

**POETIC TRANSLATIONS OF ENGLISH POEMS
IN IQBAL'S POETRY: A STUDY IN
TRANSCREATION**

BY

HANEEF MUHAMMAD KHAN



NATIONAL UNIVERSITY OF MODERN LANGUAGES

ISLAMABAD

AUGUST, 2020

Poetic Translations of English Poems in Iqbal's Poetry: A Study in Transcreation

By

HANEEF MUHAMMAD KHAN

M.A. English, National University of Modern Languages, Islamabad, 2016

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY

In English

To

FACULTY OF ENGLISH STUDIES



NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

© Haneef Muhammad Khan, 2020



THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, and are satisfied with the overall exam performance, and they recommend the thesis to the Faculty of Languages for acceptance.

Thesis Title: Poetic Translations of English Poems in Iqbal's Poetry: A Study in Transcreation

Submitted By: Haneef M. Khan

Registration #: 1486-MPhil/Eling-S18

Master of Philosophy

Degree name in full

English Linguistics

Name of Discipline

Dr. Jamil Asghar

Name of Research Supervisor

Signature of Research Supervisor

Prof. Dr. Muhammad Safeer Awan

Name of Dean (FES)

Signature of Dean (FES)

Prof. Dr. Muhammad Safeer Awan

Name of Pro-Rector Academics

Signature of Pro-Rector Academics

Date

CANDIDATE'S DECLARATION

I Haneef Muhammad Khan,

Son of Muhammad Khan

Registration # 1486-MPhil/Eling-S18

Discipline English Linguistics

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis: **Poetic Translations of English Poems in Iqbal's Poetry: A Study in Transcreation** submitted by me in partial fulfilment 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.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the degree is awarded, the work may be cancelled and the degree revoked.

Signature of Candidate

Name of Candidate

Date

ABSTRACT

Title: Poetic Translations of English Poems in Iqbal's Poetry: A Study in Transcreation

Translating poetry is such a grueling task that some theorists claim it to be untranslatable. Translators debate whether during translation the semantic content of poetry should be focused or its emotional effect. To address this issue we have the concept of transcreation, rather than the traditional notion of translation. Transcreating a poem means recreating the main idea of a poem in a different language but at the same time retaining its poetics, tone, intent and emotional content. A transcreated text should evoke or is likely to evoke the same emotional response in the target audience that the original text did in its own audience. The purpose of this research was to find out what strategies a translator uses to transcreate a poem, and whether he/she successfully retains the sense and emotional content of the original. For this research, thus Iqbal's eleven poetic translations from his book *Bang-e-Dara* were taken, and they were analysed and compared with their respective source texts. Lefevere's and Holmes' translation theories were used to find out what strategies Iqbal adopted to transcreate these English poems, and whether his transcreations were adequate to semantic and aesthetic requirements. The research found out that Iqbal mostly focused on the aesthetic effects and the central ideals of the originals. His primary focus turns out to be the main idea and thus he has conveniently excluded the content that does not contribute to that effect as such. Moreover, he adapted the main idea to his own purpose, and whenever needed he transformed it to such an extent that the target text appeared to be a completely different poem. Music and imagery, however, he always amplified through metaphors and similes, and in some cases his poetic translations look aesthetically even more pleasing than the originals. This suggests that if a translator is competent enough and alive to the poetic ring of his/her source text, a poem can be successfully and adequately transcreated.

TABLE OF CONTENTS

Chapter	Page
THESIS AND DEFENSE APPROVAL FORM.....	ii
AUTHOR’S DECLARATION.....	iii
ABSTRACT.....	iv
TABLE OF CONTENTS	v
ACKNOWLEDGEMENTS	viii
DEDICATION.....	ix
1. INTRODUCTION	1
1.1 Background of the Study.....	1
1.2 Statement of the Problem.....	7
1.3 Research Questions.....	7
1.4 Significance of the study.....	7
1.5 Limitations and Delimitations.....	8
1.6 Structure of the Thesis	8
2. LITERATURE REVIEW	10
2.1 What is Translation?	10
2.1.1 Things to Consider in Translation	13
2.1.2 Literary Approach to Translation	15
2.2 What makes poetic language different from prosaic language?.....	15
2.2.1 The Images of Words.....	17
2.3 Poetic Translation: Is it Possible?.....	18
2.3.1 The Difficulty of Translating Poetry.....	21
2.3.2 Cautions while Translating Poetry.....	23
2.3.3 Foreignization and Domestication in Poetry	24
2.4 The Concept of Transcreation.....	25
2.4.1 Common Procedures in Transcreation.....	32
2.5 Poetic Translations of English Poems in Urdu.....	36
2.6 Related Studies	38

3. RESEARCH METHODOLOGY	45
3.1. Research Design.....	45
3.2 Theoretical Framework	46
3.2.1 Lefevere’s Seven Strategies for Poetry Translation.....	46
3.2.2 Holmes: Four Traditional Approaches.....	48
3.2.3 Integration of both the Models	49
3.2.4 Implementation of the theories	50
3.2.5 Theories, Models and Frameworks in general literature.....	50
3.3 Textual Data and its Rationale.....	51
3.4 Translation vs/and Transcreation.....	52
4. DATA ANALYSIS	53
4.1 A Child’s Prayer (by Matilda B. Edwards).....	53
4.1.1 Summary of the poem	53
4.1.2 Analysis	53
4.1.3 Discussion.....	57
4.2 A Wish (by Samuel Rogers).....	59
4.2.1 Summary of the poem.....	59
4.2.2 Analysis	59
4.2.3 Discussion.....	69
4.3 Daybreak (by Henry Wadsworth Longfellow).....	71
4.3.1 Summary of the poem.....	71
4.3.2 Analysis	71
4.3.3 Discussion.....	80
4.4 Good-bye (by Ralph Waldo Emerson).....	81
4.4.1 Summary of the poem.....	81
4.4.2 Analysis	82
4.4.3 Discussion.....	96
4.5 Love and Death (by Alfred Lord Tennyson).....	98
4.5.1 Summary of the poem.....	98
4.5.2 Analysis	98
4.5.3 Discussion.....	107
4.6 On a Goldfinch Starved to Death in his Cage (by William Cowper).....	110
4.6.1 Summary of the poem.....	110

4.6.2 Analysis	110
4.6.3 Discussion	117
4.7 The Cow and the Ass (by Jane Taylor)	118
4.7.1 Summary of the poem.....	118
4.7.2 Analysis	119
4.7.3 Discussion	130
4.8 The Mother's Dream (by William Barnes).....	131
4.8.1 Summary of the poem.....	131
4.8.2 Analysis	132
4.8.3 Discussion	136
4.9 The Mountain and the Squirrel (by Ralph Waldo Emerson).....	137
4.9.1 Summary of the poem.....	137
4.9.2 Analysis	138
4.9.3 Discussion	145
4.10 The Nightingale and the Glow-Worm (By William Cowper).....	147
4.10.1 Summary of the poem.....	147
4.10.2 Analysis.....	147
4.10.3 Discussion	154
4.11 The Spider and the Fly (by Mary Howitt)	155
4.11.1 Summary of the poem.....	155
4.11.2 Analysis.....	155
4.11.3 Discussion	163
5. FINDINGS AND CONCLUSION	165
5.1 Summary of the Findings	165
5.2 Conclusion.....	170
5.3 Implications of the Study: Significance and Contribution.....	171
5.4 Acknowledging Limitations	172
5.5 Guidelines for Further Studies	173
REFERENCES.....	174

ACKNOWLEDGEMENTS

First and **foremost**, all thanks and gratitude to **Allah Almighty** for giving me the opportunity and strength to complete my M.Phil. degree. After that my heartfelt thanks go to my teachers, specially my inspiring and very knowledgeable supervisor, Dr. Jamil Asghar. I am also thankful to my friends Mr. Aziz Ullah, Mr. Hameed Ullah, and Mr. Tariq Amin for their help and support.

Finally, I thank my family who encouraged and supported me throughout this years-long journey.

DEDICATION

Dedicated to my loving parents and my inspiring
Supervisor.

CHAPTER 1

INTRODUCTION

This chapter is an introduction to the research as it provides an insight into the background of the research along with the other essential details which set the central trajectory of the study. Furthermore, objectives and significance of the study, and research questions too have been discussed in this chapter. Finally it elaborates how this research has been structured into various chapters.

1.1 Background of the Study

Translation is the communication of meaning from one language (the source language) to another (the target language). It refers to the transfer of written information, whereas interpretation refers to that of spoken. Translation as a linguistic and cultural practice is as old as human history. In contemporary times, however, it has developed into a well-established profession and a vibrant academic discipline, namely translation studies. Translation is immensely important in bridging the gulf between two cultures, languages and societies. According to House (2013), “translation mediates between cultures, and literatures, and it is through translations that linguistic and cultural barriers may be overcome” (p.3). Thus translation exposes readers to a culture, attitude and way of thinking that they are completely ignorant to. Simultaneously it enriches the literature of the target literature by bringing in ideas from literature produced in a different culture. Translation has an immense role in converting this complex world into a global village by bringing people together, so they could understand the cultures and ideologies of each other.

The primary purpose of translation (particularly literary translation) is not only to convey what the original text means but also to transfer the tone and intent of the message encoded in the source language, taking into account the cultural and regional dissimilarities between the source language and the target language. In the words of Gerding-Salas (2000) “the main aim of translation is to serve as a cross-cultural bilingual communication vehicle among peoples.”(p.1)

Since the purpose (or technically speaking the *skopos*) of the original text is important when translating it, it is critical to distinguish between different types of texts, since each one of them may require us to adopt completely different strategies to translate it. Depending on

the content of the source text, we may categorize translation into several fields. Texts are usually seen as either literary or non-literary. Each of these is a super genre with different sub-fields. Non-literary texts include legal, business, technical, medical, marketing and financial text.

Similarly, literary texts include poetry, novels, stories etc. It is crucial to differentiate between these two types especially in context of Translation Studies, since these two have drastically different features and purpose, and thus would need a translator to follow completely different strategies when tackling the message of the original text.

Literary texts have their own stylistic features and semantic richness, which usually do not exist in non-literary texts. In addition, the main function of a literary text is to give pleasure, and thus requires the translator to translate it in a way so as not to lose that aesthetic and expressive value which will result in a dull non-literary-looking text.

Each of these types and fields of translation requires different skills and different kind of expertise, that is, someone who can translate a financial document or a legal text flawlessly, might not be able to translate a simple literary text, and vice versa. The reason is that each of these texts has a different purpose, functioning in different domains. Thus, a good translation of a literary text such as a poem is not just about translating the literal meaning of the words, it is a complete recreation of the spirit of the original text in the target language. It is a demanding task and requires tremendous creativity as well as impressive writing skills on the translator's part. The translator has the freedom to deviate from the strict sense of the original in order to recreate it, while this freedom can never be given to a person translating a legal text or a tax report.

The problem with translation is that the target text depends on the interpretation of the original text by the translator. That is, a translator first interprets a text and then translates that interpreted version to the target language, and thus a lot of beauty and semantic richness of the original is lost. Thus translating a literary work is far more laborious than translating a non-literary one. The translator not only has to convey the content and intent of the original, he/she also has to convey the beauty of the figurative diction.

Some expert translators are overconfident enough to assume that translating literary discourse from one language to another is not that difficult. They should understand the fact that translating a literary text is not only about finding ready-made linguistic equivalents in

the target language, since we might come across situation where we are faced with a concept that exists in the source culture but not in the target culture. This situation is even more common when we are translating a text from one language to a completely different one, such as from English to Urdu, which descend from two different language families “Anglo-Saxon” and “Indo-Aryan” respectively. Newmark (1988) states that literary translation is “...the most testing type of translation...” (p.189). This means that a translator faces many challenges when rendering the message of the original in the target language. Literature represents the ideas, feelings, perspective and attitude of the society in which it is produced. Thus translating a literary text in a different culture becomes challenging when the ideas, feelings and attitude of the source and target cultures are not consistent.

Shiyab (2006) too is of the view that translating a literary text is the most challenging type of translation since it is written in a metaphorical and figurative language that is the essence of a literary text. Thus when translating a literary text, not only should a translator interpret the words of the text he/she should also have a clear understanding of the intent and effect of the text. A literary translator is not much interested in the literal meaning of the text, but rather in its mood, tone, and overall aesthetic effect, and response of the readers. This implies that a literary text can be translated if the translator is skillful enough, however it is still extremely difficult to reach the exact idea that the original author wanted to convey to his/her readers. Thus, the translator should not focus on the literal meaning, as discussed, but rather should try to transmit the sense and the image created by the original text. He/she does so by recreating the original text in a form that is not identical but analogous, that is, the target text should function in the target culture in a way as the original does in the source culture. This implies that language carries with itself its culture, so just as the source culture is reflected in the source text, the target culture should reflect in the target text. Similarly, the translator may use elements or add culturally loaded words so as to make the target text more pleasant for the new audience.

A literary text especially poetry would be translated in a completely different manner by different translators. Translating a poem involves reading it repeatedly for several times, keeping in mind the culture of the author, so as to understand what the poet wanted to convey through the poem, since a literary text is always culturally bound. Moreover, regardless of the strategy a translator adopts to translate a literary text, he/she should take into consideration the context.

When it comes to translating poetry, the problems become even more manifold and complex. The language used in poetry is even more complex and semantically richer as compared to other genres of literature. In other genres of literature, beauty is usually achieved by the aesthetic diction and figurative language, but in poetry, the elements of beauty are much more than that. Poetry also sounds musical thanks to the rhythm, meter, rhyme, and unusual syntax that may not conform to the language used in everyday life. The special arrangement of words in poetry results in a pleasing pattern. Along with this, poetry is generally replete with figurative devices such as metaphor, personification, irony, prosody, etc. All of these elements combine together to create strong and vivid images in the mind of the readers which might not be possible to recreate in the target language, since different languages usually have different cultural and literary legacies and different connotative meanings.

The main problem a translator faces when translating a poem is whether to translate the meaning, the aesthetic effect, the idea, the sense or the language. Thus on the part of the translator it is an impossibly difficult task to translate a poem, successfully, conveying not only the content but also the musical effect, the imagery, and the emotions, evoking the same emotional response in the readers as the original text does in the original text readers. Seeking ready-made equivalents to translate poetry is a rather flawed strategy, since poetry is a genre much more complex in form in content as compared to other literary genres. Duplicating the source language may also result in an awkward translation. The translator at times might find it impossible to translate poetry without losing the musical effect, the rhyme scheme, the embellished diction and the complex ornamented style that can be neither easily comprehended nor imitated. It is for this reason that Frost (1969) argues: "Poetry is memorable speech which is lost in translation. Poetry is the expression of feelings experienced by a poet" (p.93). This definition of poetry has several dimensions. It tells us how Frost looked at poetry. Then we also come to know about his view about translating poetry. By saying that poetry is the feelings experienced by a poet, he means that through poetry a poet expresses his feeling which he wants the readers to feel, but it is lost in translation since a translator does not translate the feelings of the original poet but rather his own interpretation of that particular text. In addition, as the message of a poem is often implicit, it requires the translator several reading to reach the spirit of the text.

Further, the genesis of a poem is in the very first feelings of the poet about a subject, that is, his/her inspiration, which is then converted to a text rich in imagery. This text cannot

be felt by anyone else in the exact way as the poet did when producing it. A poem, as Nair (1991) comments, is the rendering of the feelings, emotions, and experiences of a poet and this is done imaginatively. Contrary to this, T.S. Eliot (Cited in Huang, 2010) argues, “poetry is not a turning loose of emotions, but an escape from emotion; it is not the expression of personality, but an escape from personality” (p.3).

In either case, it is represented by fantastically beautiful words. The words used are alive and speaking. These words convey the truth and beauty of poetry. Thus a translator should use such diction so as not to let the beauty of the original lose, as argued by Tuqan (1993) that a poem should be said to be successfully translated only if it retains the sentimental and emotional content of the original. Translating a poem poetically means translating it not only semantically and pragmatically, but phonetically as well i.e. the musical effect too has to be given proper attention. Not only should the overall idea and impression of the original be retained, but the tone too.

As discussed, it is not possible to perfectly translate a poem into a language, and that certain theorists and poets literally consider it impossible to translate a poem; we have the concept of transcreation, rather than translation. The term “transcreation” is a merger of two words “translation” and “creation”. Though the word “transcreate” still does not appear in many popular dictionaries, it has been used for a long time in the domain of marketing. The goal of transcreation in this context is to translate a text, whether visual or written, in such a way that it achieves the same appealing effect as did the original version. This term has been applied in different contexts, e.g. in films and video games, as well as marketing and advertising. When transcreating a text, the main focus is on creativity so that the linguistic as well as the emotional and cultural aspects of the original are recreated for the target audience. In the words of Asi (2012), “A good translation of poetry provides the readers with a similar effect to that gained by reading the original text” (p.1). Thus, transcreating a poem may involve changing, adapting, deleting and adding data and variations to such an extent that one is confused whether transcreation exists in the domain of translation in the first place.

To answer to this question we need to understand how translation is perceived, because the field translation is not clear-cut defined, as Tymoczko (2005) reminds us: “What most translation scholars would like to believe is that the stage of defining translation is essentially over: it would be satisfying to think that the big parameters regarding translation have been sketched out. This task of defining translation is not finished and it will continue to

be a central trajectory of translation research in the decades to come” (p.1082).

Now, with this concept of transcreation we may say that translating a poem might be impossible but transcreating it is definitely not. To transcreate a poem, a translator has to move from the literal meaning of the text to its metaphorical understanding. Transcreating a poem requires judgment, sharpness of thoughts, skill, attention and a thorough knowledge of both the source and target cultures. In poetry, each line carries much more meaning than what appears on the surface. When transcreating a poem, the main focus should be on what the poetry implies and not on what it says.

Attempts to translate poetry have been carried out throughout the history of literature, and Urdu literature is no exception. Several poets have translated English poems into Urdu and have usually gone for faithful translations in order to make the translation as accurate as possible. Almost in every age of Urdu literature, one or the other poet has attempted poetic translation. Some of the prominent names in poetic translation are Insha, Ghalib, Haali, Akbar Allahabadi, Nazam Taba Tabaai, and Suroor Jahan Abadi.

With the beginning of the twentieth century, one of the greatest poets of South Asia also known as *Shayar-e-Mashriq* (lit. Poet of the East) Muhammad Iqbal too stepped into the field of poetic translations. Initially poetic translation was not given much attention and so was the case with the poetic translations done by Iqbal. Iqbal spent a significant part of his life in Europe and that is why besides poetic translation of English poetry a large part of his poetry seems to have been inspired by the Western poets. Iqbal has retained the values of Western poetry in his translations; however in his expression he has added Eastern spirit to them. Iqbal spent a major part of his life in Europe. During his stay in England, his interest in English literature increased and like his contemporary poets, he too wanted to enrich Urdu literature with the Western masterpieces. Iqbal’s transcreations are so impressive in their diction and style that they appear to be original masterpieces rather than translated works.

Ahmad (2003) rightly says that if Iqbal had not mentioned that the poems were derived or translated, it would be quite difficult to find out that they were not original works. Iqbal’s transcreations are beautiful. There is no awkwardness in any poem, nor is there foreignization that might cause inconvenience for the readers. There is a flow in his transcreations. However, being a great philosopher and a creative poet of high caliber himself, he has at times deviated from the main idea, i.e. at times he has blended his own ideologies with the original ones, which sometimes has resulted in a transcreated work much

longer than the original one. For example, the poem “Love and Death” is only 15 lines long, while Iqbal has transcreated it in 48 lines. His transcreation is conceptually adequate and culturally appropriate. At times we may find in his transcreation inadequacy, that is, lack of equivalence at linguistic and/or cultural level. Similarly, sometimes they may not be aesthetically as effective as the original. However, as discussed, it may be called the drawback of poetic translation in general and not of Iqbal.

1.2 Statement of the Problem

Translatability of poetry has always been a subject of debate thanks to its semantic and emotional richness, aesthetic effect and multiplicity of meaning. Several poets still have attempted poetic translation of poetry and some of them are quite successful. It is important to understand what strategies are used and what variations are made by a translator when translating poetry poetically. Such variations are allowed in transcreation rather than the traditional translation so that the emotion response of the original text is retained. Transcreation is used in poetic translation specially when two drastically different cultures are involved, it is thus crucial to understand it in relation to poetic translation between two different cultures and thus two significantly different languages such as English and Urdu. This research thus goes deep into the transcreation of poetry. It aims to explore how a text produced in one culture can be reproduced in a completely different culture without the loss of emotions and intent. The researcher will take eleven poems translated by Iqbal, an eminent Urdu poet, from English to Urdu, and using theories of two theorists---Lefevere and Holmes---analyze what equivalents have been used by Iqbal and what he has lost in the process.

1.3 Research Questions

This study will address the following research questions:

- i. What equivalents are used by Iqbal in transcreating the English poems into Urdu?
- ii. What are the (in)adequacies in the transcreations of Iqbal?

1.4 Significance of the study

This research is concerned with the transcreations of the English poems by Iqbal. Literary translations are not an untapped territory; however, studies exactly about the Urdu transcreations of English poetry are rare. Moreover, very few people know that some of the

famous poems of Iqbal are actually transcreations of the English poems. Though some studies have assessed Iqbal as a translator, they are very brief and they are mostly in Urdu. This study is thus significant as it investigates the works of Iqbal as a translator/transcreator. In addition, this study will thoroughly elaborate the concept of transcreation rather than the traditional translation with the help of the selected translated works. It will also help the readers understand the concept of transcreation thoroughly, as well as enable them to analyse a poetic translation and explore the transcreation strategies used. This study will also be helpful for the students of *Iqbaliyaat* (Iqbal Studies) who are interested in conducting a research (in Urdu) to investigate how Iqbal conveys his philosophy using ideas from foreign/English poems. It will shed new light on the translation of English poems, and in doing so, it will chart out a path for further research in this field. Hopefully, it will increase the new/young translators' awareness of aspects beyond linguistic realizations, and it will offer an insight into the strategies used by great poets, such as Iqbal, in their transcreations.

1.5 Limitations and Delimitations

There is a specified time and length for this research, thus because of these time and space limitations, it is not possible to take all the relevant data for analysis. Thus the research has been delimited to eleven poems of Iqbal, taken from his book *Bang-e-Dara*. There are other translations in the book as well; however they are mostly from other languages. Moreover, the English poems, other than these eleven are pretty long and may transcend beyond the scope of this thesis. The eleven poems selected are sufficient for a research at this level, and would be enough to help us understand the concept of transcreation, as well as the strategies of Iqbal to render foreign texts in Urdu. Moreover there are theoretical delimitations, too. The analysis of the selected poems will be carried out while drawing on the theories of Lefevere and Holmes. These two theories are all-inclusive, and cover almost any poetic translation.

1.6 Structure of the Thesis

The present research on the poetic translations of English poems by Iqbal is structured into five chapters. The first chapter is an introduction and foundation of the entire thesis. It gives a comprehensive introduction on the subject matter of the thesis. It is organized into background of the study, statement of the problem, objectives of the study, research questions, significance of the study, and delimitation of the study.

The second chapter is a review of the relevant literature, including recent studies in the field. It starts with a brief introduction of translation in general. Then it proceeds to literary approach to translation, and poetic translation. Further it discusses the views of different theorists about the translation of poetry. It then discusses how transcreating a poem can produce a semantically and aesthetically adequate poetic translation. Further it gives a brief insight into poetic translations of English poem in Urdu literature. Finally a few recent relevant researches have been discussed.

Chapter three is about research methodology. It presents methodological and theoretical underpinnings for the research. In this chapter the researcher discusses research design, theoretical framework, and instruments for analyzing data.

Chapter four deals with the analysis of data. In this chapter the researcher analyzes the Urdu poems and compares them with the respective source texts, so as to find out if they are semantically identical, and whether they convey the meaning, intent, emotions, music, idea and tone of the original. In addition, to ensure the transfer of all these elements what strategies have been used, and despite that what are the inadequacies that still exist in the target text? All this process is part of this chapter.

Chapter five is the concluding chapter and has two important headings: findings and conclusion. Findings of the study will address all the research questions (heading 1.3 above). Conclusion will focus on the new discoveries of the research. In addition, implications, limitations and potential for further future research are also considered at the end.

CHAPTER 2

LITERATURE REVIEW

The chapter is a review of the relevant literature, including recent studies in the field. It starts with a brief introduction of translation in general. Then it proceeds to literary approach to translation, and poetic translation. Further, it discusses the views of different theorists about the translation of poetry. It then discusses how transcreating a poem can produce a semantically and aesthetically adequate poetic translation. Further, it gives a brief insight into poetic translations of English poem in Urdu literature. Finally, a few recent relevant researches have been discussed.

2.1 What is Translation?

To translate, according to Oxford Advanced Learner's Dictionary, is "to change something spoken or esp. written into another language". Other dictionaries too give us somewhat the same definition. This definition may be accurate to most of the people who understand the term in general. However if we study the theoretical and practical dimensions of the process of translation we realize that it is far from accurate since it does not tell us much about the process itself. We have a bit more specific definition by Brisset (2000) who argues that the job of a translator is "to replace the language of the other by a native language" (p.346). This implies that translating is replacing a foreign language by a native language. This definition too is not precise in real sense, since we commonly come across culturally loaded words and phenomena for which we do not find semantically adequate expression in our own language, and literal translation results in an awkward product. How then would the translator tackle this scenario?

After a deep analysis of several definitions of the term 'translate' we realize the implicit focus is upon the concept of equivalence. This concept has been considered explicitly by Catford (1995), who defines translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (p.20). Nida (1969) too considers this concept as he defines translation as "reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and,

secondly in terms of style” (p.12). In both of these definitions the explicit focus is on equivalence; however Nida’s definition is more exhaustive, as he considers both the style and meaning of the text. When looking at textual equivalence in translation, House (2015) adds a pragmatic dimension, too. He defines translation as “the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language” (p.63).

It is evident from the definitions discussed so far that equivalence is the main element when we talk about the process of translating a text, and that equivalence implies some sort of correspondence between the original text and the target text. But if we dig deeper, we realize that these definitions are still not accurate enough to help us in the process of translating a text. That is: what exactly do we mean by equivalence or correspondence, and how do we achieve it? Dictionary might give us an explicit definition of the term, however when we discuss it in the context of Translation Studies, it is a relative concept. That is, we may find in our native language an equivalent for a concept in a foreign language and still would leave a semantic gap, or it may be semantically adequate but might not make sense in that particular context. We may consider synonyms, for example. If two words are synonymous, they should both be equivalent of the same term in the source text. What then makes one word a better choice than its synonym? In other words we have good and better equivalents. Newmark (1993) therefore comments that the concept of translation equivalence, despite being practically useful, cannot be defined properly without considering certain conditions and qualifications. Many theorists and translators usually consider one specific dimension of equivalence as the core element in their concept of translation, for example, cultural equivalence (Casagrande, 1954), formal equivalence, that is, correspondence between the linguistic form of the source and the target text (Catford, 1965), situational equivalence (Vinay and Darbelnet, 1958), textual equivalence, that is, the correspondence of message between the source and the target text (Dijk, 1972), functional equivalence, that is, the correspondence between communicative actions (Kachru, 1982; De Waard and Nida, 1986), and so on.

The idea of equivalence comes from the fact that all languages have a basic ordering, that is, the signs do not pile up but exist as systems that are semantically and syntactically organized. Popovic (1976) distinguishes four types of equivalence: linguistic, paradigmatic, stylistic, and textual. In the first two types, the process takes place at the level of word and grammar, respectively. Stylistic equivalence, however, points to elements with equivalent functions. This is the level of intersemiotic translation.

Translation is a process of the transformation of one text, constructed through a certain semiotic system, into another text, of another semiotic system. And since equivalence is not a question of seeking equality which cannot be found even within the same language, leave alone a different language, this implies that, when one decodifies information given in one language and codifies it through another semiotic system, it becomes necessary to modify it, even if only slightly, since every semiotic system is characterized by its own qualities and restrictions.

Nida's (1964) concept of "dynamic equivalence" has been very popular in the field of translation and has been adopted by many translators. This concept has been adopted in various different forms according to the context, such as 'equivalent effect' (Koller, 1972), 'communicative translation' (Newmark, 1981) and 'cultural translation' (Catford, 1965). De Beaugrande and Dressler (1981) comment that the equivalence of a target text with the original is in reality equivalence in the emotional response of the audience. This view, too, is very close to that of Nida. Nida's (1964) concept of equivalence (which could either be dynamic or formal) leads us to the two well-known concepts of translation, i.e. literal translation (word for word) and free translation (sense for sense). These two types of translation have a long history. Whether a translator should translate sense for sense or word for word, has long been subject to long-standing debates.

The "literal" translator breaks the source text into small elements such as words and replaces each of them with a corresponding element (or group) in the target language. The "free" translator, on the other hand, first evaluates the function of the source text and then in the target language seeks elements that could fulfill that function in the target culture in similar situation. Vinay and Darbelnet (2000) use the labels "direct" and "oblique" for the traditional "literal" and "free" translation respectively. In practical terms, we may say that direct translation is text-oriented while oblique translation is author/reader oriented.

The term "translation" is now used as to refer to different kinds of translations or translation-like activities, which according to Giovanni (2008) is a result of the increasing intercultural communication and globalization. With the increase in intercultural communication the scope of Translation Studies as a subject has been expanding constantly. Translation theory is now no more limited to linguistic activities. It has become more of a cultural activity particularly from the 1990s. Translation is no more an activity of negotiating between two languages but rather "a more complex process of negotiation between two

cultures,” as Munday (2009, p.179) comments. Bassnett and Lefevere (1990) call this turn from languages to cultures as “the cultural turn in Translation Studies”. They argue, “...neither the word, nor the text, but the culture becomes the operational ‘unit’ of translation” (p.8).

Di Giovanni (2008) argues that the boundaries between the traditional translation and other related complicated practices are not clear but blurred. Thus, the scope of translation cannot be clearly defined.

Nida (2000) asserts that since every language is drastically different from the others in syntax as well as semantic implications, “it stands to reason that there can be no absolute correspondence between languages. Hence, there can be no fully exact translations,” (p.126). This implies that a translation may be close to the original in meaning, style or function but it will never perfectly convey the original, nor will it ever be perfect equivalent of the original. The basic assumptions about translation, according to Bassnett (2011), tend to be based on the assumption that anything written in one language can necessarily be expressed in another language. This view again harks back to the long prevailing concept of equivalence. Translation scholars have long acknowledged the difficulty of achieving total equivalence between the source text and the target text. They also believe that it is equally challenging to ensure that a text will have the same meaning in two different cultures.

Bassnett (2011) states that to achieve optimum equivalence context should be taken into consideration, and then the text should be interpreted according to that context. This will facilitate the translator in selecting the best units in the target language. She believes that a translator not only engages with the text he/she is interested in translating, but also with its context. Nida (2002), too, has similar opinion as he says, “the context actually provides more distinction of meaning than the term being analyzed” (p.29). It implies that a text is given meaning by its context, and a translator may have a different word in mind for an idea appearing in the source text, he/she may completely change his/her mind after interpreting the text according to the context.

2.1.1 Things to Consider in Translation:

Lefevere (1975) suggests that a translator should consider the meaning and content of the text as well as the intention of the author, so as to make the text he/she produces acceptable to the target audience. Secondly, he/she should have excellent knowledge of both

the source and the target language so as not to spoil the beauty of either of them. These suggestions are helpful specially when we consider languages are tremendously different in their features and close attention should be paid to diction, emotional effect, subtleties and patterns of both the source and target language when translating. Any inconsistency, regarding these features, in the source and the target text will alter the message of the original author. Lefevere (1975) further argues that a translator should avoid word-for-word rendering because more than often it results in an awkward product. Voltaire (cited in Harold, 2008) criticizes literal translators “who by rendering every word weaken the meaning” (p.90). This implies that a text should be translated sense-for-sense (unless the source text is a scripture where the word order has a mysterious effect). Thus a sentence as a whole, rather than a line or verse, should be translated.

This too is an important point. Literal translation or word for word translation might be helpful at times, however when it comes to culturally loaded items it becomes quite difficult for the translator to find suitable equivalents. This is because of the cultural dissimilarity between two linguistic groups. Something that is very common in a particular community might be rare in another. For example, language of the Eskimos has more than one hundred words to describe ‘snow’. Similarly there are more than one thousand words in the Arabic to describe ‘lion’. These subtle distinctions cannot be brought out in a single Hindi word, for example. The reverse is also applicable. For instance, the word ‘godhuli’ in Hindi cannot be translated with the help of a single English word. It needs to be explained as the ‘hour at which the cattle return home causing the dust to rise by their hooves’. There is of course the word ‘dusk’ but that becomes only an approximation; what is lost here is the suggestion of Indian village life where dusk is the holy time when cattle return home and lamps are lit.

The target text should sound natural and fluent. The language used should be easy and intelligible for the target audience to understand. Thus Lefevere (1975) suggests that a translator should avoid archaic words unless necessary. He further says that in order to produce an excellent composition, a translator should give special attention to figures of speech. In short, the translator may make some changes in the source text in order to produce a text tailored for the target audience. In this connection, Bassett & Lefevere (1992) claim that when translated faithfully, sense of life is added to a text. The notion of faithfulness is important here, since sometimes translators do not know the source language properly, or either do not understand the subject they are dealing with, and thus produce an unfaithful

translation which kills the sense of the original.

2.1.2 Literary Approach to Translation

So far, we have discussed how some theories focus on the context, some on the meaning and some on the purpose of the source text. Literary approach focuses above all on the artistic value and aesthetic effect of the source text. Translating a literary text is thus more of an artistic activity. It is easy to guess then that translating a literary text such as a poem or a drama is an activity significantly different than translating a scientific or philosophical text. The former requires significant creativity as stated by Wilss (1996), while the latter just requires sufficient knowledge of the source language and the target language. Thus, creativity is the main feature of a literary translation, and is not this much crucial in other texts such as religious and philosophical ones.

Generally a literary text is truly challenging to translate. But it becomes even more difficult when the text is poetry. The reason is that poetry is written in fantastic and aesthetic language. At the same time poetry is replete with figurative and rhetorical devices. Poetic language is intricately sensitive, highly suggestive and rich with implications, connotations and emotions. Thus when translating a literary text, the translator is freer and more creative.

This implies that when translating a literary text, a translator should be intelligent and creative enough to reach to the very spirit of the text and enrich the meaning when translating it. Not only should he/she be able to interpret the text properly, he/she should be able to transfer the spirit of the original in the target language through his/her linguistic talent.

2.2 What makes poetic language different from prosaic language?

Though every literary text is difficult to translate, it is important to discuss some features of poetry so we have a clear idea of what makes poetry so different from a prose, and why is it so challenging to translate poetry than to translate prose.

There are several elements found primarily only in poetry, which are to be given attention when translating it. These elements as mentioned by Tizhoosh (2008) are rhythm and meter, imagery, music and form. This implies that poetry is special in these aspects, and these are the peculiar elements which make a poem different from prose.

Poetry is composed using words in an unusual way making it rhythmic and musical. The words used rhyme and produce such a musical effect that one can easily guess that it is

not a common literary text. Furthermore, the patterns of words, and then letters and syllables in each word, and the repetition of rhyming words throughout, give the readers pleasure because of its aesthetic nature. Moreover, poetry is sensuous. They appeal to our five senses. Through imagery, it creates such images in our minds that we feel as if whatever we conceive through this imaginative work is real.

Syntactically, too, a poem is much different from other kinds of literary texts. The lines could be long or short depending on the syllables in each word. Moreover, at times there are not complete sentences but fragments, arranged in a special shape, that convey the idea. The most peculiar feature of poetry, as already discussed, is the meaning it conveys. The meaning usually is enticing, suggestive and idiosyncratic. Probyn (1989) comments that a poet should use language in such a way as to give it a suitable context and specific form so as to transform a common text into poetry. In addition, the poetry should have connotative meaning behind the denotative one.

Another important feature of poetry is the length of the lines. In prose the line-length is determined by the printer since the lines could be short or long depending on the size of the page, but in poetry this length is decided by the poet himself/herself, and line-length, that is, the number of words in each line, cannot exceed what was originally intended by the poet, regardless of the size of the sheet.

In this connection, Halperin (2005) mentions several elements that make poetry special and different from prose. These include structure, music, rhyme, meter, imagery, symbolism, connotation and lucid and inspiring language. Despite that, some theorists argue that these elements could be found in prosaic language as well, and thus they are not much different. This may be true since most genres of literature have now overlapped and we have prose poems as well. Similarly, we find poetry outside poems, for example, in Shakespeare's plays.

Despite that, if we dig deeper and observe minutely, we would realize that there is a clear distinction between the language of poetry and that of prose. In poetry, a writer, using highly suggestive language, reaches the very essence of animate and non-animate things in such an unusual and mysterious way that a single text becomes open to several interpretations. Each of the audience interprets the poem differently depending on his/her own understanding and life experiences. The language in prose, on the other hand, is direct, descriptive, narrative and concise, and describes the meaning directly. Moreover, poetic

language looks distinct because of its deliberate rhythm, that is, cadence, and by imagery and metaphors. In addition, it deviates from the usual language to a significant extent.

Poetry and prose have different roles to play. Prose provides a means for analysis, understanding, and description of existence. It may describe the cause and effect of a phenomenon, or question a reality. Poetry on the other hand beautifully describes reality as it is, without questioning it. It is a fantastic and brief but powerful description of reality bringing to its audience tender feeling.

Probyn (1989) with a simple analogy describes the uniqueness of poetic language. He says: “The good analytical critic is not one who stripes the layers of the onion one after another until there is nothing left inside; poetic language has the quality, paradoxical in non-poetic language, that when one layer of it is stripped off, the onion looks bigger and better than it did before” (p.2).

We may thus conclude that poetry is special as compared to prose because of the fact that when we interpret a poem, we get a deeper meaning, and when we keep going deeper, we find a mysterious description of existence that embeds both real and unreal.

2.2.1 The Images of Words

The language used in poetry generates in the minds of the readers vivid images not only visual but sensational and emotional as well. Imagery is rich in meaning, and through it the poet conveys his idea to his/her readers. He/she uses words that engage all or some of the five senses. That is, poetry may describe how a reality is perceived by the five senses, and this description is transferred to the readers through the use of fantastic diction and vivid images. Related images are linked together in successive lines which create in the minds of readers a specific mood. This is how, as commented by Probyn (1989), the poet convey his/her feelings and tries to impress with his/her idea the reader as he/she himself/herself was impressed.

The sensuous imagery of the poem creates the atmosphere which has a strong emotional impact upon the readers. The imagery is conveyed through connotation, figures of speech, rhythm and several other poetic elements. This description makes one question whether all the elements are found in original texts or they can be transferred to the target text, too.

2.3 Poetic Translation: Is it Possible?

Jones (2012) defines poetic translation as relaying poetry into another language but at the same time retaining the essential features of poetry such as music, syntax and pragmatic nature. He states that when doing poetic translation, the translators should first interpret a source poem's layers of meaning, to relay this interpretation reliably, and/or to 'create a poem in the target language which is readable and enjoyable as an independent, literary text. Poetic translation is considered as writing which captures the spirit or the energy of the original poem. One way of making this abstract notion more concrete is to equate it with style, because style can be seen as the result of the poetic choices.

To translate poetry poetically, not only should the translator have excellent linguistic skills but sufficient poetic sense as well. That is he/she should be aware of the poetic patterns and conventions of both the source and target language. He/she should also be aware of all the meanings of a word or expression in different context, that is, he/she should be able to understand every word contextually, so as to be as faithful to the original as possible. Cao (2007) is of the view that to translate poetry proficiently, a translator should possess perfect competence. He further elaborates his view by adding that translation competence is the relevant knowledge possessed by the translator while proficiency is the ability to use that competence in practice so as to convey a message for intercultural and interlingual purposes. This implies that a poetry translator should have sufficient knowledge of all the features that distinguish poetry from prose, and when translating, he/she should give them special attention as these are the features that make poetry, poetry. He/she should be able to mobilize and use his/her translation competence according to the literary context. Since translation competence is necessary for being proficient, that is, they are adjacent links of the same chain; we may say that translation proficiency as a crucial skill for translators includes not only translation knowledge but also the ability to use that knowledge to produce a good translation.

According to Jones (1989), there are three stages through which a poetic translation has to pass. First is the understanding stage, in which the source text is closely analyzed as a text. In the second stage the poetry is interpreted. The translator interprets the meaning of all the words and expressions, as well as their cultural and linguistic significance. He/she may also research if an expression he/she finds ambiguous so as to understand it in context. The last one is the creation stage in which the translator puts the meaning of the original in the target language by adapting it with the target culture. The translator should know different

customs and traditions of both the source and the target cultures, since he/she is frequently required to find equivalent for culturally-loaded items. He/she can gain such relevant knowledge either by spending time in these cultures, or by reading a lot about them. This three-staged framework pretty much summarizes what a translator should do when dealing with poetry.

As opposed to other kinds of literary texts, form and rhythm are crucial in poetry. Being a literary text, poetry may have important meanings to convey, but at times, the form and style of a poem may be more important.

Literary translation includes translation of poetry as well and, as discussed, poetry is much different from other types of texts, its translation process too must be drastically different. The main purpose of translating poetry is to convey the feel and emotions of the original work. This is a challenging task, since because of different cultures and different languages with different syntax and connotation, it becomes impossibly difficult to convey the meaning of a poem and at the same time retain the form and emotional impact of the original. This is why Brooks (1947), and De Beaugrande and Dressler (1981) argued that poetry gets lost in translation, that is, the target text cannot influence the readers in the same way as the original text does the native speakers.

Poetry cannot be separated from the source language, that is, the language in which this poetry was originally produced. Different languages have different prosodic systems as well as unique sound system that create different effect. This effect is so subtle that it is nearly impossible to describe in another language, let alone transferring it. Probyn (1989) is of the view that even the best readers cannot properly describe the mysterious effect of poetry, though they may feel it.

Even a prose version of poetry in the very same language changes the entire semantics and emotional appeal of the text, how then can it be expected to translate to a different language and that too as a poem? Translating a poem poetically into a different language thus seems rather untranslatable. However, translators still have attempted to translate a large number of poems into their own language. They have tried to use different strategies to retain the meaning and convey the message properly. Some of those strategies as discussed by Asfour (2000) are elaboration, cultural variations, omission, change of image and/or metaphor, and avoidance of specificity etc.

As already discussed, poetry creates vivid images in the minds of its readers so it is replete with images. These images require artistic mind to read, interpret, write and translate. Thus reading and interpreting those images and then transferring them to a different language without losing its emotional impact is a tremendously tough task. This is why Verdonk (2010) mentions several characteristics of poetry which are not found in prose, and which make poetry much difficult to translate. He argues that the meaning of poetry is usually unclear and elusive, and its words more than often do not conform to the conventional rules of standard grammar. The sound structure is peculiar, and opposed to prose, it is arranged in metrical lines and stanzas. In addition, musical effect, pleasing diction, and unusual syntax are foregrounded. These characteristics should be given proper attention when translating a poem poetically. Chongyue (2010) says “the essence of poetry translation is the transference of spirit instead of form” (p.66). This implies that when translating a poem, the primary focus of a translator should be its meaning and spirit rather than the form. That is, the translator should convey to the target readers what is implied by the original text, not what is said.

Some theorists strongly believe that translating poetry is not possible since it distorts the essence and beauty of the original. One such famous line by Frost (cited in Cutter, 2005) is often quoted. According to him “Poetry is what gets lost in translation,” (p.32). This implies that when a poem is translated, it loses its exact meaning and essence and they are no more there in the translated version. This view has a number of followers and they argue that translation is an impossible necessity, and a translator faces several irresolvable problems when translating poetry.

For a translator to make poetry (which in real sense and according to the discussion so far is untranslatable) translatable, he/she must convey the metaphorical meaning of the text, rather than the literal meaning. In this connection Osers (2011) argued that if proper and relevant strategies are opted, a translator may produce a good poetic translation. Moreover, Barnstone (cited in Cutter, 2005) differentiates between a writerly translation which is formal, creative, imaginative and cautious, and a readerly translation which is passive, rigid and literal.

The special textual features, such as rhythm and unusual syntax, of poetry make translating it tremendously difficult. Translating poetry thus requires judgment, sharp observation, skill, concentration and quickness of thought. In fact theorists who claim poetry to be untranslatable claim so because of the difficulty of conveying the connotative meaning

which is the core element of a poem and closely associated with the source culture. In this connection, Baker (2001) says, “poetry represents writing in its most compact, condensed and heightened form, in which the language is predominantly connotative rather than denotative and in which content and form are inseparably linked” (p.171). This implies that to convey the very spirit of the original, along with all the qualities mentioned above, the translator should possess great knowledge of both the source and the target culture as well. It is crucial since poetry has meaning that goes beyond the words that compose it, and that meaning in many cases may not be understood without sufficient knowledge of the source culture. Furthermore, the words in poetry are arranged in a special pattern so as to create an aesthetic effect. Besides that, poetic language is usually ambiguous, which makes the poetry open to multiple interpretations. This multiplicity of interpretations prevents the translator from reaching the exact meaning of the original text, and thus from translating the spirit of the poem.

Wilss (1996) views translation as a kind of derivation, that is, translating is not creating something new but rather deriving a secondary text from an original one. He thus proposes that the translator should reproduce a poem in the target language in such a way that along the main idea he/she has in his/her mind the functional, pragmatic and stylistic dimensions as well.

We may wonder why translated version of a poem might not have the same effect as the original, or why the very same idea in two different languages may appear different in appeal and effect. To answer, Paz’s (1971) view is relevant who says: “A plurality of languages and societies: each language is a view of the world, each civilization is a world” (p.153). This means that literal translation of a serious idea may look awkward if that idea does not have the same function in the target culture as it has in the source culture. The meaning should thus be understood by the translator not only in the linguistic context but also in the cultural context.

2.3.1 The Difficulty of Translating Poetry

Poetry is a genre of literature much different than the others. It is syntactically unusual, semantically rich, and aesthetically pleasing. It hides in its words the very core of the culture in which it is produced. The words used are alive and carries much more meaning than one may see on the surface. In comparison to other genres, it is much difficult to write, thus a poet could be a novelist or playwright too. Because of the way poetry is expressed, it

may take us to the past and the future. Thus poetry is an essential part of human emotional life, as it enriches our everyday life. It describes situations that can exist only in imagination, and sometimes describes an everyday phenomenon in an unusual and unique way.

