A STUDY OF TRANSLATION STRATEGIES IN THE POETRY OF RAHMAN BABA: POET OF THE PAKHTOONS BY ROBERT SAMPSON AND MOMIN KHAN

BY

HAMID NAVEED

NATIONAL UNIVERSITY OF MODERN LANGUAGES

ISLAMABAD

FEBRUARY, 2018

A Study of Translation Strategies in the Poetry of Rahman Baba: Poet of the Pakhtoons by Robert Sampson and Momin Khan

By

Hamid Naveed

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY

In English (Linguistics)

TO

FACULTY OF LANGUAGES

NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

© Hamid Naveed

NATIONAL UNIVERSITY OF MODERN LANGUAGES   FACULTY OF LANGUAGES

THESIS AND DEFENCE APPROVAL FORM

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

Thesis Title: A Study of Translation Strategies in the Poetry of Rahman Baba: Poet of the

Pakhtoons by Robert Sampson and Momin Khan

Submitted By: Hamid Naveed   **Registration #:** 1064 MPhil/Eng/F15

Master of Philosophy

 Name of Degree

English Linguistics

Name of Discipline

 Dr Hazrat Umar   _____

Name of Research Supervisor   Signature of Research Supervisor

Prof. Dr. Muhammad Safeer Awan   _____

Name of Dean (FoL)   Signature of Dean

Brig. Muhammad Ibrahim   _____

Name of DG   Signature of DG

_____

Date

AUTHOR'S DECLARATION

I, Hamid Naveed

Son of <u>Aslam Khan</u>

Registration # 1064 MPhil/Eng/F15

Discipline: <u>English (Linguistics)</u>

Candidate of **Master of Philosophy** at the National University of Modern Languages, do hereby declare that the thesis: <u>A Study of Translation Strategies in the Poetry of Rahman Baba: Poet of the Pakhtoons by Robert Sampson and Momin Khan</u> submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in the 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 award of a degree, the work may be cancelled and the degree revoked.

_____

Signature of Candidate

_____

Name of Candidate

_____

Date

ABSTRACT

Thesis Title: A Study of Translation Strategies in the Poetry of Rahman Baba: Poet of the Pakhtoons by Robert Sampson and Momin Khan

This study attempts to analyse translation strategies used in the translation of 12 selected poems of Rahman Baba's poetry translated from Pashto into English by Robert Sampson and Momin Khan. This study aims to investigate how far the spirit of source text has been reproduced in the target text. Two translators named Robert Sampson and Momin Khan translated 343 poems of Rahman Baba into English in 2005. I have randomly selected 12 translated poems from the *Diwan* of Rahman Baba for this research. This research is qualitative in nature and I have conducted textual analysis. I have analysed 12 translated poems in the light of Vinay and Darbelnet's model. The model used in this study constitutes direct and indirect translation. Direct translation covers *borrowing, calque*, and *literal translation* whereas indirect translation covers *transposition, modulation, equivalence* and *adaptation*. This research has found that the main translation strategies used by the translators are literal translation and borrowing in their translation of Rahman Baba's poetry into English. The study has established that literal translation used for the most part in the translation has produced either undertranslation or mistranslation. Translators have, on many occasions, reproduced the same metaphor used literally in the source language which baffles English readers as culture-specific metaphors are either hard to follow or they do not exist in the target language. This translation by Robert Sampson and Momin Khan has retained many of the elements of the source text which make the readers move towards the writer. All in all, the meaning intended by the poet in source text is wholly or partially lost in the translation due to its overreliance on literal translation strategy employed by the translators. Translation of poetry through faithful translation strategy is a better approach.

TABLE OF CONTENTS

Chapter   **Page**

ACKNOWLEDGEMENTS

DEDICATION

This thesis is dedicated to my mother who made me what I am today.

CHAPTER 1

INTRODUCTION

1.1. Introduction

The present study aims at analysing the use of different translation strategies in Robert Sampson and Momin Khan's translation of Rahman Baba's poetry into English. The source language (the language which is translated) is Pashto and the target language (the language which is translated into) is English. Robert Sampson and Momin Khan, two English teachers working in Khyber Pukhtunkwa, Pakistan translated 343 poems of Rahman Baba, the most famous Sufi Pashto poet from Peshawar, from Pashto into English in 2005 in a four years' period. Poetry is a genre of literature which makes use of the rhythmic and aesthetic feature of language characterized by different figures of speech such as simile, metaphor, alliteration, hyperbole, euphemism, irony, oxymoron etc. Poetry usually has lofty thoughts and ideas but not always. Poetry is a highly creative process and it is said that poets are born and not created. In poetry, both form and content play an important role and that is the reason why the translation of poetry, the focus of this research, is considered to be the most difficult and the most challenging in Translation Studies. Translators of poetry are faced with a dual task: they not only have to do justice to the content of the poem(s) being translated but have to, maybe, re-create the form also.

Translation can be defined as the transfer of a written text from one language into another. Apparently this sounds simple because whatever is said in one language can be said in another language but in fact translation is a complicated process as whatever is said in one language is usually not easily reproduced in another language. A few considerations or conflicting factors during the process of translation are as follows:

1) The style of the author in the source text. Should it be changed or retained in the target text?

2) What about the source language norms, culture, setting and tradition? How should they be retained in the translation?

3) What about the target language readers, their norms their culture, the setting and tradition of the target language?

4) How about the personality of the translator(s), his/her views, prejudices and inclinations (Newmark, 1995)?

In fact, the process of translation is governed by many more factors than those mentioned above pulling translation in different directions. Message(s) from the source language to the target language can always be translated in a satisfactory way by a translator but an accomplished translator is never satisfied with it. He/she makes every attempt to improve it and to make it more effective. Linguists agree that there is no such thing as a perfect translation. A translator is always willing and he/she always attempts to improve his/her armoury of translational techniques. A translator works on four levels: first, translation is a science; second, it is a skill; third, it is an art; fourth, it is a matter of taste (Newmark, 1995). The term translation is defined as the transfer of a written text from one language to another. Translation is a broad term and has many meanings. Sub-types of translation such as literary translation, technical translation, machine translation and subtitling have been identified (Cowie M. S., 2014).

People throughout history from different countries speaking different languages have always interacted with each other for various reasons namely for trade, for religious conversion, for colonization, for promotion and transfer of knowledge, for wars, for solving international problems etc. Against this background, translation has existed in history for thousands of years to fulfill this human need for communication between different cultures. To facilitate communication between different nations speaking different languages, centers of translation were established in second century BC in Alexandria. An important translation movement occurred in history. A centre known as the *House of Wisdom* was established in Baghdad, Iraq in 9th century during Abbasid Dynasty. This was an extraordinary centre of scholarship which housed many scholars from different religions. The patrons of this center spent a great of money on ambitious educational projects which had a profound impact on science. The *House of Wisdom* was meant to encourage scholars to go to different libraries of the world for books on any area in science and in any language whether Greek, Persian or Sanskrit and render those books into Arabic. Excellent books written by different authors till that time were brought to Baghdad and translated into Arabic; this was known as the translation movement. The number of translators is said to be 70 and their salary was a staggering 500 gold Dinars which is equivalent to around

£24000 today. This shows how prestigious translation was an activity at that time. Many books on medicine were translated and different branches of science flourished in that period thanks to translation (Usborne, 2009).

Translation has a huge impact on our lives and it is such an important phenomenon that even civilizations were built on its back. Islamic scholars in Baghdad during the Abbasid Dynasty translated different Greek and Indian books into Arabic and thus made great scientific discoveries. The Europeans later translated Arabic and Greek into their languages and thus transferred knowledge to Europe. Around the end of 19th century Germans translated Shakespeare (Newmark, 1995, p.7). Twenty-first century is an excellent time for translation. Millions of people around the globe are travelling from one part of the world to another for different reasons. During their interactions between different people speaking different languages, some form of translation occurs (Basnett, 2014, p. 1).The tradition of translation has existed for centuries but it is only in towards the end of 20th century that the subject of translation was established as an academic discipline. Earlier, translation was part of language learning courses and in fact the grammar translation method is still used (including Pakistan) in many parts of the world to teach languages. To the English speaking countries, this discipline was introduced by James Holmes (Munday, 2008, p.8). Since WWII, English language has been the most translated language worldwide (Venuti L. , 1998).

Translation Studies as a separate discipline rose to prominence in 1980s.This subject has developed in many parts of the world and is certain to continue developing in the twenty-first century. Translation Studies brings together work in a wide variety of fields such as linguistics, literary study, history, anthropology, psychology and economics. Translation takes three forms (Bassnett, 2002, p.23):

(1) Intralingual translation or rewording is an interpretation of the verbal signs by means of other signs in the same language also called paraphrase.

(2) Interlingual or translation proper is the interpretation of the verbal signs by means of some other language.

(3)Intersemiotic translation is an interpretation of verb signs by means of signs of nonverbal system.

This study revolves around the second type of translation, i.e., interlingual translation which in this case is the study of translation from Pashto into English. In

Translation Studies, the source language (SL) is the language being translated from while target language (TL) is the language being translated into. In my work, the source language is Pashto (which is my first language) and the target language is English. Poetry of Rahman Baba, in the source language Pashto, has been translated into the target language, English, by Robert Sampson and Momin Khan. If both the languages belong to the same language family and if no lexical gap exists between them, then translation is easy but if both the languages belong to different language families and lexical gaps exist between them, problems arise in translation. Pashto and English belong to two different language families and translation of any literary work especially of poetry from Pashto into English is not without problems.

Thanks to advances in technology (mainly due to the Internet), the world has truly become a global village. More and more human interaction occurs today in the world than ever before. There is more international travel now in the world than ever before. At the heart of all this interaction is language. Though English has become the international language in the world linking different races and nationalities, still the role of local languages cannot be denied. In such a scenario, the role of translation is immensely important. Scholarship in the form of more and more books and journals on different aspects of translation has increased in the past few decades (Munday, 2008, p.6). Translation Studies has expanded so much that even encyclopedias have been written on it. 'Routledge Encyclopedia of Translation Studies' by Mona Baker, arranged alphabetically with a 691 pages, provides the conceptual framework and history of translation. The Sapir-Whorf hypothesis says:

> We are, in our thinking and forever, at the mercy of the particular language which has become the medium of expression for our society because we cannot but see and hear and otherwise experience in terms of categories and distinctions encoded in language. The categories and distinctions encoded in one language system are unique to that system and incommensurable with those of other systems. (Lyons, 1981, p.304)

Sapir-Whorf hypothesis is particularly of interest to translators who in the course of translation are faced with concepts and ideas that they find immensely difficult to translate. In other words, in translators agree that what is said or written in one language may not be said or appropriately said in another language. Lexical gaps, in other words, exist between languages. In Pashto, we have the kinship term 'lewar' (a wife's husband's brother). In

English, we do not have a term for this kinship relation. If some concepts are lexicalized in one language and not in the other, then how do translators go about translating from one language into the other? Some translation studies experts say that what is said in one language cannot be said in another language appropriately while others believe that languages are flexible and what one language expresses can be expressed by another language as well.

Translation Studies as an academic discipline grew in 1970s and 1980s and is in its 'swaddling bands'. Earlier it was regarded as an unscientific and uninteresting area worthy of no respect. Translation Studies as a discipline emerged after the WWII and it was in fact the war which prompted the rise of many translation investigations especially in propaganda and intelligence. During the war, many people attempted to encode and decode information in different languages. Many operatives proficient in more than one language made translations from one language into another for strategic purposes. War spread to isolated areas and an awareness of languages spoken in those areas came to the fore and a need for translation between these languages was necessitated. In 1990s, Translation Studies expanded globally. Once considered as a marginal area of enquiry, translation came to be recognized as a significant area of exchange between humans from all parts of the world. Today, interest in Translation Studies is the strongest and translation is being studied the world over. The twenty-first century is a century of travel not only through space but also through time and in translation between languages plays an important role in this scenario. Interest in translation abounds everywhere; a large number of books on translation have been written in the past three decades or so. Journals on translation studies have been set up and international professional bodies namely European Society for Translation Studies has been established. Moreover, approximately a dozen encyclopedias have been written. Courses on translation are being offered all over the world which shows international interest in translation (Bassnett, 2002). In Pakistan, University of Gujarat has recently launched MPhil and PhD programmes in Translation Studies. National University of Modern Languages, Islamabad (NUML) launched first ever translation services for general public and government agencies in 2017.

History of translation in the West is marked for two thousand years by two translation notions: literal translation and free translation. This distinction originated with Roman lawyer Cicero and St Jerome; they translated Greek into Latin. During those times, word for word translation reigned supreme. This approach was particularly adopted for the

translation of sensitive texts such as the Bible which is considered by many to be the word of God and any attempt to translate it freely was considered blasphemy and a great risk. William Tyndale translated the Bible into an English vernacular for which he was persecuted and later executed. A translator translating from a closely related language into another related language often opts for literal translation but if the two languages are unrelated and the translation is still produced literally, the result is often termed as 'translationese' which is a derogatory term. However, there are cases namely legal documents, agreements, manuals, and treaties etc. where literal translation is preferred as opposed to in poetry (Hatim & Munday, 2004).

Any piece of translation which a translator undertakes is characterized by challenges and glitches. Poetry translation is doubly difficult because of the importance of both form and content in poetry. The form that a poem takes contributes to its meaning. A poem has figures of speech such as alliteration, simile, metaphor, hyperbole, oxymoron and many more. It is extremely difficult to re-create a poem through translation in a target language. During translation, a translator has to decide whether to prefer form over content or the other way round. Poetry translation is considered to be the most difficult in all literary translation. Despite this, great masterpieces of poetry translation have appeared. Homer's *Iliad* and *Odysseys* are known to the Western world in their translated forms, i.e. translated from Greek into English. Similarly *Gulistan* by Saadi was translated by Rehatesk in 1964. Translated works may at times afford readers enormous pleasure as admitted by John Keats:

Much have I travell'd in the realms of gold (Keats).

Pukhtuns and Britishers came into contact in the second half of the 19th century. This was the time when many British translators showed interest in translating Pashto poetry into English. Henry George Raverty was first translator who translated Khushal Khan into English. He wrote *Selections from the Poetry of Afghans* (1862, Kolkata). Later in 1890 Bidduph translated poems of Khushal Khan and published *Selections from the Poetry of Khushal Khan Khattak.* In 1963 Olaf Caroe and Evelyn Howell jointly translated Khushal Khan Khattak and published *The Poems of Khushal Khan Khattak* in 1963 from the University of Peshawar. In 965, Dr. N Mackenzie translated poetry of Khushal Khan Khattak entitled *Poems from the Divan of Khushal Khan Khattak.* In recent years, many different translators and scholars have worked on Pashto. Recently, the English translation of the poetry of the famous Pashto poet Ghani Khan, son of Abdul Ghafar Khan, was launched. The book was entitled *The Pilgrim of Beauty; Selections from the Poetry of Abdul*

Ghani Khan translated by Imtiaz Ahmad Sahibzada. Robert Sampson and Momin Khan translated all the poems of Rahman Baba into English in 2005 and called it *The Poetry of Rahman Baba: Poet of the Pukhtuns.* The aim of my research is to look at this translation in the light of Vinay and Darbelnet's model of translation strategies.

1.2. Statement of the Problem

Translation of poetry is a difficult task due to different factors involved in the process of translation. Translated works (especially poetry translations) often do not convey the message(s) intended by the poet because in poetry both form and content play an important role. Language of poetry is connotative in nature, dense in meaning and riddled with different figures of speech. Hence, it is not easy for a translator(s) to reproduce the exact meaning contained in a poem while translating poetry from a source language into a target language. Therefore, ambiguities arise which are reflected in translation. The present study aims at investigating such ambiguities and difficulties encountered in the translation of Rahman Baba's *Diwan* into English. The study also explores the use of translation strategies employed by the translators in translating the *Diwan* of Rahman Baba using Vinay and Darbelnet's model.

1.3. Objectives of the Study

Objectives of the study are:

1. To find out which translation strategies have been used by the translators in translating Rahman Baba's *Diwan*
2. To investigate the lexical choices made by the translators in their translation of the *Diwan*.
3. To identify how far the sense of the source text is maintained in the translation.

1.4. Research Questions

1. What translation strategies have been employed in the translation of the poetry of Rahman Baba by Robert Sampson and Momin Khan?
2. What lexical choices have been made by the translators in the translation?
3. How far is the sense of the source text maintained in the target text?

1.5. Research Methodology

In the process of translation, a translator uses many strategies to effectively convey the message in the source language to the target language. Vinay and Darbelnet conducted a comparative stylistic analysis of English and French by looking at texts in both languages

noting the differences between them and identifying different translation strategies. The Theoretical Framework for this work is Vinay and Darbelnet's model which looks at strategies like direct translation and oblique/indirect translation. These strategies form seven procedures of which direct translation covers three and indirect translation covers four. These strategies as defined by Vinay and Darbelnet are *borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation.* The model begins with *borrowing* (using the exact word from the source text) and ends with *adaption* where a considerable distance and difference from the source text can be observed. The researcher will analyse the use and effectiveness of all these strategies/procedures in the translation of Rahman Baba's poetry into English.

1.6. Significance of the Study

Although English is the lingua franca in the world today, the importance of translation from one language into another remains great as ever. Today, there is more and more interaction between different nations on the international scene than ever before. Due to advancements in technology, it is far easier now for people from different parts of the world to come into contact with each other on daily basis. In such a scenario, translation plays a crucial role. Translation (especially from a local language into English or any other major language) introduces local authors to international audience. Translation occurs in many different fields such as politics, religion, education, science, literature etc. *The Alchemist*, for example, written by a Brazilian author Paulo Coelho in Portuguese, has been translated into 80 languages making it the most translated book by a living author (Capretto, 2017).

Translation Studies is a new emerging field and scholarship in this discipline is growing by the day. Courses in Translation Studies are being offered in many universities all over the world at different levels both graduate and post- graduate. A large number of institutions are offering MPhil and PhD degrees in Translation Studies these days all over the world. This research work is significant in the sense that it attempts to see how message(s) in the source text has been conveyed in the target text especially if the work is as serious as the poetry of Rahman Baba and translation of his work into a foreign language. This work throws light on how literal translation of poetry can alter the message of the poet; it also suggests some remedies to improve that kind of translation. This research work has identified gaps in the translation and anyone working on translation in general and this work in particular in future can and will benefit from my work. My work may help those

scholars who are working on their degrees in Translation Studies in general and poetry translation in particular. It seems I am the first beneficiary of this research work as I have begun working on re-translating the entire *Diwan* of Rahman Baba into English with faithful translation approach.

The translation of Rahman Baba's *Diwan* into English by Robert Sampson and Momin Khan is an important work but according to my review of related literature and personal observations, it has not been investigated systematically before. Therefore, the researcher chose this translation in order to analyze it in the light of Vinay and Darbelnet's model. This work is a contribution to research into Translation Studies in general and to research on the translation of Rahman Baba's poetry into English in particular.

1.7. Delimitation of the Study

This research is delimited to a selection of 12 poems selected randomly from the book *The Poetry of Rahman Baba: Poet of the Pukhtuns* by Robert Sampson and Momin Khan. The book contains 341 poems and their translation into English.

1.8. Organisation of the Study

The present research work consists of five chapters which are introduction, literature review, research methodology, data analysis and conclusion. First chapter introduces the topic discussing different aspects of translation. Poetry as a genre and the challenges and difficulties it presents in translation have been discussed. Chapter two reviews the current literature on translation in general and translation of poetry in specific. This chapter discusses what makes translation of poetry more difficult than other forms of literature. This chapter also discusses translation of metaphor and Rahman Baba as a Sufi poet and themes in his poetry. The third chapter discusses the research methodology adopted for the research. It includes research design which is qualitative in nature. Third chapter discusses Vinay and Darbelnet's model in detail on which the study is based. In fourth chapter, the researcher has conducted textual analysis in order to investigate different translation strategies employed by the translators. In last chapter, the researcher discusses the findings and gives recommendations to future researchers and translators.

