a poem does not go fluently; a translator faces ups and downs to deliver the message of the source text by considering its rhyme, rhythm, morphological and syntactic parallelism and above all paradigmatic and syntagmatic relation between the words. A translator also tries to create the aspect of recreation in the TT as it is the essential element of the source text.

In translating poetry, grammatical equivalence also becomes an obstacle to transmit the source text into the target text. It involves the arrangement of the words, clauses and sentences in the text. Furthermore, it also refers to equivalence of time, numbers and gender in the target text. The translators switch tense and use references to point out a particular notion expressed by the poet. The syntactic structure of different languages also creates problems for the translators to manipulate it. Change of voice is often ignored by the translators to make the text homogenous to the source text. The appropriate use of grammatical choices in the target text is obligatory as compared with

the lexical choices. Poetry possesses meter and rhythm which may occur as a result of the deviant grammatical structure. To maintain that rhythm in poetry, the translator includes and excludes many notions even then fails to make the target text equivalent (Shakur, 2008).

Another problem in translating poetry is thematic and information structures. The aim of the translator is not only to focus on the superficial structures of the source text but also the thematic and information structures. The translator's job is to find out the textual meanings rather than the meanings based on the word or phrase levels. The translator wants the readers to accept translation as a text without considering it just a translation. Thus, he tries to root out all the hurdles and makes translation less worthy. In translating poetry, thematic meaning is hidden and it becomes challenging for the translator to derive the same message as mentioned in the source text.

Many theorists showed their interest in determining the problems in the translation process which excited the translators to make vague expressions of the source text. According to Berman (1985), theorists have become interested in the role of culture in translation since 1980s. They studied the effects of culture on the process of translation. They also accounted the social and cultural factors which influenced the text choice for translation and its existed result in the target culture. The position of translated literature in the social, cultural, historical, and literary system of the target language should be the focus of translation studies (Kotzeva, 2012).

In 2012, Kotzeva also mentioned that all concerns on translation theories since the second half of the 20th century resulted in this important observation that the position of translated text in the culture of the target and its influence on it is determinable by the relationship between the origin culture and the culture of the target. Also, this relationship influences the possibilities in translation process and the translators' decisions.

Translation basically refers to the comparison of cultures. When one considers the cultural aspect, one often ignores the other factors of poetry. Yang (2010) commented that it is the most difficult challenge for the translator to transmit the literary text from the source text to the target text; s/he will have to consider two different cultures. In different

cultures, people observe and understand the things according to their prevailing setup. Nida (2003) also pointed out that biculturalism becomes really beneficial for translating literary text and making the target text successful. In different cultures, people give different meanings to the words, so it becomes a hard task for the translator to cover the gap between two cultures by transmitting the source text as it is.

Larson (1984) commented that every writer composes according to his own culture which reflects some important elements of his culture. There are many societies whose customs and traditions are more technical than others. This technicality can be observed in the source text by considering the intensity of the vocabulary used by the author. If the source text is composed in the more technical culture, it creates troubles for the translator to transfer the intended and implied message in the non-technical society. Sometimes, translators are unable to find the equivalent forms for the original text as the words do not exist in their society with the same strength (Singh, 2011).

It is a well-known Italian saying that “traduttore, traditore” which means translator, traitor. In this perspective, Gasset (1983) wrote in one of his essays *The Misery and Splendor of Translation* that writers and poets are rebels who go against the norms and conventions of a particular language and deviate in grammar and structure. However, translators who are not brave enough never follow the defiant act of authors in the target text and betray them. Gasset (1983) called the translator a “shy character” who translates ideas and style of the courageous author in the normal expressions. He also pointed out that each writer or poet has his own style of creating the masterpiece. One uses idiosyncratic language in one’s writing which is not a trouble-free task to simulate into another language. Furthermore, Gasset (1983) said that there is no assurance if a dictionary gives us the translation of two words of different languages that refers to the same object.

It is a fact that translation is the way of communication between two languages, i.e. source and target language. Brisset (2010) argued that the problem occurs in translation when two languages are not *isomorphic* or they do not share similar features and patterns. A well-known linguist, Jakobson (1959), pointed out that codes vary from one another in the perspective that what they *must* convey and not that what they *may*

convey. He also described that even the grammatical gender also creates problem in translation as Hindi nouns have genders but all of them are not logical which become obstacle in the act of translatability. In different languages, some words are masculine or neutral but they are used as feminine in others. It raises the problem for a translator which urges him/her to adopt the sensible way for translating the words according to the target language. Jakobson (1959) argued that in literary text the situation becomes trickier and complex as the codes have some other factors too, e.g. pun and play (Venuti, 2012). Moreover, Jakobson (1959) stated that poetry is untranslatable. However, some transpositions are possible in the act of translation either inter-lingual transposition or intra-lingual transposition or finally inter-semiotic transposition (Venuti, 2012).

Connolly (1998) mentioned that translation of poetry is a tricky task in which a translator needs to contend with all the aspects of language by considering the equivalent forms of writing which do not use for other expressions. A translator intends to transfer the text from one language to another language by choosing the necessary lexis showing similarity to the intentions of the author. Translation of poetry needs to maintain its compact form by relying on connotation of the ideas being conscious of the source text and the target text.

In any translation, the translator does not only consider linguistic but also the cultural aspects. Considering both aspects side by side raise problems for the translators to divert from originality. Hovhannisyan (2012) asserted that from the beginning till now translation of poetry has been considered a failure for many translators and scholars. It does not only include the translation of the linguistic features of the source text but also the cultural aspects and most preferably the writing style and aestheticism. However, much hard work and efforts of the translators related to the translatability of the literary genres have claimed that untranslatability of poetry may not be accepted as there are plenty of brilliant instances of the translations which have influenced many cultures deeply. He emphasized the maintenance of the author's writing style in the target text which is unique in nature and attracts the attention of the readers profoundly. He also stressed the implied message of the author which should remain like ST and this way affects the readers in the same way as the source text does.

A German philosopher, Schleiermacher (1813) talked about translation in his lecture *The Different Ways of Translation* and said that any translated work into German language should be done in the way which could sound and read as translation and it should urge readers to guess the source language behind the target text. He also stressed the view if a translated work does not have the element of foreignization, the source text and the author will lose identity in the target culture (Venuti, 2012).

Berman (1985), a renowned theorist of the 20th century, introduced *Translation Studies* which dealt with the problems faced in translating literature and linguistics. In 2010, Mehdipoor argued that both of them claimed that only linguistic is not adequate enough to evaluate translation problems, but the theorists in the domain of translation are those who actually bulged with the issues in the field of translation. In this regard, Berman (2000) presented his theory in the favor of foreignization. He believed that every text should continue its foreignness in the target text. There should not be any change either for supporting the target text or for the benefit of target text. In the process of translation, any change in the writer's style takes the literary piece of writing towards deformation.

Berman's theory has got the attention of the scholars and researchers at different time and space. Many researchers have conducted the researches by applying Berman's concept. For instance, *Deforming Tendencies in the Urdu Translation of the Old Man and the Sea* by Afsheen Kashifa in National University of Modern Languages Islamabad. The main purpose of the very investigation was to find out the frequency of the deforming tendencies on the Urdu translation of the novel. In this research the researcher has found certain shifts in meanings along with difference between English and Urdu languages and their order (2012).

2.7. Conclusion

With this the researcher comes to the end of the literature review. The review has given the elaborate account to translate the literary text and the reasons for adopting deforming tendencies in the process of translation. Taking into account the point of views of different scholars and translators, the researcher has argued that the deforming

tendencies have been employed frequently and have become the most prominent features of the diverse translational texts across time and space.

The review has also explored the problems and strategies described by different scholars for the act of translation. Different scholars have emphasized the strategy of foreignization for providing exposure to the readers. According to them, a deformed text is fully domesticated and does not have the same impact on the readers as compared with the original text. Berman has also supported the very point of view by presenting the *Model of Deforming Tendencies* which refer to the translation towards destruction and tamed text. The current study declares that in the process and practice of translation, it is expected from the translators to consider the sensitivity of social, cultural and linguistic aspects of the language.

CHAPTER 3

RESEARCH METHODOLOGY

This study is qualitative and descriptive in nature. The descriptive research answers the questions about ‘what’ and “how” and it does not entertain the questions of ‘why’ or ‘when’ (Brog & Gall, 1999). It may also be characterized as an attempt to identify, determine and describe what is, while analytical research attempts to establish why it is come to be (Ethridge, 2004). Thus, this paradigm helps to analyze and examine the deforming tendencies in the translation of Faiz Ahmed Faiz’s poetry into English. In this study, the researcher tries to interpret both the texts, i.e., source text and the target text and analyzes the content of both the texts that how far the translator justifies the original text.

The researcher has used qualitative paradigm which is mostly used in the social sciences and humanities to collect or describe non-numerical data. It helps interpret the data through which we understand the social aspects of the particular culture through the targeted population. Qualitative research has included textual analysis of the text by taking into account the linguistic aspects behind the source text and the target text. The purpose of using this qualitative research is to investigate the deforming tendencies in the translation of poetry and to examine the effect of these deforming tendencies on the target text.

3.1. Theoretical Framework

The relevant concern of this research endeavour was to analyze the translation of Faiz Ahmed Faiz’s poetry into English. In this regard, the researcher has used the model of twelve deforming tendencies as a theoretical framework. This model of deforming tendencies is proposed by Antoine Berman (1985), a French Philosopher and a translator. His essay *Translation and the Trials of the Foreign* has identified twelve deforming tendencies which are inherent in the act of translation. These deforming tendencies focus on the problems which are found in the translated work between inter-lingual translations. This research has followed the above mentioned theoretical framework in which the center of attention is the form and content translated by Mustansir Dalvi.

Negative analytic is a term which Berman employed to investigate the deforming tendencies. His deforming tendencies are as follows:

1. Rationalization
2. Clarification
3. Expansion
4. Ennoblement
5. Qualitative Impoverishment
6. Quantitative Impoverishment
7. The destruction of rhythms
8. The destruction of underlying networks of signification
9. The destruction of linguistic patterning
10. The destruction of vernacular networks or their exoticization
11. The destruction of expressions and idioms
12. The effacement of the superimposition of languages

3.1.1. Rationalization

It is the modification of syntactic structures (e.g., sentence structure, punctuation and syntactic order) in which translator removes repetition as these are not the part of their linguistic patterning. Rationalization refers to making the target text simpler for the target readers.

3.1.2. Clarification

Clarification is to make the things and concepts more explicit and clear for the target readers which are implicit in the source text. It can be considered paraphrasing or explanation of the source text.

3.1.3. Expansion

It is the over-translation which diminishes the voice of the original text. In inter-lingual translation, expansion becomes quite obvious in which the target text is longer than the source text. This expansion of the text is unacceptable because it reduces the clarity of the work and voice.

3.1.4. Ennoblement

Ennoblement is one of the deforming tendencies in which the translator considers the target language superior and makes the translation refined and elegant. He tries to improve the original text by adding the ideas from his own language and destructs the structure and rhetoric of the ST.

3.1.5. Qualitative Impoverishment

It is the deforming tendencies in which a translator replaces the words and expressions from the original text to target text having less sonorous richness. He tries to switch these terms with the target text equivalent.

3.1.6. Quantitative Impoverishment

It is the replacement of the expressions and figurative language of the source text by using the single word in target text. In this strategy, a signifier is substituted by another signifier in the target text.

3.1.7. The Destruction of Rhythms

It is the deforming tendency which breaks the flow of musicality in the translated text. In the source text, a writer or a poet uses the rhythmic patterns to amuse the readers which are distorted in the target text because of different structures of the languages.

3.1.8. The Destruction of Underlying Networks of Signification

It refers to the destruction of the words that bring sense and uniformity in the text. Sometimes, it is either not translated by the translator or when translated, it is translated by the wrong equivalent word. It also refers to the destruction of pragmatic meanings which are lost in the TT. The translator deforms uniformity without knowing about the connections between the words in the source text.

3.1.9. The Destruction of Linguistic Patterning

It involves the destruction of patterns and system in the source text. Every element in each sentence is coherent to the other one in the source text. A translator uses many techniques like expansion, clarification and rationalization for making the

translated text linguistically homogenous to the source text. However, there is a lack of coherency in the meanings because the system of the source text is demolished.

3.1.10. The Destruction of the Vernacular Networks or Their Exoticization

It involves the destructions and distortions of local and cultural terms and expressions which are related to the setting of any text. There is attrition when the vernacular or source language slangs are replaced or removed by the target language vernaculars after following its linguistic patterning.

3.1.11. The Destruction of Expressions and Idioms

It is the changing of the expressions and idioms in the source text with the target text equivalent. Berman (2000) has stated that idioms and expressions are used in the specific situations for elaborating the extensive idea. It should continue in the target text as much as possible.

3.1.12. The Effacement of the Superimposition of Languages

This is the last deforming tendency in which translation tends to replace all forms of different languages that co-exist in the source text with the same target language. Berman (2000) has proposed that if a writer uses multiple languages in the source text then the translated version should be presented in the way which can depict the existence of different languages used in the source text.

Antoine Berman (2000) argued that in every foreign text there should be foreignness and there should not be any change or addition in the target text to promote target language because meanings of the text are communicated by forms. He supported his view by saying that any omission and addition in the target text either in language patterning or in punctuation makes the source text distorted. It can also be known as the “text deformation system”.

Berman’s (2000) model of deforming tendencies suggested translators to maintain foreignness in the target text. Translators provide the target readers exposure to the other languages and cultures, so foreignness is an important element to be in the target text. By focusing on deforming tendencies presented by Antoine Berman (2000), the researcher

has analyzed the text to determine what deforming tendencies are found in transferring the form and content of Faiz Ahmed Faiz's poetry into English by Mustansir Dalvi.

3.2. Rationale of Selecting Berman's Model of Twelve Deforming Tendencies

Having done the pilot study of the source and target text, the researcher decided to choose the model of Twelve Deforming Tendencies presented by Antoine Berman. During the prospective study, the researcher came across numeral deforming tendencies which did not justify the source text as was written originally by Faiz. This model elucidates many instances of inclusion, exclusion, extension, rationalization, ennoblement and so on that urged the researcher for the consideration of this model to scrutinize more about the sample. The exploratory study of both texts explicated that the target text is nothing just a domesticated one which is better analyzed by the model of Twelve Deforming Tendencies (See Chapter 4, P. 36).