Translating poetry has stirred the minds of scholars. The meaning of poetry is usually ambiguous thus creating a peculiar relationship between the signified and the signifier. Translating poetry requires not only special critical abilities, but also great writing abilities.

Like many other theorists, Khalussi (1982) too considers poetry as the most difficult type of literature to translate. He suggests that a translator should first read the poem and feel it to reach the very spirit of the poem, and then he/she should translate it in the form of rhythmic prose. However, still even the best translators are puzzled when it comes to translating poetry, since it requires special talent. Some sacrifice beauty of the poem for its meaning, while others sacrifice the meaning or main idea for aesthetics and produce a target text better than the original in terms of beauty.

In this connection, Aziz (1972) compared two translated versions of the same poem. He found out that one of them looks just like an explanatory text, and not poetry at all, but it is faithful to the source text, while the second one is not that faithful but it is a good translation and in some instances even more aesthetically pleasing. Similarly, Burnett (2018) investigated the function of transcreation by analyzing the Chinese poet Wang Jiaxin's poems. The poet transcreated poems in English through the use of images that were not found in the original text.

The ideas in poetry are less organized and highly imaginative, and cannot be translated properly in prose. In fact, only a poet can translate poetry properly, since he/she is already familiar with the syntax, multiplicity of meaning, and other complexities of poetry. Connolly (1998) too acknowledges the difficulties of translating a poem because of these elements.

The strategies used in translating poetry are very few in number, and translators are challenged to come up with innovative strategies when translating poetry so as retain the distinctive features, such as idiomatic expressions, of original text, without sacrificing the content of the original. However, this fact is to be accepted by perfectionist translators that no language is rich enough to perfectly convey the stylistic features and figures of speech of another language. In this regard, Ba-Jubair (2011) says that languages are stylistically

divergent, and thus a translator encounters several issues when translating a text poetically. Some of these problems mentioned by him are retaining the musical effect and figurative language of the original. Besides that, transferring culturally-loaded expressions and the emotiveness of the source language too are tremendously challenging. These problems may rise very frequently specially when translating a poem to a very distant and divergent language, for example, when translating an English poem to Urdu.

2.3.2 Cautions while Translating Poetry

What makes translating poetry difficult is its aesthetic, grammatical, linguistic and cultural dimensions which are all complementary to one another. As commented by Connolly (1998), “The message of a poem is often implicit and connotative rather than explicit and denotative giving rise to different readings and multiple interpretations” (p.173). This implies that at semantic level the translator faces an issue as whether to translate what he/she understands or what the original writer intended to convey. It is usually the first one that the translator considers, since translating according to the intention of the original writer is possible only if he/she is alive and is ready to cooperate with the translator.

In fact, the translator should not get entangled here and should rather focus on the style and emotional effect of the poem, since these are the most prominent features when it comes to translating poetry. Usually the target readers expect to encounter in the translation the features of the original writer and text, thus a translation would be considered a success if it renders both style and content of the original. A translator should thus consider all the aspects as equally important, and should not prefer one aspect to such an extent that he/she skips others.

It is important to ask whether a poem should be translated as a poem or prose to create optimum emotional effect. Burnshaw (cited in Bonnefoy, 1979) suggests that a translator should read the poem first and then literally translate it into prose but also add lexical and contextual commentary. However so is not usually done by translators and most theorists are of the view that the rhythm and musical effect of the original should never be ignored since these are the elements that are the most prominent in poetry. Brodsky (cited in Bonnefoy, 1979) too is of this view who says, “meter in verse are kinds of spiritual magnitude for which nothing can be substituted ... they cannot be replaced by each other and especially by free verse” (p.374). This view is opposite of the one given by Burnshaw above, since it stresses the importance of rhyme and meter in poetic translation.

The form of poem too is of crucial importance. Since changing the form of the original would change its emotional impact, as well as it would lose much of its beauty. Moreover some poems are meant for producing a specific mood only. In this case the translator should focus on the pragmatic dimension, capturing which is often very challenging for the translator since semantic equivalence would not be able to transfer the content which in this case requires dynamic equivalence. The emotional effect here is what matters the most, and this effect is the primary objective of the translator.

Equivalence is impossibly difficult when it comes to translating poetry, because of the unusual syntax (evoking different emotional response) and semantic multiplicity. All the elements—music, idea, meaning, form etc. — are woven together to create a poem and all of these cannot be transferred to the target language because of the tremendous divergences among languages. Thus a translator may somewhat achieve equivalence at sound pattern but may lose it at semantic or syntactic level, and vice versa.

De Beaugrande (1987) and Lefevere (1975) are of the view that a translator should go for communicative equivalence, since it is the only way in which we can instantly judge the translation and tell if it is successful. On the contrary, if the translator goes for poetic translation, he/she would never be successful to convey the exact meaning of the original without any loss. This is why Jones (1989) says “poetry translation has been named the art of compromises” (p. 187). That is the translator always has to sacrifice some elements when translating poetry. But this would happen only if the translation is aimed to be perfect, that is, if the translator tries to transfer all the elements. Chongyue (2010) too stresses that to transfer the spirit of the original poem, the translator should focus the meaning rather than the form. This means that the translator should convey what is implied by the words of poetry rather than what is said by them, as explained by Meyer (Cited in Shiyab, 2006).

2.3.3 Foreignization and Domestication in Poetry

As discussed by Anderman (2007), translators swing between two major strategies: foreignization and domestication. The former is a strategy used to produce a target text which looks like a translated text and readers with sufficient knowledge may even guess the source language because of the foreign elements and concepts they find in the target text but not in the target culture. Here the translator transfers all the foreign elements in the target language though most of the time they don't look natural. Domestication, on the other hand, is a strategy where the translator produces a text that looks like an original work written in the

target culture. Here the translator replaces all the foreign concepts with similar concepts in the target culture.

In fact, these two strategies are supported by significant number of translators, dividing them into two camps. That is, the foreignizers are of the view that the source text should reflect in the target text and the original concepts should not be altered, as this is the way the new audience would gain knowledge about the source culture. On the other hand, domesticators are of the view that a text should look completely natural, and thus should not only be translated linguistically but also culturally, since this is the way the literature of the target culture can be enriched.

In the recent history of translation theory, the shift from foreignization to domestication is one of the two most significant shifts mentioned by Gentzler (2001), the second shift being from the transfer of only linguistic factors to transfer of cultural factors too. This means that now translation is not about the transfer of words from one language to another only but also about the transfer of the implied meaning in the respective culture, since domestication and foreignization both carry the force of their respective culture. De Campos (1992) encourages the use of a term other than translation—i.e. transcreation—which comes to characterize a new approach to creative literary translation, namely a target-oriented translation.

2.4 The Concept of Transcreation

Robinson (2003) elaborates that rather than textual analysis of the source text, translation is more about the creative imagination of the translator. This opinion becomes even more relevant when we talk about the translation of poetry, where the translator has to choose appropriate strategies to convey the effect and meaning of the poem. Here both word-for-word and sense-for-sense strategies of translation become irrelevant. To optimally translate a poem to another language, we have a new but very relevant concept of transcreation.

Transcreation is a blend of two words: translation and creation. It is a relatively new term, and its precise scope is still to be defined. Generally, this term is used to refer to the process of conveying a message, originally produced in one language, in another language, without the loss of style, tone, intent and emotional effect.

Benetello (2016) defines transcreation as, “Writing advertising or marketing copy for

a specific market, starting from copy written in a source language, as if the target text had originated in then target language and culture.” Thus the main goal of transcreation is to maintain the original style, intent, emotion and tone of the source texts when translating it into the target language. Different competences are then required of the transcreator which go beyond the language skills and cultural sensitivity since copywriting talents and a thorough understanding of local market are also necessary (Benetello, 2018). Similar idea is given by Schriver (2011) who states that in transcreation, the translator aims to produce a (target) text that stays close to the original and that evokes the desired reaction from those who receive the message in the target language. He elaborates that transcreation involves neither a strict translation nor creation of a message from scratch. The language of the target text, therefore, must resonate with the intended audience.

The concept of transcreation rarely appeared in the field of Translation Studies, until the recent past. According to Katan (2016), this concept has been occasionally used in translation books for centuries; however, it gained momentum after 2010, that is, when the importance of localization was realized in translation.

The continuous process of globalisation and widening of the markets across borders posed more and more challenges for advertisers. In order to have an effective marketing campaign, companies decided to create ads that not only reached the minds of their target consumers but also their hearts. The main objective was to create advertising campaigns adequate to other markets which are reactive and sensitive to cross-cultural differences. This was not a simple task and thus required the ability to transcend language and cultural barriers in order to have a successful global marketing strategy.

The marketing material for the new target audience must be translated correctly and the translation must consider other factors such as culture, dialects, idiom, humor and context. Strong and powerful images in one region or country could have an unpleasant connotation, or even be illegal, in another. Populations of one country could remember happy times when they hear a particular song; but others could associate it with a national crisis. Different cultures even favor certain colors or shapes for logos; prompting businesses to create new logos to appeal to different markets. If for some reason the marketing campaign shows, even though unintentionally, a lack of respect for their local culture, values, heritage or beliefs, it can have a very negative impact on the target market. This is the main reason why transcreation is one of the most important tools for businesses that market their products

internationally. Katan (2016), who explores the evolution of “turns” in the discipline of translation studies, claims for a “transcreational turn”. He focuses on the need to understand the extent of mediation in translation and to value rather than castigate change through mediation and adaptation.

This term, mainly applied to commercial translation, is now gaining momentum among translation scholars in broader areas of application, not least aesthetic products as prose, poetry and theatre. Recent publications (Pedersen 2014; Gaballo 2012; Benetello 2018) have revolved around the debate of giving space to transcreation as a new practice in translation. In Benetello’s (2016) view, a transcreator is a professional that combines four figures: the translator, the copywriter, the cultural anthropologist and the marketer. This new many-sided professional may claim authority over the text. Translation thus becomes one of the four tasks of the transcreator. The transcreator thus needs to be much more creative than a translator.

The history of the term transcreation may be explained from a post-colonial perspective as a manipulative use of English due to the old practice of creative translation from Sanskrit where the translation proper was considered inadequate to cover the practices of “rebirth or incarnation (Avatar) of the original work” (Gopinathan 2006, p. 236). In the 1950’s Lal (1957), an eminent poet and translator, was the first to use the term with regard to translation. He used it to denote a culture-aware reader-oriented form of poetic translation. Discussing his approach to translating Kalidasa’s classic Sanskrit play “Shakuntala”, he points out that the original text translated later would result in incongruities and farcical readings in English. Thus he suggests that “faced by such a variety of material, the translator must edit, reconcile, and transmute; his job in many ways becomes largely a matter of transcreation” (Lal, 1957, p.5). In order to support his choice Lal contends that in some cases the translator can only transmute the original text if he wants to communicate its meanings in a readable and smooth way to the foreign reader. In a very similar note, the poet De Campos (1992) talks of his transcreation of Goethe’s Faust into Brazilian Portuguese. He writes, “To transcreate is not to try to reproduce the original’s form [...] but to appropriate the translator’s contemporary’s best poetry, to use the local existing tradition” (p. 70). Thus Viera (cited in Katan, 2018) suggests that “to transcreate means also nourishment from the local sources”. Examples of this “nourishment from local sources” we find a lot. For example, De Campos’ own work (mentioned above) begins with a transcreation of the title itself into “Deus e o Diabo no Fausto de Goethe” (“God and the Devil in Goethe’s Faust”), with a clear

intertextual reference to both the 1964 Brazilian film (“Deus e o Diabo na Terra do Sol”) and to the Faustian bargain with the devil.

The process of transcreation involves understanding the target market and carefully tailoring the message using suitable language, style imagery and tone for optimal appeal and effective messaging. In the comic world, one example frequently used to talk of transcreation, is that of “Spiderman”. In English he is Peter Parker and lives in New York. In Hindi, he becomes Pavitr Prabhakar from Mumbai, and was not bitten by a spider but has powers bestowed on him from a holy man (Dayal, 2004). Name of the character here thus looks more natural in the target setting. Moreover it is phonetically similar to the original name. Also New York is a crowded metropolitan in the USA, approximate functional equivalent of which is Mumbai in the Indian context.

Agorni (2018) argues that with the aim of overcoming the divide between source text-oriented and target text-oriented translation, transcreation may be regarded as the response to the translator’s desire to look for creative meanings that could express the novelty of the original text which is, hence, brought alive in the target language. Thus according to her transcreation as an approach should be at the end of the continuum which starts from the traditional literal rendering to the most creative and collaborative transposition of meanings and message. Agorni M. (2018) analyses transcreation in the domain of tourism texts, whose main discursive strategy is the coexistence of “familiarity” and “strangerhood”. Thus, translators of tourist texts are put in the position of transporting foreignness into discourse, so as to construct a sense of “otherness” that can be perceived as diverse from the familiar. In other words we may say that translation in tourism implies making the uniqueness of a destination accessible to the foreign which entails transferring culture bound items. Spinzi (2018) considers these (tourism) texts as an extension of promotional texts where the aesthetic and persuasive functions work together to “sell” a product, localizing it to adapt it to the target setting and make it commercially appealing.

At times, we might find the scopes of translation, localization and transcreation rather overlapping. To convey a message successfully across borders, a translator should disregard the traditional concept of translation and instead focus on “transcreating” the message of the original text, as this is the way the message is truly conveyed to the new audience not only linguistically but culturally too. As Parekh (2019) writes, in such situations when subtle linguistic nuances are part of the source text, it is always a better idea to transcreate the text

“instead of running the risk of landing yourself into an embarrassing situation.” (para.2)

The traditional divide between the conceptualization of translation either as a conduit or as a creative reproduction of the original text is addressed by Katan in terms of *trans-latere* or *trans-creare*. The former is associated with transferring meanings across languages while the latter focusses on the more artistic/creative side of translation. Roughly speaking, the first one is closer to the traditional translation while the latter is the innovative concept of *transcreation*. Katan (2014) aptly maintains that the evolution of Translation Studies as a discipline has always been characterized by the dilemma between the faithful versus the free approach to the translation of a text. He argues that the numerous dyadic terms coined by scholars in the last fifty years endorse the representation of the translator as being divided between the traditional professional *latere* translator or interpreter, and the uncertain (Katan 2014), or high status non-translation *creare* professions. Starting from an etymological analysis, Katan (2014) argues that translators are unconsciously trapped in the *latere* space of their profession, a constraint which is also fostered by the Codes of Ethics for both translators and interpreters. He encourages translators to adopt the *trans-creare* approach, to be willing to risk, and to overcome the fidelity/freedom impasse, thus avoiding being labelled as “translating machines”. Thus the *latere* encourages us to envisage an able technician, responsible for carrying messages across languages. Consequently, trust is easily broken when the target text appears to be different from the original. Here, equivalence will be quantified on a word by word, or sentence by sentence level. On the other hand, a *transcreator* is required to create a new product that will be designed to satisfy not only the commissioner but more importantly the end user. Invariance is no longer the criterion for quality.

In this connection, Matlock (cited in Katan, 2013) opines about what makes a “good translation”. She states that her translation is designed to be “read as though it is not a translation”. Matlock wants her target reader to be able to read the text as if it were a “text to be read” rather than a “text that has been translated” (p.84), which is logically a *creare* approach and is somewhat a definition of *transcreation*. Katan (2013) argues that those in favour of a *latere* translation are source text oriented, and oppose the more functionalist approach. He believes that considering “reception in the user’s mind” is “unhelpful” because every reader will read differently.

Translation and *transcreation* are not the same, though they are very closely related

and at times overlapping processes. Although both processes involve the transfer of a message in one language into another, the translation process is much simpler and more linear as compared to transcreation. When working on a translation, the translator simply replicates the given text into the target language, without adding or re-interpreting any part of it. Their goal is to produce a new document in the target language that carries the complete content of the original text with perfect spelling, grammar and proper contextual terminologies. In case of transcreation, however, the professional is more creative, bolder and original. The process goes beyond translation and includes extra-linguistic research such as about the target culture.

Despite common perceptions, transcreation is not glorified translation. Nor is it a synonym for 'creative translation' - a definition based on the questionable assumption that translation is not a creative act per se. While it is true that different types of texts allow for different degrees of freedom when it comes to 'transposing' them from one language to another, transcreation should be regarded as a different practice altogether. The typical translation evaluation grid used by professional reviewers contains several error categories. What happens when we apply this grid to transcreation? As it turns out, those errors can only apply to translation, not to transcreation, where they are not errors at all. Committing such errors, i.e. breaking the rules of grammar or spelling, is actually considered a plus in transcreation.

The target text must be as punchy as the original and consistent with the intent of the original. This means that the transcreation professional is also a copywriter. The target text must be appropriate for the target culture. In this respect, the transcreation professional is also a cultural anthropologist of sorts – someone who knows what is and isn't acceptable in their own culture. The target text must also be appropriate for the target market. A transcreation professional needs to be aware of the images and wording used by the original creator so as to produce a copy that sounds as unique as possible.

A translation project starts with a source text that a translator is provided with. This text is all a translator needs and this what is what he or she is limited to. On the contrary, a transcreation project will start with a creative brief from the client in which they will provide all the information they can about the creative concept and the kind of response from the audience that they are looking for.

With transcreation, the end result is most of the times a complete new message.

Usually, the message that was originally written for an audience in one country or region will not resonate with other kind of audience. Therefore, transcreation creates a new message, with new words in the target language but keeping the “spirit” of the source text.

In an attempt to trace the boundaries between translation and transcreation from the practitioner’s point of view, Benetello (2018) shows how those language adaptations which are considered “errors” in translation, according to Common Sense Advisory’s 12th Annual Global Industry Report, are to be seen as norms in transcreation. To elaborate her point she mentions several examples of transcreation. For example, she mentions the case of the slogan based on the 1999 marketing campaign in Italy launched by Proctor & Gamble for their Swiffer dusting products. The original slogan of the product was in English and it read, “When Swiffer’s the one, consider it done”. Traditional translation of the phrase would have lost rhyme and hence memorability. It thus needed to be transcreated. The transcreated phrase thus became, “La polvere non dura, perché Swiffer la cattura.” (“The dust doesn’t linger, because Swiffer catches it.”) It kept the spirit of the source text but resulted in a different rhyme and metre.

Translation has a long history in the Western world, and in its history we see two major approaches, that is, word-for-word translation, and sense for sense translation. Due to the use of idiomatic expressions and connotative meanings the word-for-word translation was considered inadequate, and translators starting going for sense-for-sense approach, especially when dealing with literary texts. A good translation must not only convey the contextual meaning of the original, but also the diction, grammar, syntax, as well as the local speech of the target audience.

Transcreation considers these factors but it goes a step further by also attempting to retain the emotional content and intent of the original, for which it may ignore, add or alter lines so as to avoid any awkwardness that the original text readers did not encounter. Transcreated text attempts to evoke in the target readers, as much as possible, the same emotional response that the original text did in the original text readers. Transcreating a text entails taking a concept encoded in one language and, after making suitable linguistic and cultural changes, recreating it in another language, so that it appears to have been originally created in the target culture.

Traditionally considered necessary, absolute fidelity to the source text here is not as important as retaining the emotional content of the original. Moreover, since cultures are

tremendously diverse, tailoring a text for a different culture, for the sake of eliciting the same emotional response, requires a translator to make necessary changes in the content of the original. As stated by Humphrey (2011), transcreating a text means recreating the style, tone, idioms, analogies, metaphors, diction and other elements in the target language, so that it does not appear to be foreign literature. Thus, transcreating a text may require a translator to adapt, change, delete, or add information.

Since study of literature is an aesthetic and arguably emotional experience, it needs to be translated with all its emotions and appeal to be effectively received in the target setting and this can be done by mediating and re-creating this experience through the semantic-connotative experience (in poetry) and by effectively mediating cultural features that ‘work’ in the target text. In this connection Spinzi (2018) argues that literature is particularly needful of the transcreative process because the functions of literature are aesthetically governed, be it the translated poem, (crime) novel, or sit-com works.

In fact, anything goes when transcreating a text as long as it carries the content and emotions of the original. As said by Ray and Kelly (2010) it may involve any strategy from translating the original text literally to completely recreating it in the form of a new text that conveys the meaning and intent of the source text.

All these consideration makes the process of transcreation more challenging, more time consuming, and more creative than the traditional translation. It also requires more research and cultural knowledge.

Humphrey (2011) comments that the degree of freedom a translator has to transcreate a text depends on the degree of contextual differences between the source and the target culture. These differences between both the cultures and languages is the most crucial factor to consider when transcreating a text.

2.4.1 Common Procedures in Transcreation

Since transcreating is a much more challenging task than the traditional translation, the translator has tremendous linguistic freedom in adopting translation procedure as long as the meaning, tone, effect and intent of the original are retained. There are several procedures a translator can use when transcreating a text, of which the most common ones are:

i. Deletion

Deletion is completely ignoring a part of the source text, so that its meaning does not appear in the target text. Aranda (2007) points out that a when transcreating a text lines are deleted when there is no one-to-one correspondence between the source culture and the target culture. That is, when an idea in the source text appears completely natural to the native speakers because it is part of the source culture, but neither it nor its cultural equivalent exists in the target culture, it may be deleted so that the target text looks completely natural to the target reader as the source is to the source readers. Some scholars criticize the strategy of deletion arguing that it shows the incompetence of the translator in transferring culturally-loaded terms. Others argue that it is a smart strategy to use so as not to confuse the target readers with odd ideas.

A good example of the use of this procedure could be found in the translation of Homer's Iliad by Antoine Houdar de la Motte (1672–1731). Antoine when translating this epic poem used the procedure of deletion rather excessively. He shortened the original work from twenty four books to only twelve. He did so by deleting unnecessary detail and adding instead cultural elements here and there so as to avoid creating a vacuum and make the target text more acceptable to the target readers. This also made his translation aesthetically attractive.

ii. Cultural Approximation

It is to be noted that deletion should be the second option, and the translator should prefer to replace the original idea (if not relevant in the target culture) with an equivalent concept found in the target culture. They will fill the gaps that otherwise might have been left, and would thus convey the very spirit of the original. This procedure is what we call cultural approximation. This strategy in the words of Vinay and Darbelnet (1995) “replicates the same situation as in the original, whilst using completely different wording” (p.342).

For example, if we have an English poem, in which the poet talks about the peace he finds in church, the translator, using the procedure of cultural approximation, would replace the church with mosque if he/she is translating in Pakistani context, and with a temple if the target language is Hindi (India). The reason is that Christianity is the religion of the English culture, and their place of worship is called church. Correspondingly, the place of worship of Muslims and Hindus is called mosque and temple respectively. Church performs the same

function in the source culture as temple and mosque in the target cultures and thus are of these place are culturally approximate.

iii. Addition

In case of poetry, the translator may add data that is not part of the original text. This is generally done to enhance the effectiveness of poetry. For example, in the original text we may find the image of a forest with trees and rivers. The translator, to create a more vivid imagery and engage the readers more emotionally, may transfer the image as it is, but may also add birds, animals and flowers to it. He/she may also add sensuous elements such as colors and sounds.

Data may also be added for linguistic reasons. Since languages have diverse forms and what can be said in one language in few words may not be conveyed in the target language in the very same number of words. This resultantly effects the meter and music of the poem. The translator may thus convey the meaning of one couplet of the original in two or more couplets, so that the target text remains semantically adequate without any significant loss in the music. This may cause the target text to be longer than the original. Words may also be added in the target text if a semantic part of the source text is not explicit but is evident through the context.

This technique can be useful when the translator feels that some aspects of the source item may not be covered by its target equivalent, and to compensate for that he/she may add other items. Nida (1964) discusses different circumstances that may necessitate addition. These include clarification of ambiguous expressions, amplification of an element, and addition of connectors etc.

Addition (as well as subtraction) may also be used for the sake of redundancy, that is, an attempt to achieve symmetry between the source text and the target text.

iv. Inversion

Inversion is moving a word or phrase to a different position rather than letting it be in the exact position in the target text in which it appears in the source text. This technique is generally adopted by the translator to make the target text appear natural, if he/she feels the target text would otherwise look awkward. This technique also is used in case a word is repeated in the source text, but the semantic equivalent of this single word is a group of two

or more words in the target language. The repetition of a single word does not appear odd, as in the source text. However if the translator parallelly repeats the equivalent group of words, the target text would look really unnatural. Thus the translator may adjust the position of that repeated word so that the meaning could be conveyed even if the word is not repeated. He/she may then translate the text and translate that word only once and combine with it all the associated ideas (found throughout the text), that would otherwise necessitate repetition.

v. Compensation

Compensation is altering the shape of the original text, so as to fill the gap that might appear between the source and the target text because of syntactic, semantic, morphological or aesthetic reasons. Sometimes addition and deletion too become a part of this technique.

Let's say an equivalent (in the target language) of a word in the source text still does not convey some relevant semantic features of that item, resulting in a semantically inadequate target text. As discussed, this scenario might require the translator to add extra lines in the target text. However, he/she may convey another part of the source text in such a way that it also compensates for the semantic features of the previous item that were not covered parallelly.

Compensation is tremendously relevant when it comes to transcreation, and is especially useful when it is about transcreating wordplay. For example, a translator may not translate a pun, thanks to the drastic differences between languages, neither may he/she skip it if it is semantically significant. Thus he/she may convey the meaning in other words, but would have to use another similar pun from the target language, at this or another part of the target text, so as to compensate for the effect of the pun that got lost when it was semantically translated initially.

vi. Other Over-lapping Terminologies

These are only the very few and most common strategies used in transcreation; however there could be other dozens of strategies to transcreate a text, depending on the intent of the text and the purpose of the translator. It is not possible to discuss all of them here. In addition, different theorists have used different labels for the very same (or slightly different) concepts. This terminological diversity makes it difficult to discuss and understand them separately.

For example, the “cultural approximation” discussed here has been called “adaptation” by Vinay and Darbelnet (1995) and Albira (2001), “transference” by Newmark (1988), “cultural transplantation” by Hervey (1992), and “dynamic equivalence” by Nida (1964).

Similarly Albira (2001) uses the label of “linguistic amplification” for the “addition” strategy discussed above, while for “deletion” she uses the label “elision”. But for these two strategies, that is, addition and deletion, discussed above, Albir and Molina (2002) use the labels “amplification” and “economy” respectively.

Likewise, the “inversion” (a label by Albir and Molina, 2002) technique discussed above has been called “dislocation” by Vinay and Darbelnet (1992).

The point is that even if more strategies are discussed here, they may not necessarily be sufficient for a poetic translation or transcreation, since poetry is replete with creative thoughts and images, and the translator faces infinitely large number of problems when transcreating the effect of the original, and thus has to come up with different technique for every stanza and line, or sometimes even for different words in the very same line. Furthermore these strategies cannot be discussed here, since, as discussed, their name can be different, but the description of each term would necessarily be overlapping with that of another, causing confusion.

2.5 Poetic Translations of English Poems in Urdu

If we look at the tradition of poetic translations into Urdu, and go back in its history we would reach the conclusion that Insha Allah Khan’s mathnavi “Feell” (1792) could be called the first poetic translation into Urdu (Ahmad, 2003). It is not an original work but the translation of a Persian poem which itself is not an original work but a translated version of another text.

After 1860’s, translation made rapid progress. At this point of time Sir Syed’s (1817–1898) movement too was bringing revolutionary changes in the educational, political and cultural life of the Muslims. Urdu poetry too was influenced by these developments. Mohammad Hussain Azad (1827-1910) and Maulana Altaf Hussain Hali (1837-1914) started a campaign for the reformation of Urdu poetry. To introduce new style and ideas in Urdu poetry, not only they encouraged others to translate Urdu poetry, but also translated several English works themselves, too. Qalaq Miritthi’s *Jawahir-e-Manzoom* (1864) may be called

the first official collection of Urdu translations from English. Nazam Taba Tabaa (1854-1933) and Akbar Alabaadi (1846-1921) are other imminent names in the field of translation.

With the beginning of the twentieth century the greatest poet of South Asia also known as *Shayar-e-Mashriq* (Eng: The Poet of the East) Muhammad Iqbal (1877-1938) too stepped into the field of poetic translations. Initially poetic translation was not given much attention and so was the case with the poetic translations done by Iqbal. Chand (1988) in his book *Ibtidaai Kalaam-e-Iqbal Ba Tarteeb-e-Maah-o-Saal* mentions all the poems which could be found in Iqbal's work in translated form. Sarwari (1945) writes that a major part of the initial poetry of Iqbal is inspired by the Western poets such as Tennyson, Emerson and Goethe

Iqbal was an eminent poet and is known for his philosophical poetry. However, a major part of his poetry is inspired by the Western poets mentioned above. Usually he mentions, under the title of the poem, if the work is his own idea or a translated or inspired version of another. Ahmad (2003) says that Iqbal was probably the first poet to use the word '*makhooz*' (derived/ inspired). However, he uses this word for inspired poems as well as poetic translation.

It is important to know the difference between deriving and translating. Ahmad (2003) clarifies the distinction and it is important, since it is somewhat the difference between translation and transcreation. According to him, poetic translation does not encompass derivation, i.e. derived/inspired poems are not necessarily poetic translations of the original work. If a poem is translated so that the words are not the same but only the main idea is taken from the original, the poem would be considered an inspired one and not a poetically translated one. If an inspired poem is declared by a poet to be poetical translation, it would be considered an unsuccessful attempt. Such poem can only be assessed as an inspired one.

As discussed, Iqbal did not go for literal translation; rather in most of his works he has derived just the main idea from the original. Thus, he has transcreated, rather than translated the original works. Ahmad (2003) thus comments, "Iqbal was himself a prolific poet of high caliber and thus it was not possible for him to remain strictly faithful to the original works. Hence all the translations of Iqbal are enriched with his personal thoughts. Iqbal's translations may not be faithful but they definitely are beautiful." Qureshi (1986) comments that Iqbal, in most cases, has avoided word-for-word translation and has rather recreated the work by retaining the main idea.

Iqbal's translations are fluent and his language is so pure that we never find a single word that appears awkward. In his translation even the English ideas do not appear foreign as they are shaped in the delicate mould of Urdu.

2.6 Related Studies

Translation Studies is an interesting field. Plenty of work has already been done in the field, however discoveries of new dimensions in the field are making the field even more explorable. The internet is replete with researches conducted in the field. Some recent researches are being reviewed here.

Ouided (2016) conducted a similar research to explore the strategies used by the translators to translate Robert Frost's (1874–1963) poetry from English to Arabic. Also her major research question was to find out whether translating poetry was possible. Her research tools were parallel language corpora which consisted of Robert Frost's poems and their Arabic translations. She directed different translated version of the same poem to professional translators, and asked them to fill a questionnaire, asking them about what they find different in different versions, and what got lost in the translation etc.

She concluded that poetic translation is different from other types, and this is to be considered by the translator when translating a poem. She, after analysis of the data, says that when translating poetry the two extremes, that is, faithfulness and treachery, should not be mentioned, but rather what should be assessed is that whether the target text is as good poem as the original. She finds out that most translators have avoided literal translation and have adapted cultural terms and ideas that were not familiar to the target audience.

This research is quite interesting in that the researcher has not analysed translations of Frost's different poems by the same translator but rather different translations of the same poem by Frost. It is the other way around in case of the present research, where translator is the same person (Iqbal) while the source texts come from different (English) poets.

Tawabteh and others (2016) conducted a research to investigate the presence of a translator in the target text. They were interested to find out whether a translator, when translating poetry, should translate his/her own "self" or should he/she translate what the original poet intended to convey, and how these strategies would impact the overall impression of the target text. For this purpose they analyzed Sinan Antoon's translation of Mahmud Darwish's "In the Presence of Absence" (2011).

They found out that the strategies used by the translator are very simple. He has translated the text formally and mostly avoided adding lines or using his poetic genius to produce an equally good text. His strategy is for most of the time that of foreignization. Thus the target text is not as aesthetically pleasing as the original, and has suffered a lot of loss which has not been compensated. It looks very unnatural and awkward.

Here the findings shows that the text has been translated literally or formally, thus it is translation rather than transcreation of the source text. The target text is thus awkward and the characteristic aesthetic spirit of the original poems is lost. The translated text should reflect the source culture so the target text could appreciate it, that is, a translator should adopt the strategy of foreignization as attempt to focus on the meaning of the original. As the findings reveal this strategy does not work when it comes to translation of poetry, especially when the source and target language (and thus both culture) are significantly different. The text becomes more acceptable to the target audience when it is aesthetically pleasing, that is, when the translator translates the text using his/her literary genius. In addition, the translator's self should reflect in the target text. All features of language from emotions to tone and intent should be taken into account when translating poetry, and the translator should use his/her own intelligence and creativity to render the text in such a way that the target text is equally pleasing.

Another similar research to find out the strategies used by modern translators to translate the Arabic poetry of the *Jahillia* era of 6th c. was conducted by Berdom (2007). He was also interested in finding out whether the translated works conveyed the same meaning as the original work. For this purpose he uses three translated versions of *The Mu allaqāt* (Arabic: المعلقات,) which is a group of seven long Arabic poems that are considered the best work of pre-Islamic Arabia.

The researcher analysed the target text using comprehensive framework, that is, the theories of four prominent translation theorists: Lefevere, Newmark, Catford and Nida. The research was focused on the investigation of the techniques used in rendering the source text. He was also interested in evaluating the translation strategies through which the meaning was transferred.

His analysis led to the conclusion that the strategies used in translating the content of the *Jahillia* poetry were mainly focused to produce, as closely as possible, the meaning of the original, emphasizing Nida's concept of either formal or dynamic equivalence. The findings

reveal that the procedure used was mainly an operational one. First the translator has translated the lexical items, images and phrases of the original text unit by unit literally, and then has adjusted them according to the context so that it conveys the meaning of the original without any aesthetic loss. The first step of the translation process, that is, the literal translation strategy has thus been quite successful in rendering various lexical items and images.

The research after analysis of the target text concludes that the translator went for literal translation so as to cover maximum aspects of the lexical, semantic and structural form of the original text. It also at times looks quite awkward and complex, as it has already been discussed that literal translation is never a good strategy when it comes to translating poetry which is an incredibly challenging task. However, this too has been discussed by the researcher. He finds out that the poetry of the *Jahillia* era looks significantly different for that of the modern era in syntax, content, form, style and connotation. This made it extremely difficult to translate, compelling the translator to go for literal translation which resulted at times in rather complicated and awkward images.

Shahed (2005) discussed the problems related to domestication and foreignization. He took his data from the Arabic version of Peck's (an American spiritual writer) book, "The Different Drum" (1987). His research was mainly focused on the domestication techniques followed by the translator. He followed Catford's and Nida's translation models.

He found out that translation cannot be separated from the historical, political and ideological context, as these are the factors that may influence the meaning of the source text. These are the factors that differ from culture to culture. Correspondingly, translation too is transferring a text from one culture to another. Thus these factors may effect the strategies of the translator when translating a foreign text. The researcher concludes that the part of the text translated using the strategy of domestication has a flow and naturalness. It is more relatable and thus more acceptable to the target audience. On the other hand, the foreignization strategy may add something to the knowledge of the target readers and may enlighten them about the foreign culture, their ideologies and history etc. but the part of the text so produces reads extremely awkward and complicated.

The role of the target readers remains crucial when it comes to domestication in literary translation. However, sharing the experiences of the foreign culture/writers through translation too is the duty of the translator, which can be done only through foreignization.

The researcher thus recommends that both of these strategies should be carefully blended when translating a literary text, since each technique has an important role to play in achieving certain objective in the process of translation.

Veckrācis (2017) did his doctoral research in Translation Studies. He attempted to explore different linguistic aspects in the poetry of Joseph Brodsky and its translations into English and Latvian. The researcher has adopted the theoretical framework of Barghout (1990), which consists of three approaches, that is, the language-oriented approach, the cross-cultural approach, and the interpretative approach. The researcher is of the view that these are not different approaches but rather parts of the same unity, and cannot be separated from each other when assessing a translation. He thus combines these approaches together to get an “integrated approach”.

This integrated approach is based on the original model of Barghout (1990) but in the form of nine principles, rather than the three approaches. This approach as he argues is not only suitable for poetry translation but also for its assessment. And this very “integrated model” he uses to analyse and assess his data.

He analysed the textual and aesthetic elements of the target text, and found out that a lexical or syntactic unit of the source text can be translated successfully only if its semantic and functional roles are examined first. According to his integrated approach these roles should be examined first at unit level, then at a higher level, then at an even higher level until its meaning perfectly fits in the general context of the text.

It is to be noted that one of the versions of the poem was written by Brodsky himself, that is, he himself translated his poetry into English. Studying the strategies followed by Brodsky, the researcher come across points, he disagrees with. The researcher disagrees with Brodsky’s view that a poem’s form should necessarily be retained and still the target text should exist as an independent work of art in its own right. The researcher finds out that Brodsky’s approach has limited acceptability in the target culture.

The researcher concludes that poetry is closely linked with the source culture and language stylistically as well as linguistically. He does not reject Brodsky’s strategy of foreignization all together, however. He thus concludes that there always is an element of compromise when it comes to translating poetry, regardless of the translation competence of the translator, and so foreignization should not be considered a failure of the translator. In his

view neither is foreignization an indication of inadequate translation, nor is absolute domestication an indicator of adequate and impressive translation.

He argues that all the elements from original poet's intent to the expectations of the target readers should be considered when translating poetry. However, according to them, the most important thing to consider is the aesthetic appeal and emotional effect of poetry, and not the literal meaning or linguistic elements. They conclude that their "integrated approach" is relevant both in theory and practice when it comes to translating poetry.

Another relevant research was carried out by Anggana (2012). She analyzed the textual elements and translation strategies used by Ulrich Kratz to translate Heraty's (2008) poetry from Indonesian to English. She took three poems, published in 2008, and compared them with the respective target texts. These poems were *Dua Wanita*, translated as 'Two Women', *Geneva Bulan Juli*, translated as 'Geneva in July', and *Jogging di Jakarta*, translated as 'Jogging in Jakarta'.

The model she used was the same used in the current research, that is, Levefere's blue print for translating poetry. She analysed her data using Lefever's model and found out that the translator has used diverse strategies varying from stanza to stanza.

The first poem *Dua Wanita* (translated as Two Women) was translated literally for most of the part, that is, five out of seven stanzas. Thus this strategy dominated the first translation.

The second poem *Geneva di Bulan Juli* (translated as Geneva in July) was translated using different strategies, however, the main focus of the translator was to render the main idea of the text, and thus has translated the text in completely different shape retain the theme of the original, that is, here he has used Lefever's strategy of interpretation. Similarly, the third poem *Jogging di Jakarta* (translated as Jogging in Jakarta) has been translated using the strategy of rhyming.

The researcher finds out that despite being translated using different strategies, these poem were acceptable to the target readers. Thus a poem could be translated using different strategies without damaging the main idea or beauty of the original. However the translator should be creative enough to select the most suitable strategy depending on the theme of the poem.

Salha (2011) conducted a similar research. He was interested to understand how translators use translation theories when translating the poetry of Adonis, an eminent Arab poet. After an analysis of Adonis' poetry and its comparison with the translated version, the researcher found out that most of the poetry of Adonis is philosophical, and serious and prophetic in tone. Major themes in his poetry are exile, atheism, death and other philosophical and existential topics. His poetry is usually not rhymed and the idea and philosophy is more prominent as compared to aesthetic appeal or connotation.

The translators have thus mostly translated his poetry literally. They did not focus much on retaining the music or form of the original. They also usually avoided unnecessary explication of the original. Mostly the philosophy of the original has been transferred using the strategy of foreignization. That is, even the translations have a lot of Arabic words and expressions, that the readers are compelled to explore and understand. The translations carry the power of the source culture and philosophy of the original poet. The readers can easily guess that the text is not original but a translation.

One of such translators is Samuel Hazo, a contemporary poet and translator. He recreated the verses of the original in a style almost identical to that of Adonis'. Hazo (1994) retained the style, ideas and emotions of the original, and made very few variations and that too for the sake of flow and ease.

Toorawa (2004) used the strategy of explication. He translated Adonis' poetry by retaining the main idea but also describing complex concepts in a form of his own choice, although he too has tried to stay faithful to the original, thanks to its philosophical and complex themes.

The researcher found out that faithful translation, that is foreignization, is most common when among translators, when it comes to the translation of Adonis' poetry. It is because Arabic is syntactically more complex and semantically richer, in comparison to English. Thus the translator feels that in the process of domestication, he/she would lose a lot.

Despite that, as the researcher concludes, explication produced much better results and were found more acceptable by the target readers. The words and philosophies described became meaningful to the new audience. Where intelligently used, this strategy not only conveyed the meaning and philosophy of the original poet it also sounded equally fluent and natural.

When it comes to transcreation, researches in the field are very rare, or may be the use of the term is also very rare. But transcreation is mostly associated with marketing and advertisements. In academic circles, the term transcreation has so far received little attention. However, after a thorough review of relevant researches it was found out that most of the researches are being conducted with Arabic and Persian as the target language. Almost in all cases the source language is English, though.

English-Urdu translation has not been researched much. Moreover transcreation has been associated with visual media and most of the researches in transcreation are carried out in the field of marketing. By now, linguistic studies, such as this one on poetry translation, have not been conducted in English. Some studies related to English-Urdu translation have been mentioned above but they are mostly in Urdu. Other similar studies have mostly been conducted in Arabic and Persian.

So, the present research is probably one of the first researches to explore the transcreations of an Urdu poet. It is also worth mentioning that very few people know Iqbal as a translator, since thanks to his genius his works look so original. Thus the research is unique in the sense that it associates transcreation with poetry and that too with the works translated into Urdu by one of the greatest poets of Urdu literature.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter is about research methodology and it presents methodological and theoretical underpinnings for the research. In this chapter, the researcher discusses the research design, and gives a detailed and comprehensive account of the theoretical framework and instruments for analyzing data.

3.1. Research Design

This is a qualitative research that investigates the strategies used by Muhammad Iqbal to render English poetry into Urdu. Iqbal's poems will be analyzed from transcreation point of view to assess if they convey the meaning, intent, emotions, tone and content of the original. The data consists of eleven poems, written by Iqbal, and their respective source texts. These poems have been taken from the book *Bang-e-Dara*, and have been mentioned, along with the source texts, by Chand (1988) in his book *Ibtidaai Kalaam-e-Iqbal Ba Tarteeb-e-Maah-o-Saal*. Both the source and the target texts are easily available on the internet. The data will be analyzed through the lens of the theory of poetic translation by Lefevre (1975), and the four traditional approaches by Holmes (1988). Lefevre's framework is ideal for the study since the source language here is English, and according to Sen & Shaole (2010) Lefevre's classification of methods is useful for the cases in which either the source or the target language is English. Since transcreation is a complex process and there are infinitely large number of strategies to carry out the process, it is quite efficient to consider another theory, that is, Holmes' theory, so that the theoretical framework becomes all-encompassing. The main justification for this choice lies in the comprehensiveness of the models. Besides exploring the strategies used by the translator, the strengths and weaknesses of the target text too will be analyzed and in case of inadequacies the researcher will attempt to explain the possible reasons. The final result will be presented after interpreting the data.

3.2 Theoretical Framework

For this research, the researcher has chosen two theories as the framework: Lefevere's seven strategies for poetry translation, and Holmes' four traditional approaches.

3.2.1 Lefevere's Seven Strategies for Poetry Translation

Lefevere (1975) proposes seven strategies for poetry translation. These strategies are inclusive enough to analyze any poetic translation. The literal, metrical and rhymed translation focus on retaining the form of the original, while the remaining strategies emphasize on transferring the exact contextual meaning and intent of the original poem into the target language. Sen & Shaole (2010) state that Lefevere's theory is useful when either the source or the target language is English. They believe that the strategies are comprehensive enough and the elaboration on each strategy is well-defined. Below is a list of his seven comprehensive and modern strategies:

- **Phonemic Translation**

Its objective is to retain the sense of the original by rendering it in the form of an acceptable paraphrase, but at the same time the source language sound too is to be reproduced in the target language. This strategy recreates the poem's phonetic image in the target language. Lefevere says that this strategy works well with onomatopoeia, but it mostly distorts the meaning of the text. This type of translation is the most literal and faithful one since each in this case each phoneme of the source text is replaced with a similar phoneme in the target language. This strategy is mostly applied when translating between languages with similar phonemic systems such as English and French. This translation is thus very rare.

- **Literal Translation**

Here, the focus is on word-for-word rendering rather than on the sense of the original. Here each word is translated separately without considering how they have been interwoven together to form the phrases or the overall meaning. Literal translation thus mostly deviates from the intended meaning and distorts it. Since it is word-for-word rendering, the syntax is neglected, and the target text is mostly awkward and unintelligible.

- **Metrical Translation**

This strategy is primarily used to reproduce the source text meter in the target text. In

this case, the translator transfers the content of the original text by rendering each verse literally, but at the same time imitating the source text meter. The translation produced using this strategy too usually distorts the meaning and thus the overall quality of the text.

- **Poetry into Prose Translation**

Using this strategy, the poem is recreated in the target language not in the form of a poem but of a prose. It is the best strategy if the purpose of the translation is to transfer the meaning and the main idea of the source language. The main idea of the poem can be transferred almost accurately, and semantic gaps can be filled through explication. However, since poetry is usually the expression of common ideas in an aesthetic way, this strategy cannot be used, since here aesthetic effect of the original is not considered. The syntax too here is of secondary importance. Thus the main idea or theme of the original can be transferred accurately but its poetic qualities are sacrificed. Lefevere states that because of the diverse linguistic differences sometimes there may be semantic loss even, and the communicative value too may be distorted, however, the loss in this case is much lesser than that of literal and metrical translation.

- **Rhymed Translation**

Rhymed translation, as the name implies, retains the rhyme scheme and meter of the source text. There may be a lot of semantic loss, as the translator attempts to convey the ideas in a different language using meter of the original. This can result in an awkward and clumsy translation, as the translator attempts to produce a poetic translation, imitating the original text's rhyme and meter, since every language has different metrical patterns and rhymes. According to Lefevere, the translation produced this way is usually unimpressive and odd since it resembles a "caricature".