CHAPTER 2

LITERATURE REVIEW

2.1. Introduction

It is language more than anything else that makes humans superior to other creatures. Language is the most sophisticated tool that humans use; it is the very machine which makes human progress and human culture possible. All the scientific progress and human development is simply impossible without language (Barber, 2007, p.17). In the history of human development, language is the most important trait (Pinker, 1994, p. 16). Most of us spend a great deal of time listening, speaking and, in literate societies, reading and writing. Interlocutors use 4000 to 5000 words an hour whereas in a radio monologue, for instance, 8000 to 9000 words are used. A person reading at a moderate speed reads 14000 to 15000 words in an hour. A person who talks for an hour listens to a radio programme for an hour and reads for an hour possibly comes into contact with 25000 words in that time. For the whole day, the total words encountered could be as high as 10,000. Our lives depend on the use of our first language; our inability to use our first language, for whatever reason, can seriously affect our status in society. Keeping in view the crucial importance and ubiquity of language in our lives, every year linguists, philosophers, psychologists, sociologist, anthropologists, speech therapist, actors and translators realize that they need to study language more deeply. In recent years, a fast growing branch of knowledge has been linguistics-the scientific study of language. Those who study languages systematically are called linguists. Linguists try to answer some of the following questions:

      i)   What is language?

      ii)   How do languages work?

      iii) What do languages have in common?

      iv) How do languages differ from each other? (Aitchison, 2003).

For a translator, the last two questions are of great importance. If languages expressed concepts in a similar way, it would be easy to translate these concepts from one language into another and learning a new language would also be easy. But anyone who

has either attempted translation or tried to learn a new language knows that concepts in different languages differ substantially. Translation is operation which is performed on languages and it involves translating a message in a text into another language (Cartford, 1965, p. 1). Common sense dictates that this might be an easy task. But this process is from easy and is in fact highly complex. A text during translation, in addition to so many other tensions, is pulled in at least ten different directions (Newmark, 1995, p.5). Every language expresses concepts differently, that is to say different languages have different proverbs, different idioms, different collocations, different prepositions etc. Languages articulate different categories in a different way and this makes the task of translator all the more difficult (Baker, 2011.Language is an organized human behavior and interaction in any situation in life without language is not possible (Catford, 1978, p. 1).

2.2. The Concepts of Equivalence in Translation

It is a well-known fact that the vocabularies of different languages are in no way similar which means that some ideas and concepts are freely and conveniently expressed in one language than they are in another. There is in fact no complete equivalence between languages via translation (Bassnett, 2002).One often becomes aware of this fact when one attempts any piece of translation especially translating proverbs from one language into another. The same idea is expressed by Sapir-Whorf hypothesis which says that differences exist in the grammar and vocabulary of languages to the extent that whatever is said in one language cannot be said in another language. Translation is primarily meant for reproducing a message(s) in another language. To reproduce that message, a translator has to make both lexical and grammatical adjustments (Taber,2003).In Urdu/Arabic/Pashto, for example, we have these terms denoting religious practices such as 'estikhara' استخاره 'tehjud' تهجد 'umra' عمره etc. These concepts cannot be easily translated into English because these concepts culture-bound. Problems arise in translation when the distance between the source language and target language is long. In other words, when the source language and target language belong to different language families or when the source language culture and the target language culture are far apart. On the other hand, whatever is said in one language can somehow be said in any other language (Nida & Taber, 1982). Only poetry-where form and content both play an equal role to convey meaning- is considered untranslatable and can be translated only through creative transposition (cited in Munday, 2008, p.38). As translation is the transfer of message(s) from a source language to a target language and the quality of translation to a great extent depends upon how successfully the message(s) is

conveyed from the source language into the target language. Analysis of a piece of translation involves comparing it with the message(s) in the source text in terms of a relationship called equivalence or translation equivalence. The opposite of equivalence is non-equivalence. Translation experts have defined translation equivalence in different ways. According to Catford, translation is simply a matter of finding a suitable equivalent selected from a list of potential equivalents for each source language item in the target language. But this definition was criticized by other translation experts who said that this definition of equivalence applies to sentence level only and it ignores cultural, textual and other situational factors which play an important role in translation. This notion of equivalence also presupposes a one-to-one correspondence between languages which, as said earlier, does not exist between languages. Catfort's notion of equivalence does not consider textual and cultural factors which play a key role in translation (Cowie M. S., 1997). This notion of Catfort's equivalence is used in machine translation though (Baker 2001). As said earlier, one-to-one correspondence between languages does not exist. Hence, translation which is generated with Catfort's equivalence in mind will produce some ridiculous results .Once I typed 'The nearer the church, the farther from God' into Google search bar to check its translation into Urdu. I got the following result:

قریب چرچ، خدا سے دور

This is a word-to-word literal rendering and thus is not correct. We know that the correct translation or equivalent of this English proverb in Urdu is 'چراغ تلے اندھیر'. Anyone who knows Urdu and English well will rate the above translation done by Google as ridiculous.

Experts have divided the notion of equivalence into sub-components. Eugene Nida came up with dynamic and formal equivalence whereas Kade propounded total, facultative, approximative and zero equivalence. Each of these types of equivalence embodies a particular type of ST and TG relationship (Cowie M. S., 1997) .The notion of equivalence is at the heart of translation. To achieve equivalence, translators use different strategies to effectively convey the message(s) expressed in the ST into the target text. The use of such translation strategies is what my research is all about. I am going to look at different translation strategies employed in the translation of the poetry of Rahman Baba into English. These translation strategies were propounded by Vinay and Darbelnet who while studying the stylistic differences between English and French noted that equivalence in

translation is a procedure which 'replicates the same situation' of the original by using different words (Munday, 2001).

Translation Studies deals with transferring message(s) from one language to another. So far, there is no agreement among linguists as to what constitutes a good translation. But the standard of translation to a greater extent depends upon how successfully a message(s) is conveyed from a source text (ST) to a target text (TT). Whenever a particular piece of translation is analyzed, it is compared with the original text to see how equivalent the target text is with the source text. Equivalence is a term used to refer to the relationship existing between a translation and the original text. This notion of equivalence is considered to be one of the most problematic in Translation Studies and approaches to it differ. Some experts define translation in terms of equivalence (Cartford, 1965; Nida, 1969; Keller, 1995) while others reject equivalence saying it is either irrelevant or damaging to Translation Studies. Yet others take a middle course of the two.

Roman Jacobson, the Russian linguist, identified three different types of translation in his article 'On Linguistic Aspects of Translation'. In this article, he asserts that translation of a concept in the source language may serve as adequate interpretation in the target language but in fact no full equivalence in meaning exists in different languages. Even synonyms in a language have different associations and nuances of meaning and hence no synonym in a language can be said to be complete equivalent to another synonym in that particular language. If no complete synonymy exists in intralanguage translation, how can full equivalence exist in interlingual translation? In fact, what translators do or should do is to find a near equivalent while rendering a message(s) from one language into another (Bassnett, 2002). According to Catford, translation is the replacement of textual material in source language by a similar textual material in the target language. This notion of equivalence by Catford is essentially quantifiable which sees translation as a matter of replacing source language item by a target language item taken from a list of potential equivalents. But according to Snell Hornby, such a notion of equivalence presupposes a high degree of on- to-one correspondence between languages which in fact does not exist. Eugene Nida came up with the notion of formal and dynamic equivalence. Formal equivalence is achieved when an item in source language is replaced by a similar item in the target language. Nida talked about formal equivalence in the context of Bible translation where any liberty with the word of God was considered heresy. It is to be noted that strict adherence to formal equivalence at times results in ridiculous translation and that example

of the Urdu sentence 'Sadar bazar ma kolya chal rahi thi' comes to mind which was translated by a student as 'Bullets were walking in president bazar'. Many more such examples can be cited here to prove the point that strict adherence to formal equivalence can produce ridiculous translation (Cowie, 1997).

A common problem faced by translators while translating from a source language to a target language is that no one-to-one correspondence exists between languages as each language expresses reality in a different way. A great number of semantic fields (a set of semantically related items like adjectives related to personality for example) are similar to all languages. Most languages have sematic fields of time, emotions, shape, size, verbs of movement etc. But in many cases semantic fields in different languages do not match because many concepts in languages are culture specific. Each semantic field in a language usually has several sub-lexical sets which in turn have further sub-divisions. It is highly likely that the more elaborate a semantic field in a language, the more distanced it will be from a related semantic field of another language. Languages usually agree on the larger headings of semantic fields but differ in sub-fields. So most languages, for example, have words for more general *verbs of speech* such as *say* and *speak* but may not have equivalents for more specific ones. Languages usually have words for those concepts which are relevant to their environment. That environment might be religious, cultural, political, legal, economic, social, physical etc. (Baker, 2011). A translator will find it difficult to translate the Pashto word 'hujra' into English or the Arabic word 'aqiqa' because these concepts are culture-bound. Semantic fields are arranged hierarchically going from general to specific ones. The general word is called superordinate and the specific one is called hyponym. So the word *flower* is a superordinate of *rose, bus* whereas *bus, car* are hyponyms of vehicle. It is clear that any meaning which is denoted by a general word is part of the specific word that is hyponym but not vice versa. A car is a vehicle but not every vehicle is a bus. Translators can manipulate this feature of semantic field when they have to deal with semantic gaps in languages. They modify the superordinate word or use circumlocution while translating from the source language into the target language. Thus the notion of semantic field can be a valuable asset to translators for dealing with non-equivalence in languages (Baker, 2011). Translators use different strategies to deal with non-equivalence between different languages;

a) Translation by expressing something by means of a general word
b) Translation by using a less expressive word

c) Translation by cultural substitution

d) Translation through borrowing or calque.

The last strategy relates to my research.   Robert Sampson and Momin Khan have borrowed many words from Pashto in this translation of Rahman Baba's work into English. Most of these borrowed words are culture or religion specific Words like 'mullah', 'dervish' 'fakir', qibla', 'halal', 'haram' ' pir' etc. are used in the English translation as these words have no equivalents in English. Similarly, these food words like 'pizza' 'burger' 'macaroni' 'sandwich' etc. have no equivalents in Pakistani languages so we have borrowed these words from English.

2.3. Translation Strategies

A translation strategy refers to a technique or method which a translator adopts to translate a source language into a target language. Domestication vs foreignisation, formal equivalence vs dynamic equivalence and direct vs indirect translation methods are to name a few. Domestication and foreignisation explore the degree to which a translator(s) makes a source text conform to a target language. Domestication is a translation strategy which strives for making a source text close to the target language readers. In other words, this strategy domesticates a source text to a target language readers. Target text is reproduced in such a way that the strangeness of the target text is minimized. Venuti traces the history of the term domestication to Schleiermacher's famous quote which says that 'domestication leaves the reader in peace, as much as possible, and moves the author towards him'.Venuti considers domestication negative because domestication imbues a foreign text in the source language with values of the target text. In Anglo-American culture, domestication is a predominant translation strategy as in most cases asymmetrical relations exist between different cultures. Foreignisation, on the other hand, is translation which retains some of the elements of the source language. In such a translation, ''the translator leaves the author in peace, as much as possible, and leaves the reader towards him'' (Venuti L., 1995). This translation by Robert Sampson and Momin Khan foreignises the *Diwan* of Rahman Baba as it retains many elements of the source text in the translation. Many words from Pashto have been borrowed into English such as 'pir', 'malang', 'halal', 'haram', etc. There are other elements of foreignisation too in this translation by Robert Sampson and Momin Khan. Pashto idioms, for example, have been translated literally into English as they are used in Pashto producing at times funny translation. Formal equivalence or formal equivalent refers to a target language item which expresses the closet counterpart to a word in the target language. But there is no one-to-one correspondence between languages, in

other words not all ideas or words will have their formal equivalents in another language. Apparently, similar looking or similar sounding words in one language in fact convey different meanings. Any translation which uses more formal equivalence usually results in artificial kind of translation and is more difficult to understand and will be supplemented by means of footnotes. Formal equivalence alters the grammatical and stylistic patterns of the receptor's language and hence distorts the message causing misunderstandings. In English, if we try to translate 'heart' which refers to seat of emotions into another language which express the same meaning using another part of body like 'liver' or 'abdomen'. How will a translator use formal equivalence to translate this idea? The translator will have to translate that idea using dynamic equivalence which is a quality of translation which characterizes a translation in which the message of the original has been reproduced in the target language in a way so that the response in that target language is the same as the source language. Frequently, the form is changed, but the meaning remians the same (Taber, 2003).

2.4. Loss and Gain in Translation

Sameness or one-to-one correspondence does not exist between languages. Thus it is clear that whenever a piece of translation occurs, both loss and gain will result in the translation process. Loss in translation is often regretted by experts but it is also possible that a translator may enrich a source text through translation. Lack of correspondence between concepts in different languages is termed as non-equivalence and non-equivalence produces untranslatability. Eugene Nida has talked about such concepts which exist in source language but do not exist in the target language. Guaica, a language spoken in Venezuela, expresses a wide variety of meanings for the word *good, bad, ugly* and *beautiful.* The words *good* and *bad* in Guaiac follow not a dichotomous but a trichotomous classification:

i) The word *good* means desirable food, chewing dope moderately, setting one's wife on fire to discipline her, stealing from someone who belongs to a different caste.

ii) The word *Bad* means rotten fruit, any imperfect object, killing someone from your tribe, lying to someone, stealing from a member of your family (Bassnett, 2002).

There are around 6909 languages are spoken all over the world (Linguistic Society of America, 2018) In all these languages, some ideas are more expressible than they are in another. Language is the product of culture. We get awareness about our culture at the same time when we acquire our first language. The process of our first language takes place as a

result of cultural immersion and our first language provides us with a system of categorizing the world around us (Yule, 1993). For instance, Eskimos are said to have no word for 'snow' but have many words for different kinds of snow. Most Australian languages have no word for 'sand' but several words for different kinds of sand. In Pakistan we have the concept of 'غیرت' which is translated as honour in English but the translated word does not have those connotations which the Urdu or Pashto word 'غیرت' carries. Culture-bound words are more expressible in one language than they are in another language (Lyons, 2009).Similarly, the English definite article 'the' cannot properly be translated into many languages. The Sapir-Whorf hypothesis says:

'We are, in our thinking and forever, at the mercy of the particular language which has become the medium of expression for our society because we cannot but see and hear and otherwise experience in terms of categories and distinctions encoded in language. The categories and distinctions encoded in one language system are unique to that system and incommensurable with those of other systems (Lyons, 2009, p.304).

Sapir-Whorf hypothesis is particularly of interest to translators who in the course of translation are faced with concepts and ideas that they find immensely difficult to translate. In other words translators agree that what is said or written in one language may not be said or appropriately said in another language. Lexical gaps, in other words, exist between languages. In Pashto, we have the kinship term 'lewar' (a wife's husband's brother). In English we do not have a term for this kinship relation. If some concepts are lexicalized in one language and not in the other, then how do translators go about translating from one language to the other? Some translation studies experts say that what is said in one language cannot be said in another language appropriately while others believe that languages are flexible and what one language expresses can be expressed by another language as well. Interestingly, sometimes languages belonging to different families might express the same idea in a slightly different way. In Pashto we say 'laas ghozawa' ' لاس خوزاوه' meaning 'hurry up'. Literal meaning of the said Pashto expression is to 'shake or move a hand'. There is an interesting equivalent in English for this Pashto expression which is 'shake a leg'.

Noticeable differences exist across languages and are often untranslatable in the source language. The existence of numerous words for different types of snow in Eskimo, for aspects of camel behavior in Arabic and for different types of bread in French are often hard to translate in English. While translating the Bible into many different languages,

many concepts such as Trinity, parables etc. are hard to translate. While translating the Quran or Ahadith from Arabic into English for instance, many concepts like 'azan' 'bidah' 'darud' 'dhikr' are difficult to translate in English as these concepts do not exist in English (Bassnett, 2002, pp. 38-39). Here I would like to mention an Urdu expression 'sufaid jhoot' 'سفید جھوٹ'. In Urdu, it means a big lie. In English, on the other hand, we have an apparently similar expression 'white lie'. At first glance, we might think that 'white lie' is the translation of 'sufaid jhoot' but in fact these two expressions have totally opposite meanings. The Urdu expression means a big lie while the English expression 'white lie' means a harmless lie. In the same way, the definite article 'the' in English has no equivalent in Urdu and Pashto. Catford has identified two types of untranslatability. First, linguistic and second is cultural. Linguistic translatability occurs when no lexical or syntactical correspondence exits in a target language for a source language item. Definite article 'the' has no linguistic equivalent in either Urdu or Pashto. Cultural equivalence refers to customs, concepts or ideas that exist in one language but not I another. There is a Pashto custom called 'swara' prevalent in Pukhtun community. According to this custom, a murderer gives the hand of his daughter or sister in marriage to any of the male member of the family who he murdered in order to end a dispute. The girl or in some cases girls are given as compensation in place of blood money. Without commenting on how unfair or otherwise this custom is, I would say that there is no word for this custom in English. Similarly, there is no lexical item for 'jirga' in English and the same can be said about 'vatta satta' tradition also. Though these concepts are not lexicalized in English, they can still be translated. Concepts or ideas like 'turbur' 'nang' 'namoos' 'gherat' are very hard to translate into English. Many people translate 'turbur' as cousin and 'gherat' as honour and dignity but these words do not carry those connotations that the Pashto words have. Similarly, food items like 'pizza' and 'burger' and 'sandwich' were not part of our culture. So there were/are no words for them in Urdu and in Pashto. When these food items became part of our culture, we borrowed these words from English. Similarly, the English sentence 'I like to propose a toast to the bride and the groom' cannot be translated into Urdu or Pashto as this custom or act does not exist in eastern societies. 'Halloween', 'Good Friday', 'Ash Wednesday', 'Mardi Gras', 'Rosh Hashanah' have no equivalence in Urdu or Pashto.

2.5. Problems in Translating Poetry

Human beings through evolution have been able to voice a variety and combinations of different sounds. Our languages can express strong emotions and complex

information to a great degree of subtlety. In our childhood we hear the sounds of our language, we imitate them and we enjoy them. We enjoy the sound of a language more when they take a poetic form. Poetry makes use of musical devices such as alliteration and onomatopoeia etc. (Weinwright, 2005, p. 1). According to dictionary.com, poetry is the art of rhythmical and metrical composition which is mainly written but could be spoken also and which is used for exciting pleasure by beautiful, imaginative or elevated thought.

Poetry is a genre of literature and the existence of literature is marked by the following features. First, literature is characterized by form and content: what is said by a writer is equally important to how it is said especially in poetry. This feature of literature is more important in poetry than in any other form of literature. Second feature of literature is imagination and creativity; literature is writing in which facts are not reported but it is something in which situations and stories are created. Third feature of literature is its subjectivity. In literature including in poetry a writer expresses an individualistic point of view which is different from an objective viewpoint. Fourth feature of literature is artistry that is to say literature is meant to occupy a unique artistic position. Last but not least, literature is characterized by greatness which means that literature especially poetry is writing which only gifted people can produce but which is meant for people in any culture and setting((Rainsford, 2014, p. 8). Prose (as cited in Hoeper, 1981) is 'words in their best order' and poetry is 'the best words in their best order'. Poetry attempts to express a poet's emotional and philosophical response to his experiences and to the world around him. Poetry expresses what a poet feels rather than what a poet knows as fact. Poets use metaphorical language and metaphorical languages requires a big leap of faith in both a poet and his audience. When poets compose great poetry, they succeed in producing in their audience the same reaction similar to that actually experienced by poets. Thus, poetry is fundamentally metaphoric in nature and is capable of communicating in very few words thoughts and ideas of highly complex nature. This is the very point where translation fails. Translation of poetry often falls short of the original because poetry is densely packed with ideas.

All instances of translation serve as acts of communication the same way as other kinds of verbal interaction. Poetry is considered to be an exception as poets do not convey information in the strictest sense as poetry is mainly self-expressive that is poets write poetry mainly to express their deepest emotions (Hatim & Mason, 2005). Sometimes, this is not mere emotion they are expressing; sometimes this is simply madness and that is why

the translation of poetry is considered to be the most demanding, the most difficult and the most rewarding of all. A domain of literary translation, far more has been written on the translation of poetry than on either prose or drama. Robert Frost definition of poetry as 'lost in translation' is often cited in literature to highlight the impossibility of the task. Most of the time, translators who translate poetry are themselves great poets such as Robert Frost, Percy Shelly, Seamus Heaney. An important issue, from the readers' point of view, is that which poet matters more, the original one or the translated one. In most cases, the original poet matter more (Baker, 2001). In the case of the work I am going to analyze, who matters more is of course the poet Rahman Baba who towers over the translators. In many cases, the caliber of a translator(s) may also persuade the readers to read a particular piece of translation even may be from a culture that they are unfamiliar with. A translator may be helped, during the process of translation, by a native speaker of the target language. That is the case with this translation which I am going to analyze. Momin Khan, the native of speaker of Pashto which is the source language here, is helped by Robert Sampson.