3.3. Data Analysis Procedure

The researcher has considered English translation of Faiz Ahmed Faiz's poetry by Mustansir Dalvi as the primary data to be analyzed textually. In this study, the data have been analyzed by using the qualitative approach. I, as a researcher, have examined the source text. After interpreting it, I have compared the form and content of the original text with the translated version of the poetry into English by Mustansir Dalvi. I have examined the data linguistically that how the meanings vary from one culture or society to another. With the help of the theoretical framework of the study, I have determined the relevant expressions in the target text which have been used by the translator. The analysis has determined twelve deforming tendencies in the target text. These deforming tendencies have been mentioned on page no. 31, under the heading of *Theoretical Framework*. This analysis has considered the terms used in the source text and target text, i.e. whether these are single words or phrases.

CHAPTER 4

DATA ANALYSIS

4.1. Introduction

Based on the methodology of the research, this chapter includes the textual analysis of the data considering deforming tendencies in the target text. The data which have been selected for the analysis comprising ten poems of Faiz Ahmed Faiz's poetry translated by Mustansir Dalvi into English. In this chapter, the researcher has considered the range of poetic loss in the English translation of Faiz Ahmed Faiz's poetry by Mustansir Dalvi.

The researcher has used theoretical framework of Antoine Berman proposed in 1985 in terms of *Deforming Tendencies* for the analysis of the data. The researcher has attempted to carry out a thorough investigation of the deforming tendencies in Dalvi's English translation of Faiz Ahmed Faiz's poems. Based on the theoretical framework of deforming tendencies, the findings and the textual analysis of the selected poems are as under:

4.2. Poem 1: Woh Buton Ne Daaley Hai Waswasey (ڈالے ہیں و سو سے (وہ ب تون نے

Translation: The Despot's Delusion

4.2.1. Rationalization

In this poem, Mustansir Dalvi has rationalized many expressions and verses of Faiz Ahmed Faiz's poetry by using punctuation marks frequently to make his work justified. He has used semi-colons frequently which are not the part of the source text (See Appendix, P.91, ver. 1.5, 1.6, 1.7). In the source text, there is no use of question mark but in the TT, translator has employed it. For example, in line number 1.4, he has translated the source text in the given way which can refer to rationalization.

ST: کھ خیال روز جزا گ یا

ke khayaal e roz e jazaa gaya

TT: what forebodings remain for the apocalypse?

4.2.2. Clarification

Mustansir Dalvi has explicated many notions and lines which are implicit in the source text. The translator has clarified the terms and ideas for the target readers to ease them. For example, in verse 1.1 and 1.2 of the TT, the translator has used the word “we” and in line number 1.3 and 1.15, he has used the word “us” which do not exist in the source text. The poet has not used such expressions which have been highlighted by the translator. Dalvi has also clarified the underlined phrases of the following lines by translating the source text explicitly.

Line number 1.1

ST: وہ بٹون نے ڈالے ہیں و سوسے

Woh buton ne daaley hai waswasey

TT: So inured are we with the despot’s delusions

Line number 1.3

ST: وہ پڑی ہیں روز قیامتیں

Woh padi hai roz qayaamatein

TT: When catastrophe visits us every day,

Line number 1.11

ST: جس ادا سے یار تھے آشنایا

Jis adaa se yaar the aashnaa

TT: that grace that once enthralled my friends

Line number 1.15

ST: سر عام جب ہوے مدعی

Sar e aam jo hue muddaa’ee

TT: The accusers called us out publicly,

Line number 1.17

ST: ابھی مضطرب ہے رخ ہوا

abhi muztarib hai rukh e hawaa

TT: Now blustering winds gust relentlessly,

Line number 1.19

ST: کسی راستے میں ہے منذ نظر

Kisi raaste mein hai muntazir

TT: for you will perchance find tranquility.

In the verse 1.17 and 1.19, the translator has clarified the notions rather than focused on their inner beauty. He has added his point of view to maintain coherence in the TT. The above mentioned clarification becomes the source of poetic loss in the target text.

4.2.3. Ennoblement

The translator tries to make the TT more refined and sophisticated as compared with the ST. In the translation of this poem, Dalvi has substituted the terms which are elegant in his society. This type of tendency destroys the beauty of the ST thoroughly. For example, in the verse 1.4 of the TT, he has substituted “کہہ خیاں روز جزا گے یا” (*ke khayaal-e-roz-e-jazaa gaya*) to “what forebodings remain for the apocalypse”. In line number 1.3, 1.4 and 1.6 of the ST, he has translated the source text “لہو ہو ہوے” (*lahoo hue*), “وہ وقار” (*woh waqar*) and “مزاج بداد صبا” (*mijaaaz-e-baad-e-sabaa*) into “soaked in gore”, “the quiet poise” and “spirit of the zephyr” respectively.

4.2.4. Qualitative Impoverishment

It is the tendency in which the translator replaces the original notion to the expressions which are less sonorous in the target language. In the title of the poem and verse number 1.1 of TT, Dalvi has used the word “delusion” for “بتوں” (*buton*) which is not exactly the synonym of the word used in the source text. In the same way, in verse 1.5, 1.7, 1.8, 1.10, 1.13, 1.14, 1.16 and 1.19 of the TT, he has translated the words “With each breath for جو نہ فس تھا” (*jo nafs tha*), “no more the murmuration of dawn’s gentle

wind for ”وہ نہ شاط آہ سحر گئی“ (*woh nishaat-e-e-aah seehar gayee*), “quiet poise of hands for ”وقار دست دعا“ (*waqar-e-dast-e-dua*), “its soaring clouds streaking the sky for ”عہد وفا“ (*ahd-e-wafaa*), “our loyalty itself was put to shame for ”آب روئے وفا گئی“ (*to woh aabroo-e-wafaa gayee*), “falsehood and blame for ”صدق و صدا“ (*sidq-o-safaa*) and “find tranquility for ”مذ نظر“ (*muntazir*) respectively. The translator has tamed the originality by adding some less resonant terms in the target text which do not have the same weightage as compared with the source text.

4.2.5. The Destruction of Rhythms

In the poem *The Despot’s Delusion*, the destruction of rhythms can be seen very easily almost in every verse of the poem. Rhythm of the ST has been ruined in the target text. In the ST, regular rhyming scheme has been followed but in the target text, it contradicts to it and rhythmic expressions have been ignored by the translator. For example, in the first two lines of the source text, Faiz has used the rhythmic word “وہ” (*woh*) at the beginning of the verse but in the TT, Dalvi has not maintained the musicality and has translated “وہ” (*woh*) as “so” and “when”. He has omitted the word “وہ” (*woh*) completely and added his own expression which ruined the rhythmic quality of the poem. In the same way, the poet has ended each verse with “گیا” (*gayaa*) but in the TT, we cannot find such rhythmic words which can provide musicality. In the verse 1.1, 1.2, 1.4, 1.6, 1.7, 1.8 and 1.9 of the ST, Faiz has selected the rhythmic words like “خوف خدا” (*khauf-e-khudaa*), “روز جزا” (*roz-e-jazaa*), “دست دعا” (*dast-e-dua*), “بہاد صدا” (*baad-e-sabaa*), “آب روئے وفا” (*aabroo-e-wafaa*), “صدق و صدا” (*sidq-e-safaa*) and “رخ ہوا” (*rukh-e-hawaa*) which Dalvi has translated like “fear of God”, “apocalypse”, “hands in prayer”, “spirit of the zephyr”, “loyalty”, “falsehood and blame” and “blustering winds” respectively. It is the complete loss of rhyme and rhythm which create musicality in the source text.

In the whole poem, there is also a rhythmic pattern which is bringing musicality in the source text, but in the target text it is hard to find rhythms. Each verse is connected to others while in the target text we are unable to find the rhythmic patterns.

4.2.6. The Destruction of Linguistic Patterning

In the target text, Dalvi has adopted many techniques to bring the meanings of the target text closer to the source text. He has used rationalization and clarification to make the TT equivalent to the ST. In the whole translation process, he has neglected linguistic patterning as Faiz has used a diacritic (زیر) throughout the poem to create a pattern but Dalvi has failed to maintain it in the target text. In the original text, the poet has used compound words like “خوف خدا” (*khauf-e-khudaa*), “روز جزا” (*roz-e-jazaa*), “دست دعا” (*dast-e-dua*), “باد صبا” (*baad-e-sabaa*), “آبِ رَوْنِ وفا” (*aabroo-e-wafaa*), “صدق و صفا” (*sidq-o-safaa*) and “رخِ ہوا” (*rukha-e-hawaa*) which Dalvi has translated like “fear of God”, “apocalypse”, “hands in prayer”, “spirit of the zephyr”, “loyalty”, “falsehood and blame” and “blustering winds” respectively. The whole original poem is written in the past tense while TT is in the present tense which does not follow the same tense and hence deviates (See Appendix, P.91).

4.2.7. The Destruction of Underlying Networks of Signification

The words “وہ” (*woh*) and “جو” (*jo*) are used in the first three lines of the ST which are of great significance and refer to the past and present actions. However, Dalvi has omitted such expressions in the target text and destroyed the underlying significance of the ST. He has tried to convey the meanings by considering different tendencies.

4.2.8. Comments

In this piece of translation, the researcher has found many deforming tendencies e.g. clarification, rationalization, ennoblement, the destruction of rhythm and so on. These deforming tendencies distort the essence of originality of the target text and lead the text towards domestication. The translator has taken liberty in order to translate many expressions in the poem e.g. in the title, Dalvi has used the word *Despot* for “ہتوون” which refers to the cruel and oppressive dictator but the translator could have used the equivalent word “*idol*” for it. He has even removed the determiner “وہ” in the translation. There are many other deforming tendencies discussed above which have taken the text towards domestication and demeaned the originality in the target text.

4.3. Poem 2: Hum Dekhen Ge (ہم دیکھیں گے)

Translation: We Shall See

4.3.1. Clarification

Dalvi has used clarification as a technique to clarify many things in the target text, making things explicit for the target readers. For example, in verse 2.2, he has used pronoun “us” which is not written in source text like (wo *din ke jis kaa waada hai*) وہ دن کہ جس کا وعدہ ہے۔ In 4th verse of the TT, he has used the word “dark” for کوہِ گراں (*koh-e-garaan*) that is not mentioned in source text. Dalvi has used the word “our” in line number 2.9 and 2.14 of the TT which does not exist in the source text like اور اہلِ حکم کے سر اوپر (*Aur ahl-e-hukam ke sar oopar*) and مسند پہ بٹھائے جائیں گے (*Masnad pe bithaaey jaayenge*). In verse 2.12 of the TT, he has used the word “we” twice to create sense. In the same way, Dalvi has used parenthesis in the TT which does not give any extra information but the translation of the source text itself as he has used parenthesis in the verse 2.20 of the target text “(the truth that is me and the truth that is you)” for “جو میں بھی ہوں اور تم بھی ہو” (*Jo main bhi hoon, aur tum bhi ho*). Furthermore, he has written “He” in the verse 2.17 and 2.18 of the TT which is not used by Faiz in the ST as the poet referred to Allah implicitly in the original text (See Appendix, P.93, verse, 2.16, 2.17). The above mentioned clarification in the target text has deformed the beauty of the source text.

4.3.2. Ennoblement

In the verse 1.14 of the target text, an example of ennoblement can be seen clearly in which the translator has switched the word of the source text “مسند” (*masnad*) to “inalienable legacy” in the target text to show classiness.

4.3.3. Qualitative Impoverishment

In the verse 2.6 and 2.7 of the TT, Dalvi has used the words “earth for دھرتی” (*dharti*), “our broken feet for ہم محکوموں کے پاؤں تلے” (*Hum mehkoomon ke paaon tale*) and “beating, beating heart will pulsate for دھڑ دھڑ ڈھڑکے گی” (*dharti dhad dhad dhadkegi*). In the verse 2.8 and 2.9 of the TT, Dalvi has translated “crackling, crashing lightning will smite for بجلی کڑ کڑ کڑکے گی” (*bijli kad kad kadkegi*) and “tormentors for اہلِ حکم

(*ahl-e-hukam*) which are the notions that highlight the tendency of qualitative impoverishment in the TT. In the verse 2.10, 2.11 and 2.12 of the TT, he has used the words “seat of the Almighty for *ارضِ خدا کے کعبے*” (*arz-e-khudaa*), “pedestal for *بت*” (*but*) and “dispossessed for *مردودِ حرم صفا، اہلِ صفا*” (*ahl-e-safaa mardood-e-haram*). Dalvi has not used the word “Allah” as mentioned in the source text “بس نام رہے گا اللہ کا” (*Bas naam rahega Allah kaa*), and replaced this word with the pronoun “His” by translating the above mentioned line as “Only His name will remain; He,”. Mustansir Dalvi has not used appropriate words for the above mentioned notions and translated them with the words having lesser degree of intensity as compared to the source text.

4.3.4. The Destruction of Rhythms

In this poem, the rhythm of the source text is ruined almost in every verse of the poem. Dalvi has changed the rhythmic patterns of the source text in the target text. For example, in the end of the verse 2.11, 2.13, 2.14 and 2.15 of the ST, Faiz has used the word (*jaayenge*) *جائیں گے* to maintain rhythm whereas Dalvi has translated these four lines in such a way which lose the rhythm and musicality in the TT (See Appendix, P.94, ver. 2.10,2.11,2.13,2.14,2.15,2.16). In the same verses, Faiz has used rhythmic verbs like: (*uthwaaey*) *اٹھوائے*, (*bithaaey*) *بٹھائے*, (*uchaaley*) *اچھالے* and (*giraayey*) *گرائے* whereas Dalvi has translated them as “displaced”, “installed”, “flung” and “brought down” which do not follow the same pattern of rhythm.

In the source text, each verse is connected to others while in the target text, we are unable to find such rhythmic patterns like: (*zulum-o-sitam*) “ظلم و ستم”, (*dharti*) “دھرتی”, (*bijli*) “بجلی”, (*dekhenge*) “دیکھیں” and (*jaayenge*) “جائیں”.

4.3.5. The Destruction of Linguistic Patterning

In the source text, Faiz has used the particular pattern to connect the ideas, but in the translated text, Dalvi has failed to adopt it after clarifying the source text. For example,

جب ارضِ خدا کے کعبے سے
سب بت اٹھوائے جائیں گے
ہم اہلِ صفا، مردودِ حرم

مسند پہ بٹھائے جائیں گے

Jab arz-e-khudaa ke kaabe se

Sab but uthwaaey jaayenge,

Hum ahl-e-safaa mardood-e-haram

Masnad pe bithaaey jaayenge

These above mentioned verses have been translated as:

When, from the seat of the Almighty

every pedestal will lie displaced;

Then, the dispossessed we; we,

who kept the faith will be installed

to our inalienable legacy.