- **Blank Verse Translation**

Unlike the rhymed translation strategy, the rhyme scheme here can be sacrificed. The content of the original text is to be transferred in blank verse. In blank verse, lines do not necessarily rhyme with each other. However, there is still a constraint, that is, it has a fixed meter of ten syllables. Blank verse poetry has no fixed number of lines, and the form of the target text can be expanded or shrunk. In blank verse usually the focus is on the literal meaning of the original text.

- **Interpretation**

As the name indicates, the focus here is not on the meaning or music of the poem. It is a rather free form of translation, and the translator recreates his/her own understanding of the poem, rather than necessarily the text itself. Under this heading Lefevere discusses its two types, that is, **version** and **imitation**.

A version of the source text is its translation in which the content has been sufficiently retained but the form is changed. In this case the translator may add or remove lines to properly convey the content of the original. A version is semantically exactly the same as the original, but physically different.

Imitation, on the other hand, means retaining or altering the idea of the original and changing the form as well as the content. Usually the title and ending of the source text is preserved and the idea is recreated in a form so different that it can stand as a different poem on its own. It is the freest type of translation, and gives the translator tremendous freedom to alter, adopt or delete data. Imitation wanders freely from the source text by retaining the main idea of the original poem. The translator can thus recreate the concept of the original text in any style he/she likes.

3.2.2 Holmes: Four Traditional Approaches

Holmes (1988) believed that “there is an extremely close relationship between the kind of verse form a translator chooses and the kind of total effect his translation achieves.” According to his theory, there are four traditional approaches to adopt when translating poetry.

- **Mimetic Form**

Mimetic form means a translation in which the form of the original text is retained but not the meaning or the main idea. This means reserving only the form or the meter of the original. The source and the target texts share fundamental similarity in form but are almost never similar semantically.

- **Analogical Form**

It substitutes the source language poetic tradition for an appropriate target language poetic tradition. It is thus equated with domesticating strategies. Here the strategy of cultural

correspondence is used. Analogical form is function-dependent. That is, culturally loaded expressions are to be replaced with their functional equivalents. Similarly, the meter used in the source text also should be replaced with a meter functionally equivalent (or equal in frequency) in the literary tradition of the target language.

- **Content–Derivative Form or Organic Form**

It allows the target text to take on its own form retaining the content of the original. The translator uses the semantic material of the original text and recreate them in a different form of his/her own choice. It is similar to Lefevere’s concept of version. The main idea of the original is to be retained. It could be conveyed in such a way that the target text and the source are almost identical semantically.

- **Extraneous or Deviant Form**

Extraneous form is a translation of the source text that does not bear any resemblance to either the form or the content of the original. The target text produced so is in no way related to the original, and it can stand on its own as a separate text. This is similar to Lefevere’s concept of imitation. Holmes (1988) himself says that this strategy is used by those “who lean in the direction of imitation”. The translator here creates a new metrical version of the original text using a different idea or much altered form of the original idea.

Classification of this theory implies that there are several possibilities to render poetry in another language. When a translator chooses one strategy, it implies that he/she is preferring one dimension of the source text and ignoring the others. All these strategies show that there are several aspects to consider when translating poetry. Lefevere (1975) thus says that “the choice of one strategy rather than the other is based upon the preference of a given culture at a given point of time and the norms of the target language time, place, and tradition.”

3.2.3 Integration of Both the Models

Since both of the models are related to translation of poetry, there is a significant overlap between both, however the researcher has decided to integrate both the models, so as to make them exhaustive and more inclusive. These both models complement each other since on theoretical level there are certain differences. The first point is some strategies such as phonemic translation in Lefevere’s model are not found in Holmes’ model. Similarly there

is one approach that is specially important to transcreation, that is, Extraneous form or Deviant form is found in Holmes' model but not in that of Lefevere.

Moreover, the focus of Lefevere's model is rewriting, while that of Holmes' model is domestication in the form of analogical form. Domestication too may be considered a part of rewriting, however the former is a mere strategy in the process of rewriting, and rewriting does not necessarily has to involve domestication. Both of these phenomena may be found in the transcreations of Iqbal (and any other poet). The researcher thus has combined both the models so that the theoretical discussion is exhaustive when analyzing the cultural aspects in the selected data.

3.2.4 Implementation of the theories

The researcher will be comparing the target text with the respective source text and analyzing what strategies from these models have been used by the translator when rendering the original into Urdu. The researcher will be analyzing which strategy from Lefevere's model has been used by the translator, and where he has domesticated the content from the source text. If there is an instance of domestication, it will be discussed as an "analogical" form according to Holmes' model. This discussion will be carried out in the "discussion" part of every poem.

3.2.5 Theories, models and frameworks in the general literature

Generally, a theory may be defined as a set of analytical principles or statements designed to structure our observation, understanding and explanation of the world. A good theory provides a clear explanation of how and why specific relationships lead to specific events. A model typically involves a deliberate simplification of a phenomenon or a specific aspect of a phenomenon. Models are closely related to theory and the difference between a theory and a model is not always clear. Models can be described as theories with a more narrowly defined scope of explanation; a model is descriptive, whereas a theory is explanatory as well as descriptive (Frankfort Nachmias, and Nachmias, 1996). Framework is something broader than both a theory and a model in a sense that it could consist several theories, however it is eclectic and localized in terms of its use. A framework usually denotes a structure, overview, outline, system or plan consisting of various descriptive categories, e.g. concepts, constructs or variables, and the relations between them that are presumed to account for a phenomenon. Frameworks do not provide explanations; they only describe

empirical phenomena by fitting them into a set of categories (Frankfort Nachmias, and Nachmias, 1996). The theoretical framework is not a summary of a researcher's own thoughts about your research. Rather, it is a synthesis of the thoughts of giants in the relevant field of research, as they relate to the proposed research or thesis. In essence, the theoretical framework comprises what leaders in the field of research say about the research questions, about the problem a researcher plans to investigate, and might even include suggestions of how to solve that problem, including how to interpret the final findings after data analysis.

3.3 Textual Data and its Rationale

The data for this research is eleven poetic translations by Iqbal, and their respective source texts. All of these poetic translations are included in Iqbal's book *Bang-e-Dara* (1924). However, all of these as well as the original poems are easily available on the internet, thus they were collected from different websites. These poems are:

1. *Bacche Ki Du'a* (Source text: A Child's Prayer by Matilda B. Edwards)
2. *Ek Aarzo* (Source text: A Wish by Samuel Rogers)
3. *Payaam-e-Subh* (Source text: Daybreak by Henry Wadsworth Longfellow)
4. *Rukhsat ae Bazm-e-Jahaan!* (Source text: Good-bye by Ralph Waldo Emerson)
5. *Ishq aur Mout* (Source text: Love And Death by Alfred Lord Tennyson)
6. *Parinde ki Faryaad* (Source text: On a Goldfinch Starved to Death in his Cage by William Cowper)
7. *Aik Gaye aur Bakri* (Source text: The Cow and the Ass by Jane Taylor)
8. *Maa ka Khwaab* (Source text: The Mother's Dream by William Barnes)
9. *Ek Pahaar aur Gulehri* (Source text: The Mountain and the Squirrel by Ralph Waldo Emerson)
10. *Aik Parinda aur Jugnu* (Source text: The Nightingale and the Glow-Worm by William Cowper)
11. *Ek Makra aur Makhhi* (Source text: The Spider and the Fly by Mary Howitt)

As per the knowledge of the researcher, these are the only poems that are not Iqbal's original works but rather transcreations of English poems. They are easily available on the internet along with the original texts, and also are included in a single book of Iqbal, that is, *Bang-e-Dara*. Thus it would be very convenient for the readers if they want to collect it from the original book. Moreover, eleven poems are sufficient to carry out a research at this level.

3.4 Translation vs/and Transcreation

Translation and transcreation are not the same, though they are very closely related and at times overlapping processes. Although both processes involve the transfer of a message in one language into another, the translation process is much simpler and more linear as compared to transcreation. When working on a translation, the translator simply replicates the given text into the target language, without adding or re-interpreting any part of it. Their goal is to produce a new document in the target language that carries the complete content of the original text with perfect spelling, grammar and proper contextual terminologies. Since study of literature is an aesthetic and arguably emotional experience, it needs to be translated with all its emotions and appeal to be effectively received in the target setting and this can be done by mediating and re-creating this experience through the semantic-connotative experience (in poetry) and by effectively mediating cultural features that ‘work’ in the target text.

Transcreation attempts to translate the original text, that is, transfer the message accurately, but also retains the emotional content and intent of the original, for which it may ignore, add or alter lines so as to avoid any awkwardness that the original text readers did not encounter. Transcreation attempts to evoke in the target readers, as much as possible, the same emotional response that the original text did in the original text readers. In translation equivalence is quantified on a word by word, or sentence by sentence level. On the other hand, a transcreator is required to create a new product that will be designed to satisfy the target audience. With transcreation, the end result is most of the times a complete new message. Usually, the message that was originally written for an audience in one country or region will not resonate with other kind of audience.

Traditionally considered necessary, absolute fidelity to the source text here is not as important as retaining the emotional content of the original. In fact, anything goes when transcreating a text as long as it carries the content and emotions of the original. As said by Ray and Kelly (2010) it may involve any strategy from translating the original text literally to completely recreating it in the form of a new text that conveys the meaning and intent of the source text.

CHAPTER 4

DATA ANALYSIS

In this chapter the researcher has analysed his data. The selected poetic translations done by Iqbal and their respective source texts have been thoroughly analyzed. The researcher has specially focused those elements that are important from transcreation point of view. These elements are tone, music, emotional content, main idea, intent and meaning. Each poetic translation has been compared with its source text then to find out if the translator has successfully captured these elements. His strategies to do so, and inadequacies in his translations have been analyzed in this chapter.

4.1 *A Child's Prayer* (by Matilda B. Edwards)

Translated as: *Bacche Ki Du'a*

4.1.1 Summary of the poem

This poem is about the pious and upright wishes of a child. He implores God to make him helpful for people. He wishes his life to be like a light, a flower, a song, a staff and a hymn, and tells God how his life could be useful for his people like the mentioned objects.

4.1.2 Analysis

The child starts by wishing his life to be “a little light” to glow, a flame that brightens wherever he may go. This idea has been expressed in the first stanza, that is, the first four lines. The translator too has translated this idea in four lines. In the source text the child wishes his life to be like “a little light” which the translator translates as *shama* (candle). Candle of course is a little light and it also “burneth bright”, thus the semantic features and effect of the original have been retained. Even literal translation of the expression too would have rendered the idea perfectly. But candle looks more suitable here. Candle is a common symbol used frequently in Urdu and Persian mystical poetry. Candle has been used as a symbol for beloved by many eminent poets such as Ghalib and Rumi. Since the poem is addressed to God, the mystical symbol of candle in the target language not only amplifies the effect of the original, it also is compatible with the kind of the poem. This is thus an instance of domestication, and an organic form of the original.

The child then wishes his life to be like a little flower that is a source of joy for all; a flower that is content despite being in a limited space. In the target text the child assimilates himself, rather than his life, to a flower. While in the source text the purpose of the child for this comparison is to give “joy to all”, in the target text his purpose is to add elegance to his country (line 5):

بو مرے دم سے یونہی میرے وطن کی زینت
جس طرح پھول سے ہوتی ہے چمن کی زینت

(May my homeland be embellished by me, just as flowers embellish a garden.)

The effect however is not much different, since a flower cannot give “joy to all” by doing something for them but rather by appearing pleasing to their eyes. It is the beauty of the flower that gives joy to the eyes. Similarly in the target text the child assimilates himself to a flower that beautifies a garden and thus is a source of joy for whoever comes across. Here the translator has created a “version” of the original.

However, some part of the innocence of the child is missing in the target text. Children usually do not have greed for more in their hearts, and are easy to please. They are content with very little which shows their innocence. Thus, in the source text the child very innocently requests God to make his life a little flower that is content “although its place be small” (lines 7-8). These two lines have been deleted by the translator. The tone of these lines reflects the innocence of the child which is missing in the target text.

In the next stanza (lines 9-12) the child wishes his life to be a little song which is a source of comfort for sad people---a song that shall help others to be strong, and that shall please the singer. This stanza has been completely deleted by the translator.

Since in this poem a child is addressing God and its tone is spiritual, we need to understand the role of this stanza in the total of the poem as a religious or spiritual text. Singing is an important part of Christianity, the religion of the source text. Songs are sung usually in group and with musical instruments inside the church as a part of Christian worship. In fact Bible, the holy book of Christianity, encourages its followers to sing (Psalm 68:6 & 89:1, Isaiah 42:10, & Acts 16:25). Thus this stanza does not effect the flow of the text, since it is part of the source religion. In fact it adds to the spiritual impact of the poem which is an address to God.

Singing however is not allowed in Islam, the religion of the target text. Anthems and national songs are usually not considered that bad, however, they would not fit here since the poem is not just spiritual one but rather a direct address to God.

Thus translating this stanza would have completely changed the tone and effect of the poem. The translator has thus deleted this stanza completely. The translator has done what Lefevere calls “rewriting” of the original. He has deleted the part that is not compatible with the target culture.

Parallely the translator has added two extra lines which do not have any equivalent in the source text (lines 7-8):

زندگی ہو مری پروانے کی صورت یا رب

علم کی شمع سے ہو مجھ کو محبت یا رب

(O Lord! May my life be like that of a moth and I be in love with the candle of knowledge.)

As discussed, candle and moth are popular symbols in Urdu and Persian poetry. Moth is a symbol used for a lover while candle symbolizes beloved. A moth keeps flying around a candle trying to get closer to it just like as a true lover tries to approach his beloved. Here the child thus assimilates his life with a moth and knowledge with a candle, implying that he should always be seeking knowledge. Again it is an instance of domestication, and the translator has attempted to make the target text sound as natural in the target setting as possible.

The effect of this stanza is different. In fact it does not correspond to the meaning of the deleted stanza in any way. But if we dig deeper the religious significance of knowledge, we realize that the addition of this stanza is not completely irrelevant. Knowledge has been specifically mentioned in sayings of the holy prophet Muhammad (PBUH). Moreover, the Holy Quran, the supreme canonical text in Islam, encourages its followers to gain knowledge, by stressing its importance again and again (39:9, 9:122). In fact, the very first verse revealed says, “Read” (96:1).

In the fourth stanza, the child wishes his life to be helpful for the weak people and neighbors (lines 13-16):

“God make my life a little staff

Whereon the weak may rest,—

That so what health and strength I have

May serve my neighbor best.”

The target text instead of “the weak” and “neighbor”, mentions the poor, the suffering and the weak people (lines 9-10):

ہو مرا کام غریبوں کی حمایت کرنا

دردمندوں سے ضعیفوں سے محبت کرنا

(May my way of life be to stand for the poor, and care for the suffering and the weak.)

In the original text the child wants to be like a staff on which “the weak may rest”. The target text compensates for it as the child wants to care for the weak which obviously implies to be a strong support for them. Similarly in the source text the child wishes to serve his neighbor. The target text does not translate the word “neighbor”, however it does mention the suffering people in general which encompasses all people who suffer including the neighbor. The source text looks more specific while the target text looks more general and inclusive.

While all the stanzas so far have been concerned with the relationship of the child with the people and the world, the last stanza is about his relationship with God. He now wants his life to be “a little hymn of tenderness and praise” and of perfect faith. The tone of the poem here becomes more spiritual now. The child is smart enough and he knows that faith in God too is important. He thus implores God to bless him with strong faith in Him. In the target text the content of the lines is missing, however it too is parallelly about the relationship of the child with God (lines 11-12):

مرے اللہ! برائی سے بچانا مجھ کو

نیک جو راہ ہو اس رہ پہ چلانا مجھ کو

(O Allah! Protect me from the evil and lead me to the path of the virtuous.)

Most important thing to notice here is the proper name of God in the religion of the

target culture. So far he has addressed God as God or Lord, but now he becomes more specific calling Him by His proper name (Allah). He seems to have known his God now. Like the original text here too he is concerned about his faith. He prays to Allah to protect him from the evil and help him live his life in a virtuous way. Just as in the original text all stanzas are about the relationship of the child with the people, but the last stanza is different since here the child is concerned about his faith. Here too this stanza is made to sound more spiritual as compared to the remaining poem by mentioning the proper name of God, that is, Allah. The translator has produced an organic form of the original by domesticating the word God, and writing “Allah” instead.

As far as non-textual features of the poem are concerned, the first thing to notice is that the musical pattern of the original has been disturbed. The original poem consists of five stanzas of four lines each. Each stanza starts with the word “God”. Similarly first lines of all the stanzas are exactly the same with just one word alternating. This makes it somewhat easier to memorize. This is not the case in the target text. The target text does not have any stanzas but rather it is a continuous poem of six couplets. Moreover the musical effect of the repetition of the word God, and the similarity of the first line of all stanzas is missing in the target text. Three different words have been used to refer to God in the target text.

Another variation is that in the source text first line of every stanza has a metaphor. The child prays to God to make his life a light, a flower and so on, and this is done in the very first line of every stanza. In the target text not only is the pattern different and irregular, the metaphors have been mostly translated as similes. The effect produced thus is slightly different, since metaphors are stronger in effect than similes and so are the images created by them. After all, there is a difference between being something and being like something.

Similarly the rhyme scheme of the original is abab, alternating from stanza to stanza, which is common in English poetry. The rhyme scheme of the target text, on the other hand, is aabbcc... This is common in Urdu, but is usually used in long narrative poems. However, even in this short poem, despite being different from the original, it has retained the music and flow.

4.1.3 Discussion

From Lefevere’s perspective this translation is a version, that is, the translator has taken the content of the source text and expressed the same in another form of his own

choice. The 20 line poem has been translated in 12 lines. It is what Holmes calls “content-derivative”, or “organic form”. The translator has focused on the content of the text, and has not taken into consideration the form or rhythm.

Furthermore, the poem is religious and spiritual in tone and content, and the translated has avoided much variations, one can guess how inclined the translator is towards religion. This is probably the most faithful translation of all the poems of Iqbal, with very few deletions and additions. The title has been literally translated and anyone who is familiar with the target text (mistaking it for an original work most probably) would instantly realize the connection between the two texts after reading the source text for the very first time.

The structure and form have been completely changed, since these are allowed in transcreation, thus the translator has exercised liberty. As discussed, the original used metaphors only, the target text for most of the time uses similes so as to suit the poetic taste of the target audience, who have different cultural sensitivities, understood very well by Iqbal. For example, in the original text, the child prays to God to “make my life a little lamp”. In the target text, the child wishes his life to be like a candle (simile).

Another important point to note is the fact that the child in the target text wishes his life to be like a *shama* (candle) in the first couplet, but in the fourth couplet he wishes his life to be like a *parvana* (moth), which is completely opposite of the previous idea. As discussed, the symbols of *parvana* (moth) and *shama* (candle) are commonly used in Urdu and Persian literature. *Shama* (candle) is a symbol for beloved and *parvana* (moth) for a restless lover who tries to kiss the candle and ultimately is burnt by the flame. Though the concept is easy to understand, and these two couplets make a clear idea when discussed separately, however when both are considered as part of the same poem, it causes the images to clash. There is no such ambiguity in the source text, however.

This could be called a successful transcreation as it conveys the meaning of the original in a poem of equally good quality. The title, theme, tone and emotional effect of the text remain very close to the source text. Most importantly the intent of the original has been retained. The translation successfully captures the innocence and pious intentions of the child in the most natural way possible. It is one of the most famous poems of Iqbal and is usually sung by kids in school. In fact, most kids in the target culture know this poem by heart.

4.2 *A Wish* (by Samuel Rogers)

Translated as: *Ek Aarzo*

4.2.1 Summary of the poem

The poet wishes to move to a peaceful and serene place near a hill. He wishes to get close to nature where there are flowers and streams of clear water turning a mill and where he has the company of the twittering birds. Pilgrims should often visit him and be fed. His wife Lucy should be with him singing, and his abode should be near the church where he married her.

4.2.2 Analysis

The text starts with the poet wishing to have his cot beside the hill. He then goes on to describe in detail the beauty of the surroundings where he wants to live. In the target text however, we find *jhonpra* (hut) instead of the cot. This variation is significant not only in imagery but also in the impact they create. While both the cot and hut imply that the poet wants to live there, the former gives the impression as if the poet wants to go “beside the hill” temporarily, since a cot cannot be a permanent place of residence. Hut, on the other hand, is generally a more permanent residence, and thus gives the impression as if the poet wants to move permanently to the nature.

This interpretation is further strengthened by the analysis of the initial lines of the target text which are completely extra addition (lines 1-4):

دنیا کی محفلوں سے اکتا گیا ہوں یا رب
 کیا لطف انجمن کا جب دل ہی بجھ گیا ہو
 شورش سے بھاگتا ہوں ، دل ڈھونڈتا ہے میرا
 ایسا سکوت جس پر تقریر بھی فدا ہو

(O Lord! I am weary of the parties of this world. How can a sad heart find pleasure in the affairs of this world? I want to escape this tumult, and my heart seeks such quiet that even the speech may love.)

Since these first four lines are an extra addition, we may argue that the translation

somewhat starts from the fifth line. In these four lines the poet tells us that he is fed up with the tumult of the world. He says that his heart is no more interested in this hustle and bustle and seeks serenity.

These lines, which are an extra addition, set the mode of the entire poem. Here the poet is being an escapist. He does not want to engage in the affairs of the world anymore, and wishes to permanently shift to a hut in a hill. On the other hand gives an impression that the poet is not escaping the affairs of this hustling world but rather searching for a peaceful place due to temporary boredom.

The translator further amplifies the effect of the solitude by adding more lines. He writes about the pleasure of the lifestyle that he wishes to have (lines 7-8):

آزاد فکر سے ہوں ، عزت میں دن گزاروں

دنیا کے غم کا دل سے کانٹا نکل گیا ہو

(Free from all cares, I shall live in seclusion, and the worries of this world shall no more frazzle my heart.)

All this detail explicitly shows that the writer is being escapist and wants to escape responsibilities. He wants to move permanently to a place where he does not have to care about the affairs of this world. The original text does not read any such thing which means the target text conveys a completely different effect and evokes a completely different response in the readers. The original text describes only the outer world, that is, the material world. It seems as if the poet is looking at the images and describing them. In the target text however, we find that the poet does add his emotions and feelings here and there. When describing the outer world, he describes his inner world, that is, his feelings and emotions, too. The first four lines, and here these two lines are extra addition and both instances are about the feelings of the poet. The translator has tried to produce a version of the original. Though he has extrapolated the idea so much that it looks somewhat a deviant form.

In the source text the poet, after selecting the abode of his choice, proceeds towards the detail of the peaceful scenario. He writes about the pleasures that he would be able to have after he moves to the place of his choice. He writes that humming bees should be soothing his ear (line 2). This line has been deleted in the target text; however, there are other similar elements of nature that has such soothing effect on the ear (line 10):

چشمے کی شورشوں میں باجا سا بیچ رہا بو

(The water of the spring shall produce a sound similar to the melody of a musical instrument.)

Honey bees are found in natural settings and their relevant function as mentioned in the poem is soothing the ear of the poet with their sweet humming sound. Humming bees might have soothing effect in such natural setting; however it has been rarely used in this way in Urdu poetry. Thus literal translation of this expression would sound a bit awkward or rather funny, which is not compatible with the overall tone of the poem. The translator has thus selected another similar element from natural setting that could perform the same function as the honey bees in the original, that is, to sooth the poet's ear. The new choice was supposed to be compatible with the theme of the target text, as well as the poetics of the target culture, so that the flow of the original is retained. This purpose was fulfilled by spring which is found in natural settings and produces sweet melody. The effect has thus been successfully carried across with completely different image, that is, using a version.

The fourth line of the original text mentions another element of such a natural and serene setting:

...With many a fall shall linger near.

This line has not been translated; however similar effect has been produced in the target text by frequent mention of water. In fact, the line from the target text mentioned above (line 10) too conveys some part of this line. The second line of the source text is about the musical effect while this one is about "many a fall". The line from the target text discussed above merges the effect of these both lines, i.e. waters, and musical effect that soothes the ear. Water has been mentioned in different forms in the later lines too. The cooling and refreshing image of water in the source text has thus been retained.

The poet then brings in living creatures in the scene. He wishes he was accompanied by the swallow that "shall twitter from her clay-built nest" (line 6). These lines imply two things: the first one is that the swallow should be familiar with him and live with him as a regular companion, and the second thing is its song that should add melody to the atmosphere. The translator has created this effect in the target text in two parts with the help of two different birds so as to amplify the effect and to create a more three dimensional scene. The original text mentions only one bird, that is, swallow, while in the target text we have

three types of birds. The musical effect of the whistling bird has been created through sparrows (line 9):

لذت سرود کی بو چڑیوں کے چہچہوں میں

(Sparrows' chirping may sound like the melody of a lyre.)

While the familiarity of the bird to the poet has been expressed with the help of a nightingale (lines 15-16):

مانوس اس قدر بو صورت سے میری بلبل

نہے سے دل میں اس کے کھٹکا نہ کچھ مرا بو

(The nightingale be so familiar with me that her little heart shall hold no fear of mine.)

In line 32 the poet also mentions cuckoo. Mentioning more types of birds thus creates a more realistic and more surrounding effect as compared to mentioning only one bird. Nightingale is a love bird associated with beauty and is known for its melodious voice, thus mentioning it also creates a romantic image.

The poet then brings the company of other people in the scene and wishes he was visited by pilgrims and be fed. He calls them "a welcome guest" (line 8). Pilgrims are a group of people who visit a holy place or shrine and they usually travel on foot. Thus on their way they might come across the abode of the poet.

In the target culture, however, the holy place where people go in groups is the holy Kaaba in Saudi Arabia. The Urdu equivalent of Pilgrimage also according to dictionary is Hajj (visit to the Holy Kaaba). The pilgrims (in the target culture) do not travel on foot however. They go by airplane. Since this journey is only once a year, the pilgrims cannot visit the poet "oft" as in the original text. Thus it is very improbable for a pilgrim to pass by the hut of the poet. Mentioning pilgrims in this setting would thus look awkward. The translator has thus replaced the pilgrims with night travellers (lines 27-28):

راتوں کو چلنے والے رہ جائیں تھک کے جس دم

امید ان کی میرا ٹوٹا ہوا دیا ہو

(My broken lamp be the hope for the night travellers when they are weary.)

The night travellers might not be going to some holy place or shrine, and hence this variation does not create the same effect of the word “pilgrim” which has spiritual and religious semantic features. However, its overall effect in the poem has been compensated, since the tone of the target text becomes religious and spiritual towards the end. The last few couplets of the target text are about spirituality and the relationship of the poet with God. The translator here has used the strategy of imitation.

In the original text the writer mentions his wife, Lucy. He wishes to have his wife with him and who shall sing (line 11-12). The poem becomes more subjective and personal here. The translator has not mentioned any such subjective and personal element. The target text seems to be more concerned with spirituality. The metaphors and similes used too have spiritual and religious significance in the target culture. It is more about love of God, thus a human beloved would not fit in this context. The target text looks more universal and objective and its emotional effect is several times more powerful but of a completely different kind. The translator has tried to rewrite the original text here according to his own ideology. He has changed the tone of the original making it more spiritual.

While the original text has only two instances of personification (line 10 and 16), the target text is replete with similes, metaphors and metaphors of personification.

In the original text the flower “drinks the dew” (line 10) while in the target text the dews come to perform the flowers’ ablution (line 35). *Wadhu* (ablution) is a practice with religious significance. It means washing ones arms, face and feet before offering performing prayers. It is mandatory before performing prayer, in Islam, the religion of the target culture. It symbolizes cleanliness. Performing ablution means that one is now ready for worshipping God. Thus, the target text implies that the flowers are being prepared to worship their God. The dew being drunk by flower has been painted with religious color in the target text. It creates a religious and spiritual image. The falling of the dew on the rose has been assimilated to the flowers performing ablution.

In the original text, the flowers have been mentioned only once (discussed above). However, in the target text the translator has mentioned flowers in much vivid detail. He has mentioned flower not only more times but also has mentioned different dimensions of a flower. He mentions the blooming of a flower (line 11-12):

گل کی کلی چٹک کر پیغام دے کسی کا

ساغر ذرا سا گویا مجھ کو جہاں نما ہو

(The blooming of a bud should bring me someone's message. And in this small wine-cup shall I observe the whole creation.)

Then in line 23 he talks about the movement of the flowered bough:

پانی کو چھو رہی ہو جھک جھک کے گل کی ٹہنی

(The flowered bough be bending down and touching the water repeatedly.)

Similarly, he has also refers to the color of flowers (lines 25-26):

مہندی لگانے سورج جب شام کی دلہن کو

سرخی لیے سنہری ہر پھول کی قبا ہو

(When the sun be adorning (with myrtle) the bride of the evening, every flower should be dressed in golden red.)

This one is probably one the best metaphors in Urdu poetry. In the target culture, a bride is usually dressed in red, and (liquid) myrtle is applied to her hands and arms, which becomes golden red after sometimes. The translator has used the metaphor of bride for the evening, and myrtle for the twilight or dusk. Thus when the sun is setting, that is when it is evening, the sky turns golden red, and it looks as if the bride of the evening has been myrtled.

Along with frequent mention of the flowers, the translator has also created more vivid visuals through colors. The color green has been mentioned a few times that creates a vivid and detailed imagery. In line 13 we see:

ہو ہاتھ کا سرہانا سبزے کا ہو بچھونا

(My arm may be my pillow, and the green (grass) be my bed.)

Then in line 17 he says:

صف باندھے دونوں جانب بوٹے ہرے ہرے ہوں

(Green shrubs be standing on both sides (of water))

Similarly the translator mentions the green color again in line 21:

آغوش میں زمیں کی سویا ہوا ہو سبزہ

(The greenery be asleep in the lap of the earth.)

Frequent mention of the color green keeps the image of the natural scenery fresh in the mind of the readers throughout the poem.

In the original text, the poet mentions the “willow brook” (line 3), and “many a fall” (line 4). The translator again here, like other elements of nature discussed so far, portrays water not only more frequently but with exquisite detail. He amplifies the aesthetic effect by using similes and metaphors. For example, in lines 17-18 we see:

صف باندھے دونوں جانب بوٹے برے برے ہوں

ندی کا صاف پانی تصویر لے رہا ہو

(The clear water of the stream be taking picture of the green plants standing on both verges.)

Then in lines 21-22 he personifies water:

بو دل فریب ایسا کہسار کا نظارہ

پانی بھی موج بن کر اٹھ اٹھ کے دیکھتا ہو

(So captivating be the view of the hills that even the water waves be raising repeatedly to see it.)

He then mentions the water flowing in the bushes and reflecting light (line 24):

پھر پھر کے جھاڑیوں میں پانی چمک رہا ہو

(The zigzagging water be glittering in the bushes.)

He then mentions a beautiful simile for a phenomenon usually found in nature. That is when a branch of tree or a plant bends too low upon the surface of a stream and touches the water repeatedly but recoils back as soon as it is carried by the water. He compares the water with a mirror and the bough with a beautiful girl (lines 25-26):

پانی کو چھو رہی ہو جھک جھک کے گل کی ٹہنی

جیسے حسین کوئی آنینہ دیکھتا ہو

(The flowered bough be bending and touching the water repeatedly as if a beautiful girl is looking at herself in the mirror.)

The imagery in the target text here, as we see, is richer and detailed. It creates an exquisite impression. The readers feel as if they are looking at the minute detail of the nature. The metaphors and similes further enhance the effect of the imagery.

Another important point to note in the target text is that while the original text describes the scenery found around the poet, that is on earth, the translator has not only amplified it by addition of extra lines but has also added the scene above himself, that is the sky and related elements. For examples the clouds and lightning in lines 29-30:

بجلی چمک کے ان کو کٹیا مری دکھا دے
جب آسمان پہ ہر سو بادل گھرا ہوا ہو

(When the sky is all clouded, a flash of lightning shall show them (the night travellers) my hut.)

Similarly he also mentions stars in line 38:

اس خامشی میں جانیں اتنے بلند نالے
تاروں کے قافلے کو میری صدا درا ہو

(Amid this silence, so high shall my wails go that they shall reach the caravan of the stars.)

The original text seems to be a two dimensional picture, while the translator has transcreated it as a three dimensional realistic scenario by including sky. The readers are carried to a three dimensional world through vivid images, and the successive and detailed images have been so beautifully woven, the readers feel as if they are living through the poem. The description of the nature in the source text engages the readers more sensuously.

Not only is the target text more exhaustive in space, it also stretches over longer time. That is, the poet has mentioned morning, evening and night with relevant detail. In original text we do not find any such mention of time, and the detail has to be interpreted by the readers. Here, in the target text, the translator first mentions the evening (line 25):

مہندی لگانے سورج جب شام کی دلہن کو

(When the sun applies myrtle to the evening's bride)

Then he mentions the night (lines 27-30):

راتوں کو چلنے والے رہ جائیں تھک کے جس دم

امید ان کی میرا ٹوٹا ہوا دیا ہو

بجلی چمک کے ان کو کٹیا مری دکھا دے

جب آسماں پہ ہر سو بادل گھرا ہوا ہو

(My broken lamp be the hope for the night travellers when they are weary. And when the sky is all clouded, a flash of lightening shall show them my hut.)

Then he mentions the morning (line 34):

روزن بی جھونپڑی کا مجھ کو سحر نما ہو

(The window of my hut shall signal the arrival of the morning.)

Describing the scene of morning, the poet then uses another metaphor. He calls the cuckoo the *Muaddin*. This is an instance of naturalization or domestication. *Muaddin* is the person who calls people to the mosque for prayer, five times a day. He is an important figure in Islam (religion of the target culture). The cuckoo sings in the early morning just as a *Muaddin* calls for prayers. This metaphor again has religious value. *Muaddin* is the person responsible for calling the *Adhaan* (the Muslim call to prayer) the equivalent of which in Christianity, the religion of the source culture, is the ringing of the bells at church. In the source text the poet when describing the sounds and colors of the nature, also mentions the sound of the church bells and the effect produced by it (line 15). However, it has not been used primarily as a religious phenomenon but as a sweet music spread by the breeze. In *Adhaan* no musical instrument is used, thus the translator has retained the effect of the bells by associating the holy call with a musical bird, cuckoo. The singing cuckoo thus sings a sweet *Adhaan*, compensating both for the religious element as well as the musical effect.

According to the original text, these bells are rung in the church where the poet married his wife Lucy (lines 13-14). The effect of the ringing bells has been rendered through the singing of the cuckoo, and the wife has not been mentioned at all, however the translator has not ignored the church. He has not translated these lines semantically, however he has

mentioned equivalent religious structures in the target culture that create images evoking the same emotional response in the audience (line 33):

کانون پہ بو نہ میرے دیر و حرم کا احساں

روزن بی جھونپڑی کا مجھ کو سحر نما ہو

(My ears don't need the (calls from) mosque or temple. The window of my hut shall signal arrival of the morning.)

This is an instance of domestication. Mosque and temple in the target culture were what church was in the source culture. The poet has mentioned both mosque and temple, since the poet lived at a time when the Indian subcontinent was not divided. Both Muslims and Hindus lived in the same country and thus the religious structures of both them were part of that culture. The images of religious structures have been recreated through adaptation. But semantic connection between both the texts is not clear. In the original text the bells of the church has no connection with the poet. All he mentions is it being in the air. It most probably implies its music. However here the translator does mention mosque and temple, but at the same time says that he does not need any call from these structures. But it still could be interpreted according to the source text, that is, the translator does not need the calls from mosques and temple, but he does implicitly signal towards those calls.

Towards the end, the tone of the target text becomes more serious and philosophical. The description of the beauty of nature suddenly shifts to the personal philosophy of the poet. Iqbal is believed to be the poet who awoke the Muslims of the subcontinent. Thus in the last five lines of the poem he laments the plight of his sleeping nation. He intends that he should pray weeping in the morning. He should wail and pray so loud that he could be heard by the caravan of stars. In the last couplet he reveals his philosophy and purpose of doing so. He says that his wailing might move the compassionate hearts and make them realize their purpose. Further he says that his wailing might be helpful in awakening the sleeping nation.

These last lines are an extra addition, and a complete deviation from the original text. The original text does not mention any such philosophical elements. These lines change the tone of the poem completely. And though they cannot be linked with the original text in any way, they are perfectly compatible with the theme and tone of the target text itself. Thus if studied as a separate text, the target text could be considered an impressive piece of art specially for the aesthetic effect and imagery. However when considered as a translation, it

has deviated a lot from the original. Towards the end the poem becomes what Holmes calls deviant form.

As far as the form of the poem is concerned, the original poem consists of four quatrains, that is, sixteen lines. It is a very brief and simple poem. The target text on the other hand is more than twice longer, that is forty lines. There are a lot of additions and amplification. Thus we find similes, metaphors, personal philosophy of the poet, and much more exquisite detail of what's in the original text. Moreover, the start and end (discussed under the next heading) are completely extra addition.

The rhyme scheme of the original is abab..., alternating from stanza to stanza. While the rhyme scheme of the target text however is abcdbd... excluding the last two lines which is xx. In longer poems the rhyme scheme usually is aabbccdd... but the translator has used abcdbd... however like the previous poem, the poem is natural and fluent without any phonological awkwardness. This last couplet has a different rhyme scheme than the remaining poem, and is thus prominent. It breaks the musical flow of the poem. It may symbolize breaking the pleasing sleep of the nation, that is, awakening.

4.2.3 Discussion

The translation is what Lefevere calls Imitation. That is, the translator has assumed great liberty in rendering the original text. He has not only deviated from the content but also the form of the source text. At times he has changed the sense of the original according to his purpose. He seems to have just taken hints from the source text and has given them his own form and meaning. He has tried to write like the original poet on the same subject but has simultaneously fused his own philosophy and ideology with the original.

According to Holmes' framework, such translation is called 'extraneous form'. That is, the target text does not resemble the original either in content or form.

Such translation is the most advantageous way to translate a text. The translator is not bound to either the semantics or form of the original. He/she may just get a rough idea from the original and then using his/her own genius may express it in the target language in any form, and at the same time have the perk to add or delete any part.

Here the translator has just taken a rough idea from the original, that is, in the original the writer wants to move to a serene place. Other than that the translator has hardly translated

any line from the poem. He has described the natural scenery in much more vivid and extensive detail. With the help of metaphors and similes he has completely changed the effect and feel of the scene. Towards the end he has fused his own ideology and philosophy with the text. That is, he has merged his ideology and mission of awakening the sleeping Muslims.

Iqbal is known to be the person who awoke the Muslims of the Indian subcontinent against enslavement. He through his poetry narrated to them their glorious past, when their forefathers with their strong faith would rule the world, and would prefer death over slavery. This theme is common in the poetry of Iqbal.

His religious side we find in his writings, and so is the case here. Wherever he could, through metaphors and similes, he has given religious color to ideas. Along with that, he has also expressed religious concepts and ideas explicitly. The worldly love (poet's love for his wife) of the original text too becomes godly love. While in the original it is about singing with one's wife, in the target it becomes wailing and praying in front of God. The original writer has added a bit of romance, saying that his wife shall be singing to him. His mood is jolly and positive. The translator on the other hand is more concerned about his relationship with God. After elegant description of the nature in exquisite detail his tone becomes sad towards the end.

The translator has given a different shape to the original which is acceptable in poetic translations, as per Lefevere's and Holmes' theories; however, he has changed the very meaning of the original. As discussed there are tremendous variations but they do not render the original text, rather the translator through those variations has rendered his own philosophy. As an aesthetic work, this is a great job; however anyone can say that the original writer did not want to say what we get from the target text at all. Religion seems to be one of the major themes in the target text, which was not the intent of the original at all. The tone of the target text too becomes sad towards the end, which is not the case with the source text.

The original poem is primarily about the description of the ideal solitary abode of the poet. This description has been exquisitely and more vividly rendered by the translator. Moreover, the original text does not tell us much about the purpose of the poet to be there, except a hint when he says that his wife would be singing to him (that is, he is there just to enjoy himself). Similarly he does not tell us the reason of his moving to such a serene and natural setting. All he has done in the poem is describing the beauty of the location that he wants to move to. The translator has amplified this idea a lot. He has fixed this idea into a

completely different context. In the very first lines he mentions the reason of why he wants to move to such setting, that is, he is fed up with the world and his heart does not find comfort here. Moreover, he also describes his purpose in the last lines. The main idea of the original text looks a part of a bigger context in the target text. The extra detail and addition of new themes make the target text a rather overtranslated version. In this sense, we may say that the target text is inadequate, or rather inaccurate. If the translator had not gone beyond the description of the setting, it would have been a successful and impressive transcreation. We may call it a partial transcreation since the addition of extra lines has changed the tone and intent of the original which are the main elements to consider when transcreating a text.

4.3 *Daybreak* (by Henry Wadsworth Longfellow)

Translated as: *Payaam-e-Subh*

4.3.1 Summary of the poem

At the dawn the wind rises up from the sea. It acts as the messenger of the morning, and blows towards the land. It is raring to awake everyone by delivering to them the message that the night is over. It blows through the mist and reaches anchored ships and calls out the mariners to start their journey since the night has gone. It then blows over the land and calls out all---forests, the birds, the fields of corn, the church bell--- to awake and welcome the new day. Finally the wind reaches the graveyard. It heaves a sad sigh for the dead and says that they should keep lying since it is not their time to wake up.

4.3.2 Analysis

The title of the original text is *Daybreak*. This has been translated as “*Payam-e-Subh*” (message of the dawn). In the original text the wind is actually carrying a message to everyone. Since the wind has been personified, its role most probably is that of a messenger of the morning. The translator has thus specified the personified role of the wind. The original title makes it look as if the poem is a description of the morning, that is, the imagery it creates is that of the landscape of the morning. In the target text, on the other hand, the focus seems to be on the message of the arrival of the morning rather than the morning itself. In fact the title of the target text is more compatible with the theme of the poem, though not consistent with the title of the original.

The first couplet of the source text tells us about the origin of the wind and its first

encounter with an obstacle on the land:

“A wind came up out of the sea,

And said, “O mists, make room for me.”

First thing we know about the wind from these lines is that it started its journey from the sea, and secondly we come to know that it is a cold weather since there is mist. These lines have been skipped in the target text. However, using the strategy of imitation, the translator created the image using a different form.

The origin of the wind in the target text is unknown and it comes out of nowhere. Similarly there is no hint about the season or weather (line 1-2):

اجالا جب ہوا رخصت جبین شب کی افشاں کا

نسیم زندگی پیغام لانی صبح خنداں کا

(When the sparkling of the night’s forehead disappeared, the breeze of life came with the message of a merry morning.)

The source text starts abruptly and it is the title of the text that gives us an idea about what is going to happen. In the target text the very first line tells us about the time of the event and thus starts smoothly. Moreover, it starts with a metaphor that makes the very start of the poem aesthetically pleasing. The translator has personified the night, the sky and the stars. The sky as per the metaphor is the forehead of the night, and it is adorned with sparkle, that is, stars.

The wind then starts its journey and in the next lines (lines 3-4) it comes to the mariners who have anchored their ships and tells them to start their journey since it is a new day.

These lines too have been changed and instead of the sea and mariners we find in the target text desert and desert travellers (lines 13-14):

دیا یہ حکم صحرا میں چلو اے قافلے والو

چمکنے کو بے جگنو بن کے ہر ذرہ بیاباں کا

(In the desert the wind proclaimed, “move O caravan, for every dust fleck of the

wilderness is about to glow like a firefly.”)

Just as in the first couplet, the translator again has ignored the sea. This seems to be an instance of rewriting more than domestication.

One justification for this alteration is that the original text was written in the USA in 1858 when ships were very common and were introduced decades before the poem was written. Thus it was common in the source culture and the wind coming across mariners and ships along with other common elements was not something unusual.

In the target culture on the other hand, ships were introduced much later and were not that common. The target audience would not be able to relate so easily and in the same manner as the source text audience. The translator thus replaced the mariners with desert travellers which is very common and natural for the target audience. Moreover, Iqbal was much inclined towards religion, and in his poetry we find elements related to Islam, religion of the target culture, frequently. Desert too has an important place in the Islamic history. Islam originated in Saudi Arabia which is world’s largest continuous sand desert. Thus this variation not only naturalizes the source text, its image also in more consistent with Iqbal’s ideology. The function however is not changed much. Both mariners and desert travellers rest in the night and usually start their journey in the morning. This is Holmes’ analogical form. The original has been replaced with a suitable functional equivalent.

An important point to note here is that in the source text, the wind literally cries that “the night is gone”. In the target text however, the images is much richer, thanks to the simile used for the sand. The wind tells the desert travellers to start their journey since the sand flecks will soon glow like fireflies. That is, when the rays of sun fall on the sand, they reflect back causing the sand to shine. The image is thus more vivid and aesthetically more pleasing.

The wind then rushes towards the land crying “Awake! It is the day.” (line 6). This time the wind is addressing everyone in general, that is, that day has started for all. The target text does not mention these words said by the wind, however it with its action signals the arrival of the morning (lines 5-6):

ظلمتِ ظلمتِ شبِ سورۃِ والنور سے توڑا
اندھیرے میں اڑایا تاج زرِ شمعِ شبستان کا

(The wind broke the spell of the darkness with *Surah-e-Noor*; it took away the golden

crown of the bedroom's candle.)

Surah-e-Noor is the 24th chapter of the holy Quran. *Noor* means light. It is famously known for the *Ayat-ul-Noor*, often referred to as “the parable of light”. It is a mystical verse and is frequently quoted. It translates (according to Yusuf Ali) as:

“Allah is the Light of the heavens and the earth. The parable of His light is as if there were a niche and within it a lamp: the lamp enclosed in glass: the glass as it were a brilliant star: lit from a blessed tree, an olive, neither of the east nor of the west, whose oil is well-nigh luminous, though fire scarce touched it: Light upon Light! Allah doth guide whom He will to His light: Allah doth set forth parables for men: and God doth know all things”

The most important feature of the verse is the repetition of the word *noor* that is “light”. And it is this verse for which the chapter is well known, hence the title of the chapter.