Poetry translation is difficult for three main reasons. First, the poet whose work is being translated is usually dead and reproducing the theme of the poems written by that poet through translation in the target language becomes really difficult (Bassnett, 2002). The same is the case with my research work. The poet Rahman Baba whose work has been translated by Robert Sampson and Momin Khan is dead and some loss in the translation is bound to occur in such a case. Second, poetry is characterized by an abundance of figures of speech especially metaphors and similes. Metaphor in a source language may be different from metaphor in a target language and hence a translator finds it very difficult to translate the metaphor in the target language. In the case of this translated work by Robert Sampson and Momin Khan, metaphors used in the source text by Rahman Baba have been reproduced in a literal way which at times are hard to follow and distort the meaning altogether.. Third, the language of poetry expresses the innermost feelings and emotions of the poet which are clothed in alliterative and rhyming words. Reproducing such a text is all but impossible. Reproducing both content and form of poetry through translation is rarely possible. Usually form is sacrificed for the sake of content (Venuti, 2004). Moreover, the special form which a poem is written in may be peculiar to the poetry in one language but not found in another. One such example is *ghazal* which is one of the most popular forms of poetry in Urdu and Pashto but it has no true equivalent in English. Hence such a form is difficult to reproduce in the target text. The same is the case with my research. Rahman

Baba wrote his poetry in *ghazal* form and ghazal has no equivalent in English. Some say the *ode* is equivalent to *ghazal* but I believe some are still differences between them. Ghazal for instance has 'maqta' (couplet where the poet uses his real name or pen name) whereas ode follows no such practice.

The debate whether to translate a text literally or freely is relevant here too. In literal translation, the focus is on word to word, clause to clause or sentence to sentence translation and in free on the content. Free translation is also called sense for translation and it is more target language oriented than source language. Vinay and Darbelnet call them direct and indirect translation respectively and Nida specifies it as formal and dynamic equivalence. Which one is to follow is a point of disagreement amongst translation theorists. Both have their supporters and which strategy to follow when depends on the type of text and the purpose of translation (Cowie, 2014). What if the text type is poetry? With regard to poetry translation, literal translation is disliked and disapproved (Newmark, 1995). This point forms the core of my research. I am going to analyse which translation strategy (literal vs free) the translators have employed in the translation of Rahman Baba's poetry into English and to what effect. While translating poetry, translators have the choice between ugly literal translation and beautiful free translation.

In the case of poetry translation, if on the one hand, a translator(s) decides to render a poem literally, it is highly likely that the sense of the source text will be lost. This has happened to the translation of Rahman Baba's poetry by Robert Sampson and Momin Khan. Both the translators have rendered most of the poems literally and the translation at times reads funny. On the other hand, if a translator(s) decides to produce verse to verse translation, he will have to look for the closest equivalent forms in the target language which is not always the case. Andre Lefevere (cited in Bassnett, 2002) lists seven different translation strategies. One of the translation methods catalogued by him is literal translation. The emphasis in literal translation is on word for word translation. In literal translation, the sense of the original may be lost or the meaning of the poet may not be properly conveyed if the source language and target language belong to different language families (Munday, 2008). Poets often do not mean what they say apparently. The meaning of poetry is often hidden. In literal translation, translators translate what the poetry expresses on the surface and hence the real meaning or message is lost. Translating poetry through literal translation (third strategy in Vinay and Darbelnet's model) is like treating a patient externally while he/she has some internal disease.

Humans use language to perform different functions. One of the functions of a language is its aesthetic function which is language used to please others. This function of language depends upon the use of sound effects which consists of alliteration, onomatopoeia, assonance, rhythm, meter, stress etc. In poetry these features are essential for aesthetic reasons. Though it is easy to translate the message from the source language to the target language but in the case of poetry, it is not possible to translate the sound effects effectively. In poetry where both form and content are inseparably linked, a translator is faced with the hard choice of whether to prefer form or content. In other words, the opposite forces of literal and free translation pull translators in opposite direction (Newmark, 1995). That is the case with my research also. Translators of Rahman Baba have translated all his poems literally. No attempt has been made to copy the rhyming scheme or meter of the original. To convey the meaning of the original many striking features of the poems of Rahman Baba have been lost in the translation. The *Diwan*(of Rahman Baba) has an Eastern touch to it and many of the distinctive features of the poetry have been retained in the translation usually through a translation technique called 'borrowing' which will be discussed later at length (Khan, 2010).

One interesting thing about poetry is that the language of poetry deviates or differs in many ways from the day to day language. This deviation happens in poetry because poets have to keep rhythm or rhyme scheme in mind or maybe they want to achieve a particular effect by juggling with the language of the poem(s) they are writing. The language of poetry is condensed and it is written in heightened form; it is mostly connotative and not denotative in which form and content equally play a role. Poetry also has 'musical mode' (Raffel 1991) or inner rhythm regardless of any formal meter or rhyme pattern which is one of the most elusive yet essential features of the work the translator is supposed to translate. In addition to the difficulties encountered regarding content and form, sound associations, the translator of poetry is often expected to produce a text that is same like a poem or reads like a poem. The success of the translated work depends on the inherent poetic value of the poem(s) that is translated. The translated work is also expected to stand on its own that is to say if someone reads the translation and not the original work, so he/she should not feel that it is translation. But not many translated works fulfill that criterion and fall short of this standard. However, many translation experts disagree that this could be the case as they believe that translation is untranslatable. (Nabokov, 1955). According to Roman Jacobson, all concepts which exist in one language can be expressed in another. Concepts like 'watta

satta' 'hujra' 'aftari' 'sehri' may not exist in the target language culture but that does not mean that these concepts or ideas cannot be expressed in a target language. As far as translation of poetry is concerned, the sense of a particular poem may be translated, but not the form. Any piece of writing where form contributes to the meaning is often untranslatable. That is clearly the case with poetry, punning, song, or advertising. Sound effects, alliteration, consonance and assonance etc. in addition to double meanings are very difficult to translate in a target language (Munday, 2004).

هوښیار مه ګڼه هوښیار د دي دنیا

بې وقوف دے وقوفدار د دي دنیا

Hokhyar ma gana hokhyar da di dunya

Bewaqof dy waqofdar da di dunya

Do not consider the knowledgeable of this world as clever;

The dim-witted are the clever ones of this world. (Sampson & Khan,, 2005)

This couplet from the Diwan of Rahman Baba oozes musicality thanks to the repitition of 'د' sound three times in the first hemistich and four times in the second.. 'و' sound is repeated twice; The repitition of these alliterative sounds seven times and two times respectively in a couplet reverbatate with subtle music as alliteration is melodious. The repitition of ق and و sounds in the second hemistich add musicality too to the poem. Translation of this couplet does not please the senses as the Pashto verse does. The second line of the above couplet conatins a paradox which says that those who are considered clever in this world are in fcat highly stupid whereas the translation 'The dim-witted are the clever ones of this world' does not even make little sense. The repitition of words like 'هوښیار' and 'دنیا' emphasize the importance of these words. All the alluring features of this couplet(poetry) cannot be produced in translation.

Keeping in view the massive difficulties involved in the translation of poetry, many translation experts have been led to believe that poetry can only be translated literally thus letting the readers take their own meaning from it. The same is the case with the translation I am going to analyze in the light of Vinay and Darbelnet's model of translation. Most of the translation is performed in a literal way. Literal translation is one of the techniques used in translation and it forms a translation strategy in Vinay and Darbelnet's model. Roman Jakobson believed that poetry cannot be translated and that only creative transposition is possible in the case of poetry translation (Bassnett, 2002). Creative transposition or

transposition is one of a translation strategies formulated by Vinay and Darbelnet and it is one of the concerns of the present study.

2.6. Linguistic and Cultural Distance

Translation Studies has emerged as a fast growing and interdisciplinary branch of linguistics in recent years. Literal versus free translation dominated this field for many years. But in recent years the focus has shifted to cultural dimensions in translation. Language is at the heart of a culture and language is indispensable for the functioning of a culture (Nida, 2001). Historically speaking, translators have been acutely aware of cultural differences and their significance in translation (Robinson, 2007). Bassnett and Lefevere (cited in Munday, 2008) focus on the interplay between language and culture that is how culture influences translation. On the one hand, a piece of translation may occur between languages and cultures that are broadly similar to one another from example Arabic and Hebrew. In such a case, literal translation may be a good option. But if cultures of both languages are different as well as languages, then more complications arise in translation (cited in Venuti, 2000). No translation problems occur when the target language expresses ideas, objects and concepts that are universal. Problems or equivalence issues arise when there is cultural gap between the source and target language (Newmark, 1995). Cultures of both Pukhtuns and culture of the West for which the translation is meant are poles apart. In such a situation, any translation between these two languages would involve massive transformations. To elaborate, Venuti discusses three scenarios with linguistic and cultural differences or otherwise. First, when the cultures and languages are quite similar. In such a case, translation from the source language to the target language may be fairly easy but the translator should still be careful as false friends and apparent similarities might trick the translator. Second, a translator might come across a situation when the cultures are similar and languages are different. The correspondence between cultures will help in conveying cultural content but the translator will still have to make adjustments in the language. Third, when neither the language nor the culture is the same; in such a case, complications in translation are bound to occur and the translator has to make more efforts to produce a good translation. My research falls in the third category. Neither Pukhtun culture nor Pashto language is in any way similar to say the culture of England or the west. Cultures of England and Pukhtun society are vastly different in all respects. Source language Pashto and the target language English belong to different language groups and such a translation is more difficult to handle and the translator has to make great adjustments.

2.7. Translation of Metaphor

According to Encyclopedia Britannica**,** metaphor is defined as a figure of speech in which a comparison is made between two dissimilar entities. Metaphors show that two dissimilar things share same qualities; metaphors make a description more powerful. Metaphor is everywhere not just in our language but in our thoughts also (Lakoff & Johnson, 2003). We use metaphors in our day-to-day conversation so much that we do not even realizing it. We often talk of life as journey, arguments as war, theories as buildings, ideas a food (Kovecses, 2010).Metaphor is a fundamental feature of poetry. One of the ways in which the language of poetry departs from common langue is its heavy reliance on figurative language. Great poets often create new and original metaphors which often pass into common currency. In turn, poets may use metaphors that are already commonly used by the speakers of that language. In poetry, a metaphor may perform various functions from the mere showing of similarity or likeness to evoking a range of associations. Metaphor may be used just an embellishment or it could be the central them in a poem. As far as the translation of metaphors is concerned, translators have to find an equivalent image in the target language for the metaphor in the source language. 'The nearer the church, the farther from God', is translated in Urdu as 'چراغ تلے اندھیرا'. The Urdu proverb is an equivalent to the metaphor in English. If the image is a universal one, then the translators may just transfer the same image in the target language. For example, 'Walls have ears'. This proverb is translated literally in Urdu as 'دیوارو کے بھی کان ہوتے ہیں' and the same image exists in Pashto also. In fact, this is a universal image and it exists in 46 languages (Meider, 2004). 'All that glitters is not gold' is translated as 'ہر چمکنے والی چیز سونا نہی ہوتی' in Urdu. Both the metaphors have the same image.

Seven methods or techniques have been proposed by Peter Newmark to translate metaphor in a source language into a target language. First, to recreate the same metaphor literally in the target language if the same image exists in the target language. Second, produce another image in the target language which is compatible with the source language. Third, the metaphor may be translated via a simile retaining the same image. Fourth, translating the metaphor via a smile and adding the sense. Fifth, the metaphor may be reduced to sense. Sixth, the metaphor may be deleted in the translation if it redundant. Seventh, the metaphor may be translated by the same metaphor combined with its sense (Newmark, 1995). On most occasions, metaphors used in the poetry of Rahman Baba have been translated literally by Robert Sampson and Momin Khan which are often hard to

understand or they do not make much sense. They have used the first technique (literal rendering) suggested by Newmark while they may have used the second technique enumerated above, i.ie, to produce another image in the target language which is compatible with the source language. Translation of metaphor in the *Diwan* will be further commented on.

2.8. Pashto as the Source Language

Source language of my research is Pashto which is an Indo-Iranian language and target language of the research is English which an Indo-European language is. Pashto is written in modified Arabic script. Pashto is a syllable-timed language which means that syllables in Pashto take almost equal amount of time to pronounce. Pashto is primarily spoken by Pukhtuns who live in Afghanistan and Pakistan. Pashto was declared the official language of Afghanistan in 1936. Small communities of Pukhtuns speaking Pashto work and exist in the UAE, Saudi Arabia, Iran, Tajikistan and the United Kingdom. (Britannica Encyclopedia). Human kind originated 100,000 years ago on earth but human writing is a recent phenomenon (Harmer, 2004). Pashto is written with a modified Arabic script that is to say Pashto shares with Arabic many of its alphabets. English is written with the Roman Alphabets. Pashto is an SOV language (Subject-Object-Verb) whereas English is an SVO (Subject-Verb-Object) language.

2.9. English as the Target Language

Target language of my research is English. English is Germanic language. English originated in England in the 5th century in England and is spoken as the first language in the UK, the USA, Canada, Australia, New Zealand and various nations in the Caribbean Sea. According to an estimate, a third of the world's population, two billion people, know and use English to varying degrees (Encyclopedia Britannica). The history of English is marked by three distinct phases, Old English, Middle English and Modern English. English is a stressed-time language which means that in English stressed syllables tend to occur at regular interval of time and the length of an utterance depends upon the number of stresses rather than the number of syllables (Richards & Schmidt, 2010, p. 562; Hornby, 2018). Pashto is spoken in Pakistan and Afghanistan. The culture of these two countries is diametrically different from say the culture of the west or England for which the translation is meant. Culture plays an important role in translation. A culture has at its centre a language and a translator cannot afford to ignore that culture in which that language operates (Bassnett, 2002).

2.10. Prosody of Pashto Poetry

Prosody is the study or science of poetic meters or versifications. According to Mackenzie (1958), Pashto verse consists of two categories 'literary' and 'popular'. Literal verse, referred to as 'arozi' by Afghan writers, draws on Arabic and Persian rules. On the other hand, popular verse has two categories. Both groups include different songs. The first category consists of verses sung on the roads and also sung to the 'atan' dance (the traditional Pashtun dance). The other group of songs is sung by professional musicians. The popular songs are categorized keeping in view their rhyme patterns and common forms are 'ghazal' and 'charbeta'. The arrangement of words with a particular number of syllables with its weight (وزن, vezn) gives a Pashto verse its rhythmical beauty or balance. 'Vezn' is defined as the amount of time needed to utter or say a verse and a verse which has' vezn' is one which has equal 'sailab'(syllables in English) in a verse. Pashto poetry has two lines called 'misras' (مصرح) comprising of 'bait' which have 'vezn'. An appreciation of Pashto poetry is based on the understanding of these concepts and terms. It is to be noted that it is through scansion (تقطيع) that the lines of verses in Pashto poetry are weighed to know their worth. This scansion follows certain steps. To know which 'behr' (بحر) is used in a poem, the poem is broken into words known as 'sailab' 'سبلاب' and then grouping these 'sailab' according to certain rules. In Pashto poetry 'behr' and 'arkan' are equivalent to foot in English poetry. 'Rubai' and 'Masnavi' in Pashto poetry lend themselves to 'behr' but 'ghazal' and 'qasida' which have no fixed meter. In Pashto poetry, meter is determined by a pattern of stress and unstressed syllables (as cited in Caroe, 1963).

2.11. Ghazal

According to the famous Urdu dictionary *Feroz ul Lughat*, the word ghazal has the following meanings:

i) Talking to women

i) To praise the beauty of women

iii) A kind of poem which deals with the topic of love. Every couplet deals with a different topic. The first couplet is called 'matlah' and last couplet is called 'maqtah' (Ferozuddin, 2005). Ghazal refers to a love-poem or love-song in Arabic (Cuddon, 1999).According to Encyclopedia Britannica, ghazal is a genre of lyric poetry, usually short and beautiful in form and it usually deals with the theme of unrequited romantic love. But ghazal is not just restricted to romantic love only; it may deal with love for Prophet or love

for the Creator also. In ghazal a poet may in fact express his heartfelt feelings on any given topic (cited in Estella Dryland, 1993). As far as the form of a ghazal is concerned, first couplet of a ghazal is called 'matlah' (مطلع) and the last couplet is called 'maqtah' (مقطع).Last words of the first couplet rhyme together. The last word of the 'matla' rhymes with all the last words of a ghazal. Radif (ردیف) is the second line of all the couplets and it must end with the same word(s) in a ghazal. In the last couple of ghazal, a poet uses his name or pen name. Rahman Baba has used his name in all his ghazal in this anthology that I am researching on. A ghazal may be very short consisting of five couplets; it could be extremely lengthy with as many as forty-one couplets. Rahman Baba's ghazals are of varying length from short to long ones. Ghazal is a popular genre in Pashto poetry and many poets including Rahman Baba has written their poetry in ghazal form. Another poem form that Rahman Baba has written is Qasida.(قصیده) is commendatory or satirical in nature. It originated in Arabia from where it was adopted Persian poets. Pashto poetry has borrowed heavily from Persian poetry. Rahman Baba has written many *qasidas* praising Allah and the Prophet of Islam. English has no equivalent to either *ghazal* or *qasida*.

2.12. Sufism and Rahman Baba as a Sufi Poet

Rahman Baba was a Sufi poet and his poetry is teeming with Sufistic tendencies. Sufism is beliefs and practices through which Muslims try to become united with God. The follower of Sufism is called Sufi. Sufis are organized into orders or groups called 'tariqat' or paths. Each tariqat or path has a spiritual master knows as 'sheikh' or 'pir'. Pirs are like saints and have disciples who are guided by the pirs and are taught mystical teachings. In the west, Sufism is called Islamic mysticism (Campo, 2009, p. xxvi). References to different aspects of Sufism are available in Rahman Baba's poetry. An instance of the word 'pir' is in poem number 5 in the *Diwan*. .

که ئے نزر کړې و پیر ته

خوشحال درومي په خندا

Ki ye nazar ki ye *pir* ta

Khushala drumi pa khunda

If you offer it to a *pir*

He leaves happy and smiling

Sufis live simple life and wear simple clothes. They take their guidance and inspiration from the Quran and Sunnah and find the bases for their practices from life of

Prophet Mohammad (PBUH) and his companions. Most Sufis consider Islamic shria as basis for their outlook and their followers or 'murhsid' include people from all walks of life. Many different Sufi orders exist all around the world. Sufi poets have produced rich Islamic literature. Sufi poets often talk about Prophet Mohammad (PBUH).

كه صورت د محمد نه وے پيدا

پيدا كرے به خداے نه وه دا دنيا

Ki surat di Mohammad newey Piada

Paida kry ba khuday ne way da dunya

Sufi poetry often expresses a desire of the soul to become one with the beloved.

لاس دا ستا په مينه اچوم و گل ته

لكه بوټي نه لاس اچوي غرقاب

Laas da sta pa meena achom wa gul ta

La boty ta laas achwey gherqab

Sufi poets including Rahman Baba often praise female beauty 'عشق مجازى' (romantic love) which often lead him towards love for the Prophet of Islam **'عشق رسول'** (love of Prophet) or Divine love (عشق حقيقى).

ما چه خال دا ستا دا روخو به ميان وليد

نه بل هسے رنگ امام شته نه محراب

Ma che khal da sta di rozu pa mayan wa leed

Ne bil hase rung imam shta ne mehrab

Sufis have taken their vocabulary from the Quran and Ahadith and that's why Sufi poetry like that of Rahman Baba is filled with Islamic imagery such as 'rosary' 'mehrab' 'mosque', etc. The images of wine, cup and cupbearer are also common, including in Rahman Baba'poetry, in Sufi poetry.

چه خبر شوم د ساقي د جام له راح

لكه مړے ملاتي شوم له ارواح

Che khabar shom di saqi di jaam la raah

Laka mery mlati shom la arwah

Love for images like nightingale and rose can also be seen in their poetry. References to different verses of the Quran and Ahadith are found in Rahman Baba's poetry. Vocabulary used by Sufi poets is somewhat similar in Pashto, Persian, and Arabic

etc. The word 'sufism' is from 'suf' meaning wool probably referring to the type of woolen clothes Sufis or ascetics wear.