It is clearly noticed that there is no coherence in the target text, and the translator has destroyed the linguistic patterns in order to make translation equivalent. It has not only ruined the conciseness of the original text, but also he failed to convey the same sense produced by the ST. Moreover, in the source text, Faiz has used this line (*jab dharti dhad dhad dhadkegi*,) جب دھرتی دھڑ دھڑ ڈھڑکے گی and Dalvi has translated it as:

When the earth's beating, beating heart

will pulsate

This above mentioned example illustrates that Dalvi has not followed the pattern of alliteration and led the TT towards the destruction of the linguistic patterning.

4.3.6. Comments

In this translation, the translator has deformed many notions of the original text and demeaned the target text after adding and omitting his own ideas e.g. in the phrase “ہم تلے محکوموں کے پاؤں تلے” he has omitted “محکوموں” and added “broken” in the target text (See App, P.94, Ver. 2.7). He has further used the word “tormentors” for “اہلِ حکم” which refers to the one who tortures. The use of this negative connotation puts an unconstructive effect on the readers except that the researcher has highlighted different deforming tendencies in the target text which has affected the TT. This effectiveness does

not have the same impact on the target readers and does not communicate the same message described by the poet in the original version.

4.4. Poem 3: Pass Raho (پاس رہو)

Translation: Stay with Me

In the translation of this poem, we can easily find five deforming tendencies. The translator has adopted *word for word* technique for translation, and put a plenty of efforts in translating this poem. In spite of this, we can find the following deforming tendencies in the TT:

4.4.1. Clarification

In the title of the poem “پاس رہو” (*paas raho*), we see that Dalvi has translated it as *Stay with me* and he has used the word *me* to clarify the target text which is not mentioned in the source text. He has used different demonstrative pronouns in different lines to clarify the target text for the readers. For example, in the verse 3.4, 3.5, 3.7 and 3.15 of the target text, he has used the words “its”, “this”, “its” and “that” respectively which are not used in the ST. Furthermore, in the verse 3.3 of the source text, translator has simplified the notions and translated “جس گھڑی رات چلے،” (*Jis ghadi raat chale*) as “When the night is spread”.

Dalvi has also translated the following verses in a way that denote the explication, e.g. verses number 3.4, 3.5, 3.8 and 3.9 of the source text have been translated as under:

”آسمانوں کا لہو پی کے سیہ رات چلے“

”مرہم مشک لیے، نشتر الماس لیے“

”جس گھڑی سینوں میں ڈوبے ہوئے دل“

”آستینوں میں نہاں ہاتھوں کی رہ تکتے لگے“

Aasmaanon ka laho peekey siyaah raat chale

Marham-e-mushk liye, nashtar-e-almaas liye

Jis ghadi seenon mein doobe hue dil

Aasteenon mein nihaan haathon ki raah takne lagein

“drunk on the blood of the firmament, this inky night”

“with its unction of musk, with its diamond scalpel”

“The moment when hearts, like secrets steeped deep within the breast”

“like knives secreted within deep sleeves lie in wait”

Moreover, Dalvi has clarified verse number 3.11 of the source text and translated “اور بچوں کے بلکنے کی طرح قفل مے” (*Aur bachchon ke bilakhne ki tarah qulkul-e-mai*) as “when wine tinkles into cups like a child’s whimper”. Dalvi has added the underlined prepositional phrase “*into cups*” and explicated the verse which was not mentioned in the source text.

4.4.2. Qualitative Impoverishment

In the verse 3.9 of the source text, Dalvi has translated “رہ تکنے لگے” (*raah takne lagein*) as “lie in wait” which has less sonorous richness. Faiz has used the phrase “آس لیے” (*aas liye*) in the line number 3.10 of the source text and Dalvi has transmitted it as “for the right moment, the moment” which is less resonant term in the target text and does not give the same sense of the ST. In twelfth and fifteenth line of the target text, the example of the qualitative impoverishment can be observed very easily. Dalvi has translated these verses as “when discontent swells and cannot be assuaged” for “بہر نا منے” (*Bahar-e-naasoodgi machle to manaaye na mane*) and “hushed, black night comes to pass” for “سنسان سیہ رات چلے” (*sunsaan, siyaah raat chale*).

4.4.3. The Destruction of Rhythms

The destruction of rhythm is noticed almost in every verse of the poem from verse number 3.1 till 3.17. Faiz has used a particular rhyming scheme like “aabbbbbcbbbbbbbaa” in the source text but Dalvi fails to maintain the musicality in the target text. In the TT, Dalvi has deformed the rhythmic expressions and translated “چلے” (*chale*), “نکلے” (*nikle*), “منے” (*mane*) and “بنے” (*bane*) as “spread”, “away”, “assuaged” and “work at all”.

At the beginning of the verse number 3.3 and 3.8 of the source text, Faiz has deliberately used the words “جس گھڑی” (*jis ghadi*) to bring musicality in the poem but Dalvi has not maintained the rhythm in the TT and translated it as “when” and “the moment”.

4.4.4. The Destruction of Linguistic Patterning

The destruction of the linguistic patterning is very obvious in the target text as Dalvi has clarified different verses of the source text and deformed the original text. He has clarified the given verses of the source text and translated them as given below:

جس گھڑی سینوں میں ڈوبے ہوئے دل
آستینوں میں نہاں ہاتھوں کی رہ تکنے لگے

Jis ghadi seenon mein doobe hue dil

Aasteenon mein nihaan haathon ki raah takne lagein

The moment when hearts, like secrets steeped deep within the breast,
like knives secreted within deep sleeves lie in wait

اور بچوں کے بلکنے کی طرح قلقل مے
بہر نا سودگی مچلے تو منائے نہ منے

Aur bachchon ke bilakhne ki tarah qulkul-e-mai

Bahar-e-naasoodgi machle to manaaye na mane

When wine tinkles into cups like a child’s whimper,
When discontent swells and cannot be assuaged,

The difference can be observed in both the texts which does not only ruin the sense of the original text, but also the patterning to make the translation linguistically equivalent.

4.4.5. Comments

The selection of the words in the original text has their own importance and significance which attract a large number of readers. However, the target text does not have the same intensity and uniqueness that is found in the source text. Clarification and qualitative impoverishment lose the originality in the TT and does not give the same meanings presented in the source text.

4.5. Poem 4: Aarzo (وزراً)

Translation: Desire

4.5.1. Clarification

In this poem, the translator has used clarification quite often to explicate the target text for the target readers. He has used the terms which have not been used by Faiz Ahmed Faiz in his original text. For example in the verses 4.1, 4.2, 4.3 and 4.4 of the target text, Dalvi has used the word *this, this, it* and *my*, etc. for being more obvious and clear in his thoughts. These pronouns are not the part of the ST but Dalvi has referred to them off and on to explicit the idea. In 4th and 5th verse of the target text, he has also clarified the source text and translated “لوٹ کے آ سکتوں” (*laut ke aa sakoon*) as “Walk back” and “صدا کے روں” (*sadaa karoon*) as “call on you”. In the verse number 4.7 of the target text, Dalvi has clarified the source text and translated “یہ نہ ہو تو سوئے رہ عدم” (*Yeh na ho to soo-e-raah-e-adam*) as “and should you have no further need of me” which has deformed the originality of the ST. In the same verse, he has added “down the path of annihilation” which is not mentioned in the source text and the hidden concept has been elaborated by Dalvi in TT (See Appendix, P.97, verse. 4.7).

4.5.2. Qualitative Impoverishment

In the verse 4.2 of the ST, the word “بزمِ دہر” (*bazm-e-dahr*) is translated as “assembly of souls” which lacks the sonorous richness of the source text and as a professional translator, Dalvi fails to find the equivalent of the word “بزمِ دہر” (*bazm-e-dahr*) in the target language. He has translated the word “اذن” (*izn*) as “leave” which does not give the same meaning as Faiz Ahmed Faiz expressed through the source text (See Appendix, P.97, verse. 4.3). In the verse number 4.6 of the target text, Dalvi has also

failed to find the equivalent sonorous word in the TL for “غمگسار” (*gham-gusar*) and translated it as “a shoulder to cry on”. Furthermore, he has translated “حضور میں آ رہوں” (*tere huzoor mein aa rahoon*) as “I would remain in your presence” which deforms the text and does not provide corresponding meaning which leads the text towards qualitative impoverishment.

4.5.3. The Destruction of Rhythms

In this poem, we notify that Faiz has chosen the words which give rhythmic expression and bring musicality in the source text to provide amusement. However, Dalvi has failed to maintain the musicality in the target text and destructs the rhythmic patterns. For example, in the source text, Faiz has used a specific rhyme scheme “abbcccc” while in the target text; we do not find rhyming words. In the verse 4.2 and 4.3 of the TT, Dalvi has translated the rhythmic words like “لے چلے” (*le chale*) as “carry me away” and “دے” (*izn de*) as “give me leave” respectively which has destructed the whole rhythmic pattern. In 4th, 5th and 6th verse of the source text, Faiz has used the rhythmic verbs like: “آ سکوں” (*aa sakoon*), “صدا کروں” (*sadaa karoon*) and “آ رہوں” (*aa rahoon*) whereas Dalvi has translated them as “walk back”, “call on you” and “would remain”.

4.5.4. Comments

In the translation of Poem “آرزو”, the researcher has observed a few deforming tendencies i.e. clarification, qualitative impoverishment and the destruction of Rhythms in the TT. Destruction of rhythm is quite obvious in inter-lingual translation but the strategy of clarification and qualitative impoverishment do not have the deep effect or rich meaning to elucidate the factual meanings of the source text.

4.6. Poem 5: Subh-E-Azaadi (صبح آزادی)

Translation: The Dawn of Freedom

4.6.1. Rationalization

Dalvi has rationalized many notions and verses of Faiz’s poem into the target text. Many a times, he has used concrete notions in place of abstract ones. For example, in the verse no. 5.7 of the TT, Dalvi has used the word “station” and in verse 5.32 and 5.50

“home” for (*manzil*) منزل. The words “station” and “home” are very concrete concepts as compared to the word (*manzil*) منزل. Similarly, in verse no. 5.22 of the ST, (*raah*) رہ has been translated as “street” which is again a very concrete concept. Some other instances include: translating (*falak ke dasht*) فلک کے دشت as “sky’s arid plains”, (*nigaaar-e-sabaa*) نگار صبا as “Zephyr”, (*garaani-e-shab mein kami*) گرانی شب میں کمی as “no easing of full weight of night” and (*deeda-o-dil*) دیدہ و دل as “parched eyes, aching hearts” (See Appendix, P.100, ver.5.8; P.12, ver, 5.41, 5.45, 5.47). In the given verse, Faiz has not used question mark but the translator has rationalized the TT by adding it. Dalvi translated

کہاں سے آئی نگار صبا، کدھر
کو گئی

Kahaan se aayi nigaaar-e-sabaa, kidhar ko gayi

as

From whence did this zephyr
manifest itself, where did it zip past?

In addition to the replacement of abstract concepts by concrete ones and modification of punctuation, he has simplified many complex sentences to rationalize them, but that simplification will be discussed under the heading of *clarification* below.

4.6.2. Clarification

In translating Faiz’s poem titled “صبح آزادی” (*subh-e-aazaadi*), Dalvi has deliberately clarified many notions that are implicit in the ST. For example, in the verse 5.4 of the ST, “چلے تھے یار کہ مل جائے گی کہیں نہ کہیں” (*Chale the yaar ki mil jaayegi kahin na kahin*) Faiz has mentioned the word “یار” (*yaar*) and “مل جائے” (*mil jaaye*), but Dalvi has used the subject “we” and the verb “reach” in his translation to convey the message which lacks in terms of sense. (See Appendix, P.100, ver. 5.6, 5.7). Similarly, in verses 5.4, 5.6 and 5.7 of the source text, Faiz has not given surety for anything but Dalvi has used the phrase “sure in the belief” and “sure that” in the lines discussed above (See Appendix, P.100, verses.5.5, 5.9, 5.11). Furthermore, the translator has clarified many words of ST into TT as “دشت” (*dasht*) for “arid plains”, “ساحل” (*saahil*) for “beach-head”,

“کتے” (*kitne*) for “a thousand times”, “رخ سحر کی لگن” (*ruk-e-seher ki lagan*) for “the pull of dawn’s demeanor” and “چارہ ہجراں” (*chaaraa-e-hijraan*) for “antidote of severance” at different places. Moreover, Dalvi has explicated the TT using pronouns in the verse 5.24 and 5.27 of the TT which do not exist in the original text. For instance, Dalvi has translated “بہت قریں تھا حسینان نور کا دامن” (*Bahut qareen tha haseenaa-e-noor ka daaman*) and “سبک سبک تھی تمنا، دبی دبی تھی تھکن” (*Subuk subuk thi tamanna, dabi dabi thi thakan*) as “How close were we, close enough to touch the hems of the maidens of light” and “how delicate were our desires, how restrained our exhaustion”.

In the verse 5.9 of the ST, the phrase “تو دامن پہ کتے ہاتھ پڑے” (*to daaman pe kitne haath pade*) has hidden meanings and Dalvi translated it as “to be accosted a thousand times’ which is the clarification of the hidden message and surety about the accosting many a times. Similarly, in the verse 5.13 of the ST, Faiz has not used the expression to touch something but in the TT Dalvi has translated “بہت قریں تھا حسینان نور کا دامن” (*Bahut qareen tha haseenaa-e-noor ka daaman*) as “How close were we, close enough to touch the hems of the maiden of light” and explicated it for target readers.

Furthermore, Dalvi has used the subject in verse 5.29 and 5.31 of the TT which is not the part of ST. He has translated “سنا ہے” (*suna hai*) as “we have heard” by adding subject which is not mentioned in the source text. The use of clarification is very explicit in the translation of the 7th and last line of the ST. In the last line of ST, Faiz has talked about the *destination*, but Dalvi has used the word “home” for it and translated “چلے چلو” (*Chale chalo ki woh manzil abhi nahin aayi*) as “walk on, the **home we seek** has still to arrive”. In line no 7, he has clarified the ST for the target readers and has translated

”کہیں تو جا کے رکے گا سفینہ غم دل“

Kahin to jaa ke rukega safinaa-e-gham-e-dil

as

sure that the ship of our sorrows

Would find land, somewhere,

Our yearnings drove us all on.

But this, is not that dawn.

This clarification in the target text has really spoiled the beauty and the sense of the ST because Faiz's purpose behind keeping that particular dawn implicit is to show the uncertainty of the destination. Through this hidden concept, Faiz wants to make the readers curious about the destination and persuade for the continuous struggle.