Quranic verses and chapters are recited frequently in the target culture to break the magic spell of some evil powers. The translator has thus created a beautiful effect by comparing the darkness with black magic and then breaking it with *Surah-e-Noor*. Just as the antidote of black magic is holy verses, the opposite of darkness is *Noor* (light). This contrasting effect evokes in the audience a response unique on many levels. This is a powerful instance of domestication. The translator has not domesticated an element of the source text here, but rather has added detail to the target text that looks it significantly more natural. This addition fits in the overall theme of the poem semantically, however it could be considered as Holmes' extraneous form.

Again in the next line the translator creates pleasing and clear image by using a metaphor. He compares the flame of a candle with a golden crown since it is on the top of the candle and appears golden in color. The flame appears as if the candle is wearing a golden crown. The wind takes away that crown from its head, that is, it blows out the flame of the candle, implying that it is no more needed since it is a bright morning, and a new day has begun.

The translator has thus given a single couplet so many meanings on different levels, by retaining the meaning and purpose of the original and enriching it with his own creativity by using metaphors and similes.

Another instance is an extra addition of a line that implies the arrival of the morning

(line 4):

کنارے کھیت کے شانہ بلایا اس نے دبقاں کا

(It shook the shoulder of the farmer on the field's edge.)

We shake someone's shoulder when we want his/her attention, or when we awake someone. The wind shaking the farmer's shoulder thus implies that it is awaking the farmer. Farmers usually start working very early in the morning since they work in vast fields and it is not favorable for them to work in the sun for long. The wind awaking the farmer thus implies that he should start working since it is dawn of a new day. The image of the farm is common in both the texts. However the mention of the farmer makes the imagery more detailed and natural. The target culture is agricultural and farmer is an important and common figure here. The target audience can easily relate to and imagine the farmers working early in the morning.

Then there are plants awakened by the wind. The wind blows towards the forest and (lines 7-8):

“It said unto the forest, “Shout!

Hang all your leafy banners out!”

Also it reaches the corn fields to awaken them (lines13-14):

“It whispered to the fields of corn,

“Bow down, and hail the coming morn.”

The sun is the source of life for plants. They are nourished by it, thus the wind tells the corns to respect the sun and bow for it as gratitude. In other words, the wind tells the plants that the source of their life is about to appear.

The translator has deleted these couplets but has hinted in one couplet the encounter between plants and the wind. He also has given it a romantic touch by replacing common plants with flowers (lines 11-12):

پکاری اس طرح دیوار گلشن پر کھڑے ہو کر

چٹک او غنچہ گل! تو مؤذن بے گلستاں کا

(It stood on the top of the garden's wall and said, "Burst O rose-bud! You are the *Mu'addhin* of the flower field".)

The source text implies the arrival of morning as the wind tells the plants explicitly. The target text has an instance of domestication here. *Mu'addhin* is an important figure in Islam, the religion of the target culture. He is supposed to get up early in the morning and call the Muslims to mosque for prayer. Here the translator has used the metaphor of *Mu'addhin* for the rose-bud, implying that just as the *Mu'addhin* gets up early in the morning, it too should now wake up. This is an instance of imitation and domestication simultaneously.

Then (in the source text) there are encounters between the wind and birds. The wind first awakes the wood-bird and tells it to sing (lines 9-10). And the other bird it awakes is the rooster. It tells the rooster to crow since its morning.

The wood-bird is awakened up to sing, which adds to the beauty of nature, and represents the revival of the nature as the new day begins.

The rooster is a bird that crows at the very early morning. Thus the wind telling the rooster to crow implies that it is morning.

In the target text we find only one bird that is nightingale (line 3):

جگایا بلبل رنگیں نوا کو اشیانے میں

(The wind awakened the sweet-sounding nightingale in its nest.)

The bird here is different than the one mentioned in the source text that is a wood-bird. However the effect has been rendered successfully since the function of the wood-bird in the source text is to sing same as that of the nightingale in the target text. Nightingale is known for the sweet songs it sings. It is known as a love bird and is very commonly used in Urdu and Persian poetry.

The rooster has not been mentioned in the target text. However, as mentioned, its function is to crow at the very early morning so as to signal the arrival of morning. The sound it produces is called *ad'haan* in the target culture, which is the same word used for the Muslim call for prayer. Thus the rooster crows in the morning just like *mu'addhin*, both calling the *ad'haan*. In the target text the rooster has not been mentioned, however instead the wind awakes the *mu'addhin* so as to announce the morning by calling the *ad'haan* (lines 9-

10):

ہوئی بام حرم پر آ کے یوں گویا مؤذن سے

نہیں کھٹکا ترے دل میں نمود مہر تاباں کا؟

(The wind came to the roof of the mosque and said to the *mu'addhin*, “Are you not worried about the rise of the splendid sun?”)

The *mu'addhin* has to call the *ad'haan* before the dawn. Thus the wind telling the *mu'addhin* that he should be worried about the sunrise implies that it is time for him to call the *ad'haan* lest it should be late.

Similar reference is found about the belfry-tower (lines 15-16):

“It shouted through the belfry-tower,

“Awake, O bell! Proclaim the hour.”

Belfry in some traditions is the word used for bell towers. Bell towers are common in the source culture and they usually serve as a part of a church. These towers mostly have a clock as well. The bell rings when the clock strikes an hour. But it has several other functions as well. It is rung from the tall tower so that it is heard at a great distance. The church bell can signify the time for the worship or prayer, or may be rung if the worshippers are needed for some communal service. They are also rung to indicate some special occasion such as wedding and funeral.

The bell can be said to perform the same function in the source culture that *ad'haan* does in the target culture, that is, the bell rings from the tower just as *ad'haan* is called from the a minaret of a mosque. To summon the faithful Christians to recite prayer, the bells from the bell-towers in many churches are rung three times a day, that is, 6 a.m. (i.e. at dawn) , at noon and 6 p.m. (i.e. the evening).

The wind thus awakes the bell to proclaim the hour, that is, 6 a.m. when the bell is normally rung. This too has been partially covered in the target text by the lines discussed above where the wind awakens the *muad'dhin*.

We find similar bells at the temple in Hinduism. Since the target text was written in the pre-independence era of the Indian subcontinent, Hinduism and Islam were both major

religions, and followers of both the religions were part of the audience. The translator has thus included Hinduism as well. Not only does it make the text more natural, it also compensates for the bell part of the source text thanks to the similarity between Hinduism and Christianity, that is, ringing the bell before worship early in the morning (lines 7-8):

پڑھا خوابیدگان دیر پر افسون بیداری

برہمن کو دیا پیغام خورشید درخشاں کا

(With a magic spell the wind awakened those asleep in the temple, and apprised the Brahmin of the splendid sun.)

In Hinduism, a Brahmins are members of the highest caste, and are responsible for teaching and maintaining the sacred texts. They are also responsible for arranging ceremonies such as weddings. They are the spiritual guides of Hindus and are known for their knowledge and guiding values. A Brahmin too is supposed to get up about two hours before the sunrise and start his day by study and chanting of the holy texts of Hinduism. The wind thus awakes the Brahmin saying that it is time for his worship and he should get up lest he should be late.

Christians and Hindus both worship three times daily, that is, before sunrise, at noon and before sunset. In addition the bell is rung before worship in both the religions. Hindu temples too generally have a metal bell hung at the entrance and worshippers ring it when entering the temple. Similarly, like the bell at the church it could be rung on several other occasions. The translator has compensated the effect of the bell ringing at the tower, that is, the Brahmin too would ring the bell before his worship early in the morning.

The translator has thus used the strategy of cultural approximation to render the religious as well as the acoustic dimension of the ringing bell. He has intelligently employed the strategy of domestication creating a rich image of the target culture, and including in his translation as more of the audience as possible.

The wind finally blows over the graveyard. It heaves a sad sigh for the dead but does not disturb their sleep as it has done to everyone it encountered so far. It tells them to keep lying since it is not their time yet. These lines change the complete mood of the poem. So far it had been rushing throw forests and buildings but now it is blowing “with a sigh” (second last line), which means that now it has decelerated.

The concept of the day of Resurrection is common in both Christianity and Islam.

According to the belief of these religions all the dead will be brought back to life on the Day of Judgment. The wind thus does not disturb the dead (last line):

And said, “Not yet! In quiet lie.”

“Not yet” implies that they have to wake up but it is not their time yet. The wind however does not give any clue about their time of waking, nor does it hint if it is it (the wind) who will wake them up.

In the target text the situation is more elaborate. As the wind reaches the graveyard it addresses the dead (last couplet):

ابھی آرام سے لیٹے رہو ، میں پھر بھی آنوں گی
سلاہوں گی جہاں کو خواب سے تم کو جگانوں گی

(Lie in peace for now. I shall come again too, after putting the world to sleep, to awaken you.)

Here the wind tells the dead that they surely would be awoken, however it is not their time yet. It also explicitly says that it would come to awaken them after it puts the entire world to sleep. Here the poem seems to be still in progress, as the wind promises that it will come back to awaken the dead. In addition, the role of the wind changes here. So far, the wind has been awakening everyone but in this couplet we realize that it can put people to sleep as well. The original text on the other hand does not tell us clearly about the awakening of the dead and ends abruptly. This last couplet has been translated using Lefevre’s strategy of version. Semantically it might be a bit different, however it properly conveys the idea of the original lines.

As far as the form of the poem is concerned, the 18 line poem has been rendered exactly in 18 lines and while some lines have been deleted, much more has been added which makes the poem not only more aesthetic but emotionally more powerful as well. In comparison, the original text looks like a simple poem while in reality it should be the other way around.

Lexically speaking, the original text is pretty simple and can be understood even by young audience thanks to the easy diction. The target text on the other hand, though is aesthetically more beautiful and semantically more mature, cannot be understood by any

common reader. It requires not only more extensive vocabulary, but also the lines are to be dug deeper to reach the meaning and feel the actual aesthetic effect. While the original text may be understood even by an elementary level reader, the target is for more mature readers. It is replete with metaphors and similes and thus requires significant background knowledge to understand.

Unlike the other poems the rhyme scheme of the original text is aabbcc... which is common in Urdu poetry as well, however the translator has still preferred to replace it with aabacada... excluding the last couplet which is xx. Keeping in mind the smooth flow of wind the translator has adopted a breezy style. The rhyme scheme of the target text is more pleasing since the readers do not lose the rhythm and the poem seems to be flowing uninterruptedly like the wind itself. Amazingly this rhyme scheme breaks in the very last couplet where the wind too slows down as it addresses the dead. Thus the readers not only read, they also feel the motion of the wind.

4.3.3 Discussion

According to Lefevere's framework, the target text is a "version" of the original. That is the translator has retained the content and main idea of the original text and has given it a form of his own choice by adding and deleting data accordingly.

According to Holmes' theory, it is "content-derivative". As the name suggests the translation has been derived from the content of the original. This translation can also be called an "analogical form", that is the translator has replaced cultural elements with equivalents in the target culture. It is an impressive translation since the translator has followed two strategies simultaneously, without any significant loss.

The translator has taken the main idea from the original text and has reproduced that idea in the target text keeping in view the need and context of the audience in the target culture. The target text is more powerful emotionally. Some might argue that it has been overtranslated, since (most) ideas of the source text have been implied in the target text through different cultural phenomena. For example in the source text the wind explicitly shouts "Awake! It is the day." (line 6), while in the target text it has been implied when the wind breaks the magic of the darkness through Quranic verses, and blows out the candle. There are a lot of other variations as well, however the target text becomes almost identical to the original in the end.

The translator seems to have focused on the main idea and the aesthetic effect. He has successfully conveyed the idea of the original, and has in fact reproduced the idea in a much more aesthetic way. The metaphors and similes used by the translator show the extraordinary genius and competence of him. These aesthetic amplifications make the target text a master piece. The figures of speech used are culturally appropriate.

The translator has successfully captured the mood and atmosphere of the dawn as presented in the source text, rather has amplified it a lot. Addition of extra elements has made the journey of the wind more vivid and crystal clear as it rushes from farms to temples and desert and making everyone respond to it.

As discussed, the target text is an over amplified version of the original. In fact it is much better than the original, aesthetically. However, from transcreation point of view, it could be called an inaccuracy of translation. The main idea has been properly conveyed in the same tone of the original, however the translator has added a lot of religious elements here and there needlessly. The target text reflects the inclination of the translator towards religion. This is not what the original poet wants to convey. These variations have made the target text drastically natural, however.

4.4 *Good-bye* (by Ralph Waldo Emerson)

Translated as: *Rukhsat ae Bazm-e-Jahaan!*

4.4.1 Summary of the poem

The poet wants to leave the hustle and bustle of this materialistic world and move to a lonely place, and thus bids it farewell. He has realized the reality behind the fake world where everyone is busy in making more money and striving to live a fantastic lifestyle. This pursuit of making maximum gains has turned them cold towards other humans. He laughs at the people who, despite knowing that their wealth would ultimately (i.e. after death) become useless for them, are indifferent towards God. The poet says that he does not fit in here and would rather move closer to nature and God. He wants to move away from this turmoil and start living a peaceful life in his home near green hills, where he would relax under the green trees and enjoy the sweet songs of birds, since, he believes, it is the right place to seek God.

4.4.2 Analysis

Just like the original text, the target text too starts with the poet proudly bidding goodbye to the “proud world”, since he has realized that he is out of place in the world which he is not compatible with, emotionally. As in the original text the poet says (line 2):

“Thou art not my friend, and I’m not thine.”

He metaphorizes his situation in this world through an image (lines 3-5):

“Long through thy weary crowds I roam;

A river-ark on the ocean brine,

Long I’ve been tossed like the driven foam;”

Since an ark is a small boat and is usually meant for rivers, it cannot survive the stormy and tremendous waves of an ocean. While arks are designed for rivers, ships are designed for oceans. The poet has used this metaphor “river-ark” for himself. The poet says that he has been a part of this crowd for long but he still is as nervous and uncomfortable in this crowd as a small ark is on the ocean tossed here and there by the powerful waves. This means that the poet is not where he wants to be. He cannot find in this crowd the peace he is seeking.

The translator has recreated this idea in much detail and more vividly by adding extra lines. The idea conveyed in these three lines has been translated in eight lines. In the target text the poet compares himself to the waves of an ocean that are never at rest (lines 9-10):

مدتوں تیرے خود آرائوں سے ہم صحبت رہا

مدتوں بے تاب موج بحر کی صورت رہا

(Long have I been in the company of the self-obsessed, long have I been restless like the ocean waves.)

The image here is a bit different. Though foam is “tossed” by powerful waves and thus both are constantly in motion, the original poet uses the simile of “foam” for himself, while the translator has used the simile of waves instead. In the original text the image of the poet is that of an oppressed person, since foam is helpless against powerful waves. Though both are in motion, the motion is controlled by the waves and the foam has to move where the

waves drive it. Here in the target text however, the poet has compared himself to waves. Though through the image of waves the translator too has tried to convey the same idea, it is implicit. That is, the translator does not assimilate himself to waves because of its power but because of its helplessness to always stay restless. The idea however has been explicated and elucidated in the next lines (lines 15-16):

چشم حیراں ڈھونڈتی اب اور نظارے کو ہے
آرزو ساحل کی مجھ طوفان کے مارے کو ہے

(My bemused eyes now seek another view; storm-struck, I wish to reach the coast.)

These are the lines that somewhat correspond to the original lines. That is, just as foam is hit by waves and it is helpless against it, the translator too here has been struck by the storm, since he is helpless against it. However, as discussed there are extra lines that convey exactly the same idea, that is, the poet does not fit in with the society and cannot find what has been seeking. For example in lines 11-12 he says:

مدتوں بیٹھا ترے ہنگامہ عشرت میں میں
روشنی کی جستجو کرتا رہا ظلمت میں میں

(Long have I been in these luxurious gatherings, I sought light in the darkness.)

Light and darkness are antonyms. And just as light cannot be found in the darkness, since darkness is the complete absence of light, the poet says that what he wants, too, cannot be found in the luxurious gatherings of this world.

Similarly, the same idea has been recreated in the next lines (13-14) and has been amplified by the use of an allusion:

مدتوں ڈھونڈا کیا نظارہ گل خار میں
آہ ، وہ یوسف نہ ہاتھ آیا ترے بازار میں

(Long I sought rose among the thorns, ah! I couldn't find Yousuf (Joseph) in this bazaar.)

Here again the same idea: the poet says that he tried to find the rose among the thorns but he got nothing. That is, he could not find what he was seeking. In the second line he uses

the strategy of imitation and rewriting by alluding to the story of Joseph, who is a well-known prophet and was sold in the bazaar as a slave. The poet has used the metaphor of Joseph for peace and that of bazaar for the rushing world. The translator has done so using Lefevere's strategy of imitation, that is, he has conveyed the idea of the original but by using completely different content.

The poet is amplifying the very same idea using metaphors and similes, and now this allusion. The images conveyed through these lines are diverse, but the purpose is to convey the very same meaning, that is, the poet is seeking peace which he cannot find in the rushing world. This idea has been significantly explicated and the first six lines of the source text have been rendered in sixteen lines by the translator.

The second stanza tells us specifically the detail of the different dimensions of the world that the poet is going to leave. It looks like a list of elements that the poet does not like about this world. Several elements such as flattery and wealth have been capitalized by the poet, implying that these make a major part of this rushing world. The poet has personified the elements that the modern men like and run for all day. He bids good bye to (lines 7-8):

“... Flattery's fawning face;

To Grandeur with his wise grimace;”

Flattery is an excessive praise, which is usually fake, given to someone. Then next line which is somewhat paradoxical is related to it. Grandeur means impressiveness and splendor of appearance, while grimace means ugly and twisted expression on one's face, that is, these worlds are semantically opposite in nature. The line implies that people hide their true ugly nature by wearing a fake expression wisely, thus making themselves appear impressive. In fact, they are not what they try to appear. The translator has not translated this expression literally, however he has suggested the effect produced by flattery (lines 7-8):

گو بڑی لذت تری ہنگامہ آرائی میں ہے

اجنبیت سی مگر تیری شناسائی میں ہے

(Though delightful is this hustle and bustle of yours (O world!), you despite being an acquaintance feel stranger.)

This is what happens when someone is flattered. People say what they don't mean.

Inside their heart they might despise a person but they would act, say and behave as if they truly respect the person they are talking to. So, in the target text here we find this paradoxical statement, where the poet says that despite the fact that he is familiar with the world and has been here for quite a long time, he feels as if it is still a stranger. That is, the poet on outside is a part of this world, but inside he cannot relate with it. The tone of the original poet is rude and straight forward. He is cursing the fake world, addressing it directly. Here in the target text, however, the tone of the translator his comparatively softer. This again is an instance of Lefevere's imitation. The main idea has been retained on semantic level, however the form is quite different.

The original text then comes to the economic dimension of the social structure. The poet bids good-bye (lines 9-10):

“To upstart Wealth’s averted eye;
To supple Office, low and high;”

The wealth too has been personified here. The poet talks of the rich people who still are focused on earning more and more money, and usually avoid engaging people they don't need. Their eyes are averted towards money rather than people. This creates a sense of cynicism where everyone is driven by self-interest. Everyone is concerned about making maximum money giving whatever it takes. The poet bids farewell to all of these people regardless of their social status.

The powerful impact created by the personification of these elements is missing in the target text, however the main idea has been retained in a different manner (lines 5-6):

قید ہے ، دربار سلطان و شبستان وزیر
توڑ کر نکلے گا زنجیر طلائی کا اسیر

(The king's court and the minister's bedchamber are a prison. The prisoner bound with gold shackles shall break himself free.)

In the original text the poet bids good-bye to the “wealth” and “office”. Here in the target text the translator has not personified these elements, however the emotional impact does not get lost the way he bids good-bye, that is, he breaks the shackles made of gold. The poet here suggests that wealth and power are like confinements and people who are in pursuit

of these materialistic objects are not free in true sense. He says that he would not trade his freedom for wealth, since being free and poor is much better than being bound with gold chains. Here the translator does not mention himself explicitly as the original poet, however his tone suggests that he detests being slave to money and material objects.

The poet in the original text then tells us more specifically about the emotional status of the humans themselves. These people are rushing all the time without any concern for each other. He thus decides to leave them behind and move to a place where he could find peace. He bids good-bye (lines 11-12):

“To crowded halls, to court and street;

To frozen hearts and hasting feet;”

The people rushing around in streets and courts have turned cold. They are no longer concerned about emotions. They are always on the move and have committed themselves completely to unnecessary worldly affairs, and in this struggle their hearts have turned emotionless. The poet thus cannot connect with them and wants to leave this world.

Again these lines have not been translated in this detail, where “streets”, “court” and “halls” have been specifically mentioned. However this effect can be felt throughout the first half of the target text which is comparatively much longer (than its counterpart in the source text). As far as these specific lines are concerned, we find corresponding lines in the very start of the target text (line 2):

آه! اس آباد ویرانے میں گھبراتا ہوں میں

(Oh! I feel anxious in this inhabited wilderness.)

Just as in the source text we find people rushing and crowding streets and courts but they are not connected, and their hearts have turned cold towards each other, here the translator has used an oxymoron, i.e. inhabited wilderness, to recreate this effect. The society is inhabited but people have become so cold and disconnected from each other that the poet appears to be in a wilderness where he has no one to talk to or to connect with. The rushing feet of the people indicate inhabitation, but their frozen hearts and individualism have converted this well-populated area into wilderness. This detail however is suggestive and depends on subjective interpretation, and the image created by this line is not as vivid and detailed as that in the source text. The idea however has been conveyed properly. This is an

instance of domestication what Holmes calls “analogical form”.

This echoes back to the starting lines where the poet expresses his disappointment in the world (line 2):

“Thou art not my friend, and I’m not thine.”

A friend is someone with whom we can share our feelings. But since the poet has realized the people have gone emotionally cold, he cannot live with them anymore. He is indifferent to those with “hasting feet” rushing here and there (lines 13-14) and bids them farewell.

The translator has recreated this image of the poet leaving the society through the image of a garden (lines 17-18):

چھوڑ کر مانند بو تیرا چمن جاتا ہوں میں
رخصت اے بزم جہاں! سوئے وطن جاتا ہوں میں

(Like floral scent I am leaving this garden of yours. Farewell, world, I am going home.)

Floral scent is a part of garden just as the poet is a part of this society. The scent leaving the garden symbolizes the poet leaving the society. A garden is a symbol of colorfulness and beauty, just like this world, which the poet has called self-obsessed, and home of luxurious gatherings. The beauty of the garden too charms the eyes just like the gatherings and luxuries of this world do. However the poet still decides to abandon the garden like floral scent since he does not find the beauty and extravagance of this world impressive anymore. Simultaneously, these lines echo back to the starting part of the poem, too (line 3):

بسکہ میں افسردہ دل ہوں ، درخور محفل نہیں
تو مرے قابل نہیں ہے ، میں ترے قابل نہیں

(I am melancholic and do not want to join any gathering. You (O world!) are not suitable for me, nor am I for you.)

So far the poet has told us about the trouble with the world that he does not like, that is, the society values superficial qualities such as academic learning, and financial status etc.

In the third stanza (and onward) the poet now tells us of his dream world. He tells us about where he wants to go and what is it that he is seeking but cannot find in the rushing world (lines 15-16):

“I am going to my own hearth-stone,
Bosomed in yon green hills alone, —”

The main word here is “alone”. Solitude is missing in the rushing world that he is trying to escape. Thus we realize that it is one of the reasons he is not satisfied in the society full of people.

‘Hearth’ means fireplace but it is also used as a symbol for one’s home. “Hearth-stone” here most probably refers to a stone house in the green hills, however it is still open to interpretation. The target text on the other hand is clear and specific (19-20):

گھر بنایا ہے سکوت دامن کہسار میں
آہ! یہ لذت کہاں موسیقی گفتار میں

(I have built a house in the quiet of the hills. Ah! This is a pleasure musical chatter can never give.)

The translator here tells us about what he is seeking that he can find only in nature away from the society, and it is silence. He says that sweet conversations do not give him the pleasure that the silence of the nature does. However, he has not ignored the “alone” part of the original text (lines 25-26):

بزم بستی میں ہے سب کو محفل آرائی پسند
ہے دل شاعر کو لیکن کنج تنہائی پسند

(In this world, everyone loves to gather and party, but the poet’s heart loves solitary nooks.)

These lines also cover the meaning of the next line in the source text where the poet tells us he is going to (line 17):

“A secret nook in a pleasant land,”

This again reinforces the previous idea. The place here is “secret”. That is, it is hidden

from common people and the poet would be living there all alone in peace.

However, in the next line the poet brings supernatural elements, making the scenario look fantastic and unreal. He says that the small woods near his house is visited by cheerful fairies (line 18). Fairy is an imaginary being mostly represented as a girl with wings. It is found commonly in supernatural literature such as in Spenser's "Faerie Queen" and Shakespeare's "Titania". The poet has tried to add a touch of mystery to the new environment, however this makes his ideal world look unreal.

The concept of fairy exists in Urdu literature as well. Known as *pari* in Urdu, it in the target culture too is common in children's literature, and some fairy tales such as *Lakar'hara aur Pari* (Fairy and the Woodcutter) are part of the textbooks taught to children in schools.

The translator, however, has avoided translating this word. He has rewritten the data here by deleting details. May be he did not want the poem to look imaginary and unreal. Thus such explicit and sharp supernatural image is missing in the target text. However, a great poet himself, the translator has not ignored the magical and mysterious effect of the original. The translator has made the corresponding part in the target text appear equally impressive not by adding supernatural elements but by adding more natural elements and describing them in fantastic detail. This detail makes the text more surrounding and the reader feel as if he/she is not reading but at the same time feeling the environment.

For example, the next couplet in the source text mentions the song of the blackbird, which is the only bird mentioned in the poem. The poet says that in his dream world the blackbird sings all day long in the green trees (lines 19-20).

In the target text, however, the translator has mentioned three birds (lines 22, 24 and 33 respectively):

بے چمن میرا وطن ، بمسایہ بلبل ہوں میں

(The garden is my homeland; I am the nightingale's neighbour.)

صبح فرش سبز سے کونل جگاتی ہے مجھے

(Every morning the cuckoo wakes me up from the green carpet.)

ہم وطن شمشاد کا ، قمری کا میں ہم راز ہوں

(I am the compatriot of the pine tree, I am the confidant of the turtle-dove.)

In addition, the relationship of the poet with the birds here is unusual; the nightingale is his neighbor, the cuckoo sings to wake him up in the morning, and the turtle-dove is his close friend that shares her secret with him.

There are other objects of nature such as fountains (lines 23, 30) and flowers (line 21) that are not found in the source text. These extra lines create a more vivid image of the surroundings. However, supernatural elements have not been added by the translator explicitly. The image created by these detail may be impressive and unusual but the mysterious effect of the “frolic fairies” is still missing. The original text carries the readers almost to an imaginary world from the real one.

Then, from the source text we come to know that the place where the poet is going to live is “sacred to God”, and “vulgar feet” have never stepped on it (lines 21-22). He might be referring to those “hasting feet” discussed in the second stanza; the people who do not value nature and spend all their life running for worldly luxuries. The place is sacred, since most saints too are fascinated by nature, and they try to seek God in nature. The holy Bible tells us that even Jesus would withdraw to lonely places and pray there (Mark 1:35, Luke 5:16). Moreover the paradise in the holy bible has been called “Garden of Eden” (Genesis 13:10). The Book of Zechariah and the Book of Psalms too mention trees and water.

The target text again does not tell us explicitly about the “sacredness” of this lonely place. The translator has suggested the idea however by asking himself some questions, and the readers if try to answer these questions would consequently realize what the translator is asking about, and would feel the sacredness of this solitary landscape. He asks (lines 28-30):

ڈھونڈتا پھرتا ہوں کس کو کوہ کی وادی میں میں؟

شوق کس کا سبزہ زاروں میں پھراتا ہے مجھے

اور چشموں کے کنارے پر سلاتا ہے مجھے؟

(Who is it that I keep seeking in the hilly valley? Whose love is it that makes me roam in the meadows and sleep beside water springs?)

One can easily guess that he is not talking about some human, since the world of humans he has left behind. The detail in the very last lines too helps us guess that he is

talking about God. As discussed the source text specifically mentions the sacredness of the place and in the target text we corresponding find some questions the poet is asking himself, the translator has not completely ignored the connection between God and nature. Actually this connection has been mentioned in the last part of the source text again, so this part is somewhat overlapping. The translator has translated it once, that is, at the very last.

In the first stanza the poet has told us about his condition in the “proud world”. In the second stanza he tells us about the rushing world he does not like and is leaving behind. In the third stanza he describes his dream world that he is moving to. Now in the very last stanza he explains his feelings about his new home, and concludes what he has found in his woody home in the hills that he could not find in the busy world (lines 23-24):

“O, when I am safe in my sylvan home,

I tread on the pride of Greece and Rome;”

The main word here is “safe”. It implies that the poet did not felt at ease in city life, and he finds the lonely place, he is currently in, much safer. The translator has not translated the “safety” element of the lonely hills, but instead has retained the desired effect by implication (line 27):

بے جنوں مجھ کو کہ گھبراتا ہوں آبادی میں میں

(Frenzied, I feel anxious in inhabitation.)

Feeling anxious in inhabited areas implies that it is not the case in wilderness or lonely places. Thus the original idea has been compensated, since this text implies that the poet feels “safe” in his ideal abode, away from people and inhabitation. He has further amplified and specified his feelings about this new home in the later lines (lines 37-38):

عاشق عزلت بے دل ، نازاں ہوں اپنے گھر پہ میں

خندہ زن ہوں مسند دارا و اسکندر پہ میں

(My heart loves solitude and I am proud of my home. I scoff at the thrones of Darius and Alexander.)

So again the poet explains here that he is attracted to solitude and is satisfied in his new abode.

In the second line here, we find the translator has translated Alexander and Darius instead of “Greece and Rome”. In the original text the writer tells that he loves his “sylvan home” so much that he would not trade it for the Greece and Rome. He finds his home much more impressive than Rome and Greece. In the target text the writer has rendered the effect by saying that he is so proud of his home that he finds the kingship of Darius and Alexander ridiculous. Again the idea that he would be in his solitary home rather than be on the throne.

The original text mentions “Greece and Rome” which were great powers of the ancient world. These terms are usually lumped together because of the common characteristics, and their impact on the Western world. Classical Antiquity (or Ancient Greece and Rome) is the period from 500 BC to 400 AD, that is, about nine centuries. It was the time these two civilization dominated the Mediterranean area. The civilizations of Greece and Rome were prospered civilizations in the ancient world, and had a great influence on the European cultures.

Ancient Greece marks the beginning of philosophical, political, social, ethical, and scientific advances. Greece birthed several people that made incredible achievement in their respective fields. They include some of the greatest philosophers of all times Socrates, Plato, and Aristotle whose philosophies are still discussed today after thousands of years. Famous Greek mathematicians include Archimedes one of the greatest mathematicians and a brilliant inventor, physicist, engineer and astronomer; Euclid (365 BC - 275 BC) who was a great mathematician, and is known as the father of geometry; Archimedes a famous mathematician, physicist, philosopher, and astronomer. Famous Greek kings include Leonidas and outstanding king, whose heroic deeds are parts of great legends, and Alexander the great who at a very young age established the greatest empire of the ancient world. Homer the great poet whose classic epics lie at the very heart of the Western literature too was from Greece.

After the death of Alexander the Great, the Romans conquered the Hellenistic Kingdoms, including the Greece itself, and thus Rome too became a dominant power.

Rome too was a powerful ancient civilization, and ruled a major part of modern Europe for nearly a millennium. Ancient Roman culture, during its rule, spread throughout Europe. In fact its impact still can be seen in modern Western world, such as the Western government, architecture, art and literature. Rome produced notable figures of history such as Virgil, a famous poet, whose poem “Aeneid” is considered as the greatest epic poem produced in ancient Rome; Roman philosopher Marcus Cicero who is widely considered as

an outstanding orator, writer, philosopher and political theorist; Julius Caesar the famous Roman dictator; and Spartacus, the famous gladiator, who freed and trained slaves to form an army of 70,000 soldiers. These people thanks to their glorious achievements are still discussed today.

The Western culture has been influenced by the ancient Greece and Rome tremendously. Ancient Greek ideas make the very foundation of Western philosophy, architecture, literature, and art. In America, most of the buildings and monuments, including the White House, the Supreme Court, and the Jefferson Memorial, are based on Roman and Greek architecture. Even when making the constitution, they took ideas from Roman Republic. Similarly thousands of words in the English language have their origin in Greek.

The translator has replaced these two civilizations with two great kings of the ancient world: Alexander and Darius. That is, he has used the strategy of imitation here.

Alexander of Macedonia was a student of the famous Greek philosopher Aristotle. He became king at the young of 20, and even at this young age he surprised the world with his impressive achievements. He is arguably the greatest military mind ever. He was power hungry, and driven by the burning desire for world supremacy he conquered large lands including Persia, Egypt, Syria, Anatolia, and areas of India. He is usually referred to as Alexander the Great because he ruled more people than anyone else did before him; he established the largest empire of the ancient world; he made more conquests than anyone else ever did before him; he also collected more wealth than anyone else did before him. Because of his heroic deeds, legends call him the son of Zeus.

Translating Greece as Alexander are somewhat similar in implication, since the ancient Greece (mentioned in the source text) was at its zenith under Alexander the Great, so its pride was brought actually by him, who expanded the empire by invading nation after nation.

Similarly, Darius the Great, the king of Persia from 522 to 486 BC, was one of the most outstanding rulers of the Achaemenid dynasty. He was an administrative genius as well. He ruled the Achaemenid Empire at its very peak. His empire was centralized and unified, and included much of West Asia, Central Asia, Indus Valley and North Africa including Egypt.

Just as Greece and Rome were two great empires of the ancient world, Alexander and

Darius were two kings who ruled great empires at their peak. Alexander is specifically found in Urdu literature as a symbol of power, grandeur and greatness. Moreover Darius is closer to the target culture, that is, his empire included current Pakistan (the target culture).

Just as Rome and Greece are used as symbol of splendor and glory, Alexander and Darius too imply the same effect. The poet says that he is not attracted to power and is content in his lonely abode. Using Lefevere's strategy of imitation, the translator has thus conveyed the same idea using different form and content.

The poet further explains why he is so proud of his home and his new lifestyle. Not only does he ridicule the pride of kings and great empires, he also laughs at the intellectuals who are proud of their knowledge, since they are searching for God in books, while he is in nature (lines 27-30):

“I laugh at the lore and the pride of man,
At the sophist schools, and the learned clan;
For what are they all, in their high conceit,
When man in the bush with God may meet?”

The term “sophist” is a Greek word meaning “wise man”. Sophists were special teachers in Ancient Greece who would teach philosophy, music, athletics and maths. As discussed the Greek philosophers are considered the greatest philosophers of all time, the poet here has again mentioned them, saying that even the best intellectual don't know the secret of the universe. They are arrogant because of their knowledge, not knowing that God can only be found in the nature and solitude. For Emerson, old books and wisdom of ancient philosophers cannot teach us about the metaphysical dimensions of existence or God himself, but rather one has to seek God in nature since it is here he can be discovered.

The target text is consistent with the source text and the idea has been recreated without any distortion. Without “laughing at” anyone the translator thus says (lines 41-42):

علم کے حیرت کدے میں ہے کہاں اس کی نمود
گل کی پتی میں نظر آتا ہے راز بست و بود

(It cannot be found in the mysterious house of knowledge; the secret of existence can

be seen in the rose petal.)

Using Lefevre's strategy of version, the translator has thus recreated the idea of the original. Rose petal here is the symbol of nature. The poet says that the divine can be found in nature only and not in books. He is not completely rejecting books. While the books may teach us a lot, it is nature where we can discover deep philosophical insights about existence. As previously discussed (analysis of line 22) that the nature is sacred according to Christianity and how the Holy Bible mentions nature again and again, correspondingly, the Holy Quran, the holy book of Islam (religion of the target culture), too depicts the heaven as a natural landscape or a garden (2:25, 9:21-22). In fact the word used for heaven in Quran is *Jannah* which literally means garden. Moreover, the Quran frequently encourages people to recognize God by contemplating about nature. It asks the people to contemplate about birds (67:19), trees (14:24-25), mountains (59:21), and flowing water (67:30). This idea is thus common in both the cultures and has been translated by the translator as it is.

The source text completely ignores worldly knowledge. The poet disgraces Rome and Greece. Though in that context he has specifically disgraced their "pride", however they were also great centers of knowledge in the ancient world. Similarly he "laugh(s) at" those gaining worldly knowledge. The translator, though he believes like the original writer that God can be discovered only in nature, does not completely ignore the teaching of worldly knowledge. He does not ridicule great empires but the kings, that is, the power dimension, specifically. Similarly he calls himself a messenger of nature (line 32):

دیکھ اے غافل! پیامی بزم قدرت کا ہوں میں

(Look O thoughtless one! I am the messenger of nature's council.)

Similarly, he describes his function in following lines (35-36):

کچھ جو سنتا ہوں تو اوروں کو سنانے کے لیے

دیکھتا ہوں کچھ تو اوروں کو دکھانے کے لیے

(I listen only to tell others, I see only to show others.)

The poet here is not only seeking God himself, but is also interested in sharing his experience, and in inviting others too to seek God in nature.

As far as the form of the original text is concerned, it consists of four stanzas, each

containing eight lines, except the first one which has six lines. Similarly the rhyme scheme of the poem is aabbccdd alternating from stanza to stanza, except the first one which is abcba. The translator has transformed this shape. Thus the target text consists of three stanzas of different sizes. The first stanza has eighteen lines, the second one has only eight, and the third and last one has sixteen lines. The rhyme scheme however is the same (except the first stanza of the original), that is, aabbccdd...

While the original is only 30 lines long, the target text is composed of 42 lines. And it is not because of the constraints of language or equivalence, rather the translator has added extra lines which made the target text longer. For example lines 29-32 have no equivalent in the source text. Moreover the translator has repeated the same idea several times to amplify the effect, which too lengthened the poem. For example lines 12-14 each expresses exactly the same idea.

4.4.3 Discussion

The target text is an interpretation according to the framework of Lefevere. That is, the translator has taken the content of the source text and given it his own form with slight alterations where needed. This type of translation is what Holmes calls “content-derivative form” or “organic form,” that is, the translator has expressed the semantic material of the original in a different shape of his choice. This translation also fits in Holmes’ “analogical form”, that is the translator has naturalized the text significantly by replacing foreign elements with their cultural equivalents.

The poet presents nature as ideal escape from the corrupt society, full of people who are concerned about money and material gains all the time. They rush from morning to evening just to make the more and more gains, and in this struggle they have become emotionally cold. The poet cannot relate with them. He thus prefers to find a peaceful place away from the rushing world, where he may find God and thus peace of mind.

The translator has taken the main idea of the original and has attempted to recreate it in the very same form. He has been successful to a great extent. The idea, intent and rhyme scheme of the original has been retained. The ideology of the original poet seems to be consistent with that of the translator, thus he has not attempted to deviate from the original much. He has been faithful to a great extent.

However, he has made changes here and there to make the target text more

compatible with the target culture. For example, in the source text the poet curses the people running for money all day by personifying wealth, and portraying an image of a city life. However, the translator has conveyed this idea by referring to *darbaar-e-sultan* (court of the king). The contemporary people of the target culture were very familiar with the concept of king and kingship, since the poem was written at a time, the Indian subcontinent (the target culture) was ruled by kings under the influence of foreign colonial powers. Thus they were chained in gold, the metaphor used by the translator.

The poet does not want to be the part of the flawed social arrangements and the hypocritical values of society. His tone of the original poet is arrogant, rude and straight forward. He curses the fake people and their hypocrisy using fiery diction such as “fawning face”, and “averted eyes”. His tone is intense, as if he cannot stand the society even one more moment. He mentions all the faces and dimensions of the society that he cannot stand. He bids good-bye to the “Flattery’s fawning face”, to the impressively cunning people, to the wealthy people, and to the streets full of people with frozen hearts having no consideration of humanity.

The tone of the target text on the other hand is soft and euphemistic, and these details too are missing. The translator has not mentioned the fake society. He does convey the main idea, that is, he cannot stay in this society anymore, however his tone is not that intense. However, despite the deletions, the target text is not shorter, rather it is much longer. The translator has repeated the same idea again and again to amplify and explicate the idea of the original, which looks needless.

The translator here seems to be much concerned about the aesthetic effect of the original. He has enriched the imagery with successive similar images. The last part in which the poet describes the location of his ideal home has been significantly amplified by the poet. He has added several elements of nature, such as birds, meadows and springs.

Briefly put, the intent, theme, meaning and to some extent the form has been retained by the translator. The target text is as pleasing as the original. However, as discussed the tone is a bit different. It is not as rude and intense as the original. Though from aesthetic point of view it makes the target text more pleasing, it does effect the corresponding images in the mind of the readers.

4.5 *Love and Death* (by Alfred Lord Tennyson)

Translated as: *Ishq aur Mout*

4.5.1 Summary of the poem

Love, while walking in paradise, encounters Death. Death claims that the paradise is his domain and that Love should leave. Love gets ready to fly, but before he leaves, he tells Death that his rule is temporary, and ultimately he (Love) will rule the paradise.

4.5.2 Analysis

The first couplet tells us about the time and space of the story. From the first line we come to know that it was the “time when the mighty moon was gathering light.” Thus it was the very genesis of existence, when the moon was being illuminated. This line has been translated in one line like in the original (line 4):

عطا چاند کو چاندنی ہو رہی تھی

(The moon was being blessed with light.)

However, using Lefevere’s version, the idea has been tremendously amplified through addition of extra relevant detail. In fact, the first 20 lines of the target text is a description of the effect this single line is supposed to create. That is, the twenty lines are about the genesis of the universe. While the original text implies that it was the time of the inception of the universe by reading that the moon was being given its light, the target text implies the same idea by giving us striking detail.

The very first couplet of the target text explicitly tells us about the time (lines 1-2):

سہانی نمود جہاں کی گھڑی تھی

تبسم فشاں زندگی کی کلی تھی

(It was the delightful hour of the creation of the universe. The bud of life was cheerful.)

The original text just hints the time of the event in only one line, and leaves a lot to the imagination of the readers. Even it does not explicitly tell us about the genesis of existence. It is implied and is to be dug by the readers themselves. Other detail at the time too

is to be imagined by the readers themselves. The image created by this line is majorly suggestive. However, in these lines of the target text we see that the translator, using Lefevere's strategy of producing a version, has explicated the idea by clearly stating that it was the start of existence. Moreover, the translator has explicated the idea even more by mentioning all the elements that were created at that time. He creates a rich and vivid image leaving very less to the imagination of the readers. The successive images of the time described in the target text combine together to form one big picture, more vivid and detailed as compared to the original. The translator adds detail of the created beings: the sun, the stars, the moon, the angels, the flowers, feelings, the beautiful damsels of heaven, and the Earth. Simply put, it was a stunning view (17-18):

غرض اس قدر یہ نظارہ تھا پیارا

کہ نظارگی بو سراپا نظارا

(In short, so charming was this sight, it was worth seeing.)

The translator has not only added detail for the sake of explication. This explicated detail is rich in figures of speech, which makes this part aesthetically appealing. For example, sunlight has been metaphorized as a gold crown (line 3). Similarly, the hair of the damsel of heaven has been metaphorized as dark clouds (lines 13-14).

The entire scenario implied and suggested by the first line of the source text has thus been explicated and recreated in vivid detail in 20 lines.

Now starts the translation of the second line, that is, from line 23 onwards.

The source text tells us that at this time (line 2-3):

“Love paced the thymy plots of Paradise,

And all about him roll'd his lustrous eyes;”

Thyme is an aromatic plant of the mint family. Thyme has been a symbol of many things throughout history. The Greek used it as a symbol of elegant style, and in the Middle Ages it was used as a symbol of chivalry, courage and strength. An important and very relevant point is that in Roman Era it was used as a herb to avoid death. Romans believed eating thyme after poisonous food would make the poison ineffective. Even taking a bath in water dosed with thyme would stop the effect of the poison consumed. Even when the Black

Death pandemic struck in the 14th C., millions of people turned to thyme for relief.

Love is walking in the “thymy” plots of paradise. It brings to mind the longevity of Love, his courage and pride. He is rolling his eyes around, implying that he considered the paradise his domain. The tone and detail create an image of a bold angel walking in his domain.

The start is rather abrupt and suggestive, and the poet has left much to the imagination of the readers. In the target text, on the other hand, the translator has made the poem flow smoothly. The translator has filled the gap between the creation and the encounter of Death and Love by mentioning, along with the creation of the remaining universe, the initial stage of angels as well. After giving us the detail of the process of creation, he gradually introduces the angels as a part of the creation (lines 19-20):

ملک آزماتے تھے پرواز اپنی
جبینوں سے نور ازل آشکارا

(Angels were testing their flying power, and the eternal light of their forehead was evident.)

This line implies that as the universe was being created, angels too were freshly created and they were testing their flight. That is, they were attempting to fly for the first time since they were recently created along with the other objects mentioned. The translator smoothly brings the readers from the process of creation of the universe to the creation of a specific creature, that is, angels. And then further specifies one of the angels, like a story (line 21-22):

فرشتہ تھا اک ، عشق تھا نام جس کا
کہ تھی رہبری اس کی سب کا سہارا

(Among them was an angel named Love, whose guidance everyone would seek.)

The angel Love here is a bit more detailed. He is the one who guides. These lines create an image of a mature and smart creature. Such detail is not there in the source text.

The original text also mentions certain trees and plants, which has a proper history as a symbol, and they have also been mentioned in the holy Bible. Love when pacing “the

thymy plots of paradise” now turns round a cassia (line 4).

Cassia is an aromatic tree with a long history. It has been frequently mentioned in the Bible. According to Exodus: 30, cassia is one of the main ingredients in anointing oil, which is a sacred oil poured over a person’s body as a ritual act. Even the word Messiah, which is the Hebrew name of Jesus Christ, literally means “anointed one”. Psalm 45:8 tells us that Jesus Christ was dressed in garments that had fragrance of aloes and cassia, thus cassia also is a reminder of Jesus Christ. Bible (John 3:16) too tells us that Jesus Christ died for love.