Sufis live simple lives strictly following the life style of the Prophet of Islam. That is the reason why Sufis are often called 'faqir' or 'dervish' or 'qalandar' etc. meaning poor. Both the terms 'faqir' and 'dervish' have now been permanently borrowed by the English language and are listed in *Oxford Advanced Learner's Dictionary* in its latest edition. References to these terms mentioned above is often made in the poetry of Sufis including Rahman Baba. A couplet from poem number 81 in the *Diwan* reads:

همره نوم د عاشقی و باندی مه رده

چه د بار به غم کښے نه شي قلندر څوک

Humra nom di asheqay verband mag da

Che di yaar pa gham ki ne she qalandar sok

Sufi poets usually praise God in their poetry. (Schimmel , 2017). Praise of God (Divine love) is in fact the central them in their poetry.

ګوره هسے کردګار دے رب زما

چه صاحب د کل اختیار دے رب زما

Gora hase kirdagar dy rub zama

Che sahib de kul ikhiyar dy rub zama

Intellectuals are of the opinion that romantic love leads to divine love. In other words, romantic love is considered a step towards divine love. But it does not mean that every. Sufis experience romantic love first and if done properly and honestly, it satisfies his ego. A romantic lover whether satisfied or not does not stop his journey over there. He moves to divine love. Sufism consists of a variety of mystical paths called tariqat. A mystic guide (pir) accepts disciples (murid) who are supposed to follow strict ascetic practices and have to fight against the lower soul. Sufism is a broad area and its thorough discussion is out the range of this research.

2.13. Themes in Rahman Baba's Poetry

Pashto poetry is immensely rich in its scope; it deals with themes like transience of life, certainty of death, love both for humans and for the Creator, belief in Allah, Praise of Allah, proverbial wisdom, hypocrisy, morality, friendship, clergies, landlords, birds, flowers and trees etc. My research is based on the translation of Rahman Baba's poetry into English. Arguably, Rahman Baba is to Pashto what Shakespeare is to English. Rahman

Baba can also be likened to Allama Iqbal who wrote poetry not for the sake of art but for the sake of life. Rahman Baba's poetry is like the Bible of Pashto language and is full of worldly wisdom. Rahman Baba's poetry for centuries was available to only Pashto-speakers until it was translated by Robert Sampson and Momin Khan in 2005 in a span of four years (Rashid , 2005).

Rahman Baba's poetry deals with a wide variety of topics ranging from common sense, worldly wisdom, hypocrisy, the ways of the world, being nice to others, peace, selflessness, transience of this world, abstinence from sins, romantic love, praise of beloved, cruelty of beloved, description of beloved, praised of Prophet of Islam, Praise of God and of course different aspects of tassawuf. These themes found in the poetry of Rahman Baba's poetry are relevant even in today's age of science and technology. Most of Rahman Baba's poetry is a reflection of the Quran and Ahadith. An interesting thing about the *Diwan* is that it has no mention of *jihad* or holy war or religious orthodoxy. He does talk about prayer, fasting, *halal* and *haram*, *hajj* and the Day of Judgment. Rahman Baba often talks about the majesty of God. He calls them the 'Kings of all kings'. 'No one is like my Creator', 'He has created all things'. The *Diwan* starts with a ghazal praising God. These poems extolling God are amongst the well-known in the west. Annemarie Schimmel considers such poems the deepest expression of piety in world literature (as cited in Sampson & Khan, 2010, p. 22). The theme of God's greatness runs throughout the *Diwan*. Allah has 99 names which express different aspect of his being. Rahman Baba talks various dimensions of this Being. Allah provides everything namely wealth, honour, happiness, beauty, health etc. Allah is omnipresent and omniscient. Rahman Baba often talks about the piety of God. Like Sheikh Sadie, Rahman Baba often repeats the image of beggar and king to portray two different worlds. Rahman Baba believes that it is one's actions that brings one closer to Creator and not wealth. Prophet of Islam is venerated in the *Diwan* and he is portrayed as a model for Muslims to follow. Rahman Baba talks about the pre-existence of the Prophet of Islam and his position as the last prophet. Many parts of Rahman Baba's poetry are related to *tasawwuf*. That is what makes it the core of his poetry. Rahman Baba often in his poetry addresses an imaginary beloved. The sex of the beloved on most occasions is unknown. Sometimes, it is male and sometimes it is female. Rahman Baba's poetry strongly emphasizes rights of the people حقوق العباد.Rahman Baba advocates good nature and urges his readers to be selfless and be beneficial to others. Rahman Baba also challenges the age-old Pukhtun tradition revenge. Rahman Baba

criticizes those who take revenge. He instead favours love, mercy and forgiveness. Rahman Baba's poetry shows renunciation of the world and prefers to live a simple life. He says:

> Though the wealthy drink water from a golden cup
> I prefer this clay bowl of mine.

2.14. Introduction to the *Diwan* and its Translation

Robert Sampson and Momin Khan, two English teachers working in Khyber Pukhtunkwa, Pakistan, translated the complete *Diwan* of Rahman Baba. First of all, I would like to appreciate both the translators, Robert Sampson and Momin Khan for painstakingly working on Rahman Baba's poetry for four years and introducing Rahman Baba to the rest of the world. Though the translation has gaps, still as a whole it is an excellent effort. In recent years, Pukhtuns' reputation, both in Afghanistan and Pakistan, suffered a setback after having been linked with terrorism. This translation, in my opinion, is an attempt to improve that tarnished image. Rahman Baba's poetry is replete with love, devotion to peace, service to God, selflessness etc.

Rahman Baba is the most famous poet in Pukhtun society. There is hardly ever a Pukhtun who does not know at least a few couplets from the poetry of Rahman Baba. His couplets are cited during discussions on many occasions by interlocutors. Rahman Baba poetry is even recited by many *molvis* during Friday prayer sermon. He is a perfect model for Pukhtuns to copy. Rahman Baba is called 'hazrat' 'baba' in Pukhtun society. The *Diwan* has stood the test of time and is relevant today even in the twenty-century as it was back in Rahman Baba's time. The poetry of Rahman Baba has resonance and musicality that only native speakers of Pashto can appreciate. 'His poetry flows like water, with a musical tune like a spring or waterfall that creates interest and excitement like waves on the ocean'. It must be admitted that the *Diwan* is not just a book of poetry but rather a revered holy book. The *Diwan* is not just about some vague symbols of *tassawuf* but a practice guide and a manual for life both applicable to both the East and the West. The guiding principle for this translation of Rahman Baba's poetry into English has been to translate it in Standard English. Content is preferred over form and no attempt is made to mimic the rhyme or meter of poetry. The translation is meant for the Western thought but many Eastern concepts have been left unchanged. (Sampson & Khan, 2010, pp. 45-62).

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter concerns the research methodology that is used in this research. This chapter deals with the research design and textual data. The use of right and sound methodology is an essential component of research. My research is qualitative in nature and I have performed textual analysis. Generally a distinction is made between qualitative and quantitative research. The data collected for both types of research have different features and they are also analysed in different ways. Natural sciences focus on quantitative analysis. This mode of analysis was adopted in the social sciences but later abandoned due to its shortcomings and it came to the fore that human feelings and emotion are incredibly difficult to quantify. Thus qualitative analytical methods were developed to take care of soft personal data (William, 2001). My research focuses on the textual analysis of the selected poems of Rahman Baba's poetry translated into English from Pashto. The analysis has been carried out in the light of Vinay and Darbelnet's model.

3.2. Research Design

This study is qualitative in nature as it analyses the textual data selected from Robert Sampson and Momin Khan's translation of Rahman Baba's *Diwan* into English. The textual data has been analysed in the light of Vinay and Darbelnet's model. Twelve poems from the *Diwan* of Rahman Baba's translation into English have been purposively selected and analysed. The reason for selecting eight poems purposively was because this number sufficed for the analysis carried out in the light of Vinay and Darbelnet's model. The number of poems was delimited to eleven in order to avoid over-saturation of results. Further inclusion of poems was not carried out because it would not yield newer findings related to my research questions. In a number of studies the sample size has been based on saturation of the results (Denny, 2009; Sparkes, Duarte, Raphael, Denny, & Ashford, 2011; Morse, 1995). It has become "the gold standard by which purposive sample sizes are determined" (Guest, Bunce, & Johnson, 2006, p. 60).

3.3. Theoretical Framework

Whenever a translator undertakes a piece of translation, he/she follow certain rules to guide them through the process. A translator(s) may be trained or may not be trained but whatever the case is, translators use certain strategies to convey their message effectively in the target language. Seven translation techniques/strategies comprising of *borrowing, calque, literal translation, transposition, modulation, equivalence* and *adaption* form Vinay and Darbelnet's model which provide the theoretical framework for this research. *Borrowing, calque* and *literal translation* is what is called direct translation by Vinay and Darbelnet. The remaining four translation strategies *Transposition, Modulation, Equivalence* and *Adaption* is what Vinay and Darbelnet call oblique translation. The first three translation strategies reflect literal translation while the remaining four strategies show free translation.

3.3.1. Borrowing: When speakers of different languages interact with each other, they usually use words from other languages and this process of taking words from other languages is called borrowing; words that are borrowed are termed as loan words. Borrowing is one the most common way of creating new words in a languages and all languages borrow words from other languages. English language tends to borrow words easily from other languages and it has borrowed over half of its words from other languages (Trask, 2015, p. 17). Recent borrowing by English has been from Urdu are food words and these words are ' aloo', ' mooli' ' chai' ' badam' 'halwa' etc and many more. All these borrowings are listed in *Oxford Advanced Learner's Dictionary.* Borrowing in translation is used when a lexical gaps exists in the target language, i.e., when the target language has no word for an idea or concept in the target language. In Pashto, we have a great deal of borrowed words from English. Such words are usually the words used to describe scientific inventions both old and new. Some of the borrowed words into Pashto are: laptop, DVD, modem, Wi-Fi, password etc. English in turn has also borrowed many words from Pashto, Urdu and many other languages. Some borrowed words get so established in the target language that they are no longer considered borrowings. Translators are particularly interested in borrowings; they do borrow words into the target language and it is interesting to note that many new words are introduced into a language through translations.

3.3.2. Calque: Calque is a subset of borrowing and it involves literal translation of different elements (Palumbo, 2009). 'Superman' has been calqued into English from German 'Übermensch'. 'Ca va sans dire' from French has been calqued into English as 'It goes without saying'. 'Brainwashing' is from a Chinese phrase 'xǐ nǎo' which literary means to

wash the brain. Adam's apple," for example, is a calque of the French *pomme d'Adam*, and "beer garden" is a calque of the German *Biergarten* Generally speaking, calques are less common in English than borrowing (Calque, 2018).

3.3.3. Literal translation: This is word- for-word translation or translation which remains close to source language in form and meaning. 'All that glitters is not gold' is literally translated into Urdu as ہر چمکتي ہوئ چيز سونا نہيں ہوتي.This kind of translation is common, according to Vinay and Darbelnet, between languages of the same language family and same culture. English proverbs or idioms for example while translating them from English to Urdu or Pashto do not always land themselves to literal translation. Literal translation can only be abandoned if translation thus produced is unacceptable because it:

   (a) produces a different meaning

   (b) has no meaning

   (c) is impossible because the structure created does not exist in the target language

   (d) does not have the similar expression in the target language

   (e) If produces different meaning

Literal translation is often contrasted with free or faithful translation which aims at conveying the meaning of the source text without considering structural aspects of the source text. Literal translation remains close to the source text whereas faithful translation can be termed more often than not a paraphrase. Which strategy to use in which situation has divided translation theorists over the years (Palumbo, 2009, p. 49). Faithful translation on the other hand is translation which evokes in readers essentially the same response as that expressed in the source language. The receptor's understands the same meaning in it, reacts to it emotionally in the same way and comes to similar decisions and actions as the original receptors. Faithfulness is primarily a feature of the message and not of the form in other words it results from dynamic equivalence and not from formal equivalence (NIda & Taber, 1982).In case the three translation strategies do not work, Vinay and Darbelnet opine that oblique translation may be used. Oblique translation comprise four strategies:

3.3.4 Transposition: Transposition is change of one part of speech for another in the target language without changing the meaning. A line in the source language may begin with an adjective but the translated version may begin with a verb.

3.3.5. Modulation: it refers to the change in semantics and point of view in translation. For instance, source language may have a negative sentence but the translated version may have a positive one. Modulation may have many subdivisions:

a) Something abstract in the source language may be substituted for something concrete in the target language. In Urdu we say ' کوا چلا ہنس کي چال اپني بھی بھول گیا'. In the Urdu version, we have the concrete image of two birds. Its English, the equivalent is 'He who apes others will not be himself'. The English equivalent is abstract whereas the Urdu one has more concrete imagery. In this translation, the strategy of modulation is at work.

b) cause –effect

c) part-whole relation

d) part-another part .In Pashto, we say ' laas khozawa' 'لاس خوزاوه' which literally means move or shake your hand . Its English equivalent is 'shake your leg'. In this piece of translation, this translation modulation is at work; one body part in one language is substituted for another in another language.

e) reversal of expressions

f) negation of opposite

g) change of voice(from active to passive or vice versa)

h) change of symbols which includes metaphors . The above example about birds can also be cited here for this category.

3.3.6. Equivalence: This strategy refers to situations where different languages express the same ideas or concepts using different stylistic ways and this strategy mostly applies to idioms and proverbs. Imagery in a proverb in one language is usually different from imagery in the equivalent proverb in another language. In English we say 'The proof of the pudding is in the eating' (Manser M. H., 2007). Its Pashto proverb equivalent is 'da kazz da maindan'/ 'دا گز دا میدان' . Both the proverbs use different imagery but they are equivalent.

3.3.7. Adaptation: When a situation, idea, or a concept used in the source language does not exist in the target language, the strategy of adaptation is often used by translators. Through adaption, the target text is made to conform to the conventions of the target text. In adaptation, big changes to the source language are made keeping in view the conventions of the target text. These translation strategies operate on three levels

a) Lexicon

b) Syntax

c) Message

In one particular poem, direct translation strategies while in another poem indirect translation strategies might be at work.

3.4. Textual Data

The present study analyses 12 poems from the book 'The Poetry of Rahman Baba: Poet of the Pukhtuns' by Robert Sampson and Momin Khan. I will be looking at different strategies the translators have used to convey the message of the source text into the target language.

CHAPTER 4

DATA ANALYSIS

4.1. Introduction

This chapter concerns the analysis of 12 poems taken from the collection of poems of Rahman Baba translated by Momin Khan and Robert Sampson from Pashto into English. Serial number of the poems which appear in the anthology *(Diwan)* has been maintained in the analysis. These poems have been selected randomly for analysis. Rahman Baba's poetry deals with praise of God and Prophet Mohammad (PBUH), transience of life in this world, fellow-feeling, social commentary, proverbial wisdom etc. The poems namely ghazals selected for analysis are:

1. Poem number 3, *The Ways of the World*
2. Poem number 5, *The World to Come*
3. Poem number 19, *The Wine of Your Lips*
4. Poem number *73, Appearances*
5. Poem number 74*, Religion's Wealth*
6. Poem number 81, *The Work of Love*
7. Poem number 90, *Alamgir*
8. Poem number 104, *The Dervishes*
9. Poem number 130, *A Pile of Dust*
10. Poem number 184, *The Wine of Your Lips*
11. Poem number189, *Respect and Honour*
12. Poem number 221, *God's Will*

4.2. Brief Introduction to the Poem (Poem number 3) (The Ways of the World)

All of Rahman Baba's poems were without titles but they were given titles by the translators according to the themes of the poems. Poem number 3 is a long poem by Rahman Baba which consists of 42 couplets and 84 misras (مصرع)**,** of the two lines in a couplet of a poem. The poem is written in the form of ghazal and is entitled 'The Ways of the World'. In this poem, the poet deplores the loss of moral values in human beings and

expresses his disillusionment with the situation of his time. Repetition of a word or phrase in a poem adds emphasis to something and makes it more prominent which otherwise might go unnoticed (Pickering & Hoeper, 1981, p. 121). Rahman Baba has done the same thing here. He is criticizing those who prefer this world at the expense of the world hereafter. Rahman Baba has repeated the phrase د دى دنيا (of this world). The poem has 42 couplets but the phrase د دى دنيا has been repeated 43 times. By repeating this expression, the poet wants to warn us against the evils of this world. He says that those who hanker after this world for material gains at the expense of the world hereafter are foolish and are like children who play in the dust. Such people will remain forever in the dark and they will never receive guidance. In this world, sellers sell fake and faulty items and friends cheat friends for financial gain. Blessed and happy in this world are only those who are content and who serve others. The poem contains some ingenious instances of metaphors so much so that these metaphors have become common phrases in Pukhtun society and are often quoted by Pukhtuns on different occasions.

4.2.1. Analysis of the Translation

The poem has been analysed in the light of Vinay and Darbelnet's model. The strategies adopted by the translators have been highlighted in the analysis and have been discussed. The analysis begins with the following couplet from the poem:

<div dir="rtl">

روښنای په هغو زړنو ده حرامه

چی پری کښني ګرد غبار دی دنیا

</div>

Rokhnai pa hagho zruno da harama

Che pre kini gard ghubar de dy dunya

Light is *haram* for those hearts

On whom the dust of the world has settled

Vinay and Darbelnet's model of translation begins with 'borrowing'. The strategy of borrowing is used in translation when there is no equivalent word in the target language in order to fill a lacuna or semantic gap in the target language. The English translation of Rahman Baba's poetry by Robert Sampson and Momin Khan features the word 'haram' borrowed from the source language. In the introduction to the book 'The Poetry of Rahman Baba; Poetry of the Pukhtuns', both the translators Robert Sampson and Momin Khan say that the translation is mainly aimed at the Western audience. The West is now familiar with the word 'haram' and 'halal' and *Oxford Advanced Learner's Dictionary* lists these words

in its latest edition. But this word is known in the West with reference to halal and haram food as Muslims in the West make a point of buying or eating food that is from an animal which has been butchered according to Muslim laws or meat from an animal whose meat Muslims are allowed to eat. As far as the use of this word in the above couplet is concerned, if someone reads this poem in the west, they will find it difficult to understand what haram means in this sentence. They may check its meaning in the glossary but the associations or nuances of meaning that this word carries in Pukhtun culture cannot be conveyed in the West appropriately. Sometimes, a word may have an equivalent in the target language but the translators choose to borrow the word from the source language to give a local colour to the text (Munday, 2008). The translators could have used words like 'forbidden' or 'prohibited' but perhaps the translators chose to use 'haram' as this word is more emphatic and it has more associations. This word carries in it the burden of Pukhtun culture with it which the proposed equivalent words do not have. 'Rokhnai' 'روښنای' is translated as 'light' in this couplet. 'Rokhnai' literary refers to light but in this couplet 'rokhnai' refers to guidance and salvation. As far as the meaning of the word 'light' is concerned, it does not connote, to my knowledge, any meaning of 'guidance' or 'salvation'. Translators' preference for literal translation has not produced an equivalent effect. I believe the meaning the poet wants to convey by the word 'rokhnai' is lost in the translation.

While translating literature from one language into another, literal translation may be avoided as it does not transfer the culture properly in which the source language literature was written (Das, 2008). In the case of this translation, most of the translation by Robert Sampson and Momin Khan is literal as expressed by the writers themselves in their introduction to the *Diwan*. Looking at the translation in the light of Vinay and Darbelnet's model, the translation strategy that the translators have used the most in this translation is literal translation, the third strategy in their model. According to Vinay and Darbelnet, this strategy is used or may be should be used when there is not much difference between the source and target texts, and both the source and target languages are of the same family (Munday, 2008). Languages of the same families have many similarities and translating from one to the other is comparatively easy. But in fact no two languages (even belonging to the same family or culture) have complete equivalence and Jacobson, the Russian linguist, declares (as cited in Bassnett, 2002) that all poetry is untranslatable for this very reason. The case of the translation being researched by the researcher, the source language

is diametrically different from the target language; one exists in the East and the other in the West. English is an Indo-European language while Pashto is an Indo-Iranian language.

Moving to the second line of the couplet, one sees an instance of literal translation in the second line:

On whom the dust of the world has settled.