4.6.3. Expansion

The tendency of expansion is the most obvious in Dalvi's translation of Faiz's poem (*Subh-e-aazaadi*) صبح آزادی. The entire TT is itself a prime example of the tendency of expansion used by Mustansir_Dalvi because the ST consists of only 25 lines while the TT consists of 50 lines, which is double the length of the ST. Dalvi has expanded the length of the ST in his TT to clarify and rationalize certain concepts. It has not only spoiled the beauty of the source text, but also conciseness. Poetry usually tends to be very concise and Faiz Ahmad Faiz is explicitly famous for his brief and concise writing style. In his translation, many a times, Dalvi has used three or even four lines for the translation of a single line of the ST. For example, the translation of line no. 5.7 consists of four lines (See Appendix, P.100, ver.5.11, 5.12, 5.13, 5.14). Similarly, there are two TT lines for many single lines of the ST, such as 4th, 5th, 6th, 8th, 9th, 10th, 19th, 21st and 24th line of the ST (See Appendix, P. 98, 99, 100).

4.6.4. Ennoblement

The example of ennoblement can be observed in the verse no. 5.10 of the ST in which Faiz has written the word "دیار حسن" (*dayaar-e-husn*) and Dalvi has transformed it into "Beauty's nocturnal domain" to make the TT elegant. Dalvi has also tried to improve the ST by adding different forms. In the verse no. 5.17 of the ST, he has used ennoblement by transforming "اہل درد" (*ehl-e-dard*) into "anguished multitudes" to show classiness. He has also added the phrase "walk on" in the TT twice for translating "چلے چلو" (*chale chalo*) in the last verse of the ST (See Appendix, P.102, verse. 5.49).

4.6.5. The Destruction of Rhythms

In this poem, the rhythm of the original poem is destroyed almost in each line of the translation. For example, verses 5.12 and 5.13 of the ST start with rhythmic feature

“بہت” but in the target text it is translated as “but” and “how” which has completely lost the rhythm. Similarly, in the verses 5.5, 5.6 and 5.7 of the ST, Faiz has written the words “منزل” (*manzil*), “ساحل” (*saahil*) and “غم دل” (*gham-e-dil*) for creating musicality but they have been translated as “station”, “beach-head” and “ship of sorrow” which have thoroughly affected the rhythm of the ST. The rhythmical words such as شابر ابوں سے (*shahraahon se*) and خواب گاہوں سے (*kwaabgaahon se*) are translated as “highways” and “bedchambers” which destroy the rhythmic pattern of the ST.

Furthermore, in the verses number 5.23, 5.24, and 5.25 of the ST, rhyming scheme is in the pattern of, (*kami nahin aayi*) کمی نہیں آئی, (*ghadi nahi aayi*) گھڑی نہیں آئی, (*abhi nahin aayi*) ابھی نہیں آئی which add musicality in the poem. While the translator has used “no easing”, “yet to find their moment” and “still to arrive” for the above mentioned phrases which are not only the equivalent words for the ST, but also the complete loss of the rhythmic patterns. In verses 5.13 and 5.14 of the source text, Faiz has used the rhythmic words “دامن” (*daaman*) and “تھکن” (*thakan*) while the translator has translated them as “hems” and “exhaustion” in the TT which do not follow the same rhythmic expression.

There are general rhythmic expressions in the overall forms of the poem such as (*daagh daagh*) داغ داغ, (*subuk subuk*) سبک سبک, (*dabi dabi*) دبی دبی which are exceptional to the Urdu language. However, this type of rhythmic repetition has not been observed in the TT and is replaced with single word or compound phrase such as (*daagh daagh*) داغ داغ is translated as a single word “Stained”, (*subuk subuk*) سبک سبک is translated as “how delicate” and (*dabi dabi*) دبی دبی has been transformed as “how restrained”.

4.6.6. The Destruction of Linguistic Patterning

Dalvi has clarified many notions and verses of the source text and deformed the original version. He has simplified and clarified the ST and destructed the linguistic patterning which is as under:

کہیں تو جا کے رکے گا سفینہ غم دل

Kahin to jaa ke rukedaa safinaa-e-gham-e-dil

Sure that the ship of our sorrows
 Would find land, somewhere,
 Our yearnings drove us all on.

دیوار حسن کی بے صبر خواب گاہوں سے

پکارتی رہیں باہیں، بدن بلاتے رہے

Dayaar-e-husn ki besabr kwaabgaahon se

Pukaarti rahi baahein, badan bulaate rahe

While, from Beauty's nocturnal domain,
 From her impatient bedchambers,
 Hands beckoned, reached out for us,
 Bodies craved our presence.

نشاطِ وصلِ حلال و عذابِ بجرِ حرام

Nishaat-e-wasl halaal, o azaab-e-hijr haraam

The rapture of union is celebrated lawfully,
 The pains of separation, completely proscribed.

The difference in both the texts is quite obvious which does not only lack coherence but also sense in the TT.

4.6.7. Qualitative Impoverishment

In the verse 5.12 of the ST, the word (aziz) عزیز is translated as “enticing” which lacks the sonorous richness. Dalvi as a professional translator has failed to find an exact equivalent in the TT that is why he uses “enticing” for عزیز (aziz) to carry across the

richness. Moreover, in the verses 5.7, 5.15, 5.16 and 5.23, the translator has used less sonorous words and phrases for the ST. Dalvi has used the words “ship of our sorrows” for “سفینہ غم دل” (*safinaa-e-gham-e-dil*), “darkness has already separated from the light” for “فراق ظلمت و نور” (*firaaq-e-zulmat-o-noor*), “the weary footstep has already found its way home” for “وصال منزل و گام” (*wisaal e manzil o gaam*) and “full weight of night” for “گرانی شب” (*garaani e shab*) respectively which do not have the same leadenness for the source text and highlight the tendency of qualitative impoverishment in the TT.

4.6.8. Quantitative Impoverishment

We can find the quantitative impoverishment in the verse number 5.2 of the source text “وہ انتظار تھا جس کا، یہ وہ سحر تو نہیں” (*Woh intezaar tha jiska, yeh woh seher to nahin*) which has not been translated in the TT and Dalvi has excluded it completely. This verse creates a complete sense in the original text but Dalvi has totally ignored it. Though there are equivalent words in the TT yet he has not adopted them.

4.6.9. Comments

In the translation of “صبح آزادی”, the researcher has noticed many deforming tendencies e.g. rationalization, clarification, rationalization, ennoblement, expansion, the destruction of rhythm and so on. These deforming tendencies have diminished the essence of originality of the target text and the factual meaning of the source text. These inadequacies have tilted the text towards domestication. All the above discussed deforming tendencies found in the TT have not only changed the semantic but also the syntactic structure of the target text. The deformation system has affected the target text badly as if the TT is translated into the source language again it would not be equivalent to the original text either semantically or syntactically.

4.7. Poem 6: Mere Milne Waale (میرے ملنے والے)

Translation: Those Who Seek Me

4.7.1. Clarification

In translating one of Faiz’s poems titled “میرے ملنے والے” (*Mere milne waale*), Dalvi has explicated many notions. For example, in the title of the poem, Dalvi has used

the word “Those” which is not the part of the ST and he has also clarified the notion “میرے ملنے والے” (*Mere milne waale*) and translated it as “who seek me”. In the verses 6.1, 6.2, 6.3, 6.5, 6.7 and 6.9 of the ST, Faiz has used the subject “وہ” (*woh*) to create the rhythmic effect while Dalvi has translated it as “They” in verse no. 2 and then used the word “here” throughout the poem which is not as appropriate as the equivalent word “they”. In the verse 6.1 of the TT, Dalvi has not even used the equivalent word for “وہ” (*woh*) and skipped it after converting the structure of the sentence. Dalvi has explicated many words or phrases of the ST and translated “آزردگی سنا دے” (*aazurdgi sunaane*) as “carrying tales of misfortune”, “دن رات واسطہ” (*din raat vaasta*) as “business daily” and “خیاں” (*Khayaal*) as “joyful thoughts”. Moreover, Dalvi has clarified the TT and translated verse no. 6.14 of the ST “نگاہ و دل کو خبر کہ ہاں ہے” (*Nigaah-o-dil ko khabar kahaan hai*) as “but neither my heart nor my gaze can tell” in which he has totally manipulated the word “خبر” (*khabar*) and translated it into another direction. It does not carry the same sense as produced by the ST.

Furthermore, in the verses 6.16, 6.17 and 6.18 of ST, Faiz has used the words “تھامے” (*thaame*), “سنبھالے” (*sambhaale*) and “تھامے” (*thaame*) while Dalvi has added adverbs “fast”, “tightly” and preposition “against” for the above mentioned verses to explicit the idea of the author in the TT (See Appendix, P.104, verses.6.16,6.17,6.18). Similarly, Dalvi has switched the subject in verse no. 6.11 of the TT in which he has translated “سب آئے یہ” (*yeh aaye sab*) as “here they come” which is not absolutely mentioned in the source text.

4.7.2. Ennoblement

Ennoblement can be observed in the verse no. 6.10 of the source text in which Faiz has written the phrase “چھپائے شعلوں کو تازیدانے” (*Chupaaye sholon ko taaziyaane*) and Dalvi has transformed it as “to foment the embers secreted” to make the TT more elegant than the sources text.

4.7.3. The Destruction of Rhythms

Rhyming pattern is the most prominent feature of this poem titled as “*Mere Milne Waale*” but Dalvi has failed to maintain it properly. Faiz has started many verses with the rhyming word “وہ” (*woh*) and Dalvi has tried to maintain that rhythm by using the word

“here” which is not the appropriate equivalent of the original expression. However, Dalvi has mainly focused on the musicality of the poem and ignored the forms and sense in the TT (See Appendix, P.103).

In the verses 6.4, 6.6, 6.8 and 6.10 of the ST, Faiz has used the words “بچھاوے” (*bichaane*), “سوناوے” (*sunaane*), “ماناوے” (*manaane*) and “تااڑیاوے” (*taaziyaane*) for creating the elements of musicality but these forms have been translated as “spread”, “carrying tales”, “to lance” and “to foment” which destroy the rhythmic expression of the ST. Moreover, in the verses 6.12, 6.13, 6.14 and 6.15, Faiz has adopted the rhyming pattern “واسطہ ہے” (*vaasta hai*), “گیا ہے” (*gayaa hai*), “کہاں ہے” (*kahaan hai*) and “ہے رواں” (*rawaan hai*) which has reflected the rhythm in the ST while Dalvi has not maintained it and lost the poetic element by translating them as “business”, “depart”, “neither and nor” and “gush and flow” respectively.

Furthermore, in the last three verses of the ST, Faiz Ahmed Faiz has implied the rhythm at the end of the verses as “تھامے” (*thaame*), “سنبھالے” (*sambhaale*) and “تھامے” (*thaame*). Dalvi has also not sustained the rhythm by switching the words to the prepositional phrases in the TT and translated them as “holding on”, “holding up” and “holding on” respectively (See Appendix, P.104, verses. 6.16, 6.17, 6.18).

4.7.4. The Destruction of Linguistic Patterning

The destruction of linguistic patterning is quite obvious in the TT. The source text is written in simple past and present perfect tense while Dalvi has used present indefinite tense in the translation. He has clarified the notions and verses of the source text and destroyed the elements of coherence in the TT. The translator has translated the verse 6.1 in the given way which explicates the switching of tenses as well as clarification of many notions.

وہ درکھلا میرے غم کے دے کا

وہ آگئے میرے ملنے والے

Woh dar khula mere gham-kade ka

Woh aa gaye mere milne waale

In my house of sorrow, a door is flung open-
here they come, those who seek me:

4.7.5. Qualitative Impoverishment

This tendency is very prominent in the target text and the translator has not overcome it while doing inter-lingual translation. A complete destruction of the original text can be notified in the verse 6.4 of the ST in which Faiz has used the compound word “فرش اف سردگی” (*farsh e afsurdagi*) and Dalvi has translated it as “gloom spread all over the floor”. Another example of qualitative impoverishment can be observed in the verse 6.13 of the TT in which Dalvi has used less resonant terms for the ST and translated “نگاہ و دل کے و خبر کے ہاں ہے” (*Nigaah-o-dil ko khabar kahaan hai*) it as “but neither my heart nor my gaze can tell” which does not have the same weightage as compared to the source text and he fails to depict originality in the TT.

4.7.6. Comments

In this instance of translation, the translator has adopted many deforming tendencies like clarification, ennoblement, the destruction of linguistic patterning and rhythms. Dalvi has taken liberty to add the determiners and adverbs in the translation. He has added the word “Those” in the title which has nothing to do with the original title “میرے مدنیے والے”. The researcher has further found out the inclusion of adverb “here” in almost every verse of the translation which is nothing but to make the TT more embellished. All these inadequacies do not present the same semantic sense and tilt the target text towards domestication. Dalvi has used the word “foment” for “تازہ بازے” which means to stir up public opinion while there is the equivalent word “to whip” for the above mentioned instance in the target language. Though the word which has been provided by the translator has the positive connotation but the readers and students must have been provided with the exact and correct equivalent of the target language. An additional debate is also about switching of source text tense into another tense and substitution of syntactic structure (See App. P.103, Ver. 6.1, 6.2, 6.3).

4.8. Poem 7: Nauhaa (نوحہ)

Translation: Elegy

4.8.1. Rationalization

In this poem, Dalvi has rationalized many expressions and used punctuation marks to make the TT more rationalized than the ST. Dalvi has used a question mark and an exclamation mark which are not the part of the source text. In the verse 7.7 of the ST, Faiz has not used a question mark but Dalvi has become more rationalized and translated it as given below:

کیا کروں بھائی یہ اعزاز میں کیونکر پہنوں

Kya karoon bhai, yeh aizaaz main kyonkar pehnoon

Well, what do I do with this? Why should I wear this at all?

Dalvi has further rationalized the TT by using exclamation mark which does not exist in the source text. In the line number 7.11 of the ST, Faiz has written the following expression without exclamation, but Dalvi has tilted to become more rationalized and translated it as under:

پہول ہوا دھک تاپہ اپنا تم جاؤ لے کے آ

Aake le jao tum apnaa yeh dehektaa hua phool

Come! Take back from me your throbbing bloom,

4.8.2. Clarification

In this poem, Dalvi has clarified many ideas for the target readers. For example, in the very beginning of the poem (verse 7.1), Faiz has used the word “میرے بھائی” (*mere bhai*) and the translator has adopted foreignization and translated it as it is. He has translated it as “Mere Bhai” rather than finding an equivalent in the TT. In the verses 7.2, 7.4 and 7.10 of the TT, Dalvi has explicated different ideas and translated these phrases “عہد شباب”, “book of remembrance”, “عمرِ گذشتہ کی کتاب” (*umr e guzishtaa ki kitaab*) as “book of remembrance”, “عہد شباب”, “عمرِ گذشتہ کی کتاب”

(*ahd e shabaab*) as “youth” and “یہ بھی سوال” (*yeh bhe sawaal*) as “to give me an answer” respectively. These clarifications do not only ruin the essence of the ST, but also devalue the originality. In the verse 7.9 of the ST, Faiz has not used any pronoun, but Dalvi has referred back to pronouns again and again to make the ST clear for the target readers (See Appendix, P.105, verse. 7.9, 7.10). Moreover, in line number 7.7 of the ST, Faiz has neither used adverb nor personal and demonstrative pronouns but Dalvi has used it to clarify the target text. He has translated the ST in the given way and made the text explicit for the target reader.