Thus there is a subtle relationship between love and cassia. And while Love is walking under the tree he sees (line 5):

“Death, walking all alone beneath a yew,”

Interestingly, the yew tree too has symbolic significance in relation to death. Almost every part of the yew tree (even the needles) has toxic substances that are deadly poisonous to living organisms, including humans, of course. Yew has long been used as a symbol of poison in literature. For example, in Shakespeare’s “Macbeth,” the witches use “slips of Yew” to produce a deadly poison. Even in real life people used yew to produce poison, which further deepens the symbolism.

Yew tree is associated with death and destruction, and even today it is known as “death tree” in most parts of Europe. This may be because of its poisonous nature. Yew shoots, in ancient times, were buried with the dead. Thus they were common in graveyards, and are still found commonly in churchyards in the UK and France.

Paradoxically this “death tree” is symbolic of immortality and everlasting life thanks to its long life span and ability to regrow after its trunk dies. The yew is considered as the oldest living tree which makes it important when considering creation and origin of the universe.

Thus there is a subtle link between death and yew. Death walking alone beneath a yew thus creates an image of mystery and death as an event itself.

This symbolism of the trees and their link with Love and Death adds to the characters of these two. They also create vivid images which help the readers to imagine these characters. The target text blends the subtleties of the trees and its relationship with the two characters, since there is no tree mentioned. However, the translator has added detail to the

text and the two characters have been described so elegantly that it creates equally clear images in the mind, rather more vivid than the original. The original text does not tell us the exact nature of the characters, but it does suggest that these characters were angels since they were in paradise (line 2) and they had wings (line 8). The target text, on the other hand, explicitly represents them as angels (lines 21, and 29).

As discussed, the source text only suggests the character traits of Love and Death. Thus in the very second line we see Love entering the scene abruptly. We have no idea about its character. The target on the other hand gives us some detail (lines 21-26):

فرشتہ تھا اک ، عشق تھا نام جس کا کہ تھی رببری اس کی سب کا سہارا
فرشتہ کہ پتلا تھا بے تابوں کا ملک کا ملک اور پارے کا پارا
بے سیر فردوس کو جا رہا تھا قضا سے ملا راہ میں وہ قضا را

(Among them was an angel named Love, whose guidance everyone would seek. He was the embodiment of restlessness; an angel (restless) like mercury. He was strolling around the heaven, when he encountered Death by chance.)

There are many subtle points to note here. First thing is that this angel was the guide of all others. The translator has rewritten the characters here by adding his personal philosophy about love. The original text in mainly focused on the encounter between these two angel, and does not mention even suggestively other detail about them. But the translator here makes Love the guide of all.

The poet compares the angel Love with mercury. Mercury is the only metal that is liquid at room temperature. It does not stick to other objects (with the exception of some metals) and is very swift to move. Slight movement of the bowl in which it is kept causes it to jiggle or move fast for some time. Mercury is always restless, that is, it takes some time to become completely still and start moving around with very slight disturbance even. It may be called an instance of naturalization, since in the target culture literature, especially in poetry, mercury is used as a symbol for restlessness. Usually a lover is compared to mercury, since he too is always restless without his beloved. Here the angel Love could be interpreted as a symbol of lover himself. Thus the translator has compared his restlessness to mercury.

Another important point is the repetition of the word *qazaa*, which is used both for death and destiny in the target language. In the last line above, it has been used for death the

first time, and for destiny/chance/luck the second time. The line thus means that Love met Death by chance, thus creating an aesthetic effect.

Then starts the conversation between the two angels. In the original text it is Death that starts the dialogue (line 7):

“You must begone,” said Death, “these walks are mine”

Death here is spontaneous. He either already knows Love, or he is not even concerned who he is. He just claims his territory and dictates Love to leave his territory.

This part is what Holmes calls Extraneous since in the target text the conversation is started by Love. The character of Love too is much stronger here. And unlike the source text, it is Love here who considers paradise his territory. When he encounters Death (lines 27-28):

یہ پوچھا ترا نام کیا ، کام کیا ہے

نہیں آنکھ کو دید تیری گوارا

(He asked Death, “what is your name, what is your job? Your face displeases my eyes.”)

In the original text, Death dictates Love to leave, while in the target text it is the other way around. Also in the target text we find detail of the character of Death. He, when asked by Love, introduces himself (29-34):

اجل ہوں ، مرا کام ہے آشکارا

اڑاتی ہوں میں رخت بستی کے پرزے

بجھاتی ہوں میں زندگی کا شرارا

مری آنکھ میں جادوئے نیستی ہے

پیام فنا ہے اسی کا اشارا

(I am Death, my job is known to all. I devastate the fragments of existence; I blow out the spark of life. In my eyes is the magic that obliterates (all), and it is signaled by the fact that ultimately everyone has to die.)

The translator has not let the aesthetic effect lose when rendering the message of the

original. He has added detail, but it is so aesthetically pleasing that it does not look odd or extra. Here too he has made the speech of Death impressive by use of metaphors. Also the diction is perfectly appropriate according to the tone and character of the angel. The aggression and attitude can be felt in these lines by the audience.

Here the Death is equally aggressive and courageous as in the source text. He introduces himself as the destroyer of life. In the very first line we see his arrogant attitude saying that he does not need any introduction, since every living thing knows him. As discussed, the angels have been portrayed in some detail in the target text. In the source text, Death only says one line, that is, he dictates Love to leave his domain. In the target text, on the other hand, he rather arrogantly introduces himself in detail. He tells further about himself, saying that he annihilates all, but he himself too is helpless against a power (line 35-40):

وہ آتش ہے میں سامنے اس کے پارا	مگر ایک ہستی ہے دنیا میں ایسی
وہ ہے نور مطلق کی آنکھوں کا تارا	شرر بن کے ربتی ہے انساں کے دل میں
وہ آنسو کہ جو جن کی تلخی گوارا	ٹپکتی ہے آنکھوں سے بن بن کے آنسو

(But there is an entity that to me is like fire to mercury. Like a spark it dwells in the heart of Man, it is the beloved of the Divine light. It keeps dripping from eyes as tears; tears, whose bitterness is not displeasing.)

Here Death has used a metaphor of mercury for himself, and fire for the one who he thinks is more powerful than him. As discussed, mercury is the symbol of restlessness and nervousness. It is also known for its high responsiveness to changes in temperature that is why it is used in thermometers. From mercury comes the adjective “mercurial” which is used for a person whose mood changes suddenly and quickly.

Similarly, fire is a symbol of destruction, vigor and passion. The flames of fire appear to be dancing and leaping which evokes thoughts of energy. We have the metaphor of the “eternal flame” where fire represents eternity. It could be used as a symbol of pain, death and hell as well. Thus it could be interpreted according to the context.

The Death here first talks about his own power, that is, he annihilates everything, and destroys every form of life. Then he starts with “but” and mentions another entity, implying that this unique entity is not one of those that he destroys and that he is helpless before it. He

adds that he is as helpless before it, as mercury is before fire.

Fire has the ability to destroy almost anything it touches. So, first thing is that fire can destroy mercury. Moreover mercury is highly sensitive to temperature, thus heat can cause it to expand instantly. The restlessness and nervousness of mercury further clarify its weakness.

Death then compares that entity to a spark, which again is a form of fire and can turn into flames. This being can cause one to cry, but still no one hates it, as opposed to Death himself, who is usually not liked since he is the destroyer of life.

This part seems to be highly philosophical. The original text too could be interpreted from philosophical point of view, since it is highly suggestive and brief. However, the target text here becomes explicitly philosophical. The angels obviously are used as symbols for these realities in our life, that is, death and love. However, it is suggested, and is to be interpreted by the readers themselves.

The translator, on the other hand, has brought his own ideology here. He has explicitly described Love not only as an angel, but also as an emotion found in the hearts of human beings. The scope of the poem thus goes beyond what is intended in the original text. It takes the shape of an extraneous form.

The source text tells us that hearing what Death said, “Love wept and spread his sheeny vans for flight;” (line 8):

This shows the weak and rather helpless character of Love. He gets ready to leave the domain that Death claims the possession of. These lines create an image of a weak character in comparison to the aggressive character of Death.

The target text on the other hand shows both characters to be equally strong. The diction and tone of Death is that of a powerful angel, however Love is not impressed or scared as in the source text (lines 41-42):

سنی عشق نے گفتگو جب قضا کی

بنسی اس کے لب پر ہونی آشکارا

(When Love heard what Death just said, laughter appeared on his lips.)

That target text here is not compatible with the source text. In fact it is complete

opposite, creating a completely different image.

In the source text Love submits to Death, accepting that the domain actually belong to him (Death). In the target text, however, he laughs at what Death has said, implying that he is not moved or impressed at all. Death here has accepted that he can destroy anything but one entity. Thus Love already has an idea that Death is not invincible.

From the source text we come to know that Love decides to leave the domain that Death claims to belong to him, but before he leaves he clarifies his own stance. He says (lines 9-15):

...”This hour is thine;
 Thou art the shadow of life, and as the tree
 Stands in the sun and shadows all beneath,
 So in the light of great eternity
 Life eminent creates the shade of death;
 The shadow passeth when the tree shall fall,
 But I shall reign for ever over all”.

Though Love gets ready to leave the domain of Death, he tells him, that the domain temporarily belongs to him, and that ultimately he (Love) will reign after the Death falls. Love compares life to a tree and Death to its shadow and eternity to light. Shadow of a tree can exist only as long as there is light and the tree itself. This comparison is important, and creates a delicate link with the starting lines of the poem, where the death is literally under a yew tree, which is a symbol of death as well as eternity.

In the target text, as discussed, Love does not leave the domain, but rather laughs at death (lines 43-46).

گری اس تبسم کی بجلی اجل پر

اندھیرے کا ہو نور میں کیا گزارا

بقا کو جو دیکھا فنا ہو گئی وہ

(Love's laughter like lightning struck Death. How can darkness co-exist with light? Seeing eternity, it perished. Death himself fell victim to death.)

Here Love does not weep or even decides to leave, rather he causes Death to die itself. The poem so far had been faithful to the original, though with significant variations. However, here now it completely diverges from the original. The content, tone, meaning and ideology of the original has been transformed to such an extent that its meaning is completely opposite of the original. The original intended to convey the idea that Death may temporarily be powerful but Love is eternal. However, it is Love itself that claims to be eternal. This idea has not been conveyed by the poet as his own ideology, and thus we do not know whether what Love says is actually true, since the poem ends here. In the target text however, the idea has been explicated. Love does not claim to be eternal, rather it proves itself by destroying Death at the spot.

As far as the form of the poem is concerned, it has been drastically transformed. It is a short poem of 15 lines with no division in stanzas. The translator has recreated it in a poem more than three times longer, that is, 48 lines. The target text has been divided into two stanzas, where the first stanza is majorly an extra addition for the sake of amplification.

The rhyme scheme of the original is a rather irregular one, that is, abccadadfgfghh. In the target text however, the rhyme scheme is regular and smooth. The first stanza has the rhyme scheme of aabacada... excluding the last couplet which is xx. Similar rhyme scheme has been used for the second stanza.

4.5.3 Discussion

The translator has used Lefevere's strategy of interpretation to render the text in the target language. An interpretation according to Lefevere's theory could either be a version or an imitation. In case of version, the translator retains the content of the original, though the form may be sacrificed. However, if the translator does not retain either the content or form of the original, his/her translation would be considered an imitation of the original. It implies that the translator actually creates a completely different poem imitating the original. Since the translator has taken the semantic material from the source text but has significantly modified it before rendering it in the target language, and that too in a completely different form, we may call it a mix of version and imitation.

According to Holmes' framework this translation is an extraneous form, that is, the target text is not similar in form or content to the original text. However it is not completely extraneous since the target text does bear some relation to the semantic material of the source text. The target text cannot be considered content-derivative either. Using this framework, it can be said that the translator has combined these two strategies.

We see here that the translator has become so free and creative here, that the target text cannot be placed in any type proposed by the theoretical framework of this research. He has taken great liberty in rendering the original text.

The poem is about an encounter between Love and Death in paradise. Death claims that paradise is his territory and that Love should leave. Love immediately accepts what Death has said, but before leaving he tells Death that he will be back and will rule the paradise eternally, while Death's rule is temporary.

The semantic material has been adopted by the translator from the original. However, he has merged his own philosophy with it. He does not agree with the philosophy conveyed in the original. Thus he sacrifices the content and idea of the original and modifies it to an extent that it becomes compatible with his own philosophy. For him Love is a more powerful entity. It cannot be terminated even by death. Thus weeping in front of a weaker force does not suit its character. The translator has thus deleted the instances that show Love as a weak character in the source text.

Moreover, he has explicated the ideas of the original, may be for the reason to elaborate his own philosophy. Love and Death in the original are just angels and the poem is limited to their encounter and their status in heaven. However, in the target text, they have been elaborated not only as angels but as realities of this material world. Death has been portrayed as the destroyer of life and existence, while Love as an intense emotion in the hearts of humans.

The suggestive detail too has been explicated by the translator. The original text looks like a fragment: abrupt and brief. It is highly suggestive. The poet has left gaps between successive images, which are to be filled by the readers using their own imagination. The target text, on the other hand, looks more like a story, with a proper setting, plot and end. The translator has amplified every image, creating an aesthetically appealing target text. The translator has filled the gaps left in the source text and has left very little to the imagination of

the readers. From the location of the event to the features of the characters, he has tried to amplify every image. He has proved his linguistic competence by amplifying images through metaphors and similes, thus creating exquisitely detailed imagery. It is smooth, fluent and complete. It looks like a complete story in comparison to the original. Every image slowly merges with the next one. The readers feel as if they are seeing and feeling the three dimensional world of the poem.

The source text and the target text could be interpreted such that both have absolutely same interpretation, however again the stance of the translator is clearer. His philosophy is almost the absolute interpretation of the text. It seems as if he has not focused on the content of the poem and the philosophy of the poet, but on his own interpretation of the poem.

As discussed, the original text has a lot of religiously significant symbols and it is suggestive in nature. Thus it could be interpreted in several ways. The multiplicity of interpretations allows us to interpret the source text in a way that is consistent with the target text, but the target text cannot be interpreted so. This multiplicity of meaning creates different images in the mind of different readers, thus provoking different emotions.

Philosophies of the poets may be similar, but the images created by their respective texts are completely different, and thus the response of the readers towards it too. The source text tells us that Love has accepted the rule of Death over paradise. Though he also clarifies that Death's supremacy is temporary, and gets ready to leave, the idea is not complete. The readers have no idea whether what Love said actually is the case, since we never see Love coming back and ruling the paradise. What Love said does not seem much probable thanks to his portrayal as a weak character, that is, he weeps when told by Death to leave. His final lines, however, imply that the poet is of the view that love is eternal and death has no effect on it. However, the end is suggestive and much is left to the imagination of the readers.

The translation as a separate text is exquisitely impressive and aesthetically appealing. However as a target text, it cannot be called a successful transcreation. The intent of the original has not be retained. The translator has not recreated the source text, but rather his own interpretation of the text. Moreover the original is a brief poem, and in transcreation inconsistency in size is allowed, however the translator has gone too far, that is, the target text is more than three times longer than the original. This could have been easily avoided by avoiding the needless detail added for amplification. For example, the very first line of the original implies that it was the very beginning of existence. The intent of the poet was to tell

his readers the time of the event. The translator on the other hand has amplified it to a large extent, and his intent seems to be describing the beauty of the scene rather than telling his readers the time of this event. Similarly he has added detail about the angels which does not exist in the source text. His philosophy dominates the poem. He seems to be rather thrusting his philosophy upon the readers.

4.6 *On a Goldfinch Starved to Death in his Cage* (by William Cowper)

Translated as: *Parinde ki Faryaad*

4.6.1 Summary of the poem

A Goldfinch is caught and starved to death in a cage. He is in great woe, and recalls his past when he was free to fly anywhere, and had a lot of thistle's seed and dew to eat and drink. He looked beautiful and fresh. But all this was temporary and one day he was caught, and was subjected to great torment in his cage.

4.6.2 Analysis

The first point to note is the very title of the poem. The title of the original is "On a Goldfinch Starved to Death in his Cage". The title of the target text on the other hand is "*parinde ki faryaad*", which literally translates as "complaint of a bird". The title of the original creates a more vivid image, as well as tells us much about the main idea of the poem. The title is just inadequate. It has been translated producing Holmes' extraneous form. Both the title are significantly different from semantics point of view.

First, the bird has been specified, that is, a goldfinch, which is a small and beautiful bird of colorful texture. We also come to know that it has been caged, and that even in the cage it is being starved. It produces in the audience a sad and gloomy response. The title creates an image of a small and innocent bird being tortured in a cage. Moreover, it sets the tone of the poem. The readers now after reading the very title have a brief idea of what the poem is about. The very title of the poem thus carries a lot of semantic, emotional and visual content.

The title of the target text however is missing a lot. First, it does not specify the bird. It is just a bird in general, and rarely would anyone imagine a colorful bird such as a goldfinch, when reading the text. Second, from the title we come to know that it is about

complaint or lamentation of a bird. Again it is not specified, what the complaint is about. It could be about a trivial issue such as cold weather even. It can never create the painful image of a bird being “starved to death in his cage”. The emotional impact of the title is thus much weaker than the original which is much more serious and intense.

The goldfinch is also symbolically significant in Christianity. It can be frequently seen in the picture of Jesus Christ as a child, and since this small bird is fond of thistles and thorns, it represents Christ’s passion and his crown of thorns. Such famous pictures include “Madonna and Christ Child”, which represents the Jesus and Mary’s foreknowledge about the Crucifixion, and “Madonna of the Goldfinch”, painted by an Italian artist Raphael, in which John the Baptist offers Jesus Christ a goldfinch as a warning about his future.

This symbolism makes the poem even more open to interpretation. In addition this makes the goldfinch look more innocent which amplifies the overall effect of the poem.

The poem starts with the goldfinch recalling the times when he “was free as air” (line 1) and could fly anywhere he wanted. He is using the simile of flow of air for his freedom here. Air cannot be stopped by any restrictions; it can blow in any direction any time. The goldfinch thus recalls its freedom when it could fly anywhere without any restriction, as opposed to being caged. In line 4 he recalls how he used to sit on every branch “at will” that is, whenever he wanted.

The target text describes the freedom, and the atmosphere and environment that the bird enjoyed when free, more vividly (lines 2-6):

وہ باغ کی بہاریں وہ سب کا چہچہانا
 آزادیاں کہاں وہ اب اپنے گھونسلے کی
 اپنی خوشی سے آنا اپنی خوشی سے جانا
 لگتی ہے چوٹ دل پر ، آتا ہے یاد جس دم
 شبنم کے آنسوؤں پر کلیوں کا مسکرانا

([I miss] the garden’s springs, the whistling of all birds. The freedom I enjoyed in my nest is over, and I cannot fly here and there at my pleasure now. My heart aches when I recall the flowers smiling at the tears of dewdrops.)

Using Lefevere's strategy of interpretation, the translator here has included other elements of the relevant atmosphere as well, that is, the nest, springs, the garden, the whistling of birds, flowers, and dewdrops. In the source text the Goldfinch only tells us of the branches it used to sit on. The translator has amplified the scene by adding visual and sound elements, creating a more vivid and detailed imagery. The last line has an instance of metaphor which results in a very subtle effect. The translator calls the dewdrops tears. The flower smiled, that is, they bloomed when "tears" of dewdrops fell on them. The subtle effect has been created by the fact that tears and smile are opposite in nature.

The source text does mention flower and dew drops, but the effect and thus reader's response is completely different. The goldfinch recalls the time when it would eat thistle's soft seed, and drink "the morning dew" (lines 2-3). Here the mention of what the goldfinch ate and drank when it was free is significant, since the readers have already created an image of the scenario from the very title of the poem, that is, the goldfinch is being "starved to death in his cage". Just as freedom is opposed to being caged, the soft seed and dew drops as food are opposite of starvation. Simply put, starvation is to cage as delicious food is to freedom. The goldfinch is thus comparing his current condition to the time he was free. As he is being starved to death, the most important thing for his survival currently is food, and this is what he mentions the foremost when recalling his freedom.

The imagery of both may be similar. That is, both have visual elements of the garden and the fresh feel of nature, but the relationship of the flowers and dewdrops with the bird is completely different. For the goldfinch, in the source text, the flower and dewdrops is about food, but for that bird in the target text it is just a part of its habitat when it was free.

This part of the bird recalling its luxurious food has been deleted in the target text. The bird in the source text is being starved, but in the target text, there is no mention of starvation. Thus this part might not have the same emotional impact on the readers. However it would not be irrelevant if included, and would have amplified the effect of the target text a lot.

The goldfinch then describes how beautiful he used to be when he was free. He says that he used to have an impressive appearance, and brilliant and colorful feathers (line 5). This brings a detailed and sharp image of the bird, though the readers already have a goldfinch in mind. This description too is missing in the target text. The translator seems to be not interested in the type of the bird, but the bird in general, since the title too has been

changed and he has translated the “goldfinch” as just *parinda* (a bird). This description is natural in case of the source text, since everyone knows that goldfinch is a beautiful bird of colorful texture. Again, if included by the translator, these details would not be irrelevant, and could have given the readers a much clearer image of the bird.

The goldfinch then mentions his melodious song (line 6) he used to sing energetically. In the target text we do find the whistling sound of the birds. However suggestively the whistling of birds is there and they somewhat compensate for the sound effect of the original. The bird recalls its companions (lines 9-10):

آتی نہیں صدائیں اُس کی مرے قفس میں

ہوتی مری رہائی اے کاش میرے بس میں

(The sounds (of the whistling of my friends) cannot be heard in this cage. I wish I could set myself free.)

The goldfinch of the source text looks much self-centered. In every single line in the first stanza he refers to himself, that is, he uses “I” and “me”. He talks about his food, his drink, his song, his appearance etc.

In the target text the bird mentions its companion and his song (lines 7-10) that it cannot hear anymore because it is in a cage now. So it is much worried about its solitude too, and is missing its friends as well. It says that its companion used to be with it in its nest but now it is all alone in a cage, and cannot hear the songs of its friend. Furthermore it is here in line 9 that we come to know that it is in a cage, since so far we could guess but the word cage was not explicitly used. The source text on the other hand in the very title mentions the cage.

The goldfinch again mentions his beauty in the second stanza saying that all that beauty and charm was temporary and short-lived since one day he got (lines 10-12):

“... caught and cag’d, and starv’d to death,

In dying sighs my little breath

Soon pass’d the wiry grate.”

The goldfinch here describes how he was caged and starved to death in a strong cage. His diction shows how weak and helpless he is. He calls his life “little breath” and the cage

“the wiry grate”, which makes it look more like a prison. His “dying sighs and little breath” further make an image of a helpless and oppressed bird which arouses in the audience a strong feeling of pity. So far we have seen that the main thing the goldfinch mentions is his starvation. Moreover when he describes the garden he used to be in when he was free, he mentions his food and drink. We realize that the goldfinch is not satisfied with his situation because he does not have enough food. It vaguely suggests that he would not mind being in the cage if he was not “starved”.

In the target text however, the bird does not mention any food, nor does it complain about being starved. Its main concern seems to be solitude, or restriction on its flight. Frequently it mentions what would have been if it was free. In lines 11-12 it describes how it has been imprisoned and how it is longing to be in its home with its friends (who are free). Again it mentions its friends here, implying that its main concern is solitude and being away from its friends. In the source text the goldfinch does not mention any bird or friend but rather complains about being starved throughout the poem.

In lines 13-16 (in the target text) it again describes the garden where it could enjoy flying here and there freely:

آنی بہار کلیاں پھولوں کی بنس رہی ہیں
 میں اس اندھیرے گھر میں قسمت کو رو رہا ہوں
 اس قید کا الہی! دکھڑا کسے سنانوں
 ڈر ہے یہیں قفس میں میں غم سے مر نہ جاؤں

(The spring has set in, and the flower-buds are smiling, while I am crying at my misfortune in this dark house. With whom should I share my agony, O God! I fear that I might die of grief in this cage.)

The bird here describes the garden as the spring sets in, that is, the flowers smile. The imagery is vivid here. It is thinking of the experience, recalling the images, the sounds that it would encounter if it was free. Here the bird finally mentions “death”, that is, the climax of its pain. It fears that he might die of grief. It also laments the fact that it does not have anyone with whom it could share the agony it is experiencing in the cage. Again it comes to being alone in a cage. In the source text the bird is being “starved to death”, while here the cause of death is not starvation but grief. The effect and emotions aroused thus is not as intense as the

original. Since being sad in a cage is understood and anyone knows a caged bird is grieved. However, caging a bird and starving it to death is something more serious, and unusual, thus arousing emotions of pity.

Towards the end, that is, in the last stanza the tone of the goldfinch becomes ironical. Now he addresses his owner directly. He calls his owner “gentle swain”, that is a lover, and “thanks” him for all the woes, the strong cage that is impossible to escape, and the “cure” he has given him for “every ill”. These lines imply that other than being starved the goldfinch has several other agonies as well that have not been heeded. The irony is evident since never can a lover do all this to his beloved. No one can thank someone for “all my woes”. Here the goldfinch mentions “woes” and “every ill”. So far we have seen him worried about food and the fact that he is being starved to death, while in the target text the bird has been lamenting his imprisonment and agony in general.

Correspondingly, in the last stanza in the target text too we find the bird lamenting its woes. It too now addresses its owner. However there is no change of tone, since it has already been lamenting its grief. We see it repeating the same thing (lines 17-20):

جب سے چمن چھٹا ہے ، یہ حال ہو گیا ہے
 دل غم کو کھا رہا ہے ، غم دل کو کھا رہا ہے
 گانا اسے سمجھ کر خوش ہوں نہ سننے والے
 دکھے ہوئے دلوں کی فریاد یہ صدا ہے

(This is what I have been going through since I lost my freedom: my heart is grieved, the grief is eating my heart away. O listener! Don't be pleased mistaking the lamentation of my heart for a song.)

Again we see it in a state of extreme grief. Here the image too is more vivid, since here it mentions his voice that is sound element. In the source text we feel as if the goldfinch is narrating its tale like humans, here we see the bird complaining about its pain which is being mistaken by the readers for a song.

We do not find the ironic tone of the source text here, however since the diction of the goldfinch is serious and tragic, the impact of his irony is not that effective.

Towards the end of the poem, that is, in the last three lines, the goldfinch says that he

is being subjected to extreme cruelty, which is almost impossible for him to tolerate. He is so much hurt, that he very innocently even admits that if his owner had not tortured him that much, he would not mind being his prisoner. The last lines here imply that the goldfinch does not long for freedom, and he does not mind being in a cage. He only laments the fact that he is not treated well, and that he is being starved to death in the cage. It is evident from the very fact that when he recalls and describes the time when he was free, he specifically mentions his food and drink.

In the target text on the other hand, we do not know how the bird is treated, since it does not mention any thing that hurts him except its grief. It laments the fact that its friends are free but it is not. In the last two lines too we see it begging its captor to set it free (lines 21-22):

آزاد مجھ کو کر دے ، او قید کرنے والے
میں بے زباں ہوں قیدی ، تو چھوڑ کر دعا لے

(Set me free, O my captor! I am a voiceless prisoner, have my blessings.)

Here we see that the bird is concerned about its freedom. It wants freedom at any cost. It does not care how it is treated by its captor. Thus the image and the feel of both the texts vary a lot. Both might arouse the emotions of pity, however in case of the original text the impact is more tragic.

As far as the non-textual features of the poem are concerned, the original poem consists of three stanzas of six lines each. The translator has retained the number of stanzas, and even the number of lines in each stanza except the first one which is four lines longer, thus making the target text four lines longer than the original. The original poem has 18 lines, while the target text has 22 lines.

The rhyme scheme of the original text is aabccb, alternating from stanza to stanza. In the target text, however, the rhyme scheme is aabacc (alternating from stanza to stanza as in the original), and since the first stanza is four lines longer, its rhyme scheme is aabacadaee. The rhymes in the target text are thus more predictable and fluent, creating a more musical effect.

As far as the lexical complexity is concerned, the original text does not seem to be suitable for beginners, and would be well understood only by advanced learners with

sufficient vocabulary, since the diction is not an easy one. More advanced learner also would feel the poem in a different way and may even interpret the poem differently, while equally competent readers would find the target text much simpler, which could be understood even by kids with very simple diction and images.

Syntactically, too, the source text, specially the last stanza is a bit complex. There is no syntactic complexity in the target text. However, it cannot be considered the strength of the target text, since the translator has skipped several lines and has changed the entire semantics of the poem. The last few lines that are specifically more complex syntactically do not in any way correspond semantically to the lines the translator has translated them as.

4.6.3 Discussion

The target text here has been produced using Lefevere's strategy of interpretation. An interpretation could either be a version or an imitation. Since the translator has retained the main idea and content of the original, the target text is a version of the original.

According to Holmes' framework, it is a content-derivative translation. That is, the translator has retained the content of the original, and using the semantic material, he reproduced the original in a different form.

The translator has attempted to remain faithful to the original semantically; however, significant variation has changed the emotional impact of the original. The translator has successfully conveyed the idea of the original, that is, a bird is being tormented in a cage, and it wants to go back to the garden where it used to fly here and there freely.

However, if we analyse the poem minutely as a transcreated version of the original, we would observe that a lot has been lost in the process.

The first thing is that the translator has deleted a lot of detail. These details are helpful in creating in sharp visuals. The bird in the original text is a goldfinch, which itself carries with it lot of semantic and visual features. It is a common bird in the source culture, and the mention of this word instantly creates in the mind of the listener/reader an image of a small and beautiful bird. This image is further detailed and sharpened as the goldfinch recalls and describes how beautiful he used to be when he was free. Instead of the goldfinch the translator has used the word *parinda* (a bird), which can never create the same image as the original. Moreover, the poem does not mention any detail about the appearance of the bird

from which it could be specified. Thus the image of this bird is a blur one.

Moreover, goldfinch has religious significance in the source culture. This one fact opens the poem to multiple interpretations. This is not the case with the target culture. Also the food he recalls has been deleted in the target text. Despite all these deletions, the translator still has produced a text longer than the original, while in fact it should have been shorter.

The tone of the original text is sad, serious, intense and tragic from the very start. Even the very title mentions “death”. In the third stanza the diction of the goldfinch is so intense, that the poem looks almost like an epic. The target text on the other hand does not create the same effect and is not that intense. The title *Parinde ki Faryad* (Lamentation/complain of a bird) does not effect the readers as that of the original. Not only is the tone of the target text less intense, the pain of the bird too has been changed. That is, in the source text the goldfinch is being starved to death, while in the target text the bird is more worried about its solitude.

The diction of the source text is more complex. It makes common readers struggle to understand it. It looks sophisticated and seems to have been written for advanced readers only. The target text in this respect too is much simpler and can be easily understood by common readers.

In short, the translator has taken the main idea, and has deleted detail that he thought did not contribute to the overall meaning of the poem. He has removed all semantic, aesthetic and lexical complexity, and has produced a text in as simpler as possible. Like other poems, he has not used aesthetic elements even.

4.7 *The Cow and the Ass* (by Jane Taylor)

Translated as: *Aik Gaye aur Bakri*

4.7.1 Summary of the poem

A cow comes to a stream to refresh, where she encounters an ass. She laments, before the ass, over Man’s oppression of animals. She says that she is forced to give milk against her will, and that she is no more going to tolerate this tyranny. The ass agrees with her, partially, telling her that cows are indeed greatly helpful for humans, but in return humans also serve them. They build meadows for their animals and also provide them with shelter in winter, for

which animals are indebted to them. The cow feels embarrassed and realizes that the ass is right.

4.7.2 Analysis

The first thing to notice is the odd variation in the very title. The title of the original text is “The Cow and the Ass”. The ass has been replaced with goat in the target text, that is, the title of the target text literally translates as “the cow and the goat”. This variation changes the emotional impact as well as imagery of the poem, and obviously readers’ expectation about what is to follow.

There are several points to notice when comparing both characters with each other as well as with their counterpart in the target text. The cow and the ass are almost the same size, that is, they are pretty big. The goat on the other hand is much smaller as compared to an ass. A conversation between a large animal, i.e. cow, and a small one, i.e. a goat, cannot produce the same effect as that produced by the one between animals of almost the same size. Thus the succeeding events would be effected. Second thing is that an ass is considered a stupid animal, and the very word “ass” is actually slang for “stupid person”. Thus the title creates an image of an encounter between a cow and a silly animal. This is not the case in the target text. Another point is that according to the source text the characters do not share the same gender, i.e. the ass is a male, while the cow is a female. In the target text however both the characters are female. Again the images and the emotional response of the audience would be different, since an encounter between a male and a female is completely different both physically and psychologically than the one between two females.

On one level the translation can be justified. That is, the cow is superior to the other character in both the texts. In the source text, the cow is superior intellectually as compared to “the ass”. In the target it is superior because of its physical size. However, it is still not clear why he needed to replace a silly animal with a small one.

The poem starts with the location of the event (lines 1-4):

“Beside a green meadow a stream used to flow,

So clear, one might see the white pebbles below.

To this cooling brook the warm cattle would stray,

To stand in the shade on a hot summer's day.”

The description of the location is quite vivid. There are visual elements, i.e. the color of the meadow, and the “clear” water in which the pebbles are visible. There also are elements that make us feel the lines, i.e., the “cooling” brook and the “hot” day. The image may not be detailed but is definitely sharp, and one can easily imagine a cool brook flowing near a green meadow.

The translator has rendered the image more vividly, i.e. the description in the target text too starts with a green meadow with many streams---unlike the source text, where there is only one brook---flowing near. Besides this the translator has added more detail which actually makes the imagery richer. The translator amplifies the image by adding (lines 5-8):

تھے اناروں کے بے شمار درخت

اور پپل کے سایہ دار درخت

ٹھنڈی ٹھنڈی ہوائیں آتی تھیں

طائروں کی صدائیں آتی تھیں

(There were innumerable trees of pomegranate, and shady trees of pipal. Cool breeze blew there, and birds' songs were heard.)

Here the translator has added trees to the scene, which we do not explicitly find in the source text. The target text mentions pomegranate in particular here. Pomegranate has some implications in the target culture, though only the knowledgeable may realize. It is a fruit mentioned in the Holy Quran, holy book of the target audience. According to Quran it is one of the many delicious rewards of Lord. When describing the beauty and blessings of the paradise, pomegranate has been mentioned as one of the main fruits found there (55:68). Thus mention of the fruit makes the scene charming as heaven. The translator has used Lefevere's strategy of imitation here, that is, he has retained the idea the content as well as the form has been changed.

We can also feel the music here as the pipal trees mentioned in line 2, followed by mention of wind in the next line, as pipal trees are known for the soothing sound its leaves make when wind blows. In the original text the brooks are “clear” and “cooling”, i.e. it appeals to the senses of vision and touch. In the target text, the brooks are only clear, but the

chilling effect of the “cooling” has been compensated with the addition of the cool breeze. Also if there are trees there would most probably be birds whose song can be heard as described by the target text. So there are sound elements as well. The target text thus engages the readers more emotionally.

This description creates an impressive image as the readers may feel, and thus the poet too finds himself short of words to describe the beauty of the scene properly (line 3):

کیا سمان اس بہار کا بو بیاں

(How can the elegance of that scene be described!)

After the description of the scene the poet now turns to the main event of the poem. We see “a cow, quite oppressed by the heat of the sun” (line 5) come there to refresh and to drink some water where she encounters an ass (line 6). We can feel the heat that “oppresses” the cow. Moreover we are told in the previous stanza that this brook the animals would visit on “hot summer’s day” (line 4). The target text, on the other hand, gives us description more of a spring.

In the source text it is the cow that comes there first and sees the ass, while in the target text it is the goat that appears first on the scene where she encounters the cow (lines 9-12). This variation does not effect the overall meaning of the poem, however. Similarly, in the source text the cow is “oppressed by the heat of the sun” and comes there for the water, while in the target text the temperature is not that intense. It is a pleasant spring season, and the goat comes there just casually grazing when she encounters the cow.

The characters in the source text have been significantly personified. They are more sophisticated and detailed in comparison to the translated version of themselves, and thus their conversation too is more vivid. This is Lefevere’s strategy of imitation. The translator has focused on the overall theme of the poem rather than detail.

First, the ass is “of respectable look” (line 9). And after initial greeting the cow offers the ass “a seat”, “gently waving her hand” (line 13). While in the target text too the characters are personified obviously, all they can do is talk. But in the source text, they have “hands” as well as they know etiquettes. The “respectable” looking ass, when the cow offers a seat, refuses to sit as long as the cow is standing (line 14). We see the ass waits “as gentlemen must” so that the cow may say first (line 19). They are being very formal as well as respectful

towards each other during their encounter. The ass addresses the cow as “ma’am”, while she addresses him as “sir” (line 16). They start their conversation with the very formal greetings “how d’ye do?” (line 12).

They are sure that they are going to have a long conversation, may be they already know each other. Thus in the fifth stanza after exchanging “few of these compliments” they “laid themselves down on the herbage”. The readers are now expecting a long conversation.

In the target text there are no such formalities between the two characters. The characters too are not that detailed or developed. The goat is being very respectful towards the cow. She greets her by bowing her head, and asks her about her health, to which the cow replies by explaining the agonies of her life right away (lines 13-16). There is no hint about the cow being respectful or even affectionate (because of the size difference) towards the goat, however.

In the original text the cow starts describing her painful plight with a “deep sigh”. She is being very deep and thoughtful. In line 8, we see she “was musing perhaps, or perhaps she might dream”. Similarly in line 37 we see her “want to observe”. It implies that she is smart and thoughtful. She is much concerned about her situation, and starts her conversation intelligently by including the ass as well (lines 22-24):

“Don’t you think, Mr. Ass, we are injured by man?

‘Tis a subject which lies with a weight on my mind,

We really are greatly oppressed by mankind.”

The diction of the cow indicates how smart and thoughtful she is. She says that the subject of their oppression by Man is “a weight on my mind”. She does not directly starts describing her plight but rather make her conversation more inclusive. She asks for the opinion of the ass and does not try to dominate the conversation. She does not focus on herself explicitly, rather she uses the pronoun “we”, implying that she is trying to redirect the attention of the ass towards the fact that even he is “greatly oppressed” and thus asks about his comments. It also makes the conversation more important to the ass, since the cow is not being self-centered.

In the target text, however, the cow does not ask for the opinion of the goat. She is being self-centered here and when asked by the goat about her health, she starts describing

her miserable plight. The “deep sigh” of the original text echoes in the way the cow describes her plight to the goat (lines 17-24):

کٹ رہی ہے بری بھلی اپنی بے مصیبت میں زندگی اپنی
 جان پر آبنی ہے ، کیا کہیے اپنی قسمت بری ہے ، کیا کہیے
 دیکھتی ہوں خدا کی شان کو میں رو رہی ہوں بُروں کی جان کو میں
 زور چلتا نہیں غریبوں کا پیش آیا لکھا نصیبوں کا

(My situation is miserable and my life is in great trouble. My life is at risk, I am so unfortunate, what should I say. I am surprised at how God is managing the state of affairs, I am cursing the evil people. Everyone is helpless before destiny.)

In the original text the cow blames Man for her miserable plight, but in the target text here the cow sounds much of a fatalist as she blames destiny for her miserable plight. In the next lines she does blame Man, however it is not that direct, but rather implied (lines 25-26):

آدمی سے کوئی بھلا نہ کرے
 اس سے پالا پڑے ، خدا نہ کرے

(No one should ever do any good to Man, I pray no one ever encounters him.)

She does not blame man directly; however these lines immediately after the description of her plight suggest that she is oppressed by Man. In the original text the diction of the cow is intense that makes Man appear cruel and tyrant towards innocent animals. She says that animals are “injured by man” and “oppressed by mankind”. Man is directly targeted as responsible for the plight of animals. In the target text, this fact is suggested by these lines immediately after the cow has described her plight. Moreover Man has not been directly called tyrant, but this fact is implied by the description of the plight of cow. She says that her life is at risk. Thus the tyrant image of Man has been suggested by the miserable condition of the animal. Again the strategy used here is Lefevere’s imitation. The idea has been sufficiently retained, however the content of both the texts here is significantly different.

The cow then (in the original text) proceeds to explain how she is oppressed by Man. She says that she has to go to her owner whenever she is called. She is depressed by the fact that she has (lines 29-30):

“...no will of my own, but must do as they please,

And give them my milk to make butter and cheese.”

So here we come to know that the main reason the cow feels that Man is tyrant and that she is being oppressed is that she does not have her choice. The text implies that she does not mind giving milk but what makes her depressed is that she has to give the milk whenever her owner wants, even if she herself does not want to.

In the target text however this scenario is more detailed. The cow mentions more of her services as well as portrays a crueler and more selfish image of Man (lines 27-32):

دودھ کم دوں تو بڑبڑاتا ہے ہوں جو ذہلی تو بیچ کھاتا ہے
 ہتھکنڈوں سے غلام کرتا ہے کن فریبوں سے رام کرتا ہے
 اس کے بچوں کو پالتی ہوں میں دودھ سے جان ڈالتی ہوں میں

(He mutters when I give less milk, and would sell me if I go weak. Shrewdly he subdues, and deceptively he subjugates (us animals). I nurse his children and vitalize them with my milk.)

Here the cow has describes a more oppressed image of herself. In the source text the “oppression” is rather silly. That is the cow calls Man “hard-hearted tyrant” (line 38) just because he milks her even when she does not want to be milked. Here the cow does not mind giving milk, but she is lamenting the fact that she is subjugated deceptively, and when she is not able to give milk, her owner mutters. Moreover he is not concerned about her health, that is, if she gets weak he would sell her. Thus, the “hard-hearted tyrant” image of Man has been compensated by the description of what he does to the cow. Here, too, the translator has gone for Lefevere’s imitation. The main idea that Man is cruel towards animals has been retained, however the details has caused the content to be significantly different.

Similarly, the service of the cow in the original text is that she “give them my milk to make butter and cheese” (line 30). But here in the target text the diction of the cow makes her look more important. In fact she appears more like a mother, as she nurses the children and vitalizes their weak bodies.

In the source text the cow first talks about Man in general, but later she specifies her owner with her proper name, that is “Jane” (line 26). Proper nouns fix the context more

narrowly as compared to a common one. Thus specifying the owner makes the cow's situation more realistic. It is also rather funny to notice that Jane is the name of the poet of the original text. Thus it creates an image of the poet oppressing her animals. This has not been considered by the translator, and he has not used any such proper name.

We then have an instance of humor when we come to know how the cow is trying to retaliate (lines 27-28):

“Sometimes I endeavor to kick down the pail,

Or give her a box on the ear with my tail.”

So the cow obviously is oppressed but she believes that she has certain strategies that can cause damage to her owner. First, she can kick the bucket of milk so as to waste the milk and the owner gets nothing. Second, she can do physical damage by striking the milker with her tail. She does not think herself to be completely helpless and at least have some ideas that may cause a setback for Jane.

In addition these lines create a humorous impact, since the cow does not talk about being confrontational directly, in which case the response of the milker may be even more severe. She talks about indirect damage that would look like an accident but in reality would be an intentional act of the smart animal.

The cow in the target text, on the other hand, is completely helpless. She calls God for help, since she believes that she herself cannot do anything against Man (lines 33-34):

بدلے نیکی کے یہ برائی ہے

میرے اللہ! تری دہانی ہے

(My service is repaid with maltreatment. My Allah (God)! I beg for mercy.)

Here is an instant of naturalization. God has been called “Allah” which is the proper name of God in the religion of the target culture. As discussed proper noun fixes the context more narrowly, here too it fixes the context of the poem to the target culture. It makes the poem more natural, making it seem as if it has been originally produced in the target culture. People of the target culture are usually very close to religion, and thus remembering God now and then is very common. But in this context calling upon God implies that the cow finds herself helpless in this situation. She does not find any way to get out of the agony she is

going through. Calling upon God and blaming destiny make her look naive and innocent. Not only is she not sophisticated and developed as a character, as the cow in the original text, she is not sharp either.

The cow in the original text is then interrupted by the ass. He does not add anything worthy to the conversation, but rather says “but ma’am” (line 33) and immediately apologizes for interrupting the cow. It makes him appear stupid (as implied by his name), but he is “courteous” enough to apologize immediately and promise “Go on, and I’ll not interrupt you again” (line 36). Further he starts his opinion as “no presuming to teach...” implying that he already has an idea that he is not as brilliant as the cow and that she might not take his opinion serious. There is no such interruption in the target text. It might have been included in the source text just to show us the stupidity of the ass, which obviously is compatible with his character. And since there is no “ass” in the target text, there is no instance of this interruption. May be the translator has replaced the character of the ass with goat to keep the poem simpler by avoiding all the relevant features of the ass.

The cow continues with her tale and now reveals a plan of proper revolt, and asks the ass about his opinion. She says that she is thinking about leaving the “hard-hearted tyrants” (line 38) forever. She refuses to serve them anymore, and they should “look somewhere else for their butter and cheese” (line 40). Previously she talked about kicking the bucket of milk, and hitting the milker with her tail, but here we realize that she has another plan as well. She might be thinking about her escape for quite a long time. Again here we see the thoughtful nature of the cow, as she says that she wants to “observe” (line 37) that she should no more serve her owner. The cow is smart and her diction gives an impression of a rebellious character that knows very well what she should do to achieve her goals. She calls Man “hard-hearted tyrants” which shows her hostility towards them, as well as the intensity and strength of her intention to escape this tyranny.

Now the ass expresses his opinion. He is now careful so as not to commit any stupidity again. He now “waited a moment, his answer to scan” (line 41), and then “not presuming to teach” (line 42) he says that he is of a different view. He does not agree with cow’s opinion that Man is “hard-hearted tyrant” and does not deserve to be served by her.

Here the character of ass is developed now. First time he spoke abruptly (line 33) without being asked and then ended up apologizing. But now he speaks only when he is asked by the cow. He first takes some time to “scan” his answer so as not to say something

that he might feel to apologize for. He uses the words “not presuming to teach” again, suggesting that he is not smart enough and the cow might not take his opinion serious. He is not self-confident and considers the cow much smarter than himself.