The English version not only borrows the word 'bazar' but also the metaphor is borrowed from the source language leaving the burden of comprehension on the educated reader. I believe the image created by the above metaphor in Pashto is cultural and not universal. Translators have employed the first strategy (Newmark, 95, p.106) that is to reproduce the image in the metaphor exactly in translation. The metaphor is borrowed through literal translation. This metaphorical expression is very common in a country like Pakistan where dust abounds everywhere. The heart is metaphorised as a mirror here: a mirror must be clean in order to reflect light. If dust falls on the mirror, it cannot reflect light. The Pashto expression چی پری کښنی گرد غبار دی دنیا is translated literally into English. 'Settling of dust' could even mean neglect of something, something not being used may be. Looking at this expression in the light of Vinay and Darbelnet's Model, translation strategy number four, i.e., equivalence can be applied here. I believe someone reading the translation of this couplet will be baffled as this is a culture-specific concept. If I were to translate this couplet I would do it in the following way:

They will never be guided to the right path/they will never receive enlightenment

Whose hearts are veiled by the dust of this world?

These images of mirror being clean or should be clean is used in poem number 5 too.

دنبا بحردي بهېري

آئینے غندي صفا

Dunya bahar dy bahegi

Ayena ghunte safa

The world is a flowing ocean:

As clean as a mirror.

The metaphor 'dust of the world' connotes excessive love for worldly pleasures to the extent that one is least bothered about the world hereafter. The poet obviously lambastes such a person whose heart is filled with excessive love for material gains. Thus the line is

easily understood by someone from the East but may be not by someone from the West as there is not much dust in their society and the imagery is culture-specific. Translator(s) have a slippery ground to tread on; he/she has to translate the source language in such a way that the translated language version may correspond to the idea(s) in the source language (Bassnett, 2002).The translators have rendered the couplet literally thus rendering the translation awkward and very difficult to understand for the Western audience. The rhyming scheme, the alliteration, consonance and assonance of the poem are also lost in the translation.

The next couplet to be analysed is as follows:

<div dir="rtl">

و اړه غم دي که ءي پيري که ءي پلوري

نور څه نشته په بازار د دي دنيا

</div>

Warha ghum dy ke ye peery ki ye pluri

Nor se neshta pa bazar di dy dunya

Whether you buy or sell, all is sorrow:

There is nothing else in the bazar of this world.

This verse contains another instance of a borrowed word from the target language that is 'bazar'. English has an equivalent word for 'bazar' which is market. But as said earlier, translators sometimes prefer a word from the source language to a word in the target language to add a local colour to the text or they think that by using a borrowed word the meaning intended by the poet will be retained, but by adopting this strategy the intended meaning may be lost too. The metaphor from the source language into target language is to be used with caution. The reason for the inclusion of this word is that there is an expression in Pashto which is:

<div dir="rtl">

ده دنيا په دي باذار کي

</div>

da dunya pa di bazar ki

In the above expression, the world is metaphorised as a bazar or market where one can buy items for the world hereafter, in other words, one's actions good or otherwise are an investment for the next world to come and where everyone will be held accountable for their deeds. In bazar, buyers can buy almost anything but according to Rahman Baba whatever one buys in the 'bazar of the world' is sorrow and suffering. The couplet expresses the poet's disgust with the affairs of the world and the poet warns his readers to beware of the things they buy in the bazar of this world. In other words, the poet exhorts his readers

to buy only that stuff that will help them in the world hereafter. The word 'bazar' seems to be a special symbol of the poet and it seems that is the reason why translators have retained this word in the translation.

Literal translation is translation which is as close to the source language as possible ensuring grammaticality at the expense of naturalness (Cowie, 2014).The translators have produced the same kind of translation here. *Bazar of this world* expression is grammatical but not natural. Vinay and Darbelnet assert that literal translation may be avoided if translators feel that their translation gives a different meaning or has no meaning. I believe that is the case here. '*Di dunya pa di bazar ki*' metaphor exists in Pathan culture but its translation *'the bazar of this world'* does not have a metaphorical meaning in English and hence the meaning that the poet wants to convey is lost in the translation. 'Bazar' in Pashto has certain connotations which the word 'market' does not have. The word 'bazar' is now part of English lexicon but originally it is a borrowed word and *Oxford Advanced Learner's Dictionary* latest edition lists it. The image of 'bazar' is repeated again in poem number 6 also. The poet says:

<div dir="rtl">

بازار دا دي که څوک سود وسوداکاندي

په هغه جهان نه سود شته نه سودا

</div>

Bazar da dy ki sok sood wa soda kandi

Pa agha jahan ne sood shta ne soda

This is the bazar for anyone to profit and trade

In the next word there is neither profit nor trade

The metaphor is translated literally into English and the word *'bazar'* is borrowed by the translators. Yet another of this very metaphor is in poem number 38.

<div dir="rtl">

خدايئ زده څه سودا به پيښه په بازار شي

د بازار خبرې نه شي په خپل‌کور

</div>

Khudaya se soda ba pa bazar she

Di bazar khabery neshe pa khpal kor

God knows what goods will be in the *bazar*;

You can't bargain from your own home.

Poem number 186 has the metaphor of *bazar* being repeated again.

<div dir="rtl">

تل به نه وي شګوفته ګلزار د عمر

نه به جوړ وي بازار د عمر

</div>

Til be ne v shagufta gulzar d umar

Ne ba jor v bazar d umar

The garden of life will not bloom forever;

Neither will the *bazar* of life always flourish

God's favourite place on the earth are mosques and the most hated place is *bazars* (Hadith on Mosques: The best places are mosques and the most evil places are markets, n.d.).Probably, it is in this sense that the poet uses the word 'bazar', an undesirable place in other words. Another instance of borrowing is in the poem is in the following lines.

په تخته باندي بيرون شي له حجابه

شرمناک   او   شرمسار د دي دنيا

Pa takhta bandi beroon she la hijaba

Sharamnak ao sharam saar da di dunya

On the *tekhta* he is stripped of his clothes:

The shameful and shy of this world.

The borrowed word is 'tekhta' which does not have an equivalent in English. The concept can be paraphrased in English but the translators chose to borrow it from Pashto into English as this word has certain associations in Pukhtun culture which the translators tried to recreate in translation. When a person dies in Pukhtun society, he/she is put on a wooden board for bathing before burial. This wooden board is called 'tekhta' in Pashto; this practice of bathing the dead body has certain associations in Pukhtun culture. People often say that no one can escape the 'tekhta' that is to say, everyone will die one day no matter how strong or arrogant he/she is. This line seems to refer to a verse in the Quran which says that everyone will taste death (qur181). Death keeps no calendar (Manser H. M., 2007) and death spares no one. The proud and the arrogant, the strong and the powerful will all die. Even shy ones will do too. When they die, they will all be helpless on the 'tekhta'. Not only the arrogant ones but all manner of people including the shy ones are helpless on the 'tekhta'. Shy ones will be unveiled too including the strong ones.

Translation is again literal with almost word to word rendering. As the word 'tekhta' has no equivalent in English, so translators have retained it in the translation, but the question is: is the equivalent effect produced in the translation? The answer is certainly no as native speakers of English do not know what 'tekhta' is and even if it is explained to them still they will not know what the associations of this word have. Thus the meaning is

lost in translation. The Pashto couplet has 3 alliterative sounds which are د ش ب sounds. The translation has one instance of alliteration too but not as effective and musical as the couplet in Pashto.

Moving on to the next couplet which is:

دشرابوهم لاهمره مستي نه وي
لکه مست وی خمر خوار د دی د نپا

La sharao hum la humra masti newi
Laka mast v khamaro khumar da di dunya
Even wine does not have much intoxication
As the drinkers of this world get.

This couplet is translated literally, i.e., it is a literal translation. This strategy forms the third strategy in Vinay and Darbelnet's model and Vinay and Darbelnet call it 'direct translation'. Literal or direct translation is more compatible between languages of the same family and the same culture. But the two cultures in this case are totally different. However, while translating poetry, literal translation is usually not preferred (Newmark, 1995). Drinking wine is not allowed in Islam but some Muslims still drink it in Pukhtun culture but they are then viewed negatively. In the West on the other hand, drinking wine is the order of the day and drinking wine moderately is like drinking water there. Bars and public houses are found everywhere in the West and they are places of socialization too. Here world means excessive love for this world. Intoxication even from the strongest liquor is temporary as a drunk person becomes sober soon but those who are intoxicated on the forbidden pleasures of this world are insane. Such drinkers never become sober and hence never come to the right path. This is what the Pashto couplet actually means. The couplet contains a metaphor: wine is compared to love for this world. Wine causes one to lose control of one's behavior; love makes one crazy. Both affect the mind. In other words, wine intoxicates and so does this world. Both are destructive in nature but the latter is more destructive than the former. This couplet is densely packed with the lofty thoughts of the poet but still some Pukhtun reading these lines in Pashto will easily understand what the metaphor means but someone reading the translation in English will find it difficult to understand what *the drinkers of the world* expression means. In my opinion, this line in English will be misunderstood or it might convey no meaning at all to the English readers as it is literal. In this case, literal translation miserably fails to convey the thoughts of the

poet English readers. I feel too heavy a load has been placed on the back of literal translation.

4.3. Brief Introduction to the Poem (Poem number 5) (The World to Come)

The next poem to be analysed is poem number 5 which is entitled *The World to Come*. In this poem, the poet talks about this world and the world hereafter. The poem praises those who keep their eyes on the world hereafter. Such people offer prayers five times a day, pay sadqa and zakat, perform hajj, treat others nicely, etc. Rahman Baba criticizes those who are misers and hanker after material gains in this world.

4.3.1. Analysis of the Translation

The analysis of this poem begins with the following couplet:

<div dir="rtl">

د دنبا په بازار کيږي

د هغه جهان سودا

</div>

Da dunya pa di bazar ki

Da agha jahan soda

It is in the 'bazar' of this world

That the things for that world can be bought.

'Bazar of this world' metaphor is repeated here and it seems to be the poet's favorite expression or image. Translators have rendered the metaphor literally thus using direct translation strategy while they could have used indirect translation from Vinay and Darbelnet's Model. One of the indirect translation strategies is equivalence which refers to how different languages express the idea using different stylistic devices. Using equivalence strategy, we could think of something that is culturally and linguistically equivalent to this metaphor in the source language. I am reminded of a proverb in English; 'As you sow, so shall you reap' (Manser H. M., 2007, p. 14). This proverb also contains a metaphor which somewhat presents a universal image. This proverb can be modified a bit to convey the same meaning that the Pashto couplet does like 'Whatever you sow here, you reap it there' or 'whatever you sow here, so shall reap it in life hereafter'. The image of 'bazar' is repeated in the first couplet of poem number 53.

<div dir="rtl">

خو به وران شي د دنبا بازار ناره

هر ساعت د بيلنانه په تا خت لتاره

</div>

Khu ba oran she di dunya bazar nara

Har saat di belta ne pa nakht latara

O wretched *bazar* of the world, you will be ruined

Destroyed every moment by the onslaught of separation.

The next couplet which I have selected for analysis is as follows:

که تر سرې صدقه کړې

رفع دفع کړې بلا

Ki ter sira ye sadqa ki

Rafa dafa kry bala

If you offer it in charity

It will ward off disaster

The above lines in English are the literal rendering of the Pashto version. Pukhtuns are Muslims and in Islam giving 'sadqa' or charity is a commendable act. Different sayings of the Prophet Mohammad (PBUH) exhort Muslims to spend generously to help the poor and the needy. Muslims are advised to give money in charity as this act wards off evils and sufferings also and the Pashto couplet expresses that point. Giving 'sadqa' is a spiritual aspect of Islam and an English reader may not understand it and its implications. The translators have chosen to translate the couplet literally, the third translation strategy in Vinay and Darbelnet's model of translation techniques. Rahman Baba says that one's good deeds in this world are a kind of 'sadqa' or charity and these good acts can ward off evils. I believe there is some sort of under-translation[1] because only Muslims know that charity wards off evils but the question is: do people in the West or say Christians believe have the same beliefs? I do not think so. The concept has to be explained to them. A slightly better translation could be:

If you sacrifice your life to God;

He will save you from damnation.

Another couplet from the same poem for analysis is the following:

که ئې نزر کړې و پير ته

خوشحال درومي په خندا

Ki ye nazar kry wa pir ta

Khushala drumi pa khanda

If you offer it to pir,

---

[1] Undertranslation refers to an inevitable loss of source language meaning in the target language.

He leaves happy and smiling.

This couplet has instance of borrowing, i.e., the word 'pir'. Pir, in Sufism, means a guide or a teacher who has his disciples or followers. A 'pir' also called 'murhsid' guides his followers called 'murid' (follower or disciple) to the 'tariqat', the mystic path in Sufism to reach ultimate reality or truth (Newby, 2004, pp. 173-201). 'Pir' word has no equivalent in English. Some might say its equivalent is 'saint' or 'faith healer' or 'witch doctor'. These words denote kind of similar meaning but not exactly what the word 'pir' means. Both 'faith healer' and 'witch doctor' have slightly different meanings (Hornby, 2018).So, the translators chose to borrow the word 'pir' from the source language. In Sufism, as Rahman Baba was a Sufi poet, a disciple makes an offering to his 'pir' called 'نزر'. Offering something to 'pir' is immaterial. This offering in fact refers to the obedience of the disciple. In Sufism, the disciple has be obedient to reach a high status on the right path. If the disciple is obedient, the 'pir' will be happy. Since (in Sufism) a 'pir' is perfect follower of the Prophet of Islam, therefore following such a 'pir' is like following the Prophet himself. In other words, this line refers to a Muslim being obedient to the Prophet of Islam. If you are obedient to the Prophet of Islam and listen to what he has said and follow that, so the Prophet will be happy with you because is the ultimate 'pir' of humanity; he is in fact the perfect mentor ever born on the face of the earth. If the Prophet is happy, the Creator is happy. None of the English equivalents mentioned above convey the meaning that the Pashto word 'pir' conveys. I believe it is wise on the part of translators to borrow the word from Pashto into English. If they had used any of the English words, the meaning would have been lost. The couplet is pregnant with weighty and hidden thoughts and ideas. Translation of this couplet is again literal. Literal translation has a body but not a soul. We see the body of the couplet in translation but the soul is well and truly missing.

A couplet from poem 187 has the word *pir* being used 3 times.

چی سبا ارمانوی پند د پرانو

ولې نن د پیر طلب نه کړي بی پیره

Che saba arma nawi pund di peeranu

Wali nen di pir talb ne kry be pira

If you long for the advice of *pirs* tomorrow,

Why don't you search for a *pir* today, o *pirless*.

Even the translation uses the word 'pir' thrice.

Getting back to poem number 5, we see some more instances of borrowing

چرته خوند کاندي د زهرو

چرته خوند کا د حلوا

Cherta khuwand kandi di zahro

Cherta khuwaund ka de halwa

Here it has the taste of poison;

Here the taste of *halwa*

The couplet is rendered literally and the borrowed word in this case is 'halwa'. There is no equivalent for 'halwa' in English so translators have borrowed it into English. In fact English has permanently borrowed this world and *Oxford Advanced Learner's Dictionary* (8th edition) lists it. 'Poison' and 'halwa' are symbolic here. Poison refers to harsh realities of life and 'halwa' refers to nicer things in life. Rather than going for free translation, translators have reproduced the images and thus under-translation has resulted yet again. Some more borrowing by the translators are in the following couplet from the same poem are:

هم صایم د رمضان وي

هم زکات کاندي ادا

Hum saim di Ramzan v

Hum zakat kandi ada

He both fasts for *Ramzan*

And gives *zakat*.

فتوی ونبسه په مخ کېني

پسي مټ کړه په تَقوی

Fatwa wa nessa pa mekh ke

Pase met kra pa taqwa

Keep the commandments in front of you;

Then be ready to follow them

The above translation contains the word 'commandment' which is a translation of 'فتوی'. The piece of translation can be categorized under the sixth translation strategy called equivalence by Vinay and Darbelnet. 'Fatwa' is translated as 'commandment' by the translators. In fact 'fatwa' is not a commandment. Fatwa is a statement, a decision or a decree issued by a mufti (Islamic scholar) about some issue regarding which there is no

clear instruction in the Quran and Hadith whereas commandment is law given by God to Jews. So 'fatwa' is not an equivalent to 'commandment'. Here the translators have made an attempt to domesticate (Lawrence Venuti) the source text but to no success. In this case, the sense of the source text is different from the sense of the target text.

4.4. Brief Introduction to the Poem (Poem number 19) (The Wine of Your Lips)

This poem is entitled *The Wine of Your Lips.* In this poem the poet extols the beauty of his beloved especially his/her lips, face and eyebrows. The poet says that his beloved is the most beautiful of all and that his/her beauty has simply stunned him. The poem talks about an imaginary beloved and his/her physical beauty. The poem in the end drifts from the praise of an imaginary beloved to apparently the praise of Prophet Mohammad (peace is upon him). In fact, the whole poem is addressed to Prophet Mohammad (peace be upon him) and Rahman Baba expresses his desire to get closer to him. In other words, it is a 'qasida' in the honour of the Prophet of Islam. Rahman Baba's mystic tendencies truly come to fore in this poem. He was a big lover of Prophet Mohammad (PBUH) and we see his love for the prophet in this qasida. This is comparatively a short poem with thirteen couplets. The poem has ten syllables in each line. The last word in the first hemistich rhymes with the last word in the second hemistich and then the last word in the third hemistich rhymes with the last word in the first hemistich.

4.4.1. Analysis of the Translation

I begin my analysis with a random couplet from the poem which is as follows:

<div dir="rtl">

څه اثر به زما اوښکي په تا کاندي

لا تازه شي اور په اوښو د کباب

</div>

Che asar ba zama okhky pa ta kandi

La taza she orr pa okhu di *kebab*

What effect will my tears have on you?

A fire is even more inflamed by the *kebab*'s tears

This piece of translation contains an instance of borrowing and the borrowed word is 'kebab'. Though this word has been lexicalized into English language and has an English pronunciation now but it is still a borrowed word and has been treated as a borrowed word in the translation as it is slanted. *Oxford Advanced Learner's Dictionary* lists this word in their latest edition (Kebab, 2018). *Kebab* is a well-known dish in Peshawar and kebab stalls can be seen everywhere in Peshawar. Kebabs are fried mostly in lamb fat over wood-fired

stoves in a wide open pot. Sometimes during the cooking process, the person who cooks the kebab throws the lamb fat from the pot in a big spoon into the fire which further inflames the fire. Kebab is personified in the translation shedding tears and inflaming the fire further.

This is the imagery Rahman Baba has used in the above couplet. The poet has likened himself to a 'kebab' and the 'kebab's tears' are in fact the poet's tears, i.e. his sufferings. Like the kebab's tears (which aggravate the situation for the kebab) the poet's tears or sufferings further distance his beloved from him. Lamb fat which inflames the fire being lit under the pot in which kebabs are cooked is highly inflammable. The poet addresses his beloved and tells him/her that he is yearning for him/her but his yearning has fallen on deaf ears. Rather than his yearning brining his beloved closer to him is instead distancing his beloved from him. The poet says that his suffering is like the fire which is further inflamed (enhanced) by fat lamb being thrown into it. The translators have rendered this image literally into the target language thus using literal translation strategy in Vinay and Darbelnet's model. 'Okhe di kebab' or 'kebab's tears' is a familiar sight in Pukhtun society but no such thing exists in the West. The couplet is symbolic and metaphorical. The poet is suffering like a kebab. Now the question is: will someone reading the translation in the West understand the imagery drawn here in this couplet as the couplet has been translated literally? The answer is no as in the West they do not have kebab. Kebabs are cooked in the West in some Pakistani and Indian restaurants but that cooking process is not open and is hidden from the public. Vinay and Darbelnet favour other indirect translation methods if literal translation does not produce meaningful translation. I believe a reader in the West will be at a loss to extract some meaning from this literal translation of this couplet as they do have a corresponding of kebab being cooked in the open environment like Pukhtuns do. Therefore, the equivalent effect of the verse in Pashto and English are not the same. Another interesting instance of borrowing and metaphorical use of language is in the following couplet from the same poem.

<div dir="rtl">

ما چه خال دا ستا د روځو په م‌ان و ل‌د

نه بل هسې رنگ امام شته نه محراب

</div>

Ma che khal d sta warozu pa mayan waleed

Na bil hase rung shta imam shta ne mehrab

I saw a mole between your eyebrows

And there is no *imam* or *mehrab* like it

'خال' is translated as 'mole'. The equivalent of خال is not mole**.** Mole is small dark brown mark on skin; it is usually by birth. 'Khaal' on the other hand is an artificial mark. Probably there is no word for 'khaal' in English that is the reason why translators have used a less expressive word. This is one of the translation techniques used by translators for dealing with non-equivalence between languages. Translators may use a general or less specific word to express an idea which does not exist in the target language (Baker, 2011, pp. 23-25).But in such a case target language readers cannot fully appreciate the subtlities and nuances of the source text.