کیا کروں بھائی یہ اعزاز میں کیونکر پہنوں

Kya karoon bhai, yeh aizaaz main kyonkar pehnoon

Well, what do I do with this? Why should I wear this at all?

In the above mentioned verse, Dalvi has even translated “اعزاز” (*aizaaz*) as “*this*” which is not an appropriate equivalent to the ST. Furthermore, Dalvi has used “here” and “only” in verse no. 7.9 and 7.12 of the TT which are not mentioned in the source text and Dalvi has tried to make explicit the implicit ideas of the ST (See Appendix, P.105).

4.8.3. Ennoblement

In the verses 7.6 and 7.12, ennoblement can be observed clearly in which Dalvi has used the word “pulsating” and “throbbing” for the ST word “دھک تہا” (*dehektaa*). It does not have the same resonance, but Dalvi has used them to make the translation more elegant and sophisticated.

4.8.4. The Destruction of Rhythms

At the beginning of the verses 7.3, 7.4 and 7.5, Faiz has created musicality by adding the word “اس” (*Is*) in the ST, but Dalvi has ignored it and translated it as “there”, “my” and “and” respectively. Moreover, in the ST, regular rhyming scheme has been followed, whereas in the target text rhythmic expression has been ignored by the translator. For example, in the lines number 7.2, 7.4, 7.6, 7.8, 7.10 and 7.12 of the ST, Faiz has selected the rhythmic words like “کتاب” (*kitaab*), “شباب” (*shabaab*), “گلاب” (*gulaab*), “حساب” (*hisaab*), “جواب” (*jawaab*) and “کتاب” (*kitaab*) which Dalvi has

translated as “book”, “youth”, “rose”, “take account”, “response” and “book” respectively. These words are not of the same leadenness as mentioned in the source text.

4.8.5. Qualitative Impoverishment

At some points of this poem, this tendency of qualitative impoverishment can be perceived as Faiz has used many compound words in the ST and it has become challenging for the translator to find the equivalent forms or synonyms in the target text. For example, in the verses 7.2, 7.4 and 7.11 of the TT, the translator has transmitted the compound words “عمر گذشتہ” (*umr e guzishtaa*), “عہد شباب” (*ahd e shabaab*) and “مایوس جواب” (*maayooos e jawaab*) as “remembrance”, “youth” and “without a response” which do not have the same sonorous richness as compared to the ST. Furthermore, in verse 7.1 of the ST, Faiz has used the word “جاتے جاتے” (*jaate jaate*) which is repetition, but Dalvi has failed to find the equivalent resonant term in the TT and translated it as “*while leaving*” which is the taming of the original text and does not have the same impact on the readers as the ST does.

4.8.6. Comments

In the translation of “Nauhaa”, deforming tendencies like Rationalization, clarification, ennoblement and qualitative impoverishment have been observed frequently. The translator has added, omitted and switched the words as per his perception. He has used the adverb at different points just to embellish the TT. The strategy of inclusion or exclusion does not render the same sense and effect on the target text and lead it towards domestication. Furthermore, a serious problem has been noticed related to deformation which is a kind of duplication. For example, the phrase “یک یہ بھی سوال” has been translated as “to give me an answer” which is inappropriate and nonequivalent providing more than the required meaning. Though the equivalent word exist in the TT and the translator could have used the equivalent word “question” or “request” for it as the poet refers “سوال” as “request”. The translator has tamed the text and demeaned the originality of the poem in the target text.

4.9. Poem 8: Gulon Mein Rang Bhare (گلوں میں رنگ بھرے)

Translation: The Empty Birdcage

4.9.1. Rationalization

The rationalization can be noticed very easily in the title of the poem in which Dalvi has completely modified the abstract idea to the concrete one. Faiz has given the title to the poem “گلوں میں رنگ بھرے” (*Gulon mein Rang Bhare*) and Dalvi has translated it “The Empty Birdcage” which is totally opposite to the source text. He has even changed the syntactic structure in the TT as Faiz has wished something to be happened accidentally in the verses 8.5 and 8.6 of the ST while Dalvi has used imperative sentence which reflects his command for the same phenomenon (See Appendix, P.107, verses.8.9, 8.11). Dalvi has translated the source text as

کبھی تو صبح تیرے کونج لب سے ہو آغاز

Kabhi to subah tere kunj-e-lab se ho aaghaaz

as

Let the dawn, for once, arrive

Through the archway of your lips.

It reflects the conversion of the syntactic structure and rationalization of the TT. In addition to the replacement of abstract concepts by concrete ones, he has also simplified many complex sentences which have made the translation clear for the target reader (See Appendix, P.107). It will be further discussed under the heading of clarification.

4.9.2. Clarification

The translator has clarified almost every verse of the source text and does not have the same intonation as compared with the ST. For example in the verses 8.1 and 8.2 of the TT, Dalvi has used the determiner “their” and comparative word “like” which are not mentioned in the source text. He has also added the words “forth love” and “its” for the breeze to clarify the TT (See Appendix, P.107, verses. 8.3, 8.4). Furthermore, he has used the determiners and pronouns to refer to the beloved and Faiz. For example, in the

verses 8.5, 8.8, 8.11, 8.12, 8.21, 8.22 and 8.27 of the TT, Dalvi has used the words “this birdcage”, “my beloved”, “its perfume”, “your tresses”, “my vehemence”, “your presence my love”, and “his beloved’s street” for the source text “قفس” (*qafas*), “یار” (*yaar*), “مشدک بار” (*mushkbaar*), “سر کا ل” (*sar e kaakul*), “دفتر جنوں” (*daftar e junoon*), “حضور یار” (*huzoor e yaar*) and “کے وئے یار” (*ku e yaar*) respectively. The verse 8.12 of the ST has the hidden meaning, but Dalvi has explicated everything after translating “گہرہ میں لے کے گریبان کا ڈانٹ تار چلے” (*Girah mein leke girebaan ka taat taar chale*) as “I bunch up my shirt in a knot and rip its collar to shreds”. In this verse, Faiz has not used any subject, but Dalvi has explained the verse and failed to maintain the poetic sense in the TT. Similarly, in the verses no. 8.9 and 8.10 of the ST, Faiz has written the expression in the given way:

جو ہم پہ گہری سو گہری مگر شب ہجران

ہمارے اشک تیری عاقبت سدنوار چلے

Jo hum pe guzri so guzri magar shab-e-hijraan

Hamaare ashk teri aaqibat sanwaar chale

Here Dalvi has translated it by giving the surety that end will be adorned by the tears of the beloved and translated the above mentioned verse as under:

What is done is done

But, sundering night,

Know that your passing

Is adorned with our tears.

Thus, it is true that clarification has totally spoiled the beauty of the ST and explained the underlying meanings of the ST to the target readers rather than making them explore the interpretation of the original text by their wit.

4.9.3. Expansion

As the translator has explained and clarified every verse of the source text for the target reader, it becomes quite obvious to notice the tendency of expansion in the poem titled “گ لوں میں رنگ ب پھرے” (*Gulon mein rang bhare*). The source text consists of only 14 lines, while the TT has expanded into 28 lines due to rationalization and clarification. It reflects that Dalvi has written two lines for every single verse which has ruined the conciseness and metrical system of the poem.

4.9.4. Ennoblement

This tendency of ennoblement can be perceived in the verses 8.13 and 8.28 of the target text in which Dalvi has translated “دل غریب” (*dil gharib*) for “*impoverished heart*” and “سوئے دار” (*su e daar*) for “*the gallows pole*” respectively. Though there are the alternate words and synonyms in the target language, but he has not adopted them. Furthermore, Dalvi has tried to refine the verse 8.11 of the ST and translated “کی طلب” (*ki talab*) as “*So insatiable is my vehemence to be in your presence, my love,*” which does not have the same intensity as the source text prevails.

4.9.5. The Destruction of Rhythms

Rhythm is the main element of any poem which creates musicality in it. In the source text, Faiz has written couplets which end with “Radif”. Faiz has also followed a particular rhyming scheme like “aabacadaefaga” in the ST while Dalvi has failed to maintain it in the TT. For example, every couplet of the source text ends with *Radif* “چلے” (*chale*) which is followed by rhyming words whereas in the TT, it is hard to find the rhyming expressions. Dalvi has deformed the rhythmic expression by just focusing on the clarification of the source text and translated “بہار نو بہار” (*baad e naubahaar*), “کاروبار” (*kaarobaar*), “زکر یار” (*ziker e yaar*), “مشدک بار” (*mushkbaar*), “غم گزار” (*ghamguzaar*), “سدنوار” (*sanwaar*), “تار” (*taar*) and “سوئے دار” (*su e daar*) as “new breeze of spring”, “business”, “to speak of my beloved”, “perfume like musk”, “leaving comfort behind”, “adorned”, “rip” and “the gallows pole” respectively.

4.9.6. The Destruction of Linguistic Patterning

In this translation of the poem titled “The Empty Birdcage”, Dalvi has not maintained coherence in the target text which exists in the source text, linking the ideas with one another. Every idea is dispersed in the TT which does not carry the same sense and feelings as compared with the ST (See Appendix, P.107). The destruction of linguistic patterning can be perceived almost in every verse of the TT; two of them are as under:

گ لوں میں رنگ ب پھرے ب باد نو ب ہار چلے
چلے ب ہی آؤ کہ گ لشن کا کاروبار چلے

Gulon mein rang bhare baad-e-naubahaar chale

Chale bhi aao ke gulshan ka kaarobaar chale

Like the new breeze of spring
that grants blossoms their hue,
come forth love, grant the garden
leave to go about its business.

قفس اداس ہے یارو صد با سے کچھ تو کہو
کہہیں تو ب ہر خدا آج ذکر ر یار چلے

Qafas udaas hai yaaro sabaa se kuchh to kaho

Kahin to bahr-e-khudaa aaj zikr-e-yaar chale

This birdcage is forlorn.
Call upon the gentle wind, friends
to petition the Lord, if it will,

to speak of my beloved.

The above mentioned verses have shown that how Dalvi has made the text incoherent and failed to create coherent sense in the TT.

4.9.7. Qualitative Impoverishment

It is the tendency when the translator replaces the expressions of the ST to the less sonorous words. For example, the translator has translated many compound words of the ST like “بہارِ نو بہار” (*baad e naubahaar*), “بہرِ خدا” (*bahr e khudaa*), “ذکرِ یار” (*zikr e yaar*), “سرِ کاکل” (*sar e kaakul*), “غمگزار” (*ghamguzaar*) and “عاقبت” (*aaqibat*) as “new breeze of spring”, “to petition the lord”, “to speak of my beloved”, “your tresses”, “leaving comfort behind” and “passing” at different point of the TT (See Appendix, P.107). Dalvi has used the less sonorous words for these expressions which show the impoverishment of the quality in the TT.

4.9.8. Comments

In this piece of translation, Dalvi has changed the translation thoroughly and domesticated the source text in a way which does not provide its real essence. Rationalization, expansion, clarification, ennoblement and qualitative impoverishment have been noticed in the TT which affects the target text. The title of the poem has totally been tamed by Dalvi as translated “گلوں میں رنگ بہہ رہے” as “The Empty Birdcage” which has nothing to do with the source text. In the very first stanza of translation, nonequivalence can be observed frequently. If the same translation is transmitted in the source language it will fail to carry the same sense and lexis used in the source text (See App. P.106-107).

4.10. Poem 9: Donon Jahaan Teri Muhabbat Mein Haar Ke (ہار کے)

(دونوں جہاں یری ت مد بت می)

Translation: Losing both This World and the Next

4.10.1. Rationalization

The example of rationalization can be observed in the translation of Faiz’s poem titled “دونوں جہاں یری ت مد بت می ہار کے” (*Donon jahaan teri muhabbat mein haar ke*).

Dalvi has frequently used punctuation marks in the translation which are not the elements of the source text. In the whole TT, Dalvi has used commas and exclamatory marks to rationalize his translation more than the ST. A few of the examples can be observed in the verses 9.3, 9.18 and 9.20 of the target text as given below:

وہ جا رہا ہے کہ وہ شب غم گزار کے

Woh jaa rahaa hai koi shab-e-gham guzaar ke

How the lover stirs, look!

Roused from his night of sorrow.

بہولے سے مسکرائے وہ آج ضیف

Bhule se muskuraa diye woh aaj Faiz

If only she would casually smile

our way, Faiz!

مت پوچھو لوگے دل ناکردہ کار کے

Mat pooch walwale dil-e-nakardaakaar ke

Do not ask how our hearts would well up

In these futile, worthless breasts!

4.10.2. Clarification

This deforming tendency is found in every couplet of the poem as Dalvi has explicated almost every verse of the source text to make the readers understand the author's message. Faiz has not used nouns or pronouns as a subject and made it open for every gender to read and interpret, but Dalvi has employed the subject in every verse of

the TT and made it specified. For example, in the verses 9.3, 9.4, 9.9, 9.13, 9.15, 9.18 and 9.19 of the TT, the translator has used the words “the lover”, “his night of sorrow”, “we finally”, “This world-us”, “our livelihoods”, “our way” and “our hearts” which do not exist in the ST. Similarly, the second verse of the ST has been clarified completely and the translator has transmitted the ST in such a way that depicts the perspective of the translator. He has translated the ST “وہ جا رہا ہے کوئی شب غم گزار کے” (*Woh jaa raha hai koi shab-e-gham guzaar ke*) as “how the lover stirs, look! roused from his night of sorrow.” In it, the message is implicit, but Dalvi has tamed the text for the readers’ ease. Furthermore, in the verse 9.8 of the ST “تو جہ سے یہ دل بیفر ہے غم روزگار کے” (*Tujh se bhi dil-fareb hai gham rozgaar ke*), Faiz has not referred to any period of time, while Dalvi has clarified by writing the word “now” in the TT and translated it as “now the travails of our livelihoods hold more allure than you.”

4.10.3. Expansion

This tendency of expansion has been observed in the TT which consists of 20 lines while the ST consists of 10 lines. Faiz has written a concise poem and made every verse interlinked, whereas Dalvi has failed to hold that conciseness and sense in the TT and made vigorous explications in the translated poem. This explication has led the translation towards the deforming tendency of expansion.