The ass starts his opinion very wisely. He does not want to be confrontational or have a heated debated with the cow. He thus starts by acknowledging the fact that cows “afford man an important supply” (line 45). Then he smartly merges his own opinion with this fact, saying that in return even Man serves animals, and just as animals have services for humans, they (humans) too in return do a lot for their animals (line 48).

He then mentions the services of Man for animals (lines 49-52):

“ ‘Tis their pleasant meadow in which you repose,

And they find you a shelter from winter’s cold snows.

For comforts like these, we’re indebted to man;

And for him, in return, should do all that we can.”

He is mentions the services of Man for cow, using second person pronoun “you”. He is trying to make the cow more conscious about the fact that she is pretending to be more oppressed than she actually is. It also would make the cow feel guilty for what she has said about Man despite him doing so much for her. It also makes it feel as if the services of Man are specially for the cow.

However, the ass is not bold (or rude) enough to advice the cow to do whatever she can for Man and not to complain against any action of Man. He thus includes himself and other animals as well. He now uses “we” to refer to all animals domesticated by Man. He says that since Man provides his animals a lot of “comforts”, “we’re indebted to man” (line 51). He is implying that he can understand the situation of cow since he himself serves Man. He is indirectly suggesting to the cow that giving milk to Man is not a big deal in return for what he (Man) does for animals.

As discussed, the characters in the target text are not that sophisticated. Their conversation too is very simple. In the source text, the ass interrupts the cow in the ninth stanza, but he apologizes instantly. Though it is not any contribution from the ass, it does make the conversation more detailed. In the target text, the conversation is just one instance

of narration from the cow and then a reply from the goat. Here she immediately starts her opinion as soon as the cow finishes (line 36). The goat too here is of the opinion as the ass in the source text. That is, she differs from the cow in her view, and enumerates the blessings of Man for animals. However her opinion is thorough, detailed and more convincing.

In the source text the blessings of Man mentioned by the ass are “pleasant meadow” and “shelter from winter’s cold snows”. In the target text the goat mentions the former (line 39), but instead of the later she describes almost the equivalent scenario in summer. That is, she says that the cold wind and shades are the comforts of Man for animals, and these blessings would never have fallen to their lot, had there been no Man. It does not look like strong favors since shades and cold wind could be found in wilderness as well. Thus the goat immediately mentions the risks of being wild and free, and not being in the possession of Man (lines 47-48):

سو طرح کا بنوں میں بے کھٹکا
واں کی گزران سے بچائے خدا

(Hundreds of risks lurk in the wilderness. May God protect us from being there.)

So the goat is talking about the shade and trees provided by Man for his animals, looking like wilderness but with no risks. She also mentions the risks in wilderness so that the cow might ponder upon why being in possession of Man is a blessing and that giving him her milk is a fair deal.

Using, Lefevere’s strategy of imitation, the translator has amplified the importance of Man for these animals by adding extra lines. That is, the goat describes the services of Man for his animals repeatedly. For the comforts she mentions, she uses the words happiness (line 41), joys (line 43), and pleasures (line 44) which convinces the cow that the goat is right and that she (cow) should reconsider her view about Man. She tries to assure the cow that being in possession of Man is much better than being free in the wild (lines 45-46):

اس کے دم سے بے اپنی آبادی
قید ہم کو بھلی ، کہ آزادی

(He (Man) is the one who supports us. What then is better for us, captivity (to him) or freedom?)

It is also important that she is using the pronoun *hum* (we) when talking about the services of Man for his animals. May be because of her small size she does not have the courage to say that the blessings of Man are directed towards her (cow) by using “you”, as done by the ass in the source text, since it may sound rude.

Like the ass in the source text, the goat too here suggests that the cow should not complain about her plight, since she too is getting a lot of comforts in return for her service. In comparison to the source text, the goat here describes Man as more important, using such words as to make him appear worthy of what his animals (including the cow, of course) do for him (lines 49-52):

ہم پہ احسان ہے بڑا اس کا ہم کو زیبا نہیں گلا اس کا
قدر آرام کی اگر سمجھو آدمی کا کبھی گلہ نہ کرو

(He has done us great favor, it does not befit us to complain against him. And if you appreciate a comfortable life, never complain against him.)

In the last stanza of the source text, we see the reaction of the cow towards the advice of the ass. The cow listening to what the ass has said “cast her eyes on the grass” (line 53). That is, the image of the physical reaction of the cow, implying that she is embarrassed and cannot look the ass in the eyes, so she looks downward towards the grass. It also implies that she is convinced by the argument of the ass, since she does not argue more, that is, she is rendered speechless. However, she still is “not pleased to be schooled in this way by an ass” (line 54). Now we are told about what the cow feels inside her mind, that is, she still thinks herself to be smart and the ass to be silly, despite the fact that he has convinced the cow with his strong arguments. She also in her heart says that “he’s not very bright” (line 55), but because of his strong argument the cow is compelled to “believe that the fellow is right” (line 56).

The translator has not rendered the physical image of the response of the cow but rather says explicitly that she was embarrassed (lines 53-58):

گائے سن کر یہ بات شرمانی آدمی کے گلے سے پچھتانی
دل میں پرکھا بھلا برا اس نے اور کچھ سوچ کر کہا اس نے
یوں تو چھوٹی ہے ذات بکری کی دل کو لگتی ہے بات بکری کی

(Hearing this, the cow felt embarrassed, and she regretted having complained against Man. She mused on the good and evil, and then thoughtfully said, “though small is the size of goat, her advice is convincing”)

So here the physical response of the cow is left to the imagination of the readers. She expresses her ideas thoughtfully. The text implies that she said thoughtfully, thus it is not clear about whether she said it out loudly or within her heart. However since she does not use the second person pronoun “you” to refer to the goat, which would be the case had she said it out loud, but rather refers to her in third person, suggesting that she said it in her heart.

By replacing ass with a goat, the translator has produced an extraneous form of the original. In the source text the other character is an ass, which in comparison to the cow is “not very bright”, here it is a goat, which in comparison to cow is very small. Thus in the source text the cow is convinced by the advice of the ass despite him being “not very bright”, and here she is convinced by the advice of the goat, despite her being small in size. The emotional impact has thus been retained, that is, the cow thinks herself superior in both the texts.

As far as the form of the poem is concerned, the translator has changed it but has produced a text almost equal in size. The original text is 56 lines long, while the target text is just two lines longer, that is, 58 lines. Both the texts are thus much similar in length. The original text consists of 14 stanzas of four lines each. The rhyme scheme of each stanza is aabb... alternating from stanza to stanza.

The target text, on the other hand, has not been divided into stanzas. It is a continuous long poem of 58 lines. The rhyme scheme of the original has been retained, however. This rhyme scheme is most suitable for longer poem, such as this one, since it is very challenging for a poet to find so many rhyming words. Thus he/she prefers to change the rhyme in every other couplet or stanza. The target text is thus fluent and smooth as the source text. The readers after reading first line of each couplet get a rhyme he/she expects and in some cases may even guess it before reading.

4.7.3 Discussion

The target text has been produced using Lefevre’s strategy of interpretation. It is a version of the original text. This is what Holmes labels as a “content–derivative form” or “organic form”. That is, the translator has focused on the content and main idea of the source

text, and has recreated that content in a shape and form of his own choice. He has deleted the content that the thought did not contribute to the overall idea of the poem. Similarly, he has added lines for the purpose of amplification.

The translator has tried to retain the purpose and moral lesson of the text, and thus has made a lot of variations that may simply the target text without effecting the main idea. He has transformed the characters too, since it has simplified the poem without effect the main idea. The characters in the original text are sophisticated, and formal in their behavior. They bring to mind images of almost gentlemen. The cow is especially smart and uses fiery diction, as opposed to the innocent cow in the target text.

Further the translator seems to be especially interested in the aesthetic effect of poetry. Thus he has amplified imagery here and there to create more vivid images in the mind of the readers. In the translation, the characters are not that sophisticated. Similarly a lot of detail has been deleted. Still it is slightly longer than the original, thanks to the lines added for amplification.

The variation of replacing the ass with a goat looks needless. The ass in the target text too is considered a stupid animal. Its Urdu equivalent too is used as slang for a stupid person, thus literal translation would not have effected the overall tone of the poem. It looks as if the translator wants to convey a different meaning on a different level. However, on the surface the meaning of both the texts is identical.

As far as the recreation of the original with the purpose to convey the main idea of original is concerned, the translator is successful. Both the poems convey the same meaning in almost identical tone, and with almost the same intent. Thus this text could be considered a successful transcreation.

4.8 *The Mother's Dream* (by William Barnes)

Translated as: *Maa ka Khwaab*

4.8.1 Summary of the poem

A mother falls asleep and in her dream she sees her deceased child. She sees that her child is in heaven with many other children. Each child has a lit lamp. The mother realizes that her child is a little sad and the lamp in his hand is not burning. He tells his mother not to

mourn since her tears put his lamp out.

4.8.2 Analysis

The poem starts with the mother narrating the dream she had “to-night”. She says that she saw dead child in the dream, and that the “touching sight” (line 3) still causes her to weep. This idea has been transferred in the target text, however there is one major variation where we find the ideas clashing. It is not that obvious though, and could be realized only after minute observation. In the original text the first stanza is speech of the mother while she is conscious, that is, these eight lines are not part of the dream but rather the context of the dream given to us by the mother when she is fully awake. She tells us that the dream is about “...the child I had, but was not to keep” (lines 7-8), that is the child who has died. The remaining poem is about the dream itself.

In the target text, on the other hand, the first two lines are said when the narrator, that is, the mother, is awake and in conscious state. The remaining poem is the dream with exactly the same idea. In the first two lines she does not tell us anything about her child. And the imagery and her emotions, when she sees her child, suggest that her child has died, however since it is part of the dream, it is not clear whether her child has really died or is it what she felt in the dream. The translation here becomes semantically inadequate. It is an imitation of the original since the idea has been changed.

The second line of the target text implies that the mother was sad even before the dream. However, the reason of the sadness is not there:

میں سوئی جو اک شب تو دیکھا یہ خواب

بڑھا اور جس سے مرا اضطراب

(As I slept one night, I had this dream which further aggravated my vexation.)

This is not the case in the source text where the mother explicitly tells us about the departure of her child, and which has been deleted in the target text. From these lines we come to know that the mother has dreamt (lines 4-8):

“Of my little lad,

Gone to leave me sad,

Ay, the child I had,

But was not to keep.”

This incompatibility results in semantic ambiguity, which effects the overall effect of the text. The original text creates an image of a sad mother who has lost her child, and her pain has been further intensified by a dream in which she sees him. The target text however gives a rather ambiguous idea.

Another inconsistency we find in the very first line of the target text. The first line of the original poem tells us that the incident is a recent one, that is, the mother is telling us about the dream she had “to-night”. It suggests that she is still grieved since she has had a sentimental experience very recently, thus the tone of the poem sounds sad and emotional. In the target text this “tonight” has been translated as *ek shab*, that is, “one night”. This gives an impression of a story. It feels as if the mother is narrating some past event of her life, thus her emotions do not look that intense. The poet has tried to amplify the effect of the original “touching sight” (line 3) by adding extra lines such as lines 3-6. However, again that is part of the dream and not of the real life, thus it does not optimally convey the emotions of the original. In the original text the mother has seen a “touching sight” which means sentimental or emotional scene, or a view arousing feelings of sympathy or gratitude. However, it becomes scary and terrifying in the target text (lines 3-6):

یہ دیکھا کہ میں جا رہی ہوں کہیں

اندھیرا ہے اور راہ ملتی نہیں

لرزتا تھا ڈر سے مرا بال بال

قدم کا تھا دبشت سے اٹھنا محال

(I dreamt that I was going somewhere, but because of darkness I could not find the way. Out of fright I was trembling all over, and terrified, I found it difficult to step forward.)

Again this inconsistency results in a completely different emotional response. The original creates an image of a tragic scene, while the target text produces a rather scary picture.

The mother finds her child in “heaven high” with other children “each in lily white” (lines 12-13). The target text does not have the word “heaven” translated, however translating

the color “lily white” as *zamarood* (emerald green) has successfully transcended the effect and meaning.

Since it is a scene in heaven, we need to understand its spiritual significance. Since the dominant religion of the source culture is Christianity, and that of the target culture is Islam, we will have to analyze the significance of the source text and target text from the perspective of the respective religions.

The holy Bible suggests that those in heaven will be dressed in white. Jesus says the righteous will wear white clothes (Rev. 3:4-5, 18). According to Apostle John, the 24 people sitting around the throne of God also donned white clothes (Rev. 4:4). John also dreamt of Heaven once, where he finds martyrs, who died for their faith, being offered white dresses (Rev. 6:11). Similarly, Revelation 19:14 tells us that the armies of heaven were in white. All these verses suggests that those in heaven would be wearing white dress, thus the mother finds her child in “heaven high” with other children, “each in lily white”. The white lily also is a symbol of purity and innocence, and is often associated with the Virgin Mary. In Christianity, children wear white when baptized, and Christ after his Resurrection too is traditionally portrayed in white dress

Correspondingly, the color green has spiritual significance in Islam, the religion of the target culture. The source text tells us that the children were in “heaven high”, however this expression has not been literally translated rather we get the idea of them being in heaven when we are told that they were donned in green. The holy Quran clearly mentions that those in heaven would be dressed in green. We come to know from the Holy Quran (76:12) that the inhabitants of heaven will be wearing green dress of fine silk. Green also is the color of the flag of Saudi Arabia, the spiritual centre of Muslims. According to some authentic narrations (Tabarani, al-Mu`jam al-Awsat) green also was the most favorite color of the holy prophet Muhammad (PBUH). Thus the location of the child has been properly implied. Since it is a child, we already would imagine him in heaven after death. He being donned in green further clarifies the fact that he is in heaven with other kids. Thus it is an instance of domestication, and Holmes’ analogical form has been produced through this variation here.

In the source, the children come by a train, while in the target text they are in a queue. This replacement is pretty justified since train does not have any relevant significance in the target culture as it has in the source culture. Train, soon after its invention, became a part of the Western culture and music. Train also was associated with romance, and was considered a

symbol of reunion and separation of lovers. Though we did have trains in the target culture at the time the target text was produced, it did not have, and still does not have that place in our literature as it has in the West. Train appears frequently in Western literature, particularly when it comes to children literature, piles of books have been devoted to trains and their jobs. These book includes *The Little Train* (by Lois Lenski), *Locomotive* (by Brian Floca), *Sleep Train* (by Jonathan London), *Steam Train, Dream Train* (by Sherry Duskey Rinker), *The Little Engine That Could* (by Watty Piper), *Two Little Trains* (by Margaret Wise Brown), *Where Do Trains Sleep at Night?* (by Brianna Caplan Sayres) and so on.

Thus transcreating the effect of children coming through a train as children in *qataar* (queue) is very close to achieving the same response. Even if it is not, it is a much better option than literal translation of train which would result in an odd image. It also has ensured flow of the target text like the original.

The “touching sight” that makes the mother weep in the original text has not been translated but rather described by addition of extra lines in the target text. In the original text the mother does not talk to her child and he talks to her without being asked clearly. But the effect has been recreated in the target text by the touching encounter of the mother with her child. Unlike the source text where the mother has not spoken to her child, in the target text there is a conversation between them. The similar emotional response of the “touching sight” has been evoked by addition of extra lines (17-22):

مجھے چھوڑ کر آگئے تم کہاں	کہا میں نے پہچان کر ، میری جاں
پروتی ہوں ہر روز اشکوں کے بار	جدائی میں رہتی ہوں میں بے قرار
گئے چھوڑ ، اچھی وفاتم نے کی	نہ پروا ہماری ذرا تم نے کی

(Recognizing him I said, “My love, where have you come, leaving me alone? Separation from you keeps me restless, and every moment I miss you in tears. What loyalty have you shown to leave us alone, not caring even a bit!)

Using Lefevere’s strategy of imitation, the translator has thus explicated the “touching sight”. The tone of the poem here becomes intense and tragic. These lines create an image of a sad encounter between a mother and a son. The son has died, and the mother has not seen him for a long time. She cannot control her emotions when she sees her child after a long time in her dream. Further, the way she expresses her grief compensates for the “touching

sight” of the original that makes the mother “still to weep”.

In the next line she tells us that her child replied to her when he saw her in anguish (*pech-o-taab*). Thus the sad emotional response has been evoked by mentioning the separation of a child from his mother, and a detailed account of the sad conversation between them.

The child then without being asked tells his mother that she should not mourn, since her tears has put out the lamp he is holding. This idea has been recreated in the target text as it is, without any significant variations. It is almost Lefevere’s strategy of version. The content has been adequately retained with very slight changes in form or idea.

The musical effect of the original has been enhanced. The original ababcccb... has been replaced with aabbccdd... It makes the poem more natural and fluent, since it is a common rhyme scheme in Urdu poetry. The target readers thus feel that the lyrics sound more familiar to their way of expression.

The diction of the target text too, like that of the original, is simple and easy to understand. The translator has not added any difficult vocabulary that might hinder the flow of the poem for the readers. Complex syntax too has been avoided, and the poem could be understood by basic readers even.

As far as the form is concerned, the original text of 24 lines has been rendered in 30 lines, however this difference is not significant since it does not effect the overall mood, nor does it make it “a long poem”. This much margin is allowed in transcreation, since retaining the intent and emotions of the original mostly requires adding or deletion of lines, thus the source text and the target text may not be similar in size.

4.8.3 Discussion

The poem has been translated using Lefevere’s theory of interpretation. There are very few variation and it has a different shape but semantically it is the same as the original. Thus it is a version rather than an imitation of the original. This poem does not appear to be a different poem. There are some deviations but that does not make the poem sound awkward, since those variations are unnoticeable. The poem looks natural. This is one of the very few poems with very few deletions or additions. The effect of the target text is almost identical as the original. As discussed there are semantic deviations but the main idea has been adequately

retained, it is successful in evoking identical emotional response in the readers. The sad tone of the poem too has been retained throughout the poem. Semantically, the translator has tried to be as faithful as possible to the original.

Holmes calls this type of translation as ‘content-derivative’ or ‘organic’, that is, the target text takes on its own shape and form while retaining the semantic material provided by the original poem. This translation also fits in Holmes’ strategy of “analogical” translation since the translator has made a lot of cultural adaptations. He has replaced almost all the cultural elements of the original with their cultural equivalents in the target culture.

The source text has been successfully transcreated, since the translator possesses sufficient literary expertise, background knowledge, and the cultural knowledge necessary to translate a poem. The overall effect of the source text has been retained in the target text with very little variation. Thus in the target text, as discussed, we do not know whether the child has died in real life, the effect could obviously never be the same and the original text would be emotionally more intense, however the effect has been compensated by adding the conversation between the child and his mother, which does not exist in the original.

The translator has deep knowledge of the target language and its culture and has successfully avoided the loss of meaning due to the cultural differences. It can be said that the target text does create the same response and effect as evoked by the original text in the audience. The serious, realistic, and sad tone of the ST has also been retained. Though there have been instances where the translator deviates from the main content semantically, he has nicely compensated for that by amplifying through addition of extra lines. The poet has restricted himself to remain as faithful as possible to the original, not only semantically but also lexically and in spirit. This translation could be easily considered the most successful one so far. Even though it is a translation, it looks like an original composition thanks to the creativity exercised by the translator in recreation the original images in a form tailored for the target culture.

4.9 *The Mountain and the Squirrel* (by Ralph Waldo Emerson)

Translated as: *Ek Pahaar aur Gulehri*

4.9.1 Summary of the poem

A mountain and a squirrel get into an argument. The mountain calls the squirrel “little

prig”, to which the squirrel wisely replies that though it is large in size, but everyone has some strong and weak points. He smartly convinces the mountain that no one in the world is superior or inferior. God has created them all equal and has blessed every one with different capabilities.

4.9.2 Analysis

The source text starts with the very quarrel (lines 1-4):

“The mountain and the squirrel

Had a quarrel,

And the former called the latter

“Little prig.”

It is easy to conceive an image of the setting of the poem since mountain itself is a location. One might conceive an image of other mountains, as well as forests surrounding it, and many abodes for small animals like squirrels.

A “prig” is someone who follows moral and social rules, and thinks and behaves as if he/she is superior to others and that what he/she does is right. The mountain adds the word “little”, implying that the former considers itself bigger. It considers itself better because it is bigger, that is, its assumption is purely based on its physique. In the fourth line the readers expect a rhyme for “latter” but they get the word “prig”. This hard “g” consonant intensifies the insult.

The translator has not translated the words “quarrel” and “prig”. Rather he has merged these both ideas through addition of extra lines, that is, from the detail we come to know that it is a quarrel and that the squirrel considers himself superior (lines 1-10):

تجھے بو شرم تو پانی میں جا کے ڈوب مرے	کوئی پہاڑ یہ کہتا تھا اک گلہری سے
یہ عقل اور یہ سمجھ ، یہ شعور ، کیا کہنا!	ذرا سی چیز ہے ، اس پر غرور ، کیا کہنا
جو بے شعور ہوں یوں باتمیز بن بیٹھیں	خدا کی شان ہے ناچیز چیز بن بیٹھیں
زمین ہے پست مری آن بان کے آگے	تری بساط ہے کیا میری شان کے آگے
بھلا پہاڑ کہاں جانور غریب کہاں	جو بات مجھ میں ہے ، تجھ کو وہ بے نصیب کہاں

(A mountain said to a squirrel, “you should be ashamed of yourself. How could you be so arrogant despite being so insignificant? Also you are neither smart, nor wise or shrewd. It is strange an unimportant thing is acting important, an ignorant is acting smart. Your strength is no match for my grandeur, even the Earth is low compared to my splendor. You are not blessed with the qualities I possess. How (then) can (you) a poor animal be match for a mountain?”)

The mountain here taunts the squirrel for acting significant despite being small, ignorant and insignificant. These lines and detail express convey the meaning of “little prig”. Here too the translator has used the strategy of imitation. The tone and diction of the mountain shows the intensity of the quarrel. In the source text the mountain calls the squirrel “little prig” and that’s all the mountain has said in the poem. In the target text however, he has said a lot.

It may be symbolic since the mountain despite being so large has spoken only two words while squirrel despite being so small has dominated most of the poem, that is, everything after these two words till the end of the poem has been spoken by the squirrel. It is not the case in the target text however. The translator has balanced the conversation. That is, both the mountain and the squirrel have said almost the same number of lines.

The tone of the source text too is not that serious. The translator has used the word “quarrel” which is less intense than fight, and generally implies heated argument between people that are usually on good term. In the target text however the tone of the mountain is harsh, offensive and more serious. It insults and abuses the squirrel in every single line it says. The effect of the “little” has been compensated as the mountain repeatedly compares his size with that of the squirrel to insult him.

Then it’s the squirrel’s turn to answer (lines 5-6):

“Bun replied,

You are doubtless very big;”

The poet has used the word “Bun” for the squirrel. Since it is the first word after a full stop, it was to be capitalized, thus it is not clear whether it is name of the squirrel, or the poet has used it jokingly because of its small size and hairy texture. In either case, it is missing in the target text. The translator has not used any other word or name for the squirrel.

The squirrel here starts by accepting the quality of the mountain that it claims to have, that is, its great size. His tone here is mild and respectful, thus the quarrel does not look that serious, and looks like some casual arguments between two people.

In the target text however the case is different. The squirrel here replies to what the mountain has said in an equally rude tone (lines 11-12):

کہا یہ سن کے گلہری نے ، منہ سنبھال ڈرا
یہ کچی باتیں ہیں دل سے انہیں نکال ڈرا

(The squirrel (hearing the taunts of the mountain) said, “Hold your tongue! These are immature thoughts, let them out of your mind.”)

Since the mountain too has been rude in the target text, the squirrel replies in the same tone, implying that it is not impressed at all. The squirrel does not accept what the mountain has said, but rather becomes offensive. And even when the squirrel later accepts that the mountain is bigger, it does so in quite a rude manner (line 20):

نری بڑانی ہے ، خوبی ہے اور کیا تجھ میں

(Only large size! Nothing else is great about you!)

Here the squirrel does accept that the mountain is tremendous, but at the same time it also taunts the mountain for not having any other quality.

In the target text the mountain not only insults the squirrel, it also mentions its own size and grandeur enforcing the fact that the squirrel is much smaller in comparison to it. In the source text however, the mountain does not say anything about its own size. The squirrel is smart enough to understand the implications of “little prig”. He thus replies that he is small and there is no doubt that the mountain is comparatively much bigger.

But he carries on with his argument to convince the mountain that it might be bigger but not necessarily superior. He thus continues (lines 7-12):

“But all sorts of things and weather

Must be taken in together

To make up a year

And a sphere.

And I think it no disgrace

To occupy my place.”

The squirrel is being very smart in replying to the mountain. He has already acknowledged that the mountain is “very big” and that its presence cannot be denied. However, he also clarifies that despite being big the mountain is only one of many things that make up the world.

Here the squirrel very wisely supports his argument by saying that though the mountain is big, but small things like himself are also important. He uses the word “sphere” that most probably refers to the world which is a globe, that is, spherical in shape. He says that every single thing must be considered to have a complete picture of this world. Similarly no weather is better than another, since all of them must combine to make up one year.

In the target text, this part has not been translated as such, however it has been implied in the form of a moral lesson at the very end of the text (lines 23-24):

نہیں ہے چیز نکمی کوئی زمانے میں

کوئی برا نہیں قدرت کے کارخانے میں

(Nothing is useless in this world. No one is bad in nature’s factory.)

Just as everything is an important part to make the “sphere”, here the translator has implied that by saying that nothing is useless. The word *zamaana* in the target language has been used in much wider meaning. It can refer to the world as well as to the time. So the text implies that nothing is useless, whenever and wherever it has been created. Thus in the source text the poet has said that everything must be taken into consideration to complete time, that is “a year”, and space, that is “a sphere”. The word *zamaana* compensates for both, as it can refer to both time and space. It is an instance of Lefevere’s imitation since the content and form are significantly different from the original, but the idea has been conveyed.

The squirrel also accepts his own size in comparison to the mountain but he is wise and says that he does not mind his size. Since everyone is important for the proper functioning of the world, he says that he too has a function and thus does not mind his size or capabilities. The target text implies this by telling us that no one is bad in nature’s factory

(the couplet above). That is, everyone is performing a function to sustain this world. The squirrel too has a function that the mountain cannot perform and vice versa.

The squirrel then explains his point to the mountain by comparing himself to it, implying the it should not be proud of its large size since it cannot do certain things that he can (lines 13-15):

“If I’m not so large as you,

You are not so small as I,

And not half so spry:”

The first two lines are simple and straight forward and do not require modification or naturalization of any type. Culturally too this couplet is appropriate for almost every culture, and thus do not require any alteration. Producing what Holmes calls content-derivative, the translator has thus translated it literally as it is (lines 13-14):

جو میں بڑی نہیں تیری طرح تو کیا پروا

نہیں ہے تو بھی تو آخر مری طرح چھوٹا

(I don’t care if I am not as big as you, even you are not as small as I.)

In the source text here the squirrel taunts the mountain for not being quick and active. Here the squirrel implies it by contrasting his agility with the size of the mountain. That is, the mountain is big which the squirrel is not, but the squirrel is agile enough to climb trees which the mountain is not.

In the next lines, the squirrel continues on the same track. The squirrel does compliment the mountain but at the same time he is also talking about his own importance. He is trying to make the mountain to accept the fact that even if they both are not equal in size and abilities, they are equal as a part of creation, and they have different talents, proportionate to their size.

In the third line now the squirrel mentions his own talent. He tells mountain that though it is huge, it is not even half as energetic as him. A squirrel is pretty agile and climbs trees very fast, while a mountain on the other hand is unable to move. Since a squirrel is found mostly on a tree which is its natural habitat, the translator has considered that specific

quality of the squirrel, that is, its agility to climb trees, to correspond to “spry” (lines 17-18):

بڑا جہان میں تجھ کو بنا دیا اس نے

مجھے درخت پہ چڑھنا سکھا دیا اس نے

(God created you huge, but he taught me how to climb a tree.)

The squirrel also challenges the mountain to prove him wrong (16-17):

“I’ll not deny you make

A very pretty squirrel track.”

He tells the mountain that it definitely is very big which he (squirrel) is not, however it cannot move from its place as he can. When a squirrel walks usually through snow, it makes a “pretty squirrel track”, that is, it leaves the traces of its feet. Thus challenging the mountain to make a squirrel track implies that he is challenging the mountain to walk or move from its place. Again here the squirrel is being very polite. In the target text however the squirrel directly taunts the mountain for not being able to move (line 19).

قدم اٹھانے کی طاقت نہیں ذرا تجھ میں

(You cannot walk even a single step!)

In the next line the squirrel wisely supports his argument. This line is the crux of what the squirrel is trying to say to convince the mountain not to feel superior just because of its size. This line is actually the moral lesson and main idea of the poem (line 18):

“Talents differ; all is well and wisely put;”

The squirrel says that everything has been created with a wise precision. Everyone has a different talent and they have to perform their respective function to sustain the system of the world. The squirrel does not mention God, but it is understood since he is the one who has “wisely put” everything into the place it occupies.

The translator has transcreated this idea in a very simple and easy manner (lines 15-16):

ہر ایک چیز سے پیدا خدا کی قدرت ہے

کوئی بڑا ، کوئی چھوٹا ، یہ اس کی حکمت ہے

(Everything is a reflection of the power of God. In his perfect wisdom he has created some things small, other big.)

Here in the target text the translator has explicitly mentioned God, saying that God has wisely created everything for a specific function. Some are big, and they have their own functions to do. Similarly small things too have been entrusted with certain functions. It sounds as if the translator has translated the implication or interpretation of the text, rather than the text itself, since he has explicated the main idea of the original text significantly.

However, it is to be clear that the target audience is comparative more religious. Mentioning the power of God when seeing something amazing, or thanking God for common blessings is pretty common in the target culture. Thus mentioning God does not necessarily has religious implications, it is somewhat a cultural phenomenon. Thus here in the lines above it might not be an explication of the original text, but rather may be an attempt to make the target text sound more natural.

The wisdom of the moral lesson the squirrel then applies to himself and the mountain (lines 19-20):

“If I cannot carry forests on my back,

Neither can you crack a nut.”

In the previous line he has said that God has wisely created both small and big things, and has given each and every one a different talent. Here he compares his talent to that of the mountain. Since mountain is big enough he can carry on its back thick forests which is something impossible for the squirrel. Similarly the squirrel has the talent to crack nuts that is impossible for the mountain.

The translator has transcreated the idea with slight variation (lines 21-22):

جو تو بڑا ہے تو مجھ سا بنر دکھا مجھ کو

یہ چھالیا بی ذرا توڑ کر دکھا مجھ کو

(Since you are big, show me the skill I possess. Show me how you crack a nut.)

In the source text the squirrel mentions the talent of the mountain, that is, it can carry

forests on its back. In the target text the idea varies, that is, the squirrel says that the mountain is big but not talented (it cannot crack nuts). The content of the squirrel cracking a nut however has been retained in the target text. This causes the aesthetic effect to lose a bit. That is, in the source text, the squirrel mentions two powers that are verbs, where one can be done by the mountain and one by the squirrel only. These two actions are carrying forests, and cracking a nut. In the target text however these are not two verbs, but a verb and adjective. The mountain is not doing anything, it is just big. Even in the source text it is not literally doing something, but the structure of the couplet definitely creates an aesthetic effect which is missing in the target text.

The source text has not much musical element. It has irregular meters and rhymes. For example in the fourth line we read the insult “prig”. It was not the expected rhyme. The poem starts like an aabb... rhyme, but the “prig” breaks the rhyme and thus the musical effect of the poem. Some lines have two words, some have three, while some have as many as eight. At times it even looks like blank verse, since there are lines of unequal length, and there even are two word, that is, “replied” (line 5) and “you” (line 13), that do not rhyme with anything. This may be because the poet wanted the poem to be consistent with the theme and tone of the poem, that is, quarrel and disagreement. The translator has modified the rhyme scheme however, and the target text is more pleasing. The rhyme scheme of the target text is aabbccdd... Thus it is more fluent and natural as a poem as compared to the source text. The form has also been significantly transformed. Unlike the original, the target text has been written in regular meters. The translator also has avoided any syntactic innovations.

The original poem consists of 20 lines which all make just one block, that is, no stanzas. The text does not have a fixed rhyme scheme, and thus there is no pattern for the audience to follow. But what is interesting about the poem is the fact that out of these twenty lines, the squirrel has spoken sixteen lines, while the mountain has spoken only one line, that is, only two words. The translator has balanced the dialogue between both the characters. Both the characters in the target text have been given equal portion in the poem. That is almost half of the poem is the composed of the taunts of the mountain, while half of the response of the squirrel.

4.9.3 Discussion

Since the translator has taken the idea and content of the original and has recreated it in a form of his own choice, it is Interpretation according to Lefevere’s framework. And since

the main idea and theme of the original has been retained, it is a version of the original, as per this framework.

Similarly, according to Holmes' theory of translation it is a "content-derivative form". The translator has successfully transferred almost all of the content of the original.

The poem is a fable where a mountain and a squirrel have been personified. They get into a quarrel because the former has insulted the later for being small. The major part of the text is made up of the squirrel trying to convince the mountain that no one is superior or inferior in this world. That every creation has been created a wise creator and everyone has been given different talents.

This is a poem with very few variations, additions and deletions. The poem is simple and easy to understand. The characters and the main idea are relevant in almost all cultures, thus even very close literal translation would not result in an odd text. The translator however has amplified the text by recreating it in a fixed meter and consistent rhyme. The ideas have been simplified may be because it is meant for children.

The original writer seems to have brought innovation in the syntax of the source language. The poem looks like blank verse but most lines do rhyme.

The translator has not skipped any important idea or any image that is critical to the overall meaning of the poem. In fact the poem is a simple one with simple imagery, thus the translator did not have to struggle much to capture the imagery and subsequent effect of the text. He has taken the main idea of the poem and recreated it in the target language according to the poetics of the target culture.

The main idea as well as the theme and intent of the original has been retained, however the tone is a bit different as discussed in the analysis. In the source text it is a quarrel, while in the target text it looks much of a serious fight. However, it does not effect the overall theme and intent of the original. The target text could be considered a successful transcreation, since the translation has remained as faithful as possible to the original, and still has produced a text of equal or rather better quality.

4.10 *The Nightingale and the Glow-Worm* (By William Cowper)

Translated as: *Aik Parinda aur Jugnu*

4.10.1 Summary of the poem

A nightingale spends all his day singing, cheering the village. As the evening sets in, he starts to feel pangs of hunger. Suddenly he sees a glow-worm on the ground, and decides to hunt and eat it. The glow-worm realizes the whole situation, and delivers a lecture in the hope that the intent of the nightingale might change. He diverts the attention of the nightingale towards his glowing body. He also fans the nightingale's pride by praising his melodious songs, and adds that he would never do anything wrong to him (nightingale), and that he expects the same from him. He adds that they both have been given these unique gifts by the same divine power, so that they could make the world a beautiful place. The argument makes sense to the nightingale. Thus he spares the life of the glow-worm and finds food somewhere else.

4.10.2 Analysis

The first variation that we notice is the very title of the poem. The nightingale of the original text has been translated as a common bird. Thus the title of the original "The Nightingale and the Glow-Worm" has been translated as *Aik Parinda aur Jugnu* (The bird and the glow-worm), despite the fact that we do have nightingale in the target culture and a proper equivalent for it in the target language, that is *bulbul*. Nightingale in the source text is a male and thus is compatible with the role of a predator. In English literature nightingale is usually used as a symbol of purity, goodness, poetic creation (as in Coleridge and Wordsworth) and a voice of nature. For John Keats (*Ode to a Nightingale*), nightingale symbolizes an idealized poet who can sing songs that Keats himself longs to write. However the masculine character of the nightingale does not make his action of hunting a worm look odd. On the other hand, in Urdu literature, nightingale is female. Though some have used it in their poetry as male, such as Iqbal did in *Hamdardi*:

ٹہنی پہ کسی شجر کی تنہا
بلبل تھا کوئی اداس بیٹھا

However as dictionary dictates, it is primarily used as a female by most poets such as

Mirza Ghalib:

میں چمن میں کیا گیا گویا دابستان کھل گیا
بلبلیں سن کر میرے نالے غزل خواں بوگینیں

The *bulbul* is not known for beautiful or colorful appearance but rather for the magical song it sings. The *bulbul* in Urdu literature is a symbol for a lover that sings a sad sweet song for its beloved, the rose. Because of its magical song, it has several poetic names such as *hazaar daastan* or *hazaar awaaz* (meaning “the one with a thousand melodies”).

The theme of *gul-o-bulbul* (nightingale and flower) has long been there in the paintings and poetry of the target culture. It came into Urdu from Persian literature where rose is a symbol for love and beauty. In Urdu poetry, nightingale is conceived as a lover of the rose concerned about garden where beauty prevails for a short time span. As the rosebud blossoms, the nightingale sings to it and when the rose petals scatter, the nightingale laments the loss. The literary-romantic perception of the nightingale thus is that of a lover with undying passion.

From transcreation point of view, thus translating the nightingale as *bulbul* would not have the similar effect as the original, as the theme of the poem demands the bird to be masculine and aggressive. A romantic bird such as *bulbul* would thus cause the images to clash. Thus it has been translated as *parinda* (a bird), which is masculine in the target language. The translator has thus made the variation according to the target language poetic tradition, thus producing an imitation of the original.

The poem tells us in the very first line that the nightingale:

“...all day long

Had cheered the village with his song,”

Singing is the main characteristic for which the nightingale is known. Thus the image of the nightingale becomes more vivid here with the addition of the sound element. But as discussed the bird in the target text has not been specified, and it has been called only a bird. However, the translator has avoided semantic loss by telling us in the very first line of the target text that it was a bird with a melodious voice (lines 1-2):

سرِ شام ایک مرغِ نغمہ پیرا

کسی ٹہنی پہ بیٹھا گا رہا تھا

(Early one evening, a melodious bird was sitting on a branch singing.)

Thus using Lefevere's strategy of imitation, the translator has retained the purpose of the original. He also has not let the aesthetic detail lose in the process. The word bird might not sound as beautiful and interesting as a nightingale which is melodious bird. So the translator has retained the image of the nightingale as a singing bird without mentioning nightingale, since mentioning would effect the emotional response of the readers.

Before the nightingale sees the glow-worm, the source text (lines 5-6) tells us that he:

“Began to feel, as well he might,

The keen demands of appetite;”

The glow-worm too was “aware of his intent” (line 13). Lines 5-6 are part of the text that has been deleted in the target text. Line 13 too has not been translated as such. However, both of these ideas have been compensated in one line in the target text, that is, when the bird flies towards the glow-worm, the later starts his oration by saying (line 6):

نہ کر بے کس پہ منقار بوس تیز

(Don't use your sharp beak against the helpless.)

Thus he saying this so abruptly implies that he has sensed the plan of the bird, also he mentioning his sharp beak tells us that the bird has approached him as his food, that is, he is hungry. It also creates an image of an aggressive bird, who is about to devour the insect.

The glow-worm in the source text has sensed the intent of the nightingale now. Thus he attempts to engage him in interesting conversation so that he may spare his life. He is a wise insect and thus thinks of a smart idea. He diverts the attention of the nightingale towards his glowing body (lines 15-16):

“Did you admire my lamp,” quoth he,

“As much as I your minstrelsy,”

He is now making him ponder upon the blessings they both have. He says that he has been blessed with a body that glows in the darkness, while he (nightingale) has been given a

beautiful voice. He is smartly convincing the nightingale that they should admire the beauty of each other rather than doing harm to each other, since they both have been blessed with different powers by the same “power divine” (line 19).

The tone of the glow-worm here is quite mild and civilized. He looks like a wise insect. In the target text however, the tone of the glow-worm is bold. He starts abruptly and somewhat aggressively (lines 5-8)

!کہا جُگنو نے او مرغِ نواریز

نہ کر بے کس پہ منقارِ بوس تیز

تجھے جس نے چہک، گُل کو مہک دی

اُسی اللہ نے مجھ کو چمک دی

(Said the glow-worm, "O singing bird! Don't use your sharp beak against the helpless. I have been given the glow by the same Allah who gave you your melody, and the flower its scent.)

Producing Holmes' content-derivate form, the idea of the original has been successfully conveyed, since the glow-worm here mentions his own beauty and then that of the nightingale, implying that they both have been created equal by God, and thus should not harm each other. As discussed, the tone of the glow-worm too in the original is different, and thus is its image, however it does not effect the theme. The glow-worm says that the nightingale has been blessed with *chehek* (melodious voice), while the flower with *mehek* (scent). These two words rhyme, thus creating an enhanced musical effect. Moreover, the aesthetic effect becomes even more evident when we analyse the relationship of the nightingale with flower. It has already been discussed that flower and a singing bird are closely linked, and that *gul-o-bulbul* (flower and nightingale) has been a popular theme in Urdu and Persian romantic poetry. Thus in this line the addition of the flower and the scent not only adds to the music by also to the overall aesthetic appeal, thanks to the subtle relationship between the flower and the nightingale.

Another important point here is that the “power divine” of the original has been adapted in the target text as “Allah”, the proper name of God in Islam. The translation is an instance of domestication, and what Holmes calls analogical form. It has retained rather enhanced the effect of the original, making the poem natural and smooth as if it has been

produced rather than translated in the target culture.

The next lines further beautify the effect, since again here we have cultural and religious references. These lines allude to the conversation between God and Prophet Moses (lines 9-10):

لباسِ نور میں مستور ہوں میں

پتنگوں کے جہاں کا طور ہوں میں

(I am donned in a dress of light; I am *Tuur* in the world of insects.)

The glow-worm here uses the metaphor a dress of light for his glow. The translator has attempted to domesticate the poem by using a lot of culturally relevant terms. The glow-worm says that he is in a dress of *noor* (the divine light) which in religious terms is the characteristic of Allah and angels. According to the beliefs of Islam, Allah and angel are *noor*. There also is an allusion to *Tuur* (The Mount of Senai), where, according to Qur'an 7:143, God manifested Himself at Moses' request. Thus, it is the mountain on which fell the *noor* of Allah. The glow-worm has used the metaphor of *Tuur* for himself because of his glow. The glow-worm says that just as Senai is superior to the other mountains because of the *noor* of Allah, he is superior to the other insects for having the ability to glow. The "power divine" seems to have been over-translated by addition of different "divine" references besides "Allah". The lines that follow mention *noor*, then *Tuur* and then heavens where the song of the bird is heard and the light of the glow-worm is seen. (lines 11-12). In the original text the "oration" of the glow-worm is only eight lines out of total 26 lines, while in the target text it is 20 lines out of total 24 lines. The main idea of the speech of the glow-worm that the translator has considered is (lines 19-22):

"...the self-same power divine

Taught you to sing, and me to shine,

That you with music, I with light,

Might beautify and cheer the night."

This is a small part of the total text and looks like an event or part of a story which has a proper start and end. However, the target text looks like a fragment as it starts and ends abruptly. It seems as if only the speech of the glow-worm has been focused and considered as

the source text. These four lines mentioned above have been over amplified and rendered by the translator in 20 lines, making the target text look a bit exaggerated. There is unnecessary repetition. However only the idea has been repeated and not words. The words used are so beautiful and poetic that they do not create monotony, but rather produce a flow in the narration of the poem. The target text is a rendering of the oration of the glow-worm, however it is replete with allusions, literary subtleties, similes and metaphors. For example, in the seventh line, the glow-worm mentions flower with the bird, creating a relation which is closely linked with the themes of the romantic literature of the target culture. Similarly, he calls his glow a dress of light (line 9), and himself the torch of the garden (line 16).

The main theme of the poem is harmony. The glow-worm suggests that he and the nightingale should not harm each other (lines 17-18):

“You would abhor to do me wrong,

As much as I to spoil your song,”

but rather should use their talents to beautify the night (lines 21-22):

That you with music, I with light,

Might beautify and cheer the night.

These four lines are actually the theme of the poem. These are not successive lines, however the translator has brought the main theme towards the end, that is, the last couplet of the target text. In the source text the glow-worm suggests the idea of co-existence limited only to himself and the nightingale. In the target text however the translator has generalized this idea to all existence (lines 23-24):

ہم آہنگی سے ہے محفل جہاں کی اسی سے ہے بہار اس بوستان کی

(This world is sustained by harmony. It is the very thing that brings the beauty of spring to this garden.)

Using Lefevere’s strategy of imitation, the intent and purpose of the original thus has been conveyed properly. Since the focus of the target text is the wise “oration” of the glow-worm, it sounds more philosophical and moral. The focus of a reader diverts from a limited world of the two characters to universal and broader meaning.

The source text keeps the readers engaged since the story continues even after this theme. In the target text however, the story ends here rather abruptly.

The last four lines of the source text have been deleted all together. These lines are important for the overall idea of the poem. In these lines we are told that the the nightingale after hearing the “oration” of the glow-worm, was impressed. He thus:

“Released him, as my story tells,

And found a supper somewhere else.”

This is a complete idea. We know what happened after the strong arguments of the glow-worm. The target text however ends abruptly causing ambiguity. It ends in the speech of the glow-worm. We have no idea what happened next, whether the nightingale was impressed and spared the glow-worm as in the original, or whether he was not moved at all and hunted the glow-worm. The translator has left that to the imagination of the readers. However this translation would be considered inadequate. The original idea has not been conveyed the way the original writer wanted to. It could be classified as an extraneous form as per Holmes model.

Semantically speaking, the translator has focused the moral lesson of the poem. He has almost ignored everything other than the speech of the glow-worm which is the crux of the poem. He has not considered what happened before and after that speech. The deleted parts have been impliedly compensated however. The speech he has amplified a lot. It seems to be just for the sake of equating the target text with the original. Thus despite the deletion of important ideas, the target text is almost the same size, because of the over amplification and explication.

The intent of the original text has been retained. Rather from transcreation point of view we may say that only the intent has been focused.