These English translations has two instances of borrowing from Pashto into English 'imam' and 'mehrab'. The poet praises the beauty of his beloved's forehead and says that the black dot in the middle of his/her forehead between his/her eyebrows is ravishingly beautiful and not even 'imam' (a part of rosary that Muslims use to count their prayers on) or 'mehrab' (a semi-circular niche in the front wall of a mosque where a mullah stands to lead the prayers) of a mosque can compare to the beautiful black dot of his beloved. 'Mehrab' is in the middle of the room of the mosque where prayers are said and so is the dot on the forehead of the poet's beloved. The poet says that the black dot is in the centre of the forehead between the eyebrows. Imam (part of rosary) is in the centre of the beads which forms a rosary. Imam is also the person who leads the prayer in the mosque; he stands in the center to lead the prayers. The idea of centrality is being emphasized here. The poets in fact refers to the Prophet who is the centre of Islam. The whole religion revolves around him. The Prophet is in the middle leading us towards eternal salvation and saving the humanity from damnation. The Prophet (PBUH) is handsome and beautiful both literally and metaphorically. Absolutely no one can rival the beloved of the poet in any way; the poet's beloved is matchless.

For a Pukhtun there is plenty to receive from these lines in Pashto but the translation falls short as many metaphorical images have been used by the poet. The translators have reproduced the same images in the translation by borrowing these two terms 'imam' and 'mehrab' from Pashto into English to fill a lacuna in English. The practice women putting a black dot on the forehead existed and still exists in some parts of Khyber Pukhtunkwa. The black dot is a considered a beauty mark. Poets in Pukhtun society often praise the black dot on the forehead or face of the beloved. But in the West they are unfamiliar images and hence would not be understood easily there.

As has already been said, that sameness of concepts does not exist between languages so that is why translators borrow words and expressions. Moreover, the very idea of 'khaal' or an artificial black dot is an eastern concept and is considered a sign of beauty. Women in Pukhtun society put black marks or dots on their forehead on happy occasions to look more beautiful. In other words, the black dot or mark on the forehead beautifies a person or black dot on the forehead is perceived beautiful in the East. Do they have a similar concept in the West? To my knowledge, no. In English, there is an expression 'beauty spot' or 'beauty mark' which refers to a small dark spot on a woman's face and this is always natural which a person is born with. They have the concept of artificial beauty marks but that mark is applied to the face and not to the forehead. The West does not have the custom of applying a black dot to the forehead. To sum up, the translators have not only borrowed words from Pashto into English but have also recreated the source language simile in the target language. As a whole, this couplet is rendered literally which forms the third translation strategy in Vinay and Darbelnet's model. By using the third strategy in the model propounded by Vinay and Darbelnet's model, the meaning intended by the poet is lost in the translation as these two similes do not exist in the target culture and in fact the poet is not talking to an ordinary beloved he is in reality addressing Prophet Mohammad (PBUH) and is praising his beauty to the skies. Prophet Mohammad's (PBUH) appearance and features have been described at length in Ahadith. Prophet Mohammad (PBUH) has been described 'wasim' which translates as 'handsome'. He was far more handsome than even the moon as described by some Sahaba (companions of Prophet Mohammad). Prophet Mohammad (PBUH) was more handsome than even Yousaf (PBUH). Prophet Mohammad (PBUH) had a broad forehead and long curvy eyebrows. The following couplet is important to understand which clarifies it who in fact the poet is addressing.

هسې نه چه زه زه دلبر و تاته وايم

خداي دے تا لره در کرے دا خطاب

Hase n ache zi dilbar wata waim

Khudy dy ta lara der kry da khetab

I am not the only one to call you my beloved

God has given you this title

This couplet makes it clear that the entire poem is a qasida in the honour of the Prophet of Islam. Rahman Baba says that it is not him only who considers Prophet Mohammad (PBUH) to be his beloved rather the status of Mohammad (PBUH) is so high

that even Allah calls him His beloved. The couplet is best understood by Muslims with their background knowledge. Muslims know that Prophet of Islam is the in fact God's beloved.

Now that we know that the poem is addressed to the prophet of Islam, we understand it better and can appreciate it better. Let's look at the very first couplet and its translation:

<div dir="rtl">

هســے مست یم ستا د شوترو په شراب

چه به نه وی بل داهسے مست خراب

</div>

Hase mast yem sta di 54hondu pa sharab

Che ba newi bil dahase mast kharab

I am intoxicated with the wine of your lips

So much, that none could be as badly affected

If this poem is addressed to Prophet Mohammad (PBUH), then what does 'di shondu sharab' (wine of your lips) mean? In fact, after reading the whole poem we come to know that by the expression the 'di shondu sharab' is not literal but metaphorical. This expression means that anything that is/was uttered by the mouth of the Prophet of Islam is absolutely mesmerizing for the poet. He is thoroughly fascinated by the Prophet's speech so that he cannot pay attention to anything else. He absolutely adored the Prophet's statements; his statements have as strong an effect on the poet as does wine have on drinkers. In other words, the poet is madly in love with Mohammad (PBUH) and is ever ready and prepared to execute what is uttered by him. A Pukhtun reader reading poetry of Rahman Baba in Pashto is easily able to extract the intended meaning of the poet but the translation into English which is again literal does not correspond to the source language version. So there is some sort of pragmatic loss in translation. Literal translation, according to Vinay and Darbelnet (as cited in Monday 2002) is used when the source language and target language belong to the same language family and same culture. Language families and cultures of both Pashto and English are different and the lexical chunk *wine of your lips* meaning the statements of the Prophet will have no meaning for someone reading the translation in the West. In such a scenario, Vinay and Darbelnet advocate oblique or indirect translation. The equivalent effect produced by the Pashto couplet does not correspond to the one produced by the translation. Translators have produced formal equivalence, Eugene Nida's terms, while they should have produced dynamic equivalence. The next couplet to be analysed is:

عاشقان د سترګے رونرے که په عشق کښے

د ا خواب نه دے منزل ګاه دے د سېلاب

Aashiqan di stergay rory ki pa ishq ki

Da khoob ne dy munzil ga dy de sailab

Lovers should realize that love

Is no sweet slumber, but the place of floods.

We know that Rahman Baba loved Prophet Mohammad (PBUH) deeply. His love for the Prophet was proverbial and in many poems he voices his love for the Prophet of Islam. But real and sincere love is not a bed of roses; in fact the path of love is riddled with trials and tribulations. In these lines, the poet is reminding himself of the same fact that love is no easy task or business rather it is as destructive and dangerous as flood. We now know that the poet is not referring to love of an ordinary human being but love for the Prophet. Why should a lover suffer when he/she is in love with someone especially a prophet? The truth is that a true lover always suffers. A hadith of Prophet Mohammad (PBUH) also says the same thing that a true lover of the Prophet will be put to great tests and tribulations and that he/she should be patient in all circumstances. Rahman Baba is referring to the same thing here in this couplet. He says he will suffer in this life; he knows that and he is ready for that. As far as the translation is concerned, the target text has exactly reproduced the same imagery as the source text has. The source text compares love to sleep and so does the translation. This metaphor of love being likened to deep sleep is recreated in translation as this image is easy to understand because love and sleep are universal concepts. Love is further metaphorised as path of flood or just flood which sweeps everything away which comes in its way. 'Flood' connotes devastation and anarchy and it is not difficult for any one in any part of the world to imagine the destruction caused by floods. The image and metaphor of love being like flood is reproduced in the translation. The translators have used literal translation strategy. It is easy to see that flood causes destruction but how is love destructive? I believe that a reader in the West would draw the conclusion by reading the translation that the poet is referring to romantic love and that the poet wants to suggest that romantic love causes destruction. A reader reading this translation in the West would be hard-pressed to imagine that love (for a prophet) is as destructive as flood. A near equivalent for this couplet could be a line used by Shakespeare in a 'Midsummer Night's Dream' which is 'The course of true love never did run smooth'.

With reference to Vinay and Darbelnet's model, an instance of transposition (changing one part of speech for another without changing the meaning of a sentence) is used in the translation in couplet number seven from the same poem which is:

ستا د حسن حساب هېڅ راڅخه نه شي

هم په دا چه بے حساب دے بے حساب

Sta di hussan hisab hes rasekha neshta

Hum pa da che ba hisab dy be hisab

I am unable to measure your beauty

Simply because, immeasurable is without measure

The Pashto couplet talks about the extraordinary beauty of the beloved of the poet. The couplet starts with the pronoun 'sta' which foregrounds the person addressed. In other words, the poet emphasizes his beloved in this verse. But the translation foregrounds the poet using the pronoun 'I'. Thus translation shift has occurred. Vinay and Darbelnet (Monday, 2001) assert that transposition may occur in the translation without changing the meaning but in the translation of this couplet the emphasis of the poet has been changed. The first line of the Pashto couplet emphasizes the beauty of the poet's beloved (sta di hussan) but the translation of the same 'misra' focuses on the inability of the poet.

4.5. Brief Introduction to the Poem (Poem number 73) (Appearances)

This poem explores the theme of appearances and humility, oneness of Allah and life hereafter. The poet says that it is our actions on most occasions which cause our downfall and we wrongly blame others for that. The poet exhorts his readers to have a clear conscience and the best of intentions in this world. Only that attitude will take you to your destination. Rahman Baba says that we should not be misled by outward and external appearance as judging by appearances is often misleading. What really matters is the actions of a person and not his outward appearances.

4.5.1. Analysis of the Translation

څوک بې وجهي چاته توره تېره اخلي

خپل عمل دے چی دنبا ي کړه هلاکه

Sok be waje chata tora tera akhli

Khapl amal dy che dunya ye kra halaka

No one draws his sword against anyone unadvisedly

It is your own deeds that ruin the world

The poet says that we often tend to blame others for our failure; we always think that others are plotting against us. They are working against us are trying to make us fail and that we are innocent. Many of us even blame fate for our failure. The poet says that others may harm us because we have harmed them one way or the other. We should self-analyse our actions before blaming others. The translation of this couplet is literal and falls short of the original in Pashto. A better equivalent that I can think of for this couplet is 'The fault is not in our stars, but in ourselves' said by Shakespeare in 'Julius Caesar'. Another equivalent can be 'As you sow, so shall you reap'.

چی خندا ي د بلبل په اه سرد کړه

خدای د ګل ګريوان پاره کړ سینه چاک

Che khanda ye de bulbul pa ah sard ka

Khudaya di gul grewan para ker seena chaak

When it laughed at the bulbul's cold moans

God pulled off the rose's petal and shredded its flower

This couplet draws beautiful imagery and attempts to teach a good lesson. Images of nightingale, petals and flower present a colorful image to the readers. The poet says that we often are not able to empathize with others because we have not been in that situation. We begin to feel someone else's pain or sufferings once we experience them ourselves. The translation is yet again literal and reproduces the same imagery in the target text resulting in under-translation. The translators had better employed indirect translation by using idiomatic translation. The translators could have used the proverb ('Only the wearer knows) where the shoe pinches' (Where the shoe pinches, 2018) to express the same meaning.

په ظاهر لباس غلط د سړی مه شه

مینځ ي ګوره له چغزی او له مټاکه

Pa zahir libas ghalat de sarey ma sha

Meynz ye gora che cheghzi dy ao li mataka

Do not be fooled by the outward appearance of a man

Look to the inside of the nut to see whether it is soft or hard

It is human nature to be impressed and fooled by the outward appear and glitter of things. But Rahman Baba warns against it. He says we should focus more on the inside of a nut for instance than on its outward appearance. What matters more is how a fruit tastes and not how it looks. The image of the fruit and its kernel is figurative and not literal but

the translation by Robert Sampson and Momin Khan is literal which has produced loss in the meaning in the target language. The translators could have used the following proverb and quote to convey the same meaning in the target language.

Don't judge a book by its cover

A pretty face is nothing if you have an ugly heart.

The quote is attributed to Buddha.

Or

Do not judge a book by its cover

A rose by any other name would smell as sweet/ All that glitters is not gold (Manser M. H., 2007)

4.6. Brief Introduction to the Poem (Poem number 74) (Religion's Wealth)

This poem sums up the philosophy of Rahman Baba's poetry. Rahman Baba was a Sufi poet and adored the prophet of Islam Mohammad (PBUH). Rahman Baba prided himself on his unconditional love for the prophet. He says that different people rejoice in different things; he rejoices in the company of the prophet and he derives solace from his obedience to the prophet.

4.6.1 Analysis of the Translation

خرقه   پوشو په خرقه کښی دے موندے

هغه خط چی په دنیا کښی دنیا دار کا

Kharqa posho pa kharqa dy mondely

Agha khat che pa dunya ki dunya dar ka

The cloak-wearer have found in the cloak

The taste of what the worldly have in the world

In this couplet, the poet expresses his Sufistic views and says that people may think Sufis are poor and have nothing in this world but they are wrong. The cloak that a Sufi wears means the world to them. The whole world cannot compare to their cloak. Rahman Baba was a Sufi poet and Sufi wear a special type of cloak which distinguishes them from other people. Cloak is a symbol here and it represents Sufism and Sufism as a belief system is so close to Rahman Baba's heart. Rahman Baba says that his beliefs as a Sufi poet is what he is so proud of. Readers in Pakhtun culture easily understand what Rahman Baba means by 'kharki' and the associations this word has. As far as the translation goes, it is

too literal to make sense to readers in the West. Readers in the West will not know what these lines mean. The meaning of this couplet has to be explained to them through footnotes.

<div dir="rtl">
پتنگانو   لره   خدای ور کړه په اور کښی
هغه   عېش   چی   ي   بلبلی په ګلزار   کا
</div>

<div align="center">
Patungano lara khudai war kra pa or ki

Agha esh che ye balbely pa gulzar ka

That God has given moth in the flame

Is the pleasure that the bulbul has in the flower
</div>

Poets use interesting imagery in their poetry. They use different symbols to convey their message. The poet has used two images here, one that of an insect and the other that of a bird. The poet says that different people love different things. A moth loves fire and a nightingale loves garden but the poet loves the Prophet (PBUH). In other words, different things appeal to different people. The poet loves and prefers the hereafter whether people agree with him or not. The translation of this couplet uses direct translation strategy with literal translation procedure. We see an instance of borrowing too in the translation. Translators have borrowed 'bulbul' word from Pashto into English. Translators borrow words because they want to give a local color to a text. Translators could have used the word 'nightingale' but they instead chose 'bulbul'. The translators have employed direct translation strategy whereas indirect translation could strategy could have been a better option. Equivalence or idiomatic translation would have yielded better translation. The proverb 'Different strokes for different folks' sounds more appropriate and natural for this couplet. The next couplet to be analysed is:

<div dir="rtl">
د بلبلو نغمه زاغ کولے نه شی
هر سرود اواز په طور د خپل کار کا
</div>

<div align="center">
De balbelo naghma zagh koly neshe

Har sarod awaz pa torr de khpal kaar ka

The call of bulbul cannot be sung by the crow

For each tune has its own melody
</div>

The poet exhorts his readers that it is better to be your natural self and try not to imitate others. Those who blindly follow others are often unsuccessful. A crow cannot sing like a nightingale and nor should make an attempt to. The poet talking of a crow, a

nightingale and tunes is symbolic and figurative whereas the translation is literal, third procedure in Vinay and Darbelnet's model. Literal translation is not liked in poetry translation. Vinay and Darbelnet assert that literal translation is used when the source language and the culture of the source language are similar to target language and target language culture. In this case, Pashto language and Pashtun culture are diametrically different to English language and English culture. In this scenario, literal translation does not produce good translation. The strategy that the translators could have used is equivalence or idiomatic translation which can be called faithful translation too. A better version of the above couplet in English is as follows:

He who apes other will not be himself.

Every man to his trade

Both of the above lines are famous English proverbs. They express the same ideas idiomatically what the poet wants to say. These proverbs sound fluent and natural.

4.7. Brief Introduction to the Poem (Poem number 81) (The Work of Love)

This is one of my favourite poems in the *Diwan*. This poem basically deals with the theme of love and the demands of love. This love that the poem talks about is no ordinary love, not love for an ordinary human being but love for the extraordinary Prophet of Islam. The poet says that many people extol their beloveds but none is as extraordinary, remarkable and handsome as his beloved is. Now that his (the poet's) beloved is so handsome and beautiful and of high status with the best of manners that even if he is given the all the gold of the world, he will not accept it. He will keep on looking at the beautiful face of his beloved. Many people claim to love and follow the Prophet of Islam but it is just talk. Lovers including the poet yearn to see their beloved; they suffer as they are away from their beloved. The poem uses different figures of speech to drive his point home. Rahman Baba often uses the word 'dar' meaning door which means the door of the Prophet which is metaphorical way of referring to the Prophet of Islam in fact.

که خبر شي پرے په نه ردی دغه در څوک

Ki khabar she pry pa negdi dagha dar sok

The poem is a qasida in the honour of the prophet of Islam who the poet loved deeply.

4.7.1. Analysis of the Translation

په بنابست زما د بار نه دی خبر څوک

<div dir="rtl">که خبر شی پری به نه ردی دغه در ثوک</div>

Pa khaist zama di yaar nedy khabar sok

Ki khabar she pre pa ne gedy dagha dar sok

No one knows the beauty of my love;

If they found out, they would depart that door.

The poet begins this poem by admiring the beauty of his beloved. This couplet reminds one of the first couplet of Shakespeare's sonnet number 18;

Shall I compare thee to a summer day?

Thou art more lovely and more temperate

The poet admires the beauty of his beloved and says that no one knows how beautiful his beloved is. This couplet is both literal and metaphorical. Prophet was stunningly handsome and incredibly impressive and so were his actions. The more one comes to know about him, the more one begins to love him more and more. The poet uses the word 'dar' meaning door or the door of the Prophet Mohammad (PBUH). According to *Feroz ul Lughat,*'dar' is a Persian word which means door (Din, 2005, p.655). Pashto and Urdu both have borrowed this word from Persian. This word is often used as a metonymy (figure of speech) to refer to the door of Prophet of Islam and in turn Prophet Mohammad himself. The poet says that if someone came to know how beautiful Mohammad (PBUH) is, he would lever leave the door of the Prophet and would start living next door to the home of the Prophet to see his beautiful face daily. 'Dar' is used by the poet in a figurative or metaphorical sense referring to Prophet Mohammad (PBUH). The translators have reproduced the same metonym, i.e., the image of 'dar' in a literal way (third strategy in Vinay and Darbelnet's Model). Instead of reproducing the metaphor of 'pre ba ne di dagha dar' translated as 'depart that door' in the target language in this metaphorical sense which does not convey the sense in the translation as intended by the poet in Pashto.

The couplet as a whole is more metaphorical than literal but the translation is literal. Vinay and Darbelnet (2002, p.57) discuss the same point in their model that translators should use indirect translation strategies if literal translation does not give any meaning or gives a different meaning. The image of 'dar' to refer to beloved is very common in Pashto, Urdu and Persian poetry. This word is used in many hymns (naat) and qawwali which feature this word 'dar' in the same sense. تیرے در په سؤالئ بن کے آیا ہوں is common in

Pakistan. Vinay and Darbelnet talk about equivalence, the sixth strategy in their model. The next couplet for analysis from the same poem is:

همره نوم دعاشقي ور باندي مه رده

چي د ډار په غم کښي نشي قلندر څوک

Humra nom di aashiqay verbandi mag da

Che di yaar gham ki neshe qalandar sok

Don't give him the name of 'lover'

Until he becomes *qalandar* in his love.

This couplet shows Rahman Baba at his Sufistic best. Rahman Baba says that many people claim to love the Prophet. They pass off as the lovers of the Prophet but they should not be called true lovers of the Prophet unless they become 'qalandar'. Only 'qalandar', according to Rahman Baba, are the true lovers of Prophet Mohammad (PBUH). The rest are just pretenders and imposters. The translations translates the entire couplet literally and retains then word 'qalandar' in the translation which is borrowing, the first strategy in Vinay and Darbelnet's model. Translators have borrowed this word from Pashto because there is no equivalent word for it in English. 'Qalandar', in Sufism, is a poor person who may or may not follow a *tariqat* or path. He excels in seeing the ultimate reality; *qalandars* adore and emulate the Prophet of Islam. Love demands sacrifice and humility of ego and pride whether it is romantic love or love for the Prophet. The word 'qalandar' connotes humility and sacrifice. They are poor and remain poor because Prophet of Islam was poor. The translation foreignizes the poetry of Rahman Baba and makes the readers investigate and feel the target language culture. Through borrowing, the translators give a local touch to the target text. Translators could have used an equivalent word to the word 'qalandar' but that might not have been suitable as the concept of 'qalandar' does not exist in the target language culture. So for English readers to extract so many nuanced association from this term looks quite difficult.