4.10.4. Ennoblement

Ennoblement is one of the deforming tendencies in which the translator tries to make the TT refined. A few examples of ennoblement can be observed in the translation of the poem titled “دونوں جہاں یری ت مد بت یم ہار کے” (*Donon jahaan teri muhabbat mein haar ke*) in which Dalvi has added and deleted a few terms to make the translation worthy and elegant. For example, in the title, Dalvi has excluded the words “مد بت یری ت” (*teri muhabbat*) and translated the title “Losing both this World and the Next” for “دونوں جہاں یری ت مد بت یم ہار کے” (*Donon jahaan teri muhabbat mein haar ke*). In the verse 9.5 of the TT, Dalvi has added a word “revelers” which is not mentioned in the ST. Moreover, Dalvi has also translated “غم روزگار” (*gham rozgaar*) as “travails of our livelihood” as mentioned in the verse 9.15 of the TT. Similarly, in the verses 9.6 and 9.10 of the ST, the translator has added many ideas on his own to make the TT refined. The

examples of ennoblement after addition in the form of phrases can be seen in the following texts.

دکھے ہیں یہ ہم نے جو صلے پر رورنگار کے

Dekhe hain hum ne hausle parwardigaar ke

We have seen

God's omniscient grace

Play out his mysterious ways.

مت پر وچھوڑا دلے دل ناکارہ کے

Mat pooch walwale dil-e-nakardaakaar ke

Do not ask how

Our hearts would well up

In these futile, worthless breasts!

4.10.5. The Destruction of Linguistic Patterning

In this poem, Dalvi has used many techniques like clarification, rationalization and expansion to make the TT linguistically homogenous, but he fails to overcome the destruction of linguistic patterning. Faiz has chosen every form for the specific purpose, while all the above mentioned techniques push the TT towards the destruction of linguistic patterning. For example, in the verses 9.7 and 9.8 of the TT, the destruction of linguistic patterning is quite obvious as Dalvi has translated “*You had to leave, and with you departed the spring, depressed.*” for “تو مایک نے گ کے روٹھ گے دن بہ ہار کے” (*Tum kya gaye ke rooth gaye din bahaar ke*). In the above mentioned verse, it becomes hard to find sense and coherence between the different expressions translated by Dalvi.

4.10.6. The Destruction of Rhythms

In the poem termed as “*Dono Jahaan teri Muhabbat mein Haar ke*” Faiz has written the rhythmic verses in the original text, while Dalvi has broken that musicality in the TT and distorted the essence of the original text. Faiz has composed each couplet

ending with “Radif” “کے” which is followed by the rhyming words like “ہار” (*haar*), “گزار” (*guzaar*), “بہار” (*bahaar*), “پہروردگار” (*parwardigaar*), “روزگار” (*rozgaar*) and “ناکردہ کار” (*nakardaakaar*), while in the TT, Dalvi has lost the poetic element and translated these words as “losing”, “roused”, “spring”, “God”, “livelihoods” and “futile, worthless breasts” respectively.

4.10.7. Qualitative Impoverishment

In the verses 9.3, 9.5, 9.8, and 9.10 of the ST, Faiz has chosen the compound words, while Dalvi has translated them using less sonorous words (See Appendix, P.108, 109). Though the equivalent words exist in the TT yet the translator has ignored them. For example, Dalvi has translated “barrel and goblet”, “time to sin”, “allure”, “well up” and “our hearts in these futile, worthless breasts” for “خم ساگر” (*khum o saagar*), “گناہ” (*fursat e gunaah*), “دل بی فر” (*dil fareeb*), “والہ” (*walwale*) and “ناکردہ کار” (*dil e nakardaakaar*) respectively. These translated words do not have the same intensity as compared with the ST and lead the text towards the deforming tendency of qualitative impoverishment.

4.10.8. Comments

In this instance of translation, the researcher has found a number of deforming tendencies like clarification, ennoblement, qualitative impoverishment, destruction of linguistic patterning and rhythms etc. All these deforming tendencies have distorted the translation and led it towards domestication. In the process of translation, the translator has taken liberty in rendering his own message rather than focusing the perspective of the poet. He has added different ideas on his own and has not used the equivalent forms from the target language. For example, he has translated “وہ جا رہا ہے کہ وہ شب غم گزار کے” as “how the lover stirs, look! roused from his night of sorrow” which is not the equivalent translation of the original text. Dalvi could have used the equivalent “he is going or leaving” rather than “how the lover stirs” and addition to debate, “after spending the night of sorrow” rather than “roused from his night of sorrow”. He has not only used the strategy of omission in the title but also in the whole translation of the poem. Furthermore, he has added his own ideas to make the translation worthy. These strategies

of translation has demeaned the target text and eradicated the originality in the translation.

4.11. Poem 10: Sharh-E-Bedardi-E-Haalaat Na Hone Paayi (ہونے پائی) (شرح ی بے درد حالات نہ)

Translation: These Pitiless Circumstances

4.11.1. Clarification

This deforming tendency can be examined in the whole translation of the poem “Sharh e bedardi e haalaat na hone paayi” in which the translator has clarified every notion of the ST and used the determiners to specify the things. Dalvi has even added a few words to make the underlying message clear for the target readers and tamed the verses 10.2, 10.10 and 10.12 of the ST as given below.

Verse 10.2

اب کے بے بھی دل کی مدارات نہ ہونے پائی
Ab ke bhi dil ki madaaraat na hone paayi

This time,

There is no consoling

This uncivil heart.

Verse 10.10

پھر شب و صل ملاقات نہ ہونے پائی

Phir shab e wasl mulaaqaat na hone paayi

Once again, the night of union

Passes to sunrise, unfulfilled.

Verse 10.12

پھر یہاں ختم مناجات نہ ہونے پائی

Phir yahaan khatm munajaat na hone paayi

Stymied yet again,

Their prayers went unheard.

In verse 10.12, Dalvi has not even expressed the author's idea, but has also modified the syntactic structure of the original text. Similarly, he has used "the many", "my", "in the petitioner's face", "their" and "he knows" in the verses 10.11, 10.14, 10.22, 10.24 and 10.27 of the TT which do not exist in the ST. In the last verse of the ST, the poet has used his pen name and has not specified himself for the pitiless circumstances, whereas Dalvi has assured it by translating the last verses of the ST given below:

فیض سر پر جو ہر اک روز قہ یامت گ زری

ایک بے ہی روز مکافات نہ ہونے پائے

Faiz, sar par jo har ek roz qayaamat guzri

Ek bhi roz e muqaafaat na hone paayi

While, for Faiz, every day

Befell as if the very last,

He knows the day

Of reckoning is still to come.

Furthermore, Dalvi has explained the implicit ideas by adding extra information in the TT. He translated "loose talk" for "بے بات" (*baat*), "moth fluttered" for "پہ روانے" (*parwaane*), "the familiar lurch of my heart" for "جاں بے لابی" (*jaan b labi*) and "consummation in the tavern" for "خرابہ بات" (*kharaabaat*) (See Appendix, P.111, verse. 10.7,10.9,10.13,10.16).

4.11.2. Ennoblement

The example of ennoblement is highlighted in the translated title in which Dalvi has excluded a few words and rephrased the source text just to make the title more refined than the ST. Dalvi has translated the title "شرح بے دردی حالات نہ ہونے پائے" (*Sharh-e-bedardi-e-haalaat na hone paayi*) as "These Pitiless Circumstances" which does not have the same intensity and effect as the source text holds in it.

4.11.3. Expansion

Dalvi has expanded the whole poem to focus more on the clarification which makes the TT a comprehensive text. The ST comprises 14 lines, while the target text consists of 28 lines that is double the length of the source text.

4.11.4. Qualitative Impoverishment

This is the deforming tendency which distorts the original taste of the source text. The example of the qualitative impoverishment is highlighted in the TT as Dalvi has chosen less sonorous words for the compound and high frequency words. In the verses 10.3, 10.13, 10.16, 10.17, 10.21, 10.26 and 10.28 of the TT, Dalvi has used the word “consoling” for “مدارات” (*madaaraat*), “lurch of my heart” for “جان ب ل بی” (*jaan b labi*), “consummation in the tavern” for “خراب ات” (*kharaabaat*), “acolytes” for “چشم و نظر” (*chashm o nazar*), “doors” for “باب اڈ ر” (*baab e asar*), “last” for “ق یامت” (*qayaamat*) and “day of reckoning” for “روز و مکافات” (*roz e muqaafaat*) which are not the exact synonyms of the terms used in the ST. Dalvi has tamed the original text and translated the highly effective words into the less resonant words.

4.11.5. The Destruction of Rhythms

In the original poem, the rhyming pattern has been used by the poet, whereas in the translation, Dalvi has not sustained the rhythm. Every couplet of the ST ends with “Radif” “نہ ہونے پائی” which follows the rhyming words like “حالات” (*haalaat*), “مدارات” (*madaaraat*), “اڈ بات” (*isbaat*), “رات” (*raat*), “خراب ات” (*kharaabaat*), “ملاقات” (*mulaaqaat*), “مناجات” (*munajaat*) and “مکافات” (*muqaafaat*), whereas Dalvi has translated them as “circumstances”, “consoling”, “affirmed”, “night”, “consummation in the tavern”, “passes to sunrise”, “prayers” and “reckoning” respectively (See Appendix, P. 111, 112). He has not even chosen a specific word for *Radif*. Thus, the whole translation fails to sustain the rhythmic expressions in the TT.

4.11.6. The Destruction of Linguistic Patterning

Dalvi as a translator has adopted rationalization and clarification in the TT which has molded the TT towards the destruction of linguistic patterning. For example, Faiz has used diacritic “زیر” in the ST, but Dalvi has not given the same expression of diacritic

that has been used in the TT (See Appendix, P. 20). Dalvi has translated “بے دردی حالات” (Sharh e bedardi e haalaat), “اذن شہادت” (lazzat e mai), “ذلت مے” (izn e shahaadat), “دم دید” (dam e deed), “شب و صل” (shab e wasl), “باب اثر” (baab e asar) and “روز مکافات” (roz e muqaafaat) as “these pitiless circumstances -- explanation”, “martyrdom”, “tasted wine”, “-----”, “night of union”, “door” and “day of reckoning” respectively which do not continue the same pattern in the TT and fail to carry the same sense as produced in the original text.

4.11.7. Comments

In the above mentioned instance of the poem, the researcher has observed many deforming tendencies in the target text which has referred the TT towards domestication. The translator has failed to translate the poem accurately e.g. in the translation of the title, Dalvi has tamed the text thoroughly and adopted the strategy of exclusion and inclusion. He has translated “شرح بے دردی حالات نہ ہونے پر لای” as “These Pitiless Circumstance” which is not the equivalent to the source text. He could have used the word “exposition” for “شرح” and could have translated it as “the exposition of pitiless circumstances would not have to come”. In addition to it, he has expanded the translation to render the meaning of the source text but fails to provide the same message delivered in the original text. The translator has not shown fidelity to the ST and has tamed the text by adopting clarification, ennoblement, expansion, the destruction of linguistic patternings and rhythm.

4.12. Conclusion

In this chapter, the researcher has investigated the presence of deforming tendencies in the English translation of Faiz Ahmed Faiz’s poetry by Mustansir Dalvi. Through the analysis, the researcher has demonstrated with examples that these deforming tendencies have found in the translation which have had the great effect on the target text linguistically. If the presence of deforming tendencies is considered individually, it may not have that noticeable impact on the accuracy of the target text but when it is taken cumulatively, these deforming tendencies affect the translation adversely. Through a thematic and extended discussion, it has been observed that there are number of deforming tendencies used by the translator in the TT which have led the

target text towards domestication. Domestication refers the use of clarification, rationalization, inclusion, exclusion, qualitative impoverishment and ennoblement in the target text. It has also been noticed that the translator has disregarded the linguistic features of the source text like denotation, connotation, nuance etc. In the light of the preceding discussion, it can be concluded that the deformation which has been brought about these tendencies vary the linguistic patterning as well as nuance of the source text in the translation.

CHAPTER 5

CONCLUION

This research revolved around the theoretical framework of Antoine Berman (1985) termed as “Twelve Deforming Tendencies”. In this study, the researcher has figured out the deforming tendencies used by Mustansir Dalvi while translating the selected poems of Faiz Ahmed Faiz into English. It has also been scrutinized that Mustansir Dalvi has failed to translate the original forms to the equivalent words. He has not communicated the same message in the target text and taken liberty in translating Faiz’s poetry into English. He has de-shaped the beauty of the written expressions of the source text having analyzed many deforming tendencies described by Berman. After analyzing both the texts, i.e., the source and the target texts, the researcher has noticed that in inter-lingual translation, it becomes quite difficult to maintain musicality and rhythmic parameters in translation. It can also be stated that difference of the syntax in two languages is one of the major reasons which has brought the far distance in rhythm as well as the syntax of the target text. Furthermore, the researcher has observed that the translator has rendered the words of the ST to the derivative forms which do not have the same meanings and sense as compared with the source text. After analyzing the text, the researcher has further noticed that all the deforming tendencies adopted by the translator in the TT have de-shaped the source text. The translator has affected the target text badly and tamed the text as per his own ease by using the technique of inclusion, exclusion, impoverishment, ennoblement and so on.

Poetry is a genre of literature which contains a particular message and amuses the readers through its composition. In this research, the researcher has chosen ten poems of Faiz Ahmed Faiz translated by Mustansir Dalvi. The words used in the original poems have multiple dimensions and as a professional translator, Dalvi should render the terms with such words which can avoid the loss of message, sense and poetic elements.

The primary focus of this study was to explore the deforming tendencies found in the English translation of Faiz Ahmed Faiz’s poetry by Mustansir Dalvi and their affect on the target text. In this regard, the data was collected from ten selected poems of Faiz

Ahmed Faiz's poetry translated by Mustansir Dalvi into English. The researcher studied all the relevant and accessible poems to analyze the data in the light of theoretical framework presented by Antoine Berman (1985). In a few poems, Mustansir Dalvi has adopted *sense for sense* technique and in others *word for word*. On the basis of the model of *Twelve Deforming Tendencies*, it has been found out that the translator has not only deviated syntactically but also phonologically, semantically and lexically. After considering both the texts, it has been observed that all the deforming tendencies of this model do not exist in the TT all together. More so, deviation occurred in the translation of Faiz's poems based on the tendencies like *rationalization, clarification, qualitative impoverishment, the destruction of rhythms and the destruction of the linguistic patterning*. In some other poems, a few more deforming tendencies have been observed by the researcher like *expansion, ennoblement, quantitative impoverishment and the destruction of underlying networks of signification*.