The rhyme scheme (aabbcc....) of the original has been retained. It is one of the most common rhyme schemes used in Urdu poetry, especially in long poems where it is very difficult to find a large number of rhyming words. The musical effect of the target text has further been enhanced by alliteration, consonance, and rhyming words in the same lines internally. These words include *mehek*, *chehek*, *chamak* (lines 7-8); *noor*, *mastoor* (line 9); *gulzar*, *munqaar* (lines 15-16); *soz*, *saaz* (line 18); *bazm e hasti*, *oj o pasti* (lines 21-22).

4.10.3 Discussion

According to Lefevere's framework, this poem has been translated using the strategy of interpretation. And since the main idea has been majorly retained, it could be called a version of the original. Similarly in Holmes' theory it is a "content-derivative" translation.

The translation has taken the main idea of the source text and has modified it according to the target culture by adding cultural and religious elements and allusions. However the main focus of the translator is not the complete idea but rather the intent and moral lesson of the poem. The images created in the mind of the readers by the target text are rich and vivid, but not as complete as the original. For example, the last four lines of the source text have been deleted, which is important for the overall sense of completeness of the poem. This part concludes the poem and leaves the readers satisfied. The translator has created strong and vivid visuals but only of the part that he finds important, that is, the main idea and crux of the poem. He has sacrificed a lot of the content to transfer the spirit of the poem.

The target text is primarily a translation of a small part of the poem, however it shows the linguistic competence, and background knowledge of the translator. The figures of speech he used are relevant and impressive. He has conveyed a tremendously amplified version of the main idea.

The way the powerful speech of the glow-worm is narrated with the help of metaphor, religious and cultural references and intelligent analogies, one can guess that the nightingale might have spared him, however deletion of the last four lines still causes ambiguity. Other than that the translation successfully retains the intent of the original. Several instances of adaptation and domestication have enhanced the effect of the TT, evoking a much better response in the readers. People of the target culture are much more religious as compared to those of the source culture, thus mentioning religious elements has significantly naturalized the target text.

The translator has focused only on a small part of the original text, however he has amplified it to such an extent that the aesthetic effect of the translation seems to outweigh the inadequacies of the target text.

4.11 *The Spider and the Fly* (by Mary Howitt)

Translated as: *Ek Makra aur Makkhi*

4.11.1 Summary of the poem

“The spider and the fly” is a story of a cunning spider that entraps a silly fly into its web by alluring her with his seductive and flattering words. He first attempts to entice the fly by inviting her to see his beautiful home, adorned with pretty curtains and thin sheets. He pretends to be concerned about her tiredness and offers her his bed to take rest upon. So far the fly remains sharp and does not fall into his trap by dismissing all his offers as she knows his real intention and flies away. The spider realizes that the fly is smart enough and could not be entrapped so easily. He knows the power of flattery and thus starts praising the beauty of the fly. The fly hearing his flattering words flies back to the spider that has woven a subtle web in the meanwhile and is now waiting for her with his dine table ready. Thinking only of her beauty as the fly comes closer, the cunning spider jumps and holds her and drags her up to dine upon her.

4.11.2 Analysis

Generally speaking, Urdu meaning (translation) of the word ‘spider’ is *makri* (which is feminine and literally means a female spider) and it is used in the target language to refer to spider in general regardless of its gender. However like the poem “The nightingale and the glow-worm” here too we find a physical encounter between a predator and its prey. And here too the predator is supposed to be stronger, aggressive and masculine, and is thus a “he”, while the prey is supposed to be physically weak and gullible, thus the bee is a female. The translator has thus translated the Spider as *makra* (male spider) and not as its feminine counterpart, so as to retain the semantic features of the original character as a predator.

The poem starts with a spider cunningly inviting a fly to his “little parlor” as a tactic to entrap her. He adds on enticing detail so as to evoke curiosity in the fly. The spider is attempting to minimize the fear of the fly about his web and intentions. He calls his home “prettiest little parlor” (line 2). He further describes his abode saying that to reach his home, one has to climb a “winding stair” (line 3). Moreover there are “many curious things”(line 4) inside his home. From the very start of the poem, the readers get an idea about the ulterior motives of the spider. Further, the way he describes his home makes it look magical and

tempting.

The tone of his speech is respectful towards the fly. He literally asks for her consideration, and his requests are in the form of question---”Will you walk into my parlor?” (line 1), “Will you rest upon my little bed? (line 8)”, “Will you please to take a slice?” (line 16)

In the target text, however, the image of the home is not that clear and detailed. It has stairs (line 8), as opposed to the “winding stair” in the original, which is more specific. Similarly, in the target text, the spider says it is a small mansion having several things (lines 19-20), while in the source text it is “prettiest little parlor” having “many curious things” (lines 2-4). Similarly, the curtains in the target text are thin (line 21), while in the original they are “pretty”, “fine” and “thin” (line 9).

In the target text, the spider does not describe his home from the very start, but rather first attempts to build trust, and thus complains like a friend or an acquaintance. His tone is complaining as if he is a well-wisher of the fly and his feelings are not reciprocated. . He goes (lines 2-4):

اس راہ سے ہوتا ہے گزر روز تمہارا
لیکن مری کٹیا کی نہ جاگی کبھی قسمت
بھولے سے کبھی تم نے یہاں پاؤں نہ رکھا

(You pass by my home daily, but you have never honored it by paying a visit.)

These lines imply that the spider is already familiar with the fly and she too might know him already, as he says that she passes her home daily. It implies that the spider considers himself as one of her near and dear ones, as in the source text he addresses her directly as “dear friend” (lines 13-14):

Said the cunning Spider to the Fly, “Dear friend what can I do,

To prove the warm affection I’ve always felt for you?”

The spider endears himself to the fly by addressing her as “dear friend”. He is being so dramatic here that he almost sounds like a parent putting a child to sleep. His cunning nature is now evident. He is modifying his speech more and more so that the fly is no more

fearful and is lured into his home. He also explicitly says that he always has felt “warm affection” for her, further reinforcing his claim that there is nothing to worry about and that she is completely safe with him.

In the target text the spider does not call him directly, however, and extra couplet has been added as to render the effect:

غیروں سے نہ ملیے تو کوئی بات نہیں ہے

اپنوں سے مگر چاہیے یوں کھنچ کے نہ رہنا

(It does not matter if you do not visit strangers, but ignoring one’s near and dear ones is not fair.)

The spider here tells the fly that strangers can be ignored, implying that he is not one of them. In the second line he explicitly includes himself among the near and dear ones of the fly. The effect of “dear friend” has been rendered in these lines. The translator has used the strategy of imitation here by drastically changing the content and form of the original but by retaining the data adequately.

The word “always” (line 14) signals towards the spider’s assumed familiarity with the fly as seen in the second stanza and implies that the spider has been noticing (or may be looking for an opportunity to hunt) the fly. Moreover here the tone of the spider becomes apparently genuine as if he has true feelings for her while she is being unresponsive to his feelings. In the target text, this effect has been compensated in the very first lines where the spider tells the fly that she passes by his home daily but has never paid him a visit. These lines imply that the spider has been familiar (or at least that is what he fakes) to the fly for quite some time.

The spider then tries another tactic. He offers the fly food from his pantry (lines 15-16):

I have within my pantry, good store of all that’s nice;

I’m sure you’re very welcome—will you please to take a slice?”

As discussed, this pantry too is part of his house. Thus the home of the spider in the source text is more detailed. The image created by these lines is sharp, vivid and detailed. In the target text, however, the home is comparatively simpler. Along other details this part too

has been deleted by the translator.

Here the spider offers the fly food. However the fly is smart enough and still refuses to enter his “parlor”. Probably she already has an idea of the intent of the spider, or may be the reputation of the spider as a lethal insect deters her from trusting him.

This part has been completely skipped in the target text. This does not effect the overall semantics of the poem, however the effect changes a bit. It sounds funny how the predator is offering food to his prey, whereas the prey itself is supposed to be the food of the predator. The cunning nature of the spider has been retained in the target text, however the ironical effect created by these lines is missing there. Moreover, this pantry also adds to the details of the structure of the house. The image of the house in the source text is that of a luxurious mansion with beautiful design and sufficient facilities, while the translator has kept the house much simpler. This translation of this part is what Holmes classifies as extraneous.

Finally the spider comes up with his ultimate tactic, that is, flattering the fly to attract and devour her (lines 19-20):

“Sweet creature!” said the Spider, “you’re witty and you’re wise,

How handsome are your gauzy wings, how brilliant are your eyes!

Again with sharp images we see the beauty of the fly. The spider acknowledges the fly’s smartness and goes on complimenting her. To see her beauty he offers her to have a look in the mirror inside his home. This again is a tactic to trap her, since to see the mirror she has to enter his home, and she has already knows that “...who goes up your winding stair can ne’er come down again” (line 6).

The fly thus still remains pretty steadfast and does not trust him. She bids him good bye and flies away. However she says that she will return, implying that she has been weakened by the magical words of the spider.

The offers of the spider have been rejected three times by the fly as she says the very same words, “oh no, no” (lines 5, 11 and 17). However when the spider praises her intellect and beauty, her reply changes. Though she still does not accept his offer, she does not use the words “oh no, no” either. And the cunning spider realizes this thing, thus when he starts singing a song to the fly, he says what he prior had, but in exquisite detail. “Gauzy wings” now become “pearl and silver wing”. Similarly her “brilliant eyes” are now “eyes like

diamond bright” (line 30).

The spider too is certain that “the silly fly would soon be back again”. In the meanwhile the spider weaves a subtle web and starts waiting for the fly as he knew she “would soon come back again” (line 26).

This part too has been skipped in the target text. In the target text there is no flying away of the fly. The entire poem is just one encounter. The spider, when turns to flattery, is successful to impress the fly in the very first attempt and the fly immediately agrees to enter his home but never comes out back.

The spider in the target text becomes a smooth-talking gentleman as he starts praising the beauty of the fly. The tone of the spider in the target text also changes suddenly when he sets up his mind to trap the fly using flattery language. Instead of *tum* (you) he now addresses the fly as *aap*. *Tum* and *aap* are second person pronouns used in the target language. These are identity markers and are used depending on the relative status of the addressee. The former is used in informal context when addressing someone of the same social status or friend etc., while the latter is used when respectfully addressing someone usually senior, more prestigious or someone of a higher social status etc. Thus the tone of the spider suddenly becomes more respectful when he realizes that flattery would help trapping the fly. He now considers the fly not only as more beautiful and smarter, but also as someone more respectful.

In the original text, as the spider awaits his prey, he “merrily did sing” (line 29). His song starts with repetition of the word “hither” and then follows aesthetic effect produced by the colors of the body of the fly as he praises her beauty in exquisite detail (lines 30-32):

“Come hither, hither, pretty Fly, with the pearl and silver wing;

Your robes are green and purple—there’s a crest upon your head;

Your eyes are like the diamond bright, but mine are dull as lead!”

In the target text the spider does not sing, but rather says. The musical effect of a song however has been retained by repetition of similar expressions, and we feel as if the spider is singing. The “singing” of the original has been thus compensated (line 39):

یہ حُسن، یہ پوشاک، یہ خوبی، یہ صفائی !

(This beauty, this dress, this elegance, this neatness!)

The translator has amplified the effect by adding some extra detail such as (line 40)

پھر اس پہ قیامت ہے یہ اڑتے ہوئے گانا

(Your beauty is even more enhanced by your singing as you fly.)

and (lines 35-36):

ہوتی ہے اُسے آپ کی صورت سے محبت

جو جس نے کبھی ایک نظر آپ کو دیکھا

(Whoever has a glance of you, falls in love with you at the very first sight.)

The spider in the source text compares his eyes to those of the fly. He likens her bright eyes to diamonds, against his own eyes that he compares to lead. In the target text however the spider does not say any such thing about himself, rather all he is concerned about is the praise of the fly. It might seem insignificant when studying the poem overall, however it is to be noticed that “bright” and “dull” are not only opposite to each other as physical features but also as mental competence, that is, bright means smart and intelligent, while dull means stupid and silly. We know that the fly had begun to weaken when the spider called her wise and witty the first time, thus it could be the linguistic intelligence of the spider to use such words again so as to increase the effect of the flattery. The effect created by this hidden meaning is thus missing in the target text where the spider does not tell anything about himself.

The spider in the target text uses a simile of diamond for the eyes of the fly (lines 37-38):

آنکھیں ہیں کہ بیرے کی چمکتی ہوئی کنیاں

سر آپ کا اللہ نے کلفی سے سجایا

(Your eyes look like clusters of glittering diamonds. Allah has adorned your beautiful head with a plume.)

An important instance of domestication to note here is the use of the proper name (Allah) of God in Islam, the religion of the target culture. The people of the target culture are

much more religious as compared to those of the source culture and thanking God for his blessings now and then is not uncommon. Even response of most people to “How are you?” usually is “I am thankful to Allah, I am fine”. Thus, mentioning Allah when praising the beauty of the fly (lines 34, 38) makes the poem sound more natural as if it has been produced originally in the target culture. It however does not divert the attention of the audience towards religion, since, as discussed, thanking god is common in social situations and common interactions.

The word “flattery” has been translated in the target language but it is not addressed to the audience by the translator, rather it is a thought of the spider as he sets up his mind to try this lethal tactic. Also in the target text flattery does result in fatal consequences, however it has not been shown as something bad, but rather it seems to be a good quality to have. Flattery is useful for the one who uses it but could be unfavorable for the one who is being flattered. Thus in this poem flattery has helped the spider to hunt the prey, however it has proved to be destructive for the flattered. Thus from the perspective of the spider flattery is a powerful tool to have, while from the perspective of the fly it could be lethal.

Thus, in the source text the poet looks at flattery from the perspective of the fly and thus advises the children to beware of it. She advises the children to learn a lesson from the tale of the spider and the fly and avoid such cunning people in real life who always seek gullible targets (last stanza).

On the other hand, as discussed, the target text looks at flattery from the perspective of the flatterer, that is, the spider, who considers flattery to be something liked by everyone and a powerful tool that can facilitate our life (lines 31-32):

سَوَ کام خوشامد سے نکلتے ہیں جہاں میں

دیکھو جسے دنیا میں خوشامد کا ہے بندا

(Many a work gets done easily through flattery in this world. Everyone likes being flattered.)

Thus the effect of the word “flattery” completely changes. While in the source text it has been used in negative connotation, in the target text it seems to have been used in positive connotation. Still one may get the lesson of the original from the target text, however it is not as explicit as the original, and is to be interpreted.

The sixth stanza is replete with emotions and feel. It is here that we see doom for the fly. The stanza starts with “Alas, alas!” which is lamentation of the poet over the fact that the fly, that had been so smart as to refuse all the offers of the cunning spider, has now been lured by the “wily, flattering words” of the spider successfully and would soon be doomed to death. The fly has now become “silly little fly”. She comes “slowly flitting by” measuring the spider as if she has now started considering the spider her genuine well-wisher. She already knows how lethal could a spider be and is well aware of his intent as we see her refusing his offers in the first stanzas, however she still comes near the spider as if she has been completely hypnotized by the magical words of the spider. As the “poor foolish thing” inches towards the spider, she is not conscious of the consequences and is engrossed only in her beauty (lines 36-37):

Thinking only of her brilliant eyes, and green and purple hue—

Thinking only of her crested head—poor foolish thing!...

The spider jumps and “fiercely held her fast” and brings her to his “dismal den” from where she “never came out again”.

This effective stanza is missing in the target text and has been compressed in simple lines so as to transfer the message semantically. The translator here has used Lefevere’s strategy of imitation by retaining the main idea but changing the content and form significantly. The idea of the fly being doomed has been conveyed, however the tragic and catastrophic emotional effect of the stanza is missing. The detail of the final encounter described above has been translated in these four simple lines:

یہ بات کہی اور اڑی اپنی جگہ سے

پاس آئی تو مکڑے نے اچھل کر اُسے پکڑا

بھوکا تھا کئی روز سے، اب باتھ جو آئی

آرام سے گھر بیٹھ کے مکھی کو اڑایا

(As the fly flew towards the spider, he jumped and snapped it. He had been hungry for several days, so savored the leisurely meal he had just found.)

The end of the original is thus more dramatic, and engages the readers more emotionally through the aesthetic and impressive detail of the final encounter between the

prey and the predator.

The poem consists of seven stanzas, with a rhyme scheme of aabbcc... This rhyme scheme is effective in long poems, making it easier for the readers to memorize, and for the poet to write such long poems by giving him the freedom to use a different rhyme in every couplet. This rhyme scheme also is useful since it is usually very difficult to find so many rhyming words as to produce a different rhyme in each couplet.

In the target text the rhyme scheme is different, however. The translator has tried to sustain the same rhyme in every couplet. The rhyme scheme thus becomes aabacada.... Since the poem is almost equally long (rather longer), it was not possible for the translator to find so many rhyming words, thus the rhyming words are at times much different than each other, and most of them rhyme just in the last sound. Hence the musical effect of the target text is not as pleasing as the original. For example the rhyming words in the source text are fly, spy; vain, again; nice, slice etc. While in the target text the rhyming words are *tumhara, rakkha, rehna, dhoka* etc. which hardly rhyme.

As the poet concludes the tale in the last stanza, her narration style changes. She ends the story and from storytelling mode switches to directly addressing her audience. She concludes the poem in a moral lesson. She addresses her readers as “dear little children” which implies that the poem is meant for children. The syntax of the poem is thus easy and simple and major part of the poem is based on dialogues between the spider and the fly. The target text does not have the last stanza translated. However, the syntax and form is similar. The translator mentions with the very title that the poem is for children, which obviously means that he is addressing the children as the original. However, the translator is not that much present in the target text as the original writer is in the source text. In the original, the writer advises her readers and gives them an explicit moral lesson of the poem by directly addressing them as “dear little children”. This moral lesson has not been given to the reader in the target text so explicitly rather it has to be dug out by interpreting the poem which would not be that easy for children.

4.11.3 Discussion

The translation is what Lefevere calls “version”, that is. the translator has taken the main idea of the poem and has given it a suitable form of his own choice. Semantically both the texts are similar. The target text conveys the same story and main idea and finally the

same moral lesson, however the translator has added and deleted certain details which sometimes results in loss of effect but not necessarily in the overall theme of the poem.

Holmes calls this type of translation “content-derivative form” that is the translator derives the content or the semantic from the original text and gives it a different form.

The poem highlights the destructive consequences of sweet words on naive minds. Both the text tells us the story of a spider that wants to entrap a fly. He does so by making different offers to the fly so as to make her enter his web. The fly is smart and rejects all his offers, however she finally weakens when flattered by the spider and comes closer to him. The spider catches her and put her to crop.

The translator has focused on the main idea and the moral lesson of the poem. Since the moral lesson, the characters, and their relationship with each other is relevant in almost every culture, the translator did not have to make any significant cultural variations. He did not have to use any strategy such as adaptation or approximation, however he did add some cultural elements to make the poem sound more natural to the target readers. He has deleted the parts that he thought did not have any special role in adding to the meaning and main idea of the poem. For example the pantry part, and the flying away of the fly when first flattered by the spider. The target text is thus a simplified version of the original.

Moreover the translator has removed a lot of detail from the data that he has translated. For example the house of the spider in the source text is more luxurious and detailed. All the elements have been vividly described by the spider. In the target text however, it is a simple house, and the translator has added only those elements that are relevant to the fly and that she may find interesting.

Despite the deletions, the target text is longer than the original. However it does not look odd since the original poem too is a long poem of 44 lines, only four lines shorter than the target text.

Iqbal has successfully produced a content-driven version of the text. However, when considered as transcreation, the effect is at times not identical. However the effect does not seem to make much difference if we analyze the intent and purpose of the poet. What the original poet wanted to convey has been successfully conveyed in the target text in a smooth and natural way. He for most of the time has remained faithful to the original text.

CHAPTER 5

FINDINGS AND CONCLUSION

This research was conducted to find out how transcreation makes poetic translation possible without much semantic and aesthetic loss. The data consisted of Iqbal's eleven poetic translations of English poems. The purpose was to find out what equivalents he uses to transcreate the original poems and in what way were his transcreations inadequate. The data was analyzed in the previous chapter. This chapter is the concluding chapter, in which the researcher summarizes the findings of the research to answer his research questions. Moreover, the implications and limitations of the research as well as recommendations for further relevant research too are a part of this chapter.

5.1 Summary of the Findings

To summarize the findings, it is convenient to recall the research questions of this study:

- i. What equivalents are used by Iqbal in transcreating the English poems into Urdu?
- ii. What are the (in)adequacies in the transcreations of Iqbal?

First of all, this researcher analysed each poem, specially observing the elements that are important from transcreation point of view. These elements include the tone, form, semantic and emotional content, flow, main idea and intent. Then, using Lefevre's and Holmes' theories, the target text of each poem was analyzed, and compared with the original to check if the translator had retained these elements. The researcher then observed the equivalents used by the translator to render the original text in the target language. The semantic and emotional gaps, and other inadequacies too were observed to answer the second questions.

The research found out that the Iqbal transcreated most of the English poems using Lefevre's strategy of "Interpretation". He almost always produced a "version" of the source texts. His primary focus is on creating a poem that is meaningful and has a lesson and a message. He took the main idea from the source text and recreated it in the target language in a form and style of his own choice. At times he has not even taken the idea but a hint that he thought would be enough to convey his philosophy or message to the readers. Moreover,

when he found that the original idea was not adequate, that is, it was not compatible with his own view, he took it and modified it to a great extent, and then recreated that modified version of the idea, rather than the idea itself.

This “Interpretation” strategy of Lefevere is similar to Holmes’ “Content-derivative” form. That is, the translator takes semantic material from the original text and recreates the main idea of the original in a form of his own choice. However, according to Holmes’ theory Iqbal translations are not only “Content-derivative”, they are also “analogical forms”. This is the most relevant concept in the entire framework, when it comes to transcreation. Translating a poem in an “analogical” form means recreating the main idea of that poem in the target language, but at the same time replacing all the foreign elements with their equivalents in the target culture and poetics. This could be equated with domestication. Domestication is done for the sake of flow and semantic naturalness, and this is probably the most important requirement of transcreation. Thus, Iqbal’s translations are highly domesticated as he has translated the poems in such a way that they do not sound even slightly to be versions of English poems. Ahmad (2003) rightly says that if Iqbal had not mentioned with his poems that they were inspired or translated, it would be quite difficult for anyone to guess they were not original works. Iqbal’s transcreations are beautiful. There is no awkwardness in any poem, nor is there foreignisation that might cause inconvenience for the readers.

Iqbal has focused equally on meaning and aesthetics of the source text. These two elements he seems to have focused the most. Aesthetically his poems are impressive. He has amplified or over amplified some images so much that they seemed to be right in front of the eyes of the readers, however it has sometimes been done at the cost of the semantic content. And sometimes it is the other way around. That is, he has ignored the aesthetic detail of the original poem and has focused solely one modification of the main idea, adding extra lines. The over amplification has effected the density of the original however, since in the process of amplification, he explicated so much that the readers are not given any opportunity to interpret the poem according to their own understanding. For example, in the poem A Wish, the poet opens the poem abruptly wishing to move to a serene place in nature. He describes his lifestyle briefly and then ends the poem abruptly, too. This is not a complete idea, and the readers are left imagining. In the target text however, Iqbal first gives the complete idea of why he wants to move to nature. He described his emotions and inner pain. Then he describes the location where he wants to move. And in comparison to the original, here he describes it

in much detail. Similarly he ends the poem showing his spiritual purpose.

Iqbal's poems celebrate the simple beauty of nature. It is evident from the fact that whenever an image of nature is found in the source text, Iqbal has amplified it using metaphors and similes, and in this process sometimes he has sacrificed the semantic content even. He invites his reader to discover a deeper meaning in nature. In such poems with natural setting he goes a little beyond simple description, reaching the very purity of the natural environment, and sometimes describing it so impressive that he seems to be exploring the mythical dimension of nature. Such description can be found in his translation of the poem Good-bye, where simple lines about nature have been impressively amplified through metaphors and similes.

Iqbal made a deep study of Urdu, Persian, and Arabic languages and literature. His diction shows that he mastered the literary traditions of these languages. Persian vocabulary is especially common in his Urdu poetry. And even if he avoids Persian vocabulary, he writes in high Urdu. His language is literary and sophisticated. When it comes to poems written for children, Iqbal writes in very simple language. For examples, in *Aik Gaye aur Bakri*, and *Pahaar aur Gulehri* he has recreated the original text using simple style and easy diction, since these were supposed to be read by children. However, when it comes to other poems, especially the ones in which philosophy dominates, Iqbal has used majestic language that an average reader would struggle to understand. This language suits the theme of the poems, however. This can be seen in his poem *Payam-e-subh*, where the diction used is beyond the understanding of average readers, and they would struggle to get to the meaning. This is not the case with the source text, Daybreak.

An important feature of Iqbal's transcreations is that he has almost always attempted to amplify the imagery of the original. While the original text leaves some gaps to the imagination of the readers, Iqbal fills those gaps by adding a lot of detail to the images whenever he finds convenient. Besides the main idea the second most important thing Iqbal considers is the presentation of the data. That is, he always attempts to convey his idea to the readers in as aesthetic form as possible, and using as rich imagery as possible. The translations of Iqbal are generally much longer than their source texts; the reason is mostly amplification of the imagery. Thus in *Ishq aur Mout*, he has rendered the first line of the original text in almost 20 lines. Similarly, the imagery-rich *Aik Arzoo* is 40 lines long, while the original text has only 16 lines, and one line "light prig" (line 4) of the poem The

Mountain and the Squirrel has been rendered in 8 long lines.

The sources of Iqbal's imagery are diverse. These include images from nature, allusions from Islamic religious and literary texts, and ideas from Arabic and Persian literature etc. Iqbal usually recast these images giving them completely different meanings. Like his diction, his imagery too seems to have an integral relation to his thought. Even when using common imagery, he gives it a different meaning making them semantically loaded. He extends their interpretation, thus adapting them to his purpose.

Iqbal has ensured flow in his translations. Aesthetic element such as imagery and music has been given tremendous attention by Iqbal. His poems sound original, natural and pleasant. Even when the original text has deliberate lack of flow, Iqbal has translated it as a proper flowing text. For example in the poem *The Mountain and the Squirrel*, the form is odd. There is no proper rhyme scheme; some words do not rhyme at all. Similarly, there is no fixed meter. The translator has translated it in a proper poetic form with fixed meter and flowing rhyme scheme of aabbcc... Faruqi (2004) has rightly said, "even the dullest of Iqbal's poems rings and reverberates not just in the outer ear but deep in one's psyche and sets up vibrations of pleasure in one's soul" (p.1).

Moreover, Iqbal seems too much inclined towards religion. He also has tremendous knowledge of Islam. Thus he attempts to give religious color to the text whenever he found convenient. This religious color can be found throughout his poems. Sometimes it becomes inconvenient for the readers to understand if they don't have a sufficient knowledge of Islamic history or other religious elements used by the translator, such as verses from the Quran and allusions towards different prophets.

As discussed, he at times deviated a lot from the original idea. He took only that much from the original poems that he thought could convey his philosophy. Besides that, he deleted all the data that he thought was irrelevant to the idea he intended to convey. A few times, he did not delete the irrelevant data but modified it so that it fits in the environment and atmosphere of the recreated version.

Moreover since Iqbal was a great philosopher as well, he assessed the source texts too, and whenever he found any aesthetic or semantic inadequacy in it, he removed that through amplification. He did not limit himself to the main idea of the original, but rather amplified and modified that idea according to his knowledge and cultural needs.

It seems that he does not give much importance to the source text, and has not accepted much ideological dominance from it. He adopted the ideas of the source text, and recreated them in Urdu in such a way that the target text became a proper part of Urdu literature.

Iqbal's poetry seems to be philosophy written in verse. In his translations we find, the color, music and passion of poetry, but content of philosophy. Poetry and Philosophy, like two strands, twist together to produce the philosophical poetry of Iqbal. He at times has deviated so much from the original that the target text cannot be put in any category completely. Mir (2006) writes that Iqbal's poetry is so philosophical that to ask whether Iqbal is a poet or a philosopher is a valid and debatable question. This trend we find in Iqbal's translations as well. He took main ideas from the source texts and then merged his own philosophy with it. For example, when translating *The Nightingale and the Glow-Worm*, the translator has taken the main idea and amplified it using metaphor and similes so as to properly convey his philosophy to his readers. However, he has deleted the last four lines since they do not contribute much to the main idea. They have much semantic content, however, which is important to the overall theme and "story" of the poem. Similarly, the end of the poem *Love and Death* has been explicated by the translator. The original text leaves it to the readers to decide whether Death is more powerful or Love. The translator has explicated this part, and using his own philosophical mind, portrays Love as a much powerful character, thus deviating from the original, semantically. Thus the target text can be read as a philosophical poem of Iqbal that shows Iqbal's intelligent use of the medium of poetry to convey his philosophic thought. However, when such poems are considered as a translation of English poems, they are inadequate. They are inadequate in the sense that the intent and content of the poem are changed, and thus the target text does not carry what the original poet wanted to convey.

The analysis shows that the variations are usually because of the philosophical needs of the translator. Whenever he found the source text to be compatible with his own view of reality, he remained faithful to the original and transcreated it as it is without much variations. That is, he preferred "version" or "content-derivative" form in this case. However, whenever he did not agree with the main idea of the original, or thought he could improve the form or idea, he preferred to employ "imitation".

5.2 Conclusion

This research was started with the aim to find out how poetry is transcreated such that it retains the semantic and poetic content of the original without any emotional loss. For this purpose eleven poems were taken from the book *Bang-e-Dara* by Iqbal. These poems are actually poetic translations of English poems. The source texts too were easily available on the internet. The purpose was to explore norms and strategies followed by Iqbal when rendering these English poems into Urdu. Moreover the deviations were focused so as to find the inadequacies in his strategies and thus the final products.

One of the most famous theories of poetic translation is the one by Lefevere, so this theory was adopted as the framework for this research. This theory encompasses several strategies to follow when translating poetry. Some focus on the musical effect of the poem, while others on the content. However, it does not include the strategy of cultural adaptation which is crucial from transcreation point of view. Thus another theory too was made part of the theoretical framework, making the later more exhaustive. This theory is by Holmes, and this theory has the strategy “analogical” form, which means translating the poem in such a manner so that it does not look foreign, that is, it stresses domestication.

Both of these theories were used to analyze the poetic translations of Iqbal, so as to find out in which form he mostly recreates English poetry, and what strategies he uses in doing so. The inadequacies too were analyzed, since no poetry can be translated perfectly without any loss, as argued by some theorists (discussed in detail in the second chapter).

Iqbal was a great poet and philosopher himself, and thus he has shown incredible creativity in rendering the English poems into Urdu. The analysis of the data showed that he followed Lefevere’s strategy of interpretation more frequently. At the same time his translations are impressively domesticated and naturalized, that is, he has simultaneously followed Holmes’ strategy of creating an “analogical form” of the original. However his focus has been mostly on the aesthetic value, moral content and main idea. He has used amplification generously. Aesthetically his poems are almost always more pleasing than the original. There is a flow in his translations thanks to his frequent deletions of foreign concepts, and repetition of similar and related local images. His diction is sophisticated and literary, and sometimes common readers have to struggle to understand his poems. He has mostly taken the main idea from the original and has recreated it using different form and

images.

However, he does not remain faithful to the main idea, when he finds that it is not consistent with his view of the world and reality. In such cases he transforms the main idea, completely changing the intent, images and thus emotional content of the original poem. He deviates from the original to such an extent that it looks like Holmes' "extraneous" form, rather than a "content-derivative" one.

From transcreation point of view, his translations are at times inadequate in the sense that he does not convey what the original writer wanted to, but rather his own interpretation of it. Other than that, some poems are excellent transcreations, consistent with the main idea, tone, intent and emotions of the original. But even the inadequate poems have been intelligently used by Iqbal to convey his own view of reality and his own philosophy to the readers. Thus he has attempted to remain faithful to the original text, but his primary focus seems to be on conveying his own philosophy by adopting ideas from the source texts.

5.3 Implications of the Study: Significance and Contribution

The purpose of this research was to investigate the strategies used by Iqbal to transcreate English poems in Urdu, and the semantic or pragmatic gap that is intentionally or unintentionally left.

This research is significant in the sense that few people, including the students of translation studies, are unaware of the concept of transcreation. They may know domestication but usually have no idea of how not only main idea but the tone and images too can be domesticated. Moreover when it comes to poetry, the first line of the original does not necessarily have to be translated in the first line of the target text and so on. The translator may delete or add lines, and amplify ideas using such images, that the tone, intent, and semantic and emotional content of the original are retained. This is what we call transcreation. This research is tremendously significant for the researchers who are interested to explore the field of transcreation, rather than the traditional translation. New researchers may get help from the data analysis to explore this concept in visual text.

This research is probably the first of its kind, since the concept has rarely been applied to poetry. Some similar researches have been discussed in the second chapter, however almost in all of those researches deal with literal or sense-for-sense translation. That is, it

deals with poetry that has been translated line by line, not transcreated as Iqbal has done. Thus they do not help in understanding what transcreating means, and what makes it different from translation.

Moreover, Iqbal has rarely been known as a translator, and his famous poems such as *Bachhe ki Dua* are usually considered as his own, thanks to the flow and intelligent naturalization. This research reveals Iqbal's competence as a transcreator. Similar researches that mentions Iqbal as a translator do not describe his strategies in this much detail. Moreover almost all of those studies are in Urdu, and would rarely be accessed by anyone who is interested to carry out a research in English. Thus this is probably the first research in English that investigates Iqbal as a translator, and explores his strategies in detail.

5.4 Acknowledging Limitations

The researcher has attempted his best to analyse the data, and to contribute through this research to the body of knowledge as much as possible. However, like any other research and study, it too is not free of limitations and shortcomings, and is in no way inclusive of all possible aspects.

The researcher has taken only Iqbal's poetic translations of English poems, and when mentioning Iqbal as a translator, the researcher means Iqbal as a translator of English poems, since he has also transcreated Arabic and Persian poem. Thus it cannot be said whether these findings could be generalized to those translations as well.

Moreover, the term transcreation does not have any equivalent in Urdu language, thus it was not possible to access relevant researches in Urdu. The researcher has thus taken help from Urdu articles that are majorly focused on translation and not transcreation. These researches also were focused on translation in general and not on translation strategies. Thus a gap may be felt in literature review of the research.

Besides, there was a fixed time frame to complete this research, thus there may be deficiency in inclusion of relevant literature, or in the analysis of data. The researcher has done his best to analyse the data in as much detail as possible. However, since translation is a complex process, especially in case of poetry, where the images, sounds, idea, emotion and intent are all important, the data could be analysed in much more detail. Because of the time constraint, it was not possible to focus on the musical effect of every single line and semantic

features of every object. However, the researcher has not used this constraint as an excuse to avoid detailed analysis. The data has still been analysed in enough detail as to satisfactorily answer the research questions.

These limitations imply that there is need for further research.

5.5 Guidelines for Further Studies

New researchers may use this methodology and theoretical framework to analyse poetic translations of other poets. Similar research could be carried out in English translations of Iqbal's poetry. Even these poetic translations of Iqbal have been back-translated to English. Thus the semantic discrepancy between the original English texts and the back-translation of their Urdu translations can be investigated by comparing them with each other so as to gauge what has been lost in the process.

Even this very research can be replicated, using Lefevere's theory of rewriting. Similar research can be carried out using poetic translations by other poets such as Ameer Chand Bahar whose book *Naseem-e-Maghrib* has poetic translations of several English poems written by eminent poets such as Milton, Wordsworth and Keats etc.

REFERENCES

- Adonis (1994) *The Pages of Day and Night*, translated by S. Hazo. Illinois: Northwestern University Press.
- Adonis (2004) *A Time Between Ashes & Roses – Poems*, translated by S., Toorawa, New York: Syracuse University Press.
- Agorni, M. (2018). Translating, Transcreating or Mediating the Foreign? The Translator's Space of Manoeuvre in the Field of Tourism, in *Translation or Transcreation? Discourses, Texts and Visuals* Edited by Cinzia Spinzi, Alessandra Rizzo and Marianna Lya Zummo. Cambridge Scholars Publishing.
- Ahmad, H. (2003, Jan, 1st). *Iqbal ke Manzoom Tarjumey. Mazaameen*. Toronto. retrieved from Sherosokhan.com/id200.html
- Albir, A. & Molina, L. (2002). Translation Techniques Revisited: A Dynamic and Functionalist Approach. *Meta: Journal des traducteurs*. Retrieved March 7, 2020, from https://ddd.uab.cat/pub/artpub/2002/137439/meta_a2002v47n4p498.pdf
- Ali, S. (2018, July 1) *Angrezi se Manzoom Urdu Taraajim Ki Riwaayat*. Retrieved 20th April 2019 from <https://alhamd.aiu.edu.pk/wp.../06/urdu-A7-21-Dr.-Sher-Ali.docx>
- Anderman, G. (2007). *Voice in Translation: Bringing Cultural Divides*. Clevedon: Multilingual Matters Ltd.
- Angganna, R. L. (2012) *Textual Elements and Translation Methods of Toeti Heraty's Poems*, Translated by Ulrich Kratz. Dian Nuswantoro University, Semarang. Retrieved March 15, 2020, from http://eprints.dinus.ac.id/5988/1/full_thesis.pdf
- Aranda, L. V. (2007). *Translation Strategies and Techniques: Handbook of Spanish English Translation*. Lanham Maryland: University Press of America.
- Arnold, M. (1896). *On Translating Homer*. London: J. Murray
- Asfour, M. (2000). The Translation of poetry: an example from Nazik Al Mala'ika. *International Journal of Arabic- English Studies*. June 2000. pp.7-39
- Asi, R. E. (2012). Faithful Translation of Poetry Abdul Wahid Lulua: Translating the Waste

- Land. *Arab World English Journal*. Amman. Zaytoonah Private University. pp. 190-200.
- Aziz, Y. (1972). *Ettarjamah Al'ilmia Wa Tikaniya Wa Ssohofiya Wa L'adabiya: from English to Arabic*. Mawsil: Alexandria Library.
- Ba-Jubair, N. (2011). *JICOT 2 (Jordan International Conference on Translation)*. The Second International Conference on Translation. Translatability of Classical Arabic Poetry into English: Al-Baraduni's from Balquees Land, An Example. pp. 39-50. Amman: Petra University
- Baker, M. (ed.) (2001). *Routledge Encyclopaedia of Translation Studies*. London: Routledge.
- Barghout, M. A. (1990). *Translation quality assessment: An application of a rhetorical model*. Thesis presented for the Degree of Doctor of philosophy. University of Salford.
- Bassnett, S. and Lefevere, A. (1990). *Translation, History and Culture*, London and New York: Printer
- Bassnett, S. & Lefevere A. (eds.). (1992). *Translation History and Culture: A Source book*. London: Routledge.
- Bassnett, S. (2011) The Translator as Cross-Cultural Mediator. In Malmkjær, K. and Windle, K. (eds.) *The Oxford Handbook of Translation Studies*. Oxford: Oxford University
- Bassnett, S. (2013). *Translation Studies*. London: Routledge
- Benetello, C. (2016). "Transcreation as creation of a new original: A Norton™ case study", edited by Mariagrazia De Meo, Emilia Di Martino and Joanna Thornborrow, *Creativity in Translation/Interpretation and Interpreter/Translator Training*. Ariccia: Aracne, 257-260.
- Benjamin, W. (1968). The Task of the Translator, in *Illuminations*, (ed.) H. Arendt, trans. Harry Zohn, New York: Schocken, pp.69-82.
- Benjamin, W. (1923) "The Task of the Translator" in *Illuminations* (1968) pp.69-82. Retrieved November 25, 2019, from

http://www.ricorso.net/rx/library/criticism/guest/Benjamin_W/Benjamin_W1.htm

- Berdom, A. (2007) A comparative study of some English translations of parts of three Mu'allaqat, Durham theses, Durham University. Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/1302/>
- Boase-Beier, J. (2004) 'Knowing and Not Knowing: Style, Intention and the Translation of a Holocaust Poem', *Language and Literature* 13(1): 25–35.
- Boase-Beier, J. (2006) *Stylistic Approaches to Translation*, Manchester: St Jerome.
- Bassnett, S., and Trivedi, H. (eds.) (1999) *Postcolonial Translation: Theory and Practice*. London: Psychology Press Ltd.
- Bonnefoy, Y. (1979). On the Translation of form in Poetry, *World Literature Today*. 53(3):374-9.
- Bertens, H. (1995). *The Idea of the Postmodern: a History*. London & New York: Routledge.
- Brisset, A. (2000) The search for a native language: translation and cultural identity. In L. Venuti, (ed.) *The Translation Studies Reader*. London: Routledge, 344-375.
- Brooks, C. (1947). *The Well- Wrought Urn*. New York: Reynal and Hitchcock.
- Brower, R. (ed.) (1955). *On Translation*. Cambridge, MA: Harvard University Press.
- Brower, R. (1959) *On Translation*. Cambridge: Harvard University Press
- Burnett, L. (2018). The Eye of the Scorpion: Wang Jiabin as Translator-Poet, in *Translation or Transcreation? Discourses, Texts and Visuals*, Edited by Cinzia Spinzi, Alessandra Rizzo and Marianna Lya Zummo. Cambridge Scholars Publishing.
- Cao, D. (2007). *Translating Law*. Clevedon: Multilingual Matters Ltd.
- Casagrande, J. (1954). The end of translation. *Intentional Journal of American Linguistics*, 20 (4): 335-340.
- Catford, J. (1995) *A Linguistic Theory of Translation*. London: Oxford University Press.
- Chand, G. (1988) *Ibtidaai Kalaam-e-Iqbal*. Urdu Research Centre: Hyderabad
- Chongyue, L. (2010). The Complementary Chinese Translation Methods of English Metrical

- Poetry. *The International Journal for Translation and Interpreting Research*. Jiangsu University. "trans-int.org". 2, 2, pp. 66-80.
- Christie, R. (trans.) (2004) *Bejan Matur: In the Temple of a Patient God*. Todmorden: Arc Publications.
- Connolly, D. (1998). Poetry Translation, In Mona Baker (ed.) *Routledge Encyclopedia of Translation Studies (1st edition)*, London & New York: Routledge, pp.170–6.
- Cudden, J. A. (1976). *The Penguin Dictionary of Literary Terms and Literary Theory*. England: Penguin Reference.
- Cutter, M. J. (2005). *Lost and Found in Translation*. Chapel Hill: The University of North Carolina Press
- Darwish, M. (2009): *In the Presence of Absence*. Beirut: Riyad el-Rayyes Books
- Dayal, G. (2004). "Culture Clash: Spider-Man's New Look; Marvel Caters to Local Tastes with a New Indian Superhero." *Asian Wall Street Journal*, 27 August, 9.
- De Beaugrande, W. U. Dressler (1987). *Introduction to Text Linguistics*. London: Longman.
- De Campos, H. (1992). "Translation as Creation and Criticism," in *Metalinguagem e Outras Metas: Ensaios de Teoria e Crítica Literária*, Sao Paulo, Perspectiva.
- De Waard, J. and E. Nida (1986) *From One Language to Another: Functional Equivalence in Bible Translating*, Nashville: Thomas Nelson Publishers
- Di Giovanni, E. (2008) Translations, Transcreations and Transrepresentations of India in the Italian Media. *Translators' Journal* 53(1), 26-43.
- Fabb, N. (2002) *Language and Literary Structure*, Cambridge: Cambridge University Press.
- Faruqi, S. (2004). *How to Read Iqbal?* paper presented at the Iqbal Academy, Lahore, retrieved April 23, 2020, from http://www.columbia.edu/itc/mealac/pritchett/00fwp/srf/srf_iqbalown_2005.pdf
- Felstiner, J. (1989) 'Kafka and the Golem: Translating Paul Celan', in D. Weissbort (ed.) *Translating Poetry: The Double Labyrinth*. London: Macmillan
- Felstiner, J. (trans.) (2001) *Selected Poems and Prose of Paul Celan*, New York: W.W.

Norton

- Fitzgerald, E. (1859). *The Rubaiyat of Omar Khayyam*. London: Bernard Quaritch
- Frankfort-Nachmias C, Nachmias D. (1996) *Research Methods in the Social Sciences*. Arnold: London
- Frost, W. (1969). *Dryden and the Art of Translation*. Yale: University Press
- Furniss, T. and Bath, M. (2007) *Reading Poetry: An Introduction, second edn*, London: Longman
- Gentzler. (2001). Contemporary Translation Theories. Clevedon: Multilingual Matters Gerard Manley Hopkins', in J. Boase-Beier and M. Holman (eds) *The Practices of Literary Translation: Constraints and Creativity*, Manchester: St Jerome.
- Gerding-Salas, C., (2000). *Teaching Translation: Problems and Solutions*. Vol.: 4. Retrieved February 2nd, 2020 from <http://www accurapid.com/journal/13educ.htm>
- Gopinathan, G. (2006). "Translation, transcreation and culture. Theories of translation in Indian Languages". *Translating Others*, vol. 2, edited by Theo, Hermans. 236-246. Manchester: St. Jerome.
- Gutt, E. A. (1991). *Translation and relevance: Cognition and Context*, Oxford: Blackwell; 2nd edition, Manchester: St Jerome
- Gutt, E., A. (2000) *Translation and Relevance, second edn.*, Manchester: St Jerome.
- Halperin. R. W. (ed.) (2005). *Reading and Writing Poetry: The Recommendations of Noting Poets from Many Lands on the Teaching of Poetry in Secondary School*. Paris: UNESCO (United Nations, Educational, scientific and Cultural Organization).
- Harold, B. (2008). *Bloom's Shakespeare Through the Ages: Hamlet*. New York: Bloom's Literary Criticism
- Hatim, B. and Mason, I. (1997). *The translator as Communicator*. London and New York: Routledge.
- Hatim, B. and Munday, J. (2004) *Translation: An Advanced Resource Book*, London and New York: Routledge

- Heraty, T. (2008). *Poems: Puisi*. London: Enitharmon press
- Hervey, S., Higgins, I. (1992). *Thinking Translation*. London: Routledge.
- Holmes, J. (1988): *Translated! Papers on Literary Translation and Translation Studies*, Amsterdam: Rodopi.
- House, J. (1982) *A model for translation quality assessment*, Tübingen: Gunter Narr.
- House, J. (2009). *Translation*, (1st Edition): Oxford University Press.
- House, J. (2013). *Translation*. Oxford: Oxford University Press.
- House, J. (2015). *Translation quality assessment (past and present)*. New York: Routledge
- Huang, I. S. (2010). *Landscapes, Animals and Human Beings: Elizabeth Bishop's Poetry and Ecocentrism*. Tainan: Southern Taiwan University.
- Humphrey, L., Bradley, J., Somers, A. and Gilpin, G. (2011) *The Little Book of Transcreation*. London: Mother Tongue Ltd.
- Iqbal, M. (1924) *Bang-e-Dara*. Ferozsons: Lahore
- Jakobson, R. (1959). "On Linguistic Aspects of Translation". *On Translation*. Retrieved Nov. 25, 2019 from <https://web.stanford.edu/~eckert/PDF/jakobson.pdf>
- Jakobson, R. (2004) 'On Linguistic Aspects of Translation', in L. Venuti (ed.), *The Translation Studies Reader*, second edn, London: Routledge
- Jones, F. (1989). On Aboriginal Sufferance: A Process Model of Poetic Translating, *Target 1* (2): pp 99-183.
- Jones, F. (2011) *Poetry Translating as Expert Action*, Amsterdam: John Benjamins
- Jones, F. (2012). The Translation of Poetry, in *The Oxford Handbook of Translation Studies* Edited by Kirsten Malmkjær and Kevin Windle. Retrieved Jan 3, 2021, from <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199239306.001.0001/oxfordhb-9780199239306-e-013>
- Kachru, Y. (1982) Towards defining the notion 'equivalence' in contrastive analysis. *TESL*. 5, 82-98.