4.8. Brief Introduction to the Poem (Poem number 90) (Alamgir)

The poem expresses the Sufistic tendencies of Rahman Baba in its various manifestations. The poet says that he is both poor and rich. Poor in the sense that he has no material possessions and rich in the sense that he has the love of his beloved and the Creator. He further says that it is difficult to be a door-keeper to the prophet's home but he is ever ready for it and will go to any length to fulfill the demands of this love. Rahman Baba

further tells the readers about his difficult duties as a Sufi. He says he is a spiritual guide (pir) of many and is the disciple of many (Prophets). Rahman Baba as usual expresses his love for his beloved and wishes to have a union with him. The poem has beautiful pieces of metaphorical language. The poet compares himself to a candle who sacrifices his life for others. The poem ends with Rahman Baba priding himself on knowing and speaking Pashto. This is a small poem with nine couplets. The poem repeats the word 'faqir' twice and uses simple language.

4.8.1. Analysis of the Translation

<div dir="rtl">

که می څوک په فقیري شمېري فقیر یم

که می څوک په امېري شمېري امیر یم

</div>

Ki ma sok pa faqiry shmerri faqir yema

Ki ma sok pa amery shmeri amir yema

If anyone considers me *fakir*, I am *fakir*

If anyone considers me among the wealthy, I am rich.

Translators as usual have borrowed those words into English which are culture specific and have no equivalent in English. The word ' fakir ' has been borrowed from the source language into the target language as there is no equivalent for this in English. Translators could have used the word 'poor' but the word 'poor' does not convey that sense which the word 'fakir' does. 'Fakir' in Islamic mysticism (in addition to being poor) conveys the sense of a God-fearing person who is happy in his life and makes every effort to follow the Prophet of Islam. The poet says that some might say that the life of a 'fakir' is miserable one but let them think that way; they are obviously wrong. Their thinking that way does not bother them at all. The poet says that he has no concern or interest in this world. He is only concerned in the world hereafter. All these inferences are easy to make for a Pashtun reader, but those who reads the translation with two instances of borrowing will find it difficult to get to the meaning intended by the poet. The word 'fakir' is now part of the English lexicon and is listed in *Oxford Advanced Learner's Dictionary* but even that definition may not help the readers of this poem because the definition by this dictionary is not complete or it does not convey those connotation that the Pashto word 'fakir' conveys. I believe the equivalent effect intended by poem in Pashto has not been created in the target text which renders the entire poem literally and loses many aspects in translation. The next couplet to analyze is as follows:

<div dir="rtl">

ده خرقي خدمت مشکل دے او که نه وي

زه هر دم و دغه چا ري وته خبر هم

</div>

Di kherqi khidmat mushkil dy oki nedy

Zi har dam wo dagha char ota khair yema

Though the service of the fakir's cloak is hard

I am ready for it every moment.

This couplet is yet again translated literally leaving the onus of the comprehension on the reader. 'Kharqi' in Pashto refers to cloak and it is translated as cloak in the target language. The word 'Kharqi' or 'cloak' is best understood in the source language culture where it has a history. Prophet Mohammad (PBUH) was said to wear a cloak. Sufi poets use the word ' kharqi' or ' kamli 'to refer to Prophet of Islam. The metonym of 'kharqi' or 'kamli' refers to Prophet Mohammad (PBUH) in Pakistan but when we transfer the same metaphor to English, we overburden the reader in the West with comprehending the target text. In fact, the metonym of 'cloak' referring to Prophet of Islam does not exist in English. 'Da khirqi khidmat'/'Service of the fakir's cloak' both refer to consistency on *tariqat* or path. In other words, staying steadfast on the path to ultimate reality is extremely hard which is riddled with thorns of trials and tribulations. English readers will definitely take the translation literally and hence they will fail to understand the meaning in the source text.

4.9. Brief Introduction to the Poem (Poem number 104) (The Dervishes)

The poet talks about the life and dignity of a dervish. He says that the life a dervish is a model for all Muslims. Rahman Baba says that a dervish is poor but he still wins our respect. Many may reject the lifestyle of a dervish but that is real life, the poet says. The poet says that we are all mortal but a dervish lives on even after his death.

4.9.1. Analysis of the Translation

<div dir="rtl">

هسي گرم بازار بل په جهان نشته

لکه گرم دے بازار د درويشانو

</div>

Hasi garam bazar pe jehan neshta

Leka garam dy bazar di darweshano

None of the world's *bazar*

Are as crowded as the passionate *bazar* of the dervishes

The poet in this couplet says that people may think that the life and practices of a dervish are boring and meaningless but they are wrong. Only the life a dervish is meaningful and insightful. As far as the translation of this couplet is concerned, it is direct translation with literal translation strategy. The translators have borrowed the word 'bazar' in the translation. Anybody reading the translation in the West will find it difficult to understand what 'bazar' means because the word 'bazar' is used in figurative sense in Pashto. 'Bazar' word is part of the lexicon in English. People associate certain notions with 'bazar' in Pukhtun society but in English those associations are present. Hence people in the West will find it difficult to understand what 'bazar' signifies.

<div dir="rtl">
په یو ه قدم تر عرشه پوري رسي
ما لیدے دے رفتار د ر ویشانو
</div>

Pa yo gadam che arsha porey rasi

Ma ledely dy rafter di derweshanu

They reach God's throne in one stride

I have witnessed the ways of the dervishes

This couplet is paradoxical. How can someone reach the skies in one stride? Apparently, no one can. This couplet is metaphorical. It in fact refers to the miraculous journey of the prophet of Islam Mohammad (PBUH) to the heavens to Allah's throne. Mohammad (PBUH) flew to the heavens in a flash and Muslim scholars disagree about the nature of this trip. Some assert that it was merely a dream; others speculate that the prophet's soul entered heaven while his body remained on earth. Rahman Baba is talking about the same event here. Pukhtuns understand this couplet as they know the background but for someone in the West, it is hard to understand this couplet and the literal translation makes it even more difficult. Poetry is to be translated freely if it is to be understood by readers in the target culture. A better version of the above couplet could be:

They reach the heavens in a flash

Such is the pace of pious people

4.10. Brief Introduction to the Poem (Poem number 130) (A Pile of Dust)

In this poem, the poet warns his readers that if you are amongst those whose only aim in life is to accumulate tremendous assets, then they are on the wrong path. Nobody has been able to ameliorate the world. This world is elusive and it always disappoints. Those who are proud of worldly achievements are foolish. Foolish are also those who love

someone other than God and his Prophet and those who are not useful to someone are good for nothing. Those who keep on amassing fortune in this world at the expense of the world hereafter are brainless as our life is short-lived here. We are here but only for a few days. Wise are those whose eyes are fixed on the world hereafter and who perform good deeds. The poem features the imagery of 'khaori ery'/'pile of dust' in the first couplet. This image seems to be the poet's favorite as he often uses the imagery of ' dust' and ' ashes' to highlight the uselessness of this world. Islamic mystics often denigrate those who hanker after this world at the expense of the world hereafter.

4.10.1. Analysis of the Translation

<div dir="rtl">

چا چي کړي ودنيا وته اسري دي

د هغو په سر همه خاوري ابري دي

</div>

Cha chi kry wa dunya ota asry di

Da agho pa sir hama wara kharo erey di

Those who covet the world;

They all have dust and ashes on their head

The English version is the literal rending of the images contained in this poem in the source language Pashto. The poet in this couplet rebukes those who rely on this world or hanker after it and its material possessions. He says those who pin their hopes on this world are on a wild goose chase as they ultimately die and leave this world empty-handed. The entire couplet is translated literally, third strategy in Vinay and Darbelnet's model. 'Asra' in translated as 'covet' which in my opinion does not correspond. 'Asra' means to depend on something. The poet means to say that those who depend on this world will end up in grief and disappointment. The second line of the about couplet reads:

<div dir="rtl">

د هغو په سر همه خاوري ابري دي

</div>

They all have dust and ashes on their head

This image of *dust and ashes* is reproduced literally in the target language. Dust abounds in Pukhtun society and children often play with it. Children or may be grown-ups too are often covered in dust when they play in a ground for instance. The image of literally having one's head covered in either dust or ashes is a familiar picture in Pakistan. The image of one's head covered in dust or ashes is not literal rather it carries a metaphorical meaning in Pahsto. خاوري ابري *dust and ashes* expression is all but metaphorical. This image refers to someone one being in a miserable state or condition, being in disgrace,

being in frustration or in grief that one incurs at a result of one's own actions. The poet wants to say that those who love this world too much, will one day find themselves frustrated and disgraced. The translation *They all have dust and ashes on their head* is confusing. This metaphor does not exist in English in its metaphorical sense. The equivalent of   د سر همه خاوري ابري دي

 is not 'They all have dust and ashes on their head'.

If I were to translate this couplet, I would translate it the following way;

Those who pin their hopes on this world

Have their heads in the clouds

Hence the meaning that the poet wants to convey through this metaphor is lost in the translation. Next couplet for analysis is:

ذخیره د دنیا مه گوره رحمانه

دا همه واړه د خاورو ذخیري دي

Zakhiri da dunya ma gora Rahmana

Da hama wara da kharo zakhiri di

Do not store up world things Rahman;

They are all a pile of dust

Sufis live a simple life; they remain poor as the Prophet of Islam was poor. They are against hoarding up things as they are of the opinion that life in this world is short-lived and that we had better prepare ourselves for the world hereafter rather than accumulating assets. This 'maqtah' (مقطع)expresses the same point here. Rahman Baba advises his readers against amassing fortunes as everything will very soon become dust. The translation yet again translates the Pashto couplet in a literal way (third strategy in Vinay and Darbelnet's model) including reproducing the metaphor of 'dust'. I believe target language readers will easily understand translation but it does not have the equivalent effect in the target language. The translators could have produced better translation by domesticating the source text rather than foreignizing it. ذخیره is translated as ' to store up things'. The Pashto word connotes dislike but the English verb 'store up' does not. Hence 'store up' does not correspond to ذخیره.A better equivalent is 'to hoard something' which conveys a closer meaning to the Pashto one. Translation of the last line of this poem is:

They are all a pile of dust

could have be rephrased as :

<div align="center">For dust we are and to dust we shall return.</div>

To make it culturally more appropriate, suggested translation for the entire couplet is:

<div align="center">Do not accumulate excessive wealth Rahman;</div>
<div align="center">For dust we are and to dust we shall return (Brothers, 2010)</div>

4.11. Brief Introduction to the Poem (Poem number 184) (The Wine of Your Lips)

The poet lavishes praise on his beloved in this poem. He says that his beloved is breathtakingly beautiful and her beauty has blown him away. The poet says that none (both in this world and the world hereafter) can match the beauty of his beloved. The poet's beloved is taller than even trees which are known for their height. Rahman Baba says that his beloved is even more beautiful than fairies. Rahman respects and appreciates beautiful as well as able people.

4.11.1. Analysis of the Translation

The poem begins with the following couplet:

<div align="center">نه رسي ستا و حسن و ته حوره</div>
<div align="center">څه به رسي و مرمېن وته مزدوره</div>
<div align="center">Ne rasi sta hussan ta houra</div>
<div align="center">Se ba rasi wa mirman ata mazdora</div>
<div align="center">The hoora's beauty cannot be compared with yours</div>
<div align="center">How can a maid match her mistress?</div>

The poet praises an imaginary beloved and says that his beloved is so beautiful that no one can bear any comparison with her. She is even more beautiful than a *houri* or *hoora*. The translators have borrowed (direct translation with borrowing strategy) the term 'hoora' from Pashto into English as the concept of a hoora is not lexicalized in English. The translation of this couplet is once again literal but does a good job conveying the poet's meaning in the target language without any problem.

<div align="center">چې تا مې د خپلو شونڑو ور په خوله کړه</div>
<div align="center">طابفه   دي د صوفبانو ګړه مخموره</div>
<div align="center">Che ta ma di khpalo shondu war pa khola krel</div>
<div align="center">Taifa di sofyano kra makhmora</div>

When you offered the wine of your lips to their mouth

You intoxicated the brotherhood of sufis

The poet tells his beloved that the wine form the mouth of his beloved has fully intoxicated not only him but a whole line of Islamic mystics. This couplet is addressed to the prophet of Islam. The poet in fact means that whatever the prophet of Islam said has immensely impressed the poet and he is willing to listen to only what the prophet of Islam has said and done. The couplet is rendered literally and someone reading the translation in the West will struggle to understand it.

چي په ننگ و په ناموس تر لوره کم وې

صدقه شه ناقابله زوئ تر لوره

Che pa nung a namos di lora kem v

Saqaqa sha naqabila zuey di lora

He who is less than a daughter in name and honour

Sacrifice the incapables son for the daughter

The poet draws our attention to unfortunate situation in Pukhtun society when the arrival of a son is welcomed and a daughter is not. A son in Pashtun society is considered an asset (for different reasons) while a daughter a liability. Sons become breadwinners and girls normally do not. Boys are physically strong and girls weak. Hence, boys are welcome into a family. The poet refers to the same situation here. But sometimes a boy may turn out to be good-for-nothing and become a burden on the family and in that case people in Pukhtun society often say that it is better to have a daughter than to have a son. The translation is literal once again with one to one rendering. The couplet in Pashto has great rhythm and beauty which is missing in the translation. The translators could have written:

If gold rusts, what shall iron do?

Moving on to the next couplet,

په رحمان د ښابسته و قدر ډېر دے

د طبیب له قدره چا ذده بی رنځوره

Pa Rahman di khaista qadar der dy

Di tabib la qadra cha zada e runzora

Rahman has great respect for the beautiful

Who knows the doctor's worth more than a patient?

Whatever a poet says apparently is not what they mean. Rahman Baba says that he loves beautiful people. Beautiful here means noble, pious and honest. Rahman Baba is a patient and the Prophet of Islam is his doctor. A patient like Rahman Baba knows the real worth of a doctor. As far as the translation is concerned, it is literal (third strategy in Vinay and Darbelnet's model). Pukhtun readers know what Rahman Baba means by 'beautiful'. This word has a figurative meaning here which is understood easily by readers in Pakhtun culture whereas someone reading the English translation in the West will interpret the adjective beautiful in a literal way which is not what the poet means.

4.12. Brief Introduction to the Poem (Poem number 189) (Respect and Honour)

The poet in this poem tells us how to live life as a virtuous human being. This poem basically urges us to refrain from meddling in the affairs of other people instead we should focus on our own actions and prepare ourselves for the world hereafter. Rahman Baba says that bad actions bring bad results and that only the person who performs bad deeds is to blame not someone else. One bad person brings a bad name not to himself but to his whole community also. Rahman Baba advises his readers to live a graceful life as evil doers are not liked by anyone in the society. A person who lives life peacefully, is beneficial to others and adds value to the lives of others are the ones who not only bring good name to themselves but to the whole community also. People with same interests are found together. A person is known by the company he keeps and that is why a good person should abstain himself from the company of a bad people. The poet further says that the hand of God is evident in all the affairs of the world and that fate has predestined many things in our lives. The poem is full of wisdom and it imparts wisdom to the readers. The poem has some excellent metaphors which beautifully express the ideas of the poet. Each line in the poem has ten syllables which gives the poem rhythm and the all the last words in the second lines in the poem rhyme with the word گور like کور , لور , اور which gives the poem a kind of musicality which is undoubtedly absent from the translation.

This poem by Rahman Baba reminds me of a famous English poem 'If' by Rudyard Kipling. In 'If', Rudyard Kipling advocates the virtues of modesty, determination, patience, and composure etc. In this poem by Rahman Baba, the poet upholds the importance of being virtuous and upright. Both these poems are somewhat similar in their overall theme; both are didactic in nature. Both the poems asks the readers to practice the art of living and be good human beings.

4.12.1 Analysis of the Translation

I begin my analysis with the very first couplet of the poem.

پس له مرګه که څوک ارت غواړي خپل ګور

که حق واېم همره ارت دے بوېه ګور

Ki puss la marga ki sok earth ghewari khpal gor

Ki haq waim humra earth dy boya gor

If anyone wants his grave wide after death;

Then I speak the truth that it is as wide as his size.

As Muslims we believe that before we are rewarded for our good deeds or punished for our bad deeds on the Day of Judgment, we are either rewarded or punished in graves when we die. The Pashto couplet by Rahman Baba quoted above refers to the reward or torture of grave that one gets after their death. The above couplet is a rephrasing of a hadith which says that whenever a pious person dies and he/she is buried, his grave is widened and illuminated both literally and figuratively and when a sinner dies and is buried then his grave is ordered to squeeze him until his/her ribs are crushed. This is a well-known hadith and it is often narrated by imams in Friday prayer sermons. The Pashto expression 'earth gorr' ارت ګور is very common in Pukhtun culture and people are often heard saying to each other; قبر/ګور د ارت شه meaning 'May your grave be widened' which in fact means that may you have peace in your grave. The opposite is قبر دی تنګ شه meaning may your grave be narrow. For a Pukhtun with this background knowledge, it is easy to understand what Rahman Baba means by ارت ګور because this couplet refers to a religious aspect of Muslims' life but someone reading the translation in the west will not understand what 'If anyone wants his grave wide after death' means as this is rendered literally (the third strategy in Vinay and Darbelnet's model). Vinay and Darbelnet (2002, p.57) advocate Indirect Translation methods if literal translation fails to give proper meaning. Translators could have used the fourth strategy in Vinay and Darbelnet's Model which is equivalence. Equivalence refers to choices that speakers of different languages make to express the same idea(s). By using this strategy of equivalence, translators could have found a culturally equivalent way of expressing this concept. The translators could simply have written:

If someone wishes to find peace in the grave

Then I must tell them that they should be peaceful in this world.

The next couplet from the poem to be analysed is the following:

چي جامه د چا کوتاه شي یا اوږه شي

ورکاوه شي هنرمند لره پیغور

Che jame di cha kotah she ya ogdi she

Verka v la hunar mund lara paighor

If someone's clothes are short or long;

The tailor gets the blame

This couplet has a metaphor; actions of a person are compared to clothes. If someone's clothes are not tailor-made then the tailor gets the blame not the wearer. Similar if a bad person performs bad deeds, so he not only brings a bad name to himself, he disgraces his whole family and community also. The translators have produced the same image in the target language literally. Original metaphor of a poet the translator should reproduce literally even if it baffles the target language readers (Newmark, 1995, p. 164). Here in this case, I believe translators have done a good job of reproducing the same image. Native speakers of English should not have any difficulty understanding the translation. Hence the meaning in the source text correspond to the meaning in the target text. The next couplet to be interpreted is:

هر هم جنس د خپل هم جنسه سره جوړ وي

زېب کا هره کشېده په خپل انځور

Har jins d khapal jins sara jor v

Zaib ki har kashida pa khapl inzor

Every kind likes its own

The beauty of every embroidery matches its design

The poet says that like-minded people are found together. Good people associate with good and bad people associate with bad people. In other words, like attracts like. The translation by Robert Sampson and Momin Khan is literal and puts heavy burden on readers in the West for whom the translation is meant. Literal translation is frowned upon in poetry as languages differ in terms of associations words have; languages differ in terms of metaphors and idioms. It would have been better if the translators had only written;

Like attracts like

Birds of a feature flock together

The next couplet to be analysed is:

بو سړے چي ګومه کښنې د چا بد شي

<div dir="rtl">

واړه بد شي که پنځه وي که څلور

</div>

Yo sarey che gorma ki da bad she

Wara bad she ki penzi v ki salor

If one person in a family is evil

They are all blamed; whether five or four

The poet says that the bad actions of one person in a family disgraces the whole family. One person does something wrong but the whole family gets the blame. People talk ill of the whole family due to the bad actions of one family member. The translation is literal with almost word-to- word rendering. بد شي expression has been repeated by the poet in the Pashto couplet to emphasize the hate that people have for an evil person. That focus is lost in translation as it is too literal to be effective. There is no repetition of any word in the translation. The translators could have used a famous proverb which expresses the same idea. The proverb is: a rotten apple spoils the barrel. Moving on to the next couplet:

<div dir="rtl">

د چا تاج زرین په سر تر ملا جنجر وی

د چا پنړ په سر په ملا ټونبلے لور

</div>

Di cha taaj zareen pa sir ter mla khunjar v

Da cha pund pa sir pa mla tum bely lorr v

Some wear a golden crown, and put on a sword

Others carry a load on their head, a sickle on their back

This couplet conjures two images. One is that of someone filthy rich and the other someone extremely poor. The two images are familiar to people in the East. They might not be that familiar in the West but they will still understand them. As far as, the translation of this couplet is concerned, it is again literal. Literal translation is used most by the translators. Translation of first hemistich even though literal will still convey the meaning to native speakers of English but as far as translation of second hemistich is concerned, I believe this image will baffle native speakers of English as this image is culture-specific. In remote areas of Pakistan, poor people gather firewood to light fire at home as they cannot afford to pay for gas or they live in a poor area where no gas is available at all so they cut trees and gather firewood. These people keep animals whose milk they sell to make a living. To feed their animals, they have to bring fodder from the field. After cutting fodder in the field, they make it into a bundle or sheaf and put it on their heads. These poor farmers use a sickle to cut grass or any other fodder for their livestock. The sickle that they use to cut the grass with is often put on their back. So the image of such a person who has a sickle on

his back is basically a very poor person. This is the image the poet has drawn here. The image of a poor person carrying sometimes firewood or fodder on their heads with the sickles is a familiar picture in Pukhtun society. So any Pukhtun reading these lines will immediately understand it as to what it means. Translators have reproduced the same image in a literal way yet again. Literal translation is direct translation while in fact the translators could have used indirect or oblique translation to properly convey the meaning of the poet. The imagery works in Pukhtun culture of course but someone reading these lines especially the second line in the West will find it difficult to understand it as this image is culture specific. The in poet in fact wants to say that people vary in their characters. There are all kinds of people in this world. Some people are rich and some are poor and this variety should be accepted. Those who are poor should not complain that they are poor. This world is like that; it is made up of all sorts of people. This couplet reminds of a very famous English proverb which says: it takes all sorts to make a world. If I were to translate this couplet I would use this proverb just quoted or the translators could have used the strategy of adaptation, the seven strategy in Vinay and Darbelnet's model. By adapting this image, they could have a culturally equivalent image in translation.