The translator has determined the forms in the TT in accordance with his own perspective and ease. He has domesticated the source text which resulted in the loss of message, sense and poetic elements. Considering both the message and the forms presenting aesthetic sense in the poetry was quite hard for the translator to manipulate. Thus, at a few points, he has paid more heed to the message while at other positions, he has tilted towards aestheticism. The translator has modified the original text and converted complex sentences into the simple ones. He has focused more on the superficial message and did not maintain the original message and aesthetic beauty of the source text in the target text. However, Berman (1985) said that the job of the translator is not only to convey the message of the source text, but also the maintenance of its unique forms in the TT.

Furthermore, it has also been observed in the translation of a few poems that syntactical deviations occurred more than any other deforming tendencies in the target texts. If that target text got translated again in the Urdu language, it would not be having the same syntactic structure as well as meanings.

Through the textual analysis of the data, the researcher has discovered that "perfect translation" of poetry is impossible because of different lexical and syntactic

structures. As Raffel (1988) said in his book *The Art of Poetic Translation* that no two languages have the same syntactic structures and lexemes, so it is impossible to recreate the same syntax and lexical arrangement as used in one language into the other one. Thus, this statement has also supported the researcher's point of view that the target text does not determine the same message and uniqueness of the forms as the source text possesses. Analysis of the data also renders the answer of the second question, it has been proved through the analysis that deforming tendencies do not only ruin the target text in terms of sense and forms but also domesticate the translation. All the deforming tendencies tilt the target text towards domestication and do not provide the same message and sense exists in the source text.

5.1. Findings

Translation is a newly emerged discipline which does not only enjoy the distinguished and dignified status in Pakistan, but all over the world. By textually analyzing the data in chapter 4, the researcher has determined that translation of poetry is quite challenging task for the translators because of the ambiguity in the sense of the source text, typically a lexeme or a sentence has more than one meaning, in spite of its contextual meanings. Mustansir Dalvi has translated Faiz Ahmed Faiz's poetry into English and deviated phonologically, semantically, lexically and syntactically for making the target text somehow equivalent to the source text. All these above mentioned deviations have led the target texts towards deformation.

As the researcher of the study, I have found that the translation was not equivalent with the ST, and Dalvi has deformed many notions and ideas in all the selected poems of Faiz Ahmed Faiz. These deforming tendencies are as under:

1. The researcher has pointed out many examples of clarification in which Dalvi has explicated many ideas and used references in the poem to clarify the text for the target readers. The most common referential items used by the translator are personal pronouns. Dalvi has frequently used third person pronoun to refer back to the things. He has also used determiner such as "the", "that", "this" and "those" to create a link between the different expressions. For example in one of his translations, he has translated the source text in the given way:

کیا کروں بھائی یہ اعزاز میں کیونکر پہنوں

Kya karoon bhai, yeh aizaaz main kyonkar pehnoon

Well, what do I do with this? Why should I wear this at all?

”کہیں تو جا کے رکے گا سفینہ غم دل

Kahin to jaa ke rukega safinaa-e-gham-e-dil

Sure that the ship of our sorrows

Would find land, somewhere,

Our yearnings drove us all on.

But this, is not that dawn.

2. The tendency of rationalization has also been found in the translation of Faiz's selected poems in which Dalvi has rationalized the text making the translation somehow equivalent. He has modified the syntactic structure and added punctuation marks to make the TT more rationalized than the ST. At different places, he has frequently used commas, question marks, semi-colons and exclamatory marks which were not the part of the ST. He has also changed the voice by rearranging the sequence of the elements. He has substituted active to passive voice and passive to active voice. For instance, he has translated the source text as under:

کہاں سے آئی نگار صبا، کدھر
کو گئی

Kahaan se aayi nigaar-e-sabaa, kidhar ko gayi

From whence did this zephyr

Manifest itself, where did it zip past?

کیا کروں بھائی یہ اعزاز میں کیونکر پہنوں

Kya karoon bhai, yeh aizaaz main kyonkar pehnoon

Well, what do I do with this? Why should I wear this at all?

3. The researcher has also found that the conciseness of the source text has been lost because of clarification and rationalization. Sometimes, Dalvi has over-translated and added his own ideas for making the target text equivalent which has diminished the voice of the original text. He has translated almost every verse double the length of the source text. For example, one of his translated verses is given below:

گ لوں سیم رنگ بھرے باد نو بہار چلے

چلے یہ ہواؤں کے گلشن کا کاروبار چلے

Gulon mein rang bhare baad-e-naubahaar chale

Chale bhi aao ke gulshan ka kaarobaar chale

Like the new breeze of spring

That grants blossoms their hue,

Come forth love, grant the garden

Leave to go about its business

4. The present study has also pointed out ennoblement in many of Dalvi's translations in which he has tried to refine the source text. He has replaced the words with high frequency words and translated them to make it more significant. A few examples of ennoblement analyzed in the poems can be seen here:

”حضور یہاں ہوئی دفتر جنوں کی طلب“

(Huzoor-e-yaar hui daftar-e-junoon ki talab)

“So insatiable is my vehemence to be in your presence, my love,”

”دیار حسن“

(*dayaar-e-husn*)

“Beauty’s nocturnal domain”

”اہل درد“

(*ehl-e-dard*)

“Anguished multitudes”

5. Qualitative impoverishment has also been observed by the researcher in the target text. Dalvi has paraphrased many compound words and illustrated them to convey the meanings. This illustration has become a source of poetic loss in the translation. He has replaced the high frequency words either with the low frequency words or expressed them thoroughly. This technique of replacement has led the target text towards qualitative impoverishment as exemplified here:

”نہ گاہ و دل کے و خبر کے ہاں ہے“

(*Nigaah-o-dil ko khabar kahaan hai*)

“But neither my heart nor my gaze can tell”

عمر گذشتہ (*umr e guzishtaa*)

Remembrance

”عہد شباب“ (*ahd e shabaab*)

Youth

“مایوس جواب” (*maayoos e jawaab*)

Without a response

6. It has also been found that Dalvi has impoverished the quantity of the target text by excluding the verse in the translation of the poem titled “Subh e Aazadi”. He has not translated a verse to the equivalent words existed in the target language. Every lexeme or notion mentioned in the source text is meaningful and written purposefully, but Dalvi has ignored it and tamed translation as per his ease. The example of qualitative impoverishment can be observed as under:

“وہ انتظار تھا جس کا، یہ وہ سحر تو نہیں”

(*Woh intezaar tha jiska, yeh woh seher to nahin*)

No translation of this verse has been found in the TT.

7. The researcher has also pointed out the destruction of the rhythms in the English translation of Faiz’ poems by Mustansir Dalvi. Rhythm is one of the most important elements in poetry which is deliberately created by the arrangement of the words. After analyzing both the texts, the researcher has found that Dalvi has failed to maintain rhythm in the target text. At a few points, he has tried to create musicality by replacing the words with unrelated terms. The example can be seen in the given verses.

Woh aa gaye mere milne waale

Woh aa gayee sham, apni raahon mein

Farsh e afsurdagi bichaane

Woh aa gayee raat chaand-taaron ko

Apni aazurdgi sunaane

Here they come, those who seek me:

Here comes dusk, leaving in her wake

Gloom spreads all over the floor;
Here comes the night, carrying tales
 Of misfortune to the moon and stars;

Faiz has also used “Radif” which is followed by the rhyming words. However, Dalvi has not maintained it because of the different syntactic structures and lexemes and translated many rhyming words as under:

“حالات” (*haalaat*)

Circumstance

“مدارات” (*madaaraat*)

Consoling

“اٹ بات” (*isbaat*)

Affirmed

8. In any text, sentences are arranged purposefully to communicate the message of the writer and they are interlinked through cohesive devices. Faiz Ahmed Faiz has also composed the poems in a way that adhere to coherence. As a researcher, I have found the lack of coherence in the target text because Dalvi has adopted *clarification*, *rationalization* and *expansion* for making the translation linguistically homogenous. In the source text, each lexeme, phrase, clause and sentence are connected to others syntagmatically as well as paradigmatically, whereas in the TT such connection has not been observed because of two different structures of languages. Faiz has used diacritic for creating the link of one word to another, but this type of pattern has not been found in the ST which has tilted the text towards the destruction of the linguistic patterning. The example of this tendency can be noticed as under:

“تُم ای ک بے گ ک ہ روٹھ ھ بے گ دن ب ہار ک ہے“

(*Tum kya gaye ke rooth gaye din bahaar ke*).

“You had to leave, and with you departed the spring, depressed.”

وہ در کھلا میرے غم کے دے کا
وہ آگے میرے ملنے والے

Woh dar khula mere gham-kade ka

Woh aa gaye mere milne waale

In my house of sorrow, a door is flung open-

Here they come, those who seek me:

9. The poet uses different words and entities for showing uniformity and sense in the text. I, as a researcher, have found that Faiz has also used the words “wo” and “jo” in the poem titled as “Woh Buton ne Daaley hai Waswasey” for referring to the actions taken place in past or present. However, Dalvi has neglected them and failed to express the intentions of the poet in the target text.

5.2. Recommendations

The following recommendations are expected to pave the way of the translators to produce quality work and avoid deformation in the text. These are as under:

1. The researcher believes that any translation cannot be viable until the translator understands both the social and cultural differences of the two languages. The translators need to understand the source culture for producing the accurate translation. The understanding of the source culture may help produce quality translation as each culture has some distinct norms and values.
2. The researcher is also in the view that changing the overall attitude towards translation may help diminish deforming tendencies. For this to achieve, the translator needs to explore the source culture and understands the nuance of the target culture for better outcome.
3. The researcher also recommends that the tendency of overwriting and rewriting needs to be diminished. The desire to make the target text more elegant leads translation towards over-translation. Ultimately, the original text gets demented in terms of syntax and semantics which further affects the quality of the text.
4. It is also recommended that the originality of the source text should be preserved in the target text. Any inclusion or exclusion leads the text towards domestication which

should be avoided. Domestication should not be practiced to facilitate the target readers.

5. It is true that translation from one language to another is not accurate but it can be equivalent by focusing more on the grammatical and linguistic theory. A translator is recommended to seek complete knowledge of the language and culture to produce quality translation. The translator needs to avoid adopting many tendencies. He must stick to the source text to show fidelity. In this research, the source language (Urdu) and the target language (English) have the distinct cultural and grammatical features. A translator primarily needs to understand all the differences found in the source as well as target language, especially in Anglo-European Languages.
6. Furthermore, it is recommended that the translator should know about the writing style and characteristics of the poet. He may avoid clarifying the text by considering the writing style and characteristics of the poet. For example, Faiz Ahmed Faiz is famous for his conciseness in the poem so the translators are recommended to avoid clarifying the target text to maintain originality.
7. The translator is recommended to seek the background knowledge about time and situation in which the source text has been produced. In this way, he can convey the message in the target text in the same way as given in the source text. This background knowledge may help him/her to conserve the underlying networks of significations in the TT.
8. In the end, the researcher recommends that the translator must have command on the genre of literature he is dealing with. Every genre of literature has some specific elements, but above all poetry inherits many devices which have different meanings when occur in the particular context. By focusing on all these, a translator may truly produce quality work and convey the real message and sense of the source text to the target readers.

5.3. Suggestions for Future Researchers

The following are a few suggestions for conducting future researches in the field of translation studies.

- The present study was confined to the Urdu-English pair: the selected poems of Faiz Ahmed Faiz were in Urdu, while the translation was in English. It can be another pair of language with reference to the Berman's model of *Deforming Tendencies*.
- The English translations of another translator can be studied under the *Model of Deforming Tendencies* presented by Antoine Berman.
- The English translation of Allama Muhammad Iqbal may also be approached by applying the Berman's *Model of Deforming Tendencies*.
- This study also opens up the way for further researches to be conducted on the English translation of other literary genres like novel, prose and essays in accordance with the model of Deforming Tendencies presented by Antoine Berman.
- This study was limited to the textual analysis of the target text; it can be further investigated in terms of comparative textual analysis.
- The data of the present study can also be analyzed in the light of another theory of translation.
- In the end of the present study, it can be said that there is still a corner to be filled with knowledge from the perspective of the same theoretical model.

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APPENDIX

Poem 1 (Source Text)

﴿وہ بتوں نے ڈالے ہیں وسوسے﴾

وہ بتوں نے ڈالے ہیں وسوسے کہ دلوں سے خوفِ خدا گیا
 وہ پڑی ہیں روزِ قیامتیں کہ خیالِ روزِ جزا گیا
 جو نفس تھا خارِ گلو بنا، جو اٹھے تو ہاتھ لہو ہوئے
 وہ نشاطِ آہ سحر گئی وہ وقارِ دستِ دعا گیا
 نہ وہ رنگِ فصلِ بہار کا، نہ روشِ وہ اجرِ بہار کی
 جس ادا سے یار تھے آشنا وہ مزاجِ بادِ صبا گیا
 جو طلبِ پے عہدِ وفا کیا، تو وہ آبروئے وفا گئی
 سرِ عام جب ہوئے مدعی تو ثوابِ صدق و صفا گیا
 ابھی بادبان کو تہہ رکھو ابھی مضطرب ہے رخِ وفا
 کسی راستے میں ہے منتظر وہ سکوں جو آکے چلا گیا

Target Text 1

The Despot's Delusions

So inured are we with the despot's delusions
 that we no longer feel any fear of God.
 When catastrophe visits us every day,
 what forebodings remain for the apocalypse?

With each breath the throat is raked with thorns;
 every raised hand is soaked in gore;
 no more the murmuration of dawn's gentle wind;
 the quiet poise of hands in prayer is gone.

No more the verdant colours of spring,
 nor its soaring clouds streaking the sky;
 that grace that once enthralled my friends
 that very spirit of the zephyr is gone.

When we made the promise of constancy,
 our loyalty itself was put to shame.
 The accusers called us out publicly,
 our recompense was falsehood and blame.

Now blustering winds gust relentlessly,
 hold down your sails tight to the mast,
 for you will perchance find tranquillity,
 find the peace we had, that now is gone.