- Katan, D. (2004): *Translating Cultures. An Introduction for Translators, Interpreters and Mediators*. St. Jerome Publishing, Manchester
- Katan D. (2013). “Intercultural Mediation”, edited by Yves Gambier and Luc Van Doorslaer *The Handbook of Translation Studies*, Volume 4, 84-91. Amsterdam/Philadelphia: John Benjamins.
- Katan, D. (2016). “Translation at the cross-roads: Time for the transcreational turn?” *Perspectives: Studies in Translatology* 24(3), 365–381.
- Katan, D. (2018) Translatere or Transcreare: In Theory and Practice, in *Translation or Transcreation? Discourses, Texts and Visuals*, Edited by Cinzia Spinzi, Alessandra Rizzo and Marianna Lya Zummo. Cambridge Scholars Publishing.
- Koller, W. (1972) *Basic Problems of the Theory of Translation with Special Reference to the Swedish-German Translation*. Ber: Francke
- Lal, P. (1957). *Great Sanskrit plays in modern translation*. New York: New Directions.
- Lefevere, A. (1975): *Translating Poetry: Seven Strategies and a Blueprint*. Assen & Amsterdam: van Gorcum
- Lefevere, A. and Bassnett, S. (1998) ‘Where Are we in Translation Studies?’ in Susan Bassnett (ed.) *Constructing Cultures: Essays on Literary Translation*, Clevedon: Cromwell, 1–11
- Lefevere, A. (2016). *Translation, Rewriting, and the Manipulation of Literary Fame*. London: Taylor & Francis Group
- Lin, X. (2006) “Creative Translation, Translating Creatively: A Case Study on Aesthetic Experience in Peter Stambler’s Han Shan”, in M. Perteghella and E. Loffredo (eds.) *Translation and Creativity: Perspectives in Creative Writing and Translation Studies*, London and New York: Continuum
- Lionbridge (2013) Transcreation [online] Available at: <http://www.lionbridge.com/solutions/transcreation/> [Accessed 10 April 2019]
- Longfellow, H.W. (1867) *Inferno: The Longfellow Translation*. Boston: Ticknor and Fields
- Luther, M. (1530). *An Open Letter on Translating*. retrieved: November 23, 2019 from

<http://www.bible-researcher.com/luther01.html>

- Mir, M. (2006). *Iqbal: Poet and Thinker*. Lahore: Iqbal Academy Pakistan
- Munday, J. (2009) Issues in Translation Studies. In Munday, J. (ed.) *The Routledge Companion to Translation Studies* (Revised edition). London and New York: Routledge, 1-19.
- Munday, J. (2009) Key Concepts. In Munday, J. (ed.) *The Routledge Companion to Translation Studies* (Revised edition). London and New York: Routledge, 166-240.
- Munday, J. (2001). *Introducing Translation Studies: Theories and Applications*, London and New York: Routledge.
- Nair, S. K. (1991). Translating Poetry: Some Basic Problems. *International Journal of Translation*. p.93
- Newmark, P. (1981) *Approaches to Translation. (Language and teaching series)* . Oxford: Pergamon
- Newmark, P. (1988). *Approaches to Translation*. Hertfordshire: Prentice Hall
- Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice Hall
- Newmark, P. (1993) Paragraphs on Translation. Clevedon, Philadelphia: Multilingual Matters Ltd.
- Nida, E. (1964) *Toward a Science of Translation*. Leiden: E. J. Brill
- Nida, E. (1969) Science of Translation. *Language*, 45: 483-98.
- Nida, E. (2000). *Principles of Correspondence. The Translation Studies Reader*, ed. Lawrence Venuti, London and New York: Routledge
- Ordudari, M. (2007). "Translation procedures, strategies, and methods". Copyright *Translation Journal and the Author*. Retrieved January 29th, 2020 from <http://translationjournal.net/journal/41culture.htm>
- Oser, E. (2011). Some Aspects of the Translation of Poetry. *Journal des Traducteurs. Meta: Translatir's Journal*, Vol. 23, n) , p.7.19. <http://www.erudil.org/apropos/utilisation.html>. [Accessed 8 April 2019].

- Ouided, S. (2016) *Strategies Used In Translating Poetic Discourse From English into Arabic: A cross-Language Study based On Robert Frost's poetry*. Retrieved [21 april, 2019] from <https://bu.umc.edu.dz/theses/anglais/SEK1394.pdf>
- PACTE. (2000). Acquiring Translation Competence: Hypotheses and Methodological Problems in a Research Project. In: Beedy, A.; Ensinger, D.; Presas, M. (eds.) *Investigating Translation*. Amsterdam: John Benjamins, p. 99-106
- Parekh, R. (June 18, 2019). Literary Notes: Translation, transcreation and a work transcreated from Urdu. *Dawn*. retrieved from <https://www.dawn.com/news/1488764/literary-notes-translation-transcreation-and-a-work-transcreated-from-urdu>
- Paz, O. (1971). Translation: Literature and Letters, In Rainer Sculte and John Biguenet (eds.) *Theories of Translation and Anthropology: An Anthropology of Essays from Dryden to Derrida*, 1992, pp. 152-162. London: The University of Chicago Press.
- Peck, M., S. (1987). *The Different Drum*. NY: Simon & Schuster
- Poetryfoundation.org. (2015). Ode on a Grecian Urn by John Keats : The Poetry Foundation. [online] Available at: <http://www.poetryfoundation.org/poem/173742> [Accessed 11 Nov. 2019].
- Popovič, Anton. 1976. "Aspects of Metatext." *Canadian Review of Comparative Literature* III, 3: 225–235.
- Probyn. C. T. (1989). *English Poetry*. London : York Press.
- Qureshi, A.K. (1986) *Talmeehat o Ishaaraat-e-Iqbal*. Iqbal Academy: Lahore
- Ramanujan, A. K. ,(1999). *The Collected Essays of A. K. Ramanujan*. New Delhi: Oxford University Press
- Ray, R. and Kelly, N. (2010) Reaching New Markets through Transcreation – When Translation just Isn't Enough. *Common Sense Advisory* [online]. Available at: <http://www.commonsenseadvisory.com/AbstractView.aspx?ArticleID=829> [Accessed July 8th, 2019].
- Robinson, D. (2003). *Becoming a Translator: An Accelerated Course (An Introduction to the Theory and practice of Translation)*. New York: Routledge.

- Salha, M. (2011) *The Poetry of Adonis in Translation: An Analysis*. [Dissertation] University of Central Lancashire. Available Online: http://clock.uclan.ac.uk/2972/1/dissertation_complete.pdf
- Sarwari, A. Q., (1945) *Jadeed Urdu Shayari*. Ghulam Ali and Sons: Lahore
- Schriver, G. (2011). "Linking Language to the Technology and Communication Process." *GALA: Globalization & Localization Association*. <https://www.gala-global.org/publications/linking-languagetechnology-and-communication-process-0> [Last accessed Dec 2, 2020].
- Sen, G., & Shaole, G. (2010). "Plural complementarism of translation standard and Chinese translation strategies of English metrical poetry". *Journal of Language and Literature*. Retrieved April, 2, 2019, from: [www.lit.az/ijar/pdf/jll/2/JLL2010\(2-3\).pdf](http://www.lit.az/ijar/pdf/jll/2/JLL2010(2-3).pdf)
- Shahed, M. (2005) *A Thesis In English/Arabic Translation and Interpretation*. American University of Sharjah. Available online at <https://dspace.aus.edu/xmlui/bitstream/handle/11073/20/29.232-2005.07%20Mohamed%20El%20Shahed.pdf?sequence=1&isAllowed=y>
- Spinzi, C. (2018). The Wheres, Whats and Whys of Transcreation, in *Translation or Transcreation? Discourses, Texts and Visuals*, Edited by Cinzia Spinzi, Alessandra Rizzo and Marianna Lya Zummo. Cambridge Scholars Publishing.
- Thawabteh, M. & Abdo, M. & Qafesha, R. (2016). The Labyrinth of Translating Poetry: The Case of the Translator's Self in Darwish's 'In The Presence of Absence'. *Logos et Littera: Journal of Interdisciplinary Approaches to Text*. 7. 62-74. Retrieved [21 april, 2019] https://www.researchgate.net/publication/304911525_The_Labyrinth_of_Translating_Poetry_The_Case_of_the_Translator's_Self_in_Darwish's_'In_The_Presence_of_Absence'
- Tizhoosh, H.R., Sahba, F., & Dara, R. (2008). A Comparative Study. *Journal of Pattern Recognition Research*, Waterloo, pp.39-124.
- Tuqan, F. (1993). *The Most Difficult Journey*. Beirut: Shrouk.
- Tymoczko, M. (2005). "Trajectories of Research in Translation Studies." *Meta*, 50, 4, pp.

1082-1097.

Tytler, A. F. (1791) *Essay on the Principles of Translation*. Netherlands: John Benjamins Publishing

Wilss, W. (1996). *Knowledge and Skills in Translator Behaviour*. Amsterdam:Philadelphia Benjamins.

World Writers (2013) Language Services, [online]. Available at: <http://www.worldwriters.com/#> [Accessed 23 march 2019].

Van Dijk, T. (1972) *Some Aspects of Text Grammars*, The Hague: Mouton.

Veckrācis j. (2017) *Linguistic and Translatological Aspects of an Integrated Model for Poetry Translation: Joseph Brodsky's Texts in Russian, English and Latvian*. Ventspils University College. Available online at <https://www.liepu.lv/uploads/files/PROMOCIJAS%20DARBS%202017.pdf> [Accessed 20 April 2019]

Verdonk, P. (2010). *Stylistics*. Oxford: Oxford University Press.

Appendix

(Source and Target Texts)

Poem # 1 (Source Text)

A Child's Prayer

(by Matilda B. Edwards)

God make my life a little light,
Within the world to glow,—
A tiny flame that burneth bright,
Wherever I may go.

God make my life a little flower,
That giveth joy to all;—
Content to bloom in native bower
Although its place be small.

God make my life a little song,
That comforteth the sad;
That helpeth others to be strong,
And makes the singer glad.

God make my life a little staff
Whereon the weak may rest,—
That so what health and strength I have
May serve my neighbor best.

God make my life a little hymn

Of tenderness and praise,—

Of faith, that never waxeth dim,

In all His wondrous ways.

Poem # 1 (Target Text)

بچے کی دُعا

لب پہ آتی ہے دُعا بن کے تمنا میری
زندگی شمع کی صورت ہو خدایا میری
دُور دنیا کا مرے دم سے اندھیرا ہو جائے
ہر جگہ میرے چمکنے سے اُجالا ہو جائے
ہو مرے دم سے یونہی میرے وطن کی زینت
جس طرح پھول سے ہوتی ہے چمن کی زینت
زندگی ہو مری پروانے کی صورت یا رب
!علم کی شمع سے ہو مجھ کو محبت یا رب
ہو مرا کام غریبوں کی حمایت کرنا
دردمندوں سے، ضعیفوں سے محبت کرنا
مرے اللہ! بُرائی سے بچانا مجھ کو
نیک جو راہ ہو، اُس رہ پہ چلانا مجھ کو

Poem # 2 (Source Text)

A Wish

(By Samuel Rogers)

Mine be a cot beside the hill,
A bee-hive's hum shall sooth my ear;
A willowy brook, that turns a mill,
With many a fall shall linger near.

The swallow, oft, beneath my thatch,
Shall twitter from her clay-built nest;
Oft shall the pilgrim lift the latch,
And share my meal, a welcome guest.

Around my ivy'd porch shall spring
Each fragrant flower that drinks the dew;
And Lucy, at her wheel, shall sing
In russet gown and apron blue.

The village-church, among the trees,
Where first our marriage-vows were giv'n,
With merry peals shall swell the breeze,
And point with taper spire to heav'n.

Poem # 2 (Target Text)

ایک آرزو

دنیا کی محفلوں سے اکتا گیا ہوں یا رب
کیا لطف انجمن کا جب دل ہی بجھ گیا ہو
شورش سے بھاگتا ہوں ، دل ڈھونڈتا ہے میرا
ایسا سکوت جس پر تقریر بھی فدا ہو
مرتا ہوں خامشی پر ، یہ آرزو ہے میری
دامن میں کوہ کے اک چھوٹا سا جھونپڑا ہو
آزاد فکر سے ہوں ، عزلت میں دن گزاروں
دنیا کے غم کا دل سے کائنات نکل گیا ہو
لذت سرود کی ہو چڑیوں کے چہچہوں میں
چشمے کی شورشوں میں باجا سا بچ رہا ہو
گل کی کلی چٹک کر پیغام دے کسی کا
ساغر ذرا سا گویا مجھ کو جہاں نما ہو
ہو ہاتھ کا سرہانا سبزے کا ہو بچھونا
شرمائے جس سے جلوت ، خلوت میں وہ ادا ہو
مانوس اس قدر ہو صورت سے میری بلبل
ننھے سے دل میں اس کے کھٹکا نہ کچھ مرا ہو
صف باندھے دونوں جانب بوٹے برے برے ہوں
ندی کا صاف پانی تصویر لے رہا ہو
ہو دل فریب ایسا کہسار کا نظارہ
پانی بھی موج بن کر اٹھ اٹھ کے دیکھتا ہو
آغوش میں زمیں کی سویا ہوا ہو سبزہ
پھر پھر کے جھاڑیوں میں پانی چمک رہا ہو
پانی کو چھو رہی ہو جھک جھک کے گل کی ٹہنی
جیسے حسین کوئی آنینہ دیکھتا ہو

مہندی لگانے سورج جب شام کی دلہن کو
سرخی لیے سنہری ہر پھول کی قبا ہو
راتوں کو چلنے والے رہ جائیں تھک کے جس دم
امید ان کی میرا ٹوٹا ہوا دیا ہو
بجلی چمک کے ان کو کٹیا مری دکھا دے
جب آسمان پہ ہر سو بادل گھرا ہوا ہو
پچھلے پہر کی کونل ، وہ صبح کی مؤذن
میں اس کا ہم نوا ہوں ، وہ میری ہم نوا ہو
کاتوں پہ ہو نہ میرے دیر و حرم کا احساس
روزن ہی جھونپڑی کا مجھ کو سحر نما ہو
پھولوں کو آئے جس دم شبیم وضو کرانے
رونا مرا وضو ہو ، نالہ مری دعا ہو
اس خامشی میں جائیں اتنے بلند نالے
تاروں کے قافلے کو میری صدا درا ہو
ہر دردمند دل کو رونا مرا رلا دے
بے ہوش جو پڑے ہیں ، شاید انہیں جگا دے

Poem # 3 (Source Text)

Daybreak

(By Henry Wadsworth Longfellow)

A wind came up out of the sea,
And said, "O mists, make room for me."
It hailed the ships, and cried, "Sail on,
Ye mariners, the night is gone."
And hurried landward far away,
Crying, "Awake! it is the day."
It said unto the forest, "Shout!
Hang all your leafy banners out!"
It touched the wood-bird's folded wing,
And said, "O bird, awake and sing."
And o'er the farms, "O chanticleer,
Your clarion blow; the day is near."
It whispered to the fields of corn,
"Bow down, and hail the coming morn."
It shouted through the belfry-tower,
"Awake, O bell! proclaim the hour."
It crossed the churchyard with a sigh,
And said, "Not yet! in quiet lie."

Poem # 3 (Target Text)

پیا م صبح

اجالا جب ہوا رخصت جبین شب کی افشاں کا
نسیم زندگی پیغام لائی صبح خنداں کا
جگایا بلبل رنگیں نوا کو آشیانے میں
کنارے کھیت کے شانہ ہلایا اس نے دبقاں کا
طلسم ظلمت شب سورۃ والنور سے توڑا
اندھیرے میں اڑایا تاج زر شمع شبستاں کا
پڑھا خوابیدگان دیر پر افسون بیداری
برہمن کو دیا پیغام خورشید درخشاں کا
ہوئی بام حرم پر آ کے یوں گویا مؤذن سے
نہیں کھٹکا ترے دل میں نمود مہر تاباں کا؟
پکاری اس طرح دیوار گلشن پر کھڑے ہو کر
چٹک او غنچہ گل! تو مؤذن بے گلستاں کا
دیا یہ حکم صحرا میں چلو اے قافلے والو
چمکنے کو بے جگنو بن کے ہر ذرہ بیاباں کا
سوئے گور غریباں جب گئی زندوں کی بستی سے
تو یوں بولی نظارا دیکھ کر شہر خموشاں کا
ابھی آرام سے لیٹے رہو ، میں پھر بھی آئوں گی
سلادوں گی جہاں کو خواب سے تم کو جگانوں گی

Poem # 4 (Source Text)

Good-Bye

(By Ralph Waldo Emerson)

Good-bye, proud world! I'm going home:

Thou art not my friend, and I'm not thine.

Long through thy weary crowds I roam;

A river-ark on the ocean brine,

Long I've been tossed like the driven foam;

But now, proud world! I'm going home.

Good-bye to Flattery's fawning face;

To Grandeur with his wise grimace;

To upstart Wealth's averted eye;

To supple Office, low and high;

To crowded halls, to court and street;

To frozen hearts and hasting feet;

To those who go, and those who come;

Good-bye, proud world! I'm going home.

I am going to my own hearth-stone,

Bosomed in yon green hills alone, —

A secret nook in a pleasant land,

Whose groves the frolic fairies planned;

Where arches green, the livelong day,
Echo the blackbird's roundelay,
And vulgar feet have never trod
A spot that is sacred to thought and God.

O, when I am safe in my sylvan home,
I tread on the pride of Greece and Rome;
And when I am stretched beneath the pines,
Where the evening star so holy shines,
I laugh at the lore and the pride of man,
At the sophist schools, and the learned clan;
For what are they all, in their high conceit,
When man in the bush with God may meet?

Poem # 4 (Target Text)

رخصت اے بزم جہاں

رخصت اے بزم جہاں! سوئے وطن جاتا ہوں میں

آہ! اس آباد ویرانے میں گھبراتا ہوں میں

بسکہ میں افسردہ دل ہوں ، درخور محفل نہیں

تو مرے قابل نہیں ہے ، میں ترے قابل نہیں

قید ہے ، دربار سلطان و شبستان وزیر

توڑ کر نکلے گا زنجیر طلائی کا اسیر

گو بڑی لذت تری ہنگامہ آرائی میں ہے

اجنبیت سی مگر تیری شناسائی میں ہے

مدتوں تیرے خود آرائوں سے ہم صحبت رہا

مدتوں ہے تاب موج بحر کی صورت رہا

مدتوں بیٹھا ترے ہنگامہ عشرت میں میں

روشنی کی جستجو کرتا رہا ظلمت میں میں

مدتوں ڈھونڈا کیا نظارہ گل خار میں

آہ ، وہ یوسف نہ ہاتھ آیا ترے بازار میں

چشم حیراں ڈھونڈتی اب اور نظارے کو ہے

آرزو ساحل کی مجھ طوفان کے مارے کو ہے

چھوڑ کر مانند بو تیرا چمن جاتا ہوں میں

رخصت اے بزم جہاں! سوئے وطن جاتا ہوں میں

گھر بنایا ہے سکوت دامن کہسار میں

آہ! یہ لذت کہاں موسیقی گفتار میں

ہم نشین نرگس شہلا ، رفیق گل ہوں میں

ہے چمن میرا وطن ، ہمسایہ بلبل ہوں میں

شام کو آواز چشموں کی سلاتی ہے مجھے

صبح فرش سبز سے کونل جگاتی ہے مجھے
بزم ہستی میں ہے سب کو محفل آرائی پسند
ہے دل شاعر کو لیکن کنج تنہائی پسند
ہے جنوں مجھ کو کہ گھبراتا ہوں آبادی میں میں
ڈھونڈتا پھرتا ہوں کس کو کوہ کی وادی میں میں؟
شوق کس کا سبزہ زاروں میں پھراتا ہے مجھے
اور چشموں کے کنارے پر سلاتا ہے مجھے؟
طعنہ زن ہے تو کہ شیدا کنج عزلت کا ہوں میں
دیکھ اے غافل! پیامی بزم قدرت کا ہوں میں
ہم وطن شمشاد کا ، قمری کا میں ہم راز ہوں
اس چمن کی خامشی میں گوش بر آواز ہوں
کچھ جو سنتا ہوں تو اوروں کو سنائے کے لیے
دیکھتا ہوں کچھ تو اوروں کو دکھائے کے لیے
عاشق عزلت ہے دل ، نازاں ہوں اپنے گھر پہ میں
خندہ زن ہوں مسند دارا و اسکندر پہ میں
لیٹنا زیر شجر رکھتا ہے جادو کا اثر
شام کے تارے پہ جب پڑتی ہو رہ رہ کر نظر
علم کے حیرت کدے میں ہے کہاں اس کی نمود
گل کی پتی میں نظر آتا ہے راز ہست و بود

Poem # 5 (Source Text)

Love And Death

(by Alfred Lord Tennyson)

What time the mighty moon was gathering light

Love paced the thymy plots of Paradise,

And all about him roll'd his lustrous eyes;

When, turning round a cassia, full in view,

Death, walking all alone beneath a yew,

And talking to himself, first met his sight:

You must begone, said Death, these walks are mine.

Love wept and spread his sheeny vans for flight;

Yet ere he parted said, "This hour is thine:

Thou art the shadow of life, and as the tree

Stands in the sun and shadows all beneath,

So in the light of great eternity

Life eminent creates the shade of death;

The shadow passeth when the tree shall fall,

But I shall reign for ever over all."

Poem # 5 (Target Text)

عشق اور موت

سُہانی نمودِ جہاں کی گھڑی تھی
تبسمِ فشاںِ زندگی کی کلی تھی
کہیں مہر کو تاجِ زرِ ملِ رہا تھا
عطا چاند کو چاندنی ہو رہی تھی
سیہ پیربنِ شام کو دے رہے تھے
ستاروں کو تعلیمِ تابندگی تھی
کہیں شاخِ بستی کو لگتے تھے پتے
کہیں زندگی کی کلی پھوٹتی تھی
فرشتے سیکھاتے تھے شبنم کو رونا
ہنسی گل کو پہلے پہل آ رہی تھی
عطا درد ہوتا تھا شاعر کے دل کو
خودی تشنہ کامِ منے بے خودی تھی
اُٹھی اول اول گھٹا کالی کالی
کوئی خور چوٹی کو کھولے کھڑی تھی
زمین کو تھا دعویٰ کہ میں آسمان ہوں
مکان کہہ رہا تھا کہ میں لا مکان ہوں
غرض اس قدر یہ نظارہ تھا پیارا
کہ نظارگی ہو سراپا نظارا
مک آزماتے تھے پرواز اپنی
جبینوں سے نورِ ازل آشکارا
فرشتہ تھا اک، عشق تھا نام جس کا
کہ تھی رببری اُس کی سب کا سہارا
فرشتہ کہ پُتلا تھا بے تابوں کا

ملک کا ملک اور پارے کا پارا
پئے سیر فردوس کو جا رہا تھا
قضا سے ملا راہ میں وہ قضا را
یہ پوچھا ترا نام کیا، کام کیا ہے
نہیں آنکھ کو دید تیری گوارا
ہوا سن کے گویا قضا کا فرشتہ
اجل ہوں، مرا کام ہے آشکارا
اڑاتی ہوں میں رخت ہستی کے پرزے
بجھاتی ہوں میں زندگی کا شرارا
مری آنکھ میں جادوئے نیستی ہے
پیام فنا ہے اسی کا اشارا
مگر ایک ہستی ہے دنیا میں ایسی
وہ آتش ہے میں سامنے اُس کے پارا
شرر بن کے رہتی ہے انساں کے دل میں
وہ ہے نورِ مطلق کی آنکھوں کا تارا
ٹپکتی ہے آنکھوں سے بن بن کے آنسو
وہ آنسو کہ ہو جن کی تلخی گوارا
سُنی عشق نے گفتگو جب قضا کی
بنسی اُس کے لب پر ہوئی آشکارا
گری اُس تبسم کی بجلی اجل پر
اندھیرے کا ہو نور میں کیا گزارا
بقا کو جو دیکھا فنا ہو گئی وہ
قضا تھی، شکارِ قضا ہو گئی وہ

Poem # 6 (Source Text)

On a Goldfinch Starved to Death in his Cage

(By William Cowper)

TIME was when I was free as air,

The thistle's downy seed my fare,

My drink the morning dew;

I perch'd at will on ev'ry spray,

My form genteel, my plumage gay,

My strains for ever new.

But gaudy plumage, sprightly strain,

And form genteel, were all in vain,

And of a transient date;

For, caught and cag'd, and starv'd to death,

In dying sighs my little breath

Soon pass'd the wiry grate.

Thanks, gentle swain, for all my woes,

And thanks for this effectual close

And cure of ev'ry ill!

More cruelty could none express;

And I, if you had shown me less,

Had been your pris'ner still.

Poem # 6 (Target Text)

پرندے کی فریاد

آتا ہے یاد مجھ کو گزرا ہوا زمانا
وہ باغ کی بہاریں، وہ سب کا چہچہانا
آزادیاں کہاں وہ اب اپنے گھونسلے کی
اپنی خوشی سے آنا، اپنی خوشی سے جانا
لگتی ہے چوٹ دل پر، آتا ہے یاد جس دم
شبم کے آنسوؤں پر کلیوں کا مسکرانا
وہ پیاری پیاری صورت، وہ کامنی سی مورت
آباد جس کے دم سے تھا میرا آشیانا
آتی نہیں صدائیں اُس کی مرے قفس میں
!بوتی مری ربانی اے کاش میرے بس میں

کیا بد نصیب ہوں میں گھر کو ترس رہا ہوں
ساتھی تو ہیں وطن میں، میں قید میں پڑا ہوں
آئی بہار، کلیاں پھولوں کی ہنس رہی ہیں
میں اس اندھیرے گھر میں قسمت کو رو رہا ہوں
اس قید کا الہی! دکھڑا کسے سناؤں
ڈر ہے یہیں قفس میں میں غم سے مر نہ جاؤں

جب سے چمن چھٹا ہے، یہ حال ہو گیا ہے
دل غم کو کھا رہا ہے، غم دل کو کھا رہا ہے
گانا اسے سمجھ کر خوش ہوں نہ سننے والے
دکھے ہوئے دلوں کی فریاد یہ صدا ہے
!آزاد مجھ کو کر دے، او قید کرنے والے
میں بے زباں ہوں قیدی، تو چھوڑ کر دُعا لے

Poem # 7 (Source Text)

The Cow And The Ass

(By Jane Taylor)

Beside a green meadow a stream used to flow,
So clear, one might see the white pebbles below.
To this cooling brook the warm cattle would stray,
To stand in the shade on a hot summer's day.

A cow, quite oppressed by the heat of the sun,
Came here to refresh, as she often had done;
And standing quite still, stooping over the stream,
Was musing perhaps, or perhaps she might dream.

But soon a brown ass, of respectable look,
Came trotting up also, to taste of the brook
And to nibble a little at daisies and grass.

"How d'ye do?" said the cow. "How d'ye do?" said the ass.

"Take a seat," said the cow, gently waving her hand.

"By no means, dear madam," said he, "while you stand."

Then stooping to drink, with a complaisant bow,

"Ma'am, your health," said the ass. "Thank you, sir," said the cow.

When a few of these compliments more had been passed,
They laid themselves down on the herbage at last,
And waiting politely, as gentlemen must,
The ass held his tongue, that the cow might speak first.

Then, with a deep sigh, she directly began,
"Don't you think, Mr. Ass, we are injured by man?
'Tis a subject which lies with a weight on my mind,
We really are greatly oppressed by mankind.

"Pray what is the reason I see none at all
That I always must go when Jane chooses to call?
Whatever I'm doing- -'tis certainly hard
I'm forced to leave off, to be milked in the yard.

"I've no will of my own, but must do as they please,
And give them my milk to make butter and cheese.
Sometimes I endeavor to kick down the pail,
Or give her a box on the ear with my tail."

"But ma'am," said the ass, "not presuming to teach
Oh dear, I beg pardon pray finish your speech.
Excuse my mistake," said the courteous swain;

" Go on, and I'll not interrupt you again."

'Why, sir," said the cow, "I just want to observe,
Those hard-hearted tyrants no longer I'll serve;
But leave them forever to do as they please,
And look somewhere else for their butter and cheese."

Ass waited a moment, his answer to scan,
And then, "Not presuming to teach," he began,
"Permit me to say, since my thoughts you invite,
I always saw things in a different light.

"That you afford man an important supply,
No ass in his senses would ever deny;
But then, in return, 'tis but fair to allow,
They are of some service to you, Mistress Cow.

" 'Tis their pleasant meadow in which you repose,
And they find you a shelter from winter's cold snows.
For comforts like these, we're indebted to man;
And for him, in return, should do all that we can."

The cow, upon this, cast her eyes on the grass,

Not pleased to be schooled in this way by an ass ;

'Yet," said she to herself, 'though he's not very bright,

I really believe that the fellow is right."

Poem # 7 (Target Text)

ایک گائے اور بکری

اک چراگاہ بری بھری تھی کہیں
تھی سراپا بہار جس کی زمیں
کیا سماں اس بہار کا ہو بیاں
ہر طرف صاف ندیاں تھیں رواں
تھے اناروں کے بے شمار درخت
اور پیپل کے سایہ دار درخت
ٹھنڈی ٹھنڈی ہوائیں آتی تھیں
طائروں کی صدائیں آتی تھیں
کسی ندی کے پاس اک بکری
چرتے چرتے کہیں سے آنکلی
جب ٹھہر کر ادھر ادھر دیکھا
پاس اک گائے کو کھڑے پایا
پہلے جھک کر اسے سلام کیا
پھر سلیقے سے یوں کلام کیا
کیوں بڑی بی! مزاج کیسے ہیں
گائے بولی کہ خیر اچھے ہیں
کٹ رہی ہے بری بھلی اپنی
بے مصیبت میں زندگی اپنی
جان پر آبنی ہے ، کیا کہیے
اپنی قسمت بری ہے ، کیا کہیے
دیکھتی ہوں خدا کی شان کو میں
رو رہی ہوں بروں کی جان کو میں
زور چلتا نہیں غریبوں کا
پیش آیا لکھا نصیبوں کا

آدمی سے کوئی بھلا نہ کرے
اس سے پالا پڑے ، خدا نہ کرے
دودھ کم دوں تو بڑبڑاتا ہے
ہوں جو ڈبلی تو بیچ کھاتا ہے
ہتھکنڈوں سے غلام کرتا ہے
کن فریبوں سے رام کرتا ہے
اس کے بچوں کو پالتی ہوں میں
دودھ سے جان ڈالتی ہوں میں
بدلے نیکی کے یہ برائی ہے
میرے اللہ! تری دہائی ہے
سن کے بکری یہ ماجرا سارا
بولی ، ایسا گلہ نہیں اچھا
بات سچی ہے بے مزا لگتی
میں کہوں گی مگر خدا لگتی
یہ چراگہ ، یہ ٹھنڈی ٹھنڈی ہوا
یہ ہری گھاس اور یہ سایا
ایسی خوشیاں ہمیں نصیب کہاں
!یہ کہاں ، بے زباں غریب کہاں
یہ مزے آدمی کے دم سے ہیں
لطف سارے اسی کے دم سے ہیں
اس کے دم سے ہے اپنی آبادی
قید ہم کو بھلی ، کہ آزادی
سو طرح کا بنوں میں بے کھٹکا
واں کی گزران سے بچائے خدا
ہم پہ احسان ہے بڑا اس کا
ہم کو زیبا نہیں گلا اس کا
قدر آرام کی اگر سمجھو
آدمی کا کبھی گلہ نہ کرو

گائے سن کر یہ بات شرمانی
آدمی کے گلے سے پچھتانی
دل میں پرکھا بھلا برا اس نے
اور کچھ سوچ کر کہا اس نے
یوں تو چھوٹی بے ذات بکری کی
دل کو لگتی بے بات بکری کی

Poem # 8 (Source Text)

The Mother's Dream

(By William Barnes)

I'D a dream to-night

As I fell asleep,

O! the touching sight

Makes me still to weep:

Of my little lad,

Gone to leave me sad,

Ay, the child I had,

But was not to keep.

As in heaven high,

I my child did seek,

There in train came by

Children fair and meek,

Each in lily white,

With a lamp alight;

Each was clear to sight,

But they did not speak.

Then, a little sad,

Came my child in turn,

But the lamp he had,

O it did not burn!

He, to clear my doubt,

Said, half turn'd about,

'Your tears put it out;

Mother, never mourn'

Poem # 8 (Target Text)

ماں کا خواب

میں سوئی جو اک شب تو دیکھا یہ خواب

بڑھا اور جس سے مرا اضطراب

یہ دیکھا کہ میں جا رہی ہوں کہیں

اندھیرا ہے اور راہ ملتی نہیں

لرزتا تھا ڈر سے مرا بال بال

قدم کا تھا دبشت سے اٹھنا محال

جو کچھ حوصلہ پا کے آگے بڑھی

تو دیکھا قطار ایک لڑکوں کی تھی

زمرد سی پوشاک پہنے ہوئے

دیئے سب کے باتھوں میں جلتے ہوئے

وہ چپ چاپ تھے آگے پیچھے رواں

خدا جانے جانا تھا ان کو کہاں

اسی سوچ میں تھی کہ میرا پسر

مجھے اس جماعت میں آیا نظر

وہ پیچھے تھا اور تیز چلتا نہ تھا

دیا اس کے باتھوں میں جلتا نہ تھا

کہا میں نے پہچان کر ، میری جاں

مجھے چھوڑ کر آگئے تم کہاں

جدائی میں رہتی ہوں میں بے قرار

پروتی ہوں ہر روز اشکوں کے بار

نہ پروا ہماری ذرا تم نے کی

گئے چھوڑ ، اچھی وفا تم نے کی

جو بچے نے دیکھا مرا پیچ و تاب

دیا اس نے منہ پھیر کر یوں جواب

رلاتی ہے تجھ کو جدائی مری

نہیں اس میں کچھ بھی بھلائی مری
یہ کہہ کر وہ کچھ دیر تک چپ رہا
دیا پھر دکھا کر یہ کہنے لگا
سمجھتی ہے تو ہو گیا کیا اسے؟
ترے آنسوؤں نے بجھایا اسے

Poem # 9 (Source Text)
The Mountain And The Squirrel
(By Ralph Waldo Emerson)

The mountain and the squirrel
Had a quarrel,
And the former called the latter
"Little prig."
Bun replied,
"You are doubtless very big;
But all sorts of things and weather
Must be taken in together
To make up a year
And a sphere.
And I think it no disgrace
To occupy my place.
If I'm not so large as you,
You are not so small as I,
And not half so spry:
I'll not deny you make
A very pretty squirrel track.
Talents differ; all is well and wisely put;
If I cannot carry forests on my back,
Neither can you crack a nut."

Poem # 9 (Target Text)

ایک پہاڑ اور گلہری

کوئی پہاڑ یہ کہتا تھا اک گلہری سے
تجھے بو شرم تو پانی میں جا کے ڈوب مرے
ذرا سی چیز ہے ، اس پر غرور ، کیا کہنا
! یہ عقل اور یہ سمجھ ، یہ شعور ، کیا کہنا
خدا کی شان ہے ناچیز چیز بن بیٹھیں
جو بے شعور ہوں یوں باتمیز بن بیٹھیں
تری بساط ہے کیا میری شان کے آگے
زمین ہے پست مری آن بان کے آگے
جو بات مجھ میں ہے ، تجھ کو وہ بے نصیب کہاں
بھلا پہاڑ کہاں جانور غریب کہاں
کہا یہ سن کے گلہری نے ، منہ سنبھال ذرا
یہ کچی باتیں ہیں دل سے انہیں نکال ذرا
جو میں بڑی نہیں تیری طرح تو کیا پروا
نہیں ہے تو بھی تو آخر مری طرح چھوٹا
ہر ایک چیز سے پیدا خدا کی قدرت ہے
کوئی بڑا ، کوئی چھوٹا ، یہ اس کی حکمت ہے
بڑا جہان میں تجھ کو بنا دیا اس نے
مجھے درخت پہ چڑھنا سکھا دیا اس نے
قدم اٹھانے کی طاقت نہیں ذرا تجھ میں
نری بڑائی ہے ، خوبی ہے اور کیا تجھ میں
جو تو بڑا ہے تو مجھ سا ہنر دکھا مجھ کو
یہ چھالیا ہی ذرا توڑ کر دکھا مجھ کو
نہیں ہے چیز نکمی کوئی زمانے میں
کوئی برا نہیں قدرت کے کارخانے میں

Poem # 10 (Source Text)

The Nightingale and the Glow-Worm

(by William Cowper)

A nightingale, that all day long
Had cheered the village with his song,
Nor yet at eve his note suspended,
Nor yet when eventide was ended,
Began to feel, as well he might,
The keen demands of appetite;
When, looking eagerly around,
He spied far off, upon the ground,
A something shining in the dark,
And knew the glow-worm by his spark;
So, stooping down from hawthorn top,
He thought to put him in his crop;
The worm, aware of his intent,
Harangued him thus right eloquent:
"Did you admire my lamp," quoth he,
"As much as I your minstrelsy,
You would abhor to do me wrong,
As much as I to spoil your song,
For 'twas the self-same power divine
Taught you to sing, and me to shine,

That you with music, I with light,
Might beautify and cheer the night."
The songster heard his short oration,
And warbling out his approbation,
Released him, as my story tells,
And found a supper somewhere else.

Poem # 10 (Target Text)

ایک پرندہ اور جگنو

سر شام ایک مرغ نغمہ پیرا

کسی ٹہنی پہ بیٹھا گا ربا تھا

چمکتی چیز اک دیکھی زمیں پر

اڑا طائر اسے جگنو سمجھ کر

!کہا جگنو نے او مرغ نواریز

نہ کر بے کس پہ منقار ہوس تیز

تجھے جس نے چہک ، گل کو مہک دی

اسی اللہ نے مجھ کو چمک دی

لباس نور میں مستور ہوں میں

پتنگوں کے جہاں کا طور ہوں میں

چہک تیری بہشت گوش اگر بے

چمک میری بھی فردوس نظر بے

پروں کو میرے قدرت نے ضیا دی

تجھے اس نے صدائے دل ربا دی

تری منقار کو گانا سکھایا

مجھے گلزار کی مشعل بنایا

چمک بخشی مجھے ، آواز تجھ کو

دیا بے سوز مجھ کو ، ساز تجھ کو

مخالف ساز کا ہوتا نہیں سوز

جہاں میں ساز کا بے ہم نشیں سوز

قیام بزم بستی بے انہی سے

ظہور اوج و پستی بے انہی سے

ہم آہنگی سے بے محفل جہاں کی

اسی سے بے بہار اس بوستان کی

Poem # 11 (Source Text)

The Spider and the Fly

(by Mary Howitt)

“Will you walk into my parlour?” said the Spider to the Fly,

“‘Tis the prettiest little parlour that ever you did spy;

The way into my parlour is up a winding stair,

And I’ve a many curious things to shew when you are there.”

“Oh no, no,” said the little Fly, “to ask me is in vain,

For who goes up your winding stair can ne’er come down again.”

“I’m sure you must be weary, dear, with soaring up so high;

Will you rest upon my little bed?” said the Spider to the Fly.

“There are pretty curtains drawn around; the sheets are fine and thin,

And if you like to rest awhile, I’ll snugly tuck you in!”

“Oh no, no,” said the little Fly, “for I’ve often heard it said,

They never, never wake again, who sleep upon your bed!”

Said the cunning Spider to the Fly, “Dear friend what can I do,

To prove the warm affection I’ve always felt for you?

I have within my pantry, good store of all that’s nice;

I’m sure you’re very welcome—will you please to take a slice?”

“Oh no, no,” said the little Fly, “kind sir, that cannot be,

I’ve heard what’s in your pantry, and I do not wish to see!”

“Sweet creature!” said the Spider, “you’re witty and you’re wise,

How handsome are your gauzy wings, how brilliant are your eyes!

I’ve a little looking-glass upon my parlour shelf,

If you’ll step in one moment, dear, you shall behold yourself.”

“I thank you, gentle sir,” she said, “for what you’re pleased to say,

And bidding you good morning now, I’ll call another day.”

The Spider turned him round about, and went into his den,
For well he knew the silly Fly would soon come back again:

So he wove a subtle web, in a little corner sly,
And set his table ready, to dine upon the Fly.

Then he came out to his door again, and merrily did sing,
“Come hither, hither, pretty Fly, with the pearl and silver wing;
Your robes are green and purple—there’s a crest upon your head;
Your eyes are like the diamond bright, but mine are dull as lead!”

Alas, alas! how very soon this silly little Fly,
Hearing his wily, flattering words, came slowly flitting by;
With buzzing wings she hung aloft, then near and nearer drew,
Thinking only of her brilliant eyes, and green and purple hue—
Thinking only of her crested head—poor foolish thing! At last,
Up jumped the cunning Spider, and fiercely held her fast.
He dragged her up his winding stair, into his dismal den,
Within his little parlour—but she ne’er came out again!

And now dear little children, who may this story read,
To idle, silly flattering words, I pray you ne’er give heed:
Unto an evil counsellor, close heart and ear and eye,
And take a lesson from this tale, of the Spider and the Fly.

Poem # 11 (Target Text)

ایک مکڑا اور مکھی

اک دن کسی مکھی سے یہ کہنے لگا مکڑا

اس راہ سے ہوتا ہے گزر روز تمہارا

لیکن مری کٹیا کی نہ جاگی کبھی قسمت

بھولے سے کبھی تم نے یہاں پاؤں نہ رکھا

غیروں سے نہ ملیے تو کوئی بات نہیں ہے

اپنوں سے مگر چاہیے یوں کھنچ کے نہ رہنا

اُو جو مرے گھر میں تو عزت ہے یہ میری

وہ سامنے سیڑھی ہے جو منظور ہو آنا

مکھی نے سنی بات جو مکڑے کی تو بولی

حضرت! کسی نادان کو دیجے گا یہ دھوکا

اس جال میں مکھی کبھی آنے کی نہیں ہے

جو آپ کی سیڑھی پہ چڑھا ، پھر نہیں اترا

مکڑے نے کہا واہ! فریبی مجھے سمجھے

تم سا کوئی نادان زمانے میں نہ ہو گا

منظور تمہاری مجھے خاطر تھی وگرنہ

کچھ فائدہ اپنا تو مرا اس میں نہیں تھا

اڑتی ہوئی آئی ہو خدا جانے کہاں سے

!ٹھہرو جو مرے گھر میں تو ہے اس میں بُرا کیا

اس گھر میں کئی تم کو دکھانے کی ہیں چیزیں

بابر سے نظر آتا ہے چھوٹی سی یہ کٹیا

لٹکے ہوئے دروازوں پہ باریک ہیں پردے

دیواروں کو آئینوں سے ہے میں نے سجایا

مہمانوں کے آرام کو حاضر ہیں بچھونے

ہر شخص کو ساماں یہ میسر نہیں ہوتا

مکھی نے کہا خیر ، یہ سب ٹھیک ہے لیکن
میں آپ کے گھر آؤں ، یہ امید نہ رکھنا
ان نرم بچھونوں سے خدا مجھ کو بچائے
سو جائے کوئی ان پہ تو پھر اُٹھ نہیں سکتا

مکڑے نے کہا دل میں سنی بات جو اس کی
پہانسوں اسے کس طرح یہ کم بخت ہے دانا
سو کام خوشامد سے نکلتے ہیں جہاں میں
دیکھو جسے دنیا میں خوشامد کا ہے بننا
! یہ سوچ کے مکھی سے کہا اس نے بڑی ہی

اللہ نے بخشا ہے بڑا آپ کو رُتبا
ہوتی ہے اُسے آپ کی صورت سے محبت
ہو جس نے کبھی ایک نظر آپ کو دیکھا
آنکھیں ہیں کہ بیرے کی چمکتی ہوئی کنیاں
سر آپ کا اللہ نے کلغی سے سجایا
یہ حُسن ، یہ پوشاک ، یہ خوبی ، یہ صفائی
پھر اس پہ قیامت ہے یہ اُڑتے ہوئے گانا
مکھی نے سنی جب یہ خوشامد تو پسیجی
بولی کہ نہیں آپ سے مجھ کو کوئی کھٹکا
انکار کی عادت کو سمجھتی ہوں برا میں
سچ یہ ہے کہ دل توڑنا اچھا نہیں ہوتا
یہ بات کہی اور اڑی اپنی جگہ سے
پاس آئی تو مکڑے نے اچھل کر اسے پکڑا
بھوکا تھا کئی روز سے اب ہاتھ جو آئی
آرام سے گھر بیٹھ کے مکھی کو اڑایا