4.13. Brief Introduction to the Poem (Poem number 221) (God's Will)

This is a fairly long poem containing sixteen couplets with twelve syllables in each misra.The poet deals with different topics to drive different points home. The poets warns his readers that no matter how wise or careful they are in life, some inevitable things like death will overtake them. People are running after material gains and have forgotten about grand scheme of things in the universe. Only those whose inner vision is intact can see that God is present everywhere. It is only God who does not need any one; even kings in the world need others. Whatever man does is of use. What matters is what the Creator wants. In other words, we may say that *man proposes and God disposes* is what the poem is all about.

4.13.1. Analysis of the Translation

<div dir="rtl">

معرفت د خدای څرگند دئ په هر څه کښې

سترگی وخوره چی څوک همره نظیر نه کا

</div>

Marifat di khudai sir gund dy pa har se ki

Stirgy wokhri che sok hamra nazir ne ka

The *marifat* of God is evident in everything;

May the one without this insight lose his eyes.

The target text has borrowed the word *marifat* from the source language. According to Encyclopedia Britannica, *marifa* or *marifat* is mystical knowledge of God which followers of Sufism seek to achieve. Rahman Baba, a Sufi poet, says that God can be seen in all objects and anyone who does not have this insight is no better than a blind person. Translators have borrowed the term *marifat* from Pashto language which in turn has been borrowed from Arabic. As there is no equivalent of this concept in English, so the translators chose to borrow it from Pashto. They could have translated or paraphrased this concept to make it more understandable to the English readers. Translators could have said:

The evidence of God is in everything;

The one who has eyes but no vision is blind.

Moving on to the next couplet;

په خوله هر یو سړی اسم دپیر اخلي

باري څه پکار چي نغوته د پیر نه کا

Pa khula har yo sary ism di pir akhly

Bari se pakar che naghota da pir neka

The name of his *pir* is on everyone's lips;

But what is the use if they do not follow *pir*.

This translation has another instance of borrowing, i.e. the word *pir* borrowed twice in the translation. 'Pir' as a religious teacher who guides his followers to 'tariqat' or the spiritual path (Newby, 2004, p. 73). Here 'pir' refers to the Prophet of Islam whose should be followed by all Muslims. The poet says that following a *pir* or a spiritual teacher is not an easy task. Followers have to go through a painful process of cleaning their soul and follow a tariqat or path. Translators have borrowed the word 'pir' because there is no equivalent word for it in English. Translators could have used spiritual teacher or doctor but that would still not do as those words would still be vague. In other words, the translation has been foreignized which means that some of the elements of the target language have been retained in the target language. 'Pir' word is retained in the translation and the whole couplet is translated literally. The translation of this verse has an instance of modulation also. Modulation is the change in the semantics and point of view in the source text. One of the component of modulation is to replace one part for another part in the translation. The source language uses the body part 'mouth' while the target language

uses ' lips' in the translation. I believe both are equivalent and there is no problem in translation here.The next couplet to be analysed is

دلگیري او خوشحالي که په خپل لاس وی

په خپل لاس به خپسر هیڅوک دلگیر نه کا

Dalgiry ao khushali ki pa khapal laas V

Pa khpal las ba khipsar hesok dalgir ne ka

If happiness and sadness were under our control,

None would make themselves sad.

This couplet has been translated obliquely; the translation strategy used here is again modulation. Modulation changes the semantics of the source text. A concrete image in the source text can be replaced by an abstract image in the target text or vice versa. The Pashto couplet uses a metonymy namely 'hand' to mean control of something or be in control of something while the translation has an abstract image. The image of 'khpal laas' or one's own hand in the source text presents a more powerful image whereas the translated expression 'under our control' sounds somewhat weak to me. Hence the equivalent effect is not produced.

CHAPTER 5

CONCLUSION

This research was aimed at looking at the use of different translation strategies in Vinay and Darbelnet's model in Rahman Baba's poetry translation into English by Robert Sampson and Momin Khan. I investigated the use of different translation strategies used by the translators by analyzing 8 poems of Rahman Baba's translation into English and the impact of these translation strategies on the meaning of the poems translated into English.

Percy Bysshe Shelly said that 'poets are the unacknowledged legislators of the world' (Pickering & Hoeper, 1981). What Shelly meant was that what poets say often become proverbial in a society and people often memorize the lines of that poet by heart and recite those lines on certain occasions. Furthermore, the didactic nature of a poet renders his work even better. The same is the case with Rahman Baba's work. He deals with the themes of love, humanity, common sense, patience, selflessness, oneness of God, fair play, service to mankind etc. His poetry is inspired by the Quran and Sunnah. Many of his poems at sometimes are a direct translation of either a verse from the Quran or a rephrasing of some hadith.

Rahman Baba's poetry is so well-known in Pukhtun society that over 90% of Pukhtuns know some verses from his *Diwan*; couplets from different poems of his are quoted in Friday prayer sermons even (Khan, 2010, p.46). Translation of such work into English by Robert Sampson and Momin Khan is a work of great value and their work should be appreciated. Translating a poet like Rahman Baba is not an easy task but the translators as a whole have done a fantastic job of making Rahman Baba's work accessible to international readers. Robert Sampson deserves a special mention for devoting a large part of his life to learning Pashto and working on Rahman Baba and doing research on him.

5.1. Findings

Findings in response to Research Question1

Research Question 1 focused on the translation strategies or techniques used by the translators in their translation of Rahman Baba's *Diwan* into English. After analyzing the textual data it was found that the translator used the strategy of literal translation

predominantly. In other words, most of the translation by these translators is word for word or literal. We know that sameness does not exist in languages even between closely related languages let alone between Pashto and English which are totally different languages. The translation was analysed in the light of Vinay and Darbelnet's Model and the translation strategy that is used the most by these translators is literal translation followed by borrowing technique. Other translation techniques have also been employed by the translators but not that much. We know that poetry is more connotative than denotative. Translating poetry through literal translation often falls short of conveying the meaning intended by the poet. Literal translation often produces mistranslation or under translation. Literal translation by Robert Sampson and Momin Khan has on many occasions produced ridiculous translation as the translation of the following couplet indicates:

راحت بی زخمته نه دے چا موندے

غم ښادي دي د دي د هر خور و رور

Rahat be zakhmata nedy cha mundely

Gham khadi di da di har khor ao rorr

None has found comfort without discomfort;

For sadness and joy are sister and brother in this world.

(Poem number 38, The Path of Love)

The couplet is rendered word for word and it thus results in distortion of meaning. As far as the first line of this couplet is concerned, it conveys the meaning intended by the poet but it could certainly have been improved as there is always room for improvement. I do not want to be prescriptive but I believe that the first line could easily be rephrased by the following proverb:

No pain, no gain

An English reader will still find it easy to understand the first line all too literal though it is. What I find problematic is the second line which again translates the metaphor word to word and hence makes the translation awkward. The metaphor in the second line is a famous proverb in Pashto. In Pashto, we say 'غم ښادي خور و رور دي ' meaning joy and sorrow go together. This proverb is well-known in Pashto but its literal rendering in English will definitely raise eyebrows as this expression 'sadness and joy are sister and brother in this world' does not exist in English to my knowledge. This line could easily have been rephrased as :

'Joy and sorrow go hand in hand'

or ' Joy and sorrow go together'

This above translation by the translators might still be understood by English readers but why not use an idiomatic choice if it is readily available and easily understood even by non-native speakers of English. This point I just made applies to the whole of the translation. Most of the translation uses literal translation strategy which at times results in the distortion or loss of meaning. By applying faithful translation approach, this translation could easily be improved.

Findings in response to Research Question 2

Translation of Rahman Baba's poetry into English by Robert Sampson and Momin Khan is highly foreignized which means that this translation foregrounds the source text and retains many of the original images and concepts of the source text. This retaining of the foreignness of the source text manifests itself in using a great deal of borrowing technique which I appreciate even though it burdens the readers for comprehension. An attempt has been made to use standard English in the translation. Translators have borrowed many words from Pashto into English during the course of translation. They have borrowed words like 'halal, 'haram', 'tekhta', 'faqir' 'anqa', ' marifat', 'pir. These words have been borrowed for two reasons. First, these concepts are not lexicalized in English; second, translators wanted to give the translation an Eastern feel.

Findings in response to Research Question 3

As far as the meaning and message intended by the poet in the source language is concerned, translation by Robert Sampson and Momin Khan has not faithfully produced that. There are many instances of under-translations or mistranslations. Many idioms and metaphors have been literally translated which certainly will confuse the English readers as on most occasions idioms and metaphors of Pashto and English are diametrically different. The following verse from the *Diwan* will illustrate this point.

<div dir="rtl">

که په سل دربابه غسل دځان وکا

گمان مه کړه چی به سپے شی باک و صاف

</div>

Ki pa sil daryba ghusal d zaan oka

Guman ma kra che ba spay she paak ao saaf

Were it to bathe in a hundred oceans;

Don't imagine a dog will be clean.

(Poem Number 71, Unchanging)

The poet says no matter how rigorously we clean or wash a dog, it will still be dirty. Dog is used as a metaphor here to refer to an evil or mean person. Nature of an evil person does not change no matter how hard they try. Dog is considered a 'paleed' (پلیډ)/dirty animal

in Islamic societies but they are liked in the West and are kept in houses as pets. In the West, dogs are even equated with family members. The English expression 'man's best friend' refers to dogs. In Muslim societies, a dog is viewed negatively whereas in the West, they are viewed positively. The translators have retained the image of dog in the translation. Interestingly, a dog does not have the connotations and associations of dirtiness in the West. Translators have foreignized the translation while they could have easily domesticated it.Translators could have replaced the image of a dog by a leopard and could have written:

<div align="center">

Were we to try a hundred times;

A leopard cannot change its spots.

</div>

This idiom in English expresses exactly the same meaning what the poet wants to convey. In my opinion, this translation needs a complete overhaul.

5.2. Recommendations

I have the following recommendations to offer after conducting my study on Rahman Baba's translation.

i) Anyone who undertakes any piece of translation especially literary translation should familiarize themselves with some basic concepts in translation studies. Lack of any knowledge of any concept in Translation Studies was confessed to me by one of the translators in my telephonic conversation with him.

ii) Literal translation should be avoided especially while translating poetry. Poetry is the most condensed genre of literature; poetry is mostly connotative than denotative. Imagery in poetry is symbolic and is based in a culture. Translating such a genre through literal translation is akin to murdering that poet intellectually. So translators of poetry should free themselves by breaking the bonds of literal translation and by producing free translation. I have undertaken the task of re-translating this *Diwan* of Rahman Baba into English. My approach is to translate the *Diwan* with free translation approach.

iii) Translators have to believe in themselves and in their work. Translators of Rahman Baba probably thought that by translating Rahman Baba literally they will thus let the English reader infer their own meaning from the translation and that by translating Rahman Baba freely, they might distort the essence of his poetry. In my opinion, the latter would have been a safer bet. Language of literature has its intricacies and the building of effective translation of literature cannot be built on the back of literal translation.

iv) Poetry is replete with metaphors. Translators of poetry should only reproduce those metaphors which have a common currency in the target language. If not, an equivalent metaphor may be produced in the translation.

v) If a common proverb is available in the target language, I would advocate its use as proverbs could be an ideal substitute in translation provided the translation is free from the constrains of rhyme and meter.

5.3. Suggestions for Future Researchers

I put forward the following suggestions for future researchers.

i) Translation of Rahman Baba by Robert Sampson and Momin Khan can be researched employing Eugene Nida's strategies of formal equivalence and dynamic equivalence.

ii) This translation of Rahman Baba can be investigated in the light of Lawrence Venuti's strategies of domestication and foreignisation also.

iii) Translation of some of selected poems of Rahman Baba can be compared and contrasted with translation of some of some selected poems of Khushal Khan Khattak by Evelyn Howell and Olaf Caroe.

iv) This translation of Rahman Baba by Robert Sampson and Momin Khan can also be investigated in the light of Antoine Berman's Deforming Tendencies.

REFERENCES

Aitchison, J. (2003). *Teach yourself linguistics.* London: Hodder headline.

Baker, M. (2011). *In other words.* London: Routledge.

Basnett, S. (2014). *Translation : the new critical idiom.* London: Routledge.

Bassnett, S. (2002). *Translation studies.* London: Routledge.

Brothers, T. H. (Director). (2010). *Book of Eli* [Motion Picture].

Calque. (2018). *Vocabulary.com.* Retrieved July 20, 2017, from
https://www.vocabulary.com/dictionary/calque

Campo, J. E. (2009). *Encyclopedia of Islam.* New York: Infobase publishing.

Capretto, L. (2017, December 6). Paulo Coelho Explains How 'The Alchemist' Went
From Flop To Record-Breaking Bestseller. *huffingtonpost.* Retrieved June 21,
2018, from huffingtonpost: https://www.huffingtonpost.com/2014/09/04/the-
alchemist-paulo-coelho-oprah_n_5762092.html

Cartford, J. C. (1965). *A linguistic theory of translation.* Oxford: Oxford university press.

Cowie, M. S. (2014). *Dictionary of translation studies.* London: Routledge.

Cuddon, J. (1999). *The penguin dictionary of literary terms and literary theory.* New
York: Penguin books.

Das, B. K. (2008). *A handbook of translation studies.* New Delhi: Atlantic publishers and
distributors (P) Lmt.

Death keeps no calender. (2018, Novermber 21). Retrieved from englishclub.com:
https://www.englishclub.com/ref/esl/Sayings/Quizzes/Mixed_6/Death_keeps_no_
calendar_864.php

Denny, E. (2009). "I never know from one day to another how I will feel": Pain and
uncertainty in women with endometriosis. *Qualitative Health Research, 19*(7),
985–995. doi:https://doi.org/10.1177/1049732309338725

Ferozuddin, M. (2005). *Feroz ul lughat.* Lahore: Feroz sons private limited.

Guest, G., Bunce, A., & Johnson, L. (2006). How many interviews are enough? An
experiment with data saturation and variability. 18(1), (2006). *Field Methods,
18*(1), 59–82. doi:https://doi.org/10.1177/1525822X05279903

Hadith on Mosques: The best places are mosques and the most evil places are markets.
(n.d.). Retrieved January 14, 2018, from Daily Hadith Online:

https://abuaminaelias.com/dailyhadithonline/2012/09/25/hadith-on-mosques-the-best-places-are-mosques-and-the-most-evil-places-are-markets/

Harmer, J. (2004). *How to teach writing.* Edinburgh: Pearson education limited.

Hatim, B., & Mason, I. (2005). *The translator as a communicator.* London: Routledge.

Hatim, B., & Munday, J. (2004). *Translation: an advanced resource book.* New York: Routledge.

Hornby, A. S. (2018, September 3). Retrieved from Oxford adanced learner's dictionary: http://www.oald8.com

Keats, J. (n.d.). *On First Looking into Chapman's Homer*. Retrieved November 21, 2018, from poetryfoundation.org: https://www.poetryfoundation.org

Kebab. (2018). *Oxford advanced learner's dictionary*. Retrieved from https://www.oxfordlearnersdictionaries.com/definition/english/kebab?q=kebab

Kovecses, Z. (2010). *Metaphor : a practical introduction.* Oxford: Oxford university press.

Lakoff, G., & Johnson, M. (2003). *Metaphors we live by.* London: The university of Chicago press.

Linguistic Society of America. (2018, Novermber 21). Retrieved from .linguisticsociety.org: https://www.linguisticsociety.org/

Lyons, J. (2009). *Language and linguistics: an introduction.* Cambridge: Cambridge university press.

Manser, M. H. (2007). *The facts on file dictionary of proverbs.* New York: Info base publishing.

Meider, W. (2004). *Proverbs: a handbook.* Connectict: Greenwood press.

Montgomery , J. E., & Allen, R. A. (1996). *Studies in Arabic literature.* Leiden: Brill publishers.

Morse, J. (1995). The significance of saturation. *Qual. Health Res, 5*(2), 147-149.

Newby, G. (2004). *A concise encyclopedia of Islam.* England: Oneworld publications.

Nida, E. (2001). *Contexts in translating.* Amsterdam : John Benjamins publishing company.

NIda, E., & Taber, C. R. (1982). *The theory and practice of translation.* The Netherlands: E.J. Brill, Leiden.

Palumbo, G. (2009). *Key terms in translation studies.* London: Continuum internation publishing group.

Pickering, J. H., & Hoeper, D. J. (1981). *Concise companian to literature.* New York: Macmillan publishing Co., Inc.

Pinker, S. (1994). *The language instinct.* Penguine books.

Rainsford, D. (2014). *Studying literature in English: an introduction.* London : Routledge.

Rashid , H. (2005, February 21). *Rahman Baba: poet of the Pashtuns.* Retrieved November 11, 2017, from http://news.bbc.co.uk: http://news.bbc.co.uk/2/hi/south_asia/4273915.stm

Richards, J. C., & Schmidt, R. W. (2010). *Longman dictionary of language teaching and applied linguistics.* London: Pearson education limited.

Robinson, D. (2007). *Becoming a translator: an introduction to the theory and practice of translation.* London: Routledge.

Sampson, R., & Khan, M. (2010). *The poetry of Rahman Baba: poet of the Pukhtuns.* Peshawar: University book agency.

Schimmel , A. (2017, January 24). Sufism. *Britannica Encyclopedia.* Retrieved January 15, 2018, from https://www.britannica.com

Sparkes, E., Duarte, R., Raphael, J., Denny, E., & Ashford, R. (2011). Qualitative exploration of psychological factors associated with spinal cord stimulation outcome. *Chronic Illn, 8*(4), 239–251. doi:https://doi.org/10.1177/1742395311433132

The Quran (3:185)

Trask, R. L. (2015). *Trask's historical linguistics.* New York: Routledge.

Usborne, T. (Director). (2009). *Islam and science* [Motion Picture].

Venuti, L. (1995). *The translator's invisibilty: a history of translation.* London: Routledge.

Venuti, L. (1998). *The scandals of translation: towards an ethics of difference.* London : Routledge.

Venuti, L. (2004). *The translation studies reader.* London : Routledge.

Weinwright, J. (2005). *Poetry: the basics.* London : Routledge.

Where the shoe pinches. (2018). *The free dictionary.* Retrieved from TheFreeDictionary.com: https://idioms.thefreedictionary.com/where+the+shoe+pinches

William, N. (2001). *Your research project.* London : Sage publications.

Yule, G. (1993). *The study of language.* Cambridge: Cambridge university press.