POEM 2 (Source Text)

ہم دیکھیں گے

لازم ہے کہ ہم بھی دیکھیں گے

وہ دن کہ جس کا وعدہ ہے

جو لوحِ ازل پہ لکھا ہے

جب ظلم و ستم کے کوہِ گراں
 روئی کی طرح اڑ جائیں گے
 ہم محکوموں کے پاؤں تلے
 جب دھرتی دھڑ دھڑ ڈھڑکے گی
 اور اہلِ حکم کے سر اوپر
 جب بجلی کڑ کڑ کڑکے گی

جب ارضِ خدا کے کعبے سے
 سب بت اٹھوائے جائیں گے
 ہم اہلِ صفا، مردودِ حرم
 مسند پہ بٹھائے جائیں گے
 سب تاج اچھالے جائیں گے
 سب تخت گرائے جائیں گے

بس نامِ ربے گا اللہ کا
 جو غائب بھی ہے حاضر بھی
 جو ناظر بھی ہے منظر بھی
 اٹھے گا انا الحق کا نعرہ
 جو میں بھی ہوں اور تم بھی ہو
 اور راج کرے گی خلقِ خدا
 جو میں بھی ہوں اور تم بھی ہو

Target Text 2**We Shall See**

**Inevitably, we shall also see the day
that was promised to us, decreed
on the tablet of eternity.**

**When dark peaks of torment and tyranny
will be blown away like cotton fluff;**

**When the earth's beating, beating heart
will pulsate beneath our broken feet;**

**When crackling, crashing lightning
will smite the heads of our tormentors;**

**When, from the seat of the Almighty
every pedestal will lie displaced;**

**Then, the dispossessed we; we,
who kept the faith will be installed
to our inalienable legacy.**

Every crown will be flung.

Each throne brought down.

Only His name will remain; He,

who is both unseen, and ubiquitous; He,
who is both the vision and the beholder.

When the clarion call of 'I am Truth'
(the truth that is me and the truth that is you)
will ring out, all God's creatures will rule,
those like me and those like you.

POEM 3 (Source Text)

Pass Raho

تم مرے پاس رہو
مرے قاتل، مرے دل دار مرے پاس رہو
جس گھڑی رات چلے،
آسمانوں کا لہو پی کے سیہ رات چلے
مرہم مشک لیے، نشتر الماس لیے
بین کرتی ہوئی ہنستی ہوئی، گاتی نکلے
درد کے کاسنی پازیب بجاتی نکلے
جس گھڑی سینوں میں ڈوبے ہوئے دل
آستینوں میں نہاں ہاتھوں کی رہ تگنے لگے
آس لیے
اور بچوں کے بلکنے کی طرح قافلے سے
بہر نا سودگی مچلے تو منائے نہ منے
جب کوئی بات بنائے نہ بنے
جب گھڑی رات چلے
جس گھڑی ماتمی سنسان سیہ رات چلے

پاس رہو
مرے قاتل، مرے دل دار مرے پاس رہو

Target Text 3

Stay with Me

Stay with me,
my assassin, my beloved, stay with me.

When the night is spread
with its unction of musk, with its diamond scalpel
drunk on the blood of the firmament, this inky night,
lamenting, laughing, ululating,
dances its grief away on jingling anklets.

The moment when hearts, like secrets steeped deep within the breast,
like knives secreted within deep sleeves lie in wait
for the right moment. The moment
when wine tinkles into cups like a child's whimper,
when discontent swells and cannot be assuaged,
when nothing seems to work at all,
when that night comes to pass,
when that funereal, hushed, black night comes to pass
stay with me,
my assassin, my beloved stay with me.

POEM 4 (Source Text)

Aarzoo

Mujhe maujazon pe yaqeen nahin magar aarzoo hai ki jab qazaa

Muhje bazm-e-dahr se le chale

To phir ek baar yeh izn de

Ki lahad se laut ke aa sakoon

Tere dar pe aa ke sadaa karoon

Tujhe gham-gusar ki ho talab to tere huzoor mein aa rahoon

Yeh na ho to soo-e-raah-e-adam mein phir ek baar ravaana hoon

Target Text 4

Desire

I have no faith in miracles, but this I do desire- should fate decree

to carry me away from this assembly of souls,

that it give me leave this once

to walk back from my grave

to come to your door and call on you;

that should you need a shoulder to cry on I would remain in your presence

and should you have no further need of me I would, once again, walk back

down the path of annihilation.

POEM 5 (Source Text)

صبح آزادی

یہ داغ داغ اجالا، یہ شب گزیدہ

سحر

وہ انتظار تھا جس کا، یہ وہ سحر تو نہیں

یہ وہ سحر تو نہیں جس کی
آرزو لے کر

چلے تھے یار کہ مل جائے گی کہیں نہ کہیں

فلک کے دشت میں تاروں کی
آخری منزل

کہیں تو ہوگا شبِ سست موج کا
ساحل

کہیں تو جا کے رکے گا سفینہ غم دل

جواں لہو کی پراسرار شاہراہوں
سے

چلے جو یار تو دامن پہ کتنے ہاتھ پڑے

دیارِ حسن کی بے صبر خواب گاہوں سے

پکارتی رہیں باہیں، بدن بلاتے رہے

بہت عزیز تھی لیکن رخ سحر کی لگن

بہت قرین تھا حسینان نور کا دامن

سبک سبک تھی تمنا، دبی دبی تھی تھکن

سنا ہے ہو بھی چکا ہے فراقِ ظلمت و نور

سنا ہے ہو بھی چکا ہے وصالِ منزل و گام

بدل چکا ہے بہت اہل درد کا

دستور

نشاطِ وصلِ حلال و عذابِ ہجر

حرام

جگر کی آگ، نظر کی امنگ، دل

کی جلن

کسی پہ چارہ ہجراں کا کچھ اثر

ہی نہیں

کہاں سے آئی نگارِ صبا، کدھر

کو گئی

ابھی چراغ سر رہ کو کچھ خبر
ہی نہیں

ابھی گرانی شب میں کمی نہیں
آئی

نجات دیدہ و دل کی گھڑی نہیں
آئی

چلے چلو کہ وہ منزل ابھی نہیں آئی

Target Text 5

The dawn of Freedom

**This stained, pitted first-light,
this day-break, battered by night,
this dawn that we all ached for,
this is not that one.**

**Sure in the belief
that we would, eventually,
reach the last station of the stars
somewhere in the sky's arid plains,
sure that night's sluggish wave
would eventually make beach-head,
sure that the ship of our sorrows
would find land, somewhere,**

our yearnings drove us all on.

But this, is not that dawn.

Down mystifying highways
that only the young can take,
together we made our way, only
to be accosted a thousand times,
while, from Beauty's nocturnal domain,
from her impatient bedchambers,
hands beckoned, reached out for us,
bodies craved our presence.

But more enticing by far was the pull
of dawn's demeanor. How close were we,
close enough to touch the hems
of the maidens of light,
how delicate were our desires,
how restrained our exhaustion.

We have heard that the darkness
has already separated from the light.
We have heard that the weary footstep
has already found its way home,
that the lot of the anguished multitudes
has changed, very substantially,
that the rapture of union is celebrated lawfully,
the pains of separation, completely proscribed.

The antidote of severance
 has had no effect on the burning heart,
 on the longing of the waiting gaze,
 on fires raging in the gut.

From whence did this zephyr
 manifest itself, where did it zip past?
 Even the lamps lining our streets
 are hard pressed to know.

There has been no easing
 of the full weight of night.
 Parched eyes, aching hearts are yet
 to find their moment of deliverance.

Walk on,
 walk on,
 the home we seek has still to arrive.

POEM 6 (Source Text)

Mere Milne Waale

Woh dar khula mere gham-kade ka
 Woh aa gaye mere milne waale
 Woh aa gayee sham, apni raahon mein
 Farsh-e-afsurdagi bichaane
 Woh aa gayee raat chaand-taaron ko
 Apni aazurdgi sunaane
 Woh subah aayee damakte nashtar se

Yaad ke zakhm ko manaane
 Woh dopahar aayee aasteen mein
 Chupaaye sholon ko taaziyaane
 Yeh aaye sab mere milne waale
 Ki jin se din-raat vaasta hai
 Yeh kaun kab aaya, kab gayaa hai
 Nigaah-o-dil ko khabar kahaan hai
 Khayaal su-e-vatan rawaan hai
 Samundaron ki ayaal thaame
 Hazaar wahm-o-gumaan sambhaale
 Kai tarah ke sawaal thaame

Target Text 6

Those who Seek Me

In my house of sorrow, a door is flung open-
 here they come, those who seek me:
 here comes dusk, leaving in her wake
 gloom spread all over the floor;
 here comes the night, carrying tales
 of misfortune to the moon and stars;
 here comes dawn, with her twinkling blade
 to lance the wounds of memory;
 here comes midmorning, to foment
 the embers secreted in her sleeve.
 Here they come, all those who seek me,
 those with whom I have business daily,
 but neither my heart nor my gaze can tell

when they arrive, when they depart. All the while
 joyful thoughts of my homeland gush and flow,
 holding fast to the mane of the galloping ocean,
 holding up against myriad doubts and suspicions,
 holding on tightly to all manner of questions.

POEM 7 (Source Text)

نوحہ

مجھ کو شکوہ ہے میرے بھائی کہ تم جاتے جاتے
 لے گئے ساتھ مری عمرِ گذشتہ کی کتاب
 اس میں تو میری بہت قیمتی تصویریں تھیں
 اس میں بچپن تھا مرا، اور مرا عہدِ شباب

اسکے بدلے مجھے تم دے گئے جاتے جاتے
 اپنے غم کا یہ دمکتا ہوا خون رنگِ گلاب
 کیا کروں بھائی یہ اعزاز میں کیونکر پہنوں
 مجھ سے لے لو مری سب چاکِ قمیضوں کا حساب

آخری بار ہے لو مان لو اک یہ بھی سوال
 آج تک تم سے میں لوٹا نہیں مایوسِ جواب
 آکے لے جاؤ تم اپنا یہ دمکتا ہوا پھول

مجھ کو لوٹا دو مری عمرِ گذشتہ کی کتاب

Target Text 7

Elegy

I have a grouse, *mere bhai*, that while leaving

you took away with you my book of remembrance.

There were so many priceless images within.

My childhood and youth lay secure in its pages.

**And upon departing, instead, you left for me
the pulsating, bloodshot rose of your own sorrow.**

Well, what do I do with this?

Why should I wear this at all?

**Here, take account of all my rent raiments,
but consent, one last time, to give me an answer,
for you have never turned me away without a response.**

**Come! Take back from me your throbbing bloom,
only return to me my book of remembrance.**

POEM 8 (Source Text)**Gulon mein Rang Bhare**

**Gulon mein rang bhare baad-e-naubahaar chale
Chale bhi aao ke gulshan ka kaarobaar chale**

**Qafas udaas hai yaaro sabaa se kuchh to kaho
Kahin to bahr-e-khudaa aaj zikr-e-yaar chale**

**Kabhi to subah tere kunj-e-lab se ho aaghaaz
Kabhi to shab sar-e-kaakul se mushkbaar chale**

**Bara hai dard ka rishta yeh dil gharib sahi
Tumhare naam pe aaenge ghamguzaar chale**

**Jo hum pe guzri so guzri magar shab-e-hijraan
Hamaare ashk teri aaqibat sanwaar chale**

**Huzoor-e-yaar hui daftar-e-junoon ki talab
Girah mein leke girebaan ka taat taar chale**

**Maqaam Faiz koi raah mein jacha hi nahin
Jo ku-e-yaar se nikle to su-e-daar chale**

Target Text 8**The Empty Birdcage**

Like the new breeze of spring

that grants blossoms their hue,
come forth love, grant the garden
leave to go about its business.

This birdcage is forlorn.
Call upon the gentle wind, friends
to petition the Lord, if it will,
to speak of my beloved.

Let the dawn, for once, arrive
through the archway of your lips.
Let the dusk spread its perfume
like musk from your tresses.

This impoverished heart
is privileged to suffer
and, hearing your name,
to swell, leaving comfort behind.

What is done is done
but, sundering night,
know that your passing
is adorned with our tears.

So insatiable is my vehemence
to be in your presence, my love,
I bunch up my shirt in a knot

and rip its collar to shreds.

No destination along the way
has any appeal for Faiz,
a step away from his beloved's street
is a giant leap to the gallows pole.

POEM 9 (Source Text)

Donon Jahaan teri Muhabbat mein Haar ke

*Donon jahaan teri muhabbat mein haar ke
Woh jaa rahaa hai koi shab-e-gham guzaar ke*

*Veeran hai maikada, khum-o-saagar udaas hai
Tum kya gaye ke rooth gaye din bahaar ke*

*Ek fursat-e-gunaah mili, woh bhi chaar din
Dekhe hain hum ne hausle parwardigaar ke*

*Duniyaa ne teri yaad se begaanaa kar diya
Tujh se bhi dil-fareb hai gham rozgaar ke*

*Bhule se muskuraa diye woh aaj Faiz
Mat pooch walwale dil-e-nakardaakaar ke*

Target Text 9**Losing both this World and the Next**

**After losing both this world
and the next for your love,
how the lover stirs, look!
roused from his night of sorrow.**

**The tavern is devoid of revelers,
barrel and goblet are distressed.
You had to leave, and with you
departed the spring, depressed.**

**We finally found the time to sin,
but momentarily. We have seen
God's omniscient grace
play out his mysterious ways.**

**This world has estranged us
from your very thoughts,
now the travails of our livelihoods
hold more allure than you.**

**If only she would casually smile
our way, Faiz! Do not ask how
our hearts would well up**

in these futile, worthless breasts!

POEM 10 (Source Text)

Sharh-e-Bedardi-e-Haalaat na Hone Paayi

Sharh-e-bedardi-e-haalaat na hone paayi

Ab ke bhi dil ki madaaraat na hone paayi

Phir wahi waada jo iqraar na bann-ne paaya

Phir wahi baat jo isbaat na hone paayi

Phir woh parwaane jinhen izn-e-shahaadat na mila

Phir woh shammein ke jinhen raat na hone paayi

Phir wahi jaan-b-labi, lazzat-e-mai se pehle

Phir woh mehfil jo kharaabaat na hone paayi

Phir dam-e-deed rahe chashm-o-nazar deed talab

Phir shab-e-wasl mulaaqaat na hone paayi

Phir wahaan baab-e-asar jaaniye kab band hua

Phir yahaan khatm munajaat na hone paayi

Faiz, sar par jo har ek roz qayaamat guzri

Ek bhi roz-e-muqaafaat na hone paayi

Target Text 10**These Pitiless Circumstances**

**These pitiless circumstances
denied explanation; this time,
there is no consoling
this uncivil heart.**

**Once again, a pledge
that was never redeemed.**

**Once again, loose talk
that was never affirmed.**

**Once more, the moths
fluttered, denied martyrdom.**

**Once more, the many tapers
that never faded to night.**

**Once again, the familiar lurch
of my heart before I tasted wine**

**Once again, soirees that never
found consummation in the tavern.**

**Once again, the acolytes remain
unquenched, but for a glimpse.**

**Once again, the night of union
passes to sunrise, unfulfilled.**

**Who knows when the doors
closed in the petitioner's face.**

**Stymied yet again,
their prayers went unheard.**

**While, for Faiz, every day
befell as if the very last,
he knows the day
of reckoning is still to come.**